

Gender-Fair Music Education Practices in Junior High School

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Abstract This study explored the gender-fair music education practices of three varying school types (laboratory school, private school, and public school) offering junior high school (JHS) in the National Capital Region. Employing qualitative descriptive research, the researchers collected three types of data (interview, document, and observation/field notes) and subjected them to a two-cycle coding procedure under the lenses of social constructivism and socialist feminism. The results of the study revealed 10 practices, summed up and labeled as GENDER-FAIR, that can be used as foundations to substantiate gender-fair music education in JHS. Qualitative triangulation procedures, in the within-school and cross-school levels, established the validity of the findings. The study acknowledged that educational institutions do their part in promoting and reinforcing gender equality and equity to embrace inclusivity in education. The study suggests that future research endeavors be geared towards the exploration of gender-fair practices in other disciplines and grade levels.

Keywords: *gender, gender-fair practices, music education, qualitative descriptive approach, triangulation*

Introduction

Education is alive and is constantly evolving to meet the needs of society. The struggle to provide quality education and equal educational access to girls/women and boys/men continue to exist. It is undeniable that most societies and nations, past and present, neglected the access of women to education. They also failed in recognizing women's contribution in the different aspects of human life (e.g., music, education, politics, science, arts, technology, and medicine). However, the world has finally awakened and has come up with a way to stop embracing this insensitivity to women. This is evident in the United Nations' (UN) Sustainable Development Goals (SDGs) for 2030. SDG 4, in particular, aims to fortify the equal access of every individual to equitable and quality education in all levels that is free of gender bias and discrimination. It seeks to establish a system that will identify, monitor, and eliminate gender barriers and disparity to improve girls'/women's access to quality education (UNESCO, 2015). Relatively, SDG 5 aims to "achieve gender equality and empower all women and girls" (UN, 2017, p. 5).

The Department of Education (DepEd) issued the "Gender-Responsive Basic Education Policy" (DepEd Order No. 32, s. 2017) to strengthen the commitment of the Philippines in recognizing and promoting gender equality and human rights in the field of education because "every learner matters and matters equally" (UNESCO, 2017, p. 12). Moreover, it is also instituted to substantiate the Government's intention that "[t]he curriculum shall be gender- and culture sensitive" (Republic Act. No. 10533, Enhanced Basic Education Act of 2013, p. 3). Considering this move of the Government to promote gender equality and gender sensitivity, the researchers examined the music curriculum and discovered that the curriculum for grades 9

and 10 shows imbalance. Most of the composers presented are male composers and their works. The exclusion of women composers, except for Lucrezia Kasilag, will have a significant effect on the knowledge acquisition of girls and boys (Akpakwu & Bua, 2014). Female and male students will be led into thinking that the field of music is almost exclusive to men. Papadakis (2018) stated that gender imbalance, gender bias, and gender stereotypes in learning contents have a long-time effect on the learners' perception on gender roles. In addition, curriculum contents with gender stereotypes and bias negatively affect the teaching and learning process (Java & Parcon, 2016; Mante-Estacio et al., 2018; Wu & Liu, 2015; Yonata & Mujiyanto, 2017). Thus, there would be a significant impact on the self-concept and school achievement of the learners who are mostly favorable to boys/men (Igbo et al., 2015).

Though the researchers found no study about gender equality in music education, the findings of Hernández et al. (2013), (Akpakwu & Bua, 2014), Villaroman (2017), and Lualhati (2019) support the idea that schools find ways to promote inclusive, gender-fair, and equitable education. Hence, the researchers embrace the idea that the education system helps in breaking down the hierarchies and the power networks that contribute to the exclusion of girls/women, as well as boys/men.

