

Gender in Music Education

Gender in Music Education: Lessons Addressing Gender in Music in
Grades K-12

by

Laura Anne Smith

A project submitted to the Queen's University Faculty of Education in
conformity with the requirements for the
degree of Master of Education

Queen's University

Kingston, Ontario, Canada

April 2026

Copyright © Laura A. Smith, 2026

Table of Contents

Introduction	2
Kindergarten	5
Grade 1	7
Grade 2	10
Grade 3	14
Grade 4	20
Grade 5	36
Grade 6	41
Grade 7	63
Grade 8	66
Grade 9	69
Grade 10	85
Grade 11	101
Grade 12	109
Conclusion	118
References	119

Introduction

Gender is something that has always been significantly present in my life. As a young girl, it was always a factor in my decisions for myself and those who could make decisions for me. I would wear a dress to a school event, dress up as a princess for Halloween, and run away from boys because they had “cooties.” I always experienced and observed girls and boys being separate in their social groupings. The boys would play tag at recess while the girls would play fairies and gossip. This stems from the different expectations adults have for young people. The idea that girls mature faster than boys is one that has existed in education for as long as I can remember. Boys get away with behaviour that girls never would get away with because it is excused as “boys being boys.” This teaches young girls that they have to act in certain ways in order to perform femininity in an acceptable way. Somewhere I have always noticed inconsistencies in gender expectations is in music. Music is often used to belittle women for liking the things that they like. For example, during the Taylor Swift “Eras Tour” years, women were told that liking Swift’s music meant that their music taste was somehow bad. Whereas when men get excited about what is seen as “masculine” music, they are seen as cool.

Music is also used to reinforce society’s preferred gender roles. I grew up in a small, rural town outside of Ottawa, where the norm was to listen to country music. Because of this, country music has a special place in my heart. As I got older, I realized that there are a lot of harmful tropes that sit at the forefront of popular country music. Women are objects to be looked at and won by big, strong, cowboy-like men. These ideas carry over into public education, where students are often expected to choose and learn an instrument in music class starting in grade six or seven. Somewhere along the line, before this happens, students learn to assign gender to musical instruments. So why are children assigning gender to pieces of metal, plastic, and wood? I believe it is in part because of stereotypes surrounding acceptable

masculinity and femininity. Masculinity is associated with being big, strong, and loud, which leads to boys choosing to play brass and percussion instruments like trombone and drums. On the other side of that, femininity is associated with being small, light, and quiet, so young girls are indirectly, and sometimes directly, coerced to play the flute or clarinet. The musical canon, as with many disciplines, is also known for favouring white men from a centuries ago who were credited with creating the industry. With the incredible lack of diversity in role models, students often have a hard time seeing themselves in the music presented to them in school.

My experiences as a young girl in public music education are what drive my research today. I am incredibly grateful for the people who made my experience what it was, but I often wonder what it could have been if I had been exposed to different options in instrumental music, as well as in the music industry. This has inspired me to complete my master's project in an attempt to provide educators with ways to expose their students to musicians who are breaking the mold of gender roles, and to help students explore their own authentic musical identities. Having been a student in music for over fourteen years, I have been able to pull on my own experiences, the experiences of my friends and peers, and those of researchers who have come before me to create a project that will begin the conversation about exploring new possibilities in terms of gender expectations in music.

The project consists of a series of lesson plans that range from kindergarten through grade twelve and, that aim to destabilize the long history of gender roles in music education. These lessons mostly deal with cis and single gender concepts, please note that there will likely be more gender diversity in your class which will add some more nuance to your discussions. The lessons are informed by research surrounding children's understanding of gender at different ages, and emphasize learning about musicians who do not necessarily follow the traditional

gender expectations of who they can be as musicians. In younger grades, the lessons focus on exposure to different musicians. Then in the middle grades they focus on instrumentation more specifically, and shift to a music industry focus in high school. As educators, it is important to recognize that gender issues go a lot deeper than simply women vs men. In every space where there are fewer cisgender women role models than cisgender men, there is a fraction of the amount of trans, non-binary, or gender queer musicians for students to identify with and look up to.

This project is a starting point for teachers to begin what is a long road to permanent change. My hope is that these lesson plans will help teachers to begin the conversations about gender in music spaces so that they can continue to encourage their students to follow their hearts and embrace their identities as musicians, no matter what the industry or society tries to say is acceptable. To truly make a change in this area, every educator who teaches in a music space will have to work to make choices every day that lead to a bigger, more inclusive music education experience.

KINDERGARTEN - Colouring In My Creativity

Kindergarten is a very important time in a child's life. Some children are going to school for the first time, some are interacting with large groups of people for the first time, and some may have never spent a long period of time with an adult who is not their parent or guardian. It is important that educators know this so that they are intentional about their choices in the classroom and are aware of how those choices might influence their students. In this environment, children continue to become more aware of gender identity and the role it plays in scaffolding others' expectations of their actions (Canadian Paediatric Society, 2023). This leads them to follow rigid stereotypes of gender performance that can prohibit them from acting in certain ways when they get older (Bear Bergman, 2022). These are often stereotypes that children have begun learning before starting school (UN Women, 2025), which means that teachers must be diligent in their attempts to reroute their students' ideas of gender performance. Studies also show that children's perception of gender roles is highly affected by what they see in media (Martono et al., 2023).

This activity gives students the opportunity to see themselves in colouring sheets of children with different musical instruments. Children at this age increase their self-expression and creativity when given opportunities to colour (Yuni Andari, 2025). The wide variety of images will ideally disrupt a child's need to strictly categorize certain instruments or musical ideas by gender and ask them to consider instruments as gender-neutral. The coloring sheets were designed by Beth Gorden and include a space for students to practice writing the instrument names (if that is appropriate for their literacy level), which helps to introduce students to each instrument. It is important that the teacher is intentional about providing many options of images to choose from to give students a wide representation.

KINDERGARTEN

COLOURING IN MY CREATIVITY

Lesson Objectives

- Students will be able to name and recognize different instruments.
- Students will be able to understand that people of their gender can play any instrument.

MATERIALS

- Drawing utensils
- Colouring sheets
 - <https://www.preschoolplayandlearn.com/music-instrument-colouring-pages/>
 - These ones are by Beth Gorden and can be downloaded from the website above!
 - These feature students of different genders and backgrounds playing a range of musical instruments.

LESSON

1. Before handing out colouring sheets, remind students that anyone can play any instrument! Sometimes people think that only boys or only girls can play a certain instrument but they're wrong! Any instrument is for anyone!
2. Provide students with colouring sheets of children with musical instruments
 - If you have students that you have noticed have pre-concieved notions about gendered instrumentation, try to give them a sheet that will disrupt that!
 - Ex: give the "alpha male" boys a girl playing the drums or the tuba
3. Allow students to colour as many different sheets as they want to/are able to in the time allotted
4. While students are colouring, go around the class encouraging them on their choices, and asking them why they like the instrument they chose.

*It is important to affirm students' instrument choices while helping them recognize that their gender should not limit their choices. Students may need help understanding that people of any gender can play any instrument.

Ex: If the girls only want to colour flute or clarinet pages, remind them that girls can play any instrument and ask them to colour a picture of a girl playing the trombone!

GRADE 1 - Thinking Outside The Box

In the first grade, children are at a stage where they are drawn to binary rules and rigid ways of looking at the world around them (Bear Bergman, 2022). This can cause students to believe that there are right and wrong ways to express gender (Bear Bergman, 2022), and in this case, how to be a musician. Scholars stress the importance of providing students with opportunities to explore and experience different perspectives (Whitford, 2022). Whitford emphasizes that educators should support each other in coming up with ways to provide students with these opportunities (Whitford, 2022).

Young children learn a lot of their perceived rules about society from media and from the way adults perpetuate gender in their presence (Sharmin, 2015). Educators can use this knowledge to guide their students to interpret music in different ways by encouraging creativity in their classrooms. Sharmin suggests that teachers decenter themselves in storytelling, allowing children to take the lead in unlearning gender norms (Sharmin, 2015). Because of a historic lack of gender inclusion, students that don't identify as a boy often have a hard time feeling valued in their elementary music classes (Culp & Robison, 2021). Scholars suggest that teachers get to know students as individuals in order to successfully incorporate their ideas, specifically in musical listening activities (Culp & Robison, 2021). They suggest that allowing students to have individual ideas while listening to music will allow them to embrace more diversity and flexibility in their music experiences going forward (Culp & Robison, 2021).

This lesson asks students to listen to a piece of music and interpret what they think the story might be about through drawing. Students will be encouraged to exercise their imaginations, think outside the box, and to go with any vision they have, even and especially if it is different from their peers. This approach will ideally encourage students to embrace their

individuality in music and aims to shape their perception that they have choice going forward in their music careers. By asking students about the gender of the characters in their imagined stories, teachers have the chance to interrupt stereotypical thinking and remind students that certain qualities do not belong to certain genders.

GRADE 1

THINKING OUTSIDE THE BOX

Lesson Objectives

- Students will be able to create images that are not driven by gender stereotypes.
- Students will be able to appreciate the perspectives of their classmates as a different option for understanding.

MATERIALS

- Device to play music
- Paper and drawing utensils

LESSON

This lesson asks students to listen to a piece of music and interpret what they think the story of the music might be about through drawing. Tell students that you are going to play them some music, and that you want them to think about what story they hear happening. Is there a hero? A villain? Is the main character a person or an animal? What are they doing? Then, play a short piece of instrumental music for students and have them raise their hands to tell you what they hear. Draw what they hear on the board so they can visualize it. Encourage differing opinions of what story they might be hearing by drawing multiple ideas on the board.

After doing the example on the board...

1. Play an instrumental piece for students and have them imagine what might be going on story-wise in the music, just like they did before
2. Have students draw what they imagined
3. Have students hold up their drawings
4. Bring attention to the fact that all the drawings are different because everyone interprets music differently
 - Ask students what would happen if the characters in their stories changed gender identities. Would it change the story? Could someone with a different gender do the same thing? (Yes, they absolutely could!)
5. OPTIONAL: Repeat steps 1-4 as many times as you would like!

