

CHORAL DIRECTORS' EXPERIENCES WITH
GENDER-INCLUSIVE TEACHING PRACTICES
AMONG TRANSGENDER STUDENTS

A DISSERTATION IN
Music Education
and
Curriculum & Instruction

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree

DOCTOR OF PHILOSOPHY

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2019

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University of Missouri-Kansas City, 2019

ABSTRACT

As adolescent gender identity expands to encompass non-binary forms of gender expression in contemporary social contexts, some music educators are beginning to examine their role in fostering an environment that is affirming of gender diversity. Anecdotal observations of choral music practices in US schools indicate some changes occurring in the naming of ensembles, the categories used to describe voicing of choral music, the gender terminology used by choral directors during instruction, and overall program structure and function. The purpose of this study was to examine school choral directors' self-reported gender-inclusive teaching practices and confidence in teaching transgender students. Gender-inclusive teaching practices reported in extant research were used to develop an online survey instrument for data collection. The survey contained a total of 39 items including questions regarding experience teaching singers who identify as transgender, gender-inclusive instructional practices, and confidence in teaching students who identify as transgender.

Study participants were choral directors ($N = 227$) currently teaching in secondary schools in the United States. Results indicated that a majority of participants were currently engaging in gender-inclusive teaching practices and that they had moderate confidence in the use of these approaches. Participants reported use of gender-inclusive language as an area of high confidence and the impact of medical and non-medical interventions on the singing voice as an area of least confidence. Results also suggested that choral directors who engaged in formal training experiences such as professional development, conference presentations, or in the context of a college course, reported higher levels of confidence in their ability to teach a singer who identified as transgender.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the School of Graduate Studies have examined a dissertation titled, “Choral Directors’ Experiences with Gender-Inclusive Teaching Practices Among Transgender Students,” presented by Dustin Stephen Cates, candidate for the Doctor of Philosophy degree, and certify that in their opinion it is worthy of acceptance.

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ACKNOWLEDGMENTS

“Do you want to teach *music* to people or teach *people* music?”—Eph Ehly

As an undergraduate in Dr. Eph Ehly’s choir I heard him say this phrase a number of times. I was inspired like I was with almost everything he said. While I didn’t know it at the time, these words would become central to my identity as teacher and conductor. This focus on people as the first step in the process of meaningful music making ultimately influenced my decision to select the topic for this dissertation.

I am grateful for the investment that each of my professors at the University of Missouri-Kansas City made in my personal and academic growth. I am particularly indebted to those faculty members who served on my dissertation committee. To Dr. Lani Hamilton, thank you for showing me that statistics can be fun, for showing me how to and helping me believe I can calculate them, and for your invaluable one-on-one research coaching sessions. To Dr. Rita Barger, thank you for your wisdom, your kindness, and your keen eye for detail. To Dr. Candace Schlein, thank you for demonstrating that research can be creative and beautiful, and for teaching me the importance of our stories. To Dr. Joe Parisi, thank you for encouraging me, for challenging me, and for always having my best interest in mind. Finally, to Dr. Charles Robinson, my dissertation chair and mentor: the profound and lasting impact that you have had on my life cannot adequately be communicated here. Thank you for always nudging me to be and do better. Thank you for believing in me and modeling the importance of detail, thoughtfulness, structure, and grace. Your confidence in my potential as a teacher, musician, and human has changed the trajectory of my life in the best of ways.

I am thankful for the many teachers who influenced me: my high school choir director, Lisa Walker, my high school English teacher, Peggy Epstein, my high school debate coach, Gloria Henry; and my cooperating teacher during student teaching, Mary Bodney. To my dear friends and colleagues, R. Kyle Linson, Kevin McBeth, Andy Waggoner, Dr. Brandon Williams, Shawn Cullen, Dr. Andrea Ramsey, Jan Smith, Jennifer Owens, Phil Kinen, Bob Kohler, Zaid Askins Lopez, Jeremy Lillig, Laura VanLeeuwen, and Jennifer Harris, my life is richer because of you.

I am grateful for the steadfast love and support of my family. To my late father, Stephen Cates, thank you for teaching me what it means to be a friend, to appreciate nature, and how to enjoy life. To my mother, Brenda Slater, your example of spontaneity, tenacity, and resilience will remain with me always. To my aunt, Dana Hatten, your encouragement and confidence has caused me to see the world as a place of infinite possibility (and good food). To Jan, Ray, Carrie, Ernest, Isaac, and Isaiah, thank you for embracing me as one of your own and for always cheering me on. To my sweet boy, Emmaus Stephen Cates-Cattaneo, I thought I knew what love was until I held you in my arms for the first time. I learn and am inspired by you every single day. Finally, to my husband, Dr. Raymond Cattaneo, I love and respect you more than can be expressed; thank you for your commitment to being patient, for seeing past my faults, for being the best Dad, and for agreeing to go on this adventure (even though it makes you anxious). I love you, dear.

CHAPTER 1

THE RESEARCH PROBLEM

Personal Teaching Reflection 2004: Chasing a Dream

Kelli Jackson and I became quick friends during our week-long new teacher training. Each day we'd quickly find seats next to one another even though the facilitator asked us to find someone new to sit with each day. During our breaks we chatted about our common, life-long dream of becoming a teacher. Kelli told me about her new boyfriend, and I told her I had recently broken things off with mine. On the last day of our training we arrived at the same time. "Hey boyfriend!" I heard her yell from across the parking lot. It was a nickname that would stick.

I chose the blue dress shirt and conservative striped tie instead of my favorite pink one. I didn't want to give the wrong impression. It was the first day of school, but for the first time in my life, I was the teacher. This day was the realization of a dream I had been chasing; my dream of becoming a high school choral director. It was 7:15 a.m. and, with coffee in hand, I took my post for hall duty. I greeted sleepy students passing by with a chipper, "good morning" and chatted with my new colleagues who had also been assigned to this particular spot in the hall.