Framework of the Study

The term “gender” must not be delimited to mean “biological sex category.” Gender refers to the roles, responsibilities, relationships, personal traits, aptitudes, attitudes, behaviors, values, and concepts of relative power that an individual learns, though not fixed and permanent, through her or his lived experiences in the family, society, and culture (Frei & Leowinata, 2014). Moreover, the term “gender-fair”

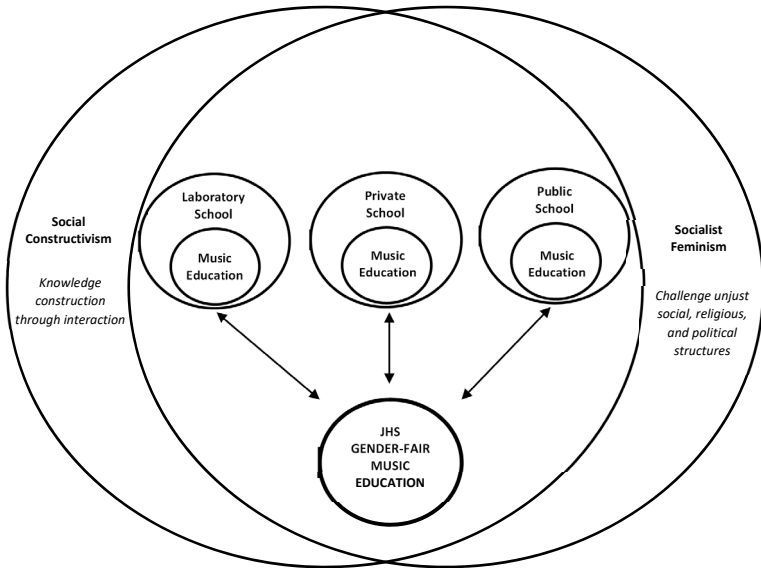
is equated to the concept “gender equity,” that is, giving women and men equal treatment by considering their individual needs to increase and promote gender equality (Frei & Leowinata, 2014). However, Chisamya et al. (2012) mentioned that the term “parity” and “equity” are being used interchangeably in research literature to mean “equality.” The difference between the two is that parity is about providing uniformity on the distribution of rights. This means that to provide equality, men/boys and women/girls must be given equal distribution of measurement of treatment. On the other hand, equity means the differentiation of the distribution of treatment, depending on the needs of the recipient.

Social constructivism posits the idea that individuals discover and gain knowledge through their experiences of the world because “human beings rationalize their experience by creating a model of the social world and the way that it functions” (Amineh & Asl, 2015, p. 13). In connection with schooling, the interplay of gender power relations and varying gender perspectives affect the student’s construction of knowledge, be it the physical environment or the virtual/cyberspace environment. Socialist feminism, on the other hand, rejects the idea that the domination of men over women is universal and unalterable (Gordon, 2013). It aims for social change in the interest of both men and women for the achievement of gender equality by challenging unjust social, religious, and political structures (Ferguson, 2018). These two world views guided the researchers in exploring the gender-fair music education practices of the three schools.

Figure 1 presents the schematic diagram of the research framework. It can be observed from the Venn diagram the set of elements under examination using the two theoretical lenses. The two theoretical lenses are represented by two large circles: social constructivism (left) and socialist feminism (right). The three elements, inside the merging

Figure 1

Schematic Diagram of the Framework of the Study



point of the two theoretical lenses, are the schools that were investigated (laboratory school, private school, and public school). It is important to note that the schools are distinct from each other because of the unique characteristics each one bears. The laboratory school is a training ground for teacher-interns who will eventually enter the teaching profession. Unlike the standard JHS, it caters to two types of students, the practice teachers and the regular JHS students. The private school holds distinct characteristics attached to its own reason for existence. This school, though mandated by DepEd with regard to the use of standard curriculum and practice, has its own structure and system of governance. It requires payment of tuition fees and other school services. Hence, it employs modification of the implemented curriculum by providing add-on subjects to enhance the learning and development of students. The public school is

a government run and administered school. It adheres and complies strictly to the mandates and directives of DepEd. The reason for its establishment is to deliver free education to the Filipinos. These differences attached to the three schools' contexts provide unique setting and influence on the music teachers' perceptions and practices in delivering the curriculum. Moreover, the gender-fair practices are examined in two levels: the within-school level and across-school level, respectively.

