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Preparing pre-service music teachers to support gender non-conforming and non-heterosexual students in the music classroom

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PREPARING PRE-SERVICE MUSIC TEACHERS TO SUPPORT GENDER NON-CONFORMING AND NON-HETEROSEXUAL STUDENTS IN THE MUSIC CLASSROOM

by

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"We can't afford to leave anyone out of the game. Love who you are and someone else might do the same and tonight we just might go ~~straight~~ right to heaven" – Zanna, Don't!

DEDICATION

This dissertation is dedicated to the goodest girl and the bestest kiddens: Fiona and Mandarin, who were the best helpers through this whole thing.

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ABSTRACT

There have been significant strides made regarding the civil rights of LGBTQ+ students and teachers in recent decades with legal precedent being set by federal courts. Recently, this precedent has been challenged in many conservative states with legislatures passing laws to prohibit the discussion of gender non-conforming and non-heterosexual identities in K–12 classrooms, ban transgender student athletes from participating on sports teams that align with their identified gender, and forbid access to gender-affirming care for transgender children (Lambda Legal, 2023). These laws are being challenged in courts, and litigated cases have resulted in favorable rulings for LGBTQ+ people, but there are many more yet to be decided. Even in states where protections for LGBTQ+ students remain strong, public schools are still extremely heteronormative – stigmatizing and erasing non-heterosexual and gender non-conforming students. It is well documented that these students navigate school differently than their heterosexual peers but what is not clear is how music teachers in states with strong protections for LGBTQ+ students, who teach a significant number of them, are trained to meet their needs.

With this study, I sought to answer the following questions: 1. Which states in the eastern division of the National Association for Music Education (NAFME) have ratified educational policies that contain specific language regarding non-heterosexual and gender non-conforming students? 2. What specific language is used in educational policies, related to non-heterosexual and gender non-conforming students, in states that have ratified these policies? And 3. How are college music teacher preparation programs, in states with educational policies related to non-heterosexual and gender non-conforming students, preparing preservice music teachers to support these students?

To answer these questions, I analyzed the education policies in the NAFME eastern division to discover the range of protections for LGBTQ+ youth. I then selected the state with the most protections and chose two universities in that state to examine as part of a multiple case study. I requested syllabi and reading lists from music education faculty, devised questions from those documents and conducted 30-minute interviews with those faculty members. Once the faculty interviews were completed, I revised the student questions where necessary and conducted 30-minute interviews with students who were in their final semester of the program.

Through the lens of Queer theory, I analyzed the faculty and student interviews and found that certain faculty traits ultimately lead to pre-service music teachers having the ability to support LGBTQ+ students in their music classroom. These traits included being aware of the need to support LGBTQ+ youth but particularly being comfortable with and willing to broach these sensitive topics with pre-service music teachers. Professors who are unaware of the specific needs of LGBTQ+ students, or who are aware

but unwilling to broach the subject, could result in pre-service music teachers who are not equipped to support these students in their classrooms unless resources outside of their university were sought.

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CHAPTER 1: INTRODUCTION

I came of age in a rural New England town in the late 1990s and early 2000s when the societal fascination with and push for queer equality in the United States had just started gaining traction. In my hometown, however, those changes had little effect on my life. Looking back at my adolescence, it is clear to me now that my experiences in public school were very different from those of most of my heterosexual peers. Feeling scared and unable to be open about my sexual orientation caused me to be hyperaware and critical of how I acted in every aspect of my life. The sound of my voice, the words I used, my mannerisms, and how I walked were all dictated by my social situation at any given time. In some situations, I was able to express myself more openly, but I never felt safe and supported enough to come out as gay at my public high school. This hyperawareness exacerbated a disorder that I lacked understanding of or vocabulary for at the time, but that I now know as severe anxiety. The only refuge that existed for me was the occasional music honors festival and a music camp that lasted for two weeks each summer, far removed from my rural hometown. These programs were the only places where I felt safe enough to be open about my sexual orientation.

I continued my studies as a music education major and came to realize that my individual needs as a gay student were not met in the public schools I had attended. There were no support services for queer youth, gay–straight alliances had only recently become present in schools, and a few teachers understood issues pertaining to their queer students. Most school staff turned a blind eye to constant verbal and physical harassment that occurred. My undergraduate experiences were much more comfortable than high

school. I was able to be open and honest about my sexual orientation with myself, my instructors, and my peers. Everyone was very accepting and supportive, but issues of non-heterosexual identities were never discussed in a formal education setting and I knew nothing of people who were gender non-conforming. When I asked one of my professors about how to handle issues of sexual orientation in the classroom, I was advised not to broach the subject and to avoid that and other topics that could be considered inappropriate. This sentiment was echoed during my student teaching experience in discussions with my cooperating teacher. It was also made abundantly clear in the first school I taught at when the dean of students told me, "If there's anything in your personal life that makes you different, it's best to keep that to yourself."

Problem Statement

Students who identify as queer navigate school differently than their heterosexual peers (Sherwin & Jennings, 2006). In order to avoid violence such as bullying, teasing, harassment, and physical assault, gender non-conforming and non-heterosexual students will often rely on psychological processes and coping strategies (DuBeau, 2000). Students are pressured to downplay their identity in many social situations, which can have negative psychosocial effects such as depression, anxiety, and substance abuse (Kozik-Rosabal, 2000). Sherwin and Jennings (2008) argued that "when school environments allow LGBTQ+ children and families to go unacknowledged or be harassed, they validate school cultures that teach that some people are worth less and are acceptable targets for discrimination, harassment, and violence" (p. 262).

Heteronormativity

Kozik-Rosabal (2000) asserted that society still relies on the assumption that individuals are inherently heterosexual. In public schools, heteronormativity is an expectation, not just an assumption (Lugg, 2016). According to Lugg, this expectation furthers the stigmatization and erasure of queer youth identities, which leads to oppression. It is also contradictory to the legal precedent set by federal courts in recent decades which have stated that students cannot be discriminated against based on gender, gender identity, or sexual orientation (Lambda Legal, 1996, 2002, 2016). Recently, this precedent has been challenged in many conservative states with legislatures passing laws to prohibit the discussion of gender non-conforming and non-heterosexual identities in K–12 classrooms, ban transgender student athletes from participating on sports teams that align with their identified gender, and forbid access to gender-affirming care for transgender children (Lambda Legal, 2023). These laws are being challenged in courts, and litigated cases have resulted in favorable rulings for LGBTQ+ people, but there are many more yet to be decided.

According to the U.S. Department of Health and Human Services, LGBTQ+ youth—more than their heterosexual peers—are at an increased risk for experiencing violence such as bullying, teasing, harassment, physical assault, and suicide-related behaviors (Centers for Disease Control and Prevention, 2023). Lugg and Adelman (2015) suggested that heteronormativity—the assumption that heterosexuality is the preferred sexual orientation—could be the underlying cause. Heteronormativity resulted in what Lugg (2016) referred to as the “three-legged stool of oppression” (p. 74): criminalization

of non-heterosexual acts (any sexual act between two people of the same sex being prosecutable), pathologization of non-heterosexual identities (the affirmation of the medical community that non-heterosexual identities were a sickness), and heresy (the belief by the religious right that non-heterosexual people are a threat to Christian salvation). The three-legged stool contributed to homophobia, which encouraged the stigmatization and erasure of queer identities in U.S. culture. Each tenet of the three-legged stool fed off the other. For example, because of the religious right's stronghold on the legal system of the United States, heresy led to criminalization and pathologization of queer identities.

The American Psychological Association (APA) officially considered homosexuality a highly contagious mental disorder until 1974 (Faderman, 2015). Intolerance of LGBTQ+ educators and students, however, only emerged in the mid-20th century, making it a relatively recent phenomenon (Graves, 2015). This intolerance stemmed from the feminization of the teaching profession in the era surrounding the Civil War. As American cities grew rapidly, so did progressive attitudes about gender and sexuality. Homosexuality, although officially condemned for some time, still served as an object of fascination in many metropolitan areas and was therefore tolerated (Bronski, 2011). The dominant puritanical population opposed these progressive beliefs, which lead to the scrutinizing and policing of homosexuality. The result of this contention was the creation of a hyper-masculine, forceful male as the image of white heterosexuality. This hyper-masculinity was particularly prominent in public schools; therefore, personalities that did not conform to this persona were stigmatized.

In January 1948, Kinsey and his colleagues published their study, *Sexual Behavior in the Human Male* and revealed that approximately 10 percent of men and women in the United States were exclusively homosexual. Lugg (2016) described the effects of Kinsey's work and explained that the public was now aware that homosexuality was far more common than they had realized. With the belief that homosexuality was a highly contagious mental disorder still widely held, this new information sparked fear in the majority of Americans, creating hostility toward homosexuals that quickly spread to public school teachers. The conditions for queer educators in the 1950s were exceedingly oppressive (Bronski, 2011; Lugg, 2016). Police harassed suspected queer educators and demanded that they release names of other queer people in order to retain their teaching licenses. In many cases however, queer teachers were still stripped of their teaching credentials even after complying with law enforcement. In a continued effort to address the alleged threat of homosexuality, schools used sexuality education classes where educational videos were shown to warn high school boys about purportedly pedophilic homosexual men (Lugg, 2016).

Conditions for homosexual teachers remained mostly unchanged throughout the 1960s, but a movement by a few young members of the APA was beginning (Faderman, 2015). These members, armed with an exhaustive amount of literature—including Evelyn Hooker's study from the 1950s that exhibited the inability of psychiatrists to distinguish between homosexual and heterosexual participants in a blind test—sought to officially remove homosexuality from the Diagnostic and Statistical Manual of Mental Disorders (DSM), meaning that it would no longer be considered a contagious disease (Bronski,

2011). Faderman (2015), told of a young homosexual member of the APA who agreed to testify at a conference in 1972, but only if he was disguised. The anonymous APA member testified in front of his peers wearing a tuxedo that was three sizes too large and a Richard Nixon mask. He told his fellow psychiatrists that there were numerous members of the APA that were homosexual and advised them to counsel their patients that being homosexual was not unhealthy. The anonymous psychiatrist was given a standing ovation and in December, 1973, the APA voted to remove homosexuality from the DSM. Although this represented a monumental victory for queer people, the stigmatization of non-heterosexual identities remained strong.

Music, like education, has been feminized for centuries, as it deals with emotion and expression, and, therefore, music education has been doubly feminized (Gould, 2012). This feminization can cause a fear of being labeled non-heterosexual, particularly for males, resulting in what Gould referred to as "homosexual panic" (p. 46). In response to this "panic," music teachers, sub-consciously or otherwise, have attempted to masculinize music education by adding aspects of competition and conflating music ensembles with stereotypically masculine activities such as athletics and hypersexualized pep-rallies (Hendricks, in press). Not only does this lessen the safety of the music classroom for LGBTQ+ students, it removes vital tools for self-expression for all students including those who are heterosexual and cis-gendered.

Stigmatization and Erasure

Social difference often attracts negative attention, a main reason for LGBTQ+ stigmatization and erasure (Walton, 2016). This negative attention can manifest as

microaggressions—common verbal, behavioral, or environmental elements that make a non-heterosexual person feel victimized (Nadal et al., 2011). Usually committed by well-intentioned individuals who are unaware of their derisive behavior, these microaggressions are displayed in the form of spaces that are unwelcome to LGBTQ+ students, curricula that does not represent LGBTQ+ people, and heterosexual teachers who are unwilling to honestly examine their attitudes toward LGBTQ+ students (Aragon et al., 2014). Without being cognizant of any problem, teachers all too often ask about students' significant others, assuming that they are heterosexual. By making no acknowledgment of non-heterosexual identities and relationships, LGBTQ+ identities are silenced—and therefore erased—due to a lack of acceptance in U.S. schools (Elia & Eliason, 2010). Heterosexual people are often unaware of the impact of their statements and actions that are exhibited in the form of seemingly minor assaults, insults, and invalidations (Nadal et al., 2011).

Negative attention also manifests in less subtle ways through laws that explicitly ban the positive representation of LGBTQ+ people, known as *no-promo homo* laws. *No-promo homo* laws forbid teachers and school officials from portraying non-heterosexual identities in anything other than a negative light (Lugg, 2016; Lugg & Murphy, 2014). The legal battle over these laws began in 1995 when Nabozny sued the Ashland, Wisconsin school district in U.S. federal court. From the age of 13, Nabozny was verbally and physically harassed by his homophobic classmates, resulting in two suicide attempts. Nabozny sought help from teachers but was told by administration that his treatment was to be expected if he chose to be openly gay. In *Nabozny v. Podlesny*, the

U.S. Federal Court ruled that Nabozny had been the victim of discrimination based on gender and sexual discrimination under the 14th Amendment and Title IX. Throughout the late 20th and early 21st centuries, numerous federal courts ruled in favor of LGBTQ+ civil rights in education under Title IX (Courson & Farris, 2012).

One of the most prominent examples of these rulings involved the Anoka-Hennepin School District of Minnesota. From 2009 to 2011, at least eight students in this district committed suicide as a result of queer bullying (Lugg, 2016). School administration and faculty did not counteract the bullying because of *no-promo homo* laws in the state. In November 2010, the U.S. Department of Justice, along with the U.S. Department of Education, sued the school district in *Doe v. Anoka-Hennepin School District No. 11* and *E. R. v. Anoka-Hennepin School District No. 11.* The cases were settled out of court in 2012 when the district's Board of Education agreed to revise its student and curricular policies regarding LGBTQ+ rights.

These rights are being threatened once again, however, with the enactment of "don't say gay" and anti-transgender laws in Kansas, Montana, North Dakota, and Tennessee (Peele, 2023). Additionally, anti-LGBTQ+ laws are in their final legislative stages or on their way to the state's governor in Arkansas, Florida, Montana, and North Dakota. These laws erase gender non-conforming and non-heterosexual identities.

According to the Equal Educational Opportunities Act (1974), every student in the United States is entitled to an equal opportunity to learn. Some states, including Connecticut and Vermont, explicitly identify gender, gender identity, and sexual orientation among the types of differences that students might embody or demonstrate,

and therefore need specific supports from teachers (Connecticut Department of Education, 2014; Vermont Department of Education, 2007). If non-heterosexual and gender non-conforming students are to receive an opportunity to learn that is equal to that of their heterosexual peers, then teacher preparation programs must educate preservice teachers about the challenges queer students face in addition to teaching inclusive strategies that will support those students' learning (Sherwin & Jennings, 2006). Awareness of these policies and the ability to adapt, accommodate, and modify instructional environments for queer students is crucial; however, very little time is spent on issues involving LGBTQ+ students in music teacher education programs (Garrett & Spano, 2017).

Schmidt et al. (2012) found that, in general, preservice teachers viewed homophobia as negative and were open to instruction involving LGBTQ+ topics. Even so, topics on sexual orientation and gender expression remained a very small percentage of the content in teacher education programs (Sherwin & Jennings, 2006). Douglas (2016) suggested that a reason for the lack of attention given to LGBTQ+ issues could be that many faculties in schools of education are uncomfortable with the content. If music teachers and music teacher educators are expected to support LGBTQ+ students, they must be trained to do so. Studying the ways in which teacher educator programs train preservice music teachers to support LGBTQ+ learners in states where education policy explicitly includes non-heterosexual and gender non-conforming language could make this possible.

Purpose and Research Questions

The purpose of this study was to examine the ways in which preservice music teachers are prepared to support LGBTQ+ students, comparing two college programs from a state that explicitly includes language about queer students in their education policies. Through an exhaustive search of educational policies of states in the Eastern Division of the National Association for Music Education (NAfME), it was determined which states had ratified educational policies that contained specific language regarding non-heterosexual and gender non-conforming students. Research was then guided by the following questions:

1. What specific language is used in educational policies, related to non-heterosexual and gender non-conforming students, in states that have ratified these policies?
2. How are college music teacher preparation programs, in states with educational policies related to non-heterosexual and gender non-conforming students, preparing preservice music teachers to support these students?

Regarding the second question, I specifically attempted to discover the extent to which preservice music teachers were made aware of how heteronormativity and sexuality regulations have influenced education policies as well as students' lives in schools, how preservice music teachers are made aware of the stigmatization and erasure of queer identities in education, and made aware of bullying, harassment, and victimization of queer students.

Rationale

The concept of "queering education" and therefore "queer pedagogy" was inspired by Queer Theory (QT) and Queer Legal Theory (QLT; Lugg & Adelman, 2015). QT and QLT focus mainly on people who are gay, lesbian, bisexual, transgender, transsexual, intersex, queer, and/or questioning. QT and QLT are inclusive, anti-essentialist, anti-assimilationist frameworks that analyze social and political structures and inform how policymaking is conceptualized to decenter the legal and social structures that privilege heteronormativity. QT and QLT move beyond their predecessors and remove the gender essentialism, heteronormativity, racist, and classist assumptions that linger in earlier theories like Feminist Legal Theory, Critical Race Theory, Critical Legal Theory, and Gay and Lesbian Legal Theory (Valdes, 2009). Lugg (2003) explained that "QLT acknowledges many different ways 'to be,' and it is antiessentialist in its theoretical outlook" (p. 103). Thus, QLT seeks to disestablish structures and practices that oppress queer people in regulatory systems like public schools. It attempts to do so by queering education and removing identity labels and other heteronormative, essentialist elements (Valdes, 2009).

According to Coia and Taylor (2014), QT has only recently been used to interrogate the field of education. Some tenets of QT—particularly those related to sexuality—have occasionally crept into teacher education programs, although not explicitly as an anti-assimilationist framework. Gould (2008; 2013) applied the construct to music education specifically but on a macro scale as a way to dismantle colonialism in the profession and discover new ways to interact with one another that do not strengthen

discrimination by encouraging the stigmatization and erasure of gender non-conforming and non-heterosexual identities.

With this study I sought to take a more focused approach. Using QT and QLT as a lens, post-secondary music education programs in states with explicit language regarding the support of non-heterosexual and gender non-conforming students in their education policy were examined. This allowed for the finding of essentialist and assimilationist aspects of these programs regarding non-heterosexual and gender non-conforming students to understand the impact that new policies have had on music teacher training programs. Lugg (2016) explained that stigmatization and erasure were the primary mechanisms through which essentialism and assimilation resulted in the oppression of gender non-conforming and non-heterosexual people in regulatory systems. To dismantle these mechanisms in public schools, teachers of all levels and subjects must queer education (Pinar, 2007). Pinar noted that Queering education, like being anti-racist, is a commitment that requires ongoing diligence to the ideal. It will not be successful if the effort is shallow in its intent, with the aim of simply making it go away. Such an approach will merely cover up heteronormativity, which will allow it to resurface in the years to come. Educators must engage in the difficult conversations to truly dismantle heteronormativity.

Representational equality, the most common approach to remedying issues of queer discrimination, assumes that the issue of homophobia is simply a lack of representation (Luhmann, 1998). Many advocates attest that objecting to negative claims about gender non-conforming and non-heterosexual people and promoting positive

representations of lesbian and gay life is the solution. While this thought process is well intentioned, it is assimilationist and encourages queer people to be normalized in the dominant culture instead of working to dismantle that culture altogether. In the dominant culture of the western world, all social relations and ways of thinking about them are heteronormative because "heterosexual" and "normal" are synonymous (Sumara & Davis, 1999). Queer curriculum theorists are interested in interrupting heteronormative thinking to eliminate homophobia and heterosexism.

Because public schools have traditionally taught children what was deemed important by the people in power of the dominant culture, gendered harassment and other forms of discrimination could eventually be removed from schools—and therefore society—by queering pedagogy (Meyer, 2007). To queer pedagogy, teachers must reimagine teaching and learning by reflecting on how their teaching reinforces gendered practices in schools, presents culturally specific material, and supports traditional perceptions of heterosexuality (Zacko-Smith & Smith, 2010). Queer Theory asks educators to approach students without pre-conceived heteronormative assumptions. It also attests that an easy way to begin the work of upending the status quo is to actively monitor the language used both verbally and in texts which will support a queer inclusive curriculum. With this study, I attempted to discover how these tenets of queer theory are being applied specifically to music teacher education programs.

According to Morris (1998), a queer-inclusive school curriculum depends greatly on shifting the fields of discourse and upsetting the long-held heteronormative traditions of education. The curriculum worker is queer if they deviate from mainstream curriculum

and challenge the status quo by queerly reading or queering texts. This involves uncovering potentially radical politics and pointing out where marginalized groups are absent or have been silenced. They also see themself as a co-learner and guide as opposed to a positer of information. Perhaps most importantly, they "understand that curriculum is gendered, political, historical, racial, classed, and aesthetic" (p. 284).

Sumara and Davis (1999) expanded upon this sentiment and asserted that queer theory does not ask pedagogy to become sexualized but rather to investigate the ways in which it already is heterosexualized. They searched for evidence of queer pedagogy and curriculum in post-secondary music education programs in order to discover the extent to which future music educators had been taught to queer their pedagogy, even if the explicit language was not present. This information also provided insight on the effect that recent education policy aimed at protecting gender non-conforming and non-heterosexual students had on music teacher preparation programs.

Currently, very little time in music teacher education programs is spent on issues involving LGBTQ+ students. Garrett and Spano (2017) found that 91% of practicing music educators surveyed in the United States had not received preservice training and 87% had no in-service training on inclusive strategies for LGBTQ+ students in schools. Most teacher education programs, music teacher education included, require instruction on diversity and education including race, ethnicity, class, gender, sexuality, and ability (Hansen & Sears, 2019). Because of the number of topics though, there is rarely in-depth discussion or school-based authenticity that pre-service students feel they need to be effective teachers for diverse populations of students. One senior music education major

reflected, “LGBTQ+ communities haven’t really been a topic in any of my education classes. The most emphasis has been put on including everyone. I think that it would be most beneficial for us to be educated with proper terminology” (p. 583).

Finding time to include topics related to LGBTQ+ identities explicitly in music teacher education programs is the main challenge and reason for not including it in the curriculum (Taylor, 2018). This is especially true because the diversity requirement for pre-service teachers is often met in multicultural courses in the school of education rather than a music-specific course (Hansen & Sears, 2019; Heffernan & Gutierez-Schmich, 2016; King & Brindley, 2002; Villaverde & Stachowiak, 2019). With the exorbitant requirements of teacher education programs, it is not difficult to understand why, if a topic is already being covered elsewhere, music teacher educators would choose to place more emphasis on music specific content. It is important to consider, however, that heteronormativity and heterosexism are still very present music education, from traditional approaches to teaching to common materials and methods that are used (McBride & Palkki, 2020; Palkki & Sauerland, 2019; Taylor, 2018). If music teacher educators believe that helping future music educators understand the diversity of the students they will teach, it may be worth reexamining that choice.

There have been great strides made in the civil rights of LGBTQ+ students and teachers in recent decades with legal precedent being set by federal courts which state that students cannot be discriminated against based on gender, gender identity, or sexual orientation (Lambda Legal, 1996, 2002, 2016). These laws have been held up by courts in the northeastern United States but have been challenged in more conservative parts of the

country (Peele, 2023). However, it is unclear if, how, and to what extent music teacher education programs at public higher education institutions in the northeastern region of the country prepare music teachers specifically to provide equal education opportunities for non-heterosexual and gender non-conforming students. This study sought to discover if, how, and to what extent recently implemented queer anti-discrimination and anti-bullying policies have mitigated stigmatization and erasure in music teacher preparation programs. This information could lead to recommendations as to how to promote greater acceptance and visibility of queer people in music teacher preparation programs which would, in turn, promote acceptance and visibility in K–12 public schools.

CHAPTER 2: QUEERING MUSIC EDUCATION AND PEDAGOGY

Introduction: "Queer as a verb!"

A close friend of mine was a young gay man at the height of the AIDS crisis. I was very young in the late 1980s and therefore did not pay much attention to the epidemic ravaging the community to which I would eventually belong. Steven would become a kind of mentor to me on the history of queer culture. Recently, we were discussing Queer Theory as a framework and the concept of "queering education." He stopped for a moment, looking puzzled, then exclaimed "Queer as a verb! How fascinating!" I had not given much thought to the novelty of using "queer" as a verb until this point. As our conversation continued though, it became apparent that for the most part he had experienced the term as an offensive slur and perhaps later as a reclamation, but never as an action[1].

A few months after my conversation with Steven, I was sitting in my office at school reading through material for this chapter when a close colleague and friend who is straight and familiar with my research entered to ask if I wanted to get lunch. On my desk was a copy of Rodriguez and Pinar's (2007) *Queering Straight Teachers*. Visibly confused and a little uncomfortable he pointed to the book and said, "Does…does that really mean what it looks like?" to which I replied sarcastically, "Yes, is it working? Do you feel different yet?" After a good laugh we went to lunch and talked about the goals

[1] The adjectival noun "Queer" has been widely regarded as a negative term but has recently been "taken back" by some in the LGBTQ+ community. I use it interchangeably with "LGBTQ+" as a way to resist the classification of non-heterosexual and gender non-conforming people. Therefore, "to queer" as a verb refers to the interjecting of queer theory in education and breaking down of heteronormative barriers.

and purpose of Queer Theory and the potential benefits it could have when applied to education.

These two instances accentuated the extreme importance of understanding the meaning of words in context, particularly when dealing with topics of social justice. If the meaning of words were misunderstood or taken out of context by an audience in a social justice setting it would, usually, have the opposite effect of what was desired (Singleton, 2015). Because of this reality, it is important to explicitly state what "queer" as a verb is not. To queer education and pedagogy is not an attempt to indoctrinate youth or their teachers into a queer or homosexual culture or lifestyle as some members of the religious right would have the public believe (Lugg, 2014). Instead, it is a resistance to the normalization of racism, genderism, sexism, and classism that has been ever-present in public education and society and therefore demands that students conform to normative sexualities and gender identities and expression (Mayo & Rodriguez, 2019).

Even more than a resistance to normalization, queer theorists and pedagogues are responsible for resisting the desire to find connections with normalized practices to avoid becoming exclusive themselves (Mayo & Rodriguez, 2019). Meiners (1998) told of a tension created by sexual identities as the ever-common terms "gay," "lesbian," "bisexual," and "transgender" or "GLBT" were themselves essentialist as they created categories to fit into and ignored the fluidity of gender and sexuality felt by many. "Queer" as an identity indicator disrupts and exposes the binaries that "male and female" and "heterosexual and homosexual" represent and simultaneously point to the multiplicities of sexualities. The term also addresses the need for analyses of

identifications and how they work. Therefore, a “queer pedagogy” is one that is constantly reflective (Luhmann, 1998). It also draws on the natural curiosity of social relations that are made possible by critiquing identity-based knowledge through a queer lens.

The queering of education and pedagogy is an effective tool for interrogating heterosexism and heteronormativity in educational settings and for increasing equity for all members of the school community. Experiences of LGBTQ+ students and teachers depend greatly on how they identify and the level of education where they are studying or teaching; a transgender high school student will have vastly different experiences than that of a gay pre-service teacher. Therefore, the approach to queering education and pedagogy must be appropriate for the identity and education level of the individual (Luhmann, 1998).

Queering Education

Gender non-conforming and non-heterosexual students generally feel safer in drama, chorus, and other arts courses as opposed to other areas of the school (Knotts & Gregorio, 2011; Rawlings & Young, 2021). Participants in Surette’s (2019) study, however, detailed an alternative experience. In a drama course, a student made a sincere effort to authentically engage with topics of gender and sexuality when assigning two males the roles of “husbands.” The teacher said, “No, you’re not allowed to portray gay relationships or homosexuality because someone might take it too far” (p. 39). According to the student, the drama teacher continued by comparing non-heterosexual relationships with drug abuse and alleged “it could get to a weird place” (p. 40). Surprisingly, the

participants in the study believed that their teachers were allies and supportive of gender non-conformity and non-heterosexuality. The students recognized that their teachers' behavior was caused by lack of education and fear of reprimand. According to Schmitt (2020), though, it is the responsibility of educators to engage with these uncomfortable topics, regardless of fear.

In previous studies, most public-school teachers recognized the need to be more proactive with supporting and protecting LGBTQ students (Mudrey & Medina-Adams, 2006; Sears, 1991). Silveira and Goff (2016) found that music teachers, specifically, tend to encourage supports for LGBTQ+ students in schools. Regardless of their intentions and recognition of the problem, however, public school teachers—music teachers included—have done little to reduce the erasure and stigmatization of LGBTQ+ youth caused by heteronormativity. The allowance of erasure and stigmatization of LGBTQ+ youth by school faculty encourages homophobia in schools and, therefore, anti-queer bullying (Mudrey & Medina-Adams, 2006; Sears, 1991).

Teachers could provide a more positive environment for LGBTQ+ youth by queering their curricula and pedagogy, but for this to be achieved, teachers need to resist the "bitter knowledge" that has been imparted on them by the dominant culture (Msibi, 2016). Msibi described bitter knowledge as "knowledge which is troubling, often predicated on stereotypical thinking and held up as true" (p. 25). Because teachers are susceptible to the beliefs of their culture, they need to be reflective and think critically about their own beliefs, how their beliefs affect their actions, and how those actions are perceived by students if the goal of queer pedagogy is to be achieved. To queer

education, it is also necessary that teachers begin the process of abandoning the therapeutic and ahistorical approach to advocating for queer youth in favor of a queer, inclusive school curriculum that would help normalize queer culture. Reflecting on educational practices is extremely important for teachers and crucial to queering pedagogy (Marshall, 2016).

Anti-homophobia and anti-heterosexism are rarely included in teacher education curriculum even though most teachers, general education and specialists, believe it is relevant (Mudrey & Medina-Adams, 2006; Robinson and Ferfolja, 2007; Sears, 1991; Sherwin and Jennings, 2006). As Surette (2019) documented, this is largely because of fear; many teachers, particularly those that identify as heterosexual, are afraid that they are not educated on the topic of sexuality and gender and worry that they will say something wrong. They are also afraid of retribution from people in power. The dominant culture has deemed the discussion of gender non-conforming and non-heterosexual identities unacceptable and erased them making it extremely uncomfortable to discuss for those who have been shaped by and fit neatly into the culture of heteronormativity (Schmitt, 2020).

Kjaran and Lehtonen (2020) provided insight on the implementation of education policy regarding sexuality and gender outside of the United States. Denmark, Finland, Iceland, Norway, and Sweden are considered some of the most progressive in the northern hemisphere on issues regarding gender equality and sexual diversity, having passed anti-discrimination and equal rights laws for gender non-conforming and non-heterosexual people since the very beginning of the 21st century. In most Nordic schools,

though, heteronormativity is still widespread, and the ratification of these anti-discrimination laws have had little practical effect on teaching and learning. Kjaran and Lehtonen cited a lack of training for this occurrence. LGBTQ+ organizations are only reaching a small percentage of schools, leaving everyone else to figure it out on their own. It is much easier for administration and faculty at these schools to simply ignore the mandate (Surette, 2019).

Educators who do not have personal connections to queer issues or find them relevant in their own lives lack access to knowledge that is crucial to queer educational justice work in schools. Moreover, concepts of queer justice and inclusion can invoke fear and notions of danger, consequence, and punishment in educators who are not familiar with strategies of queering education (Schmitt, 2020). In Singleton's (2015) study, even when teachers without the necessary background did involve themselves with queer social justice work, they saw their work as completed after a few training sessions instead of understanding that the work needed to be ongoing. They did not see the need for continuous conversation and growth with the goal of changing the structure of education and pedagogy to truly make gender non-conforming and non-heterosexual students feel safe. Teachers without a genuine understanding of the issues of queer people saw no need to change their underlying norms and logics of education. These educators felt it sufficient to simply suppress the most blatant forms of violence and harassment and continue with the status quo. However, simply forbidding "bad language" only erases the language that young people need to give meaning to their sense of self. Because of this, it is imperative that teachers be exposed to the very real struggles of queer people so that

they feel a sense of ownership and purpose in queer social justice (Mayo & Rodriguez, 2019; Meyer, 2007).

Teachers, and therefore teacher educators, play a critical role in creating a more just society, but the results of Schmidt et al.'s (2012) study demonstrated that preservice teachers had little understanding of how heteronormative structures organized schools. Furthermore, Sherwin & Jennings (2006) found that sexual orientation and gender expression topics made up a very small percentage of teacher education programs in the United States. The homophobia and heterosexism that has been present in schools, however, has obligated teacher education programs to include anti-homophobic and anti-heterosexist education which could possibly be solved by queering education (Robinson & Ferfolja, 2007).

Robinson and Ferfolja (2007) recommended that, in order to queer teacher education, teacher education programs include anti-homophobia and anti-heterosexist education, which they described as "the various pedagogical approaches that address the inequities imposed by homophobia and heterosexism" (p. 847). Many teacher educators question the relevance of this type of education in programs, especially those that focus on teaching children and adolescents and are concerned that discussing sexuality with young children, especially non-heterosexuality, is inappropriate and potentially dangerous. Robinson and Ferfolja attested that this view was a result of the dominant, heteronormative culture that permeated public schools. Furthermore, they argued, it is important that preservice teachers understand that anti-homophobia and anti-heterosexism education is the responsibility of all teachers, and that the heteronormative

configuration of public schools should be deconstructed, allowing critique of the perceived irrelevance of sexuality issues to children and adolescents.

Queering K–12 Education

Queer theory can serve as a lens through which teachers can reflect on their pedagogy to create liberatory and socially just classrooms that are inclusive of diversity. Heterosexism and heteronormativity have long been present in formal education. They are harmful to all members of the school community, regardless of their actual sexual or gender identity because of the close link between school violence and their perceived identities. Those who do not conform to traditional views of heterosexual masculinity and femininity are not allowed to participate in schools in the same way as their conforming peers (Meyer, 2007). Heterosexism and homophobia constantly appear and reappear in education, even in designated queer studies classrooms (Luhmann, 1998). Because of the extremely influential social discourses that have historically been generated by schools, they have an incredible power to influence culture and ideology (Meyer, 2007). Therefore, to ignore homophobia and heterosexism is to teach intolerance. The continued dismantling of these harmful ideologies requires pedagogy studies to focus on how knowledge was produced in the interactions of the teacher, teaching materials, and students (Luhmann, 1998). As with any aspect of education, it is important that these interactions and materials are developmentally appropriate, so examples of queering education look different depending on the grade level and age of the students (Bickmore, 1999). Therefore, the next two sections focus on primary and secondary education explicitly.