"Watch out!" "Get back!" I heard yelling and a few frightened screams coming from the other end of the hallway. Concerned and a little uncertain of what I might find, I quickly walked toward the commotion. As I peeked into what had now become a circle of students, I saw what appeared to be a very dirty, but friendly, yellow Labrador retriever. The dog crisscrossed the circle frightening some and delighting others. There were just a few minutes remaining before school was to begin. I slipped one finger under the four-legged-hallway-

disrupter's collar and headed toward the main office. As we turned the corner the K-9 saw something that excited him. He broke free of my grasp and darted down the hallway. Weaving in between students and staff, I cornered the dog near a row of lockers. To avoid another chase, I decided to pick the beast up and carry him the short distance to the office. My plan was successful. We entered the office, both covered in dog hair, and I asked the school secretary what I should do. "Well put him out side of course," she said, as if this were the obvious answer. Slightly underwhelmed by her response (after chasing and then carrying a 70-pound dog down the hallway) but eager to get to my first period class, I took my new furry friend outside. Kneeling down, I gave him a scratch behind the ear and a firm, "don't come back inside!" before I set him free. Just before letting go I noticed a small, metal plate on the dog's collar. It was engraved with his name, "Dream." I gave Dream one last pat on the head and he trotted nonchalantly to the grass in front of the school and began to sniff. I had just spent the first forty-five minutes of the first day of my dream job chasing a smelly dog named Dream. As I walked back down the hallway I retraced, in reverse, my chase with Dream. The poetic coincidence of the events the morning's events brought a smile to my face as I entered the choir room to teach my very first class.

There were 26 new teachers in our building my first year of teaching. Most of us had just graduated from college. When I moved into my classroom, I inherited an old mini-refrigerator and coffee pot. Pooling our meager resources, my new colleagues and I always had my office stocked with Diet Dr. Pepper and hot coffee. They pop in regularly throughout the day between classes for a drink. When Ms. Jackson came in for her soda, she always greeted me with, "hey, boyfriend!"

In early October school pictures arrived in our mailboxes. Each teacher got a complimentary package of a dozen wallet size, two 5x7s, and one 8x10. Having no use for an 8x10 school photo of myself, I grabbed a Sharpie out of my desk drawer, signed the portrait, “To Ms. Jackson, All my Love, Boyfriend” and slid it under Kelli’s classroom door on the way out that evening. When I opened my classroom door the next morning, I was delighted to find an autographed 8x10 of Kelli at my feet. “To Boyfriend, I (heart) you! Ms. Jackson.”

Kelli and I both pinned our autographed school pictures on the wall near our desks. One day between classes, Blake, a 9th grade tenor in my 7th hour, came into my office for a Kleenex and saw the photo. He asked, “Is Ms. Jackson *really* your girlfriend?” I just smiled but didn’t say anything. Other students would ask me Blake’s question on a regular basis. Inside, I wanted to share with them that I was gay, and that Kelli and I were just friends, but I couldn’t bring myself to do it. I was afraid. It was my dream to be a high school choral director and I was finally doing it. The risk was too great.

It was contest season and I was preparing my singers for solo-ensemble festival. My accompanist and I had a full schedule of students singing solos to coach after school. Blake, the 9th grade tenor from my 7th hour, had been working on two solos in hopes that he might be able to take an upperclassman’s spot if someone happened to drop out. He came in for his lesson and we began working on his first song. Things were going well but halfway through he stopped singing. “Mr. Cates, can I tell you something?” I looked up from the piano and could see the seriousness in his eyes, “sure,” I said. “I’m gay...but don’t tell anyone. At least not yet,” Blake said. “I won’t,” I immediately replied. Then, after an awkward pause, I said, “me too.” He smiled, but didn’t say anything, and we continued working on his solo.

A 9th grade tenor helped me realize that teaching high school choir alone really wasn't my dream. Teaching high school choir, living with authenticity, modeling that for all of my students, and creating an environment where each singer felt safe and included was the real dream I was chasing.

Introduction

The number of students in schools who openly embrace their non-traditional gender identity is on the rise (Kosciw, Greytak, Giga, Villenas, and Danischewski, 2016). Kosciw et al. (2016) estimates that there are more than 150,000 students who identify as transgender in schools in the United States. As a consequence of harassment, rejection, and the struggle to define their personal identity, lesbian, gay, bisexual, transgender, and queer (LGBTQ) youth are at risk of encountering significant social and emotional hardships (Kosciw et al., 2016; Nixon, 2010). Students who do not fit the gender constructs present in many schools are often at greater risk of encountering social and emotional hardships (Blaise, 2005; Koza, 1994; Mitsunori & Roulston, 2011; Singh & Jackson, 2012; Trollinger, 1993). As these concerns have emerged researchers have begun to explore how schools might better serve students who identify as transgender (Airton, Meyer, & Tilland-Stafford, 2016). Much of this inquiry highlights the central role of the teacher in creating a safe, positive, and impactful learning environment for gender minority students (Airton et al., 2016; Howard, 2016).

Personal Teaching Reflection 2010: Make-Up Work

"Mr. Cates, please come to the office. Mr. Cates, please come to the office."

It was my fifth year of teaching and my third year at Elkins High School. The school community was largely White, suburban, and middle class. Similarly, the Elkins High School

faculty was a mostly homogeneous group. As the only openly gay member of the faculty, I joined our one African-American teacher in diversifying our staff.

Upon hearing my name over the intercom, I made my way to the main office. When I arrived, Mrs. Dudley, the principal's secretary told me that Dr. Owens, our principal, wanted to speak with me. I sat down in the chairs outside of his office and began to wonder why he wanted to see me. "Mr. Cates come on in," Principal Owens said. I entered his office and sat down. "I'll make this quick because I know you need to get back to class," he said. "Do you know Tre Parker?" I told him I did not. He went on to tell me that Tre was a sophomore boy who, since the beginning of the year, had been coming to school wearing make-up, nail polish, and recently, began carrying a purse. Although I didn't know his name, as Dr. Owens described Tre's appearance, I recalled seeing him in the hallway during passing periods. "I'm worried he's going to get beat up for dressing like a girl and since you're...you know," he stuttered, but couldn't say it, "...I thought you'd be a good person to ask him to stop wearing make-up to school." "I'm not quite sure what I would say to him," I said. "Tell him it's for his safety," Principal Owens replied. And, with a great deal of uncertainty, I agreed. Dr. Owens said he would make arrangements for me to meet with Tre in a large conference room located in the main office during my planning period the next day.