Song suggestions:

Ludvig Van Beethoven - Symphony no. 5

<https://www.youtube.com/watch?v=fOk8Tm815IE> Errollyn Wallen

- Mighty River <https://www.youtube.com/watch?v=T2h1TyR1gKw>

Anna Clyne - Within Her Arms

<https://www.youtube.com/watch?v=VaLpLjVZVGM> Tan Dun -

Zheng Concerto

<https://www.youtube.com/watch?v=Vz8uFugb1MY>

GRADE 2 - Instrument Qualities

At the age of seven, students begin to settle into their gender identity, allowing them to recognize the pressures that exist to act or present a certain way (Canadian Pediatric Society, 2023). Psychology research suggests that students in second grade use selective attention to contribute to a rise in category learning (Sloutsky & Unger, 2023). This means that in order to understand a large influx of information, students create boxes in their heads to help them simplify information and sort it into categories. This can be dangerous from the perspective of gender roles because students will likely add musical instruments and qualities to their simplified categories. This could create social tension for students who do not feel comfortable fitting into expected gender roles because they want the respect of their peers but feel a pull to act on their own identities (Canadian Pediatric Society, 2023). By age seven, children are ready to discuss and understand conversations about sexism, which allows teachers to approach the topic directly (Bear Bergman, 2022). Academics in music stress the importance of gender neutrality in instrumentation in order to allow students to embrace whatever choice feels right to them (Kim, 2022). They also argue for early intervention in order to interrupt children's overly simple categorization as it is happening (Kim, 2023 ; Sloutsky & Unger, 2023).

This lesson is adapted from a ninth grade instrument selection activity by musician and educator, Emma Barret which was intended for students about to choose their instrument (Barret, N.D.). Students will be asked to come up with qualities that they feel describe each instrument's sound. The teacher will write the adjectives on the board and facilitate a discussion about how any of the students could have that adjective describe them, no matter their gender. This is to promote gender neutrality in instruments.

GRADE 2

Instrument Qualities

Lesson Objectives

- Students will have their need to place instruments in categories disrupted.
- Students will be able to recognize that perception is different for everyone.
- Students will start to recognize and acknowledge that instruments are not gendered.

MATERIALS

- Instrument poster (see below)
- Whiteboard or chalkboard
- Instrument sounds
 - <https://www.beginband.com/sndclips.shtml>

ACTIVITY

1. Using the instrument poster, or physical instruments if you have them, introduce students to each instrument and what it is called.
2. Play a short clip of the instruments' sounds using the website above, or your own clips, or play the instruments yourself.
3. Ask students to come up with words describing each instrument's sound and write them on the board under a heading of each instrument's name. You could also have students do this on a sheet of paper in groups before having them share their responses with you out loud.
4. Ask them why they chose those words for each instrument
 - a. If students choose only adjectives that are typically associated with certain genders (assigning the flute as pretty, light, delicate), ask them to explain why they chose the words they did. Then ask if they think it is possible for the instrument to make sounds that could be associated with an opposite adjective. "This time the flute sounded delicate, but do you think the flute can also be strong and powerful?" (The answer is yes: instruments are very versatile and can portray lots of different kinds of feelings and adjectives).
5. After doing this for each instrument, erase the instrument names.
6. Facilitate a discussion with your students about the groups of adjectives/words on the board. You might use prompts like these:
 - a. *Do you see words that describe you?*
 - b. *Why do you choose those words?*
 - Encourage answers that aren't gender-related
 - If they say, "because I am a boy/girl..."

- c. *Why do you think those are girl/boy words?*
 - d. *These words are not words for boys only or girls only.*
 - e. *Sometimes, boys can be ... and girls can be*
 - f. *You should describe yourself in whatever way feels good for you!*
7. Emphasize that anyone could be described with any of the words, regardless of their gender.



FLUTE



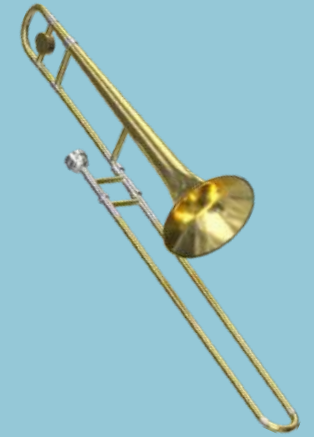
CLARINET



SAXOPHONE



TRUMPET



TROMBONE



TUBA



BELLS



SNARE DRUM



RECORDER



DJEMBE



DRUM KIT



UKULELE



GUITAR

Grade 3 - You as an Instrument

At around eight years old, children begin to develop the capacity for a deeper understanding of the complexities of gender. Before this age, many students have an understanding of simple stereotypes that tell them that individual objects or actions are for boys or for girls (Martin & Ruble, 2010). In the third grade, the assumptions can begin to widen, allowing students to begin making inferences as to whether something is masculine or feminine depending on their previous understanding (Marin & Ruble, 2010). Education researcher Sori Kim (2023) points out that we know stereotyping begins in very early childhood, so as educators, it is important to intervene in early grades. They argue that creating a gender neutral outlook on musical instruments can be a way to improve the music space and the process of choosing an instrument later in the school experience (Kim, 2023). Because students are beginning to understand more of the nuances in gender identity, this is a good time to facilitate conversations with children about gender roles and how they are more flexible than they appear (Bear Bergman, 2022). Educators can speak about how gender roles are often more than personal prejudice, and are deeply embedded in the way that school and society function (Bear Bergman, 2022). Teachers should be careful not to assign gender to different objects or tasks, and be careful not to unconsciously ask only boys or only girls to do a certain task (Felton, 2023).

This lesson is an exercise in disrupting the static stereotypes students may have learned thus far in their education and social lives. They have likely begun assigning gender to certain instruments or musical concepts through connections from gender in other aspects of their lives (Martin & Ruble, 2010). The educator will ask students to acknowledge their biases so that they are able to be interrupted, and so that students can be redirected toward broader understandings and greater acceptance of differing perspectives.

In this lesson, educators will encourage students to use their own identity to create an instrument that embodies the traits they wish identify with, ideally affirming the musical identity of each student.

Students will design a new instrument that they think describes themselves and how they wish to present themselves to the world. This is to help students begin to think about their personal identity and their identity musically in ways that are not limited or prescribed by gender norms or expectations, so that they can make choices authentically informed by their own likes and dislikes as they progress through their education.

GRADE 3

You As An Instrument

Lesson Objectives

- Students will be able to acknowledge gender stereotypes.
- Students will be able to pull traits from their own identities and associate them with sound in a genderless way.
- Students will begin to consider their musical identities outside of gendered expectations.

MATERIALS

- Links and talking points (see below)
- Worksheet (see below)
- Colouring utensils

LESSON

Using the links provided or videos of your own choosing, facilitate a conversation with your students about each instrument and who they think might play it. (Just play the video's sound, don't show them the video). Depending on what the students say, try to redirect them to the fact that anyone can play any instrument. You can reveal the instrument after they have shared their thoughts. For each piece, have the students come up with a story for the song and facilitate a discussion (using the conversation starters if you want or need them) about why the chosen instrument is an effective choice for telling that story. The goal is to redirect the conversations about gender onto storytelling and musical identity. For example, the students might come up with a hero who is sneaking through the forest to save a rabbit from a trap. They might say that the tone of the instrument is good for the story because it helps enhance the sneaky and suspicious story.

Conversation starters

- Who do you think is playing the instrument in this song? Why do you think that?
- Do you think it matters if it is a boy or a girl playing this instrument?
 - If they say yes, remind them that anyone can play any instrument!
- Why do you think someone might choose to play this instrument based on its sound?
- What do you think this music is about?
 - Encourage them to be creative here! They do not need to stick to human stories! Is there an animal? An alien? A made-up creature? The weirder the better!

1. Hand out the attached instrument creation worksheet to each individual student.
2. Ask them to fill it out, thinking about what kind of instrument might be good for telling someone about them *
3. OPTIONAL: Show them the instrument inspiration sheet to give them somewhere to start.

*Remind students that this does not need to be a real instrument! They can combine existing instruments or make up a completely new one!

*There are no right or wrong answers, as long as they can justify their choices using something other than gender, they've understood the assignment.

Video Links

Syrinx by Debussy (Flute)

https://youtu.be/YEyKM13yf_4?si=o8Y5KrBkJfMT5RRa

Caprice en forme de valse by Bonneau (Alto Saxophone)

<https://youtu.be/2MlrddNOQu4?si=Ag0w5z9wjXpuHzhD>

Overture by Handel (Trumpet)

<https://www.youtube.com/watch?v=25QsgUI0x8U>

Sonata for trombone mvt ii by Reena Esmail (Trombone)

<https://www.youtube.com/watch?v=W7t-FM8OtZs>

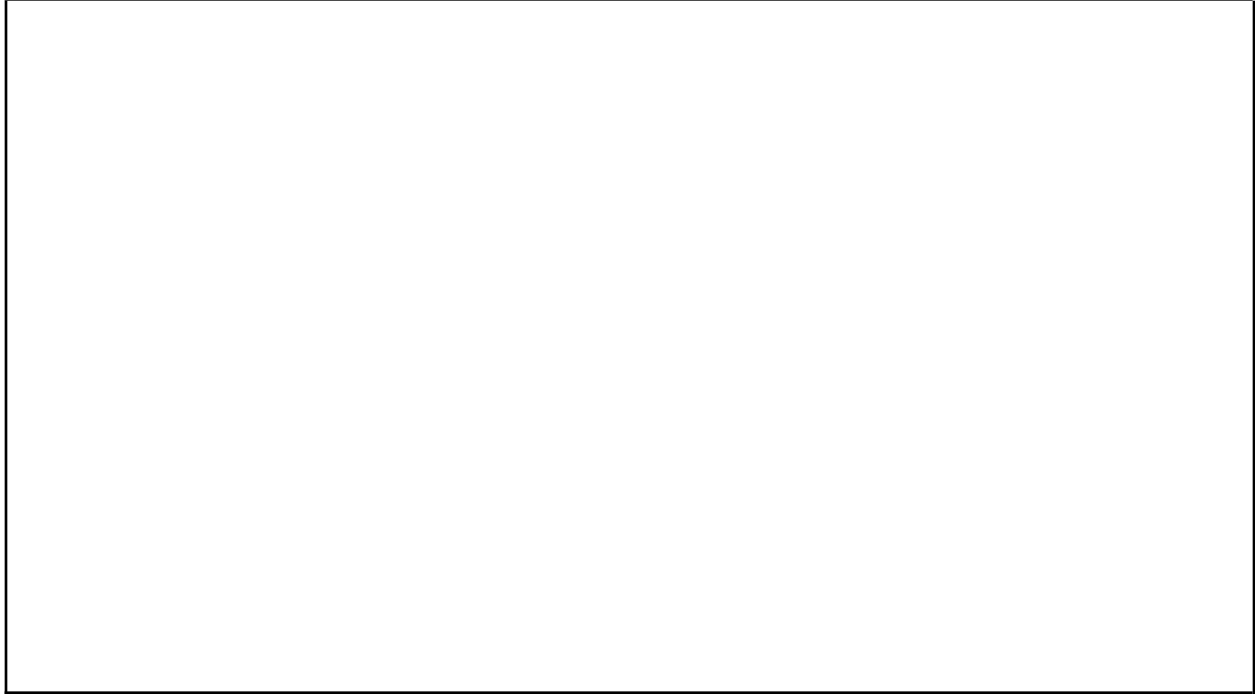
Clapping Music by Steve Reich (Percussion)

<https://www.youtube.com/watch?v=7BOMA7f5GrE>

Me As An Instrument

My name _____ The name of my instrument _____

Draw your instrument here...