Purposes of the Research

The idea that the education system seeks to ensure gender equality is founded on the constitution. Article XIV, Section 1, of The 1987 Constitution of the Republic of the Philippines states: "The State shall protect and promote the right of all citizens to quality education at all levels and shall take appropriate steps to make such education accessible to all" (p. 49). This oath is echoed in R.A. 9710 (Magna Carta of Women) and DepEd Order No. 32, s. 2017 (Gender Basic Education Policy). In this regard, this study aimed to examine the presence of gender-fair practices in JHS to explore how the issues on gender inequality are addressed. The following research questions gave direction to this study:

1. What are the practices in JHS that exhibit gender-fair music education?
2. How can these practices be used as indicators to understand gender-fair education?

Methodology

This study employed the descriptive qualitative approach, a subgenre of the generic qualitative research (Khalke, 2014) for three main reasons. The first reason is to allow flexibility

in the exploration of the understanding and experiences of participants in relation to the phenomenon under investigation. The second reason is to consider the factors that may fall outside the boundaries of a particular single methodology (Khalke, 2014; Nwosu et al., 2018). Lastly, the third reason is to align with the issue being studied and the research problems (Creswell, 2018).

Three varied types of schools, as research sites, were purposefully selected to investigate the presence of the phenomenon in different settings. The following criteria were used in selecting the schools. First, the school must be in the National Capital Region. Second, only one school per category (laboratory school, private school, and public school) must be considered as part of the research sites. Third, the schools must be offering the JHS music curriculum for more than 10 years. Lastly, the school authorities are willing to have their schools considered as research sites.

In recruiting the participants, the purposive sampling method was adopted because the participants' knowledge is central to the phenomenon (Creswell, 2018). The following criteria were set: (1) the participant must be a baccalaureate music degree holder; (2) the participant must have taught JHS music for five years; and (3) the participant must be a licensed professional teacher.

According to Yin (2014), to fully understand the phenomenon, varied types of data must be collected. Thus, the researchers collected three types of data: (1) the document data (handbooks, textbooks, assessment forms, and lesson plans); (2) the observation data (narrative reports based on the researchers' field notes); and (3) the interview data (recorded individual interviews). Table 1 presents the summary of data collected for this study.

Table 1

Summary of Collected Data

| School | Data Collected | | | | | | Total |
|----------|----------------|-------------|--------------------|-----------|-----------|---------------------------------|-------|
| | Interviews | Observation | | Documents | | | |
| | Teacher | Classroom | School environment | Textbooks | Handbooks | Lesson plans & Assessment forms | |
| School 1 | 2 | 4 | 2 | 4 | 1 | 8 | 21 |
| School 2 | 2 | 4 | 2 | 4 | 2 | 7 | 21 |
| School 3 | 4 | 4 | 2 | 4 | 1 | 8 | 23 |
| Total | | 12 | 6 | 12 | 4 | 23 | |
| | 8 | 18 | | 39 | | | 65 |

The questionnaire for individual interview was validated by one curriculum specialist, one music specialist, and one gender and development specialist. The interview questions were as follows: (1) What is your understanding of gender-fair music education? (2) How is gender-fair music education supported in your school? (3) How did your perception and understanding of gender-fair/gender-responsive music education affect you as a teacher and your practices in teaching? (4) What are the reasons that encourage you to engage yourself in gender-fair/gender-responsive practices?

The invited participants were asked to sign consent forms. They were oriented about the nature and purpose of the study. They were also informed that their participation would not be compensated in any form of cash or material equivalent, and that they can withdraw from the study, if they wish to, anytime, without giving any explanation. Pseudonyms were used to protect the anonymity of the participants and the research sites.

Table 2

Coding Matrix

| Verbatim sample | Memo | Initial code | Axial code | Theme |
|---|--|--|--|--|
| The teacher asked the class to form four groups. The culminating activity set by the teacher was a 20-minute musical theater presentation. The teacher told the class that in each group the following roles were needed: librettist (writer of the script), arranger (in-charge of music to be used), musical actors (singers and dancers), and propsmen (in-charge of scenery). | This construct provides each learner the opportunity to choose the role appropriate for him/her. | Skills to be acquired and developed must not be on the basis of gender or sex. | Inclusive life roles and career direction. | Guide the learners in understanding that sex and gender do not dictate a person's future life roles and career endeavors in music. |