I left school that day pondering how to handle my meeting with Tre. On one hand, I had no previous relationship with this student and very little knowledge of or experience with someone who was transgender. I didn't even know if he was transgender. On the other hand, I felt a sense of responsibility, both as a teacher and a member of the LGBTQ community to help Tre and most importantly, to keep him safe.

I had my accompanist cover the end of the rehearsal that preceded my planning period so I could get to the conference room a little early and gather my thoughts. The bell rang and after a few seconds I heard Mrs. Dudley's voice over the intercom, "Tre Parker, please report to the office conference room. Tre Parker, please report to the office conference room." As I waited for Tre to arrive, I tried to force myself to stay focused. "You can't be wrong for wanting to keep a student safe," I kept telling myself.

I stood up as I saw Tre walking down the long hallway that led to the conference room. He was wearing black high heel boots, jeans, and a white v-neck t-shirt. His dark hair was combed over and was hanging just above his shoulders. He was wearing light grey eye shadow, dark red lip stick, and blush on his cheeks.

"Hi, Tre, I'm Mr. Cates" I said, reaching out to shake his hand as he walked into the room. "Hi, Mr. Cates," he replied shyly. I invited him to sit with me at the conference table. "Do you sing? Why aren't you in choir?" I asked to break the ice. He laughed and said he liked to sing but wasn't very good and that his schedule was full of AP courses. I told him I understood and shifted to the reason for our meeting.

"The administration asked if I would sit down and talk with you about your safety," I said. "My safety?" he questioned. "Yes, they're concerned that because you are wearing make-up and...other stuff that some students might have a negative reaction," I explained uncomfortably. His face was expressionless. "It's not that you're wrong for wearing make-up...it's about keeping you safe," I fumbled. Looking down, Tre didn't say anything for a few seconds and then responded quietly, almost under his breath, "I understand." "I...we think you should be able to express yourself however you choose. We just don't want anything bad to happen to you," I replied. He was quiet again. "So, maybe you might save

wearing the make-up, heels, and other stuff for when you're at home?" "I understand what you mean, Mr. Cates," Tre said, sounding both deflated and frustrated. I noticed tears beginning to well up in his eyes. "Okay, but I want you to know that you are not wrong," I said. He nodded his head and remained quiet. I filled out a hall pass and handed it to him, "I put an extra 5 minutes on there if you need to stop by the restroom." He took the pass and walked toward the door. Just before leaving he turned and asked, "Mr. Cates, why did they have *you* talk to me about this?" "Uh...I'm not sure," is the best I could come up with. Tre turned and walked out of the conference room.

I felt terrible about our meeting. I continued to adhere to the idea that asking Tre to stop wearing make-up in order to keep him safe was the right thing to do. A week or so later I saw Tre in the hallway. He had cut his hair and was wearing sneakers, a t-shirt, and no make-up. Seeing that Tre changed his appearance at my suggestion revealed to me that make-up really wasn't the issue. Rather, the real "make-up work" that needed to be done was with a teacher, a principal, a school, a community, and a society that told Tre, out of fear, that he couldn't be himself.

Need for the Study

Many transgender students find an outlet for self-expression through participation in choral singing (Bergonzi, 2009; Nichols, 2012; Trollinger, 2010). With gender-based ensembles, male/female concert attire, and repertoire that often presents gender from a binary perspective, the secondary school choral music education experience demonstrates strict gender norms (Bergonzi, 2009; Mitsounori & Roulston, 2011; Moisescu, 2014; Nichols, 2012; Palkki, 2016; Trollinger, 2010). As adolescent gender identity expands to encompass non-binary forms of gender expression some music educators are beginning to examine their

role in fostering an environment that is affirming of gender diversity (Palkki, 2016; Silveira, 2018). It is then important to examine the gender-inclusive teaching practices of secondary school choral directors.

Pre-service teacher training and in-service professional development often highlight the importance of educator empathy, perspective, and cultural awareness in effectively engaging with diverse students (Warren, 2018; Vavrus, 2008). However, research suggests that educators often lack the knowledge needed to create inclusive learning experiences for transgender students (Martino & Cumming-Potvin, 2018). Studies in music education have examined homophobic and transphobic bias found in music teacher training programs and the reinforcement of gender stereotypes in music classrooms (Bergonzi, 2009; Hawkins, 2007; Palkki, 2015). As a result, it seems worthwhile to explore choral director confidence related to teaching transgender singers.

When observing various gender-related changes taking place in choral music, it appears that there is a growing trend toward gender-inclusive practices. These changes seem to be represented in the naming of ensembles (e.g. tenor/bass choir vs. men's choir), the categories used to describe the voicing of choral music (e.g. treble music vs. women's music), gender terminology used by choral directors during instruction (e.g. "tenors and basses" vs. "guys"), and program structure and function (e.g. gender neutral concert attire vs. gender specific concert attire). Thus, this research investigated the gender-inclusive teaching practices of secondary school choral directors. Previous research on this topic has explored music educator experiences with transgender students, and attitudes toward their participation in the music classroom. In keeping with this line of inquiry, this study examined choral director confidence related to teaching students who identify as transgender.

Statement of Purpose and Research Questions

This study contributes to the growing body of research that explores the music education experiences of students who identify as transgender. The purpose of this research was to examine the gender-inclusive instructional practices of secondary school choral directors and their confidence in teaching singers who identify as transgender.

Research question #1 – What practices do secondary school choral directors report to demonstrate gender inclusivity in their teaching?

Research question #2 - What level of confidence do secondary school choral directors report regarding their ability to teach transgender students?

Limitations of the Study

This research was limited in three ways: (1) the participant recruitment process; (2) the use of means and standard deviations to rank self-reported Likert-type data; and (3) the use of narrative inquiry analysis and thematic coding of qualitative data collected from open-ended survey questions. The researcher had direct contact with some of the participants in this study during the participant recruiting procedure. As a result, validity may be questioned based on Weber and Cook's (1972) "good-subject roles." Participant anonymity was maintained by removing IP addresses and all other identifiers, and inquiries about participants' desire to receive study results were sent as separate correspondence.

Mean and standard deviation as a method to analyze Likert-type scale data has been debated (Carifio & Perla, 2008; Norman, 2010; Sullivan, & Artino, 2013). While the application of *t*-tests or other similar measures is considered suitable by some statisticians, others take issue with use of this approach to analyze ordinal data (Sisson & Stocker, 1989). The Likert-type responses offered in this research assumed that the distance between *no*

confidence and *slight confidence* to be the same as the distance between *high confidence* and *moderate confidence*.