Please explain how this instrument is good for telling your story. (For example: *Because it is loud and my story is a loud story, but it can also play high and my story is about climbing to the top of a mountain when I went on vacation.*)

Grade 4 - Musician Trading Cards

As the perspectives of students continue to expand throughout fourth grade, it is important to continue conversations about gender so students can re-establish gender neutrality in instrumentation. Students will likely continue to bring assumptions about gender from other aspects of their lives into the music classroom (Martin & Ruble, 2010), which can have harmful implications for students in their long-term music experience. One implication can be a perceived loss of opportunity because students believe that their gender affects their ability to choose their instrument or style as a musician (Walker, 2004). Academics in music argue that educators must make an effort to keep the instrument selection process and the time leading up to it gender neutral (Kim, 2023).

Children at this age have the capacity to understand and recognize sexism (Bear Bergman, 2022), so educators should not be afraid to approach the topic directly. A tactic in education that has grown in popularity over the last couple of years is gamification. Studies show that elementary-aged students are able to increase their retention of information, as well as their engagement and motivation, when learning happens through games or game-like activities (Sappaile, 2024). Some scholars suggest that the use of an avatar, a personal visual representation of the student, can make activities more personal and increase student buy-in (Saft et al., 2025).

Considering this research, this lesson will ask students to reflect on their previous biases and continue to build on their identity as musicians by focusing on aspects outside of gender stereotypes that they might not identify with. The lesson will expose students to instrumental musicians who go against the expectations for musicians of their gender. This aims to interrupt the assumptions students bring into the classroom and give them another

perspective. The lesson incorporates gamification with the use of the trading card concept, as well as the avatar aspect, to allow students to visualize themselves in their cards.

GRADE 4

MUSICIAN TRADING CARDS

Lesson Objectives

- Students will recognize and acknowledge gender roles in music.
- Students will recognize people breaking molds in music.
- Students will merge their own identity with their identity as musicians.

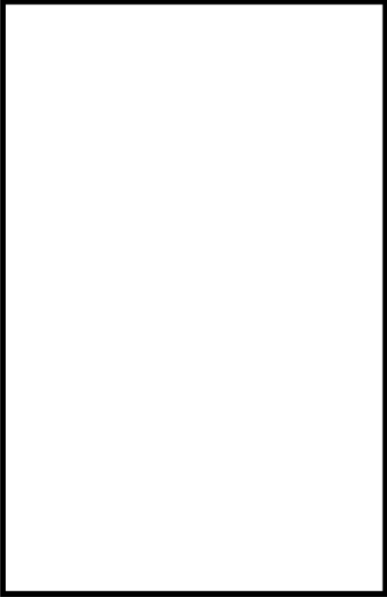
Materials

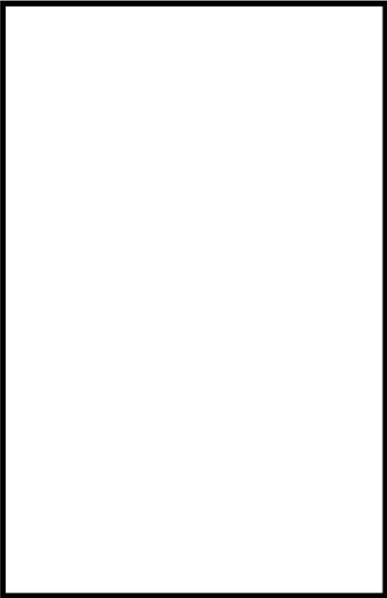
- Slideshow (see below)
- Trading card template (see below)
- Pencils & colouring utensils

LESSON

Please present the slideshow below, or create a presentation of your own, presenting students with some musicians that break molds of expected gender presentation. Talk to students about how music education and the music industry have certain expectations for musicians based on their gender. Explain to students that this does not need to influence their choices as musicians and that they can do whatever they want in their music journeys. Show students the example trading cards, or make your own, and explain that they will make their own!

1. Show students example trading cards (See slideshow).
2. Have students fill out their own trading card (or two if you are going to trade) and draw a picture of themselves with their instrument.
3. On the back of their own card, have students reflect on why they chose the instrument they did, and why they chose the powers and qualities that they did.
4. OPTIONAL: Facilitate a trading session so students can see the things their classmates chose!
 - a. I suggest making this section a structured trade, so none of your students get left out.
 - This might look like having students trade with the person beside them so everyone has a partner, or pair students up with someone from across the room so it is someone they're less familiar with.

<u>NAME</u> _____

<u>INSTRUMENT</u> _____
<u>POWER</u> _____
<u>QUALITY 1</u> _____
<u>QUALITY 2</u> _____

<u>NAME</u> _____

<u>INSTRUMENT</u> _____
<u>POWER</u> _____
<u>QUALITY 1</u> _____
<u>QUALITY 2</u> _____



MUSICIAN TRADING CARDS

Gender expectations in music education

HUBERT LAW'S

<https://www.youtube.com/watch?v=SQNSab-6mhY>

1. **Started playing the flute in high school, then went on to study at Juilliard (a famous music school)!**
2. **Is renowned in jazz and classical music, crossing borders between genres that were expected to be separate**
3. **Super Power: Can shape sound however he wants**



<https://www.youtube.com/watch?v=7neJGrSTIAI>

SASHA ROMERO

- 1. Is the principal trombone player in the Metropolitan Opera Orchestra**
- 2. Teaches trombone in universities AND colleges while performing!**
- 3. Super Power: Can transform into any role and be the best at the job!**



MEGUMI MESAKU



1. Goes by stage name “Miss Megoo” as a performer AND a music producer!
2. Plays reggae music and even has a reggae Christmas album!
3. Super Power: Has the ability to make anyone around her start dancing!

<https://www.youtube.com/watch?v=oRRVhCGQe6Q>



**All three of these
musicians have one thing
in common...**

**THEY ARE SUPERSTARS
AT BREAKING MOLDS**






Sometimes people think that certain instruments are supposed to be played by certain musicians based on their gender. BUT musical instruments have nothing to do with gender! Any musician can play any instrument they want!





QUESTION:


**WHY DO YOU THINK
PEOPLE BELIEVE THAT
MUSICIANS SHOULD
CHOOSE THEIR
INSTRUMENT BASED ON
THEIR GENDER??**





QUESTION:

**HOW DO YOU THINK
PEOPLE CAN TRY
TO BREAK THOSE
GENDER ROLES?**





QUESTION:



**WHY DO YOU THINK IT'S
IMPORTANT THAT
MUSICIANS CAN
CHOOSE WHATEVER
INSTRUMENT THEY
WANT?**





TRADING CARDS



DIY

MUSICIAN TRADING CARDS

WHAT NOW?

Now that you've met some cool musicians and learned about their superpowers, it's time to think about yourself as a musician! What instrument speaks to you? What is your super power?

YOUR JOB!

1. **CHOOSE AN INSTRUMENT YOU THINK IS COOL!**
2. **DECIDE WHAT YOUR SUPER POWER IS!**
3. **DRAW YOURSELF ON YOUR OWN TRADING CARD!**
4. **ON THE BACK OF YOUR CARD, EXPLAIN WHY YOU CHOSE THE ELEMENTS YOU DID!**

EXAMPLES!

CHARLIE

NAME



FLUTE

INSTRUMENT

PLAYING SO HIGH THAT I

START TO FLY!

POWER

ENERGETIC

QUALITY 1

SWEET

QUALITY 2

LAURA

NAME



TRUMPET

INSTRUMENT

CREATING A TUNNEL THAT

BLOCKS OUT OUTSIDE NOISE!

POWER

POWERFUL

QUALITY 1

CREATIVE

QUALITY 2

Grade 5 - Role Models

In fifth grade, students are often beginning to go through puberty and learning more about their bodies through representation in the media. This can often lead students to feel pressure to present themselves in certain ways, whether or not it aligns with their identity (UN Women, 2025). Neuroscientist and science journalist Zara Abrams (2022). states that at age 10, children's brains begin to make a large shift toward seeking social attention and approval from their classmates. This is a dangerous tendency because, at a time when students could be encouraged to embrace who they are, they are instead looking to see what their peers are doing and mirroring that behaviour and being rewarded for it (Garey, 2024). Johns Hopkins Pediatrician, Robert Blum, also points out that at age ten, children are beginning to accurately discover the world around them. This is when gendered concepts start to become solidified in the minds of young people and how they understand the world around them (Blum, 2014).

These gendered concepts make their way into music classrooms and contribute to a long history of gendered instrument selection, starting in early childhood (Kim, 2023). Kim argues that in order to disrupt this pattern, it is important to make use of sociological solutions, including providing real-world examples of musicians who break traditional gender expectations, specifically when it comes to instrument selection (Kim, 2023). Parenting experts suggest finding children good role models for them to look up to, who can provide them with alternatives to the typical gender norms that surround them (Bear Bergman, 2022).

This lesson centers around these concepts, ideally allowing students to see themselves and their peers in the lives and identities of successful practicing musicians, and inspiring them to think outside of the typical gendered instrument selection process.

Students will be given a list of musicians with varying gender identities and asked to research their lives and music-making. This gives students the opportunity to recognize that it is okay to choose any instrument, regardless of gender. The gallery walk of posters is a way to let students experience the wide range of ways they could choose to identify and exist within the world of music, and exposes them to new musicians they may be interested to learn more about. I suggest using the posters to create a role model wall (UN Women, 2025) so that students continue to be reminded that they can push boundaries and make music the way that they want to. I focus on instrumental musicians in this lesson because, in my experience, children in fifth grade are often choosing an instrument to play in school or in private studio contexts, and I hope to intercept concepts of gendered instrumentation.

GRADE 5

ROLE MODEL INSTRUMENTALISTS

Lesson Objectives

- Students will be able to see identify similarities between themselves and successful practicing musicians.
- Students will develop the skills to engage with their peers about issues of gender in music.
- Students will be able to recognize instrumentalists who break the molds of gender in music.

MATERIALS

- Slides + projector
- Worksheets (see below)
- Poster boards and markers
- Tape for hanging posters and worksheets
- Devices with internet access

LESSON

Present to students on Arnetta Johnson (poster attached) or someone of your choosing, to give them an example of an instrumentalist who breaks molds in relation to instrument gender norms. Explain why it is cool that they are doing what they are doing and how some people might think it is weird or different. Explain that music is about doing what feels right for you in the ways that make your music feel authentic to your identity and your identity as a musician.

1. Alone, or in groups of two, have students choose a musician from the list below*, or feel free to include any other musicians that you or your students are drawn to that break gender norms. (Ideally, if in groups, no overlap, so students have a good range of role models at the end).
2. Have students complete the worksheet about their chosen musician (they will need access to a device for this).
3. Once completed, have students make a poster about the things they find cool about their musician so that their classmates can learn about them too.
4. OPTIONAL: Hang posters on a “role model wall”.