Two cycles of concept mapping procedures (initial coding and axial coding) were employed to analyze the gathered data (Saldaña, 2016). As presented in Table 2, the verbatim sample was first assigned a memo prior to the initial coding (first cycle of concept mapping) and the axial coding (second cycle of concept mapping). The initial code is the label assigned to the extracted gender-related construct of the verbatim sample while the axial code is the grouping of the initial codes. Memo writing is an important process

that aids researchers in their reflection and re-examination of the assigned codes (Saldaña, 2016). Lastly, the theme is the statement that represents the core concept attached to verbatim sample, initial code, and axial code.

The researchers also did a two-cycle data triangulation process to establish the validity of the results and the accuracy of findings (Creswell, 2018). Appendix-Table 1 presents the within-school triangulation process (first cycle). The within-school triangulation is similar to the first cycle concept mapping procedure. However, the three types of data (interview, observation, and document), with the same or similar construct based on the memo, were cross-checked. Cross-checking is a procedure used for authenticating the presence of a particular construct in all types of data prior to the commencement of the coding process (see Appendix-Table 1). Appendix-Table 2 presents the cross-school triangulation process (second cycle). It is similar to the two-cycle concept mapping procedure and the within-school triangulation, with the addition of cross-checking at the school level (inter-school cross-checking). Cross-school triangulation process finalized all the axial codes. It signaled the commencement of the finalization of the themes.

Findings

The study revealed 10 themes representing the gender-fair practices in JHS. Table 3 presents the findings of the study that can be summed up as GENDER-FAIR. The five columns (from left to right) illustrate the generation of each gender-fair practice that permeates in the research sites (the three schools).

Moreover, the researchers developed indicators to help schools identify gender-fair practices. Table 4 presents the proposed gender-fair music education indicators which

Table 3
Matrix of the Findings of the Study

| Verbatim sample | Initial code | Axial code | Theme | Description |
|--|--|---|--|---|
| 1. (School 3, Document) One of the major services given to the students is career guidance and counseling. This is to assist students in planning for their future by exposing them to various activities, groups, clubs, and courses so that they could explore their capabilities and interests, as well as discover their potentials. | Guidance and support for future career direction in music must not be on the basis of sex or gender. | Inclusive life roles and career direction in music. | Guide the learners in understanding that sex and gender do not dictate a person's future life roles and career endeavors in music. | "Guide" dispels the myth that gender dictates the person's appropriate roles in life. |
| 2. (School 3, Observation) ...the school and classroom music activities dismiss the myth that certain musical skills are male or female appropriate. | Music is inclusive. | Music is all embracing. | Emphasize to every learner that music is inclusive. | "Emphasize" promotes the belief that music is a non-gendered art form. |
| 3. (School 1, Interview) I always see to it that whenever I give music performance tasks to students, I consult with them first. I see to it that they will be confident to showcase their talents. | Promoting equity inside the classroom contributes to the student's building of self-worth in music. | Build self-worth and identity in music. | Notice and affirm each learner's value in music, as a person and as a unique individual. | "Notice" guarantees the value of every learner in music. |