There are differing views regarding the use of open-response data as a qualitative element of mixed method research (Creswell & Plano, 2007). Some researchers see methods such as thematic coding or narrative inquiry as a valid qualitative attribute of a mixed methods design (Creswell, 2013; Miller et al., 2014). Others assert that this approach lacks the depth and researcher-participant interaction required of qualitative research methods (Yin, 2011).

CHAPTER 2

REVIEW OF LITERATURE

Introduction

Gender is an attribute common to all of humanity. It is a trait that influences how individuals perceive themselves and others. From clothing, to patterns of speech, to income capability, commonly held beliefs surrounding gender deeply impact intra- and interpersonal interactions. The past decade has seen a social expansion in understanding surrounding both gender and sexual orientation. This evolution has caused many to think past a male/female, binary definition of gender. As a result, there has been an increase in the number of individuals who have chosen to embrace and publicly express their non-binary gender identity (Erickson-Schroth, 2014). An intense public dialogue has emerged regarding the sociological implications of a liberated view of gender.

As the number of students in secondary public schools who openly identify as lesbian, gay, bisexual, transgender, and queer (LGBTQ) has grown a similar dialogue has developed in schools. Due to harassment, rejection, and the struggle to define their personal identity, LGBTQ youth are at risk of encountering significant social and emotional challenges. Many of these students find an outlet for self-expression in music classrooms (Bergonzi, 2009; Nichols, 2012; Trollinger, 2010). The secondary choral music education experience often includes firmly established norms surrounding gender (Palkki, 2016). These norms have an impact on the overall learning experience of choir participants who identify as transgender (Bergonzi, 2009; Nichols, 2012; Palkki, 2016; Trollinger, 2010). In an effort to create an inclusive environment for these students, choral music educators are beginning to make changes related to how gender is represented in their teaching and program structure.

However, choral directors often lack sufficient knowledge and training to adequately respond to their LGBTQ singers (Airton, Meyer, & Tilland-Stafford, 2016; Garrett, 2012; McGuire et al., 2010; Silveira & Goff, 2016). The body of research surrounding the educational experiences of sexual and gender minority youth is small but growing. This review of related literature seeks to synthesize research that offers context to the development and lived experiences of transgender individuals and attempts to synopsise current and foundational research on this topic.

Definition of Terms and Concepts

As views associated with gender have become more complex, so too has the terminology utilized to describe gender related concepts. While humans with non-binary gender identification have likely existed for millennia, only in the past few decades have we begun to assign terminology and give to non-binary descriptors (American Psychological Association, 2011). Thus, a new vocabulary to describe and refer to gender is evolving.

Gender and sexual orientation are complex concepts. Much of our prevailing thought surrounding both gender and sexual orientation is based on stereotypes, cultural norms, and assumptions surrounding socially constructed definitions of femininity and masculinity (Erickson-Schroth, 2014). The following concepts and terms are found in the literature on this topic:

Transgender, gender identity and gender expression. Though many individuals live their lives embracing their birth assigned gender, others do not. Stryker (2018), summarizes an expanded understanding of gender:

Some people move away from their birth-assigned gender because they feel strongly that they properly belong to another gender in which it would be better for them to

live; others want to strike out toward some new location, some space not yet clearly defined or concretely occupied; still others simply feel the need to get away from the conventional expectations bound up with gender that was initially put upon them. In any case, it is *the movement across a socially imposed boundary away from an unchosen starting place*—rather than any particular destination or mode of transition—that best characterizes the concept of “transgender” ... (pg. 1)

Transgender or *trans* are broad terms used by many individuals whose gender expression or gender identity differs from the sex they were assigned at birth (Erickson-Schroth, 2014). An individual’s internal identity as male, female, or something else is their *gender identity* (Stryker, 2017). *Gender expression* refers to the outward manner in which a person communicates gender identity (Brill & Kenney, 2016).

Sex versus gender. Although they are different concepts, sex and gender are often confused as one in the same. *Sex* refers to the anatomical physical attributes assigned at birth and is linked with, the presence of various hormones, internal and external anatomy, and DNA (Stryker, 2017). *Gender* refers to masculine and feminine socio-cultural constructs tied to behaviors which influence actions, interactions and self-perceptions (Erickson-Schroth, 2014). A related concept to notions of sex and gender is the belief that gender is binary, that is only two options—male and female. Broadening views in science and society have begun to embrace gender as non-binary (Teich, 2012).

Cisgender. The term *cisgender* typically refers to a male or female who is not transgender. The prefix *cis-* developed out of the desire of some in the transgender community and their allies to address the unstated privilege of “man” meaning “nontransgender man” and “woman” meaning “nontransgender woman” (Stryker, 2017).

LGBTQ advocates discourage a legalistic use of the term *cisgender* in an effort to avoid fostering another gender binary, *cisgender* vs. *transgender* choice (Stryker, 2017).

Gender Dysphoria. From the 1960s through the 1980s the term *Gender Dysphoria* was used by the mental health and medical communities. It was replaced by *Gender Identity Disorder*, a diagnosis which has since been discredited (Stryker, 2017). Dysphoria is a term that is used to articulate a general unease or dissatisfaction with life. As the health needs of transgender individuals have become more of a concern the term *Gender Dysphoria* has been reintroduced as a diagnosis defined as unease or dissatisfaction with one's gender (American Psychiatric Association, 2013). *Gender Dysphoria* as a medical diagnosis has allowed individuals to receive transgender related care covered by health insurance (Stryker & Aizura, 2013).

Transition. Some transgender individuals choose medical intervention to alter their bodies through the use of hormones, surgery, or other means in an effort to physically align themselves with their gender identity. This process can be referred to as *sex or gender reassignment*, *gender affirmation* or *transitioning* (Stryker, 2017). Erickson-Schroth (2014) describes various kinds of medical procedures that aid individuals in the *transition* process:

Those of us who have surgeries may want top surgery, which changes our chests, or bottom surgery, which changes our genitals. There are also numerous other types of surgery that have the potential to change our gender appearance, including facial survey and tracheal surgery (to remove the Adam's apple). (p.7)

FTM/MTF. Individuals who live as, alter, or wish to alter their bodies to more closely align with their gender identity are often categorized *female-to-male (FTM)* or *male-*

to-female (MTF) (Stryker, 2017). Some individuals who are transitioning or have completed gender reassignment prefer to be referred to as male or female as opposed to transgender.