★ Arnetta Johnson	★ Hubert Laws	★ Megumi Mesaku	★ Sheila E.
★ Candy Dulfer	★ Jennifer Wharton	★ Paquito D’Rivera	★ Tia Fuller
★ Evelyn Glennie	★ Lori Freedman	★ Sasha Romero	★ Tine Thing Helseth
			★ Yoshi Weinberg

*As the music industry continues to grow, this list of performers will become outdated. Please take it as a suggestion and inspiration, and feel free to update it as time goes on, as you see fit.

MUSICIAN: _____

Instrument: _____

Hometown: _____ **Style/Genre:** _____

Where did they go to school?

My favourite song of theirs is...

My musician is cool because...

Something they have done that I would like to do one day is...

My musician breaks gender norms when they...

ARNETTA JOHNSON

TRUMPET

 CAMDEN, NEW JERSEY

Arnetta started playing trumpet when she was 13 and went to school for music at Berklee College.



GENRES

JAZZ
POP
FUNK

PERFORMANCES!

- BEYONCE – SUPERBOWL & COACHELLA
- AJR TOURS
- THE ROOTS
TINY DESK

FAVOURITE SONG

Pull Up On Em

GENDER ROLES

Arnetta breaks the typical expectation that women musicians are quiet and delicate on stage. She also plays a loud brass instrument which is often assumed to be a masculine instrument.



GRADE 6 - What Not To Wear

In sixth grade, more and more students begin to go through puberty. As their bodies change, gender identity comes to the forefront of their thinking, and could even prompt a shift in their perceptions of themselves (Canadian Pediatric Society, 2023). This shift could cause students to be uncomfortable with the way they are pressured to present themselves, or even go as far as to cause gender dysphoria – the discomfort or distress caused by a mismatch between someone’s inner sense of gender and the sex they were assigned at birth (Canadian Pediatric Society, 2023). Any discomfort could be amplified by the fact that students at this age are very focused on what their peers think of them (Garey, 2024). In an interview with the Child Mind Institute, clinical psychologist Dr. Kirmayer explained that as they become more dependent on their peers, children also become more self-conscious and aware of how they present themselves to the people around them (Garey, 2024). Because they are looking for validation, students often turn to the media for guidance and validation (Abrams, 2023). This can lead them to the harmful gender roles that are perpetuated in the music industry, and sets them up to carry those gender pressures into the rest of their music careers (Davies, 2019). Some musicians suggest that educators can make a large difference in disrupting patterns by providing students with the chance to explore deeper into the industry (Ahsan, 2020).

In a study analyzing a middle school’s band program, it was found that sixth grade had more gender segregation than seventh and eighth grade (Reeder et al., 2020). This lesson pulls on that research to empower students to embrace their gender identities, as well as those of their peers, and to create a learning environment that is safe for every student to discover their musical identity. In order to combat binary gender expectations, students will be asked to analyse

gendered appearance expectations for both women and men in their favourite genre of music.

They will then choose an artist who breaks these gender norms and create an infographic about their career. Focusing on an artist the students and their peers connect with gives them someone to look up to, while normalising deviation from largely accepted expectations for gender performance.

GRADE 6

What Not To Wear

Lesson Objectives

- Students will be able to name and comment on gender expectations in a specific genre of music in their every day life.
- Students will be able to recognize artists who go against gendered expectations of their attire and appearance.
- Students will know that there are many ways to present their own gender identity.

MATERIALS

- Slideshow (see below)
- Example infographic (see below)
- Devices for research
- Students can create their own infographic by hand or digitally
 - Teacher's choice!

LESSON

Present the attached slideshow (or your own) teaching students about gendered expectations for performers' appearances. The example in the given slideshow is pop, but students are welcome to explore whatever genre interests them. Students should learn that although the music industry wants performers to present a certain way, there can be flexibility in gender presentation in the music industry.

ACTIVITY

1. Show students the example infographic (see below), or make your own, should you want to, or when this one becomes outdated.
2. Students will choose a genre and analyse the expectations for gender presentation.
3. Students will choose an artist who does not follow traditional gender roles from the same genre as step 2.
4. Students will create their own infographic about their chosen artist.
5. OPTIONAL: Put up some of the infographics to continuously remind students that gender presentation is flexible.

WHAT NOT TO WEAR

DUE:

In the music industry, artists are expected to follow unwritten binary rules about how they should present themselves based on their gender identity. It can vary from genre to genre, but is often very different for men vs women performers. Once they choose a side, artists are expected to stick to it rather than embrace multiple facets of their identity as musicians. However, there have always been artists who push back against such expectations...

YOUR TASK

Create an infographic with the following information:

- Your favourite genre
- Expectations for gender presentation for both women and men musicians/artists
- Information on an artist who does not dress according to their expected gender expectations
 - Their name
 - What do they wear?
 - Why is it different from what we expect from them?
 - Do they acknowledge that they dress out of the norm?
- Why is it important that artists like them exist in your chosen genre?



WHAT NOT TO WEAR

GENDER EXPECTATIONS ON ARTISTS AND THEIR APPEARANCE IN THE MUSIC INDUSTRY



MUSICAL ARTISTS' APPEARANCE

In all genres in the music industry, there are many gender roles that are pushed onto artists. Certain people are allowed to dress more masculine or more feminine depending on their assigned sex, and the kind of music they sing. This also affects the amount of effort we expect to see from artists of different genders.



Gender Expectations

- women+feminine presenting artists are sexualized and expected to wear small flashy costumes that show off their bodies and draw lots of attention to themselves.
- men+masculine presenting artists are able to wear regular and comfortable clothing and expected to stick to masculine gender norms like only wearing pants rather than a skirt or a dress.



CAN ARTISTS BREAK
THE INDUSTRY'S
GENDER
EXPECTATIONS?



YES!

Artists like Billie Eilish swap expected gender roles at their shows! Billie dresses the way the industry asks masculine performers to because she is more comfortable that way!



But why?

Billie wears baggy clothes so that the public is not able to sexualize or comment on her body.

Wearing these clothes on stage makes Billie feel good! Does that mean everyone should dress like her?



NO!

Every artist should be able to dress however they want, no matter what their gender identity is! Artists who break the mold are important because they disrupt the expected and inspire others to express themselves however they want! If you are a musician who feels happy dressing within expected gender roles, that's fine! Just remember that not everyone feels the same way and that's okay too!

EXPRESSION



Gender expression in music does not have to be static

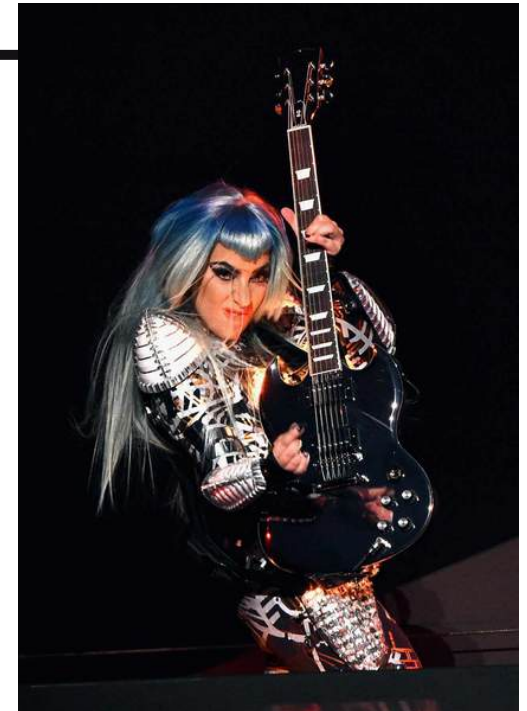
Just because an artist chooses to present themselves in a masculine way today, doesn't mean they have to tomorrow! Music is about your freedom to express yourself!





Choose A Genre

Choose your favourite genre of music and analyse the gender presentation expectations of performers.



Then choose an artist who breaks the gendered expectations the genre holds for them!

EXAMPLE GENRES





POP





ROCK



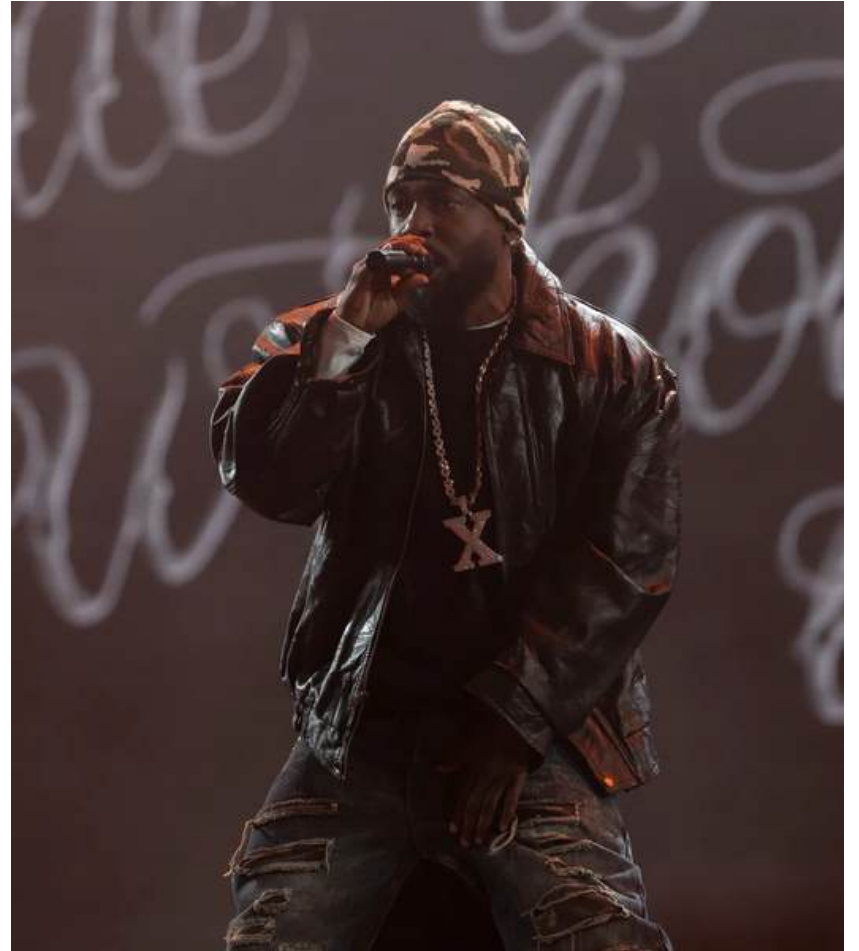


PUNK





HIP-HOP





RNB





COUNTRY



EXAMPLE

GENDER EXPECTATIONS IN POP MUSIC

Women+feminine presenting artists are sexualized and expected to wear small flashy costumes that show off their bodies and draw lots of attention to themselves.