| | | | | |
|--|---|---|---|--|
| <p>4. (School 3, Interview) I tried my best to provide assistance to students' musical needs. I talk to them that music has no room biases and stereotypes.</p> | <p>Recognize that students have various musical needs.</p> | <p>Gender awareness and sensitivity to music.</p> | <p>Discuss with the learners that the school is always there to support and guide them in their musical journey.</p> | <p>"Discuss" exhibits the schools' sensitivity to every learner's needs.</p> |
| <p>5. (School 2, Document) CO-RESPONSIBILITY: Spirit of dialogue, partnership, participation, teamwork, and collaboration in all endeavors for the good of all.</p> | <p>Music making builds camaraderie, friendship, and solidarity</p> | <p>Collaborative music helps establish good working relationships and co-responsibility.</p> | <p>Encourage all learners to participate in collaborative musical works to promote unity, teamwork, and sound social relationships.</p> | <p>"Encourage" exhibits the schools' promotion of collaborative activities to encourage good working relationships among learners.</p> |
| <p>6. (School 2, Document) RESPECT FOR HUMAN DIGNITY: Reverence for every person and concern for the promotion of life, human rights, and total development.</p> | <p>Respect the cultural and musical practices and of others</p> | <p>Every human being's culture and musical abilities must be acknowledged.</p> | <p>Respect every person regardless of gender, belief, class, race, physical condition, age, language, and musical abilities.</p> | <p>"Respect" manifests the schools' effort to inculcate among its students the value of human rights.</p> |
| <p>7. (School 3, Interview) But I don't believe that women are less of a talent when it comes to composing music. We have the likes of Clara Schumann who was equally gifted as her famous</p> | <p>Gender has no direct effect on musical ability, interest, and achievement.</p> | <p>Musical giftedness, intelligence, or talent is not relative to gender preference and sex category.</p> | <p>Foster to every learner that the amount of musical talent and intelligence is not relative to one's</p> | <p>"Foster" affirms that intelligence and talent is not dictated by one's gender.</p> |

| | | | |
|--|--|--|--|
| husband, the composer Robert Schumann. | gender, class, beliefs, and race. | | |
| 8. (School 2, Observation) The teacher asked the opinions of the students about the composer's gender. He said, "Does it make a difference if the composer is a male or a female?" | The value of a person's opinion or idea about music is not relative to her/his gender, race, or class. | Participation in the music knowledge sharing process. | "Allow" promotes the idea that music is a venue for artistic self-expression. |
| 9. (School 2, Interview) We should be sensitive to each and everyone. | Acceptance, support, and understanding. | Different people, same world. | "Inculcate" supports the promotion of coexistence through music. |
| 10. (School 2, Document) ...ensure an atmosphere of order and harmony conducive for an effective learning process.... | Adherence to policies and guidelines to promote safety and security. | Security and safety ensure peace of mind and well-being. | "Remind" showcases the efforts of the schools to provide a peaceful and secured music learning environment that is free from stereotypes and biases. |
| | Remind every learner that the school provides and implements protocols and guidelines to promote a secured and conducive learning environment where music thrives. | | |

are in two levels. The instructional level indicators are for the manager of the classroom, the music teacher. The experiential level indicators, on the other hand, are for the learners.

Table 4.

Proposed Gender-Fair Music Education Indicators

| GENDER-FAIR Practice | Indicator | |
|-------------------------|---|--|
| | Instructional Level | Experiential Level |
| 1. Guide | The teachers recognize that every student needs to develop musical knowledge and skills needed for future life roles and endeavors. | The learners understand that the teachers are assisting them in the development of their musical knowledge and skills pertinent to their respective future aims in life. |
| 2. Emphasize | The teachers promote quality inclusive music education because every learner matters regardless of gender, ethnicity, social status, and beliefs. | The learners understand that the teachers are trying their best to provide quality inclusive music education. |
| 3. Notice | The teachers promote the importance of recognizing every learner's strength and weakness in terms of musical abilities and talents. | The learners understand that the teachers recognize the uniqueness of individual musical abilities and talents, helping them discover and enhance these abilities and talents. |
| 4. Discuss | The teachers recognize and support the students who belong to the vulnerable population. | The learners are aware that the teachers are vigilant in seeking the best for their welfare as persons who, from time to time, would need support and guidance. |

| | | |
|--------------|--|--|
| 5. Encourage | The teachers support music collaboration project to promote sound social-relationships, teamwork, camaraderie, and unity among learners | The learners understand that the purpose of collaborative musical activities is to develop and promote the Filipino Bayanihan spirit, as well as encourage productivity and holistic learning. |
| 6. Respect | The teachers advocate the value of respect for others regardless of gender, belief, social status, musical abilities, physical condition, language, and ethnicity. | The learners imbibe the value of respect for others regardless of a person's gender, belief, social status, musical abilities, physical condition, language, and ethnicity. |
| 7. Foster | The teachers promote the idea that gender, class, beliefs, and race are not relative to a person's amount of musical intelligence. | The learners understand and accept that gender, ethnicity, beliefs, language, and social status are not relative to a person's amount of musical talent and intelligence. |
| 8. Allow | The teachers promote and sustain transparency as regards its plans and actions. | The learners are aware that they can participate in classroom music activities and plans. |
| 9. Inculcate | The teachers prepare the students to learn how to coexist with others by teaching them the value of respect, collaboration, and reaching out to those who are in need. | The learners exhibit the value of respect and care for others that contribute to the promotion of coexisting with others. |
| 10. Remind | The teachers follow protocols and guidelines relative to the maintenance of security and conducive learning climate. | The learners understand that protocols are important in the promotion and maintenance of peace, order, and security. |