Gender pronouns. Traditional gender pronouns like “she” or “he” have held substantial meaning even before ideas surrounding gender began to expand. However, these terms hold even more meaning for some in the LGBTQ community. Figure 1 offers expanded options for gender pronouns.

| | | | | |
|---------------------------|----------|---------|--------------|----------|
| Subject Pronoun | She | He | They | Ze |
| Object Pronoun | Her | Him | Them | Hir |
| Possessive Pronoun | Her/Hers | His | Their/Theirs | Hir/Hirs |
| Reflexive Pronoun | Herself | Himself | Themselves | Hirself |

Figure 1. Gender-specific and gender-neutral pronouns. Adapted from The University of Michigan Spectrum Center, 2018. Retrieved from: <https://spectrumcenter.umich.edu/article/designated-pronouns>

Ally. In the context of the LGBTQ community an *ally* refers to an individual who demonstrates support for and seeks to understand the experiences of lesbian, gay, bisexual, transgender, and queer people (Erickson-Schroth, 2014). *Allies* also often assume the role of advocate in the face of social norms and public policy that oppress LGBTQ individuals (Stryker, 2017).

The brief descriptions and explanations offered above should not be considered complete and exhaustive. The American Psychological Association (2011), clarifies further the conversation related to gender terminology, “The ways in which transgender people are talked about in popular culture, academia, and science are constantly changing, particularly as individuals’ awareness, knowledge, and openness about transgender people and their experiences grow.”

Identity Development

Theories of identity development. “Who are you?” is the lens through which Schwartz, Luyckx, and Vignoles (2011) discuss their review of research focusing on identity development. Much of the existing research and theoretical framework surrounding identity development addresses the concept from a psychological or sociological perspective. Schwartz et al. (2011) offer a wholistic view, proposing that identity development is defined at three levels: individual, relational, and collective. One’s identity can include goals, values, beliefs, self-esteem, and self-definition at the individual level. Relational identity is formed as a result of human relationships and interactions. Association with various social labels and groups (e.g. gender, race, nationality, spiritual beliefs, sexual orientation) represent collective identity. The individual, relational, and collective levels proposed by Schwartz et al. (2011) work together to shape a person's identity.

Erikson (1950) examined identity from a psychological perspective. This model posits eight stages of identity development connected to age.

1. Trust vs. mistrust (infancy).
2. Autonomy vs. shame and doubt (18 months to three years).
3. Initiative vs. guilt (three to six years).

4. Industry vs. inferiority (six to 12 years).
5. Identity vs. role confusion (12 to 18 years).
6. Intimacy vs. isolation (18 to 40 years).
7. Generativity vs. stagnation (40 to 65 years).
8. Ego vs. despair (65 to death).

In a related study, Marcia (1966) highlights the critical role of adolescence in the development of identity. Marcia (1966) offers four modes of identity resolution, “Identity Achievement (exploration undergone, and commitments made); Foreclosure (no exploration, but adoption of commitments conferred from childhood); Moratorium (exploration current and commitments generally broad and tenuous); and Identity Diffusion (desultory or no exploration, and no firm commitments)” (pg. 580). These modes take place during the Identity vs. role confusion (12 to 18 year) stage proposed by Erikson (1950). Fundamental to understanding these theories is the notion that identity development is a life-long process with common characteristics associated with age.

Tajfel and Turner (1979) approach the development of identity from a social perspective. Social comparison and intergroup conflict are vital to Tajfel and Turner’s theory. Their inquiry points to three assumptions that can be made regarding one’s identity: (a) humans aim for a positive self-image, (b) an individual’s social identity may be positive or negative based on how they perceive other’s views of the social groups to which they belong; and (c) an individual’s view of their own social groups is influenced by their experience within the group and their comparison to others. Tajfel and Turner (1979) suggest that identity is based, in part, on comparisons between like social groups. Those who find themselves in an out-group will work for an improved view or leave the group for an in-

group. This process is represented in the social landscape of many high schools with rivalries, sports teams, activities, academics, and various social groups. Tajfel and Turner's (1979) theory informs how individuals maneuver and develop in their own ingroup and how they respond to individuals in similar ingroups or outgroups.

Akin to Tajfel and Turner (1979), Wenger (1998) explored the connections between learning, meaning, and the development of one's identity in a social context. Wenger's social learning theory commonly referred to as, "community of practice," proposes that learning is the result of social engagement. Identity is developed as one maneuvers through their particular social context. A community of practice is defined based on three dimensions: (a) what it is about (its joint enterprise as understood and continually negotiated by its members), (b) how it functions (the relationships of mutual engagement that bind members together into a social entity), and (c) what capability it has produced (the shared repertoire of communal resources that members have developed over time) (Wenger, 1998).

Community, social practice, meaning, and identity are key concepts of Wenger (1998). The theory explores the notion that, meaning is created through community participation experiences. As meaning is established, so too is validation for members of a given community resulting in identity development (Wenger, 1998). Further, Wenger (1998) contends that individuals glean meaning from shared experiences based on participation and reification. Wenger defines reification as, "the process of giving form to our experience by producing objects that congeal this experience into 'tightness'" (1998, p. 58). Naming, reforming, creating, and interpreting are all acts of reification. In the context of music education, printed music, instruments, or adjudicator rating sheets might represent reification (Hansen, 2016).

Many individuals engage in a number of different communities. Each community in which an individual participates influences their identity. Wenger (1998) refers to this effect as “identity trajectories,” represented by various experiences, responsibilities, and common behaviors. Ultimately, meaning is advanced through shared experiences. Meaning impacts interpretations of an experience and how an individual sees themselves in a community (Hansen, 2016).