Men+masculine presenting artists are able to wear regular and comfortable clothing and expected to stick to masculine gender norms like only wearing pants rather than a skirt or a dress.



Billie Eilish

Billie Eilish often wears loose, baggy clothing on stage, often including a sports jersey. This is different from what the industry expects from a woman because she chooses to hide her body instead of wearing tight clothing.



Billie says that dressing this way is intentional because she doesn't feel like super feminine clothes are her vibe, and she wants to avoid her body being sexualized.

WHY IS THIS IMPORTANT



Billie dressing this way can inspire other artists to do the same if they don't identify with the expectations for their gender!



She also embraces the fluidity in her gender identity which makes her a good role model for young musicians!



Finally, this works to destabilize an industry that thrives off of telling artists how to be themselves the "right way"

GENDER EXPECTATIONS IN POP MUSIC

Women+feminine presenting artists are sexualized and expected to wear small flashy costumes that show off their bodies and draw lots of attention to themselves.

Men+masculine presenting artists are able to wear regular and comfortable clothing and expected to stick to masculine gender norms like only wearing pants rather than a skirt or a dress.



Billie Eilish

Billie Eilish often wears loose, baggy clothing on stage, often including a sports jersey. This is different from what the industry expects from a woman because she chooses to hide her body instead of wearing tight clothing.



Billie says that dressing this way is intentional because she doesn't feel like super feminine clothes are her vibe, and she wants to avoid her body being sexualized.

WHY IS THIS IMPORTANT



Billie dressing this way can inspire other artists to do the same if they don't identify with the expectations for their gender!



She also embraces the fluidity in her gender identity which makes her a good role model for young musicians!



Finally, this works to destabilize an industry that thrives off of telling artists how to be themselves the "right way"

GRADE 7 - Rewrite The Narrative

In the world we live in today, seventh graders are pulled in every direction by every platform of social media (Abrams, 2022), as well as media like popular music, where gender roles are enforced by influential performers (Pang, 2022). Popular songs often portray masculinity and femininity in very specific ways that create harmful narratives for young people that tell them there is a right and wrong way to be who they are (Pang, 2022). Similar to the imbalance of men over women in STEM fields (McGuire et al., 2020), music composition is dominated by men in the field (Devaney & Partti, 2023). Devaney and Partti (2023) argue that Western music is one of the most masculinised of all other art forms. This is very easily seen in the music industry by just listening to the radio for twenty minutes and noticing how the artists sing about women versus men. Scholars from the University of California argue that there is flexibility in the way students from different schools view gender atypicality (Sayre Smith et al., 2017). Because of this, educators are able to intervene within their schools and change the landscape of gender acceptability for their students.

This lesson is inspired by an activity called “Girls Just Wanna Have Fundamental Rights,” designed by educator Velvet Lacasse (Lacasse, 2020). Students will be asked to analyze the way gender is being portrayed in a song of their choosing and to rewrite the words to change the narrative of the song. This lesson also acts as an introduction to songwriting, which works to combat the expectation that writing and composing are careers for male musicians only.

GRADE 7

Rewrite The Narrative

Lesson Objectives

- Students will develop the skills to be able to recognize problematic gender portrayals in popular music.
- Students will be able to recognize when a song has problematic messaging about gender.
- Students will know that there are always creative ways to exist and act outside of expectations.

MATERIALS

- Devices to look up song lyrics
- Projector to project and edit lyrics
- Example edited lyrics (see below)

WARM UP

Ask students to work in partners or in table groups to create a venn diagram of the way they think popular music portrays boys vs girls in the industry. This should only take 5-10 minutes. When they're done, ask them to share what they came up with.

LESSON

Ask students to share some of the ideas they came up with in their warm up activity. Then, ask them to share if they think that song lyrics help portray these ideas. After the discussion, project song lyrics on the board (see recommendations below if you need them), and ask students to suggest ways to alter the song to make it portray gender in a way that disrupts typical gender presentation in music. (See example lyrics below for inspiration if needed).

Song Recommendations

- *Honey Bee* by Blake Shelton
- *Stupid Girls* by P!nk
- *Boys Don't Cry* by The Cure
- *Daughters* by John Mayer

1. Ask students to choose their own song that communicates messages about gender, and to put the lyrics in a doc.
2. Have them edit the lyrics the same way you did as a class.
3. Have them write a paragraph underneath about what the song was saying about gender before, and how they changed it.

EXAMPLE LYRIC CHANGES

You Belong With Me - Taylor Swift

You're on the phone with your girlfriend, she's upset

~~She's going off about something that you said~~ Probably valid but I wish that I was her

~~'Cause she doesn't get your humor like I do~~ Cause you two aren't compatible like we are

I'm in the room, it's a typical Tuesday night

I'm listening to the kind of music ~~she doesn't like~~ that we both like

~~And she'll never know your story like I do~~ And I'll always, know your story like I know mine

~~But she wears short skirts, I wear T-shirts~~ You wear t-shirts that match my t-shirts

~~She's Cheer Captain, and I'm on the bleachers~~ you play football and I'm on the bleachers

Dreaming about the day when you wake up and find

That what you're looking for has been here the whole time

If you could see that ~~I'm the one who understands you~~ I really understand you

Been here all along, so why can't you see?

You belong with me, you belong with me

Grade 8 - The Power In Songwriting

In the eighth grade, students are caught up in trying to earn approval and validation from their peers (Bear Bergman, 2022). Students who do not align with gender expectations that their peers and schools might have for them are likely to experience some sort of unwelcomeness or ostracization (Bear Bergman, 2022). Because of this, it is important for educators to find ways to normalize gender diversity in creative ways that encourage students to embrace their identities and their peers who identify or express differently from themselves. In music classes, there are many places where teachers have room to make space for gender diversity. One aspect of the curriculum that often fails to do this is composing (Devaney & Partti, 2023). Composing has historically been a male-dominated field, so it is important to remove barriers and actively encourage all students to give it a shot in the school space. The reason students at this age need to be encouraged to write their own music is that music can be a powerful tool for children to express themselves and regulate their emotions (Aeby et al., 2025). Songwriting is a form of composing that is relevant and accessible to young musicians. It is also a great way for students to explore life situations and experiences that are significant to them. Songwriting can be especially helpful in exploring feelings. In a study that involved interviewing students about their experience with music, researchers found that writing lyrics helped them understand their emotions in ways that a regular conversation could not (Brewster et al., 2021).

This lesson will have students write their own song about their experience with gender stereotypes and/or expectations. Asking students to compose will expose students of all genders to a traditionally male-dominated field in the music industry and ideally inspire some of them to continue if they enjoy it. Asking them to write a song works to encourage students to continue developing their musical identities and other aspects of their identities (including gender if they

wish) in a deeper way as they delve into their personal experience to write their lyrics. The lesson therefore aims to provide students with an opportunity to discover more about their own identities, as well as to open their minds to the possibility of a personal musical identity that includes composing.

GRADE 8

The Power In Songwriting

Lesson Objectives

- Students have a better understanding of their own identities through songwriting
- Students will recognize that people of all genders can compose music.

MATERIALS

- Students will need a device to play backing tracks on
- Materials to write song lyrics on
- Whiteboard or chalkboard

LESSON

Ask students to name some gender-based stereotypes that they know. You can guide students toward stereotypes like women should look for a husband, or men aren't supposed to be emotional. Whatever they come up with, write it on the board. Then, play a few of the songs below, or choose your own, and for each one ask students what about the song is different from the way a lot of other songs portray gender. How does the song disrupt the expectations for a certain gender? Once the students start to get the hang of it (likely after a few songs), let them know that it is their turn to write their own song. They can choose any gender-based stereotype or expectation they hear in music, and their song should work to flip it. Depending on your students' experience with writing, you could have them write a whole song or just a verse and a chorus. Students can write (a) just lyrics, (b) lyrics and melody, or (c) lyrics, melody, and chords. Feel free to have students write their songs to the backing tracks linked below!

- *Girl In A Country Song* by Maddie and Tae
- *We Exist* by Arcade Fire
- *Born This Way* by Lady Gaga
- *The Man* by Taylor Swift
- *Too Much* by Dove Cameron

*Depending on the relationships in your class and their comfort level performing in front of each other, you can choose to have them record the song and send it to only you, have them play a recording, or sing the song live in front of each other.

<https://youtu.be/BVXtdt17A2A?si=DOrmod2lq5S8NJ7g>, <https://youtu.be/VJSofQPoxs?si=c3w66qjoTKmFhDku>
<https://youtu.be/kBP2oHldDfk?si=aaGRARWRCUx1IVKv>, <https://youtu.be/zCMAorT1V8M?si=VUB42O4eyElmJ16c>

GRADE 9 - Your Favourite Artist's Favourite Artist

The ninth grade is a time when students have a lot of change in their lives as they begin a new phase of their schooling. Students at this age develop a more fluent view of gender roles and expectations, which is likely because they start to question the world and people around them (Becker, 2022). These attitudes toward gender presentation increase as students continue deeper into their early adolescence (Becker, 2022). With the growing openness to less rigid forms of gender expression, it is important for educators to give students a space to learn about and experiment with gender. This will allow students to express themselves freely, as well as expose them to ways their peers might want to express themselves.

It has been shown that adolescents rely heavily on the influence of popular music on both their social and personal lives (Wang, 2018). However, at this age, students are conditioned to take in gendered messaging without processing what they are hearing (Wang, 2018). It is important that teachers provide students with a space to critically analyze and discuss this messaging so that they are aware of how it might be influencing their behaviour. Wang also argues that this both enhances students' interests and inspires them to express themselves (Wang, 2018). In a study that investigated students' participation in popular music bands based on their gender, it was found that the female and male students interacted differently at rehearsals and on stage (Abramo, 2011). For example, male students were more likely to take leadership positions, whereas female students valued teamwork (Abramo, 2011). Students need to be guided in recognizing and understanding ways that music industry norms push them toward certain behaviours so that they can make informed choices toward developing their own authentic musical identities and ways of being and acting in the world more broadly.

This lesson asks students to research a North American popular music artist and examine their public persona through a gender lens. As students begin to question gender expectations, this activity will provide them with an outlet to explore something they care about with a critical lens. Ideally, this will also help students to develop skills that allow them to analyse other aspects of music. This activity additionally aims to provide students with insight into the ways in which the industry asks different people to present their genders. This will disrupt the way women and men feel the need to behave because of their genders. Students are asked to do a presentation in order to expose their classmates to multiple examples of gender issues in the music industry.

GRADE 9

Your Favourite Artist's Favourite Artist

Lesson Objectives

- Students can acknowledge the gendered biases in the popular music industry.
- Students connect the experiences of a public figure to their own experiences.
- Students will have continued to develop their own musical identities.