Discussion

The practices, labeled as GENDER-FAIR, demonstrate that the education system is promoting gender equality in education. First, “Guide” exhibits how the schools prepare and support the learners for future life roles and future career endeavors.

Second, “Emphasize” represents how the schools promote the idea that music is a non-gendered field because gender, class, or race is not a criterion to gain participation in music (Sergeant & Himonides, 2016).

Third, “Notice” presents how the schools assist and guide the learners in imbibing the value of self-worth because individuals deserve to be valued and respected (Tibbitts, 2019). This practice also weakens the “cultural norms [which] color the blank canvas that becomes adult gender identities and roles” (Dixson, 2016, p. 1).

Fourth, “Discuss” is the practice that represents how the schools support their learners in overcoming challenges in life to help improve their “self-cognitive development, as well as their feelings, actions, and attitudes” (Igbo et al., 2015, p. 1).

Fifth, “Encourage” represents how the schools encourage and provide collaborative activities that will develop among learners the spirit of sound social relationship, unity, and teamwork. In addition, these activities also foster positive socio-emotional growth that could help reduce gender inequality in school, and eventually in society (Osterholt & Barratt, 2012).

Sixth, “Respect” represents how the schools promote the value of giving respect to others which corresponds to Article 2, Section 11 of the 1987 Philippine Constitution: “The State values the dignity of every human person and guarantees full respect for human rights” (p. 4).

Seventh, “Foster” represents how the schools encourage their learners to develop holistically and inculcate in them the idea that a person’s intelligence, talent, and capabilities are not directly linked to sex or gender (Arsic, 2016).

Eighth, “Allow” represents how the schools encourage their students to have the confidence to voice out and share their viewpoints. In the lens of social constructivism, this practice promotes the construct that sharing one’s perspective contributes to the building of world knowledge, and is essential in the enhancement of collaboration and partnership with other individuals (Favila et al., 2019). Moreover, in the lens of socialist feminism, this practice invigorates the idea that co-acting with others will help deter faster gender-inequality in society.

Ninth, “Inculcate” represents how the schools assist their learners in understanding the concept that every person in the world is a co-participant and a co-contributor of knowledge to promote a better society and a better world.

Tenth, “Remind” represents how the schools ensure their learners to feel safe and secure. In the lenses of social constructivism and socialist feminism, this practice attempts to promote the value of being safe as an essential component to achieve gender equality in education. Safety and security are identified as one of the most important aspects to found equity and equality in education (Kutsyuruba et al., 2015). In connection with the UN (2017) SDG 4 Target 4.a (Build and upgrade education facilities that are child, disability and gender sensitive and provide safe, non-violent, inclusive and effective learning environments for all), this practice is important in ensuring the well-being and peace of mind of female and male students in school and inside the classroom.

Moreover, the results of the study can help beginning teachers respond better to the Philippine Professional Standards for Teachers (2017), specifically the Learning Environment (Domain 2) and the Diversity of Learners (Domain 3) where safety and gender are emphasized. In addition, higher education institutions (HEIs) offering Bachelor of Culture and Arts Education (BCAED) can use the study's findings in concretizing the experiential learning of future teachers as regards the program outcomes Pedagogical Practice and Professional Accountability (CMO No. 82 s. 2017).

Conclusion and Recommendations

The researchers posited that schools are responding to the Government's call to promote gender equality in education. Thus, the main objective of this study was to examine the gender-fair practices present in JHS music education.