Primary Education

An educator's fundamental understandings of what it means to go beyond simple tolerance of LGBTQ+ people depend greatly on the dialogues they engage in as well as the context and audience that surrounds them (DePalma & Atkinson, 2009). So, if an individual regularly interacts and converses with others who are accepting of non-heterosexual identities, they are more likely to also be accepting of those identities. Suspecting that the same could be true with young children, DePalma and Atkinson implemented a participatory action research study with a fifth-grade student who, despite knowing that his male teacher was gay and had a male partner, continually made anti-gay comments even after he was asked to stop by several adults including his teacher. On the last day before winter break, Andy, the fifth-grade teacher, attempted to queer his pedagogy using an experience with the student. Andy was being picked up from school by his partner David and they arranged for David to come early so that Sam, the student who had been making anti-gay comments, could meet him and see what happened. David called to let Andy know he was there,

> "Oh, David's here early, he's coming in to join us" and the child visibly went white. "David? Your… your… your…" Sam stammered. He didn't know what to say so I helped him out. "My boyfriend, yes." "Coming? In here? Now?" "Yes, oh here he is!" (p. 12)

David entered the classroom, sat next to Andy, and joined the game of Monopoly that Andy, Sam, and the teaching assistant were playing. Eventually, Sam eased up and made conversation with David. At one point, another teacher who knew David entered and made conversation, modelling acceptance. When Sam returned from break, his anti-gay comments stopped, and he even bragged to the other students that he had met Andy's

boyfriend and played Monopoly with him. David visited the classroom on several occasions afterward so Sam would be reminded of the experience (DePalma & Atkinson, 2009). These visits and reminders were important because once a desired effect is achieved it must be consistently reinforced to be meaningful and lasting (Nixon, 2009; Talburt, 2009). Moreover, Rofes (1999) found that students who had an openly gay teacher were positively affected well into their adult lives because they were more open to others' differences.

A frequent argument against the inclusion of sexuality—particularly homosexuality—in elementary education is that children are vulnerable and need protection from any exposure to topics dealing sexual identity. This does not take into consideration that most students have already experienced non-heterosexual individuals before entering school. Many students' families include or are close friends with non-heterosexual people, and more and more frequently, students themselves are part of a non-heterosexual family (Bickmore, 1999). To censor these relationships invalidates the experiences of most students simply to maintain the heteronormative status quo. Moreover, sexuality has never been absent from primary school classrooms but strongly present through the effort to remove non-heterosexual content as well as the emphasis applied to heterosexuality. Through heterosexualized fairytales and children's books, staff conversations about their heterosexual husbands and wives, and the separate use of boys' and girls' restrooms and changing spaces, sexuality is omnipresent in primary schools (Allan et al., 2009).

Heteronormativity is upheld in primary schools through the perceived importance

of the nuclear heterosexual family, the lack of acknowledgement of queer parents, and the invisibility of openly queer people in classroom texts (Cullen, 2009). Hackford-Peer (2019), observed this first-hand at an elementary school assembly where students in second grade performed a play written by their teacher about the relationship between the letters Q and U. In the play, Q was female, U was male, and they were married with the girls on one side and boys on the other with the principal playing the part of the minister. A seemingly solid program, the activity was creative, tied to the curriculum, and captivated the audience of elementary school students. If looked at through a queer lens however, it was also a blatant example of the heteronormative hidden curriculum that reinforced sexism, stereotypical gender roles, and traditional Christian values.

There were several hidden lessons being taught in Hackford-Peer's (2019) observation that were troubling from a queer perspective. Possibly the most troubling was that Q was the bride and was unable to function without the groom U. "U doesn't need Q, but Q always needs U. U was the groom who was often needed elsewhere—like in the word underwear" (p. 76). The program included many other troubling aspects as well: the letters were gendered, the marriage was heterosexual, all girls were on the Q side and all boys were on the U side, and the "ceremony" was conducted by a Christian minister. This is problematic not only because it is traditional practice for a traditional Christian ceremony, but in separating children by their assumed gender the heteronormative gender binary is reinforced. Remarkably, students in a kindergarten class who had seen the play were able to deconstruct the heteronormativity when given the opportunity.

Queer pedagogy is extremely student-centered and relies heavily on the views and

opinions of students (Luhmann, 1998). In the case of the marriage of Q and U observed by Hackford-Peer (2019), a member of the kindergarten class who was present at the assembly and had two mothers, confronted their teacher about the problems with the play. The teacher used this opportunity to open a discussion with the class and found that students were very much aware of the fact that the play was heteronormative, even if they did not possess the vocabulary to say so explicitly. The class openly expressed that Q and U could have been two girls or two boys and that there should have been both boys and girls in the Q and U sections. There are many like examples that pervade elementary schools everywhere that, albeit unintentionally, reinforce the heteronormative status quo. Students do not inherently embrace heteronormativity; they are taught to do so.

Lessons are more meaningful and lasting when the experiences are authentic and there are several opportunities for discussions around queer identities in elementary classrooms. A common predicament that all elementary educators share that can be an opportunity to queer the classroom is students' use of abusive verbal labels that are centered around non-heterosexual identities. If a teacher responds to derogatory language such as "fag," "faggot," "dyke," and "lezzie" in a way that is interrogative and thought provoking it will usually lead to rich, student-centered discussion (King & Schneider, 1999). For example, if a teacher hears a student using this language it could be beneficial to first ask them if they knew what the word meant, since elementary aged children often repeat words that they have heard without any understanding of their meaning. If they did, in fact, know the meaning of the word it could be an opportunity for discussion with the class about whether being non-heterosexual is really a negative thing.

Queering children's literature is another way to queer elementary education and pedagogy through the inclusion of queer people and themes. Davis (2016) attested that to queer children's literature, the educator must have familiarized themselves with picture books that "problematize the pervasive heteronormativity or challenge oversimplified, homogeneous homosexual relationships in children's literature." (p. 117). The subgenre of queer narratives in children's literature became more prominent in recent decades with the growing sexual diversity of school children and their families. The existence and awareness of these narratives began to break down the heterosexist hegemony in children's literature. It was also empowering for students who were part of a non-heterosexual family to be legitimized. In many more conservative places, it could be more difficult to find queer narratives in publicly funded schools and libraries. While presenting these narratives is a direct, teacher-centered way to queer children's literature in the classroom, King and Schneider (1999) wrote about queering otherwise straight texts by challenging students to think about how the story might, or might not, change had the characters been queer instead of heterosexual.

One type of literature commonly found in elementary classrooms is children's songs, but there are challenges with finding music that affirms the multiple possibilities in the lives of young people. While some recent children's songs deliberately do not emphasize heteronormativity, Sapon-Shevin (1999) discovered that most elementary music classrooms were still ladened with boy/girl partner songs with heteronormative lyrics such as in "Farmer in the dell" and "'A' my name is Alice". Many of these songs could be queered, however, by simply using gender-neutral pronouns and substituting

"partner" or "spouse" for labels such as "husband and wife." Queering elementary music in this way puts the responsibility solely on the music teacher, and without proper training, music teachers are unable to queer their pedagogy and often do not realize the need (Greytak & Kosciw, 2014).

Secondary Education

The need to support non-heterosexual and gender non-conforming students has become much more dire in secondary schools because of the increase in gendered harassment (Mayo & Rodriguez, 2019; Meyer, 2019). Gendered harassment refers to any behavior that polices and reinforces traditional gender roles of heteronormative masculinity and femininity through harmful behaviors whether physical, verbal, or psychological (Meyer, 2019). According to the 2019 Gay, Lesbian & Straight Education Network's (GLSEN) National School Climate Survey, 68.7% of LGBTQ+ students experienced verbal harassment, 25.7% were physically harassed, 11.0% were physically assaulted, 44.9% experienced electronic harassment, and 58.3% were sexually harassed during the previous school year (Kosciw et al., 2020). Most anti-bullying programs designed for middle and high school students neglected to adequately cover issues of sexual orientation, homophobia, sexual harassment, or sexual violence (Espelage, 2016).

Extensive changes in school policies and curriculum have historically taken a great deal of time, but efforts can be made by faculty and staff at the building level to queer the school environment by creating a more welcoming climate for non-heterosexual and gender non-conforming students (Biegel, 2010). The establishment of Gay–Straight Alliance (GSA) groups in schools has a profound impact on school climates

for LGBTQ+ students. Student voice and leadership are crucial to queering education. Because GSAs are student led groups, the involvement of an already overworked school staff is minimal which makes the implementation of the groups more feasible. GSAs establish “safe zones” and “safe spaces” and provide LGBTQ education, advocacy, and activism for students and school employees. Through these actions, GSAs have been credited with the decrease of LGBTQ+ attempted and completed suicides in schools (Bidell, 2016). Furthermore, Schools with GSAs and other forms of LGBTQ+ support had better academic performance and attendance, and students reported feeling safer even if they had little to no involvement with the school’s GSA.

Throughout the 20th century, non-heterosexual and gender non-conforming individuals have been classified as sexual deviants, perverts, and pedophiles by the religious right (Blount, 2005; Faderman, 2015; Lugg, 2016). The younger the students, the more likely it is that society will feel the need to protect them from topics related to non-heterosexual and gender non-conforming people (Bickmore, 1999). Because of this reality, the establishment of GSAs in middle schools were challenged significantly more than those at the high school level, even though middle school LGBTQ+ youth reported some of the highest levels of bullying and abuse based on their sexual orientation and gender identity (Bidell, 2016). Motivated primarily by conservative and religious beliefs, opponents of GSAs in the mid-1990s challenged the groups in court, claiming they promoted homosexuality and promiscuity. Moreover, opponents argued that GSAs “acted as recruiting beacons for the students confused about their sexuality or gender identity” (p. 105). Despite conservatives’ and the religious right’s efforts, several courts upheld the

right of schools to establish GSAs. Furthermore, it was ruled that any school accepting public funds must refrain from creating an environment where a GSA could not be established.

GSAs are an effective tool for creating a safe school climate for LGBTQ+ students, but as Biegel (2010) argued, educators could do more in their classrooms and individual curricula to normalize non-heterosexual and gender non-conforming identities. The set curricula and variety of subjects in secondary schools sometimes created difficulties when teachers in Rands's (2019) study attempted to include queer topics. According to Robinson (2016), though, good teaching came from good teachers who continually sought educational materials that were relevant to the cause of queering education. With the recent normalization of queer people in mainstream media, material conducive to queering any classroom was more readily available than before. Even music education, where spaces and teachers have traditionally been safer for LGBTQ+ students than other areas, still relies on heteronormative assumptions and often struggles when charged with dismantling existing structures and traditional methods (Bergonzi, 2015).

Quinlivan (2019) described a scenario which began as an exceptional example of queering the classroom. The teacher sought out ways to use relevant media to create a class discussion that would challenge masculine, heteronormative sexuality. Because the topic of sexuality lent itself naturally to a 12th-grade health class, it was an ideal space to use media as a catalyst for discussion concerning heteronormativity and the ways in which it could be destabilized. The teacher used the opportunity to discuss representations of sexuality and gender through magazine advertisements.

Advertisements that used desirable male models to sell men's underwear were selected and used in discussions surrounding heteronormativity and intertwined representations of masculinity and sexuality. Some of the male students were visibly uncomfortable looking at the images and discussing the extent to which masculinity and sexuality were used to sell underwear. One male student, Justin, who incessantly demonstrated his masculine heterosexuality, turned to another male student, Guy, who did not appear to show these heterosexual traits, pointed to the advertisement and said, "Oh, I bet you think he's really hot!" (p. 14). Justin seemed to be establishing his normative masculine heterosexuality by calling Guy's heterosexuality into question. Instead of using this occurrence as an opportunity, the teacher confronted Justin and removed him from the classroom as punishment.

This example fell short because the instructor was ill-equipped to handle the pushback that should be expected whenever societal norms are challenged. When Quinlivan (2019) spoke with Guy and his friends, they commented that removing Justin from the classroom would likely have no positive effect on his behavior. Instead, they would have preferred Justin remain in the class and engage in discussion that might have had a lasting impact. As Meyer (2007) stated, ignoring homophobia and heterosexism results in the unintentional teaching of intolerance. When teachers realize this, it is often life-changing for them, particularly if they are heterosexual. Often, they were then willing to incorporate LGBTQ+ issues into their pedagogy. If schools are to become less heteronormative, LGBTQ+ content must be a basic component of all curricula (Quinlivan, 2019).

Mathematics has traditionally been considered independent of any sociocultural context because of its focus on logic and reason, but Rands (2013) used a gender-complex approach with a middle school math project that involved using data from the GLSEN National School Climate Survey to better understand proportional reasoning and statistical concepts. Once students had analyzed the data from the GLSEN survey, they conducted a similar experiment in their own school, which helped them personally connect to the material. After looking closely at their own schools, students created an action plan to bring awareness to their peers about potential struggles of LGBTQ+ youth. From Biegel's (2010) point of view, Rands's (2013) lesson was exceptional because it brought topics related to gender non-conforming and non-heterosexual identities into the curriculum in a way that would be authentic for high school aged students. Furthermore, if a teacher were uncomfortable connecting the results to students personally, simply using the data from the GLSEN survey to make students aware of the issues could be a commendable starting point. However, discomfort is essential to meaningful growth because techniques such as these, without the personal connection for students, is too safe to have any real effects or impacts (Nixon, 2009). According to Nixon, educators need to trouble spaces instead of making them safe because safe spaces perpetuate the distinction between what is acceptable and unacceptable, which enforces fixed sexual identities by refusing to challenge the conflation between lesbian, gay, bisexual, and transgender people, and sexual activities. Talburt (2009) took the concept of troubling spaces even further and attested that to truly queer the classroom, educators must be willing to discuss the body and its sexual capacities in school. This is not to say that students should be

exposed to explicit conversations about gay sex, but they should feel empowered to discuss their pleasures and feelings in school (Nixon, 2009).

Nixon (2009) and Talburt's (2009) stances are important in the journey to queer education and challenge homophobia, heterosexism and enable multiple sex–gender identifications, but they would be hard pressed to gain traction in a society and culture that so values the protection of its youth from sexualization (Youdell, 2009). As Singleton (2015) wrote, if lasting, meaningful change is to be made in any social justice arena, it is crucial to know the audience to whom one is speaking. As Youdell (2009) and Cullen (2009) argued, there was often pushback even within a single school faculty to implement queer pedagogies, let alone the entire school and then larger school community. Because heteronormativity and heterosexism has been so engrained in western culture it is important to meet each audience where they are and have discussions that will move the school community forward together.

If teachers are to adequately support LGBTQ+ youth in classrooms it is crucial to provide professional development and only expect them to implement queer pedagogies to the extent they feel comfortable (Biegel, 2010). It is also extremely important that the professional development include conversations among school faculty as opposed to a one-time lecture from an expert in the field. There is no shortage of techniques and strategies to queer education, regardless of the specific subject, for the teacher who thinks queerly about their pedagogy (Bloomfield, 2016).

Queering Teacher Education

When surveyed, most teachers and teacher educators recognized the need to advocate for LGBTQ+ youth, but few followed through with action (Mudrey & Medina-Adams, 2006; Sears, 1991). Schmidt et al. (2012) found that preservice teachers viewed homophobia as negative and were open to instruction involving LGBTQ+ topics. Teachers are more likely to intervene in anti-LGBTQ+ bullying and harassment if they are educated on the subject through either teacher education programs or meaningful professional development (Greytak & Kosciw, 2014); however, topics on sexual orientation and gender expression remain a very small percentage of teacher education programs (Sherwin & Jennings, 2006). Douglas (2016) suggested one reason could be that many school of education faculty are uncomfortable with LGBTQ+ content. Deans at many schools of education realized that if teachers and teacher educators are expected to teach preservice teachers to support LGBTQ+ students, they must be trained to do so. This understanding could lead to an increase in college faculty trainings and an effort to queer teacher education and, therefore, K–12 pedagogy.

Stigmatization and Erasure in Higher Education

Enacted stigma is particularly prominent in educational settings, especially in the fields of science, technology, engineering, and mathematics (STEM; Bilimoria & Stewart, 2009). Scambler (2004) explained that enacted stigma refers to discrimination against people based on their social and cultural unacceptability. It is typically expressed toward sexual minorities through negative external actions such as avoidance, prejudiced verbal remarks, or physical attack. It can also be directed at friends and family members

of sexual minorities who take a stand against sexual stigma (Herek, 2009). Sexual minority youth experience verbal, physical, and cyber-bullying at a higher rate than their heterosexual peers, and it was found that sexual stigma-based bullying is more strongly associated with health problems such as physical injury, psychological distress, and suicide than bullying in general (Earnshaw et al. 2017).

Many STEM faculties at post-secondary institutions attested that homosexuality is virtually unseen in their work environment (Bilimoria & Stewart, 2009). One LGBTQ+ faculty member confirmed, “It is not part of the discourse; it’s therefore hard to figure out where people are coming from. Mainly it is just completely invisible” (p. 89). A common theme among all STEM faculty who also identified as LGBTQ+ in these institutions was that heterosexuality was assumed. This erasure of LGBTQ+ identities could be problematic to the employer and employee alike through strained social interactions, feelings of isolation, and diminished self-esteem that could lead to decreased work performance as well as a feeling of dissatisfaction for the individual (Beatty & Kirby, 2006).

Enacted stigma affects not only faculty members, but sexual minority students as well. Hughes (2018) found that, after four years of college, sexual minority students were less likely than their heterosexual peers to remain in STEM programs because of the erasure of their identities. University faculty and staff in STEM programs play a significant role in the erasure and stigmatization of non-heterosexual and gender non-conforming identities (Linley & Nguyen, 2015). Because faculty members, even those who are non-heterosexual, continue to perpetuate the heteronormative circumstances to

which they have grown accustomed, they isolate not only their STEM students, but students in education programs who are enrolled in those courses to teach them at the primary or secondary level. According to Bilimoria and Stewart (2009), LGBTQ+ faculty members in STEM programs regularly experience microaggressions in professional situations and would feel extremely uncomfortable bringing their same-sex partner to a professional event. While enacted stigma toward sexual minorities was not as severe in schools of education proper, it still existed and was particularly present in teacher educator programs in STEM areas (Linley & Nguyen, 2015). Situations like these erase non-heterosexual identities and make it difficult for students to see themselves belonging in the environment.

Because of LGBTQ topics being integrated into mainstream culture, it is easy to assume that society has entered a "post-LGBTQ" era, and therefore, a focus on queer issues in teacher education is unnecessary. The typical account of LGBTQ+ culture, however, continues to focus on people who are white and cisgender (Linley & Nguyen, 2015). Transgender individuals and people of color remain underrepresented in the dominant culture. Moreover, many U.S. states still have not ratified laws to prohibit discrimination based on gender identity and sexual orientation, nor has discrimination been explicitly prohibited by federal law (Human Rights Campaign, 2014). The hard-won rights that many take for granted are being threatened once again in Kansas, Montana, North Dakota, and Tennessee with "don't say gay" and anti-transgender laws being enacted which seek to erase gender non-conforming and non-heterosexual identities (Peele, 2023). Additionally, anti-LGBTQ+ laws are in their final legislative stages or on

their way to the state's governor in Arkansas, Florida, Montana, and North Dakota. Given the underrepresentation of gender non-conforming people of color, in addition to the data from U.S. federal and state anti-discrimination policy, it can be concluded that the United States is not a "post-LGBTQ" society (Linley & Nguyen, 2015).

Opportunities for students enrolled in schools of education to queer their pedagogy are relatively non-existent. After a review of syllabi, Vilaverde and Stachowiak (2019) found that access to queer theories was only present and somewhat readily available in the realm of women's and gender studies programs. Sexual orientation and gender were scarcely covered in texts used in teacher education programs and often not at all (Kellinger, 2019). When these texts did mention queer topics, they were often situated in a problematic context such as sexual abuse, sexually transmitted diseases, and the AIDS epidemic (Young & Middleton, 2002). Queer topics were also associated with depression, suicide, violence, and drug abuse (Macgillivray & Jennings, 2008). This association of queer topics with such adverse issues caused queer identities to be stigmatized in textbooks used in teacher education. According to Lipkin (2002), even in liberal areas of the United States, queer topics and theories were only incorporated into teacher education classrooms by a few singular professors who personally felt it worthwhile. This resulted in students dismissing the importance of learning how to support LGBTQ+ students in their classrooms. Macgillivray and Jennings (2008) explained that teacher education programs both intentionally and unintentionally excluded LGBTQ+ topics from their classrooms because the professors were not aware of the need for such inclusion, were unsure how to broach the topic, or because of their

own homophobic beliefs. These beliefs are often justified by the widely accepted view that topics and issues regarding sexuality are inappropriate and therefore beyond the realm of education which makes their presentation unnecessary (Quinn & Meiners, 2009). This justification may have been tolerated previously, depending on an institution's location; however, recent social shifts may require more attention to these topics in the future. Numerous federal courts in the United States have ruled in favor of civil rights for queer youth (Courson & Farris, 2012), and some federal courts have stated explicitly that gay and lesbian students have the constitutional right to be open about their sexual orientation in school and protected from harassment (Lambda Legal, 2002, 2014, 2016). This trend is likely to necessitate schools of education train pre-service teachers to queer their pedagogy and support LGBTQ+ youth, at least in states that have adopted protections for LGBTQ+ students.

Consequences of Stigmatization and Erasure

Stigmatization of queer identities forces queer people to assimilate to the dominant culture by adjusting their affect to correspond with a given situation (DuBeau, 2000). Niccolini (2016) described affect as both human and nonhuman bodies' capacities to affect and be affected. In this context, affect adheres feelings, intensities, and histories to particular bodies and is therefore essential to queer theory and queering education. Although affect has typically worked against queer people—attaching negative stigmas to non-heterosexuals that caused the erasure of their identities—it could also be used by teachers to create a more welcoming classroom environment by adhering positive qualities to queer culture, thus queering education. If gender non-conforming and non-

heterosexual students are forced to change their affect to reflect a culture that does not represent them, they will continue to suffer psychologically from the strain of shifting identities and the psychological, emotional, and physical anxiety of bullying (DuBeau, 2000; Kozik-Rosabal, 2000; Murib, 2019; Sherwin & Jennings, 2006).

Bullying is a result of power imbalance conflated with repeated acts that are intended to cause harm (Walton, 2016). In numerous accounts, erasure and stigmatization of LGBTQ+ students increased their likelihood of being bullied both physically and verbally (Lugg, 2016). Nichols (2013) told of one of these instances of LGBTQ+ bullying where a transgender student was victimized and forced out of public education. Rie, a transgender female, was bullied beginning in third grade because of her gender identity. Throughout middle and high school, she had to endure frequent episodes of students shouting obscenities as she walked by, which teachers and administrators ignored. Rie remembered:

> Someone had shouted "FAG" or something along those lines at me and this teacher was standing right next to me. I looked at her and I said, "Aren't you going to say anything?" And she's like, "About what?" I felt completely helpless. (p. 267)

Halfway through Rie's eighth-grade year, her principal found reason to search her locker and discovered her diary, which contained poems about self-harm as a result of the bullying she had experienced. Instead of recommending counseling, the administration expelled Rie because of "the disturbing contents of the diary" (p. 271). Rie's father threatened to sue the school district, but the principal could not be persuaded. Rie transferred to a smaller school where she participated in band and choir, which served as a creative outlet and allowed her to develop a group of close friends who provided

support. Not all LGBTQ+ youth are fortunate enough, however, to find the same support as Rie.

Surrette (2019) documented several instances where public school educators blatantly stigmatized and erased gender non-conforming and non-heterosexual identities in secondary schools. Before the study began, two school principals opted out over fear of backlash from the community. Most students involved attested that their participation in the study was their first opportunity to discuss gender and sexuality in their school. One student recounted that many of her peers attempted to destroy posters about the study and disrupted classes that presented information about it to deter their peers from taking part. Every student that participated articulated that gender and sexuality topics were not covered in their sexual education courses and were stigmatized—if not completely erased—from others.

Interrogating Stigmatization and Erasure by Teaching Teachers Queerly

School of education faculty often assume that all their students are heterosexual (Straut & Sapon-Shevin, 2002). Even when faculty are willing to include LGBTQ+ issues in the curriculum, it can be difficult to do so without seeming overly prominent. Because of this reality, those who hope to prepare teachers to create nurturing learning environments can no longer ignore the importance of attending to queer issues in all aspects of the teacher education program. To accomplish this, teacher educators need to possess the courage to confront homophobia, the knowledge of queer culture and terminology, and the skills to integrate these topics and manage uncomfortable conversations. Heffernan and Gutierez-Schmich (2016) gave an example of one such

uncomfortable conversation by quoting a pre-service teacher in one of their education classes:

> While he [a transgender student] claims to have the right to call himself a girl, I have the same right [as a teacher] to use his legal name Jason. The district cannot force me as a Christian to go against my faith and start acting like its okay for him to act like a girl and want to be treated like a girl. I have the same free speech rights Jason has and I would continue to call him that [Jason] and encourage him to stop pretending to be someone named Julia. I mean think about it, we wouldn't even exist as a species if people like him were just considered normal and allowed to do whatever they want to with their bodies. (p. 146)

Confronting and understanding one's own cultural lens and recognizing one's own blind spots to develop broader perspectives and an appreciation of otherness is crucial to the process of queering pedagogy (Bedford, 2002). Kellinger (2019) suggested that, to make the inclusion of queer topics feel more natural, the first step toward teaching teachers to queer their pedagogy should be for teacher educators, teachers, and pre-service teachers to critically examine themselves and the ways in which they had been positively or negatively affected by heteronormativity. Cochran-Smith (1995) completed similar research earlier regarding the inclusion of race in teacher pedagogy and recommended pursuing this examination by asking each teacher educator, teacher, or pre-service teacher to write three autobiographies. Because the process of critically examining oneself could feel threatening, it was helpful for the first autobiography to be written from a morally neutral standpoint, the second while examining how they had been marginalized, and the third examining how their unearned privilege had marginalized others. Completing the tasks in this order allowed participants to begin from a less threatening place and gradually move to one that was more challenging.

There are two central approaches to queering teacher education: focusing on

queer topics in stand-alone courses and integrating those topics into existing courses (Heffernan & Gutierez-Schmich, 2016; King & Brindley, 2002; Letts, 2002; Straut & Sapon-Shevin, 2002; Villaverde & Stachowiak, 2019). While both approaches to queering pedagogy and teacher education focus on critiquing one's own views followed by the interrogation of heteronormative power structures in practice and education, the integration approach focuses more on the broad study of queer theory. When Villaverde and Stachowiak (2019) queered teacher education, they first concentrated on the introduction of queer theory with its history, identity politics, theoretical tools, and activism as focal points followed by its implications for everyday learning. Once the main tenets of queer theory had been introduced, students were then provided numerous education texts, films, and other media to examine and critique. Each example was followed by class discussion and reflection. The last week of the course consisted of a synthesis activity where each student created a documentary centered around the heteronormativity present in education.

Heffernan and Gutierez-Schmich (2016) also developed a stand-alone, elective course but centered it more explicitly around queer topics in education. While Villaverde and Stachowiak (2019) frontloaded the components of queer theory and followed them with applications, Heffernan and Gutierez-Schmich used readings, films and other media at the onset to immediately apply queer theory to the material. The course highlighted the responsibility of teacher educators to focus on discourses for moving through crises, adapting to uncertainty, an environment of healing so that students were comfortable troubling and complicating their knowledge, and activism so that students could take

their knowledge and experiences and challenge what had been normalized. Instructional methods focused mainly on weekly field journals and class discussions. As the course continued, student responses became exponentially robust as they began feeling more comfortable with the content. Some reflected, however, on what the ramifications could be if students were required to take the course. One perspective was that teacher educators were obligated to advocate for marginalized populations and all education students should learn about the structural inequities. Conversely, because of the interest already present in a self-selected group, students were able to move quickly through the material and achieve a deeper analysis.

Frustrated with the failure of multicultural education to address queer topics, King and Brindley (2002) focused an entire seminar around the subject. Unlike Villaverde and Stachowiak's (2019) and Heffernan and Gutierez-Schmich's (2016) elective courses, this seminar was mandated for all students of education as a multicultural requirement. Topics were chosen that ranged, from the author's point of view, from least troublesome to most troublesome. Students were placed in teams and tasked with responding to one activity or scenario each week that included a parent conference with a lesbian couple, a politically active lesbian colleague, children's literature, the Matthew Shepard Tragedy, and students' responses to the Shepard scenario. While the student responses were thoughtful, by mid-semester many asked the instructors "if we were going to do anything in seminar besides the gay stuff" (p. 209). After reflecting on the feedback, King and Brindley changed the direction of the course to a less direct approach. As a colleague explained to the instructors, "They don't want to be force fed…. It's not that they don't

get it, or that they are against it. They just don't love it as much as you do" (p. 209).

Straut and Sapon-Shevin (2002) wrote that a common argument against including LGBTQ+ topics into teacher education programs is that there are too many other topics and adding more was impossible while still giving each the depth and attention they deserved. Therefore, they recommended that it should be infused into all aspects of teacher education as opposed to just adding it to an already lengthy list of topics. Letts (2002) suggested that, since multicultural education courses are already prominent, teacher educators queer multiculturalism. One way to use multiculturalism as a gateway for queer pedagogy in teacher education is to investigate the meaning of "culture," which has been highly contested. Instead of viewing different cultures as discretely contained entities, Letts advised that culture be investigated in terms of a natural flow. This would allow educators to teach about culture in a way that exceeded boundaries and allows for open analysis and discussion. When approached in this way, teacher educators can go beyond simply teaching about LGBTQ+ students or students with LGBTQ+ parents and work to expose and deconstruct binaries. While multiculturalism is an advantageous place to broach the topic of sexual minorities, the critique of heteronormativity should continue until the invisibility of their experiences has been rectified and included in school curricula, policies, and practices of schools (Bedford, 2002).

Queering Music Education

Literature concerning LGBTQ+ students in secondary schools is limited and even less that is specific to LGBTQ+ secondary music students. This is often the case because of the difficulty in using minors in research studies and therefore a reliance on adults

telling of their experiences as secondary music students was necessary. The importance of teacher and mentor relationships was common theme throughout all the literature (Panetta, 2021). When LGBTQ+ people had a supportive role model to help them navigate the often-difficult experiences and situations they were successful most of the time. When LGBTQ+ people do not have a supportive mentor to advocate for them the opposite is true which often leads to attrition and destructive behaviors (Zacko-Smith & Smith, 2010). Supportive relationships are a central tenet of queer theory. When students are empowered and treated as equals in the learning process and environment, they develop skills that allow them to persevere through adverse situations and guide their peers, teachers, and administrators toward a more inclusive educational experience. Because education level and individual experiences are so crucial to queering education and pedagogy, it is essential to understand these experiences to employ the most effective approach (King & Schneider, 1999).

Experiences of LGBTQ+ Secondary School Music Students

Of those responding to the 2021 Gay, Lesbian, Straight Education Network school climate survey (Kosciw et al., 2022), 45.6% of reported being members of high school music ensembles, making it the most popular extracurricular activity among LGBTQ+ secondary students. Palkki and Caldwell (2018) attested that while not all LGBTQ+ students chose to come out in their high school music program, most felt safe in their ensembles and saw the ensembles as a vehicle for being open about their sexuality. Palkki and Caldwell also found that sexual minority students described band culture as more hyper-masculine compared to choral culture, which made choral music

ensembles feel safer. While many high school choral directors made their support for LGBTQ+ people known, many students still did not feel safe disclosing their gender and/or sexual identity. This could be because although choral music educators made their support known verbally, it rarely converted to action (Perez et al., 2012). Most teachers were more likely to speak about LGBTQ+ issues outside of the classroom but were hesitant to intercede when anti-LGBTQ+ bullying occurred. Furthermore, if secondary school choral directors did not signal their support for LGBTQ+ people with gestures such as a "safe-space" sticker on a door or attending a gay–straight alliance meeting, students would automatically assume that the teacher was not supportive (Palkki & Caldwell, 2018).

While lesbian, gay, and bisexual (LGB) students felt safer in high school music ensembles than in other areas of the school, students in Palkki and Caldwell's (2018) study who were transgender felt less safe than their LGB peers. This may be particularly true in choral ensembles because of the link between one's identity and the human voice (Faulkner & Davidson, 2004). As Palkki (2020) found, music teachers play a unique role in the success or failure of a transgender music student. The most prominent aspects of a successful secondary school choir experience for transgender students were name and legal logistics, voice and gender identity, relationships with choir teachers, and policies. Being called by one's preferred name was a crucial component of social transition and identity development for students who were transgender.

If students were unable to legally change their name, it was even more crucial that the students' teachers used their preferred name correctly since the student would be

forced to confront their birth name on school rosters and even on honor choir programs and name tags (Palkki, 2020). At times though, even the most well-meaning and supportive teachers might accidently use a student's dead name—the name a transgender person is given at birth that does not match their gender identity (Sinclair-Palm & Chokly, 2022). The fear of making mistakes like dead-naming is a common reason cited by teachers for not taking a more active role in disrupting the heteronormative status-quo. In most cases, however, if the teacher has made a perceptible attempt at creating a safe, supportive space for LGBTQ+ students they need only recognize the error, apologize, and move on without drawing undue attention to the situation (McManus & Carter, 2023).

While somewhat complicated, voice, gender identity, and one's sense of self can be very closely related (Lewis & Hendricks, 2022; Monks, 2003; Faulkner & Davidson, 2004). As Palkki (2020) attested however, students who strained to sing parts that fit them socially and psychologically may not have fit them physiologically and therefore caused vocal damage. These unique challenges presented logistical obstacles that cisgender students would likely never face, rendering the relationships with choir teachers, along with policies that are inclusive of transgender students, even more significant.

The closeness of the relationship between a student's the voice and their gender identity and sense of self is dependent on the individual student and their experiences; therefore, the vocal teacher, whether choir director or private voice teacher, should be comfortable with exploring this relationship between identity and the voice (Palkki,

2020). Sauerland (2022) identified five pedagogical considerations for gender-affirming vocal pedagogy. The first was that recognizing gender implications in musical spaces is crucial for the well-being of transgender singers because while gender stereotypes may affirm some students, they marginalize others. Therefore, knowledge of pedagogical language, repertoire, and performance attire is necessary. The second consideration was that vocal technique and technical expertise are paramount for any vocal instructor so as not to cause damage to the voice-instrument. The third was that the vocal instructor should embody professional responsibility and strive to continue their own education about gender-affirming pedagogy to provide as welcoming an environment as possible. The fourth consideration was that self-advocacy is essential for gender non-conforming teachers and students in order to instigate changes to make policies, practices, and performances more open and affirming. The ability to nurture self-advocacy by the vocal teacher is beneficial to both the student and teacher. Lastly, the vocal teacher should be able to provide socioemotional support because teaching music is more than technical instruction. “Crafting learning environments that are open, affirming, and safe has been the keystone to much of the related scholarship in music education” (p. 219).

Experiences of LGBTQ+ College Music Students

When transitioning from high school to college music education programs, marginalized populations may face significant barriers throughout the process of applying and auditioning for these programs, but there is no evidence that sexual orientation or gender identity play a substantial role with these obstacles (Fitzpatrick et al., 2014). In Fitzpatrick et al.’s study, these students’ challenges became apparent when attempting to

retain them. Many music education students expressed fear of discrimination due to their sexual or gender identity and sexual minority status. One participant, who identified as a gay Black man, specifically mentioned that a supportive mentor who identified as LGBTQ+ would have been helpful when navigating his music education program:

> I just don't want to mess up anything. I'm like very careful about what I do and what I say, and how I think, and the interactions I have with people, and the places I am, and what I'm trying to do. I don't want anyone to say anything negative about me. But…I'm a human being….In my mind, sometimes it makes me feel like, being a teacher, I have to like be in the closet, so to speak. (p. 118)

At the college level, music ensembles are generally more open to LGBTQ+ people than other activities on campus, but with bands—particularly marching bands—being less welcoming than vocal groups (Gould, 2003). This was especially true among gay Black males at historically Black colleges and universities (Carter, 2013). Of those surveyed, each participant described an intense feeling of anxiety regarding their gay identity because of the expectation of being a "strong" Black man when operating within the band as a whole. Each participant also described, however, a strong feeling of family and belonging within a smaller group of close friends. "Each of them in his own way shared a similar sentiment: 'There is nothing better or nothing worse than being Black, gay, and in the marching band'" (p. 37). Interestingly though, none of the participants described their relationship with the marching band directors as particularly important. This is potentially problematic because of the important influence band directors can have in the lives of their music students (Allen, 2003). This disconnect could be an explanation for the anxiety felt by LGBTQ+ members of college bands because educators play a key role in providing safe spaces for their students (Meyer & Brown, 2010).