MATERIALS

- Slideshow (see below)
- Device for students to research and create presentations

LESSON

Present the slideshow below, or make your own. This lesson is an introduction to gender expectations in the North American music industry. It also serves to give students a couple of examples of artists who are acting to break gender expectations in the industry. I have used Madonna and Lil Nas X. Feel free to present artists that are relevant to your students.

1. Have students choose an artist that goes against gender norms in the music industry.
2. Have them create a presentation about the artist themselves including...
 - a. How long they have been in the music industry
 - b. What kind of music they make
 - c. How gender expectations would expect them to present themselves and/or act
 - d. How gender expectations have shaped their music
 - e. How gender expectations have shaped their physical performance choices
 - f. What they do to combat or conform to gender expectations
3. Have students write a reflection about their artist's experience and how they think the music industry would attempt to influence their own gender presentation.



YOUR FAVOURITE ARTIST'S FAVOURITE ARTIST

A look at gender expectations in the North
American music industry



Gender In The Music Industry

There are often double standards that artists face when making and performing their music. Feminine artists are expected to constantly one up themselves, creating new sounds and visuals with every new release. Masculine artists are often able to find a spot in the industry and stay there for the duration of their careers.

External Presentation

Feminine Performers

- Heavy makeup
- Cohesive style
- Extravagant outfits
- Revealing clothing

Masculine Performers

- Neutral palette/no makeup
- Toned down style
- Comfortable clothes
- Full body coverage



Behind The Scenes

On the Billboard Top 100 in 2025...

63% of songs are sung by men

81.1% of songwriters are men

94.1% of producing credits belong to men

(Mims, 2026)



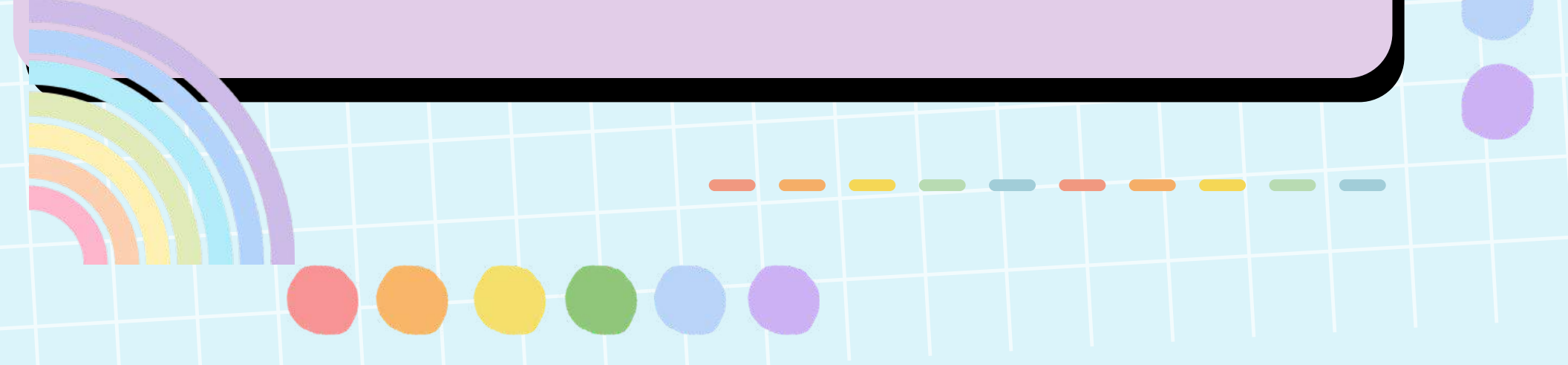
AWARDS

Historically, music awards like The Grammys favour men in their nominations, and winners.

- In 2026, women received 23% of the Grammy awards which is DOWN from the 37% they received in 2025.
- As of 2026, the highest amount of Grammy nominations women had ever received was 28% in 2025.
- In 51 years of Grammy Awards, no woman has EVER won producer of the year



Gender-Based Discrimination

- The music industry is built by men for men. This causes women and gender-non conforming musicians to leave the industry at higher and faster rates than their colleagues.
 - Most instruments in popular music are seen to be played better by men which means that other musicians are overlooked because of their gender identity.
 - In a musicians census from 2022, it was found that men made over \$2000 more than women which again, discourages women and diverse performers from starting music careers. (Musician's Union, 2024).
- 

MADONNA

Madonna is an icon in the music industry. With a career that spanned over multiple decades, she was, and still is a household name.

(Keep an eye out for traditionally masculine dance moves she is using in this video)



<https://www.youtube.com/watch?v=pehMBaHgPWE>

Her Experience

Madonna has done just about everything there is to do in popular music. She speaks about how she was inspired by David Bowie in the way that he broke masculine gender norms. Although she is extremely successful, it was still difficult being a woman in the industry.

"Thank you for acknowledging my ability to continue my career for 34 years in the face of blatant sexism and misogyny and constant bullying and relentless abuse."



Fighting Gender Expectations

- Madonna was known for pushing the limits of gender and sexuality in everything that she did. Was it without flaws? Of course not, but she made some major statements that helped women gain more recognition in the industry.

"What I would like to say to all women here today is this: Women have been so oppressed for so long they believe what men have to say about them. They believe they have to back a man to get the job done. And there are some very good men worth backing, but not because they're men—because they're worthy. As women, we have to start appreciating our own worth and each other's worth. Seek out strong women to befriend, to align yourself with, to learn from, to collaborate with, to be inspired by, to support, and be enlightened by."



Lil Nas X

Lil Nas X is a rapper who shot to stardom in 2019 for his hit, Old Town Road. He soon became an icon for breaking down gender expectations boundaries with his flashy costumes.

(Just like the Madonna video, keep a look out for stereotypically feminine dance moves!



<https://www.youtube.com/watch?v=GfJicS3txO4>

His Experience

Lil Nas X came into the industry with a bang, winning the iHeart Radio Male Artist Of The Year award in 2022. His speech was about being delusional enough to follow your dreams and to be who you are!

"I wouldn't be where I am right now, in my life and my career, if I weren't delusional. Believing I could [...] become an international success within a year. It's delusional! Believing that I could come out of the closet in the height of my career ... to think that I could do that would be delusional! To think that I could do a song about a man lusting after another man in a world where it's still legal in many places to be prosecuted [...] for being who you are, for being gay ... it's delusional to think that that song could be the number one song in the world. It's OK to be delusional when you're chasing your dreams."



Fighting Gender Expectations

- Lil Nas X pushes boundaries in his costume choices during his performances!
- The music industry pushes masculine performers to stay in their lane, and to present masculinity at all times.
- By going on stage in a pink cowboy hat, crop top, and a skirt, Lil Nas X is making a statement about accepting yourself for who you are and letting your musical identity be whatever it wants to be!





YOUR TURN!

- CHOOSE AN ARTIST YOU CONNECT TO
- MAKE A PRESENTATION THAT INCLUDES...
 - How long they have been in the music industry
 - What kind of music they make
 - How gender expectations would expect them to present themselves and/or act
 - How have gender expectations shaped their music
 - How have gender expectations shaped their physical performance choices
 - What do they do to conform to or break out from gender expectations
- WRITE A REFLECTION ABOUT YOUR ARTIST AND YOUR OWN IDENTITY IN REGARDS TO THE MUSIC INDISTRY

GRADE 10 - Gender In International Music Industries

At age fifteen, and throughout high school, students' views of gender roles and expectations become more open to complex ideas of what it means to identify as a woman, man, or anything in between (Becker, 2022). This likely occurs in teenagers because they begin to recognize people and structures in the world that they disagree with on a more fundamental level (Becker, 2022). With this shift in perspective, it is important for teachers to allow students to explore their identities and those of their classmates. Students also bring other parts of their identities into the classroom that have an effect on their gender presentation. Gender expectations can vary in different cultures around the world based on the structure of each country's society (Power, 2011). Learning about international takes on gender is beneficial to students because it puts them out of their comfort zone and can offer new perspectives (Mazza, 2019). Multicultural education is also known to increase students' empathy, increase their open-mindedness, and give them a better understanding of the people around them (Drexel University School of Education, 2015). University professor Rebekah Moore teaches about international music industries because she finds that it encourages students to disrupt harmful norms, as well as to recognize their complicity in the unequal access that exists in the industries (Moore, 2018). This is important in helping students to consider their own experiences and biases so that they can fully and authentically embrace themselves and their peers in music spaces.

This lesson asks students to choose a country or region and an associated music industry and to learn about the gender roles and expectations that exist within it. In doing so, they will be able to recognize what conflicting pressures are present in their lives as musicians, but also in the lives of their classmates. The goal is to continue exposing students to different perspectives that open them up to the endless ways there are to be a musician and an artist.

GRADE 10

GENDER IN INTERNATIONAL MUSIC INDUSTRIES**Lesson Objectives**

- Students will be able to name and describe the complexities and nuances of gender representation in an international music industry.
- Students will be able to describe the differences and/or similarities in stereotypes in international music industries vs the North American popular music industry.
- Students will be aware of the different pressures that exist on their own and others' musical identities.

MATERIALS

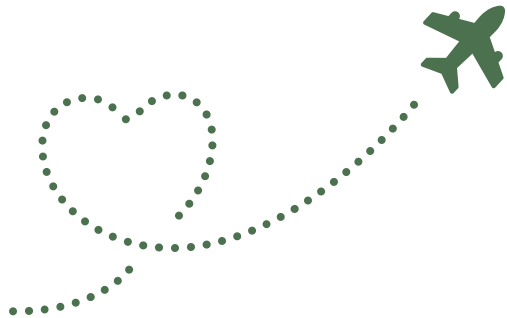
- Slideshow presentation (see below) or make your own
- Devices for students to research and make presentations

LESSON

Present the slideshow below, or create one for a country that connects with you. This lesson introduces students to the concept of gender roles outside of the music industry that they are likely the most familiar with. With a brief overview and minds on activity to put students in the right mindset, the lesson mostly focuses on gender in the Scottish folk music industry.

1. Students will choose a music industry/genre from a country or region outside of North America.
2. Students will create a presentation about their chosen industry/genre that includes...
 - a. What do the gender roles look like for artists with different gender identities?
 - b. Are they similar, the same, or very different from the expectations in the North American popular music industry?
 - c. Examples of popular artists specific to the industry and their relationship to gender expectations.
 - d. Pictures and videos.

GENDER IN INTERNATIONAL MUSIC INDUSTRIES



WHY INTERNATIONAL INDUSTRIES

International industries can be very different from the one we're familiar with! It's important to recognize that sometimes there are conflicting pressures influencing an artist's gender presentation choices.



YOUR CONNECTION

Recognizing your connection to international music industries is also an important step toward understanding your own biases or influences in music spaces



BRAINSTORM

Are there any artists you can think of who bring multiple cultures together into their music?

Do you think they are influenced by multiple music industries? If so, Why do you think that is?