Gender identity development. Similar to other identity development theories, there are multiple factors that contribute to one’s gender identity. Kohlberg (1966) proposes a cognitive developmental theory during which a child’s understanding of gender evolves through three stages: gender labeling, gender stability, and gender constancy. Gender labeling takes place around two to three years of age. During this stage children are building their vocabulary and begin the practice of assigning labels (Kohlberg, 1966). Around four to five years of age, children begin to develop a sense of gender stability, that is the notion that gender does not change over time (Kohlberg, 1966). Gender constancy begins to develop around six to seven years of age. According to cognitive developmental theory, during this stage children begin to develop an understanding of gender that remains regardless of outward appearance (Erickson-Schroth, 2014).

Gender schema is another theory of gender development that focuses on how children learn skills, personality traits, behaviors, and self-concepts associated with gender (Canevello, 2017). The term schema was introduced by Swiss developmental psychologist, Jean Piaget, defining the cognitive framework developed to understand one specific aspect of the world (Erickson-Schroth, 2014). Central to gender schema theory is the idea that children obtain information naturally in their social environments and begin to construct associations

which allow them to make sense of the world (Canevello, 2017). As associations are created, children develop schema that determine their perceptions surrounding gender and their own gender identity (Canevello, 2017).

Bandura (1977) established a social learning theory of gender development which emphasized the importance of observing social behaviors. In a later study, Bandura (2001) also proposed a social cognitive theory that suggests three basic processes for gender development: children model the gender behavior of others, children experience consequences as a result of their gender behaviors, and children are taught information about gender roles. It should be noted that though it is accepted that many behaviors are learned through reward or punishment, reparative or conversion therapies during which individuals are rewarded or punished in an effort to change sexual orientation or gender identity have been found to be ineffective and potentially harmful (American Academy of Pediatrics, 1993). These efforts have been rejected as a legitimate form of treatment by the American Psychological Association, American Psychiatric Association, American Academy of Pediatrics and others (Erickson-Schroth, 2014; American Psychological Association, 2008).

Brill and Pepper (2008) offer a broad application of gender development milestones with specific attention to when transgender children become self-aware of their gender identity:

Age 2-3: Gender identity begins to emerge influenced by biology and sociological factors; children begin to make associations with gender and toys and clothing; once an internal sense of gender has been established toddlers begin to seek same-sex models for behavior; this process occurs based on internal sense of gender as opposed to genitalia.

Age 3-4: Children become increasingly aware of anatomical difference and maintain a sense of their own gender identity; they are motivated to learn about the sexes and begin to develop their gender schemes; social interactions, family, the media and other factors begin to reinforce gender stereotypes; gender segregation begins and continues until age 12; at this age many gender-variant children begin to struggle to express their feeling of being different.

Age 4-6: Children during this stage associate gender and specific behaviors; if given enough examples (e.g. books, storytelling, exposure to real persons) children can adapt their gender constructs; indicators of gender variance begin to emerge; by this age many transgender children have been consistent and persistent in communicating and presenting their gender identity.

Age 5-7: At this age children understand gender consistency and stability; they grasp that one's gender is not going to change; attachment to stereotypical behaviors subsides; fuller expression of gender is possible; gender identity is typically set for life; depending on environment some children may choose not to express their true gender identity until later.

Age 9-12: A child's identity continues to stabilize; some who have expressed gender variance reject this form of self-expression; stereotypically masculine or feminine forms of expression are often embraced; compounded by puberty underlying gender dysphoria may emerge revealing that a child is transgender; children who are transgender become uncomfortable with puberty-related body changes resulting in depression, self-neglect, and self-destructive behavior.

Age 12-18: Gender identity becomes fully developed; the third most common time for a child to realize they are transgender is adolescence; changes of puberty confirm that the child is going through changes incongruent with their gender identity; dramatic communication reflects fear of a body that is rapidly moving them away from their true self.

With puberty and other social dynamics, the identity development of an adolescent is itself complex. This developmental period for a transgender youth is compounded by social anxiety and internalized shame due to fear of rejection and/or lack of support from peer groups and family (Brill & Pepper, 2008). An understanding of the theoretical framework of identity development related to children and adolescents is crucial in the efforts of an educator to meaningfully reach and teach transgender students.

Gender Issues and Schools

Gender and sexuality are significant factors in the growth, development, and learning of adolescents and play an important role in education (Bandura, 1977, 2001; Brill & Kenney, 2016; Canevello, 2017; Kohlberg, 1966; Singh & Jackson, 2012). Stereotypes and societal norms related to these factors are deeply ingrained in schools (Blaise, 2005; Koza, 1994; Singh & Jackson, 2012; Trollinger, 2010). As LGBTQ students have become more open about their gender and/or sexuality, patterns of discrimination and harassment toward these students have been acknowledged in schools (Kosciw et al., 2016; Nixon, 2010). Students in this community experience higher rates of bullying, exclusion, violence, and are at greater risk for self-destructive behavior or suicide (Brill & Kenney, 2016; McGuire, Anderson, Toomey & Russell, 2010; Nichols, 2012). In addition to the often lengthy and uncertain process of coming out, gender minority youth

must move through an already complicated developmental progression; adding social transition, name and pronoun changes, the pressure to pass (appearance matches gender identity), building community, and navigating gender-segregated spaces (Erickson-Schroth, 2014). The serious risk factors related to the developmental process for this vulnerable student population merit a careful examination of how gender issues are addressed by teachers and experienced by students in schools.

Harassment and bullying. There has been a steady increase in research examining the school experiences of LGBTQ students over the past decade. Sexual and gender minority students are often the victim of harassment and violence while at school (Fraynd & Hernandez, 2014; Greytak & Kosciw, 2014; McGuire et al., 2010; Silveira & Goff, 2016; Wyatt, Oswalt, White, & Peterson, 2008). Bullying can take many forms ranging from verbal and emotional harassment to physical intimidation and violent physical attacks (Erickson-Schroth, 2014).

Kosciw, Greytak, Giga, Villenas, and Danischewski (2016) built upon previous study of school climate conducted by GLSEN, an organization advocating on behalf of sexual and gender minority students (GLSEN, 2018). Kosciw et al. (2016) posits that a hostile school climate has a negative impact on the educational outcomes and psychological well-being of LGBTQ students; gender minority students are particularly vulnerable. The study found gender nonconforming students ($N=3,488$) who experienced higher levels harassment and discrimination due to their gender expression were more likely to miss school (59.6% vs. 20.8%); have lower GPAs (2.9 vs. 3.3); report they didn't have plans to attend college or post-secondary education (9.5% vs. 5.4%); experience discipline problems (52.1% vs. 32.7%); have lower self-esteem and higher levels of depression (Kosciw et al., 2016). 42.5%

of LGBTQ students reported they did not plan to finish or were considering dropping out of high school.