Experiences of gender non-conforming students are often different from non-heterosexual students who are cisgender. Joseph, a transgender music education student, was ultimately able to take an active role in educating his peers and proposed solutions for music faculty at his university, but he was not able to achieve this until he had accepted his transgender identity. Joseph suggested that using preferred names/pronouns and flexibility with uniforms were two specific issues where all music faculty could focus (Silveira, 2019). He remembered several occasions when professors would call him by the name on their roster, even after asking several times to be called by his preferred name. What seemed a simple mistake to the professors caused anxiety and anger in Joseph because he was continually being outed to his classmates. When in music ensemble concerts, he recalled that the expectation was for "boys to wear tuxes and girls to wear a dress or all black. Or especially in choir, if you're female you've got to wear this stupid smock, and it's the most hideous thing you've ever seen" (p. 439). Gender neutral uniforms could be a relatively straightforward way of including musicians who are gender non-conforming.

In addition to the overarching issues expressed in the study, Silveira (2019) expressed that Joseph also struggled with specific aspects of certain classes. During hormone replacement therapy he had difficulty with changes in his voice. Joseph still identified as male even though his voice remained in treble range. Often the conductor would use phrases such as "Let's hear the women" when he wanted to hear the treble voices which was an issue for Joseph because he was not a woman. In low brass methods, before receiving top surgery, he struggled to breathe correctly because of his medical

compression vest (binder). From his perspective, had the professor simply emphasized correct, diaphragmatic breathing instead of ignoring the problem there would have been no issue. Still, there were some music teachers that were supportive of Joseph and worked with him to modify assignments and activities. When he spoke to his sight-singing and ear training teacher about his difficulty singing certain exercises, she offered to change the key so that they fit more comfortably in his range. Most accommodations that made a significant difference in the lives of transgender music students were uncomplicated but required an unbiased, open mindset.

Experiences of LGBTQ+ Pre- and In-Service Music Teachers

Following the undergraduate music education experience, LGBTQ+ pre-service music teachers' success with student teaching may still rely heavily on positive mentor relationships, but more so with the cooperating teacher than the college professor (Paparo & Sweet, 2014). After experiencing the often liberal, intellectual environment of a college campus for 4 years, to be thrust back into the conservative reality of public education while student teaching can be shocking and overwhelming. Paparo and Sweet told of Brett who, before student teaching, was confident in his identity as a gay man. Being placed in a small high school, he knew the topic of sexual orientation would come up at some point and he looked forward to being open and honest with his students. He hoped to be a positive role model and teach them about diversity and inclusion. When Brett first entered the high school however, he noticed that there were no posters or stickers celebrating diversity of any kind. He realized later that groups such as a gay–straight alliance and other diversity groups were also absent from the school. When asked

the reason for this, his cooperating teacher replied, “Frankly, the students aren’t ready, and neither are the teachers” (p. 25).

When Brett met his cooperating teacher, he was initially excited and inspired by the respect she garnered from the students (Paparo & Sweet, 2014). The relationship quickly changed, though, when the cooperating teacher failed to reprimand students in the hallway who were calling each other “fag,” so he took it upon himself. When he told the cooperating teacher what he did she replied, “Why? It wasn’t directed at you” (p. 27). After several other instances where students made homophobic comments and the cooperating teacher ignored them, Brett disclosed his sexual orientation to her. While the information did not phase her and she was overall supportive, she made a comment while they were sorting uniforms, “We need to pair accessories and jewelry with each costume…you should be good at this because you guys are so fashionable” (p. 27). Ultimately, Brett did not disclose his sexual orientation to the students; in fact, he avoided the topic when possible and gave vague answers when asked directly about his personal life. According to Paparo and Sweet, a better cooperating teacher match could have substantially improved Brett’s experience.

Separation and contradiction were two of the most prominent themes in McBride’s (2016) study regarding the experience of gay male choral directors. Separation referred to the splitting of a non-heterosexual teacher’s personal and professional identity to remain sexually neutral. A teacher being open about their non-heterosexual identity in a heteronormative environment such as a school was viewed to be the same as advertising one’s sexual behavior. Because of this separation, gay teachers’ beliefs regarding

openness about their sexuality contradicted their actions in the classroom. One gay choral director stated explicitly in an interview that he would never hide who he was when it came to his sexual identity but also did not feel it necessary to come out to students or be open with them even when opportunities arose. One reason for this contradiction was the perception that students, specifically male, might have of chorus as a masculine activity if there was an openly gay music teacher. Experiences such as these are, unfortunately, a common occurrence for choral music directors, particularly if they are not heterosexual men. A critical examination of how teachers contributed to a narrow societal perception of masculinity could provide choral directors with tools to break down gender stereotypes and social constructs in the choral music classroom.

While people who are transgender are often lumped in with those who are lesbian, gay, and bisexual, their experiences and hardships are often unique (Greytak et al., 2013). According to Bartolome (2016), Melanie, a transgender preservice music teacher, successfully navigated student teaching and had an overall positive experience because of a supportive cooperating teacher and faculty advisor. Her unexpected challenges arose when she moved back to her home state of Texas to apply for music teaching positions. Because Melanie had legally changed her name and taken the Praxis tests under her former name, she was not able to use them to obtain her teaching license. When she called the Educational Testing Service, she was told it was impossible to change the name on her scores even after speaking with managers and upper-level administration. This forced Melanie to accept a long-term sub position at a lower per diem rate because she was not a certified teacher. The following spring, Melanie sent more than 30

applications to districts across Texas but received no offers. At a Texas Music Educators Association Conference, she saw her high school music theory teacher who told her,

> I probably shouldn't tell you this, but my daughter was actually on one of the committees that you interviewed with…I hate to say it, but you might want to move out of Texas if you want to look for jobs. You might want to go somewhere less conservative." (p. 40)

Melanie was offered a job at an elementary school in a liberal area in the suburbs of Houston. The only issue with her gender identity was a positive one, where the head of human resources (HR) visited her to ensure that she was not using student restrooms. Melanie told her that she was not, and the HR representative expressed her willingness to support Melanie in any way possible.

Supportive relationships with authority figures are not only important for LGBTQ+ students, but for all pre-service and in-service teachers. When students witness their non-heterosexual teachers being open about their sexual orientation or gender identity it is incredibly empowering. Likewise, for teachers to serve their students most effectively, they need to feel supported by their administrators (Bartolome, 2016). Queer theory demands that traditional roles of power and privilege be examined and dismantled, which could pave the way for a more inclusive educational system that would benefit all members of the learning community (Rodriguez & Pinar, 2007).

Conclusion

Queering music education and pedagogy is not only important, but crucial to the survival of non-heterosexual and gender non-conforming students. Even with a growing body of research and increased tolerance for LGBTQ+ identities, queer youth attempt and in many cases complete suicide in the U.S. at a high rate because in many cases LGBTQ+

students are simply “tolerated” instead of being “accepted” (Cover, 2013). When normative frameworks of tolerance were used to protect marginalized students, they reproduced the marginalization by not democratizing the protection and ignoring the conditions that caused queer youth to become suicidal. With 45.6% of LGBTQ students participating in music (Kosciw et al., 2022), it is imperative that music teachers recognize that heteronormativity should not be considered normative and understand how to interrogate that heteronormativity in their music classrooms.

To achieve social justice for non-heterosexual people, it is essential that heterosexuals support non-heterosexuals in the endeavor (Catalano & Griffin, 2016). Both personal and environmental factors influence engagement in LGBTQ+ activism for heterosexual people. Lack of education, absence of support from family and friends, and having negative reactions from others deters engagement in LGBTQ+ activism but heterosexuals are more likely to be allies to non-heterosexuals if they feel essential to the cause of social justice (Jones & Brewster, 2017). The more heterosexual people are exposed to issues regarding non-heterosexual people, the more likely they are to engage in active support. Because of the increased contact that music teachers have with LGBTQ+ people, it is essential that they receive training and professional development in how to queer their classrooms and pedagogy (Biegel, 2010; Bloomfield, 2016; Palkki & Caldwell, 2018; Perez et al., 2012).

CHAPTER 3: METHODS

Research Design

All states in the eastern division of the National Association for Music Education (NAfME) have legislated at least some educational policy to protect gender non-conforming and non-heterosexual students (Lambda Legal, 2023). In states with the most protections, education laws explicitly state that students cannot be denied educational opportunities based on sexual orientation or gender identity. What is not clear, though, is how teachers are being prepared to meet this expectation, particularly in the music classroom. To answer this question, I studied and compared two individual music programs at public universities. These universities were in a state in the northeastern of the United States with some of the most protections for LGBTQ+ students embedded into their education policies. A multiple case study approach (Yin, 2018) through the lens of queer theory aligned best with the goals and purpose of my research.

Multiple case studies, as with other forms of qualitative research, involve the researcher as the primary instrument of data collection and analysis in their search for meaning and understanding (Merriam & Tisdell, 2016). Creswell's (2013) description of case study research was particularly helpful when first familiarizing myself with this type of design: "The investigator explores a real-life, contemporary bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information, and reports a case description and case themes" (p. 97). For this project, I chose a multiple case study approach because when attempting to discover how something is accomplished in a contemporary setting in

which the researcher has little or no control, Yin (2018) suggested that a case study has a distinct advantage over other forms of research. I was also able to study each university (case) in real time by collecting artifacts that were currently used and conducting in-person interviews with faculty and students.

Selection Process and Recruitment

To be sure that I selected the music education programs that would be most beneficial, it was necessary to complete a Qualitative Document Analysis (QDA) of the education policies in each state in the northeast to familiarize myself with the types of protections present and the language used to describe them. I searched for education policy documents in each state in the NAfME eastern division that were relevant to providing protections for LGBTQ+ students. This included court cases, legislation, teacher training requirements, and anti-bullying policies. There is currently no federal law ensuring the safety or equal education opportunities for gender non-conforming or non-heterosexual students. An analysis of state education documents showed a wide range of protections for non-heterosexual and gender non-conforming students. Some states offered no protections at all; at the other end of the spectrum were those with numerous explicit policies that all but ensure the well-being of these students.

Of the 11 states in the NAFME eastern division the education policies relating to LGBTQ+ student protections included mandated anti-bullying, non-discrimination, school climate plan, LGBTQ+ curricula, teacher training, and teacher preparation and standards. I selected the state with the most protections (State 5 in Table 1), to see how their universities were preparing teachers to provide equal opportunities to education.

Table 1

NAfME eastern division states with education policies protecting LGBTQ+ youth (state names were redacted to ensure that institutions remained anonymous).

State	Anti-bullying	Non-discrimination	School Climate Plan	LGBTQ+ Curricula	Teacher Training	Teacher Prep and Standards
1	X					
2	X	X				vague
3	X	X	X			
4	X	X		X		vague
5	X	X	X			X
6						X
7	X	X	X			
8	X	X			X	
9	X	X				
10	X	X	X			vague
11	X	X	X			

A review of all post-secondary institutions in State 5 revealed that there are seven post-secondary institutions that offer teacher licensure programs in music education. Of these colleges and universities, three were private schools with two offering traditional 4-year degrees and one offering a 5-year Bachelor of Arts in music and Master of Arts in curriculum and instruction. There were four public schools, three of which offered a traditional 4-year degree and one offering a 5-year Bachelor of Arts in music and Master of Arts in curriculum and instruction. Enrollment in these programs varied significantly, with public institutions having more students. I selected Schools A and F, the two public universities with the highest enrollment in teacher licensure programs. This selection also had the benefit of exploring two different types of programs—a traditional 4-year degree and a 5-year BA/MA.

Table 2

Universities located in State 5 with music teacher licensure programs.

University	Public/ Private	Program Type	Teacher Licensure Enrollment	Music Education Enrollment
A	Public	4-year BA	639	20
B	Private	4-year BA	37	6
C	Private	4-year BA	176	14
D	Private	5-year BA/MA	274	26*
E	Public	4-year BA	349	34
F	Public	5-year BA/MA	615	90*
G	Public	4-year BA	212	7

Represents entire music education program enrollment, including those in the 5th year BA/MA

University A and University F were given the pseudonyms Emery University and Spencer College, respectfully. I contacted the directors of each music education program to request their participation and support for the IRB process at each school (Appendix A). Once approval was granted by the IRB office at Emery University and Spencer College, the directors of music education for each school provided the contact information for the rest of the faculty. Emery University had three full time faculty members, Rosalyn, Kyle, and Kendra (pseudonyms), who were responsible for delivering music education curriculum in addition to directing performing ensembles. Spencer College had two full time faculty members, Susan and Jonathan, who were responsible solely for delivering music education curriculum while school of music faculty directed performing ensembles.

After the music education faculty agreed to participate, I asked them to provide contact information for all their pre-service music teachers who were in the final semester

of the program. Since Emery University is a traditional four-year program, they had completed approximately half of their student teaching placements. Pre-service music teachers at Spencer College had recently completed their student teaching placements and were taking part in graduate seminars in addition to completing field observations in music classrooms. I emailed these students and received responses from two students at Emery University, Jessica and Amanda, and three at Spencer College, Kelly, Lisa, and Melissa.

Data Collection

I contacted each music education faculty member to schedule a 30-minute, in-person interview. According to Stake (2006), it is important to gather as much information as possible about each case. Therefore, I also collected syllabi and reading lists used in music education courses at each university. These documents were essential in gaining a thorough understanding of the structure of each individual school. Once the documents were examined, I applied the main tenets of queer theory and developed separate sets of questions for music education faculty and students. Once the faculty interviews were completed, their answers were reviewed, and changes were made to student questions as necessary. All data were saved as encrypted files on a flash drive and stored in a locked filing cabinet.

Spencer College

Faculty interviews at Spencer College began in March 2019. I travelled to campus and met Susan and Jonathan in the music building. Both interviews took place in Jonathan's office, with Susan going first, and were recorded on an iPhone 11 after

permission was granted. Once recording began, I read the approved consent script (Appendix B). After consent was given, I continued with the five pre-determined questions (Appendix C). These questions were open-ended and written with the goal of extracting rich descriptions of the courses and curricula that made up the music education program. I emphasized to both Susan and Jonathan that I wanted the interviews to be conversational and they should talk freely about anything relevant that came to mind. In-depth, elaborate conversations followed with both participants exhibiting a wide breadth of knowledge regarding the needs of LGBTQ+ students and how they were incorporating these into their curricula to help produce responsive music educators. At the end of the interviews, I thanked them and let them know that I would be transcribing the interviews in the coming weeks and would reach out for clarification if needed. I also told them that I would share the transcripts when completed so they could check for errors and make any edits.

After faculty were interviewed, I followed Yin's (2018) suggestion to adapt interview questions when new information was obtained. I adjusted the students' questions so I would be able to understand their view of their professors' lessons more accurately. Once the questions were adjusted, I traveled to Spencer College a second time to interview the students in person. When I arrived at the music building, Kelly and Lisa were there to greet me. Because they were both there at the same time, they asked if they could be interviewed together. I wanted the interviews to be conversational and informal so they would lead to more rich discussion and data (Seidman, 2013), so I agreed to having them interview together. It would also provide a way to cross-check their

experiences since they were in the same program.

As with the faculty interviews, the joint interview between Kelly and Lisa took place in Jonathan's office. After permission was granted by both participants, the interview was recorded. After reading the student script to the participants and receiving consent, I continued with the pre-determined student questions (Appendices D & E). Both students were very candid with their answers and seemed excited to share their experiences. When the interview concluded I explained the next steps and Kelly and Lisa exited the office. I was then joined by Melissa who, noticeably, was not as excited as the first two students. After sitting down, she sullenly told me "I don't really know anything about this, so I'm not sure I have anything to tell you." I explained that my goal was to understand the program and how issues related to LGBTQ+ students were being incorporated. She seemed doubtful but agreed to be recorded and gave consent after I read the script. Melissa's answers and discussions to the pre-determined questions were not as elaborate as in the previous interviews, but still valuable in understanding the music education program at Spencer College. I thanked her for her time and explained that I would reach out if I needed any clarification and for her to approve the transcribed interview.

Emery University

Faculty interviews at Emery University were set to start in March 2019, similar to Spencer College. Because of the difficulty of receiving responses from faculty, however, interviews took place in April 2019. Although this did not end up affecting the process or results of the study, it did make scheduling interviews with students difficult as they

prepared for graduation. I travelled to Emery University and met Rosalyn and Kyle in the music building. On the way to Rosalyn's office, Kyle asked if it would be all right for them to be interviewed together since "she's the department head and I don't really know much about this." As with the students at Spencer College, I agreed because, as Seidman (2013) articulated, the more candid and informal the interview, the more comfortable the participants would be, resulting in more detailed data and a better understanding of the program.

Both Rosalyn and Kyle agreed to being recorded using an iPhone 11. Once the recording started, I read the approved consent script and received verbal permission from each to continue with the interview (Appendix B). Using the same five pre-determined questions as I used with Spencer College, I put the same emphasis on interviews being informal and conversational, encouraging Rosalyn and Kyle to speak freely about anything relevant that came to mind. Rosalyn took the lead and answered most of the questions. She was very honest about her experiences and need for training regarding LGBTQ+ students and recognized the necessity of supporting this marginalized population. Kyle said very little throughout the interview and simply agreed with Rosalyn's statements or interjected to explain that these things did not apply to his area of instruction because he is the band director. I thanked them for the interview, explained next steps and that the transcript of the interview would be shared with them so they could make any edits or suggestions.

Kendra had just finished a student teaching seminar, so we met in the conference room after the students left. Kendra was the interim choral director and a doctoral

candidate at the time, so we spent a while chatting about experiences in our respective programs. She agreed to having the interview recorded and gave consent after I read the approved script (Appendix B). Using the same pre-determined faculty questions, I encouraged her to be candid and conversational. Kendra took this instruction very literally and the scheduled 30-minute interview turned into a rich, 90-minute discussion and exchange of ideas. I thanked Kendra for her time and explained next steps just as I had with the previous participants.

Because of the vague responses I received from the full-time faculty at Emery University, I did not make any changes to the student questions (Appendix E). Instead, I opted to use the original questions that were designed to be open ended and not specific to the program. I travelled back to Emery University and met with Jessica and Amanda in the same conference room where I interviewed Kendra. They asked if they could be interviewed together because of time constraints and that they would be able to remember more if they could talk through their experiences. The participants seemed excited about being interviewed for my research and were upfront that they believed they had not been taught anything about supporting non-gender conforming and non-heterosexual students in their classrooms. Because I had allowed other participants to interview together, I agreed to their request. They consented to being recorded and participating in the interview after I read the script. Jessica and Amanda were very open about their understanding of effective strategies for LGBTQ+ students and where they had learned them. At the end of the interview, I explained next steps and thanked them for their time.

Analysis

Analysis began as I transcribed each interview. Before starting each transcription, I listened to the interview without distractions, making notes of anything I found interesting and that might prove significant. From there, I slowed the recording to 50%, which allowed me to transcribe without rewinding the recording several times. While transcribing each interview, I added to the notes already made during my first listen, which gave me a starting point for my first formal round of coding.

Using NVivo, a qualitative data analysis computer software, I uploaded each interview transcript and, using Saldaña (2016) as a guide, began the first round of coding by searching for frequency of words used by each participant. I then selected the words that were applicable and set them as nodes in NVivo. Once the nodes were set, I ran a text search query for every node in each interview transcript and set the program to search for stemmed words in addition to exact matches as I was searching for meaning and not simply how often an individual word was used. After the query had been run, I employed the "word tree" setting to get a broad view of the context in which each word was used. This allowed me to narrow my original list of words to 38 more specific nodes that were used for the second round of coding.

Before the second round of coding began, I created a codebook with the 38 nodes from the first round and added descriptions grounded in the literature (Appendix F). Using NVivo, the new nodes were entered, and transcripts uploaded. Using the "coding stripes" feature, I selected "all nodes coding" which highlighted every node in each transcript and assigned a unique color ribbon. This provided a place to start, but since

NVivo cannot code for context, I read through each transcript again and coded every word or phrase that applied to one or more of the codes in the codebook. After I had coded each transcript, the density of ribbons allowed me to draw conclusions regarding the behaviors of music education faculty that led to an understanding by their students of how to support non-heterosexual and gender non-conforming students in their classrooms. Using the mind map feature in NVivo, I was able to produce a concept map (Appendix G) that exhibits the behaviors of the faculty that ultimately lead to pre-service music teachers likely having the ability to support LGBTQ+ students in their music classroom and those who likely do not (Miles et al., 2014).

Trustworthiness

Establishing validity in qualitative research has been a challenge since its inception (Schwandt et al., 2007). Findings from qualitative research designs cannot duplicate the methods of establishing validity used by quantitative researchers in the hard sciences because of the research design that must be utilized to produce rich, descriptive data. As a response to this conundrum, Guba, Lincoln, and Schwandt developed alternate methods to parallel the conventional paradigm of internal validity, external validity, reliability, and objectivity. These were replaced with methods using different terms, but with the intention of answering the same questions within the bounds of naturalism. Credibility is used for a replacement of internal validity, transferability for external validity, dependability for reliability, and confirmability for objectivity. Collectively, Schwandt et al. referred to their alternative to validity as the “parallel criteria of trustworthiness” (p. 18).

To establish credibility, I focused on prolonged engagement, peer debriefing, and member checks (Schwandt et al., 2007). Prolonged engagement involves intensive contact with the respondents to identify aspects important to the situation. While I did not spend an extended period at either school, I did spend a significant amount of time with the syllabi and reading lists provided by each instructor and asked clarifying questions where necessary to make sure I did not misrepresent either program. I also spent a considerable amount of time researching each school and making contact. In many cases I was already professionally acquainted with the faculty at each school through my involvement with professional music organizations. Transcripts were shared with both disinterested professional peers as well as the interview participants as a means of peer debriefing and member checks.

I attempted to provide rich, descriptive data wherever possible to ensure transferability. This will allow others to replicate the study or apply the findings elsewhere. To ensure dependability and confirmability, each step of this project was audited by my dissertation chair and advisor. Additionally, I shared all methods and transcripts with professional peers and encouraged feedback. This feedback caused me to look critically at the research process and guaranteed that my methods were sound and unbiased.

Qualitative inquiry is an evaluation of rich, descriptive data that can provide an understanding of complex incidents and experiences of those who have lived or are currently living them (Shufutinsky, 2020). Using qualitative inquiry, I attempted to discover the inter-related dynamics and relationships of experiences within each case and

across cases. With all its benefits, qualitative inquiry is rooted in interpretivism, and experiences vary widely with each participant and researcher which increases the potential for personal bias at every step. Using the methods laid out by Schwandt et al. (2007), I have made every effort possible to remove bias from this study and present an objective account of how two institutions in the same state are preparing pre-service music teachers to support LGBTQ+ students in their classrooms.

CHAPTER 4: EMERY UNIVERSITY

The music education program at Emery University is a traditional four-year program with three full time faculty members and two pre-service music teachers who were completing the second of two student teaching placements. In this chapter I explored syllabi obtained from the music education faculty as well as interviews with both faculty and students regarding how the program is training pre-service music teachers to support LGBTQ+ students in their music classrooms. Lastly, I performed a single-case analysis of Emery University using queer theory as a lens to identify applicable themes.

Syllabi

Syllabi were provided by music education faculty, which I analyzed for elements and language applicable to non-heterosexual and gender non-conforming students. I received four syllabi from Kyle: Wind Ensemble, Instrumental Music Methods, Practicum in Music Education, and Instrumental Conducting, two syllabi from Rosalyn: General Music Education in the Elementary School (PK-4) Part I, and General Music Education Part II (Grades 5-12), and four syllabi from Kendra: Concert Choir, Choral Music Methods, Student Teaching Seminar, and Choral Conducting. Of the documents I collected, none explicitly mentioned topics related to non-heterosexual or gender non-conforming students.

While no documents mentioned LGBTQ+ people explicitly, some faculty members queered their pedagogy more than others. Kendra's syllabi used inclusive, gender-neutral language when referring to student expectations, course requirements, and

concert uniform policies. When groups of students were addressed, she used voice parts as opposed to gendered pronouns and descriptors. Likewise, Rosalyn's syllabi contained no gendered pronouns or descriptors, instead using neutral terms such as "students," "teachers," "you," and "they." It is worth mentioning, however, that Rosalyn's general music education courses rarely provided an opportunity for gendered terms and pronouns because of the nature of the subject. Gendered pronouns and terms in Kyle's syllabi, like Rosalyn's, were largely absent with the exception of Wind Ensemble. The concert dress policy, which appears on the first page of the syllabus, makes a clear distinction between expectations for men and women (Figure 1):

Figure 1

Concert Dress Policy from Kyle's Wind Ensemble Syllabus.

CONCERT DRESS POLICY:

Concert attire for the Wind Ensemble is designed to create a professional image. Members should take great care not to attract individual attention by their manner of dress for public performance.

Men: Black Pants, Black shirt, Black Dress Shoes (no black sneakers), **full length black socks**

Women: Black full-length dress or equivalent black dress pants and blouse with sleeves.

Dress requirements for the concert organizations are strictly enforced. Students will not be allowed to perform if they are not dressed appropriately.

Faculty

There were three music education faculty at Emery University. Two were responsible for conducting at least one performing ensemble in addition to their music education specific courses. Rosalyn, who taught general music methods for both primary and secondary grades, was the exception. She was a long-tenured faculty member nearing retirement who served as the department chair and taught courses in general music education; Kyle recently finished his doctorate in instrumental conducting and was new to Emery University as the Director of Bands. Kendra was a doctoral candidate and the interim Director of Choral Activities. Full interview transcripts are presented in Appendices H and I.

Rosalyn and Kyle

I met Rosalyn and Kyle in Rosalyn's office, a very large, spacious room with picture windows that let in a considerable amount of natural light. Rosalyn sat behind a large office desk while Kyle sat at a small table in the middle of the room. I took a seat at the table, situating myself between Rosalyn and Kyle. After I read the consent disclaimer and they both agreed, I started the interview by asking about their understanding of the educational policies in the state as they relate to non-heterosexual K-12 students. Kyle shifted in his seat and looked at Rosalyn who looked at me and admitted that, embarrassingly, she thought that was something faculty at the university level needed to be better informed on. "I only have my own personal gut," she added. Kyle agreed.

I asked Rosalyn to say more about what she meant by her "own personal gut." She elaborated that she had conversations with colleagues in the school of education and

she knew that non-heterosexual and gender non-conforming students needed to be respected, but she did not know the specific policy. Rosalyn continued to say that she knew LGBTQ+ students have rights and that we need to be aware of the language we use, but that she was unsure of the language and felt that she needed more training on the exact policy and appropriate terminology. Kyle agreed.

The next question was a follow-up to the first and dealt specifically with gender non-conforming students and how the state's educational policies relate to them. Kyle was quiet, still fidgeting, but Rosalyn's shoulders relaxed where they had been tensed and lifted when she answered the first question. She explained that, as department chair, she had received diversity and equity training and had to pass a course to remain department chair. She also described her familiarity with Title IX and diversity language through that training. However, she still felt that faculty, herself included, needed more training on how to support transgender students. At this point, Kyle interjected to say "transgender, yeah."

After asking the third question regarding Rosalyn and Kyle's understanding of the specific needs of non-heterosexual and gender non-conforming students, Rosalyn put Kyle on the spot by saying, "I feel like I'm talking a lot." Surprised, Kyle replied "Oh, don't… do you want me to…" When Rosalyn nodded, Kyle spoke about how he tried to be respectful to every student and get to know them as a person "because every student is different, and it doesn't matter whether they are one… whether a specific gender or a specific race or anything." He continued speaking of the importance of treating everyone equally and getting to know the students, so he knew their needs. Kyle stammered, then

placed his hands firmly on the arms of the chair and asserted, “I know how to talk with them, I know what the language is, I know what the protocol is, and just treat them fairly and treat them like students.”

Rosalyn interjected, “I think what Kyle is trying to say is, we have transgender students who have been open and confident enough to let us know what their needs are.” She continued by speaking of a gender non-conforming student currently in the school of music who is very confident but stopped short with the phrase, “who is actually going through a sex change to become transgender.” She shook her head and hit her palm against her forehead, “I know that’s not right. See, this is the language I need.” Rosalyn went on to talk about her church and pridefully spoke of how they were open and affirming and that one of the members was a leader in the fight for marriage equality in the state. She then recounted an incident where she had to step in during a confrontation with a visitor and the student who was gender non-conforming.

> This student actually wasn’t as open in the beginning. Confident enough in his, in their attire, but not always an advocate for their needs. When there was a confrontation by an outsider when he, or… when they went into the bathroom and this gentleman from the outside said, “Is there a circus in town?”

Students had gathered around the men’s restroom and one of the older students, realizing something was wrong, went to find Rosalyn, who was in a meeting. The student said they needed help and Rosalyn immediately ran to the restroom where students had gathered.

> And there’s all these students, freshmen, sophomores, peeking out and asking me what’s going on and I told them I was there to find out. So I went over to the men’s restroom and asked “So, what’s going on?” and this older gentleman said, “He’s dressed like a girl and he’s in the men’s bathroom, and it makes me very uncomfortable.” And I said, “Then I invite you to leave and find another restroom.” “Well, it’s just wrong.” And I said, “No, it’s his choice… It is their choice.” Because I didn’t have the language then so I actually said his choice, and

> I still slip. Anyway, he goes, "Well, when he's dressed like a girl, he should go to the women's bathroom." And I said "It's the students' choice which bathroom, and you're a guest in our building. You're certainly entitled to your opinion, but you are not entitled to harass our students."

According to Rosalyn, the man left hastily while muttering profanely about how he was a taxpayer. She went on to say how proud she was of the situation because it showed how supportive the students at Emery University are of each other. She went further and made the distinction, "It's not even supportive, it's acceptance, they accept each other." Rosalyn and Kyle then discussed how the topics of non-heterosexuality and gender non-conformity are not issues because the students have grown up with these identities being accepted. Their whole lives students have, or have friends who have, two mothers or two fathers. It has been part of their culture. Rosalyn also expressed that after the incident, the student who was gender non-conforming was more open with her about concerns and she was very proud of that, exclaiming, "It's not just a sticker on my file cabinet."

Rosalyn was obviously passionate about supporting LGBTQ+ students, but when asked how issues of non-heterosexual and gender non-conforming K–12 students were presented in her class she replied, "I don't think we do that much." She then explained that music education students at Emery University take Educational Foundations, a course in the school of education where they discuss issues of non-heterosexual and gender non-conforming students. Rosalyn stopped and reflected for a moment, then clarified, "When I say I don't think we address it, we do, but it's, I think because they live it, it comes up in conversation and we talk about it." Rosalyn expounded on this by explaining that issues related to non-heterosexuality and gender non-conformity would

most often come up in student teaching seminars taught by Kendra, and music education practicum taught by Kyle. At this point, Rosalyn remembered something that she had started focusing on in her general music methods courses:

> I use a lot of children's books, and I do talk about having, choosing the right children's book. A lot of what I do are like bears in the forest and then the stars twinkling, so its okay. But there is this series of "So Mi La" and they're books about, So goes out and La can't find Mi. And it's a typical family. So, I've stopped using it until I figure out how to talk about it. I'm stumped here because it's great to get students to sing the intervals "So, Mi, La" but the story is a typical family with a mom and a dad. I guess it's cowardly, but I've just stopped using it because I just haven't figured it out, so I use different books. That's been my solution.

After Rosalyn talked about her approach to materials in her courses, I attempted to move to the next question, but she stopped me by saying "And the other… I'm sorry, it comes up organically, but now I think maybe we should address it more explicitly." Kyle shrugged, "Okay, yeah."

Up to this point, Kyle had remained quiet for most of the interview, sometimes agreeing with statements by Rosalyn, but mostly silent unless asked something directly or put on the spot and usually shifting and fidgeting in his seat. When I asked about what specific experiences or techniques had been most helpful when issues related to non-heterosexual and gender non-conforming students were brought up, he stirred and said, "Well, I'm just trying to…" to which Rosalyn replied, as if to encourage him, "Go ahead," and Kyle continued:

> I was just going to say, I mean if… I'm just thinking about if I would have a wind ensemble rehearsal, nothing is ever brought to the table as far as that. Now, I can tell you that we did pieces by Leonard Bernstein in the fall, and we talked about the centennial, his contributions to music as a conductor and young people's concerts. Never once did I bring up the fact that he was gay. That was not anything that we had talked about. We did a piece by Julie Jeru in our previous

> concert, who is very open about being gay on Facebook. That wasn't something that I brought up because I didn't feel that was about the music. And I feel that if students are curious and they want to go on Facebook and see what she's posting, fine. That does not bother me. That is who she is, but that's not about the music and…

Rosalyn stopped him, "I'm sorry, I was going to ask you a question." "Go ahead," Kyle replied. Rosalyn continued, "If something in her life, some experience, influenced the music, would you be willing to…" "Absolutely, If I feel that a conversation about that is relevant to the music then its's certainly appropriate. I have Practicum starting in a week and I'm sure it will come up."

Rosalyn continued by elaborating on how LGBTQ+ issues had come up organically in her courses during her many years at Emery University. Sometimes student teachers were shocked and offended at how their cooperating teacher handled situations. Other times they were in awe of how quickly and appropriately their cooperating teacher reacted to diffuse a situation, worried that they would not be able to do the same when the time came. Rosalyn talked about how she took each situation and turned it into a class discussion and worked with the students to come up with ways to respond. She made it clear to her pre-service music teachers that being put in those situations was inevitable and that they needed to be ready for when it happened.

At the end of the interview, I made small talk with Rosalyn and Kyle. Rosalyn was very interested in when I was projected to finish my dissertation and Kyle recounted some of his experiences while working on his doctorate. It was during this period of small talk that Kyle made perhaps the most significant statement of the interview:

> As somebody who's fairly new to the college profession, just making sure I do the right thing, making sure I say the right thing, because you never know what could

> be taken the wrong way. That's something that I always worry about because what may make sense to me, may not be what the protocol is, and somebody could take it the wrong way and maybe that's why I don't… I don't' know, why I haven't incorporated it as much.

I thanked Rosalyn and Kyle for their time and made my way through several dark, dilapidated corridors to meet Kendra in the conference room where she was finishing a student teaching seminar.