FIRST LOOK



Start thinking about
if there is a
country's music
industry that you
might want to look
into...

A stylized, flat-colored illustration of the Earth, showing blue oceans and green continents. The top half of the globe is visible above the main text.

SCOTLAND

GENDER IN THE SCOTTISH FOLK INDUSTRY

A stylized, flat-colored illustration of the Earth, showing blue oceans and green continents. The bottom half of the globe is visible below the main text.

GENDER IN THE INDUSTRY

- Folk festivals book more men than women to headline even though there are an equal number of masculine and feminine performers.
- Women make on average 5000 pounds less than men (HUFT, 2019)



COMPARED TO NORTH AMERICA

- The Scottish folk industry seems to have similar gender roles to the North American industry.
- Masculine performers are paid more and given more opportunities in both.
- There also seems to be similar expectations for clothing choices while performing.
 - Feminine performers dressing fancier than masculine ones



GENDER ACTIVISM

Women in the industry are working to combat misogyny in the industry and the larger issues that it causes for feminine musicians. They are calling for concrete change in policies to protect women rather than empty words to pretend to show support.



KRIS DREVER

- Take a look at what Kris is wearing compared to what the woman singing with him is wearing.
- Just a man and a guitar. Much more common for men to be able to perform like this with very little instrumentation and a scaled back performance.



<https://youtu.be/eWQWlOJzfog>

MALINKY

- Singer is a woman. When she plays an instrument, it is a cello (stereotypically a feminine instrument)
- All band members are men
- The lead singer dresses up more than her bandmates, likely because expectations of her are higher because she is a woman. (Ex: men in jeans while she is in a dress)



<https://www.youtube.com/watch?v=zI4mM06iQfA>

HEN HOOSE

- Women and non-binary musicians!
- Take traditional Scottish music and turn it into something more modern.
- Work to create more visibility and representation for women and non-binary musicians
- Provide mentorships for young musicians
- Video still narrated by a man?



<https://www.youtube.com/watch?v=BXgl6jR2cKQ>



YOUR TASK



YOUR TASK!

Choose a music industry from a country you care about or feel connected to!

Create a presentation that includes...

1. What do the gender roles look like for artists with different gender identities?
2. Are they similar, the same, or very different from the expectations in the North American music industry?
3. Examples of popular artists specific to the industry and their relationship to gender expectations.
4. Include pictures and videos

GRADE 11 - Changing The World

In the eleventh grade and throughout high school, students may be questioning the rigid gender roles they have been existing within for many years during their childhoods (Becker, 2022). Because children are experiencing a newfound openness in their ability to understand gender and gender roles, this is a prime opportunity for teachers to redirect their students onto a more fluid understanding of gender presentation. On the other hand, students are receiving messaging about “appropriate” gender roles from outside sources like podcasts and social media (Jones, 2025). This can create environments that support harmful gender expectations for students, like toxic masculinity (Jones, 2025). While there are many ways to counteract this influence, such as refusing to accept sexist language in your classroom and presenting a diverse range of people in materials, counteracting online role models requires that students be provided with new role models (Jones, 2022). Another thing that students at this age struggle with, at different rates, often related to their gender, is self-efficacy (Angel Cleary, 2024). In a study of gender differences in high school music, girls were found to be quieter about their abilities, while boys loudly advocated for themselves (Angel Cleary, 2024). Scholars stress the need for educators to establish student empowerment in order to improve the overall education experience (Hargrove et al., 2024). This can be applied to the lack of access to women in music spaces due to the ‘boys club’ nature which encourages boys in the industry and makes girls feel left out of important places (Raine & Strong, 2018).

This activity asks students to find someone who is considered an activist in gender in the music industry. This will give them a role model to look up to in the industry as they approach the end of their high school experience, and aims to inspire them to advocate for themselves in their potential careers.

GRADE 11

CHANGING THE WORLD**Lesson Objectives**

- Students will know how they can make a difference in the music industry.
- Students will be able to make future connections about where and how change can happen.

MATERIALS

- Presentation
- Devices for students to research
- Supplies to make an infographic (this can also be done on the computer)
- Some paper or a device for students to write a reflection

LESSON

This lesson is about Alicia Keys to give students an example of someone in the industry who is actively attempting to change gender expectations in the music industry. The lesson will focus on her experience as a musician, as well as her foundation, She Is The Music. Please feel free to use the slides below or make your own if you'd rather.

ACTIVITY

1. Have students research an issue relating to gender in the music industry.
2. Once they have chosen an issue, they should find someone in the industry who is actively and purposefully acting to address the issue.
3. Ask students to make an infographic (digitally or by hand) about this person and how their work impacts gender expectations in the industry. The infographic should include...
 - a. A description of the issue
 - b. The name of their industry professional
 - c. What actions they have taken to address the issue
 - d. How it has impacted/could impact the industry they exist within
 - e. Why it is important that people know about this person
4. OPTIONAL: Have students write a reflection about what they learned and how it could impact their experience as an emerging musician or industry professional.

CHANGING THE WORLD

Fighting Gender Expectations In The Music Industry





Who is she?

- Grammy award-winning artist
- Musician
- Producer
- Actress
- New York Times best selling author
- Music activist!

SONGWriters, ENGINEERS, PRODUCERS, ARTISTS AND INDUSTRY PROFESSIONALS



SHE IS THE MUSIC

Increasing the number of women working in music

“[We] provide resources and support for women-focused initiatives that are working to create meaningful change – both through our own programs, as well as external efforts around the world.”



SONGWRITING CAMP

Since 2018, She Is The Music has been hosting songwriting camps all over the world!

- With guidance from professionals and famous artists like Alicia Keys and Mary J. Blige, the camps bring together women from different parts of the industry so that they can make music together in a safe and welcoming space!



**WHY IS AN
ORGANIZATION LIKE
THIS IMPORTANT?**



**HOW
MIGHT IT
IMPACT
THE MUSIC
INDUSTRY?**



DISCUSSION DISCUSSION DISCUSSION DISCUSSION DISCUSSION

GRADE 12 - The “Perfect” Artist

The twelfth grade is a defining year in the lives of many students as they are tasked with figuring out what to do after their regular schooling comes to an end. This is also a vital time for students in their understanding of gender expression and gender identity. People around this age were becoming more open to differing expressions of gender and seeing themselves as distinct from older generations because of their more progressive beliefs (Allen et al., 2020). While the state of society is always changing, students have the capability to be in a good place to be encouraged to continue delving into issues of gender. Although today’s students are, on average, more accepting of gender diversity than people from previous generations, the same study also found that a smaller portion of students showed resistance to gender fluid concepts due to different political sentiments (Allen et al., 2020). This group of students may be growing with the rise of manosphere concepts which makes it more important than ever that these students are pushed to broaden their horizons so that they can continue into their careers to help make a more accepting environment for themselves and their colleagues. This can be done by ensuring that negative attitudes toward gender are interrupted, and binary stereotypes of gender expression are not forced upon students (Jones, 2022). Jones also suggests giving students role models in order for them to have tangible inspiration for their own goals (Jones, 2022). Popular music is known to have a significant impact on the personal and social lives of students (Wang, 2018), which will impact the important decisions students have to make in grade twelve. The music industry can be used as a space where students can explore and analyze gender on a deeper level (Wang, 2018). In this lesson activity, students will use their understanding of gender expectations to come up with ideal ways to destabilize gender expectations in a specific music industry.

As a culminating activity in this project, students will be asked to create a fictional artist who, in their eyes, is a perfect example of someone standing up for and acting against typical expectations of gender presentation in a particular music industry.

GRADE 12

The “Perfect” Artist

Lesson Objectives

- Students will have the knowledge about gender in the music industry to recognize an artist who positively impacts or advances the music industry.
- Students will be able to acknowledge faults in the music industry.

MATERIALS

- Activity sheet (see below)
- Devices to research and create artists
- Paper + writing utensils

LESSON

Have students get into groups of 3-4 with a piece of scrap paper. Instruct them to come up with a list of as many artists as they can in 1 minute. Then, have students come up with one way each of the artists contributes to gender stereotypes in the music industry (positively or negatively). This can be the clothes they wear, the content of their songs, their performance style, their presence on social media, or anything else they come up with!

1. Have students create an artist that they believe breaks gender expectations and supports the industry in positive change in a specific genre. Their final project should include...
 - a. The artist’s name
 - b. What industry/genre they are in
 - c. What their stage show looks like
 - i. Are they in a band?
 - ii. Do they play an instrument?
 - iii. Do they dance?
 - iv. Are there other people on stage with them?
 - v. What does their physical stage set-up look like?
 - d. What their music is about
 - e. What they wear during shows
 - f. What they wear in their everyday life
 - g. One thing they do to acknowledge gender activism
2. OPTIONAL: Use the worksheet as an outline and have students write an essay based on the information they come up with.

Your artist's music

What are their songs typically about?

Do they tackle any societal issues? Are they about love? Are they deeper or do they stick to light topics? Do they write from their own experiences or the experiences of others?

What instruments do they have on their songs?

Who is their target audience?

What is the genre's reaction to this artist?

Below you will be asked to design a costume for a big show your artist is playing! Make your choices intentional for the specific venue and audience. What story is told through the clothes?

Where is the show happening: _____

What is the reason for the show: _____

Is it a festival? An award show? A tour?

Design a costume for this show!

Next, design a casual outfit your artist would wear that could be caught on camera by the paparazzi. Think about the statement the clothing might be making depending on where they are being photographed.

Where are they going: _____

Is this an intentional paparazzi encounter or is it a coincidence: _____

Design an everyday outfit!

What do they do to intentionally disrupt gender expectations/are they active in gender activism in the industry?

Explain why you made the choices that you did? How do they disrupt gender expectations in your chosen genre?

Conclusion

Music classrooms can be a special place for students to find community and belonging. Students can find a home for their differences, and like-minded people who want to lift each other up to become better together. Often though, students are met with the harsh reality that the music space is heavily gendered and does not allow for fluidity in gender expression. This can make students feel as though there is a lack of choice in the direction they are able to go in with their music. Educators play a large part in facilitating a space for students to embrace music at its core, outside of gendered expectations. Because students understand gender expectations at a very early age, teachers are able to approach gendered issues head-on with their classes. Teachers should be intentional about the way they present concepts, ensuring that students are provided with diverse examples and role models in class. These lesson plans are a jumping off point to give teachers a place to begin to disrupt gender stereotypes in music. In order for these stereotypes to truly be combatted, it will take much more than one lesson, but I hope that this gives some inspiration for future change. Music classes should be spaces for students to learn to embrace their musical identities in whatever way feels right to them. To make a change, every music teacher should make choices every day that lead to a more inclusive and supportive music space.

References

Abramo, J. M. (2011). Gender differences of popular music production in secondary schools.

Journal of Research in Music Education, 59(1), 21–43.

<https://doi.org/10.1177/0022429410396095>

Abrams, Z. (2022, February 3). Why young brains are especially vulnerable to social media.

