

MUSIC, GENDER AND BODY IN SCHOOLS OF SPIRIT AND SOUL: ETHNOGRAPHIC INSIGHTS FROM MUSIC STUDENT-TEACHER TRAINING IN ISRAELI-JEWISH ULTRA-ORTHODOX SCHOOLS

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Escorting music teacher trainees in their first classroom encounters is always a complex experience. The construction of each trainee's own new professional identity gradually develops within the intertwining interface of personal, professional and cultural constructs, as Danielewicz's (2001) theory of 'pedagogy for identity development' suggests. As evident in Danielewicz's (2001) own teacher educator experience and research, this development becomes intensified by the on-going interaction between the trainee's own set of constructs and those of the Instructor-Trainer-Mentor.

Tracing personal and cultural gaps between trainer and trainee, the current study exposes ethnographic perspectives of music education field experience within the Ultra-Orthodox Jewish community of Jerusalem.

As the (female) liberal-religious mentor observes assess and advises her ultra-orthodox all-women trainees interact with ultra-orthodox sixth and seventh grade all-girl classes, implications of music education on issues of body and gender demand her attention. In classrooms decorated with spiritual dogmas and icons, where strict religious indoctrination is a way of life, music lessons open a unique window of opportunity. Vocal warm ups, relaxation exercises and posture indications demand a personal awareness of physicality and a discourse of body which is culturally limited to dress-code restrictions and dictations of female modesty.

Conservative notions of feministic gender, such as Starr-Sered's (2005) theory of separateness, contrast with the trainer's own more complex construct of femininity and are put to test.

Theories of music and body, summarized by Westerland & Juntunen (2005), come to life, as trainees experiment with connections between bodily sensation, imagination, feeling, movement and musical understanding. Recalling Dalcroze's (1921/1980) insistence on the mutual *two-way* benefits of music and body interaction, the music-education trainer's attention shifts from the intra-disciplinary musical aspects to the bodily sensitivities and understandings being attained by the musical experiences in the classroom she observes.

Dalcroze, E. (1921/1980). *Rhythm, music and education*. Trans. H. Rubenstien. London: Dalcroze Society.

Danielewicz, J. (2001). *Teaching selves: Identity, pedagogy, and teacher education*. Albany: State University of New York Press.

Starr Sered, S., (1995). *Women As Ritual Experts: The Religious Lives of Elderly Jewish Women in Jerusalem*. Oxford University Press. (p. 245-258)

Westerland, H. & Juntunen M.L. (2005). Music and knowledge in bodily experience. In: Elliot, D. (Ed), *Praxial music education: Reflections and dialogues* (pp. 113-121), Oxford University Press.