Kendra

I entered the conference room as two students were leaving. The room was a stark contrast to Rosalyn's office with its large picture windows and bright, natural light. The conference room was dingy with worn, stained furniture and poor, yellow lighting. Kendra greeted me with a bubbly smile and offered me a seat. Once she had agreed to the consent statement, I began with the same question as Rosalyn and Kyle: "How would you describe your understanding of the state's educational policies as they relate to non-heterosexual, K–12 students?" Kendra paused for a moment and then asked, "The state policies specifically?" I confirmed and she paused in thought for another moment and then said, "Not good. If I had to spell them out, I guess I wouldn't be able to." I assured Kendra that it was okay if she did not understand the state education policy and asked the follow up question that specifically regarded gender non-conforming students. She replied, "Also not good. I do make the assumption about the state, given I grew up next door, that the policies are supportive and non-discriminatory, and they support policies of non-discrimination. That would be my assumption."

While Kendra was not familiar with the specific state educational policies regarding LGBTQ+ youth, she seemed to light up when asked about her understanding of

the specific needs of non-heterosexual and gender non-conforming students.

> I think as a cis-gendered, heterosexual person, I am well informed anecdotally and from doing some reading and getting some instruction on the matter from colleagues and friends who are gender non-conforming and non-heterosexual. There are also students of mine (who are gender non-conforming and non-heterosexual) that I've learned from and I'm always open to learning more and working on improving, so I think I'm doing okay.

The conversation flowed naturally into the next question of ways in which issues of non-heterosexual and gender non-conforming K–12 students are present in her courses. Kendra went on to explain the courses she teaches and when issues of gender non-conforming and non-heterosexual students arise. Most of the time these topics presented themselves naturally in the choirs she conducted and in her choral music methods course. They did come up in vocal methods because of issues with the changing voice, but rarely in the choral conducting course. She elaborated that she never uses gendered language in choir rehearsals and recognized that her students didn't necessarily know to do that, so she made sure to bring it up explicitly in vocal methods and choral conducting. She also explained that she has students in all vocal ensembles fill out a form at the beginning of each semester asking their preferred pronouns and what name they would like listed in the concert program. In addition to using students' preferred names in class and concert programs, Kendra also discussed how she handles concert dress. "When I cover concert dress, I just say 'okay, here are the rules. It's all black. Black to the wrists and black to the floor.'" She explained that she lets them choose what they wear as long as it meets those criteria, if they need more guidance, she makes suggestions about what clothing might go well if they are wearing pants vs. a skirt or a blouse vs. a button-down shirt.

Kendra also mentioned, as did Rosalyn, a course that students take in the school of education that discusses LGBTQ+ inclusion. In her courses, though, Kendra makes sure to bring up topics of gender non-conforming and non-heterosexual students whenever it comes to mind, "We haven't hit it yet this semester, but we do discuss diversity and inclusion and equity in the context of teaching choir." She elaborated:

> I'm hoping to cover pretty much all of the demographic issues. We have a bit of time together to go over all of the different ways that students can identify, and gender and sexuality are two of those ways. So that would be a portion of a larger conversation about how to be inclusive with students. Things that will come up are non-gendered language to address voice parts, choral attire, and what that means for students who are not gender conforming. How to include non-gender conforming students in rehearsal period. I mean voice changes aside, voice placement for those students. Titles of choirs, seating, gender neutral language, and pronoun usage. Those are all things that would be a part of that discussion and presented in the lesson.

Kendra also mentioned readings and open discussions that are part of her methods classes. While they're not part of the official syllabus, conversations usually come up organically through that material.

At the end of the interview, Kendra remembered one more thing. She had taken the school's student chapter of ACDA to a presentation on LGBTQ+ students in the choral music classroom. "It was really, really comprehensive and had a lot of good steps" she added. When the interview was over, Kendra and I talked informally about our individual doctoral programs. She then walked with me down the now empty hallways to the parking lot where I thanked her for her time and left the campus.

Students

There were two students majoring in music education at Emery University who were in the second of two placements in the student teaching phase of their program.

Jessica's focus was vocal music education and was working with a local high school choral director. Amanda's focus was instrumental music education and was working with a local middle school band director. Full interview transcripts are presented in Appendix J.

Jessica and Amanda

As Jessica and Amanda entered, they chatted in a quiet whisper. I read the consent script, and both agreed to participate in the study and be recorded. As with the other participants I began, "How would you describe your understanding of the state's educational policies as they relate to non-heterosexual, K–12 students?" The participants looked at each other uncomfortably and Amanda stammered, "Don't discriminate towards them? That's about all I got." Jessica followed up, "be accepting?" The students were stammering and tripping over their words when answering. With the hope of helping the participants remember something, I continued with the second question which dealt specifically with the state protections of gender non-conforming students since issues involving transgender students had been in the news recently. To the contrary the participants chattered under their breath making derogatory comments about the university. At that point I interjected to explain that I did not have any expectations of them but was sincerely attempting to understand what they knew about state education policies and how to support LGBTQ+ students. The participants seemed less tense, and I continued with the third question, "How would you describe your understanding of the specific needs of non-heterosexual and gender non-conforming students?"

The participants thought for a moment then Amanda excitedly began talking about a discussion she had with her mentor teacher. She explained how important she felt it was to provide a safe space for LGBTQ+ students, in addition to having teachers who understood how to foster those spaces. Amanda's conversation with her mentor teacher regarded a habit he was trying to break where he referred to the sopranos and altos as "ladies" or "girls" and tenors and basses as "guys." It was something that Amanda had never considered before and, while reflecting on her teaching, she realized that she often referred to groups of students as "guys" and was making a conscious effort to refer to groups of students by their voice parts or other gender-neutral terms.

Once Amanda finished describing her experience with her mentor teacher, Jessica chimed in. "In the music education program we have here, I feel like I wasn't prepared that much, but I think EDF is when we talked about using the term 'guys' to address a group of students." Suspecting that EDF was the course that Rosalyn had mentioned in an earlier interview, I inquired further. Amanda confirmed that the course was Educational Foundations. Amanda felt that when these topics were broached things "get dicey in class. I think that's why they never get brought up, because everybody's too scared to talk about it." I asked her to say more.

> I can remember a presentation last semester in that EDF class, Educational Foundations, where a girl gave a presentation on LGBTQ students in the classroom. You could kind of feel the room get a little like, "I don't want to ask questions, and I don't want to say anything because I…" I don't even know. It might be a matter of I don't want to say anything wrong. That's scary. There's a lot of terms and stuff that goes into this now and you don't want to say something and be wrong. But you're not learning about it, so you can't… It's kind of this never-ending cycle of, well, I don't want to ask questions, but now I don't have answers.

Jessica was enrolled in a different Educational Foundations class at a different time and with a different instructor than Amanda. Therefore, her experience was not the same.

> When I think about it, in my EDF class, I felt like my professor did talk about it a lot. I can't exactly remember everything he went over, but we did talk about the LGBT community in schools. I remember talking about that a lot. I felt he was a good professor and that he had a good understanding of it.

We continued discussing ways to address groups of students, including performing ensembles. Jessica hadn't experienced issues with names of performing groups since most of the instrumental ensembles she had worked with already had gender-neutral names. Amanda, however, talked about how her mentor teacher was struggling with the names of some of his choirs. He had changed the name of his "Women's Choir" to "Treble Choir" but was struggling with what to call his tenor and bass choir. He wanted a name that the members could connect and relate to but had yet to come up with something he was happy with.

Moving to the next question, I asked Jessica and Amanda how they planned to meet the needs of non-heterosexual and gender non-conforming students in their classrooms. Both participants said that they hadn't encountered any issues so far, but Amanda revealed that "The thought of that makes me really nervous. It does because it's not something that we've ever talked about." Jessica agreed and Amanda continued,

> The answer is I don't know. I know it's situational too. Sometimes you have to be on the fly and think. I think, if it was something that was a huge, huge deal, getting in contact with the guidance department would be really smart."

Amanda and Jessica went on to make more connections between the questions and their Educational Foundations class. They both agreed that the course had taught them that safe spaces are important, "but we've never gone into how. Our education classes will

say, ‘create this safe space’ and you’re like, ‘yeah, safe space, good,’ but for who, and how, and why?” The participants explained that the lack of specifics around creating safe spaces seemed to make students uncomfortable with having open conversations. Amanda described her personal feelings,

> I don’t want to ask a stupid question. I think that’s kind of sometimes how I would feel. I don’t know if this question is stupid, or if I can ask it. Everybody gets so offended and sometimes you say one wrong thing and all of a sudden, it’s chaos. My mind goes to Facebook right now, and just people, how they just go at each other.

To close the interview, I asked Amanda and Jessica how they gained their knowledge of non-heterosexual and gender non-conforming students and what classes, workshops, or experiences were most influential. Both participants said their Educational Foundations course was the only formal training they received from a course. Additionally, Amanda had attended the workshop about LGBTQ+ students in the choral music classroom with her Collegiate ACDA chapter that Kendra mentioned in her interview. Jessica, having an instrumental focus, was not part of the choral director’s association and therefore was not made aware of the opportunity. Amanda also mentioned that her college a cappella group had given her a significant amount of information because of the various people with whom she met and interacted.

Single-Case Analysis

There were several themes applicable to supporting gender non-conforming and non-heterosexual students that stood out when I analyzed the interview transcripts from music education faculty at Emery University: awareness and understanding—and lack thereof—of the needs of non-heterosexual and gender non-conforming students, effective

strategies and a willingness to have conversations, formal education and informal learning, and the stigmatization and erasure of non-heterosexual identities. Each of these themes played an important role in the level of preparedness for pre-service music teachers to support gender non-conforming and non-heterosexual students.

Awareness and Understanding

There were varying levels of understanding of the needs of gender non-conforming and non-heterosexual people by the music education faculty at Emery University. Because it was not explicitly included in the official syllabi, however, there was no formal documentation of whether the topics were covered. Kendra's official courses and syllabi were the most inclusive of LGBTQ+ students. She used gender-neutral language and had lenient expectations for concert dress in her performing ensembles. It was clear in the interview that these decisions were deliberate and made to foster a safe and inclusive space. Even if issues of non-heterosexual and gender non-conforming students were not mentioned explicitly in writing, Kendra was sure to broach these topics in class whenever the opportunity arose organically, even explicitly discussing voice changes for transgender individuals in her vocal methods course. Because Kendra was aware of the specific needs of LGBTQ+ students and presented herself as an accepting ally who was willing to have deliberate conversations even if they were difficult, she was able to foster an inclusive, safe environment in her courses.

Rosalyn's syllabi were also absent of gendered pronouns but, as previously mentioned, the nature of her courses made the occurrence of such pronouns and terms unlikely. Rosalyn's interview revealed that, like most teachers and teacher educators, she

recognized the need to advocate for LGBTQ+ youth but was uncomfortable doing so without a catalyst because of a lack of knowledge and the appropriate language. Also, like most teachers and teacher educators, Rosalyn felt that she and the rest of her department needed training and professional development in gender non-conforming and non-heterosexual issues and how to present those topics to pre-service music teachers. Rosalyn was aware that LGBTQ+ people have specific needs but was uncomfortable in her knowledge of how to approach the topic. This lack of understanding led to the erasing of queer identities in her courses, further evidenced by simply removing, instead of queering, gendered material. The erasure of queer identities strengthens the stigmatization of them and therefore promotes heterosexism and heteronormativity. However, Rosalyn also proved to be accepting, teachable, reflective, and empathetic and would most likely benefit greatly from professional development that would allow her to queer her pedagogy.

Effective Strategies and Conversations

For LGBTQ+ students and pre-service teachers to feel safe and supported and for them to know how to provide this for their future students, it is important for teacher educators to model accepting behavior. While Kyle claimed to be accepting of gender non-conforming and non-heterosexual students, he never showed or spoke of any instances where that was exemplified. Rosalyn, however, modeled accepting behavior in several ways. The most striking of these was the situation she told of when her gender non-conforming student was harassed for using the men's restroom. By publicly confronting and standing up to the man in front of students, Rosalyn showed them that

she was an ally and accepted those who were gender non-conforming. She also showed that she was comfortable with those who were non-heterosexual when she was open to having a casual conversation with a student in her class who identified as gay. When educating students about the specific needs of LGBTQ+ students, it is best practice to provide an authentic context. Therefore, Rosalyn's strategy of waiting for her students to bring up issues involving LGBTQ+ students was an effective approach.

While not explicitly stated in her syllabi, Kendra's courses were full of effective strategies that provided opportunities for meaningful conversations. Where possible, Kendra allowed conversations regarding gender non-conforming and non-heterosexual people to occur naturally. As with Rosalyn, this was an effective approach because it provided an authentic context to which the conversation could be applied. This happened mostly in the choirs she conducted and the vocal methods courses because of traditional voice parts and the changing voice. When these topics did not occur organically, such as in her choral conducting course, she was sure to explicitly draw attention to them, which is an important aspect of queering teacher education.

Kendra also made a point to model accepting behavior in her courses, another important tenet of queering teacher education. She never used gendered pro-nouns in her choir rehearsals or other courses and was sure to draw attention that fact in case students did not notice. She also had students fill out a form at the beginning of each semester, so she knew their preferred pronouns and what name they wanted listed in the program. Moreover, Kendra's uniform expectations for performing ensembles were inclusive and flexible. Instead of telling students what clothing they had to wear, she simply told them

what parts of their body needed to be covered and insisted that the clothing be black. The rest was up to the students who were encouraged to do what made them comfortable. These seemingly small actions provided examples to pre-service music teachers on how to create a safe, accepting space where meaningful conversations can be fostered.

Stigmatization and Erasure

Stigmatization was present at Emery University, but not in the way I expected. The literature I encountered that involved the stigmatization of non-heterosexual and gender non-conforming identities referred to stigma as discrimination against sexual minorities and those who support them. I encountered no evidence of discrimination toward LGBTQ+ identities, rather an anxiety over doing or saying something wrong that might offend someone. So, it was not the identities themselves that were stigmatized, but the broaching of the subject for fear of doing it wrong and facing retribution. This stigmatization led to the erasure of potential transformative strategies and conversations.

Regarding supporting LGBTQ+ students in music education and preparing pre-service music teachers to do the same, Kyle and Kendra were the two extremes in terms of erasure. Kyle simply did not engage. As a white, heterosexual male whose academic focus was instrumental conducting, it is possible and even likely that Kyle never confronted issues of gender non-conformity and non-heterosexuality and if he had there was most likely no need for him to engage. In the final moments of Kyle's interview, however, he disclosed that he was always thinking about "saying the wrong thing," so he avoided controversial topics. Kyle was aware that non-heterosexual and gender non-conforming students had specific needs but did not include those things in his courses

because of his lack of understanding, so he chose not to mention them. Therefore, he erased the gender non-conforming and non-heterosexual students by explicitly adhering to the status-quo of which he was a product. Kyle seemed open to discussing LGBTQ+ issues if they applied directly to the music that he was conducting but did not see the value otherwise.

At the other extreme was Kendra, who understood the importance of supporting LGBTQ+ students in the music classroom and who embraced any opportunity to include effective strategies in her teaching. The only evidence of erasure, while seemingly not purposeful, was the lack of any explicit mention in her syllabi. Rosalyn ended up between the extremes of Kyle and Kendra, understanding the importance of supporting non-heterosexual and gender non-conforming students but lacking the training and understanding to queer her pedagogy effectively, which led to the unintentional erasure of queer identities in her courses. The most evident example of erasure in Rosalyn's pedagogy was the removal of the "So Mi La" series that she spoke about.

When Rosalyn told of the "So Mi La" series and how it was about a nuclear, heterosexual family I was immediately reminded of Hackford-Peer's (2019) observation with the school play about Q and U. Instead of queering her material as Davis (2016) would recommend and that Hackford-Peer (2019) observed, Rosalyn stopped using the material even though she admitted, "It's great to get students to sing the intervals." She went on to confess, "I guess it's cowardly, but I've just stopped using it because I just haven't figured it out, so I use different books." Rosalyn knew that there had to be a way to use this material in a way that did not strengthen the heteronormative status-quo, but

because she was too scared to make a mistake or do the wrong thing, she simply stopped using the material, erasing the potential queer visibility that could have been beneficial to her students.

Because heteronormativity and heterosexism has been so engrained in western culture, the discussion of topics involving gender non-conforming and non-heterosexual individuals, particularly in relation to children and education, makes people uncomfortable and is therefore often met with pushback. If teachers are to adequately support LGBTQ+ youth in classrooms and make lasting, meaningful change then it is crucial to provide appropriate professional development where the instructor, regardless of the level they teach, feels comfortable and safe.

Conclusions

All interviews of the music education faculty and students at Emery University confirmed that the music faculty did not expose their pre-service music teachers to educational policies regarding gender non-conforming and non-heterosexual students. Additionally, there was no documentation that the specific needs of these students were addressed in the official syllabi from music education faculty. Even without documentation, there was evidence that pre-service music teachers at Emery University were exposed to the specific needs of LGBTQ+ students, but the level of exposure depended greatly on the individual instructors.

The relationships between pre-service teachers and their mentor teachers and college professors are extremely important in shaping the teacher they will become. When pre-service teachers observed their professors and mentor teachers openly

supporting LGBTQ+ students it empowered them to do the same and provided an example of how to create safe spaces for their students. Amanda and Jessica's testimonies support these assertions, even if they did not initially feel they had been trained by the music education faculty to support LGBTQ+ students in their music classrooms.

Jessica's knowledge of how to support non-heterosexual and gender non-conforming students was limited to what she learned in her educational foundations course and social situations outside of the classroom. Having an instrumental focus, her primary professors were Kyle and Rosalyn and had very little contact from Kendra, who had the most experience with issues of LGBTQ+ students. Amanda, on the other hand, possessed significant knowledge about how to support non-heterosexual and gender non-conforming students even though she did not realize it at first. She gained this knowledge through interactions with her mentor teacher as well as presentations, discussions, and interactions with Kendra, her choral music professor. Additionally, Amanda gained a familiarity and friendship with many in the LGBTQ+ community because of her extra-curricular a cappella group and the social situations it provided.

CHAPTER 5: SPENCER COLLEGE

Unlike traditional four-year music education degree programs, music education majors at Spencer College earn a Bachelor of Arts Degree from the school of music and then, after their third year of undergraduate school, apply to the school of education where they spend two years focusing specifically on methods of music instruction. Once students have completed their fifth year, they graduate with a Bachelor of Arts degree in Music Education and a Master of Arts degree in Curriculum and Instruction. The music education program at Spencer College consists of two full time faculty members and seven pre-service music teachers who were completing their clinical placements which happen after completion of student teaching. Three of these pre-service music teachers agreed to participate in this study. In this chapter I explored syllabi obtained from the music education faculty as well as interviews with both faculty and students regarding how the program is training pre-service music teachers to support LGBTQ+ students in their music classrooms. Lastly, I performed a single-case analysis of Spencer College using queer theory as a lens to identify applicable themes.

Syllabi

School of music faculty provided syllabi, which I analyzed for elements and language applicable to non-heterosexual and gender non-conforming students. I received four syllabi from Susan—Introduction to Music Education, Clinic and Seminar: Methods of Choral Teaching, Music Across the Curriculum, and Methods in Elementary School Music—and four syllabi from Jonathan—Theoretical Foundations of Music Education, Clinic and Seminar: Methods of Instrumental Teaching, Popular Music and Informal

Pedagogy, Analysis of Teaching (in Music). Because participation in performing ensembles is a significant part of the experience of a music major, I thought it was important to also gather syllabi from ensemble directors in the school of music. I contacted the Director of Choral Activities as well as the Director of Bands. I received the syllabus used for the choral ensembles conducted by the director. I followed up with the Director of Bands several times as did Susan. I also emailed each ensemble conductor individually but received no response.

The syllabi provided by Susan and Jonathan included more information and detail than would commonly be found in undergraduate and even graduate level syllabi. Some consisted of 20 pages of in-depth descriptions of philosophy, assignments, reading lists, and calendars. At no point, however, was there any explicit mention of non-heterosexual and gender non-conforming topics. Despite this being the case, the syllabi were exceptional when viewed through a queer lens. To queer education and pedagogy is to resist the normalization of racism, genderism, sexism, and classism that is ever-present in public education and society (Mayo & Rodriguez, 2019). Moreover, queer pedagogy is extremely student-centered and relies heavily on the views and opinions of students (Luhmann, 1998).

Susan's syllabi contained extensive examples of the central tenets of Queer Pedagogy. Each course was student-centered with an emphasis on critical pedagogy and encouraged participants to engage in difficult discussions and experiences to shape their teaching philosophy. For example, the course description for Music Across the Curriculum states in part, "Looking around, we are alert to multiplicity on a scale

previously unknown: diverse faces, multilingual voices, multiracial societies, multicultural schools, and social 'communities' that exist in virtual spaces." Queer ideologies continue in the next section of the syllabus:

Learning Outcomes:

1. To understand the relationship between philosophy, psychology and praxis as they interact in the development and delivery of contemporary music instruction;
2. To understand how curriculum is developed and evaluated;
3. To analyze and interrogate beliefs about teaching and learning in various curricula to music education. Students will experience and reflect upon approaches to music education that are both open and culturally responsive, while also examining and critiquing traditional methods that are closed, standardized, and teacher driven.
4. To wrestle with issues of post-modern thinking as they impact curriculum when it is situated in the community, the school, and the self.
5. To introduce students to the current trends in contemporary music education as they relate to education policy and research on curriculum.

The syllabus for Introduction to Music Education includes several topics that could relate to non-heterosexual and gender non-conforming students: educational policy; the landscape, climate, and trends of music education; and creating a safe, positive learning environment. Methods in Elementary School Music also included an opportunity to cover these topics, which can be challenging because of elementary students' young age (Bickmore, 1999). One of the learning goals for the course states, "Discuss and demonstrate strategies for creating an optimum environment for **every student to learn and make music** (emphasis in original)." Methods of Choral Teaching is inherently student-centered as it is designed to explore pre-service teachers' experience in student teaching.

Jonathan's syllabi were equally student-centered with emphasis on critical pedagogy and engagement in difficult discussions and experiences. The course description for Theoretical Foundations of Music Education explicitly mentions critical theory in the course description as a tool to "critique music education programs, curricula, and policies." Additionally, the course's reading list contains works by prominent critical pedagogues Michael Apple and Paulo Freire. The equivalent to Methods in Choral Teaching, taught by Susan, Jonathan's Analysis of Teaching (in Music) is also designed to explore pre-service teachers' experience in student teaching. Popular Music and Informal Pedagogy is explicitly student-centered according to the course description. Methods of Instrumental Teaching did not contain any topics applicable to gender non-conforming or non-heterosexual students.

The only syllabus collected from the music department at Spencer College that explicitly mentioned a topic related gender non-conformity and non-heterosexuality was for the Concert Choir, provided by the Director of Choral Activities. The Concert Dress section of the syllabus states,

> There are four choices for Spencer College Concert Dress this year that allow for the option of less gender specific clothing. Basses and tenors will not be wearing white tuxedo shirts in the future and returning members must order a new black shirt.

Following this statement are seven links to websites where students can purchase the variety of acceptable concert clothing. There are no gendered pronouns present in the syllabus and nothing else applicable to LGBTQ+ students.

Faculty

There were two music education faculty at Spencer College. Susan was an Associate Professor of Music Education and taught courses related to choral and general music; Jonathan was also an Associate Professor of Music Education, but taught courses related to instrumental and popular music. Full interview transcripts are presented in Appendices K and L.

Susan

Susan and Jonathan's offices are next to each other and joined by an interior door in the School of Performing Arts building at Spencer College. I met them both in the lobby of the building and they led me down the hall and into Jonathan's office where he immediately started tidying up the guitars, ukuleles, and boom whackers. "You're welcome to use my office, I'll go away, just text me when you're done." Jonathan left and closed the door; Susan and I sat down at a small table beside the window. Once she had agreed to the consent script and being recorded, we started the interview.

Susan was aware of the state law that protected gender non-conforming and non-heterosexual students in K–12 settings. She said, "And that while it's a law, a lot of districts maybe aren't enforcing it or aren't implementing particular things." She went on to say that she had recently presented a session at the state's music educators association all-state conference. She then talked about her experience preparing for the session.

> It's where I started to dig into those things and it was actually pretty eye opening to talk to a lot of K–12 music teachers who were like, "yeah, I have a trans student" or "I have a student that identifies as non-binary and here are my issues and my principal doesn't know how to be supportive." It was eye opening to me to talk to people about the policies that are in play and how they're implemented or not implemented. I think in many ways, the music teacher sees a lot of things

> that other people don't. They spend a lot of time with students and students open up about a lot of things and the teachers and student teachers said, "I'm ready to be an agent but here are all the barriers that are affecting me." So that was really eye opening because if the teachers have these barriers, imagine what it's like for the kids.

Susan went on to talk about how, in her preparation, she found that some schools were very supportive of gender non-conforming and non-heterosexual students while others were not. "The school would say they have to call the child by their given name, so the child is leading two different lives and they're seven."

Most teachers want to be supportive of LGBTQ+ students in their schools (Mudrey & Medina-Adams, 2006; Sears, 1991). Because of this, I asked Susan the follow-up, "Did you find that teachers were on board with supporting these kids but were experiencing other obstacles, so they needed help and resources? Or were they not on board?" She replied, "They were 100% on board because they want what's in the best interest of the child, no matter if they're 8 or 18." She went on to explain that most music teachers were interested in strategies and ways to support the students in their classrooms because there was often a significant difference between the community that was cultivated in the music room that was not reflected in the rest of the school. "Teachers felt that they had a moral and ethical obligation to keep these children safe and to shut down homophobic language, but beyond that, they were not sure how to navigate the situation. They wanted to dig deeper."

Because of the research Susan had engaged with for her session, she felt that she was familiar with the needs of gender non-conforming and non-heterosexual students.

> I think a lot of it is person first language and someone to advocate for them. They're children, and they're children until they're 25, and when they're 22 they

> think they know everything, and when they're 18 they think you know everything, but when the rubber meets the road, they might have a situation where they want to be referred to by a different name or gender pronoun, but people aren't doing it and so what the hell do they do? I think we need to be advocates for our students and think about what it means to both be an ally and ally for them.

Susan made a point to model this behavior when working with her pre-service music teachers. They discuss various ways to make spaces safe for LGBTQ+ students by breaking down heteronormative barriers. She also emphasized the importance of not just having conversations but following through with action after explaining the importance of removing those barriers. Susan remembered that when she was teaching high school and wanted to make uniform changes, some students and parents were unhappy because they had paid for the uniform. It was very important to Susan that her students felt comfortable in their performance attire, so she changed the standard to all black "and if you want to wear that dress that's okay, but we're not going to make others wear the dress if they don't want to."

Susan's examples were an excellent transition to my next question, "in what ways are issues of non-heterosexual and gender non-conforming K–12 students present in your courses?" She explained that gender norms are extremely prevalent in the choral and elementary classrooms she visits, particularly with voice parts and elementary school games. "I'll be sitting in the back listening to the teacher say, 'okay boys, find a girl' or vice versa, and I want to pull my hair out." Susan explained that because of these instances, she is very purposeful in modeling person first language and using gender-neutral pronouns in her courses. For example, she frequently uses the word "y'all" to address a group of students, but they don't explicitly talk about it until a pre-service

teacher goes into a clinical placement and there's heteronormative and heterosexist language. "They're surprised by it, I think, because it's so different from what has been modeled in our class, and it bothers them." Susan said that when her students notice the difference in language it opens the door to a larger discussion: "It's happened without fail for the last 3 years." Susan will then continue to lead discussions about gender norms and strategies that the pre-service teachers can use in their own classrooms when they get there, but also ones they can use immediately that will keep the situation with their cooperating teacher from feeling uncomfortable.

A requirement for Susan's courses is that students attend at least one professional workshop per semester. Many attended a summer conference offered by the American Choral Director's Association where they attended a session by William Sauerland, whose research focus is transgender voices. Susan described the students' reactions: "They saw him at the summer conference and just thought he was awesome, so I asked if he would Skype with us." William agreed to a Skype session, which happened to coincide with the time in the semester when they were noticing these issues in classrooms, and had the opportunity to speak to Susan's students and have frank conversations. Susan could then refer to the Skype presentation when other issues arose and discuss ways to apply their learning to the classrooms where they were placed.

To dig deeper and gain a more specific understanding of how Susan incorporates issues of gender non-conforming and non-heterosexual students into her courses, I asked what techniques and experiences were most effective in getting pre-service music teachers to understand the specific needs of LGBTQ+ students. She answered, "It really

depends on the group of students." At Spencer college, Susan explained, both she and Jonathan take a constructivist approach to their teaching and the program, "We want the students to experience things authentically and then name and discuss them." Susan added that every year a student brings up gendered language and issues they experience regarding LGBTQ+ students, "at least the last couple of years, but the first year that I taught choral methods, they did not bring it up and so I think I did." I asked her what that looked like, and Susan took me through the scenario:

> Yeah, so it wasn't planned, and I was like, "Y'all I just want to make a note—when I am teaching and I talk about certain things, what's the language I'm using?" So, then I draw attention to it and then they're super hypersensitive when they go into their student teaching placements. I make sure I model it and definitely bring it up if it doesn't happen organically. Now that I'm thinking about it, it needs to be more prevalent. I should be putting it explicitly on the course syllabus.

Susan and I concluded the interview by talking about how the program is set up and why, which I described earlier in the chapter. I thanked Susan and told her I would be sending along the transcript of the interview for her to check. She thanked me, stood, and exited the office to let Jonathan know I was ready for him.

Jonathan

Jonathan walked into his office and looked around at the piles of ukuleles and boomwhackers, "This place is a mess! What kind of a slob works here?" We laughed and he sat down at the small table where Susan had been. Once I had read the consent script and Jonathan had agreed to being recorded, I started the interview by asking about his understanding of the state's educational policies regarding gender non-conforming and non-heterosexual K–12 students. He answered, "I would say that I actually don't know

much about it." Jonathan continued to say that the first time he was made aware of any laws or policies involving gender non-conforming and non-heterosexual K–12 students was when I first contacted him asking for an interview. Despite being unaware of the educational laws and policies, Jonathan was very knowledgeable about the specific needs of LGBTQ+ youth. He did defer to Susan's courses often, though, providing less material and resulting in a shorter interview.

Jonathan understood that gender non-conforming and non-heterosexual students were a vulnerable population, even that gender non-conforming students had different experiences and needs than non-heterosexual students.

> I've read some literature and I do understand that they're clearly a vulnerable population. Bullying among those students is higher. They're vulnerable at home as well, even vulnerable from teachers at times and that can be a difficult thing as well. Then transgender students have a host of other issues associated with them, I would say in addition to those experienced by non-heterosexual students, which often tend to be about access to facilities that cisgendered gay children do not often have the same sort of… there's just a whole bunch of other things that are qualified.

Jonathan went on to discuss some of the research he had read as well as what he was familiar with from the popular press. He then segued to some of his experiences with LGBTQ+ students as a K–12 music teacher.

Jonathan's most recent teaching position before moving to higher ed was as a high school instrumental music teacher around the year 2008. At the time, none of his students were transgender, "that I knew of" but there were many students who were gay, and he couldn't remember seeing any overt bullying. Heteronormative language was prevalent, however, particularly in his first teaching position at a middle school where he heard a student call another student "fag" and, having been in a university setting for

some time, it shocked him. “I actually tried to say to him what I understood as the etymology of that word, the idea of burning sticks. I don’t know if that’s true or not, but that is indeed the kind of thing I said.” We continued discussing his experiences with gender non-conforming and non-heterosexual students, and I asked how those topics came up in a university setting and the reactions they received. Jonathan explained that those topics had come up but never in a disparaging or negative way. He then said, “We’re in a blue state, right? For the most part our students are on board, or at least they know to say they are, right?” I asked if he could say more about that. He thought for a short time and then expounded,

> Well, I mean, this is the program. They know, not just music ed, but education in general we do have a social justice kind of agenda. Agenda is the wrong word, but social justice mission or whatever language you want to use. That mission does couch a lot of what we do, and the students understand that. I think in addition it tends to be a pretty politically liberal state. The concern for me with that is, does it just drive it underground? Is it just that they show up to class, they know the right thing to say at the right time, and they’re getting rewarded for doing that, right? They’re the social justice subject. I sometimes worry about that.

This explanation allowed us to move on to how LGBTQ+ topics come up in his courses and at Spencer College in general.

When asked how those topics came up, Jonathan described a course that all education, not just music education, majors were required to take—a multiculturalism course that “somewhat” addressed topics of LGBTQ+ people. He admitted, though, “it’s kind of a catch-all, and I tend to think it focuses more on race.” He then explained how these issues permeate throughout the music education courses but much of the conversations occur in a required philosophy course that he teaches. In the course they read Patricia O’Toole’s paper *Music Matters: Why I Don’t Feel Included in These Musics*

or Matters, in which a series of identities including race and sexuality are discussed. "That's where a lot of the purposeful, planned conversation around sexuality comes out. The students tend to gravitate towards questions about choirs and all the stuff that goes on there."

We discussed gendered voice parts, uniforms, and all the other ways topics of gender non-conformity and non-heterosexuality could come up when directing choral music. Jonathan told me that there are several other things related to those topics that come up organically, "but the one that immediately comes to mind is during student teaching seminar and they ask what to do with the transgender kid on the school trip." This occurrence allows Jonathan to have an authentic conversation with his students.

To close the interview, I asked Jonathan if topics of non-heterosexuality and gender non-conformity occurred in courses other than his philosophy course. He thought that those topics came up more in Susan's courses because, "to a certain degree, they kind of lend themselves more to choir and singing contexts because gender and sexuality are rendered differently in an instrumental program." He did say, though, that the conversation in instrumental courses tended to involve gender in more of a feminist construct. "I do bring it up if it doesn't occur naturally," Jonathan added, "and I include stories from when I taught when they're germane. It's definitely very important and I want my students to know that I'm on board, and I want them to be on board for their students."

Students

Of the roughly 10 music education students at Spencer College in the Master of Arts phase of their teacher licensure, there were 3 that agreed to be interviewed. As I discussed earlier, music education majors at Spencer College earn a Bachelor of Arts degree from the school of music and then, after their third year of undergraduate school, apply to the school of education where they spend two years focusing specifically on methods of music instruction. Once students have completed their fifth year, they graduate with a Bachelor of Arts in Music Education and a Master of Arts in Curriculum and Instruction. Kelly and Lisa were both vocal music education majors and Melissa was an instrumental music education major. Full interview transcripts can be found in appendices M and N.

Kelly and Lisa

I met Kelly and Lisa in the lobby of the music building, where I had met Susan and Jonathan. As we walked to Jonathan's office, they asked if I would be able to interview them together because Kelly had an opera rehearsal she had forgotten about and needed to attend. I agreed, since it seemed they would be more comfortable, and I had allowed the same with the students at Emery University. Upon entering Jonathan's office, Kelly and Lisa both laughed at the piles of instruments Jonathan had quickly straightened up earlier. "That guy, what even is all this?" Lisa chuckled. I sat down at the small table by the window that I had used for Susan and Jonathan's interviews; Kelly and Lisa sat across from me. After they agreed to the consent script and being recorded, I explained that I had five questions for them and that I just wanted them to talk.

"Whatever comes up, whatever you think of, just go for it. The point of this is so I can really get to know the program." They nodded and I asked the first two questions about their understanding of the state's educational policies that relate to non-heterosexual and gender non-conforming K–12 students.