The findings of Kosciw et al. (2016) reflect the conclusions drawn from similar investigations (Brill & Kenney, 2016; Greytak & Kosciw, 2014; McGuire, Anderson, Toomey, & Russell, 2010). A meta-analysis of the literature exploring the educational experiences of LGBTQ students indicate that harassment and discrimination at school is pervasive (Kosciw et al., 2016; Brill & Kenny, 2016; Greytak & Kosciw, 2014; McGuire et al., 2010; Graytak, Kosciw, & Diaz, 2009). These studies suggest that as a result of sexual orientation and/or gender expression students are regularly called names, threatened, physically assaulted, harassed via electronics (text message or social media) and experience unwanted touching or sexual remarks. Many students choose not to report harassment or assault to school personnel because they feel doing so could make matters worse or they doubt appropriate intervention will take place (Kosciw et al., 2016; McGuire et al., 2010).

Although bullying and harassment in schools based on gender expression remains a concern, current research reports some improving conditions (Kosciw et al., 2016). Figure 2 represents a decline in the frequency of victimization of gender minority students between 2001 and 2015. An increase in the availability of LGBTQ-related resources and support may be attributed to this decline (Kosciw et al., 2016; McGuire et al., 2010).

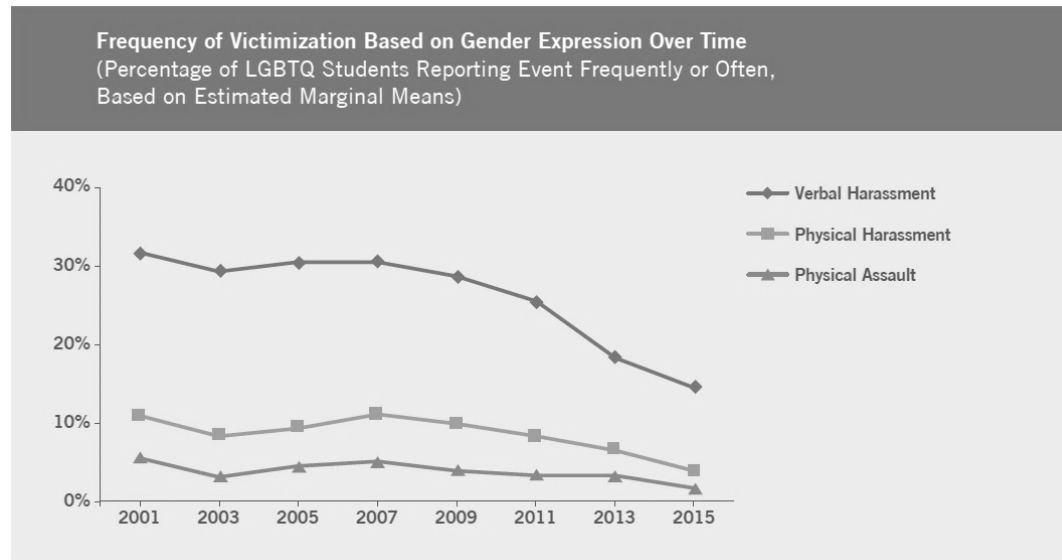


Figure 2. Frequency of victimization based on gender expression over time. Reprinted from *The 2015 National School Climate Survey*, by GLSEN, August 18, 2018, retrieved from <https://www.glsen.org/article/2015-national-school-climate-survey> Copyright 2016 by GLSEN.

Multicultural education. More broadly, multicultural education is a theoretical framework that is centered around developing meaningful societal and educational reform to enhance the learning experiences of students from diverse and underprivileged backgrounds (Banks, 2004). The field of study finds its roots in the education efforts of African Americans in the late 19th and early 20th centuries and is also influenced by an educational reform of the 1930s known as intercultural education (Banks, 2004). Contemporary multicultural education was born out of the civil rights movement of the 1960s when African Americans began to demand structured change in schools (Banks, 2004). Further, multicultural education has connections to ethnic studies, multiethnic education, and feminist scholarship. Due to its associations with multiple disciplines, multicultural education is appropriately defined as an interdisciplinary form of study.

Consequently, we may define multicultural education as a field of study designed to increase educational equity for all students that incorporates for this purpose content, concepts, principles, theories, and paradigms from history, the social and behavioral sciences, and ethnic studies, and women's studies (Banks, 2004, pg. xii).

While inclusive of diversity in race, culture, religion, sexual orientation, and gender identity, the bulk of literature surrounding multicultural education is approached through the lens of race. In addition, over the past three decades scholars have noted a gap between the development of theoretical framework and the actual practice of multicultural education (Gay, 1992). Nonetheless, the aims of multicultural education have implications for how educators approach teaching transgender students.

Effective practice is central to the institutional changes required for the success of a multicultural education approach (Banks, 2004). Institutional change must be wide-ranging and influence not only curriculum but materials, teaching and learning, and the views of teachers and administrators (Banks, 1992; Sleeter & Grant, 1999). Banks (2004) posits, "if multicultural education is to become better understood and implemented in ways more consistent with theory, its various dimensions must be more clearly described, conceptualized, and researched" (pg. 4). Based on field experience, observations, and research, a leading scholar in the field, James A. Banks, developed the five dimensions of multicultural education (1991a, 1992). Banks (2004) states the dimensions of multicultural education as *content integration*, *knowledge construction*, *prejudice construction*, *equity pedagogy*, and *empowering school culture*. These dimensions are meant to conceptualize how multicultural education theory may be put into practice with the ultimate aim of institutional transformation (Banks, 2004).

Content integration centers around diversity in content. The representation of a wide variety of races, cultures, genders, languages and perspectives is key to developing relevant learning opportunities for all students (Banks, 2004). Practically, content integration includes the use of materials and examples that represent a wide-range of diversity to teach important concepts in a given discipline (Banks & Banks, 1995).