American Psychological Association; American Psychological Association.

<https://www.apa.org/news/apa/2022/social-media-children-teens>

Ahsan, A. (2020, December 15). Gender inequality in music education. *InsideHalton.com*;

Metroland Media.

[https://www.insidehalton.com/opinion/gender-inequality-in-music-education/article_0080](https://www.insidehalton.com/opinion/gender-inequality-in-music-education/article_008034e7-06eb-5281-a6d1-7e5c6cbb97b3.html)

[34e7-06eb-5281-a6d1-7e5c6cbb97b3.html](https://www.insidehalton.com/opinion/gender-inequality-in-music-education/article_008034e7-06eb-5281-a6d1-7e5c6cbb97b3.html)

Allen, K., Cuthbert, K., Hall, J. J., Hines, S., & Elley, S. (2021). Trailblazing the gender revolution? Young people’s understandings of gender diversity through generation and social change. *Journal of Youth Studies*, 25(5), 1–17.

<https://doi.org/10.1080/13676261.2021.1923674>

Angel Cleary, M. (2024). Music production and girls: A phenomenological study of the high school music technology classroom.

<https://scholarcommons.sc.edu/cgi/viewcontent.cgi?article=9128&context=etd>

Barret, E. (n.d.). Avoiding gender stereotypes in instrument selection. Retrieved March 13, 2026, from

<https://bandology.ca/wp-content/uploads/2021/09/Gender-Stereotypes-in-Instruments-Lesson-Plan.pdf>

- Bear Bergman, S., & 2021. (2021, January 4). How to talk to kids about gender: An age-by-age guide. *Today's Parent*.
<https://www.todayparent.com/family/parenting/how-to-talk-to-kids-about-gender-age-by-age-guide/>
- Brewster, O., Nguyen, M., Stubbings, G., & Raja, A. (2021). Youth music self-expression report | *Youth Music*. Youthmusic.org.uk.
<https://www.youthmusic.org.uk/youth-music-self-expression-report>
- Canadian Paediatric Society. (2023, June). Gender identity. *Www.caringforkids.cps.ca*.
<https://caringforkids.cps.ca/handouts/behavior-and-development/gender-identity>
- Devaney, K., & Partti, H. (2019). Addressing gender inequality in and through music composing studies. *Nordic Research in Music Education*.
<https://nrme.no/index.php/nrme/article/view/5456/9298>
- Drexel University School of Education. (2025). The importance of diversity & multicultural awareness in education. *Drexel University School of Education; Drexel University*.
<https://drexel.edu/soe/resources/student-teaching/advice/importance-of-cultural-diversity-in-classroom/>
- Felton, K. (2023, August 8). Gender identity: What shapes boys and girls | BabyCenter. *BabyCenter*.
https://www.babycenter.com/child/parenting-strategies/gender-identity-what-shapes-boys-and-girls_10310676
- Garey, J. (2016, February 2). Parenting tweens: Everything you should know. *Child Mind Institute; Child Mind Institute*.
<https://childmind.org/article/what-parents-should-know-about-tweens/>

- Gorden, B. (2025, March 24). Free cute music instrument colouring pages. *Preschool Play and Learn*. <https://www.preschoolplayandlearn.com/music-instrument-colouring-pages/>
- HUFT. (2019, January 7). Gender Equality in the Scottish Folk and Traditional Music Scene. *Hands up for Trad*. <https://projects.handsupfortrad.scot/handsupfortrad/gender-equality-in-the-scottish-folk-and-traditional-music-scene-by-catriona-hawksworth/>
- Jones, K. (2025). Challenging sexism and gender stereotypes in education. *My College*. <https://my.chartered.college/research-hub/challenging-sexism-and-gender-stereotypes-in-education/>
- Jones, M. (2025, July 10). Courts to rethink parent involvement presumption after review finds risks to child welfare. *TeachingTimes*. <https://www.teachingtimes.com/breaking-gender-stereotypes-in-school-through-role-modelling/>
- Kim, S. (2023). Through the lens of Bourdieu: an integral literature review on bringing gender neutrality to the musical instrument selection process. *Music Education Research*, 25(5), 577–588. <https://doi.org/10.1080/14613808.2023.2277204>
- Lacasse, V. (2020). Singing in solidarity: social justice in music education | *ETFO Voice*. [Etfvoice.ca](https://etfovoice.ca). <https://etfovoice.ca/feature/singing-solidarity-social-justice-music-education>
- Lanks, B. (2018, September 7). Gender stereotypes begin at age 10. *The Hub*. <https://hub.jhu.edu/2018/09/07/gender-stereotypes-child-development/>
- Leopold, M., Hargrove, J., Marrone, S., Jennings, G., & Max, R. (2024). Student change agent model: How school counselors can operationalize the advocating

student-within-environment framework to promote student empowerment.

Professional School Counseling, 28(1b).

<https://doi.org/10.1177/2156759x241247167> Lundberg, A.-L. (2025, October 14).

How teenagers use music to deal with emotions. *BOLD*.

<https://boldscience.org/how-teenagers-use-music-to-deal-with-emotions/>

Martin, C. L., & Ruble, D. N. (2010). Patterns of gender development. *Annual Review of Psychology*, 61(1), 353–381. <https://doi.org/10.1146/annurev.psych.093008.100511>

Mazza, S. (2019, July 7). The importance of cultural exposure in high school and how you can participate (For free!). *OSTA-AECO*.

<https://osta-aeco.org/news/2019/07/07/the-importance-of-cultural-exposure-in-high-school-and-how-you-can-participate-for-free/>

McGuire, L., Mulvey, K. L., Goff, E., Irvin, M. J., Winterbottom, M., Fields, G. E.,

Hartstone-Rose, A., & Rutland, A. (2020). STEM gender stereotypes from early childhood through adolescence at informal science centers. *Journal of Applied Developmental Psychology*, 67(67), 101109.

<https://doi.org/10.1016/j.appdev.2020.101109>

Mims, T. (2026, March 13). Women artists & songwriters underrepresented in music in 2025: Study. *Billboard*. <https://www.billboard.com/pro/women-artists-songwriters-underrepresented-music-2025-study/>

Moore, R. (2018, August 21). Teaching music & difference: critical awareness for a global music industry – *Musicology Now*. Musicologynow.org.

<https://musicologynow.org/teaching-music-difference-critical-awareness-for-a-global-music-industry/>

- Musicians Union. (2024, March 27). Musicians' census finds over half of women in music have experienced gender discrimination. Musiciansunion.org.uk; Musicians' Union. <https://musiciansunion.org.uk/news/musicians-census-finds-over-half-of-women-in-music-have-experienced-gender-discrimination>
- Pang, S. (2022, March 31). "'Say good-bye to gender stereotype': how is gender portrayed in the lyrics of pop music? *Gender at Work*. <https://sites.exeter.ac.uk/genderatwork/2022/03/31/say-good-bye-to-gender-stereotype-how-is-gender-portrayed-in-the-lyrics-of-pop-music/>
- Power, M. (2011, October 3). The Social construction of gender.
- Rafferty, J. (2022, May 11). Gender identity development in children. *HealthyChildren.org*; *American Academy of Pediatrics*. <https://www.healthychildren.org/English/ages-stages/gradeschool/Pages/Gender-Identity-and-Gender-Confusion-In-Children.aspx>
- Raine, S., & Strong, C. (2018). (PDF) Gender politics in the music industry. *ResearchGate*, 2079-3871. https://www.researchgate.net/publication/327109686_Gender_Politics_in_the_Music_Industry
- Reeder, R. (2020, April 13). Gender representation in the middle school band. *Medium*. <https://medium.com/@rdreeder11/gender-representation-in-the-middle-school-band-4d248e4c3b1f>
- Robison, T., & Culp, M. E. (2021). Promoting gender inclusivity in general music: Considerations for music listening. *General Music Today*, 35(1), 104837132110160. <https://doi.org/10.1177/10483713211016034>

- Saft, M., Leal Da Silva, T., Dias, P., & Ribeiro, L. A. (2025). Application of Gamification in Elementary Education: Benefits and limitations. *International Journal of Education and Research*, 13(8). <https://ijern.com/journal/2025/August-2025/02.pdf>
- Sappaile, B. I. (2024). The impact of gamification learning on student motivation in elementary school learning. *Sciencetechno: Journal of Science and Technology*, 3(2), 1–13. <https://doi.org/10.55849/sciencetechno.v3i2.1050>
- Sharmin, S. (2015). Early childhood storytelling: Development and gender impact. *Journal of Education and Social Sciences*, 1. https://www.jesoc.com/wp-content/uploads/2015/07/1.Edu10_KLiCELS1_Edu_10_s7ao9Y3C2P2.pdf
- Smith, D. S., Schacter, H. L., Enders, C., & Juvonen, J. (2017). Gender norm salience across middle schools: Contextual variations in associations between gender typicality and socioemotional distress. *Journal of Youth and Adolescence*, 47(5), 947–960. <https://doi.org/10.1007/s10964-017-0732-2>
- Ullrich, R., Becker, M., & Scharf, J. (2022). The development of gender role attitudes during adolescence: Effects of sex, socioeconomic background, and cognitive abilities. *Journal of Youth and Adolescence*, 51(11). <https://doi.org/10.1007/s10964-022-0>
- UN WOMEN. (2025, May 13). How to talk to kids about gender equality and stereotypes | *UN Women – Headquarters*. UN Women – Headquarters. <https://www.unwomen.org/en/articles/explainer/how-to-talk-to-kids-about-gender-equality-and-stereotypes>
- Unger, L., & Sloutsky, V. M. (2023). Category learning is shaped by the multifaceted development of selective attention. *Journal of Experimental Psychology*, 226(105549). <https://www.sciencedirect.com/science/article/pii/S0022096522001783>

- Walker, M. (2004). Influences of gender and sex-stereotyping of middle school student's perception and selection of musical instruments: A review of the literature. *Visions of Research in Music Education*, 4(2).
<https://digitalcommons.lib.uconn.edu/cgi/viewcontent.cgi?article=1012&context=vrme>
- Wang, J. (2019, January 22). Popular music and gender equity: integrating popular music into gender studies in grade 9-12. *Scholaris.ca*.
<https://uwindsor.scholaris.ca/items/5912d63c-6547-425c-bde5-9d9224ad733b>
- Whitford, A. (2022). Understanding and addressing gender stereotypes with elementary children: The promise of an integrated approach. *Theory & Research in Social Education*, 51(2), 1–32. <https://doi.org/10.1080/00933104.2022.2140091>
- Yuni Andari, I. A. M. (2025). Coloring as an activity for the development of artistic creativity in early childhood. *Widya Sundaram : Jurnal Pendidikan Seni Dan Budaya*, 3(2), 122–133. <https://doi.org/10.53977/jws.v3i2.2998>