"I feel like we don't know a lot about that," Lisa said frankly. Kelly added, "Yeah, I would say we've never learned about policies or students' rights or anything. Only if it came up in teaching experience and your mentor teacher talks about it, but never any formal instruction here." "Yeah, I don't know anything about education policies," Lisa agreed while Kelly pursed her lips, exhaled, and looked at the ceiling. Kelly then articulated, "I would say we don't know about policies, but we know how to interact with those students."

Since Kelly's statement was almost exactly my next question, I asked her to elaborate on how to interact with gender non-conforming and non-heterosexual students and asked both what their understanding was of the specific needs of these students. Lisa answered first saying, "I feel like a lot of training I received was through university employee training and some courses in the school of education. I also have friends who are non-conforming, so I've learned a lot through them and just talking." Lisa also told of an assignment she had in one of her classes in the school of education where she had to come up with a scenario and then show how she would incorporate different students' needs. She "made up a scenario about a student who was transgender in my classroom and how I would meet their needs." Kelly added, "Yeah, like we know not to use 'boys and girls' when we put kids in groups, or not to say, "hey guys" and stuff like that, but we

got that from workshops." I asked Kelly how she learned not to use those terms. "I think it's just my own personal life experience and when it came up in student teaching. It was never formal or mandatory or anything." Lisa nodded in agreement.

I asked Kelly and Lisa to elaborate on how these topics and situations were present in their student teaching and clinical experiences. Kelly answered that when she was in her clinical placement, her supervising teacher was the supervisor of the gay–straight alliance and she attended meetings with him during lunch. These meetings are where she learned about asking for preferred pronouns, "but I was in other schools where nothing like that happened." Lisa then explained that there were "a few" students who were gender non-conforming in her clinical placements, mostly at the high school level. She elaborated, "I can't remember how it came up, it wasn't like 'Oh, that's a student who is gender non-conforming,' it was just like 'This is Alex, Alex plays the bassoon, Alex's pronouns are he/they,' and that was it." Lisa felt that most of her exposure to LGBTQ+ education was from living in housing that was open and affirming. "I wanted to live in a place that was a safe space for everyone," she said. I asked if any of their experiences with student teaching or clinical were touched on when they came back to campus. Lisa asked, "Like a re-group kind of thing?" "Right," I answered. "I don't think so, I think I would have remembered that." Kelly chimed in, "I would probably say no." I told them that was fine, then switched gears to their own classrooms.

"So how will you, or how do you, meet the needs of non-heterosexual and gender non-conforming students in your classroom?" Kelly answered that she was currently teaching general music in kindergarten and preschool and was not aware of any gender

non-conforming or non-heterosexual students in those classes. She did have LGBTQ+ students in her clinical placement, however, and it was her mentor teacher that helped her navigate those situations. “I think just trying not to group students by gender, instead we used animals. Lisa told of how she is very aware of her language, “My peers give me a hard time because I say ‘y’all’ so I don’t have to use gendered language. They call me the fake southerner.” She went on about how she is always policing her own language.

> I never say ‘guys,’ I never say ‘girls’ either, but I feel like ‘guys’ is the go-to. I try not to assume gender or sexual orientation, so if a high schooler wants to talk about the crushes they have I try not to assume. So, if a girl is talking about a crush they have, I say, ‘What’s their name,’ or ‘Where did you meet them?’ As opposed to ‘Oh, where did you meet him’ or the opposite for boys. I guess I try to create an environment where students feel like they can go to you about that.

Lisa went on to describe a specific situation she encountered in her high school clinical placement,

> So, I had, well, have, a student who I don’t know if she identifies as lesbian, but she was talking openly about a girl that she had a crush on or her girlfriend or something like that and I just had an open conversation as if it were any other conversation because they need to feel safe. I’m just trying to create a comfortable environment where there aren’t any assumptions.

Kelly remembered, “I had some middle school girls like that. They were like, ‘I like girls,’ and I’m like, ‘Okay, that’s cool, I’m glad you shared that with me.’” Lisa added, “So, I guess just not making assumptions until they’ve declared something where you can then safely use pronouns or references to sexual orientation and that kind of thing.”

To close the interview, I asked Kelly and Lisa if there was anything else they wanted to add, particularly about where they had gained their knowledge of how to support LGBTQ+ students in their classrooms. Kelly answered, “Probably just student teaching, because in formal classes we didn’t really have anything, so I think mainly just

in our own experiences we gained that knowledge." Lisa credited her friend group, many of whom are members of the LGBTQ+ community: "I didn't have the most diverse student teaching or clinical internship experience. It was mostly suburban, white dominated student body. Heteronormative? I don't know if I'm using that word right, but heterosexual identifying people and conforming gender." I thanked Kelly and Lisa for their time and wished Kelly good luck in her opera rehearsal. They stood and walked out of Jonathan's office. I waited a few minutes, then walked to the lobby to meet the last interview participant at Spencer College.

Melissa

Melissa was waiting at a table in the lobby of the music building when I walked down the hall. I introduced myself and thanked her for agreeing to participate in the study. "Sure," she said, avoiding eye contact and gathering her belongings. She seemed more reserved than Kelly and Lisa. We entered Jonathan's office and I motioned for her to sit in the chair across from the one I had been using. She did so silently. Melissa agreed to be recorded and then consented to participate once I finished reading the script. I began the interview the same as the other students by explaining that I was trying to understand the program and that I just wanted her to talk about her experiences. "Okay," she answered quietly, still avoiding eye contact. "How would you describe your understanding of this state's education policies as they relate to non-heterosexual K-12 students?" I asked. Melissa shrugged, "I would say I'm not very familiar with the policies set in place for those students. I can't recall any experience in any class that we've really discussed that." I followed up, "How about your understanding of the policies as they

relate to gender non-conforming K-12 students?" "I don't know much about that," she answered, shifting in her seat. In the interest of transparency, I felt very awkward when speaking with Melissa. It appeared she did not want to go into detail when answering my questions and I was continuously trying to pull more information out of her.

"Okay, forget about official policies," I said, trying to reassure her. "How would you describe the specific needs of non-heterosexual and gender non-conforming students?" "Like when they're at school?" she asked. "Yeah, like if you're the teacher, what do those students need so they can be successful?"

> Okay, I think I can probably speak some to the needs of those students. I have some of those students in my classroom right now, so working with them has been a learning experience both for me and them. I have a close friend that launched a project called "choirclusive." So, it's a project that focuses on "is choir gendered?" and getting transgender students comfortable in the choir classroom. How can we not gender these ensembles? Things like that. So, I've really gotten a lot of research, learned a lot about that stuff kind of on my own, separate from anything here.

Melissa seemed to be more comfortable now, so I continued, "And how will you, or do you, meet the needs of those non-heterosexual and gender non-conforming students in your classroom?" She told me that she never asked a student how they identify. "I accommodate their wants and needs. I know some students in my school are non-binary, so I don't use boys and girls. In my classroom, I say 'friends' or I say 'y'all' to refer to the class."

Sitting up straight now and speaking with confidence, Melissa continued to elaborate on the gender-neutral language she uses in her classroom. She was in an elementary school at the time and was always sure not to group students by gender. "I know a really quick and easy way to kind of separate students or group them is to say,

"Okay, if you're a boy, pick a girl," but I don't use that language in my classroom." Melissa went on to say in choir experiences she simply assigns parts by individual voice ranges, making vocal health the priority.

I continued to the next question, "Where and how would you say you gained your current knowledge of non-heterosexual and gender non-conforming students and how to support them? What was most influential?"

> I've taken a couple workshops at the state NAfME conferences. Those are pretty helpful. Most of my knowledge has come from this "choirclusive" project. I'm really close with the founder of that project. So, kind of working with her on learning about this topic on gender in classrooms, gendered music classrooms, gendered choir classrooms, and band classrooms as well. That has probably been the most helpful thing, to talk to someone that's actually out there trying to change these policies and trying to have an impact. That's been the most influential thing for me.

"Those were voluntary things that you, yourself, elected to do?" I asked. "Yeah. I happened to meet her through a mutual performing group. Then we connected and we've stayed in touch ever since." I told Melissa that she had answered all the questions and asked if there was anything more she wanted to add. "No, I don't think so, sorry I didn't have more to say," She answered and left the room.

Single-Case Analysis

When I analyzed the interview transcripts from music education and performance faculty at Spencer College, several themes applicable to supporting gender non-conforming and non-heterosexual students were prominent: awareness and understanding of the needs of non-heterosexual and gender non-conforming students, effective strategies and a willingness to have conversations, the erasure of non-heterosexual identities, informal learning, and reflection. Each of these themes played an important

role in the level of preparedness for pre-service music teachers to support gender non-conforming and non-heterosexual students.

Awareness and Understanding

After analyzing syllabi and transcripts from Susan and Jonathan's interviews it was clear that both professors were aware of the specific needs of non-heterosexual and gender non-conforming students. Susan's understanding was more extensive than Jonathan's, as he admitted in his interview, but both were capable and confident in teaching their pre-service music teachers to foster a safe, inclusive environment for their LGBTQ+ music students. While neither faculty member explicitly mentioned LGBTQ+ topics in their syllabi, the social justice framework was clearly present and allowed for authentic, meaningful discussions and experiences.

Susan was not only aware of the state laws that protected gender non-conforming and non-heterosexual students, but also gained a comprehensive understanding of the effects of those policies in K–12 schools. While Susan was having conversations with teachers in the state in preparation for her conference presentation, she found that teachers wanted to support their LGBTQ+ students; however, they felt unprepared and sometimes unsupported by their school districts. Susan was also aware of the prevalence of gender norms and heteronormativity in the choral and elementary music classrooms and therefore understood the importance of teaching pre-service music teachers to foster safe, inclusive environments.

Jonathan admitted that until I contacted him for an interview, he was not aware of state education laws and policies that protected gender non-conforming and non-

heterosexual K–12 students. He was aware, though, that these students were a "vulnerable population" and needed support because their experiences were different and often more difficult than those of their heterosexual peers. Because of his own reading, Jonathan was able to explain that all LGBTQ+ students could not be conveniently grouped together because each identity experienced different challenges, particularly those students who were transgender. Lastly, Jonathan was aware of and made an effort to understand the population he was trying to reach, which is crucial to the success of any social justice endeavor. As he stated,

> It tends to be a pretty liberal state. The concern for me with that is, does it just drive it underground? Is it just that they show up to class, they know the right thing to say at the right time and they get rewarded for doing that, right? They're the social justice subject. I sometimes worry about that.

Effective Strategies and Conversations

According to Susan, both she and Jonathan have adopted a constructivist approach to teaching so their students can create meaning that is applicable to them from authentic situations and experiences. It is important for teacher educators to model accepting behavior for gender non-conforming and non-heterosexual students and pre-service teachers to feel safe and supported. This also provides guidance for pre-service teachers so they can foster safe and supportive environments in their future classrooms. Susan is very purposeful in modeling accepting behavior with her students because of the heteronormative and heterosexist language and the prevalent gender norms that she witnesses during student teaching observations. She also uses the word "y'all" to address groups of students to avoid using gendered pronouns, but she does not explicitly discuss the reason until someone experiences heteronormative or heterosexist language in their

clinical placement. Susan also requires that all students attend professional workshops, which also provide inspiration for meaningful conversations.

Queer pedagogy accentuates the importance of authentic experiences, as they result in memorable and meaningful learning. So, by waiting for her students to discover the difference in language used in their college classroom from the K–12 classrooms of their clinical placements, Susan provides the opportunity for students to make meaningful connections between their formal learning and its practical applications. She does this by providing a safe space to have discussions about strategies that her students can use in their clinical placements without potentially offending their cooperating teacher. The use of these strategies in clinical placements provides another authentic experience to build from as pre-service teachers transition into their own classrooms.

Like Susan, Jonathan also models accepting behavior. As he put it, “I want my students to know that I’m on board, and I want them to be on board for their students.” Even as a new teacher, he was engaging his students in difficult but meaningful conversations. When he heard a seventh-grade student use the word “fag,” he discussed it with him and, while the way he went about it may not have been correct or ideal, he did not ignore it as some beginning teachers may have. This is particularly important because ignoring homophobia and heterosexism teaches intolerance.

At the college level, Jonathan assigns readings that broach the topic of sexuality and different identities. He then plans conversations around those readings to get students thinking about different perspectives and experiences. During these conversations, students will often bring up topics related to non-gender conformity and non-

heterosexuality. At that point, Jonathan will often share stories and lessons from his own teaching experiences that his students can learn from. These are all effective strategies and ways to encourage students to have authentic, meaningful conversations so that they can better foster a safe and supportive environment for LGBTQ+ students in their future classrooms.

Erasure

Erasure of queer identities is frequently paired with or caused by the stigmatization of those identities. While there was erasure in the Music Education program at Spencer College, I found no evidence of stigmatization, even for fear of doing something wrong. Susan and Jonathan are committed to supporting their LGBTQ+ pre-service teachers and to ensuring that they can support their future students. They are not afraid to broach subjects related to non-heterosexual and gender non-conforming students and explicitly stated that they have a social justice focus.

Erasure was most present in the syllabi provided by Susan and Jonathan. Nearly every course, except for Jonathan's Methods of Instrumental Teaching, had a very clear social justice component, yet there was no explicit mention of gender non-conforming or non-heterosexual identities in any of the syllabi. When attempting to dismantle hegemony, it is important to explicitly name the oppressed group in order to give them voice. Therefore, using broad, general language when referring to marginalized groups only strengthens the oppressor. This general language is used in Susan's Methods in Elementary School Music, most notably in the Learning Goals section of the syllabus. Learning Goal number seven states (emphasis in original), "Discuss and demonstrate

strategies for creating an optimum environment for **every student to learn and make music.**" While well-intentioned, this broad, general language is problematic because of the numerous times in history where the terms "every" and "all" did not include members of the oppressed population.

Another example of erasure is present in the syllabus for Susan's Music Across the Curriculum course. In the course description Susan explicitly names several differences that could be targets for oppression, but none related to gender non-conforming or non-heterosexual identities. "We are alert to multiplicity on a scale previously unknown: diverse faces, multilingual voices, multiracial societies, multicultural schools, and social 'communities' that exist in virtual spaces." There are also several mentions of "policy" in both Susan and Jonathan's syllabi, but no mention of those specifically meant to protect LGBTQ+ students. Worth mentioning, though, is that during the interview with Susan, she actively reflected on the fact that her syllabi did not include explicit mention of gender non-conforming and non-heterosexual identities and stated, "Now that I'm thinking about it, it needs to be more prevalent. I should be putting it explicitly on the course syllabus."

Jonathan's syllabi also contained broad, general language with no explicit mention of gender non-conforming or non-heterosexual identities or topics. The most prominent example of erasure with Jonathan, however, occurred toward the end of his interview. I asked Jonathan if topics of non-heterosexuality and gender non-conformity occurred in courses other than his philosophy course. His reply was that those topics came up more in Susan's courses because, "to a certain degree, they kind of lend

themselves more to choir and singing contexts because gender and sexuality are rendered different in an instrumental program." While unintentional, this statement and thought process was an example of the denial of homophobia that is prevalent in K–12 schools.

Conclusions

All interviews of the music education faculty and students at Spencer College confirmed that the music faculty did not expose their pre-service music teachers to educational policies regarding gender non-conforming and non-heterosexual students. Additionally, there was no documentation that the specific needs of these students were addressed in the official syllabi from music education faculty. Even without documentation, there was significant evidence that pre-service music teachers at Spencer College were exposed to the specific needs of LGBTQ+ students and that it was a priority of the music education faculty to ensure their pre-service music teachers were able to foster a supportive, safe learning environment for their future gender non-conforming and non-heterosexual students.

The relationships between pre-service teachers and their mentor teachers and college professors are extremely important in shaping the teacher they will become. When pre-service teachers observed their professors and mentor teachers openly supporting LGBTQ+ students, it empowered them to do the same and provided an example of how to create safe spaces for their students. Both Susan and Jonathan prioritize the modeling of accepting behavior in their classrooms. Their constructivist approach to teaching and learning allows students the opportunity to experience authentic situations, derive meaning from them, and participate in discussions and reflections.

When Susan and Jonathan's students were asked about their knowledge and understanding of educational policies protecting gender non-conforming and non-heterosexual K–12 students, they indicated they were not aware that any formal ones existed. Kelly and Lisa admitted to knowing about the policies specifically, but confidently stated that they "know how to interact with those students." They then spoke at length about ways that they have, do, or plan to support LGBTQ+ students in their music classrooms. Melissa, while not as forthcoming in the beginning as Kelly and Lisa, also spoke confidently and at length about how to support these students, although she was not aware of specific educational policies.

It was obvious to me that Susan and Jonathan care deeply about supporting LGBTQ+ students. It was also obvious that the three pre-service music teachers cared very much about supporting these students and were familiar with how to foster safe and supportive spaces and experiences. Several times throughout the interviews, though, I asked the students at Spencer College where they learned these strategies to support gender non-conforming and non-heterosexual students. Each time, the students replied that they did not learn any of them at Spencer College, but from conferences they themselves had elected to attend, informal, student led performing groups, and people from their own social circles.

While it is likely that music education students at Spencer College gained some of their knowledge of how to support LGBTQ+ students from informal social situations and student performing groups, it is also highly unlikely that they learned none of this from Susan and Jonathan. Both Kelly and Lisa credited workshops for their awareness of

gendered language and not the Music Education program. However, professional workshops are required in Susan's courses, and she explained the reflection process and follow-up conversations, as did Jonathan. The way that Kelly and Lisa used language similar to Susan and Jonathan was also telling.

Susan explained that she purposefully models gender-neutral, person-first language but waits for her students to notice something different in their clinical placements and does not explicitly mention to her students what is happening. Even though the pre-service music teachers that I interviewed had no recollection of learning strategies to support LGBTQ+ students from Susan or Jonathan, the language they used was strikingly similar and, in the case of "y'all," identical. Susan uses the term frequently, to the point that when my dissertation supervisor reviewed my interview transcripts, he asked if Susan was from the south, which she is not, nor were any of the participants from Spencer College. Lisa and Melissa both described their purposeful use of "y'all" to avoid gendered language and Kelly agreed when Lisa described her use of the word. This unification of language between the music education professors and pre-service music teachers and overall knowledge of strategies to support gender non-conforming and non-heterosexual students at Spencer College supports the assertion that creating a safe and supportive space for LGBTQ+ students is a top priority for Susan and Jonathan in their program and, therefore, a priority for the music teachers that graduate from the institution.

CHAPTER 6: RESULTS, DISCUSSION, AND CONCLUSIONS

Students who identify as non-heterosexual or gender non-conforming navigate school differently than their heterosexual peers (Sherwin & Jennings, 2006). These students are pressured to downplay their identity in many social situations to avoid bullying, teasing, harassment, and physical assault (DuBeau, 2000; Kosciw et al., 2022;). When LGBTQ+ students are pressured to use these coping mechanisms, they can often result in negative psychosocial effects such as depression, anxiety, substance abuse, and even suicide (Kosciw et al., 2022; Kozik-Rosabal, 2000). In an attempt to prevent these negative effects, many states enacted educational policies meant to protect non-heterosexual and gender non-conforming students (Lambda Legal, 2016). It is unclear, though, how and to what extent music teacher education programs in higher education institutions prepare music teachers to provide equal education opportunities for these students.

The first research question addressed the specific language used in educational policies related to non-heterosexual and gender non-conforming students in states that have ratified these policies. Of the 11 states in the eastern division of NAfME, all but one has ratified educational policies meant to protect non-heterosexual and gender non-conforming K–12 students, but the number and types of protections vary widely. States 1 and 9 have an anti-bullying policy that explicitly mentions sexual orientation and gender identity. State 2 has anti-bullying and non-discrimination policies that explicitly mention sexual orientation and gender identity but vague teacher preparation standards that simply mention “all students.” State 4 has anti-bullying and non-discrimination policies that

explicitly mention sexual orientation and gender identity as well as a requirement that LGBTQ+ topics be included in the curriculum but has vague language regarding non-heterosexual and gender non-conforming identities in teacher preparation and standards. State 6 has teacher preparation standards that explicitly mention LGBTQ+ identities. State 8 has anti-bullying and non-discrimination policies as well as teacher training requirements that explicitly mention sexual orientation and gender identity. States 3, 7, 10, and 11 all have anti-bullying and non-discrimination policies as well as a school climate plan that explicitly mentions sexual orientation and gender identity. Additionally, State 10 has vague teacher preparation and standards that mention "all students." State 5 has the most protections for LGBTQ+ K–12 students with anti-bullying and non-discrimination policies, a school climate plan, and teacher preparation and standards that all explicitly mention non-heterosexual and gender non-conforming identities.

The second research question considered how college music teacher preparation programs were preparing preservice music teachers to support non-heterosexual and gender non-conforming students. There are seven post-secondary institutions in State 5 that offer music education as a major as well as music teacher licensure. Emery University and Spencer College were selected because they have the highest enrollment in teacher licensure programs. At both schools, the level of emphasis put on topics involving gender non-conforming and non-heterosexual students was dependent on the individual instructor and their level of awareness and understanding of the needs of those students. LGBTQ+ topics were not present in syllabi or any other official capacity in the music departments of either school except for the choir syllabus at Spencer College,

which is separate from the music education program.

Pre-service music teachers at both schools were at least somewhat aware of the need to support gender non-conforming and non-heterosexual students. None of them, however, gave credit to their music education program for that knowledge. Instead, they cited courses taken in the school of education, student teaching placements, or their own personal experiences as to how they gained understanding of ways to support LGBTQ+ students in their classrooms. Students not giving credit to their teachers for lessons learned is certainly not proof that they played no part, especially if it was the teachers' intention to use a constructivist approach so that students formed their own authentic opinions and teaching styles.

Discussion

Queer theory is an inclusive, anti-essentialist, anti-assimilationist framework that is used to analyze social and political structures and inform how policymaking is conceptualized to decenter the legal and social structures that privilege heteronormativity (Lugg, 2003; Valdes, 2009). Therefore, queering education is a resistance to the normalization of racism, genderism, sexism, and classism that has been ever-present in K–12 public education and society and therefore demands that students conform to normative sexualities and gender identities and expression (Mayo & Rodriguez, 2019; Sauerland, 2022). Previous studies showed that most teachers and teacher educators recognized the need to advocate for and support LGBTQ+ youth, but few followed through with action. They were more likely to intervene in anti-LGBTQ+ bullying and harassment if they were educated on the subject through either teacher education

programs or meaningful professional development (Greytak et al., 2013; Mudrey & Medina-Adams, 2006; Sears, 1991).

Stigmatization and erasure of non-heterosexual and gender non-conforming identities in higher education have quelled opportunities for students in schools of education to queer their pedagogy (Linley & Nguyen, 2015; Villaverde & Stachowiak, 2019). Sexual orientation and gender are scarcely covered in texts used in teacher education programs and often not at all (Kellinger, 2019). Even in liberal areas of the United States, queer topics and theories are often only incorporated into teacher education classrooms by professors who feel it worthwhile. In many cases these topics are an insignificant part of one or two multicultural education courses (Garrett & Spano, 2016; Hansen & Sears, 2019; Lipkin, 2002; Luhmann, 1998; Macgillivray & Jennings, 2008; Silveira & Goff, 2016; Taylor, 2018).

When I compared the interview transcripts from music education and performance faculty at Spencer College and Emery University, many of the same themes applicable to queer pedagogy and supporting gender non-conforming and non-heterosexual students were prominent: awareness and understanding of the needs of non-heterosexual and gender non-conforming students, effective strategies and a willingness to have conversations, and the stigmatization and erasure of non-heterosexual identities. Each of these themes played an important role in the level of preparedness for pre-service music teachers to support gender non-conforming and non-heterosexual students.

Awareness and Understanding

While similar, and certainly related, awareness and understanding have key differences. To be aware of something is to know that it exists – someone can be aware of the struggles of LGBTQ+ people without understanding them. Whereas to understand something goes deeper than a simple awareness and is to have a knowledgeable comprehension of the topic – knowing LGBTQ+ people, their stories, and their struggles to a point where one can sympathize with the community. While not exclusive tenets of queer theory and queer pedagogy, awareness of the struggles of non-heterosexual and gender non-conforming students and an understanding of how to create a supportive, safe environment are crucial to the queering of education (Kozik-Rosabal, 2000; Shane, 2020). Of the music education faculty at the two schools, only Susan, from Spencer College, was aware of the educational policy related to gender non-conforming and non-heterosexual K–12 students. Not only was Susan aware of the educational policy, but she also understood their effects in K–12 schools because of her position as a student teacher supervisor and through her own research in preparing a presentation at the state music educator's conference. Her experiences were consistent with previous findings that teachers wanted to support their LGBTQ+ students but felt unprepared and sometimes unsupported by their school districts (Mudrey & Medina-Adams, 2006; Sears, 1991). Because of these experiences, Susan was also aware of the overwhelming presence of gender norms and heteronormativity in choral and elementary music classrooms and was committed to teaching pre-service music teachers to foster safe, inclusive environments.

Jonathan, from Spencer College, and Kendra, from Emery University, were

unaware of the educational policy protecting gender non-conforming and non-heterosexual students. However, they were both aware that these students were vulnerable and in need of support because their experiences were different and more difficult than those of their heterosexual peers. Each identity experienced different challenges, particularly those who were transgender, and therefore could not be conveniently grouped together (Palkki & Caldwell, 2018; Sherwin & Jennings, 2006). Jonathan and Kendra were aware of this, which led to an understanding of the need to support LGBTQ+ students, and both Jonathan and Kendra purposefully included related topics in their music education courses.

Rosalyn, from Emery University, was aware that gender non-conforming and non-heterosexual students needed support. She even told of an instance where one of her transgender students experienced discrimination and she defended them publicly without hesitation. Admittedly, though, Rosalyn knew very little about specifically how supporting gender non-conforming and non-heterosexual students could be accomplished in the music classroom. This is consistent with Susan's experiences as well as the findings of Douglas (2016), Mudrey and Medina-Adams (2006), and Sears (1991). Worried about making a mistake regarding LGBTQ+ issues, she removed what she believed to be heteronormative texts from her teaching material. For teachers and teacher educators to adequately support LGBTQ+ students, professional development in these issues and how to present them is needed (Greytak & Kosciw, 2014). Rosalyn recognized the need for this training so she would have the language and skills to support her pre-service music teachers and to teach them to advocate for their future students.

Kyle, from Emery University, was aware that LGBTQ+ students needed additional support from their heterosexual peers but did not understand how those topics applied to his subject area or why he should bring them up explicitly. He also admitted that he was a young professor and was worried about making mistakes, so he avoided controversial topics. Kyle's outlook is certainly understandable considering his untenured status and the fact that many teachers and professors shy away from topics involving gender non-conforming and non-heterosexual people for fear of retribution (Surette, 2019). It is also not surprising that Kyle lacked the understanding of how to support LGBTQ+ students in music classrooms given that literature involving these high school music students is still extremely limited (Panetta, 2021).

Effective Strategies and Conversations

Susan and Jonathan used a constructivist approach to teaching so their students could create meaning that is applicable to them from authentic situations and experiences. This included modeling accepting behavior, which helps individuals who are marginalized—gender non-conforming and non-heterosexual people included—feel safe and supported (Allen, 2003; Meyer & Brown, 2010). Susan made it a priority to model this behavior because of the gender norms, heterosexist, and heteronormative language prevalent in K–12 classrooms. Additionally, she purposefully used the term "y'all" to ensure that gendered language was not present in her teaching, but she did not draw attention to her language until the topic was broached in class discussions, which provided an authentic context for meaningful conversations.

Queer pedagogy accentuates the importance of authentic experiences as they

result in memorable and meaningful learning (King & Schneider, 1999; Surette, 2019). So, by waiting for her students to discover the difference in language used in their college classroom from the K–12 classrooms of their clinical placements, Susan provided the opportunity for students to make meaningful connections between their formal learning and its practical applications. She did this by providing a safe space to have discussions about strategies that her students could use in their clinical placements without potentially offending their cooperating teacher. The use of these strategies in clinical placements provided another authentic experience to build from as pre-service teachers transitioned into their own classrooms.

Though not to the same extent as Susan, Jonathan, and Kendra were both very deliberate in their modeling of accepting behaviors and committed to using gender-neutral language and fostering safe environments where meaningful conversations could occur. Jonathan assigned readings that raised the topic of sexuality and different identities. He then planned conversations around those readings to expose students to different perspectives and experiences. Likewise, Kendra's courses covered topics related to LGBTQ+ identities even if they were not explicitly present in the syllabus. Susan, Jonathan, and Kendra were all purposeful and committed to training pre-service teachers to support LGBTQ+ students in their classrooms and would raise topics pertaining to queer identities if they did not present themselves organically. This is important when supporting gender non-conforming and non-heterosexual students because ignoring homophobia and heterosexism can strengthen both (Lugg, 2014; Meyer, 2007).

Rosalyn understood the need to support gender non-conforming and non-

heterosexual students and, when the time came, she was a fierce advocate. Without hesitation, she stood up for one of her gender non-conforming students during an altercation with a member of the public over the use of a restroom. This very public display of support for her LGBTQ+ students served as an exemplary model for the students in that moment, which is an important aspect of queering instruction (Allen, 2003; Meyer & Brown, 2010; Palkki & Caldwell, 2018). According to Rosalyn, this altercation allowed other gender non-conforming and non-heterosexual music students at Emery University to seek help and support with which she willingly assisted. Regardless of her outward support of gender non-conforming and non-heterosexual students, however, she did not purposefully include these topics in her courses. She was willing to have conversations with her pre-service music teachers if they came up but would not broach the subject, admitting several times that she would need training to be successful, a claim made by many music teachers looking to support their LGBTQ+ students (Greytak & Kosciw, 2014).

Kyle did not purposefully include any effective strategies to support LGBTQ+ students in his teaching. He indicated he would be willing to have discussions if the topics arose, or if they were related to the music he was conducting, but otherwise he felt it best to simply "respect all students." This is a very general and vague phrase, and likely the same line of thinking used by lawmakers in States 2, 4, and 10 when attempting to write educational policy that would protect and affirm LGBTQ+ students. Vague language most likely will not result in any personal or societal change for marginalized people (Singleton, 2015).

Stigmatization and Erasure

Stigmatization and erasure are the primary mechanisms through which essentialism and assimilation result in the oppression of gender non-conforming and non-heterosexual people in regulatory systems (Hendricks, in press; Lugg, 2016). Erasure of these identities was present at both Spencer College and Emery University because of the lack of mention in any syllabi. The only exception was the chorus syllabi in the school of music at Spencer College that is separate from music education, which is housed in the school of education. Every course at Spencer College except for Jonathan's Methods of Instrumental Teaching, had a very clear social justice component, yet there was no explicit mention of gender non-conforming or non-heterosexual identities in any of the syllabi. When attempting to dismantle hegemony, it is important to explicitly name the oppressed group in order to give them voice (Nixon, 2009; Singleton, 2015; Talburt, 2009). Therefore, using broad, general language when referring to marginalized groups only strengthens the oppressor (Meyer, 2007; Singleton, 2015). This general language is used in Susan's Methods in Elementary School Music course as well and, although well-intentioned, it is problematic because of the numerous times in history where the terms "every" and "all" did not include members of the oppressed population (Cullen, 2009). There are also several mentions of "policy" in both Susan and Jonathan's syllabi, but no mention of those specifically meant to protect LGBTQ+ students. During the interview with Susan, though, she actively reflected on the fact that her syllabi did not include explicit mention of gender non-conforming and non-heterosexual identities. She recognized the need for it and committed to stating the topic explicitly in the syllabus and

therefore making the topic more prevalent.

The most prominent example of erasure with Jonathan occurred toward the end of his interview. I asked Jonathan if topics of non-heterosexuality and gender non-conformity occurred in courses other than his philosophy course. His reply was that those topics came up more in Susan's courses because, "to a certain degree, they kind of lend themselves more to choir and singing contexts because gender and sexuality are rendered differently in an instrumental program." Denial of homophobia is prevalent in K–12 schools (Carter, 2013; Houser, 2021; Kozik-Rosabal, 2000). While unintentional, Jonathan's statement and thought process was an example of this denial.

In addition to the lack of LGBTQ+ topics in syllabi at Emery University, erasure also occurred in Rosalyn's courses by removing quality course material instead of modifying it, and in Kyle's band rehearsals when he neglected to discuss the non-heterosexuality or gender non-conformity of composers because it did not, in his opinion, have to do with the music. Stigmatization and erasure often go together (Lugg, 2016). I found no evidence, however, of stigmatization of non-heterosexual or gender non-conforming identities at Spencer College. The erasure of queer topics in syllabi was even addressed by Susan when she said, "Now that I'm thinking about it, it needs to be in the syllabus." Both faculty and students at Spencer College were willing to talk about their experiences and understood the need to support gender non-conforming and non-heterosexual students. Moreover, faculty and students alike were open to learning more about the topic. This was not always the case at Emery University.

The music education faculty at Emery University fell on a spectrum regarding

their willingness to engage with topics of gender non-conformity and non-heterosexuality in their courses. Kendra was very purposeful in her use of language and actions in her courses to ensure safe spaces that fostered authentic conversations. Kyle displayed discomfort with queer topics and was not sure discussing them was necessary unless explicitly tied to the music he was conducting. Rosalyn fell in the middle of the two extremes, understanding the need to support LGBTQ+ students but unsure of how it could be accomplished. The stigmatization of queer identities by Kyle and Rosalyn was not malicious or intended to be discriminatory though, as is often the case (Bilimoria & Stewart, 2009; Earnshaw et al., 2017; Herek, 2009; Linley & Nguyen, 2015; Scambler, 2004). There was no evidence of discrimination toward LGBTQ+ identities in the music department at Emery University, rather an anxiety over doing or saying something wrong that might offend someone and therefore lead to retribution, which is a common concern (Surette, 2019). Moreover, it is important to note that stigmatization and erasure was not solely a problem in the music department. Conversations with the pre-service music teachers at Emery University revealed stigmatization and erasure in other areas of the university, particularly in the school of education where they were not, it seemed, devoid of discrimination.

Conclusions

Spencer College and Emery University are two colleges in the state with the most protections for LGBTQ+ students in education policy in the northeastern United States. In the music teacher preparation programs at these colleges, I found that attention to topics related to LGBTQ+ students varied and were dependent on the individual course

instructor and their understanding and awareness of the need to support LGBTQ+ students in the music classroom. They were also dependent on the instructor's knowledge of effective strategies to support these students and willingness to provide a space for, facilitate, and experience difficult conversations and situations regarding gender non-conforming and non-heterosexual students. These findings are consistent with those of Lipkin (2002), Macgillivray and Jennings (2008), Palkki & Caldwell (2018), and Quinn and Meiners (2009).

