

Ross and Kirsten seem to be on the same page in regards to the programming of new music and that music's relationship to gender. They take the stance that if more new music is presented in classical/art music venues the inequality of representation within the world of new music will work itself out. I am not on this page. I wish that this page was possible. I hope that we will find it to be true. Especially given my desire for new works to be presented more often than the oldies. I think that Ambrose's article straddles the line between the two discourses noted in the prompt. It seems to me that Ambrose is attempting to reveal the discrepancies between how a woman is treated in an interview and how a man would be treated in a similar interview. It seems to me that Ambrose's article is essentially about how women are tokenized in an interview setting.

I think that both discourses can be reduced in the following way: 1) recognition of gender identity and 2) denial of gender identity. These discourses remind me of the discourses around race, namely, critical race theory and colorblindness. The first asserts that race, though it is a social construct, is fundamental to how people experience the world; the second asserts that in a post-civil rights world, invoking race serves no purpose, we have equality.