The study revealed 10 practices represented by the acronym GENDER-FAIR (Guide, Emphasize, Notice, Discuss, Encourage, Respect, Foster, Allow, Inculcate, and Remind). These practices help provide details to the presupposition raised by socialist feminism that men's dominance can be weakened, if not dispelled, (Gordon, 2013) by creating an environment that is gender-responsive. This means that as schools actively and consistently promote the concept of gender-fairness in the teaching and learning process, gender inequality is deterred. Thus, establishing a gender-inclusive school climate and interaction and implementing a gender-responsive curriculum and assessment are factors that every school must consider in order to build a strong foundation that will establish equity and equality in education.

Moreover, the findings of this research can aid in the promotion of SDG 4 (UNESCO, 2015 & 2017), specifically Target 4.5 (Eliminate gender disparities in education and ensure equal access to all levels of education...); Target 4.7 (Ensure all learners acquire knowledge and skills needed to promote sustainable development...); and Target 4.a (Build and upgrade education...). Lastly, the findings are also important in addressing SDG 5: Target 5.1 (End all forms of discrimination...); Target 5.2 (Eliminate all forms of violence against women and girls everywhere...); Target 5.3 (Eliminate harmful practices...); Target 5.4 (Recognize and value...the promotion of...social protection policies...); and Target 5.c (Adopt and strengthen sound policies...).

This study employed a qualitative research design which limits the generalizability of its findings. Also, the collected data from the three schools that participated limit the exploration of the researchers to discover emerging practices. Hence, the researchers recommend that similar studies be done in different research sites and populations to validate the veracity of the results of this study, as well as explore emerging gender-fair practices.



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Appendix-Table 1

Within-School Triangulation

| Verbatim sample | Memo | Initial code | Axial code | Theme |
|---|--|--|--|--|
| (School 1, Observation). The teacher asked the class to form four groups. The culminating activity set by the teacher was a 20-minute musical theater presentation. The teacher told the class that in each group the following roles were needed: librettist (writer of the script), arranger (in-charge of music to be used), musical actors (singers and dancers), and propsmen (in-charge of scenery). | This construct provides each learner the opportunity to choose the role appropriate for him/her. | Skills to be acquired and developed must not be on the basis of gender or sex. | Inclusive life roles and career direction. | Guide the learners in understanding that sex and gender do not dictate a person's future life roles and career endeavors in music. |
| (School 1, Interview). My way of promoting inclusivity is I allow students to choose roles in group activities...something they are good at... | This construct allows the students to showcase their abilities. | | | |
| (School 1, Document). Lesson plan: Students will form a group where the members will take the following responsibilities: librettists, arrangers, actors, and designers. | This construct provides each learner to take on the responsibility suited for his/her ability. | | | |

Appendix-Table 2

Cross-School Triangulation

| Verbatim sample | Memo | Initial code | Axial code | Theme |
|---|--|--|--|-------|
| (School 1, Observation). The teacher asked the class to form four groups. The culminating activity set by the teacher was a 20-minute musical theater presentation. The teacher told the class that in each group the following roles were needed: librettist (writer of the script), arranger (in-charge of music to be used), musical actors (singers and dancers), and propsmen (in-charge of scenery). | This construct provides each learner the opportunity to choose the role appropriate for him/her. | Skills to be acquired and develop must not be on the basis of gender or sex. | Inclusive life roles and career direction. Guide the learners in understanding that sex and gender do not dictate a person's future life roles and career endeavors in music. | |
| (School 2, Interview) [...and the teacher should not only see to it that the activities he/she provides offer equal opportunities for the students to participate and experience...it should also act as an avenue to prepare students for future career development]. | This construct provides each learner the opportunity to choose the role appropriate for him/her. | Provisions for activities that respond to the needs of female and male learners. | | |

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|--|--|---|
| (School 3, Document). One of the major services given to the students is career guidance and counseling. This is to assist students in planning for their future by exposing them to various activities, groups, clubs, and courses so that they could explore their capabilities and interests, as well as discover their potentials. | This construct provides each learner the opportunity to choose the role appropriate for him/her. | Guidance and support for future career direction must not be on the basis of sex or gender. |
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