All music education majors that I interviewed from both Spencer College and Emery University had at least some familiarity with effective strategies to support gender non-conforming and non-heterosexual students in their classrooms, even if they were not aware of this knowledge. Overall, pre-service music teachers with a choral music concentration who therefore had additional contact with choral music education professors were more familiar with effective strategies to support gender non-conforming and non-heterosexual students than their instrumental colleagues. Even though all pre-service music teachers were at least somewhat familiar with effective strategies to support gender non-conforming and non-heterosexual students, none credited their music education program with that knowledge saying they "had never been taught that." Some however, used the exact same language and phrases as their professors when describing effective strategies for supporting LGBTQ+ students – particularly those studying with Susan from Spencer College.

In her interview, Susan explained how she purposefully practices person-first language when speaking with students in addition to using the term "y'all" when

addressing a group of students to avoid using gendered language. It is also a requirement in her courses that students attend professional workshops. During Kelly and Lisa's interview, they both credited their own experiences for their knowledge of how to support LGBTQ+ students. Interestingly, however, when discussing effective strategies, Lisa explained that she is very aware of her language: "My peers give me a hard time because I say 'y'all,' so I don't have to use gendered language." Regarding where she had learned effective strategies, Kelly said "We know not to use 'boys and girls' when we put kids in groups, or not to say 'hey guys' and stuff like that. I know to use person-first language, but we got those things from workshops." Melissa, an instrumental pre-service music teacher, also credited workshops, which Jonathan also requires, with her knowledge of effective strategies.

At Emery University, Kendra was also very aware of her language and purposefully modeled accepting behavior in her courses. She also provided access to professional workshops that involved LGBTQ+ topics and successful strategies for supporting these students. When I interviewed Jessica and Amanda, Amanda mentioned that Kendra had taken the collegiate ACDA chapter to a conference that was particularly helpful regarding successful strategies for supporting LGBTQ+ students. I found no connection between Jessica and Amanda's knowledge of successful strategies and the courses taught by Rosalyn or Kyle.

Susan and Jonathan, and Kendra although she did not explicitly say so, subscribed to a constructivist approach to teaching and learning. They believed that by providing authentic situations and experiences their students would develop meaning that is

applicable to them and their unique situations. For this reason, they did not explicitly name effective strategies and techniques until they were brought up organically by students in discussion unless the course was ending, and the topics had still not been broached. Practically, if the only purpose of this approach is for pre-service music teachers to understand how to support gender non-conforming and non-heterosexual students, it seems to be working. However, if the purpose is also to create a safe, open, and affirming environment where students feel seen and supported, then LGBTQ+ topics should be explicitly mentioned in official curriculum documents. Furthermore, if there is no record of topics pertaining to gender non-conforming and non-heterosexual students being present in music education courses and the students cannot attest that they were there could be a liability for the institutions. Providing an equal opportunity to education for gender non-conforming and non-heterosexual students is the law in State 5, and a lack of evidence that per-service teachers are being trained to do so creates room for potential legal ramifications.

Implications and Suggestions for Practice

This study was completed in the northeastern United States which is for the most part reliably liberal and progressive. However, while all 11 of these states have some protections for LGBTQ+ students in their education policy, three of those use vague language to describe those protections pertaining to teacher preparation, leaving the policies open to interpretation. If those policies are interpreted by a group without the best interests of LGBTQ+ students in mind, it could be detrimental to their physical and mental health. Additionally, only three of the 11 states made explicit mention of non-

heterosexual and gender non-conforming topics in teacher training and teacher preparation and standards. It is unconscionable to expect teachers to know how to create safe, open, and affirming spaces for LGBTQ+ youth if they have not been educated on how to do so or even shown that it is necessary for the survival of these students.

I chose the state with the most protections for LGBTQ+ students in their education policy. Even so, four of the five music education professors and all the pre-service music teachers were unaware or unfamiliar with these policies. Therefore, it seems evident that the most important step in dismantling heteronormativity and heterosexism to support LGBTQ+ students is to increase awareness and understanding of the challenges and struggles of these students. Beginning with messaging and rollout from lawmakers and state Departments of Education, it must be made clear to teacher-educators, school administrators, and in-service teachers what is expected of them. The more people who are made aware of the challenges and struggles of gender non-conforming and non-heterosexual students, the more open they will be to engaging in the work of deconstructing homophobia and heterosexism in education and contemporary culture (DePalma & Atkinson, 2009; Singleton, 2015; Taylor, 2018).

As Rosalyn said several times in her interview, teachers and teacher educators need professional development and training in order to support and provide an equal opportunity to education for their LGBTQ+ students. There are so many demands made of teachers, and therefore teacher-educators, that those demands often become meaningless boxes to check just to say they were completed. Because of this reality, teachers and teacher-educators must be exposed to effective professional development to

support LGBTQ+ students. For example, school districts must be willing to sponsor professional development on these topics and, more importantly, hire presenters that understand the challenges of the community to which they are presenting. If the presenter does not understand their audience, the trainings could have the reverse effect than what was desired (Singleton, 2015). Moreover, I would add to Biegel's (2010) testament that teachers need to feel safe to queer their classrooms by suggesting that teachers must *be* safe to queer their classrooms. This means that administrators, Boards of Education, and even law enforcement must be aware of the laws and policies that protect LGBTQ+ students and their teachers and these groups must all work together to ensure a safe environment that supports teachers as they do the work to foster growth and learning.

Once a school or community has gained an awareness and understanding of the unique challenges of LGBTQ+ students through effective professional development and education, the teaching and learning of effective strategies and conversations can take place. Effective strategies and conversations can then be used to dismantle heteronormativity and heterosexism by de-stigmatizing and providing visibility to LGBTQ+ students. This difficult and prolonged but necessary work involves increased access to the stories and conversations of gender non-conforming and non-heterosexual individuals. By promoting the sharing of these lived experiences in public schools in an age-appropriate manner, the traditions of stigmatization, erasure, heteronormativity, heterosexism, and hypermasculinity may be disrupted. From there, the work can continue with individuals examining themselves and their implicit biases, regardless of sexual orientation or gender identity.

Suggestions for Future Research

This study took place in the northeastern United States in a state that had the most protections for gender non-conforming and non-heterosexual students as part of their education policy. It would be beneficial to repeat this study in states with similar policies to understand how music education programs are preparing pre-service music teachers to support LGBTQ+ students in those post-secondary institutions. It would also be useful to understand what is being done in other regions of the country that either do not have protections for gender non-conforming and non-heterosexual students as part of their education policy or that explicitly forbid the discussion of sexual orientation and gender in schools.

Education and professional development to support gender non-conforming and non-heterosexual students must be presented in an effective, meaningful way (Singleton, 2015). This will look different depending on the demographics and location of the audience. In order to deconstruct heteronormativity and heterosexism in a meaningful way, it is necessary to understand the beliefs and traditions of the dominant cultures of different areas. This will allow for meaningful, effective professional development to be designed so that more people understand and are aware of the unique struggles and challenges of LGBTQ+ students so that these students can be supported and provided with the same opportunity to education as their heterosexual peers.

The professional development necessary for teachers, particularly heterosexual teachers, would probably be somewhat uncomfortable. It would involve becoming aware of their own behaviors, intentional or not, that manifest as microaggressions which “can

erode at an LGBTQ+ student's sense of personhood and wellbeing" (Hendricks, in press). Teachers, music teachers included, often feel threatened when their teaching practices are questioned or they are asked to look critically at the environments they create in their classrooms (Biegel, 2010; Quinlivan, 2019). Teacher self-reflection and difficult conversations is crucial to creating and maintaining safe, affirming spaces for LGBTQ+ students though, which is why the professional development and education must be done in a way that makes teachers themselves feel as safe as possible (Sauerland, 2022; Singleton, 2015).

Many teacher educators want to support their gender non-conforming and non-heterosexual students and include effective strategies in their classrooms (Mudrey & Medina-Adams, 2006; Sears, 1991; Sherwin & Jennings, 2006). However, teachers cite overburdened curriculums are already so full that they struggle to present all the current material, let alone add something new, when explaining why they fail to incorporate such strategies in their practice (Heffernan & Gutierez-Schmich, 2016; King and Brindley, 2002; Letts, 2002; Straut & Sapon-Shevin, 2002; Villaverde & Stachowiak, 2019). There is a need for research on best practice for incorporating LGBTQ+ topics into existing music education curriculums without putting additional stress on already overworked teacher-educators and requiring more time.

Within the realm of music education specifically, Carter (2013), Gould (2003), McBride (2017), and Meyer and Brown (2010) all mentioned a sense from students that bands, particularly marching bands, felt unwelcoming for some gender non-conforming and non-heterosexual students. I found evidence for this in my study as well, with the

band instructors at both institutions being much less aware of the struggles of LGBTQ+ students and effective strategies for dismantling homophobia than their choir director colleagues. A possible explanation for these stances (as mentioned by Jonathan in this study) is that topics related to LGBTQ+ people are displayed more readily in a choral ensemble with the challenges of voice parts and uniforms. So, I recommend research that identifies issues in instrumental settings so that they can be purposefully addressed. Understanding these could provide valuable insight into how all music teachers can queer their practice and create equally safe spaces for LGBTQ+ students, regardless of the musical setting.

Epilogue

After leaving the office of the dean of students who had just told me "If there's anything in your personal life that makes you different, it's best to keep that to yourself," I was no longer excited about the prospects of my first teaching job. In that moment I decided that Small Private High School was probably not going to be where I would spend most of my career. I spent the next three years at the school where I watched queer kids endure bullying and microaggressions from other students and faculty as well as from Mr. Dean of Students, who turned the other way when the captain of the state champion winning basketball team belittled boys who did not fit the traditional idea of "manly." I provided support for these kids when and how I could but without the obvious backing of the administration how could I, a 20-something and new teacher, interfere to stop the harassment when it took place? I applied for a master's program in choral conducting and was awarded an assistantship, which allowed me to resign from Small

Private High School. Mr. Dean of Students never spoke to me again, but according to local newspapers he was asked to leave Small Private High School and is no longer working in education.

After graduating with a master's degree, I decided that if I wanted to go anywhere other than Maine, now was the time to do it—so I applied all over the United States. I hoped to remain in New England and just barely accomplished that when I accepted a position as a high school choral director on the shoreline of Connecticut. As I prepared to go back to the high school music classroom I thought often about my time and experiences at Small Private High School and promised myself that I would never again turn a blind eye when a student needed help.

The summer before my second year at Shoreline High School I applied to start my doctoral work in Music Education and was accepted. The true beauty of this program was that I could teach while I worked on a doctorate. In addition to the obvious benefit of an actual paycheck my teaching informed my studies but perhaps more importantly my studies informed my own teaching practices and gave me insights to share with the entire music department at Shoreline High School. For the better part of a decade my two colleagues and I discussed concepts, challenged each other's thinking, and compared the state of our program to the tenets of queer theory. While we always tried to be inclusive and student-centered the knowledge gained from this project and the way it informed our pedagogy has created a program that is much queerer than ten years ago. I would even venture to say the whole school is queerer though there are certainly other factors at play including several LGBTQ+ faculty members and members of administration who are

open about their identities. This has contributed to the safe climate of the school and allowed several students who are transgender to be open about their gender identity. Most students at Shoreline High School, whether they are involved in music or not, are genuinely surprised when they hear of LGBTQ+ bullying in other schools.

As I reflect upon what I learned from this study the thing that surprised me most is that only one of the participants had any idea that there were educational policies in place to protect LGBTQ+ students. These teacher-educators demonstrated high quality teaching and it was clear that they took their jobs very seriously. Given how much is expected of them, it was difficult for me to place blame on them for not being aware of these policies. Therefore, it seems evident that policymakers could be more intentional with the messaging and roll-out of new education policies. Doing so may lead to more informed educators and teacher educators who could then be in a better position to provide timely and relevant support to the LGBTQ+ students in their care.

APPENDIX A

IRB Request Letter

Good Evening,

I am a candidate for the Doctor of Musical Arts degree at Boston University, and am focusing my research on preparing music teachers to provide support for non-heterosexual and non-gender conforming students. I would like to interview some of the students and faculty of the Music Education department at [redacted] and have been in contact with [redacted] who supports the research.

Attached, please find the IRB packet that was approved by the IRB at Boston University. Please let me know if you need more information and I look forward to hearing from you!

Jeremy D. Milton
Choral Music Director
[redacted]

Appendix B

Faculty Consent Script

Information Regarding Participation in the Research Study:
Preparing Preservice Music Teachers to Provide Equal Education Opportunities for Non-Heterosexual and Non-Gender Conforming Students

My name is Jeremy Milton and I am a doctoral candidate in music education at Boston University, and the principal investigator of this study. My dissertation supervisor and co-investigator is Dr. Ronald Kos. The purpose of this statement is to provide you with important information about taking part in this research study which aims to understand how preservice music teachers are being trained to provide equal educational opportunities for non-heterosexual and non-gender conforming students. If any of the statements or words in this study are unclear, please let me know and I would be happy to answer any questions.

Taking part in this research study is up to you. Your participation in this study will involve one in-person interview lasting no more than 30 minutes, and will be completed at a mutually convenient time and location. Interview questions will be focused around music education courses that you have taught or been enrolled in.

The interview will be recorded and transcribed. Once completed, a copy of the transcription will be provided to you so you can make edits if necessary. I may contact you in the next 7–8 months to ask any follow-up questions that may arise. Follow up interviews are not expected to take any longer than 30 minutes.

The risk of allowing me to use and store your information is a potential loss of privacy. To protect your privacy, I will label your information with a pseudonym and save it as a password protected file on my laptop, which will be locked in a desk. The key to the pseudonym will be saved as an encrypted file on a USB drive that will be locked in a filing cabinet. Your responses will be kept confidential. You will be referred to by a pseudonym in any presentations or publications. There are no direct benefits to you for taking part in this research, however, your responses might provide information that will inform music teacher preparation programs to better support LGBTQ students.

If you have any questions you may ask them now or you can contact me later at jdmilton@bu.edu. Additionally, you may contact my supervisor, Dr. Ronald Kos at rkos@bu.edu. You may obtain further information about your rights as a research subject by calling the BU CRC IRB Office at 617-358-6115.

Appendix C

Faculty Interview Questions

1. How would you describe your understanding of Connecticut's educational policies as they relate to non-heterosexual, K-12 students?

2. How would you describe your understanding of Connecticut's educational policies as they relate to gender non-conforming, K-12 students?

3. How would you describe your understanding of the specific needs of non-heterosexual and gender non-conforming students?

4. In what ways are issues of non-heterosexual and gender non-conforming K-12 students present in your courses? If they are not present, why?

5. If issues of non-heterosexual and gender non-conforming K-12 students are present in your courses, what techniques, experiences, etc. have been most effective? If these issues are not present in your courses, would you be open to incorporating them?

Appendix D

Student Teacher Consent Script

Information Regarding Participation in the Research Study:
Preparing Preservice Music Teachers to Provide Equal Education Opportunities for Non-Heterosexual and Non-Gender Conforming Students

My name is Jeremy Milton and I am a doctoral candidate in music education at Boston University, and the principal investigator of this study. My dissertation supervisor and co-investigator is Dr. Ronald Kos. The purpose of this statement is to provide you with important information about taking part in this research study which aims to understand how preservice music teachers are being trained to provide equal educational opportunities for non-heterosexual and non-gender conforming students. If any of the statements or words in this study are unclear, please let me know and I would be happy to answer any questions.

Taking part in this research study is up to you. Your participation in this study will involve one in-person interview lasting no more than 30 minutes, and will be completed at a mutually convenient time and location.

Interview questions will be focused around music education courses that you have taught or been enrolled in. The interview will be recorded and transcribed. Once completed, a copy of the transcription will be provided to you so you can make edits if necessary. I may contact you in the next 7-8 months to ask any follow-up questions that may arise. Follow up interviews are not expected to take any longer than 30 minutes.

The risk of allowing me to use and store your information is a potential loss of privacy. To protect your privacy, I will label your information with a pseudonym and save it as a password protected file on my laptop, which will be locked in a desk. The key to the pseudonym will be saved as an encrypted file on a USB drive that will be locked in a filing cabinet. Your responses will be kept confidential. You will be referred to by a pseudonym in any presentations or publications.

If you have any questions you may ask them now or you can contact me later at jdmilton@bu.edu. Additionally, you may contact [redacted], professor of music [redacted], or my supervisor, Dr. Ronald Kos at rkos@bu.edu. You may obtain further information about your rights as a research subject by calling the BU CRC IRB Office at 617-358-6115.

Appendix E

Student Teacher Interview Questions

1. How would you describe your understanding of Connecticut's educational policies as they relate to non-heterosexual, K-12 students?

2. How would you describe your understanding of Connecticut's educational policies as they relate to gender non-conforming, K-12 students?

3. How would you describe your understanding of the specific needs of non-heterosexual and gender non-conforming students?

4. How will/do you meet the needs of non-heterosexual and gender non-conforming students in your classroom?

5. Where and how did you gain your current knowledge of non-heterosexual and gender non-conforming students? What classes, workshops, experiences etc. were most influential?

Appendix F

Codebook

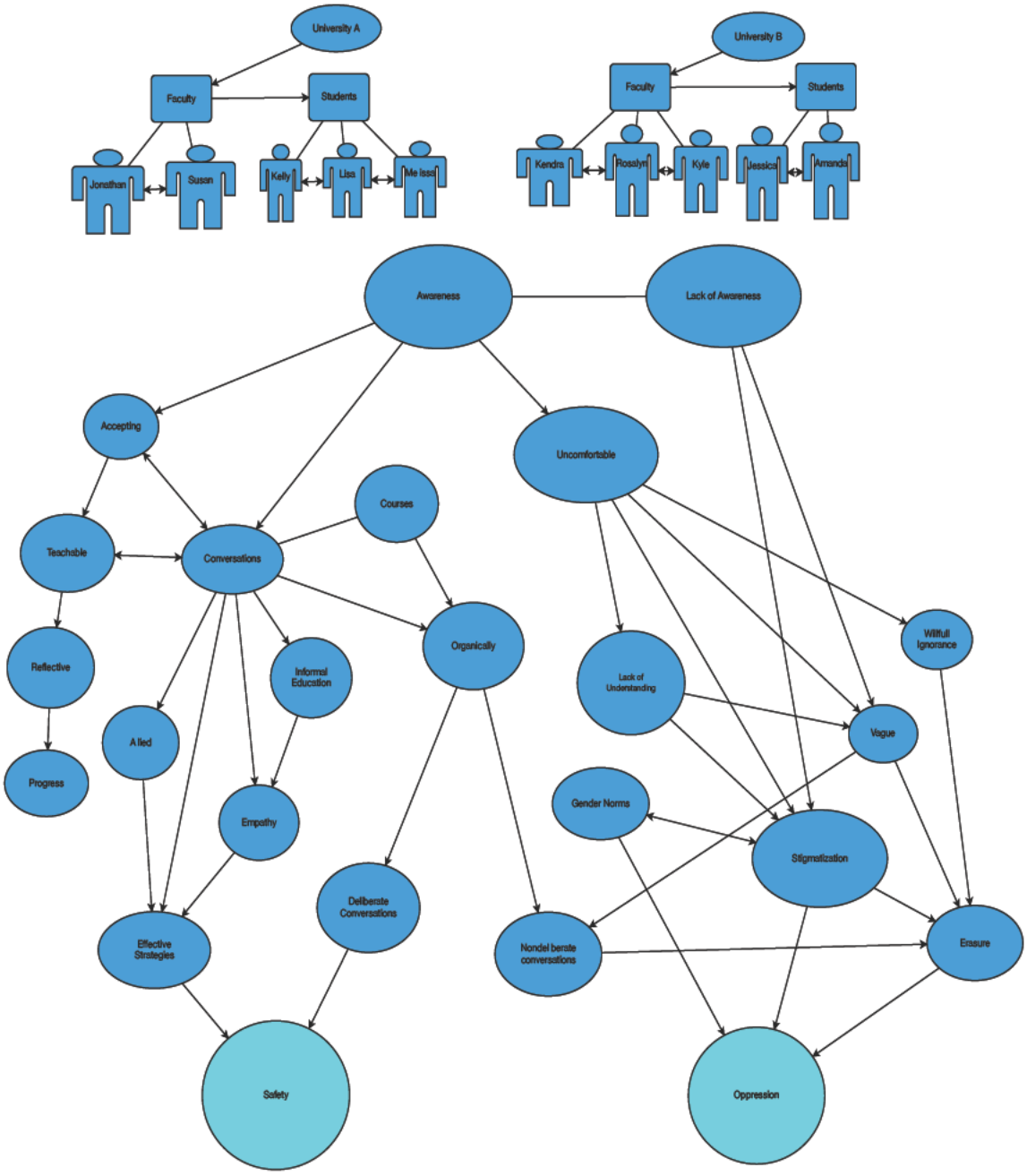
Name	Description	Files	References
Accepting	Concurring with the belief that gender non-conforming and non-heterosexual people are deserving of a respected place in contemporary society.	7	84
Allied	Having the knowledge and willingness to advocate for equality and supports for gender non-conforming and non-heterosexual people.	7	66
Anti-Assimilation	The belief that "others" do not need to conform to societal stereotypes	7	60
Awareness	Recognizing the need for supports for gender non-conforming and non-heterosexual people	7	173
Conversation	An informal discussion	7	107
Courses	Formal educational classes	7	63
Effective Strategies	A successful plan to educate people on ways to support gender non-conforming and non-heterosexual individuals.	7	83
Empathy	The ability to understand and share the feelings of others	4	16
Erasure	The non-existence of non-heterosexual identities in public spaces.	7	96
formal education	The official, systematic instruction received at an elementary, middle, high school or college	7	159
gender non-conforming	People who do not adapt to societal norms and stereotypes of gender and environments that support those people.	7	95
gender norms	Environments or situations that strengthen the cultural belief that there are only two sexes and that they must adhere to certain stereotypes.	6	57
Graduate School	Experiences that participants had in formal education beyond a bachelor's degree at a college or university	3	20

Name	Description	Files	References
Heteronormative	Situations or experiences that strengthen the assumption that heterosexuality is the only sexual orientation, or at least the only correct one	6	94
high school	Experiences that participants had in formal education in grades 9-12	3	7
Identities	How a gender non-conforming or non-heterosexual person sees themself	4	27
Informal Education	The unofficial learning that one obtains outside of the classroom	4	18
K-12 Students	Experiences that participants had or were speaking about that took place in formal education from Kindergarten through 12th grade.	5	59
Lack of Awareness	Not recognizing the need for supports for gender non-conforming and non-heterosexual people	6	70
Lack of Resources	Not having the necessary experience or materials to recognize the need for supports for gender non-conforming and non-heterosexual people	7	48
Lack of Understanding	Recognizing the need for supports for gender non-conforming and non-heterosexual people but failing to comprehend how to achieve them.	5	67
Middle School	Experiences that participants had or were speaking about that took place in grades 6-8	2	6
Music Teachers	People who are certified and are currently teaching music in a formal education setting.	3	23
Non-Heterosexual	Experiences with people who are not exclusively attracted to people of the opposite sex.	7	43
Not Deliberate	Doing something unintentionally	3	15
Oppression	Experiences or situations that embody the interlocking forces that create and sustain injustice.	6	50
Organically	Occurring naturally without prompting from an instructor.	7	35
Progress	Development toward understanding the need for supports for gender non-conforming and non-heterosexual people	2	9

Name	Description	Files	References
Reflective	Thinking deeply about ones actions and experiences.	7	33
Safety	Being in a situation or place that is unlikely to cause physical or emotional harm	7	67
Stigmatization	An experience or situation that strengthens or reflects the strong social disapproval of gender non-conforming and non-heterosexual identities	5	47
student teaching	The internship that pre-service teachers take part in after completion of coursework in an education program.	6	40
Teachable	A willingness to learn and improve	6	31
Uncomfortable	Uneasy about the topics of gender non-conforming and non-heterosexual people.	4	32
Undergraduate	Experiences that participants had or were speaking about that took place in formal education that leads to a bachelor's degree at a college or university.	5	40
Unsafe	Being in a situation or place that is likely to cause harm.	5	38
Vague	Lacking detail and specific understanding of effective strategies.	4	52
Willful Ignorance	Being purposely uninformed of the issues of gender non-conforming and non-heterosexual people.	5	22

Appendix G

Concept Map



Appendix H

Emery University Transcripts: Rosalyn and Kyle

J:

My name is Jeremy Milton and I am a doctoral candidate in music education at Boston University and the principal investigator of this study. My dissertation supervisor and co-investigator is Dr. Ronald Kos. The purpose of this statement is to provide you with important information about taking part in this research study, which aims to understand how pre-service music teachers are being trained to provide equal educational opportunities for non-heterosexual and non-gender conforming students.

J:

If any of the statements or words in this study are unclear, please let me know and I will be happy to answer any questions. Taking part in this research study is up to you. Your participation in this study will involve one in-person interview lasting no more than 30 minutes and will be completed at a mutually convenient time and location. Interview questions will be focused around music education courses that you have taught or been enrolled in.

J:

The interview will be recorded and transcribed. Once completed, a copy of the transcription will be provided to you so you can make edits if necessary. I may contact you in the next seven to eight months to ask any follow-up questions that may arise. Follow-up interviews are not expected to take any longer than 30 minutes.

J:

The risk of allowing me to use and store your information is a potential loss of privacy. To protect your privacy, I will label your information with a pseudonym and save it as a password protected file on my laptop, which is locked in a desk.

J:

The key to the pseudonym will be saved as an encrypted file on a USB drive that will be locked in a filing cabinet. Your responses will be kept confidential. You will be referred to by a pseudonym in any presentations or publications. There are no direct benefits to you for taking part in this research.

J:

However, your responses might provide information that will inform music teacher preparation programs to better support LGBTQ students. If you have any questions, you may ask them now or you can contact me later at jdmilton@bu.edu.

J:

Additionally, you may contact my supervisor, Dr. Ronald Kos at rkos@bu.edu. You may obtain further information about your rights as a research subject by calling the BU CRC IRB office at 617-358-6115.

R:

Well done.

J:

And I can provide that to you in writing if you want.

K:

I'm good. Okay.

J:

So how would you describe your understanding of Connecticut's educational policies as they relate to non-heterosexual K–12 students?

R:

Well, I'll start. I will actually say that embarrassingly, I think that's something we at the university level probably need to be better informed on. I only have my own personal gut.

K:

Okay. And I'll agree with you 100% on that.

R:

Yeah. My own sense of what should happen. And of course there are conversations with my colleagues in this School of Education in which it will be, "Well, that's wrong." But I think it's respectful of human rights regardless of orientation. But in terms of state policy, I will tell you... I mean, I know they need to be respected but I don't know the specific policy. And I know they have a right, and I know that we need to be aware of the language that we use. But actually quite honestly, I think we need more training or more education about the exact policy.

K:

Yeah. That's why we are here.

J:

And same question about how would you describe your understanding of Connecticut's educational policies as they relate to gender nonconforming K-12 students? Or is that the same?

R:

It's pretty much the same. I just do know that I, as department chair, have received a little bit more training because as chair, I have to go through diversity and equity training. It's an online training and so, I have to pass the online training-

K:

The online Training.

R:

... in order to remain chair. And so I will say that some of... I guess I have to take some of that back because I do know something about Title IX and diversity and language, but I still will say I would feel more... I still think there's more about policy itself and not just Title IX. And so I do know more about language references in terms of gender neutral and...

K:

Yeah, same here.

J:

Okay.

R:

Transgender and... Yeah.

K:

Transgender. Yeah.

J:

How would you describe your understanding of... Going away from policy, how would you describe your understanding of the specific needs of non-heterosexual and gender non-conforming students? So really if you could just elaborate on what you were just talking about.

R:

Yeah. And I think... I feel like I'm talking.

K:

Oh, don't. Do you want me to... Yeah.

K:

I just try to be respectful to every student and try to get to know who they are as a person, what their needs are. Because every student is different and it doesn't matter whether they are one... whether a specific gender or a specific race or anything. I try to treat every student equal and get to know the students so that I know what their needs are. I know how to talk with them, I know what the language is, I know what the protocol is, and just treat them fairly and treat them like students.

R:

I think for me, I would add that I think we're fortunate because we have transgender students who have been open and confident enough to let us know what their needs are. And we have a gender neutral student who is actually now going through sex change to become transgender. Become... Yeah.

R:

See, this is the language I need. Because I actually, I go to... The church I go to, we had a woman who used to be in front of head of love matters, you know, and got gay and lesbian marriage legalized in Connecticut. Gave a sermon about all of us, and it was like half of it stuck. You know?

R:

But at any rate, this student actually wasn't as open in the beginning. Confident enough to, in his, in their attire, but not always an advocate for their needs. But gradually gained that confidence, and when there was a violation of that, had the courage to file a grievance. Yeah. And there was also confrontation by an outsider when he, or...when they went into the bathroom and this gentleman from the outside said, "Is there a circus in town?"

R:

And so one of our older students came running up and we were in a meeting and he knocked on the door and he said, "I'm so sorry, but there's something that's going on and we need your help." So, I think our department is very supportive and our students are...

K:

Just as supportive.

R:

Well, they're not only supportive, it is an acceptance.

K:

Yes.

R:

And so, I of course went running down and there're all these students, freshmen, sophomore peeking out.

K:

What's going on here?

R:

No, they are going, "[redacted] what's going on?" I said, "Yes, that's why I'm here. close the door."

J:

And was that the grievance that... Was that the issue with the grievance or...

R:

No, that was a separate issue. So I'm just saying that because of that encounter, of my own personal encounter when I went and said, "So, what's going on?" And this older gentleman said, "He's dressed like a girl and he's in the men's bathroom, and it makes me very uncomfortable."

R:

And I said, "Then I invite you to leave and find another restroom."

R:

"Well, it's just wrong." And I said, "No, it's his choice. It is their choice."

K:

Their choice. Yeah.

R:

Because I didn't have the language then. So I actually said his choice. And I still slip, but... And he goes, "Well, when he's dressed like a girl, he should go to the women's bathroom." And I said, "I mean, the students, it's their choice which bathroom ,and you're a guest in our building. If you think it's right, wrong, that is certainly... You're entitled to your opinion, but you are not entitled to harass our students."

R:

And he went flying out with four-letter words and he's a taxpayer and duh duh duh, duh. But my point is that caused this student to open up to me, and I helped them file a grievance. And from that point, they were more open and it gave them confidence so that when there was a violation by a faculty member, they felt comfortable coming to me.

K:

And doing that.

R:

And doing that. And then I walk them through the grievance process with diversity and equity. So I think that students feel comfortable and know that there's an acceptance.

K:

Right.

R:

It's not just a sticker on my file cabinet.

K:

Yeah. It's an action. It's something that they're comfortable with and openly discuss too.

R:

Right.

J:

So if that were... You would say any issues that have come up have come from outside and not within as far as the students go, because you did mention that there was a faculty member, but...

R:

Yeah, the students are...

K:

Very accepting. Yeah.

R:

I mean, they don't get it. I mean, they don't get what the issue is.

K:

Right.

R:

Yeah.

R:

Because I think that they're used to seeing some... Because some of them are growing up with that being accepted to that sort of lifestyle.

R:

Well, and I'm old enough that I didn't.

K:

Right.

R:

Or if I did, I didn't know it. But in their lives, they've grown up with their friends having two mothers or two fathers or parents of the same gender. Or one of their peers announcing that they're gay.

K:

Right, right.

R:

Or, you know.

K:

It's part of their culture.

R:

To them it's like, "Okay, I'm wearing a blue dress today."

K:

Yeah. It's like second nature.

R:

Okay. Good. But there will also say, it's like, "I'm going to invite Mary to the prom. EW She has cooties." I mean, no. That's a middle school thing and not the fact that...

J:

Right. Yeah. That's so... And I have high school students too. You said you're old enough to remember. I mean, I was just on the cusp of that change because when I was growing up, we were having the marriage equality debate and it was still by state, and I think San Francisco had just passed it. And I remember just not knowing what to do. I have high school students that-

R:

Don't even think of it as...

J:

It's just a non-issue.

K:

Yeah. They don't even, a non-issue. So that's...

R:

I know we're going over time, but my very first year here in 1998 there was a student who was a homosexual and was quite open about it, which I didn't have any problems. But it wasn't as open. I think in 1998, other students tolerated it. I don't think that they accepted it. I don't think it was a part of the norm.

R:

I was teaching conducting at the time and there were five people. So I had them around the piano and I was playing my part while they did fermatas or whatever. And I said, "Okay, let's go back and let's work on baton technique." And somebody said, "Are you coming to the concert?"

R:

I mean, it was transition, but they would go back to their chairs, and Chris said, "Yeah, but I'm really bummed that my girlfriend can't come." And I remember going, "Okay." Well, he actually meant his friend who actually was a girl and I-

K:

He didn't mean it in a romantic way.

J:

Yeah.

R:

No. And I just went, "Oh!" Because... "[redacted] you know I'm gay!" And I said, "Well, I thought so, but you confused me because you said your girlfriend and I thought maybe something happened." And he goes, "No, I meant my friend who's a girl, who happens to be my roommate."

K:

And yeah, language.

R:

Yeah. So I think that has... But I do remember talking to my... Because I'm friends with my middle school choir teacher, and she was also my co-operating teacher when I did student teaching, and I sang at her children's weddings. And so she was a friend now too. And I remember telling her that story and she was like, "He said that out loud?" I mean, so times have major changed. I mean, she was like... I mean, and she's very accepting. It's just that the fact that he would say it out loud is the point I'm trying to make, is that it's a much more open, thankfully world.

K:

Right. Than it was then.

R:

Yeah. Absolutely.

R:

I'm sorry, I digressed.

J:

No, that's... Please. Questions are purposely open-ended so that... In what ways are issues of non-heterosexual and gender non-conforming K-12 students present in your courses? And if they're not present in your courses, why is that?

R:

Can you run that question again?

J:

I'm sorry. In what ways are issues of non-heterosexual and gender non-conforming, so LGBTQ students who are K–12 students...

R:

K–12 future music educators?

J:

No. So, in what ways, I guess, are pre-service teachers made aware of the issues of LGBTQ K–12 students.

R:

I see. I don't think we do that that much, but they take a course in the School of Ed on diversity and equity and talk about that a lot. And when I say I don't think we address it, we do, but it's... I think because they live it, you know what I mean?

J:

Yeah.

R:

Vicariously by talking about the students that are in our department is they will bring up in conversation. Well, if anybody ever said that to June, that would just be wrong. And so we talked about how you-

K:

How do you deal with it.

R:

... deal with that, how do you make others aware that that's wrong? How do you intervene? How do you protect the students?

J:

So it comes up in more of an organic way as opposed to a formal-

K:

Formal discussion.

R:

Or having a formal unit on how to...

K:

Yeah.

J:

Yeah. Right.

R:

And I teach elementary general music methods, and I use a lot of children's books, and I do talk about having, choosing the right children's book. And a lot of what I do are like bears in the forest and then the stars twinkling, so it's okay.

R:

As opposed to boys and girls.

J:

Yeah.

R:

Right. And there is this series of "So Mi La" and they're books about, So goes out and La can't find Mi. And it's a typical family. And so I've stopped using it until I figure out how to talk about it. Or do you say.

K:

Or doing. Yeah. And that's...

R:

I'm stumped here too because it's a great... Because it is a story that they just sing So Me La or So La Mi or whatever. And the whole point that it's a typical family is not the point, but it still says mom and it's a female, and dad who is male. So...

J:

Yeah. That was going to be my question. Does it say in there like with the So Mi La that they're gendered specifically, but if it says mom, yeah...

R:

Yeah, there's an image of a female who's the mother and a male who's the father. Now, there are a couple of them that says, "Mom says," and mom's not in the picture. Mom yells from another room kind of thing. So there's no... My, I guess you would call it cowardly way because I haven't figured it out, is if there are no images of a mother and father, I use those books.

J:

Okay.

K:

Okay. Yeah.

R:

That's been my solution.

R:

And the other... I'm sorry. And the other part of it, it is organic and I think maybe we should address it more, but I think our students are way more aware and protective.

K:

And sensitive.

R:

I mean, sensitive to it, that that's why it emerges organically.

K:

Right.

R:

So I think if we were a department of music that didn't have reference points...

J:

Well, and where we live in, in the country too.

K:

Right sure.

R:

... certainly has something to do with that. I mean, the same thing probably wouldn't happen in Alabama or more likely...

J:

True.

K:

Exactly.

J:

So what techniques, courses, you've already answered this, but please elaborate it. If they're present in your courses, which we discussed or yeah, organically, what techniques, experiences, et cetera, have been most effective, do you feel? In that... I mean-

R:

Do you mean like just talking with the students or open discussions?

J:

Yeah. If you have... Any time it comes up, I guess, can you describe... Yeah, if there're conversations, can you describe those conversations and how that would go.

K:

I'm trying to-

R:

Go ahead.

K:

No, I was just going to say, I mean if... I'm just thinking about if I would have a wind ensemble rehearsal, nothing is ever brought to the table as far as that. Now, I can tell you that we did pieces by Leonard Bernstein in the fall and we talked about the centennial, his contributions to music as a conductor, young people concerts. Never once did I bring up the fact that he was gay.

K:

That was not anything that we had talked about. We did a piece by Julie Jeru in our previous concert who is very open about being gay on Facebook. That wasn't something that I brought up because I didn't feel that that was about...

R:

Music.

K:

... the music. And I feel that if students are curious and they want to go on Facebook and see what she's posting, fine. That does not bother me. That is who she is, but that's not about the music. And-

R:

I'm sorry.

K:

No, no, no. Go ahead.

R:

I was going to ask you a question. But if it...

K:

If it was, I would certainly be open to discussing that.

R:

If something in her life become your experiences, influence the music, then you would.

K:

Absolutely. There was a piece that was just premiered a couple of weeks ago by an African American Omar Thomas, who wrote this piece about this exact topic. And it's a

fantastic piece, one that I would definitely put in front of the wind ensemble because it has a strong message. It's about a current topic and it's something that they could gain because this is something that they're living in. I feel a conversation about that and a discussion on that is certainly appropriate.

R:

Yeah, and I think again, both of the students that I feel have helped us as a department grow, one is a performance major and the other's a theory composition major. So they're not in the music ed sequence and they're not going to be music educators.

R:

But the first two years of study, like most departments, they're all in the same classes. They take theory, oral skills, music history, tech, all of that. And I think most of the time it comes from them, again, when they're out observing in schools and they see something and they don't know how to deal with it, or they don't know if they were in charge...

K:

How to deal with it.

R:

... what they would do. And they observe the music teacher or the teachers around them. And sometimes they feel like what the teacher said was inappropriate, and so we have a conversation on that.

K:

And they'll bring that back, bring it back to the table. Okay.

R:

Other times they go. And that teacher was just, "I couldn't believe. I don't know if I could have thought on my feet ." And so we talk about, "So, let's develop some phrases that you would say if you encounter someone in the hallway who's bullying a transgender or LGBTQ. What would you say to the person who is bullying so that it's non-confrontational and supportive, and that you separate without it becoming a contention and a fight."

R:

Because that's not... In most of the cases, like with this gentleman who came in, that was not a war I was going to win in terms of changing his mind, but it was a war I was going to win about protecting my students. So, I would say that most of the time it comes from their observations of things they see in school and they bring it back.

K:

Yeah. Exactly. And that's one of the things we're going to be talking next week about in practicum is observations and things that they've seen. And I know that that topic is going to come up and then just discuss what the protocol is, best ways to handle it. And honestly, the students are usually the ones who have the best ideas because they bring this to the table because they're living this experience. They've seen different situations and they always have a good perspective on everything.

R:

Yeah. And I haven't taught seminar in four years now, but in student teaching seminar, I think the legal issues of when are we are obliged to report.

K:

Yes.

R:

What is actual harassment, and you know...

K:

Versus not.

R:

Right.

J:

Yeah. What is bullying versus not.

K:

Yeah. Exactly.

J:

Because that's where it's getting...

K:

Right. Yeah.

J:

Great. Well, those were the questions that I have. Do you have any questions for me or anything that you wanted to add?

R:

No, but I will be interested in the...

K:

The results?

R:

Results. Yeah.

J:

I'm really excited about it

R:

Right.

J:

They'll walk by. They would've walked by what you saw, and just avoided it because it's a taboo. I mean...

K:

I get that. And I think just as somebody who's fairly new to the college profession, just making sure I do the right thing, making sure I say the right thing, because you never know what could be taken the wrong way. And that's something that I always worry about because what may make sense to me, may be not what the protocol is, and somebody could take it the wrong way. So I think just being sensitive to what you say.

R:

And we all... As I said, I have to take more than they do, but every... And sometimes faculty resist saying, "I know what sexual harassment is." And they don't want to take the diversity and equity training. In my humble opinion, they're ones who need it usually.

J:

Yeah. I did a session at a conference a little while ago, and it went really well. Great questions, but I couldn't help when I left thinking to myself, "But the people who needed to hear this-

K:

Were the ones who were not here.

J:

Were not here. Yeah.

K:

Exactly.

K:

No. And as I said, most of the time now, it's an online training, which we...

K:

Is it a video that... Yeah.

R:

Well, part of it is PowerPoint and then it has an inserted video, here's a scenario and what is this.

J:

You've got to take a quiz at the end of it...

K:

Yes.

R:

Yeah. But when I first came here, it was a day long. Now, that's what I resented. I didn't have a day. And I don't mean that the wrong way, but because I felt if it was a day of efficient, and I felt like I really grew, but after 10:30...

J:

You've heard it.

K:

You've heard it

R:

Yeah. And there wasn't anything new from 1:00 to 3:00.

K:

Right. It's kind of re-enaction of... Yeah.

R:

But even in the year 2000 and 2004 and whatever, I was just amazed at some of the people, mostly men, at my table who didn't think anything wrong of, "Hey sweetie, would you get me a coffee?" Well, what's wrong with that when, let me count the ways.

K:
How much fun do you have because...

R:
Yeah. And, I just met you this morning. Let's start with that one.

Appendix I

Emery University Transcripts: Kendra

J:

Okay. My name is Jeremy Milton and I'm a doctoral candidate in music education at Boston University and the principal investigator of this study. My dissertation supervisor and co-investigator is Dr. Ronald Kos. The purpose of this statement is to provide you with important information about taking part in this research study. Which, aims to understand how pre-service music teachers are being trained to provide equal educational opportunities for non-heterosexual and non-gender conforming students.

J:

If any of the statements or words in this study are unclear, please let me know and I would be happy to answer any questions. Taking part in this research study is up to you. Your participation in this study will involve one in person interview lasting no more than 30 minutes and it'll be completed at a mutually convenient time and location. Interview questions will be focused around music education courses that you have taught or been enrolled in.

J:

The interview will be recorded and transcribed. Once completed, a copy of the transcription will be provided to you so you can make edits if necessary. I may contact you in the next seven to eight months to ask any follow-up questions that may arise. Follow-up interviews are not expected to take any longer than 30 minutes. The risk of allowing me to use and store your information is a potential loss of privacy. To protect your privacy, I will label your information with a pseudonym and save it as a password protected file on my laptop, which will be locked in a desk. The key to the pseudonym will be saved as an encrypted file on a USB drive that will be locked in a filing cabinet.

J:

Your responses will be kept confidential. You will be referred to by a pseudonym in any presentations or publications. There are no direct benefits to you for taking part in this research. However, your responses might provide information that will inform music teacher preparation programs to better support LGBTQ students. If you have any questions, you may ask them now or you can contact me later at jdmilton@bu.edu. Additionally, you may contact my supervisor, Dr. Ronald Kos at rkos@bu.edu. You may obtain further information about your rights as a research subject by calling the BU CRC IRB office at (617) 358-6115. I can provide that to you in writing if you would like.

K:

Thank you.

J:

So how would you describe your understanding of Connecticut's educational policies as they relate to non heterosexual K–12 students?

K:

The state policies?

J:

Mm-hmm (affirmative).

K:

Not good. If I had to spell them out, I guess I wouldn't have a good ... wouldn't be able to. Yeah.

J:

Yeah, that's fine. How would you describe your understanding of Connecticut's educational policies as they relate to gender non-conforming K–12 students?

K:

Also not good. I do make the assumption about the state, given I grew up next door that the policies are supportive and non-discriminatory and they support policies of non-discrimination. That would be my assumption.

J:

Yeah. How would you describe your understanding of the specific needs of non-heterosexual and gender non-conforming students?

K:

I think as a CIS gendered heterosexual person, I am fairly well informed by just anecdotally and from doing some reading and getting some instruction on the matter from colleagues who are gender non-conforming and non-heterosexual. As well as students of mine who have been and always open to learning more and working on improving that. So I think doing okay.

J:

So how would you ... could you give me a ... well actually, sorry, this is actually the next question. So I'll just ask the question. In what ways are issues of non-heterosexual and gender non-conforming K-12 students present in your courses? Does that make sense?

K:

Can you ... Do you mean-

J:

Yeah, so-

K:

How they're taught? Or having CIS in my class?

J:

So are they ... so like in your classes here at CCSU, in what ways are LGBTQ issues present in those courses? If they are?

K:

Yeah, I still have the same question. So do you mean are they included in my coursework? Or do the students encounter those issues in the class?

J:

Both.

K:

Both?

J:

Yes.

K:

So I think in ... so I teach choirs and core methods and vocal methods and that's ... and choral conducting. I think for as being existing in the class based on the nature of the class, I would say they mostly come up in the choirs and choral methods. I'm talking about teaching choirs, less so in choral conducting. A bit in vocal methods because we do talk about voice, voice pedagogy things. So in choir, the one ... well actually all the courses when place in space they come up as pronoun use and how I actually address the students in the room and how they address each other. That's one area where that's a pretty obvious way they appear.

K:

Referring to voice parts in the context of rehearsal. I tend to not use gendered language, but not all of my students know to do that. So we're always working on making that happen too. You know, as sopranos and altos rather than ladies or gentlemen or anything like that, using gender neutral language. As far as pronouns go. I have an intake form that I give to the ensembles at the beginning of the year the past semester that has choose your own in venture of pronouns and what name would you like to be called? Versus what name do you want in the programs?

K:

Sometimes the gender non-conforming students have their given names for programs but have ... are adjusting to new names that are not legal names yet. But, that's how they'd like to be addressed in class. So that's a different thing that we get to. Attire, choral attire is something that's come up for us and for ... I just cover it by, "Okay, here are the rules. It's all black. Black to the wrists and black to the floor". I've written out a few options and they're not gender specific and like, "Okay, you can pick. You know, if you wear a pants outfit, this is what goes with the pants outfits. You can also wear a skirt if you prefer skirts, but they have to have this, these opaque tights and whatever". So that's one we have getting after that.

K:

As far as in the coursework itself, we do, do ... I know our students as part of their pre-service training, discuss issues of LGBT inclusion in a lot of their education courses. They bring that to bear in discussions in our methods class. We haven't hit it yet this semester, but we do discuss diversity and inclusion and equity in the context of teaching choir. It doesn't ... I think that's one place that it would be explicitly taught, is via a couple of readings and open discussion of a very small methods class. So-

J:

So discussions can be rich. There's plenty of-

K:

Yeah. So that's how it comes up in that. But, anytime it comes to mind for me, I'm always bringing it up. In vocal methods, it's not part of the syllabus, but it does come up a few times in class about transitioning voices and issues of approaching a transitioning voice in your choir. Or students who are working on singing, non-transitioning voices perhaps, but maybe a male to female trans student. Who, if she wants to really develop a counter tenor soprano voice, then you know how to work with that and things like that. So, we get into it in that way. I'm trying to think what else ... That probably covers a lot. A lot of what ... how we approach it.

J:

So you said that ... and this goes into question five. But, you said that there's a point in one of the courses that you teach where it would be explicitly taught in the diversity ...

K:

Mm-hmm (affirmative).

J:

Can you just kind of expand on that a little bit? How was that presented? How, you know-

K:

Well it hasn't been yet, but my lesson in my mind-

K:

Right. The lesson in my mind is I'm hoping to cover pretty much all of the demographic issues. We have a bit of time together to do this. It's for how all of the different ways that students can identify and gender and sexuality are two of those ways. So that would be really a portion of a larger conversation about how to be inclusive with students.

K:

But, along those lines, the same things that come up very obviously in class in terms of using non-gendered language to address voice parts, choral attire and what that means for students who are not gender conforming. How to include non-gender conforming students in rehearsal period. I mean voice changes aside, voice placement for those students. Titles of choirs, seating, gender neutral language, pronoun usage. Those are all things that would be a part of that discussion and presented on that slide, the lesson.

K:

But, I'll add too, the students I do have in Methods right now are also in our ACDA chapter. We had an excellent presentation on this exact thing this semester. One of our ... Gosh, what is her role? She's a student leadership in the pride organization on campus that came in and co-led a presentation on addressing LGBT students in the choral ensemble.

J:

That's awesome.

K:

It's really, really comprehensive and had a lot of good steps there.

J:

That was with the ACDA chapter?

K:

Mm-hmm (affirmative).

J:

The school ACDA chapter?

K:

Yeah.

J:

That's cool.

K:

Which is open to all the students from each department, but quite a few came, so that's good.

J:

That's great. Those are the questions that I have.

K:

Okay.

Appendix J

Emery University Transcripts: Jessica and Amanda

JM:
My name is Jeremy Milton and I am a doctoral candidate in music education at Boston University, and the principal investigator of this study. My dissertation supervisor and co-investigator is Dr. Ronald Kos. The purpose of this statement is to provide you with important information about taking part in this research study which aims to understand how preservice music teachers are being trained to provide equal educational opportunities for non-heterosexual and non-gender conforming students. If any of the statements or words in this study are unclear, please let me know and I would be happy to answer any questions.

Taking part in this research study is up to you. Your participation in this study will involve one in-person interview lasting no more than 30 minutes, and will be completed at a mutually convenient time and location.

Interview questions will be focused around music education courses that you have taught or been enrolled in. The interview will be recorded and transcribed. Once completed, a copy of the transcription will be provided to you so you can make edits if necessary. I may contact you in the next 7–8 months to ask any follow-up questions that may arise. Follow up interviews are not expected to take any longer than 30 minutes.

The risk of allowing me to use and store your information is a potential loss of privacy. To protect your privacy, I will label your information with a pseudonym and save it as a password protected file on my laptop, which will be locked in a desk. The key to the pseudonym will be saved as an encrypted file on a USB drive that will be locked in a filing cabinet. Your responses will be kept confidential. You will be referred to by a pseudonym in any presentations or publications.

If you have any questions you may ask them now or you can contact me later at jdmilton@bu.edu. Additionally, you may contact [redacted], professor of music [redacted], or my supervisor, Dr. Ronald Kos at rkos @bu.edu. You may obtain further information about your rights as a research subject by calling the BU CRC IRB Office at 617-358-6115.

A: Ok

JM:

Okay, so I have five questions. They are open-ended questions, and really, I'm just trying to understand the program. So, how would you describe your understanding of Connecticut's educational policies, as they relate to non-heterosexual K–12 students?

A:

Don't discriminate towards them. That's about all I got.

J:

Be accepting.

A:

What'd you say?

J:

Be accepting.

JM:

How would you describe your understanding of Connecticut's educational policies, as they relate to gender nonconforming K–12 students?

JM:

(Uncomfortable chatter, JM says sarcastically) Be nice!

J:

Same?

JM:

That's okay. That's okay.

A:

Yeah. Well, it's like I kind of told her before. We were like, “I don't really know how much we're going to know about this.”

JM:

No, and that's fine.

A:

I said that I thought that that was kind of the point.

J:

Yeah.

JM:

Please, and really, I'm trying to get ... I'm not trying to tell on really, “You're not doing ...” I'm trying to get information so that we can go from there and see what we need to do. How would you describe your understanding of the specific needs of non-heterosexual, and gender nonconforming students?

A:

Well I think in music, just being able to provide a space that's safe is really important for those students, and having mentors that know that as well. I've experienced that, at least. My mentor that I have right now, that I'm student teaching with, he's only made one comment about it, and it wasn't something that I was doing. It was something that he has tried not to do, and brought it up to me, that he, right now, tries to ... It's choir. He tries his best not to refer to the sopranos and altos as ladies, and the tenors and basses as guys. It was kind of a conversation that we had because I'm really big on, “Okay, guys. Let's stand up.” But, to whole entire group. He was like, “Well, that might be fine, but when it comes to, 'All right ladies, let's all stand,' or, 'Girls, when you sing your part.'” He was like, “I don't know who identifies as what, so I don't want to do that.” It was something that I actually hadn't even thought about, but now I think about it a lot when I'm up there. I haven't ever caught myself doing anything wrong. I was like, “Oh, maybe I should've addressed them as that.”

A:

I think it was good that he brought that up to me, but when it comes to our university, I haven't really been prepared much, I would say.

JM:

Okay.

J:

In the Music Education program we have here, I feel like I wasn't prepared that much, but I think EDF is when we talked about using the term "guys" to address a group of students.

A:

I do it all the time.

J:

Yeah, I do it all the time, and I still do it, and I catch myself doing it, using that term to address people, because some people probably might not identify as a guy.

A:

Yeah.

JM:

What was that class, EDF?

J:

Yeah.

A:

Educational Foundations.

JM:

Okay.

J:

Yeah. That's probably the most I've ever ... in that class, that we talked about stuff like that.

JM:

Okay. Just something that I learned, because that's also hard for me. I just have always, guys and girls. I heard a guy, the other day say, “Trebles and ...” I think he said ... He didn't say basses. I can't remember what he used.

A:

Right, because you can use trebles, and then you're like “Oh.”

JM:

To be honest ... I'm digressing. Sorry. I have a men's choir in [redacted] and for years, I've been trying to change the name. I did not expect to get pushback from this, but the guidance department is like, “We really understand where you're coming from, and we agree with you, but it's just so hard to change the name of courses.” I have been fighting it for ... weird.

A:

That's exactly what my mentor teaching is trying to do, though. He has a women's choir, and he has a men's choir. He said he wants to call it trebles, and the men's choir is what he's having trouble with. How do you ... low voices?

JM:

What do you say? Basses?

A:

Yeah. But, yeah. That's interesting that you are trying to push for that, because he is as well.

JM:

So how would you describe your under ... Did I already ask you that? Yeah, I did. How will, or do you meet the needs of non-heterosexual and gender nonconforming students in your classroom?

A:

I haven't had anything come up.

J:

Me either.

JM:

So, if something ... Do you have any idea of something that might come up, and a way that you might deal with it, if it ...

A:

The thought of that makes me really nervous. It does, because it's not something that we've ever talked about.

J:

Yeah.

A:

Yeah. No, the answer is I don't know. I know it's all situational, too. Sometimes you have to be on the fly, and think. I think definitely, if it was something that was a huge, huge deal, getting in contact with the guidance department would be really smart.

JM:

Yep.

A:

Just again, making sure that that space is safe, and open, and ... yeah.

JM:

Okay. So, where and how did you gain your current knowledge of non-heterosexual and gender nonconforming students? Obviously, you have some knowledge of it, whether it be classes, workshops, experiences that you had. And, what was most influential of

those? For instance, you said creating a safe space. Where did that ... Do you have any recollection where that came from?

J:

For me, it's mostly the media, watching stuff through the media. You know what I mean?

A:

Yeah. I think the whole idea of a safe space, my mind goes to our EDFC class, which was a secondary education course. That's not music specific. It's always kind of this general, make your classroom a safe space, but nothing was ever talked about specifics to who it needs to be safe for.

J:

Yeah.

JM:

Okay. So, make it a ... Can you go into that? Can you elaborate on that?

A:

I think basically, just welcome all into your classroom, and make sure everybody feels comfortable by creating a space. You know what I mean? But, we've never gone into ... So basically, what I'm trying to say is yes, our education classes will say, “Create this safe space.” And you're like, “Yeah, safe space. Good.” But for who and why is kind of the thing that we don't really-

JM:

And what do people ... because a safe space is ... What different marginalized groups need for it to be a safe space is different.

A:

Right.

JM:

What somebody who is of a different race, what they're going to need is something different from someone who is non-gender conforming.

A:

Yep.

JM:

So you're saying that it was more of a general, make it a safe space, but as far as specifics ...

A:

Not there.

JM:

Not there? Okay.

A:

I think that part of me just thinks that those topics, sometimes, get dicey when you're in class. I think that that's why they never get brought up because everybody's too scared. Yeah, to talk about it.

JM:

Do you think it's the faculty-

A:

Partly.

JM:

That's scared to talk about it?

A:

Mm-hmm (affirmative). Yeah, yeah. I can even remember a presentation last semester in that EDF class, Educational Foundations, where a girl gave a presentation on LGBTQ students in the classroom. You could kind of feel the room get a little like, “I don't want to ask questions, and I don't want to say anything because I ...” I don't even know. It might be a matter of I don't want to say anything wrong, either. That's scary. There's a lot of terms and stuff that goes into this now, and you don't want to say something and be wrong. But, you're not learning about it, so you can't ... It's kind of this never-ending cycle of, well, I don't want to ask questions, but now I don't have answers.

JM:

You don't want to offend somebody.

J:

When I think about it, in my EDF class, I don't know about the professor you had, but I felt like my professor did talk about it a lot. I can't exactly remember everything he went over, but we did go over about the LGBT community in schools. I remember talking

about that a lot. I felt he was a good professor, and I felt like he had a good understanding of it, too. That's probably the most I've ever got from that class.

JM:

What was that class?

J:

It was the EDF class, Educational Foundations.

JM:

Okay. Were you in the same class together?

A:

No.

J:

No, we had different professors. I also had the professor for another class, and I know that those two professors are totally different.

A:

Right. My professor is very accepting, but he could never, I think, give you details on how to handle situations.

J:

Yeah. I feel like my professor could do that, because he was kind of like a younger guy, maybe? I don't know.

A:

Yeah.

JM:

How do you ... Just kind of following up on that, how do you feel that students are with the topic? Would you say it's the same as the faculty, or would the students be more apt to ask questions?

A:

Here at Central?

JM:

Yeah, right.

A:

I don't know. I mean, my mind keeps going to the acapella group that we were both in. I know that's not classes, and it's not ... But they're probably the biggest people that kind of got my mind going on like, “Okay, not everybody's like me. Not everybody is straight like me, and we can totally be so cool friends.” I don't even think twice about the fact that you're bisexual, or that you're gay. It's almost like being in an extracurricular group gave me a lot more insight on that, than any class that I've had here.

A:

If I think about Music Education classes specifically, if that conversation were to come up, I think it would be very comfortable with our peers, here. But, if I think about a big ED class, where it's all a mixture of subjects, I think it would be more, kind of like I said, kind of an uncomfortable conversation that everybody's too scared to speak on, if you're not right on top of all the terms, and all that kind of stuff.

JM:

The reasoning for that, you said, there were two. It was not wanting to offend, right? Not being afraid, and not using the terms. Was there another one? I felt like there were two. Just for reasons for being uncomfortable, reasons for not wanting to ...

A:

Yeah, using the wrong ... Yeah, not offending anybody. I think it's-

J:

Yeah, it's definitely not offending anyone.

A:

Yeah. I don't want to say, not being wrong. That's not what I mean.

JM:

Would you-

A:

Asking a stupid question. I think that's kind of sometimes how I would feel. I don't know if this question is stupid, or if I can ask it. I don't want to turn into one of those, “everybody gets so offended.” But sometimes, you say one wrong thing and all of a sudden it's chaos. My mind goes to Facebook right now, and just people, how they just go at each other.

JM:

Yeah.

A:

You never know if that could happen in the middle of class.

JM:

Do you think that any of those reasons of that not coming up would have anything to do with people being against LGBTQ, like being against that? Or, is it more ... Would you say that the people in those classes would be accepting, and would be open to education about that, but they're scared to be wrong. Does that ...

A:

Yes.

JM:

Okay. So, if there were something that ... If a professor came and broached the subject and said this, here it is. Now, this is a safe space for you. Let's talk about this. Do you think if that kind of thing were to happen, would that ...

A:

Yeah. I'm picturing my EDF class, and I picture a majority of people being like, “Yeah, let's talk about this.” I can picture one or two people being like, “Oh, I don't want to talk about this.”

JM:

Yeah.

A:

In every big group of people, you're going to have that mixture. But for the most part, I could see my classes being okay with having a conversation.

JM:

For the most part?

A:

Yeah.

JM:

It's not really prejudiced, or being uncomfortable with LGBTQ people-

A:

The idea, yeah.

JM:

It's them not wanting to make a mistake and offend, or say something wrong and look dumb, or whatever.

A:

Yes.

JM:

Yeah, like on Facebook.

A:

Yes.

JM:

Okay. Cool. Well, those are the questions that I have. Do you have anything else that you want to add, or questions for me?

J:

No.

JM:

No? Okay. Thank you.

J:

Thank you.

Appendix K

Spencer College Transcripts: Susan

J:

My name is Jeremy Milton, and I'm a doctoral candidate in music education at Boston University, and the principal investigator of this study. My dissertation supervisor and co-investigator is Dr. Ron Kos. The purpose of this statement is to provide you with important information about taking part in this research study, which aims to understand how preservice music teachers are being trained to provide equal educational opportunities for non-heterosexual and non-gender conforming students. If any of the statements or words in this study are unclear, please let me know, and I'd be happy to answer any questions.

J:

Taking part in this research study is up to you. Your participation in this study will involve one in-person interview lasting no more than 30 minutes, and will be completed at a mutually convenient time and location. Interview questions will be focused around music education courses that you have taught or been enrolled in. The interview will be recorded and transcribed. Once completed a copy of the transcription will be provided to you, so you can make edits if necessary. I may contact you in the next seven to eight months to ask any follow-up questions that may arise. Follow-up interviews are not expected to take any longer than 30 minutes.

J:

The risk of allowing me to use and store your information is a potential loss of privacy. To protect your privacy I will label your information with a pseudonym and save it as a password protected file on my laptop, which will be locked in a desk. The key to the pseudonym will be saved as an encrypted file on a USB drive that will be locked in a filing cabinet. Your responses will be kept confidential. You will be referred to by a pseudonym in any presentations or publications. There are no direct benefits to you for taking part in this research. However, your responses might provide information that will inform music teacher preparation programs to better support LGBTQ students.

J:

If you have any questions, you may ask them now or you can contact me later at jdmilton@bu.edu. Additionally, you may contact my supervisor, Dr. Ron Kos at rkos@bu.edu. You obtain further information about your rights as a research subject by calling the BU CRC IRB office at 617-358-6115. I can give you all that information in writing if you want it.

S:
Thank you and I’m good

J:
Okay - How would you describe your understanding of Connecticut’s Educational policies as they relate to non-heterosexual K–12 students?

S:
um, I know that there is a law to protect students in a k–12 setting based on their gender orientation, um, and that while it's a law, a lot of districts maybe aren't enforcing it or aren't implementing particular things. So that's my understanding.

J:
Okay, um, so, and on that same kind of… and I'm just going to ask these questions, please feel free to just go off and elaborate – How would you describe your understanding of CT's educational policies as they relate to gender non-conforming k–12 students.

S:
Gender non-conforming……?

J:
Right, so the first one was about non-heterosexual students and this one is about gender non-conforming students….

S:
yeah, so I think kind of the same, so I did that session that you came to at [redacted] so that was kind of, you know, I started to kind of dig into those things, um and just see, and it was actually pretty eye opening to talk to a lot of teachers in k–12 schools, music teachers who were like yeah, I have a trans student, or I have a student that , um, identifies as non-binary and here are my issues and this and that and my principal doesn't know how to be supportive or, you know, the superintendent. These are things that aren't taking precedent but meanwhile, I don't know, I don't know how to handle the situation, I shouldn't say "handle" … I'm not sure how to approach the situation of a trip or, you know, this and that so kind of learning to….that was eye opening to me to talk to people about the policies that are in play and how they're implemented or not implemented, um, that was really interesting because I think in many ways the music teacher sees a lot of things that other people don't, they spend a lot of time with students and students open up about a lot of things and so, you know, talking to student teachers that were like I don't know, I'm not sure what I'm supposed to do, I need some strategies to like, okay, I'm ready to be an agent but here are all the barriers that are affecting me that are ultimately, like if I have these barriers then imagine what the student has you know? Whether it's the bathroom, or, anything. So that was something that was very eye opening. I thought it was very interesting to hear a lot of teachers, high school teachers of course, but elementary teachers too that were like "here's a child that's identifying as non-binary already, you know? And one school was super supportive so like, said child comes to school in a dress everyday, has another name, everyone is super supportive of this. Another school – oh we have to call you by your given name. So its like the child is leading two different lives and they're seven.

J:
So when you, just as a follow up, when you were talking to teachers, just as a follow up, did you find that teachers were on board with it? And they were experiencing other obstacles, or did you find that they the teachers weren't on board? Or was it more of a…. we need resources, please help us with this?

S:
Yes, 100 % they were on board because they want what's in the best interest of the child, no matter what age they are whether they're 8 or 18. A lot of it was strategies of like – when we go on the trip, what do we do? What do I do in chorus and how do I think of this aside from getting rid of "boys and girls" "ladies and gentlemen" language. How do I dig deeper? So looking for those strategies was very key, but everyone was 100% on and then it was just barriers from outside – like outside their classroom. Or, there was a stark difference between the community that was cultivated in the music room that wasn't reflected in the rest of the school. Right, so of course these children are feeling safe, and this is particularly at the secondary level, a lot of people were saying to us that they're coming in and that they're really safe but that someone calls them a "fucking fag" or whatever in the hallway and its like, to what extent, this is our moral and ethical obligation and responsibility as educators to make sure this child is safe and to shut down that language, but if you don't hear that happening, like, and the rest of the (school) community or a good number don't know either and don't have the strategies and, you know, things come from the head and its hard to navigate so I think, yes, everyone was supportive but a lot of it was strategies.

J:
How would you describe your understanding of the specific needs of gender non-conforming and non-heterosexual students?

S:
um….non-heterosexual, non conforming students I think, um, person first language, um, asking if there are particular pronouns that the person would like to be identified as. Um, pronouns, names, if there's a different name from what's on your roster. Um, what's the rest of the question? (laughter)

J:
Just – what is your understanding of what LGBTQ students need

S:
yeah, yeah, so I think a lot of that is just person first language and someone to advocate for them. I think, they're children, like, you're a child until you're 25 and when we're 22 we think we know everything and when we're 18 we think we know everything but when the rubber meets the road, you know, we have those situations that's like "I want to be called this, but people aren't" so what the hell do you do, right? I think being an advocate, and I think we need to think about what does it mean to ally for our students?

Not just be an ally, but to ally for them. You know? So I think a lot of it is modeling that and for us as music teachers I think that comes down to, we have to examine a lot of the norms that we do, right? And we've talked about this a lot in our field about breaking down the girls and the boys and the concert attire and this and that but I think it's one thing too, to change those things, I think its another thing to have the conversation about that these are normative practices and we are not doing that. Right? And I know that actions speak louder than words but I think for the time being I think those conversations are important to have with kids, to be like "you know what, I know you paid $50 for that dress, but I think it's more important now that lets all wear black and if you want to wear that dress, that's okay, but you don't have to. I think finding that time, and it doesn't have to be long, but just to be like, here's where we're going, here's what we're doing, here's why is really important.

J:
So, going along kind of with what you were saying, in what ways, um, are issues of non-heterosexual and non gender-conforming K12 students present in your courses. Um, so essentially the things you just said, how are those things present in the courses that you teach?

S:
yeah, um, so I teach choral methods and elementary methods so I think a lot of these gender norms are super prevalent in both um as just the way we mentioned particularly with voice parts, this and that, and in elementary school in the games I see a lot of teachers when I go in classrooms the teachers will say "okay boys, find a girl" and this and that. I'll sit in the back wanting to pull my hair out. I think from the very beginning in my classes just kind of pedagogy when speaking they don't experience that stuff, those gender norms, I try to have person first language, I try to go with the pronouns and constantly in choral methods I want say like "ladies" and this and that and then, we don't talk about it until one of them goes into their clinical placement, into the schools and they hear it and I think because it's so different than what has been modeled in our class, they come back and they're like "you know, so and so teacher kept saying blah blah blah, ladies and gentlemen, it was really bothering me" and that opens the door and its happened without fail for the last three years. I know it's coming so then we go with it, we have that conversation in class about like "alright, well what do you notice that the students are doing when they do that? Are the students responding when they're like "you guys" or "ladies I want you to blah blah" are they all ladies? What's happening? And then we'll talk about those gender norms like hey, well what are some things that you think we can do in the classrooms as preservice teachers, what are we noticing in here that's happening, this and that. Um, we skype with, this year we skyped with billy sauerland who does research on transgender voices and he gave a lot of really good strategies about um, dealing with the transgender voice and not just the technical aspect but the socio-emotional aspect and how that can be applied to not just trans but to the general LGBTQ+ community of students that we teach and that was really helpful and that came from the students. They saw him at the summer conference and were like "he's

awesome" and it happened to coincide quite nicely around the time they started noticing these things in their clinical placements and they got to talk to Billy so they were able to have very frank conversations and say like "look billy, we are experiencing these things when we sit there and we can't do anything," right? And so then that brings up the conversation with Billy and with me that constantly reinforces after he leaves the skype session. So then we can continue the conversation and be like "okay, what does this mean for us?" Like when they're up there and they'll say "okay, you guys" and I'll be in the back like "who?!? Who do you want to sing" you know, or whatever so we do that a lot in choral methods and talk about a lot about the concert attire and I'll share a lot of stories so I don't want to, it's not like prevalent on the syllabus, I always know it's going to come up and I always try to leave lots of space for discussion and I draw a lot on my own experiences of teaching in a high school and like I had a women's chorus and in they, I don't remember if I said this in the presentation or not, but it was a women's chorus and they were great, lovely, teenage, female, people who identify as female and there was one kid who was special ed, he was a male and his name was Raymond and he had a free period everyday during women's chorus and so he came to women's chorus and sit in the back of the room and eat his lunch and sing along and, you know, he wasn't IN the women's chorus but if it was a song he really liked he'd come up and sing the alto line or whatever, right? And he felt, he sang in the mixed chorus, as well. So at the end of the year the students were like, and this was probably like 6 or 7 years ago, um, the students came up to me and were like Susan, we really like when Raymond is here, we can tell that he feels safe here. And Raymond has not, Raymond identified as a heterosexual male, um, as far as everyone was concerned. We were like "we can see he feels safe and we really like that he's here, can he join our chorus next year?" and I was like "well, you tell me" and they were like "well this is called Women's chorus", like, they called themselves 'WoCo" so they were like "but this is WoCo" and I was like "so does that mean that Raymond can't be a part of this community, because he already is a part of this community" so then we had that conversation and they were like "okay, so maybe that means we need to change the name of this class" so like, here's teenagers doing it on their own, and I said "yeah, that's fine" because he was capable of singing the parts" you know? And we had a conversation about like okay, you know, a lot of the pieces we sing are very feminine, it's by a lot of female composers, things that maybe celebrate the feminine spirit, things that have the word girl in it – off the top of my head, Andrea Ramsey's piece "letter from a girl to the world" which is a lovely piece and I was like "so does that change the kind of repertoire that we do in here?" and I just basically posed questions and we talked about it and so I kind of unfold that whole story to the students and I'm like okay, you're juniors now but this is your future in a couple of years and you might inherit a program that's called "mixed chorus" "men's Chorus" "women's chorus" and you inherit the concert attire and this and that like, you know, what do you do, and also like, if you were me in that moment, what would you have done? And now what would you do? So we unpack that and we have a big conversation about that and refer to it throughout the semester.

J:
So…would you, and just to make sure I understand it, cause that's cool, they um, but you would say that those topics find their way more organically into your class? So it's not like you go in saying "today we talk about the gays" you know?

S:
[Laughter] No

J:
Its, something that, so then how would you say that um like, its mostly because of your modeling it in the classroom? Because you said they go out to do clinical and they see things that bother them and then they come back and talk about it, where would you say they get that foundation? Do you see what I'm asking? Does that make sense? Where do they get the basis for comparison, I guess.

S:
So depending on the group of students, a couple things happen and I mean we very much take a constructivist approach to our teaching and in our program, both Jonathan and I, um, you know we have the students experience and then they name and so a lot of what they're doing up until that point is just experiencing like, we're not naming these social things, right? Of gender, this and that, but somebody just always picks up on it, you know? At least the last couple of years, I want to say the first year that I taught choral methods, they did not bring it up and so I think I did bring it up.

J:
That was a question I was going to ask

S:
Yeah, so it wasn't planned and I was like "ya'll I just want to make a note – when I am teaching and I talk about certain things, what's the language that I'm using?" or "when we're talking about planning for our informance…." So then I draw attention to it, and then they're super hypersensitive when they go into their student teaching placements and they're like "they keep saying you guys!" and I'm like "you know, that person has been teaching for 35 years, like, you've gotta cut them some slack, if they're going to say "you guys" and that's the worse thing they do, they're fine." Like, its all about mountains and mole hills so we have that conversation too, so I think that it does depend on the group but I don't consciously plan but I am always kind of thinking "oh by the way…."

J:
Yeah, so, if it's not or doesn't happen organically, that's something you would bring up?

S:
Definitely, and with the experience of Billy coming this year, I think that like it needs to be something that's more prevalent, like Billy was on the syllabus as a guest speaker

about LGBTQ and they read an article of his, but, so I guess that I consciously thought about that but because it worked so well and they were able to come into elementary methods this spring and just kind of be like “hey, when I go into my school I see them separating by girls and boys and we don’t do that here” they’re starting to name for themselves which is pretty lovely. Um, it’s so, yes, I think its modeling but I think its also, I’m very conscious of when I bring things to their attention.

J:
Okay, great. Those are all the questions that I had, um really quickly can you just give me, I think Jonathan sent me a sheet, but can you just kind of give me the road map of what the program is? Like, they do a bachelor’s in music, but it’s so different from the norm.

S:
Yeah, so it’s a five year integrated bachelor’s/ masters program so they come into the school of music and they’re slated as music ed. Majors so they take intro to music ed and all their like practicum classes, theory, ear training, piano, history etc. and then they apply to the school of education and begin that in their junior year. So, in their third year they’re in all of their pedagogy classes in the school of education where they take methods with me for an entire year, choral and then elementary. They take multicultural education, they take psychology, like, all the ed stuff so we’re moving from music education with a capital M to music education with a capital E. Um, and then by the time they get to their fifth year they’re masters students so we can have conversations about like, we’ll dive into things that are more about culture or this and that so it’s great having that extra year because they get to constantly return to things that um we talked about freshman year, I teach the intro to music ed class. Um, and I’m actually interested this year, we had someone from the university of Utah, do you know Jered Rollings?

J:
I don’t think so

S:
Jered does a lot of research on bullying and I had him talk to the freshman in the intro to music ed class and the topic that they talked about with Jered was about bullying based on gender and sex stereotyping of instruments. Um, and it went that way you know and they were like “woah, that was fascinating, like we weren’t conscious that this was our reality for so many years” this and that, and I was like “great” so now I know moving forward that we/I need to consciously plan these kinds of things out when they come in Junior year. Like okay, how do I not just refer back to that but make them new experiences because they’re 20 years old and not 18. Um and then see that through.

J:
so do they do their student teaching after their senior year?

S:
In the spring of senior year

J:
and then do they go back to do clinical stuff after that?

S:
Yeah, each semester that they're in the school of ed they're in a school so prior to student teaching, every semester, they're in a school for their clinical placement based on whatever the course is so if its choral methods they're in a choral placement, elementary methods they're in an elementary placement, instrumental methods, instrumental placement. Student teaching they go where they would like to be. Then in the fifth year they do an internship where they're in the school three days a week um and its kind of, I always call it purgatory because they're not a student teacher where they have someone breathing down their neck all the time, but they're not getting paid to teach there either and they're not there full time they're only there three days so its kind of this amorphous thing where they get to see more of the professional parts of teaching. Look at curriculum as opposed to just "I have to get through this lesson plan" so that's actually been interesting, this is the second year that I've taught the fifth year grad course in curriculum and issues of thinking around LGBTQ issues do come up because they're in a myriad of places and they're afforded more space to think about these things in terms of their placement whereas the student teacher doesn't have sometimes time or energy or, you know, they're just kind of….swimming and trying to keep their head above water. So the internship is interesting because sometimes they'll come and say "hey, I saw this happen today and I was wondering, is this really common, I don't remember seeing this in my student teaching" and I'll be like "yeah, it is" you know, like "I saw someone keep talking to someone who identified as female, but calling them Joe or whatever" you know? And we have that conversation so its nice to have that space in the fifth year to do that um but yeah so I guess actually what I've learned from this conversation is that I need to be more conscious about really like, they're conscious of it but there's no documentation and thinking about how do you open with those, this tied together with the question of the policies like well, yeah, policies can make or break depending on their implementation but a syllabus is a policy as well so if curriculum, the stuff that you do is a reflection of one's values or the values of an institution or a group of people, like, it needs to be documented as such so that it can be implemented because if someone else were to come and take my job they wouldn't know that these things were happening, you know? And it's the same in K12 schools so I think like this talk has made me a little bit more like, conscious of my moral and ethical responsibility as a teacher educator to not just make it conscious for the students in conversation but really like more on paper and maybe looking at those policies, you know?

J:
yeah, they're not super easy to find either

S:
No, they're not easy to find!

J:
and unfortunately, the only time these things come up are when there are lawsuits and no one knew that the law was even there

S:
Yeah, exactly, and I think too, when you think about teachers, teachers are always looking for a best practice or a solution instead of a strategy or something to think about and then bring into their classroom to make it work. So when we think about music teachers, it always goes to concert attire, to the voice, to the trip, these nitty gritty things and I know that's the stuff that's really time consuming and brain consuming but its like….there are so many other things in just the sheer modeling and the way that you talk to students, and I'm not saying that you should single people out who identify as LGBTQ but I'm just talking about inclusive language, like ability/disability, like people who weren't born in this country, you know? Like, I had students that identified as non-binary but the majority of my students weren't born in this country and they were immigrants and they had accents and it was great because, like, they could talk to each other, like there was no issue because that was just the culture, but when they would go somewhere else and there were a bunch of white kids that talked like suburban middle class privileged people and they hear these kids say they're dirty, they're poor, they're stupid. So that's one example, I need to address that as a teacher, that's my responsibility so we have people that weren't born in this country, we have ability/disability, we have LGBTQ, so it's just more of an inclusive, community-based language. I don't give a shit about those freaking concert dresses, like nobody cares! Like…what's with this "supposed to" like what would this look like if it were more inclusive, not just your concert attire but like, everything. And it drives me crazy.

Appendix L

Spencer College Transcripts: Jonathan

JM:

My name is Jeremy Milton, and I'm a doctoral candidate in music education at Boston University, and the principal investigator of this study. My dissertation supervisor and co-investigator is Dr. Ron Kos. The purpose of this statement is to provide you with important information about taking part in this research study, which aims to understand how preservice music teachers are being trained to provide equal educational opportunities for non-heterosexual and non-gender conforming students. If any of the statements or words in this study are unclear, please let me know, and I'd be happy to answer any questions.

JM:

Taking part in this research study is up to you. Your participation in this study will involve one in-person interview lasting no more than 30 minutes, and will be completed at a mutually convenient time and location. Interview questions will be focused around music education courses that you have taught or been enrolled in. The interview will be recorded and transcribed. Once completed a copy of the transcription will be provided to you, so you can make edits if necessary. I may contact you in the next seven to eight months to ask any follow-up questions that may arise. Follow-up interviews are not expected to take any longer than 30 minutes.

JM:

The risk of allowing me to use and store your information is a potential loss of privacy. To protect your privacy I will label your information with a pseudonym and save it as a password protected file on my laptop, which will be locked in a desk. The key to the pseudonym will be saved as an encrypted file on a USB drive that will be locked in a filing cabinet. Your responses will be kept confidential. You will be referred to by a pseudonym in any presentations or publications. There are no direct benefits to you for taking part in this research. However, your responses might provide information that will inform music teacher preparation programs to better support LGBTQ students.

JM:

If you have any questions, you may ask them now or you can contact me later at jdmilton@bu.edu. Additionally, you may contact my supervisor, Dr. Ron Kos at rkos@bu.edu. You obtain further information about your rights as a research subject by calling the BU CRC IRB office at 617-358-6115. I can give you all that information in writing if you want it.

J:

No, that's good. IRB is a lovely thing.

JM:

Isn't it? Every time. Once I thought I got through all the hoops, it's just like, "Nope. This, now this."

J:

Oh, I know.

JM:

And because you changed this last time now you have to change this thing.

J:

Yeah, mm-hmm (affirmative), yeah.

JM:

So yeah, it's a journey. How would you describe your understanding of Connecticut's educational policies as they relate to non-heterosexual K-12 students?

J:

Yeah. I would say that I actually don't know much about it. When you had contacted us and asked to interview, you had mentioned that there's a law around that or a policy, and I, frankly, was unaware of that. I did not know that that was a requirement. So I would say I know very little about it.

JM:

Okay. So the same type of question, how would you describe your understanding of Connecticut's educational policies as they relate to gender non-conforming K–12 students?

J:

Yeah, so I would say the same thing. I still, yeah, I was unaware of that. Yeah, I don't know, yeah.

JM:

How would you describe your understanding of the specific needs of non-heterosexual and gender non-conforming students?

J:

Understanding needs of that. Well, I've read some literature. I do understand that they're clearly a vulnerable population, right? That bullying among them is higher. They're vulnerable at home as well. They're even vulnerable from teachers at times. That can be kind of a difficult thing as well as ... Are we talking about gay, or transgender, or both?

JM:

Both.

J:

Both. Transgender, I mean these are two different things, right? Transgender students then have a host of other issues that are associated with them, I would say probably in addition to those, which tend to be often about access to facilities that cisgendered gay children do not often have the same sort of ... There's just a whole bunch of other things that are qualified. Particularly giving them a designated space in which they can go to the bathroom, right? So and that there are issues around that.

J:

Yeah, so I've read about it in the popular press, but also kind of the research on that sort of stuff, and so I've read some of that. I'm trying to think about some of my own kind of experiences as a public school teacher. Sure, I mean they did have a kind of ... I was an instrumental teacher, and I did not have any students who were transgender at the time, but I have plenty of gay students obviously, and there was ... I don't remember any specific issues per se coming up with that.

J:

It was something. At the same time, I'm thinking I taught high school. I was also a doctoral student at the time. My research was on gender, which is again related, but not the same exact thing. I was using some queer theory to do that at the time, so I was aware of those things. It never appeared to be an actual thing that came up. I mean the only thing I can remember being even remotely close to that was I taught a guitar class and students were required to write their own songs. If I remember correctly, one particular kid, his song was Non-Hetero Normative. I remember that, but I don't remember it being an issue. I was like, "Okay, that's what you did. That's the end of it."

JM:

Mm-hmm (affirmative). And with other students in the class, did you find it to be, was it ... or I mean any of your experiences as a public school teacher did you find that were there ever issues with non-heterosexual non-gender forming kids and their peers? Or was it just always a ...

J:

Yeah. I don't think ... I'm thinking of some of my out students. I never saw, right? Anything where there were any kind of overt bullying or anything else to them. I never saw that, or at least that I can remember. There was the continued kind of heteronormative language that even from my first year of teaching, I mean if you want me to tell you a story. I'll never forget, I was a terrible first-year teacher.

JM:

I mean I think we all were not very good.

J:

Yeah. I remember I was teaching middle school, and it was a bad situation for me in the sense that I had 30 kids in a science lab, and I was with no equipment, and I was supposed to be teaching them general music to seventh graders. It just was a disaster waiting to happen.

J:

But I do remember showing up and hearing the f-word, right? Being at a university for x amount of years and hearing that was shocking to me because this was 2001 too. Even back then hearing that word was shocking. I remember talking to a kid, and I did what I was thought I was supposed to do where I told him, "This is not an appropriate." I actually tried to say to him like what I understood as the etymology of that word, the idea of burning. I don't know if that's true or not, but that is indeed the kind of thing I said to him. I'm sure it made no impact on this particular student. But yeah, there was continual policing of kids' language that as far as I saw was they weren't fully aware of the ramifications of those words and what they really meant, and so I thought part of my job was to kind of help them with that.

JM:

Mm-hmm (affirmative), cool. What about in the university setting? Have you experienced ... I mean students, I would assume you've had students that are not heterosexual? How does that come up in a university setting as far as your music education students? Or has it? I mean, is it-

J:

Yeah, I mean it has of course. There has as far as I've seen there has never been a disparaging of students or any sort of negative thing around that. I mean our students, I often wonder about this because I wonder to what degree what we do here is indicative of the rest of the country. We're a blue state, right? For the most part our students are on board, or at least say they know to say that, right?

JM:

Yep.

J:

There's a sort of, this is the kind of, this is the program. They know, not just music ed, but education in general we do have a social justice kind of agenda. Agenda is the wrong word, but social justice mission or whatever language you want to use, it does couch a lot of what we do. And so the students kind of ... They do understand that. I think in addition it tends to be a pretty politically liberal state. The concern always for me with that is that does that just kind of drive it on the ground, right? Is it just that they show up to class, they know the right thing to say at the right time? And that they actually probably get some ... They're getting rewarded for being like that, right? They're the social justice subject.

JM:

Yes, they're saying the right thing to you so that they can get ... Yeah.

J:

I do often worried about that. I've never seen any outright kind of bullying, or kind of having to police for lack of a better term, or have students kind of look at the exact language that they're using around issues of sexuality and gender or transgender.

J:

How does the stuff come up? I know in a course that isn't just for music educators but for all of the education students they take a multiculturalism course. Multiculturalism, which is a kind of catch-all, and I do believe that it's kind of addressed somewhat in that course. Although, I do tend to think it focuses more on race.

J:

In the courses that we teach or the courses that I teach I should say because I know [redacted] does other things too, but the courses that I teach in particular where I try to really focus a lot of that conversation, I think it permeates throughout. But I really try to focus the conversation in a philosophy course that we take, which is during the master's here, which as we explained to you they have to take in order to get certified from us. So it's a required course for certification, meaning that it's required to get out of the program.

J:

Okay. So the paper is called Why These Musics Don't Matter To Me by Patricia O'Toole, and she talks about a series of identities. One of them being ... She talks about race and she talks about sexuality in that paper. And so the conversation, that's where a lot of the conversation, the purposeful conversation, or the planned, I should say the planned

conversation around sexuality comes out. The students tend to gravitate towards questions about choirs and all the stuff that goes on there.

J:

One of the things that that paper specifically talks about is it's about kind of heteronormative readings of text.

JM:

So you mean like the things that come up with choir you mean like with voice parts and gendering the voice parts? Stuff like that, or-

J:

Yes.

JM:

Okay.

J:

That, I think what is kind of the standard conversation at this time, which is like what do you do? Note the finger quotes on that. What do you do with transgender students with their voices? And so there's a host of things that come out of that. The conversation tends to be around clothes, right? What kind of clothes are you requiring of students? Oops, sorry.

J:

And of course women's choir versus treble choir, and what does that mean? Does that mean that we send students who identify as women into the women's choir, or do we still separate them out by physiology of voice? And that sort of stuff. Ultimately, where I try to get them with all of that is like, "Well, it's up to the ... Talk to the student." Right? But that tends to be where a lot of the conversation is around.

J:

And then this idea of like one of the other things that we talk about is the concept of the hidden curriculum, right? And so when we're singing these songs, and if we're singing love songs in a choir, for example, is there a kind of hidden curriculum of heteronormativism? And that sort of stuff. That's kind of where the purposeful conversation happens.

J:

Then there's always things that just kind of come up more organically. The most striking, not the most striking, but the one that immediately comes to mind is during student

teaching and seminar they took the trip, and then the ... Again, what do we do with the transgender kid? Where is he or she supposed to go? There's often a conversation, I shouldn't say often, but we've had some conversations like that as well.

JM:

Nice. So you have kind of answered questions four and five, but I'll just read them to you if there's anything else that you want to throw in there. In what ways are issues of non-heterosexual and gender non-conforming K-12 students present in your courses? If they're not present, why?

JM:

So would you say that the philosophy course that you talked about is that the ... that's the main, like you said, the purposeful, the intended conversation, but does it pop up in other things that you teach? I think you said kind of organically it pops up. I mean, what are some of the ways aside from I mean the trips and the…

J:

I think this probably happens more to Kara because I think that these things to some certain degree kind of lend themselves better to choir, or I should say singing contexts because gender and sexuality kind of are rendered very differently in an instrumental program because I teach the instrumental courses.

J:

I'm trying to remember kind of particular situations where this stuff kind of comes up. Okay. I mean this conversation tends to be more around gender in a kind of strict kind of feminist kind of conversation, but again, I teach a pop music course in that fifth year. One of the things that is really important for ... that I want them to do is be able to read musical texts in different ways. And so sexuality sometimes comes up. Although I'm surprised how little it does. I'm thinking of an example of ... I ask them, I say, "You got to go do this dominant and oppositional reading." I can give you the ... It's based off of something that I wrote in the social justice handbook. But they're supposed to go and try to read these things in different ways. It was really interesting. There's this song, oh boy, it's something like I Like Boys. Do you know this song? Charli X, or something. Am I getting this right? I've Been Thinking About Boys.

JM:

I don't know, I don't think I do, I don't think I know it. Now I'm going to have to look it up.

J:

So one of my students who is indeed gay, he did this oppositional reading and dominant reading, and he was doing all of these things. Surprisingly, he did not mention sexuality. I

wrote back, I'm like, "This song is just screaming for a ..." I think I wrote to him something like, "This is ready to be co-opted," or whatever word I said, "for a gay anthem." You totally, you missed it. Come on it was right there.

JM:

The train left. You weren't on it.

J:

Sometimes that comes up, but I guess for me that one was striking because I question myself, for example. I hope I'm not wandering off here. But I did wonder and I paused after that like, "Why didn't he do that? Did he not do it for lack of being able to read it that way?" Which doesn't seem reasonable to me. Did he feel uncomfortable to do that, to kind of give it that reading? That's one of the bigger things that I'm kind of left with is like, yeah, I guess the larger question is like you can say you're on the train to extend that metaphor, and I want my students to know that I'm on the train, right? But that there's so much you can do. there's a whole bunch of barriers. I certainly hope there's nothing that I'm doing that's kind of holding them back from that. I don't know, I wandered around on that.

J:

But yeah, it does come up in these places. I don't see it happening as much as in instrumental methods. I don't see that. Yeah, they tend to be in student teaching sometimes you get these kind of, lack of a better term, these ethical questions that the students come with. For veteran teachers, they're not ethical, but for them they're really kind of struggling with that sort of stuff. And then they tend to happen in these kind of more theoretical courses. So the pop music course, which is just replete with these issues of gender as well as the philosophy/critical theory course.

JM:

Cool. Great, man. Yeah, and you already answered question five, which was in your courses what techniques, experiences have been most effective? But I think that you answered that unless there's something you want to ...

J:

Yeah. Well, you say techniques. I mean if I look at that, yeah, again, I think looking at pop music tends to be very helpful for them and thinking about that, the readings.

J:

I try to include stories from when I taught. Of course, none of them are coming to mind, but when they are appropriate, when they're germane, I should say, I try to use those stories and help them. But again, what I would call these kind of ethical dilemmas, and again, I don't see them as ethical dilemmas, but for these students. I don't think they see it

as ethical dilemmas as far as ethical in the sense of correct practice because they have the baggage of you don't talk about sex, right? Or you don't talk about these things, and they have to kind of work their way through the difference between talking about these things as identities versus talking about sex, they're two different things. So, yeah.

JM:

Great. Cool.

J:

All right.

JM:

Thank you very much.

J:

Thank you. Let's bring [redacted] in. I'll text her.

Appendix M

Spencer College Transcripts: Kelly and Lisa

J:
My name is Jeremy Milton and I am a doctoral candidate in music education at Boston University, and the principal investigator of this study. My dissertation supervisor and co-investigator is Dr. Ronald Kos. The purpose of this statement is to provide you with important information about taking part in this research study which aims to understand how preservice music teachers are being trained to provide equal educational opportunities for non-heterosexual and non-gender conforming students. If any of the statements or words in this study are unclear, please let me know and I would be happy to answer any questions.

Taking part in this research study is up to you. Your participation in this study will involve one in-person interview lasting no more than 30 minutes, and will be completed at a mutually convenient time and location.

Interview questions will be focused around music education courses that you have taught or been enrolled in. The interview will be recorded and transcribed. Once completed, a copy of the transcription will be provided to you so you can make edits if necessary. I may contact you in the next 7-8 months to ask any follow-up questions that may arise. Follow up interviews are not expected to take any longer than 30 minutes.

The risk of allowing me to use and store your information is a potential loss of privacy. To protect your privacy, I will label your information with a pseudonym and save it as a password protected file on my laptop, which will be locked in a desk. The key to the pseudonym will be saved as an encrypted file on a USB drive that will be locked in a filing cabinet. Your responses will be kept confidential. You will be referred to by a pseudonym in any presentations or publications.

If you have any questions you may ask them now or you can contact me later at jdmilton@bu.edu. Additionally, you may contact [redacted], professor of music [redacted], or my supervisor, Dr. Ronald Kos at rkos @bu.edu. You may obtain further information about your rights as a research subject by calling the BU CRC IRB Office at 617-358-6115.

L:

I'll remember it.

J:

So, I have five questions for you and really I just want you to just talk, like whatever comes up, just let me know. The point of this is so that I can really get to know the

program. I'll do the same thing at CCSU tomorrow, and really what I'm doing is just trying to find, provide baseline data for how are we preparing students to do these things that we're supposed to be doing. So, how would you describe your understanding of Connecticut's educational polices as they relate to non-heterosexual K–12 students?

K:

I feel like we don't know a lot about that.

J:

About the policies?

L:

I would say any information that I know about policies come from university training for different things like entering as a freshman or whatever, but very vaguely in the educational realm and taught pretty much almost nothing about.

K:

Policies.

L:

Policies or rights or things like that. Only on individual cases that we might have looked in to.

K:

Or like teaching experience where their teacher told you something but other than that there is not really any other instruction.

J:

And how would you describe your understanding of Connecticut's educational policies as they relate to gender non-confirming K–12 students? So the first one was non-heterosexual.

K:

So the same thing.

J:

Okay

L:

Yeah. I would say the same thing. Like you said, the only, I don't understand, it's not formally taught through clinical experience, student teaching and internship, talking with

our co-operating teachers about specific students if it comes up in conversation, but not taught formally in a classroom or anything like that.

J:

So would you say, just to follow up on that you have an understanding of the policies through those?

K:

I would say not the policies buy ways to interact with students would be more.

J:

Okay

L:

Yeah no.

K:

But not like any formal rules.

J:

As far as what the policies are?

L:

Yeah.

J:

Okay

L:

All I know is that, actually I don't even know that I know that policies changes from state to state but I don't know Connecticut's specifically. How they differ from other states or anything like that, so pretty much basically nothing.

J:

So along those same lines, how would you describe your understanding of the specific needs of non-heterosexual and gender non-confirming students? So not policies, but their needs in the classroom and what you would do in a classroom setting.

L:

Again I feel like a lot of training that I received is through university education like various, I don't want to say workshops but training and even having non-conforming

friends or friends of friends and learning through them. I did one assignment, I can't even remember what NEAG course it was where I did a scenario, like a made up scenario about a trans-gender student in my classroom and how I would fit their needs to fit their wait hold on, how to, what am I trying to say?

K:

Accommodate

L:

Accommodate for their needs as being a trans-gender student within my classroom but again no formal training about that. It's kind of like we're very fortunate as our generation that information is becoming more available about it and people are more open about talking about it, so I think it is more based on street knowledge than formal education.

K:

Yeah, there is no formal education got, there is like a NAF me presentation about it once, or a girl from California came over and she presented like her honors thesis about how to help with students who are gender conforming, so you are not just identifying the students as him, there are girls and boys so that's probably the only workshop that has been put on here that has given any information, but that was optional to go to so not a lot of people probably, I couldn't go to it.

L:

I didn't go to it.

K:

She sent that information so you'd have access to it but I don't know if many people went in person. There was no organized formal mandatory thing. It's like student teaching experience or whatever you get from your own personal life experience.

L:

Yeah. Life experience.

J:

So student teaching experience, how did it come up in your student teaching, or your clinical stuff?

K:

When I was in clinical in Hartford, the music teacher was the supervisor of the gay straight alliance, so he was very into, he would make us come to the meetings during lunch with him and the students were very in to saying he, she, her or what you identify

as so it just depends what school you are in but I was in other schools that they didn't do that.

L:

Yeah I had a few, not my student teaching as far as I know, a few non-confirming students in some of my clinical placements at high school level mainly and I can't even think about how it came up it was just, it didn't come up like "oh is that a non-conforming student" it was just like this is Alex or Alex plays the bassoon but it was never like here's their back story or anything like that and I would say my most exposure to non-confirming or LGBTQ education is from living in a, I forgot what the actual word is for it, but it's like a housing that is like LGBTQ friendly on campus and that was just not per chance, but the housing I wanted is where a lot of people in that community live because it is like a safe environment. But that's the most education exposure I guess to learning about needs of them as people and as students and yeah.

J:

So was it with those experiences in student teaching, was that ever touched upon when you came here?

L:

Like to re-group kind of thing?

J:

Yeah like a.

K:

I am not sure. I don't think so.

L:

I feel like I would really distinctly remember that and I don't because no-one ever brought up any kind of issues.

K:

I would say probably no.

J:

Yeah. That's fine. So how will you or how do you meet the needs of non-heterosexual and gender non-conforming students in your classroom?

K:

Currently I am generally I am teaching kindergarten and pre-school right now so I don't

have a lot of those students in my classroom and teaching. Let me try to think. I don't think I had many or any, it was when I did my high school placement, my clinical placement in high school is where there are students that I interacted with, and it was more our teacher made the accommodations. I think just trying not to separate boys and girls and not to genderfy like animals when I am singing about a little bunny, because everyone always sees an object and it's like they always instinctively say it's he, everything is a male so when I say she people get thrown or if I say it.

L:

Yeah

L:

So I change, I'm much more aware of my language. I get made fun of by peers for this but you know they always say I'm the fake southern because I say y'all or.

K:

Or guys

L:

I never say guys

K:

I don't say guys

L:

Or and I don't I work on it but try not to assume gender and sexual orientation, so if someone says something about because they're high schoolers and they want to talk about the crushes that they have, I never assume, like I try not to assume you know if a girl is talking about a crush they have, I say "what's their name" or "where did you meet them" I supposed to say "oh where did you meet him" or boys, whatever and on the opposite side I guess trying to create an environment in which students feel like they can go to you about that.

L:

So I had, I have a student who at least I don't know if she identifies as lesbian, but she was talking openly about a girl that she had a crush on or her girlfriend or something like that and just having open conversations as if it was any other conversation because they feel, trying to create a comfortable environment where you are not making assumptions.

K:

I had middle school girls like that. They were like I like girls and I am like okay. Cool,

thanks for sharing.

L:

So I guess being in some without rambling any more, just not making assumptions until they've declared something where you can now safely use pronouns or references to sexual orientation and that kind of thing.

J:

Okay, and you touched on this a little bit, but where and how did you gain your current knowledge of non-heterosexual and gender non-conforming students? So like classes, workshops, experiences. Which of those were most influential?

K:

Probably just student teaching because in formal classes we didn't really have anything, so I think mainly just in your own experience you gain knowledge.

L:

I think my friend group I've a lot of friends in the LGBTQ community, so I guess I don't know exposure through my own life and not so much in school. I didn't have the most diverse student teaching clinical internship background. It is mostly suburban, white dominated student body. Uh, heteronormative? I don't know if that's the right word, but at least heterosexual identifying people and conforming gender, so really my own real life and nothing educational in the formal sense.

J:

Okay. Is there anything else that you would like to add that I.

K:

No.

L:

I think one thing that's kind of cool, and I wanted to, I'm so glad that you did this cause this is something I was kind of wanted to talk about and its doesn't have to do with NEAG or the education system but the changing of the, for example [redacted]. The choir names. I've had an issue with having a men's choir and a women's choir and they've changed the names now to like basically like a treble choir and I don't think they call it Men's Glee anymore, they just call it Glee Club, and that's really cool. I think that kind of change, big changes from seeing your professors makes an impact on the students like us that are going to be the pre-teachers because that gives us ideas for our future ensembles or classrooms or things like that when they're taking the lead at a higher education but again all informal and observational. Not direct. So that's it.

J:
That's good. Thanks.

L:
Yeah. This is awesome.

Appendix N

Spencer College Transcripts: Melissa

J:
My name is Jeremy Milton and I am a doctoral candidate in music education at Boston University, and the principal investigator of this study. My dissertation supervisor and co-investigator is Dr. Ronald Kos. The purpose of this statement is to provide you with important information about taking part in this research study which aims to understand how preservice music teachers are being trained to provide equal educational opportunities for non-heterosexual and non-gender conforming students. If any of the statements or words in this study are unclear, please let me know and I would be happy to answer any questions.

Taking part in this research study is up to you. Your participation in this study will involve one in-person interview lasting no more than 30 minutes, and will be completed at a mutually convenient time and location.

Interview questions will be focused around music education courses that you have taught or been enrolled in. The interview will be recorded and transcribed. Once completed, a copy of the transcription will be provided to you so you can make edits if necessary. I may contact you in the next 7–8 months to ask any follow-up questions that may arise. Follow up interviews are not expected to take any longer than 30 minutes.

The risk of allowing me to use and store your information is a potential loss of privacy. To protect your privacy, I will label your information with a pseudonym and save it as a password protected file on my laptop, which will be locked in a desk. The key to the pseudonym will be saved as an encrypted file on a USB drive that will be locked in a filing cabinet. Your responses will be kept confidential. You will be referred to by a pseudonym in any presentations or publications.

If you have any questions you may ask them now or you can contact me later at jdmilton@bu.edu. Additionally, you may contact [redacted], professor of music [redacted], or my supervisor, Dr. Ronald Kos at rkos @bu.edu. You may obtain further information about your rights as a research subject by calling the BU CRC IRB Office at 617-358-6115.

M:

Okay.

J:

How would you describe your understanding of Connecticut's education policies as they

relate to non-heterosexual K12 students?

M:

I would say I'm not very familiar with the policies set in place for those students. I can't recall any experience in any class that we've really discussed that.

J:

Okay. How would you describe your understanding of Connecticut's educational policies as they relate to gender nonconforming K12 students?

M:

Don't really know much about that.

J:

Same?

M:

Mm-hmm (affirmative). Yeah.

J:

How would you describe your understanding of the specific needs of non-heterosexual and gender nonconforming students?

M:

I think that I can probably speak some to the needs of those students. I have some of those students in my classroom right now, so working with them has been a learning experience both for me and them. I have a close friend that has launched a project called Choirclusive. So, it's a project that focuses on is choir gendered, getting transgender students comfortable in the choir classroom, how can we not gender these ensembles, things like that. So, I've really gotten a lot of research, learned a lot about that stuff kind of on my own separate from anything here.

J:

How will you or how do you meet the needs of non-heterosexual and gender nonconforming students in your classroom?

M:

Right. So, I think in terms of the non-heterosexual students, I've never asked a student. If a student's comfortable talking to me about something or letting me know something, if they have a preference of things you refer to like in class, that's the only reason that I would know if they were not heterosexual students. I guess I just kind of accommodate

their wants and needs. I know some students in my school are non-binary, so I don't use boys and girls. In my classroom, I say friends or I say ya'll to refer to the class.

M:

I don't separate students based on boys and girls. I'm in elementary school, so I know this really quick and easy way to kind of separate students, or group them, or say, "Okay, if you're a boy, pick on a girl next." I don't use that language in my classroom. In my choir experiences in the past with student teaching or at the elementary school level, I don't assign parts based on gender or sexuality. It's all based on preference, and vocal health, and range, things like that. I never bar women from singing a tenor or bass or men from singing soprano or alto. Whatever works for their voices best is what we do for that.

M:

In terms of if they would prefer me to use certain pronouns or things like that, then they usually will let me know that. I ask at the beginning of every sort of introduction to a school, "If you have pronouns that you want me to address you by, please let me know." Yeah, so that's basically what I've done so far.

J:

Great. Last one. Where and how did you gain your current knowledge of non-heterosexual and gender nonconforming students? Classes, workshops, experiences, and which ones were most influential?

M:

I've taken a couple workshops at [redacted] All-State Festival. Those are pretty helpful. Most of my knowledge has come from this Choirclusive project. I'm really close with the founder of that project. So, kind of working with her on learning about this topic on gender to classroom, gendered music classrooms, gendered choir classrooms and band classrooms as well has probably been the most helpful thing to talk to someone that's actually kind of out there trying to change these policies and trying to have an impact. That's probably been the most influential thing for me.

J:

Those were voluntary things that you yourself elected to?

M:

Yeah. I happened to meet her through a mutual performing group. Then we connected through that performing group, and we've kind of stayed in touch since.

J:

Okay. Great. That's all I have for questions.

M:
Okay.

J:
Easy.

M:
Easy. Very easy.

J:
Anything else that you would like to add?

M:
No.

J:
Okay.

M:
No, that's it.

J:
Great.

M:
Okay.

J:
Well, thank you very much.

M:
Yeah. Thank you. Sorry I didn't have more to say.

J:
Oh, that's fine.

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