Knowledge construction inquiry seeks to explore the integration of cultural perspective, experiences and biases, and the impact on learning (Banks, 2004). Teachers facilitate knowledge construction by framing learning and making connections to paradigms associated with various races, ethnicities, and social classes (Banks, 2004). The educator's authentic understanding of multicultural experiences is paramount in their ability to develop meaningful knowledge construction (Banks, 2004). Also critical to knowledge construction is the reevaluation of history in an effort to develop thinking that is free of prejudice and bias (Banks, 2004). Banks (2003a) posits four approaches to integrating diverse content into curriculum. The *contributions* approach focuses on important figures and specific cultural elements. The *additive* approach amends existing curriculum with diverse content. The *transformation* approach includes structurally changing the curriculum to allow students to see content from diverse perspectives. Finally, most comprehensive, the *social action* approach, includes students being involved in decision making on important social issues and working to find solutions (Banks, 2003a).

Prejudice reduction aims to cultivate students with a perspective of inclusivity. Children begin to develop a racial awareness at a young age (Lasker, 1929). The research points to (a) curricular intervention, (b) reinforcement, (c) perceptual differentiation, and (d) cooperative learning as methods to reduce prejudice (Banks, 1991b, 1993b). These

approaches often work side by side and are most effective when students are encouraged to make connections between each other or the world (Banks, 2004). Ultimately, this dimension seeks to aid in developing more positive attitudes toward diversity (Banks & Banks, 1995).

Equity pedagogy is an approach taken by educators to alter their teaching to point diverse students toward academic achievement (Banks, 2004). Banks and Banks (1995) define equity pedagogy as, “teaching strategies and classroom environments that help students from diverse racial, ethnic, and cultural groups attain the knowledge, skills and attitudes needed to function effectively within, and help create and perpetuate, a just, humane, and democratic society” (pg. 152). Further, Banks and Banks (1995) posit that the acquisition of academic skills is insufficient. Students must learn to be reflective and active citizens by questioning existing paradigms (Banks & Banks, 1995).

Empowering school culture approaches school reform holistically. An examination of the school as a social structure and developing reforms that point it toward greater opportunity for all students is the essence of this dimension of multicultural education (Banks, 2004). Empowering school culture requires an examination of the school as a system with shared values and norms (Erickson, 2003). Several studies point to educators and their role in influencing school culture. Brookover and Erickson (1975) found that academic achievement improves when teachers have high standards and teach students the skills needed to achieve them. Comer (1988) established an approach that structurally influences school culture. The intervention requires the collaborative decision making of teachers, administrators, parents, and other school personnel. This dimension seeks to reform the culture and structure of a school in such a way that diverse learners experience equity and empowerment (Banks & Banks, 1995).

Teacher preparation and supportive school practices. Researchers have begun exploring how individual schools and teachers might better serve diverse students. Culturally responsive teaching (CRT) and culturally responsive pedagogy (CRP), less comprehensive, but rooted in the principals of multicultural education, have emerged to inform teacher training and practice (Vavrus, 2008; Warren, 2018). While both approaches are student-focused, great emphasis is placed on expanding teacher attitudes and approaches that point toward more equitable educational experiences for students in minority groups (Vavrus, 2008; Warren, 2018).

CRT is an educational reform that challenges schooling norms which are primarily centered around meeting the needs of White, middle-class, cisgender students (Vavrus, 2008). Through purposeful recognition and inclusion of the perspectives of diverse students, Vavrus (2008) proposes that CRT provides, “mainstream knowledge through different techniques, but it also involves transforming the actual perspectives, knowledge base, and approaches of a conventional classroom’s curriculum and instruction” (p. 49). Culturally responsive teachers are aware of sociocultural issues, affirm diverse students, work toward greater equity in schools, build relationships with their students, and structure challenging learning experiences that build upon prior knowledge (Villegas & Lucas, 2002).

Similar to CRT, culturally responsive pedagogy (CRP), emphasizes the intersection of teacher empathy and perspective as a means of effectively teaching diverse youth (Warren, 2018). CRP maintains a learner-centered focus that seeks to build upon the strengths and experiences students bring to school (Richards, Brown, & Forde, 2007). Much like multicultural education, CRP is comprised of three dimensions (*institutional, personal, and instructional*) intended to reform administrative and policy efforts, equip educators to be

more culturally responsive, and establish instruction that is relevant, reflective, and inclusive of all learners (Richards et. al., 2007).

Previous research (Airtron et al., 2016) suggests several practices to support gender minority students: (a) employing experts at the administrative level who are tasked with addressing transphobia; (b) developing support groups for gender minority students and their families; (c) taking a proactive approach to address gender diversity in curriculum and increase general awareness of gender expression; and (d) refining school policies and procedures so that they negate discrimination based on gender identity.

Brill and Kenny (2016) emphasized the importance of understanding gender and the gender spectrum as a pathway to supporting transgender and non-binary teens. While many preservice and in-service teacher preparation programs regularly focus on achievement through a lens of social justice, they often do not address the unique needs LGBTQ students (Fraynd & Hernandez, 2014). Macgillivray and Jennings (2008) analyzed popular preservice teacher preparation texts for content related to sexual and gender minority students. The study found that LGBTQ content in teacher education texts existed but often reinforced stereotypes, had gaps in defining related concepts, and failed to include the contributions of LGBTQ people to educational history (Macgillivray & Jennings, 2008). Due to the lack of sexual and gender identity content in training and professional development programs teachers often report a lack of confidence and even fear in their efforts to teach LGBTQ students (Payne & Smith, 2014).

Research on Transgender Issues in Music Education

Researchers in music education have begun to investigate approaches to enhance the music learning experiences for LGBTQ students. Like general education, these efforts are

point toward the inclusion of LGBTQ history and perspectives in music instruction (Bergonzi, 2009; Garrett, 2012; Silvera, 2018). Jorgensen (2010) speaks to gender in music education, arguing that teachers can most impactfully challenge gender assumptions with a gender-neutral approach. Both the inclusion of sexual and gender minority content into the curriculum and developing strategies to challenge gender bias require an enhanced understanding of the needs of LGBTQ students (Silveira & Goff, 2016). Garrett and Palkki (2019) posit the use of academic (“sopranos” verses “girls”) and gender inclusive language (“folks” verses “guys”), an awareness and open discussion of gender bias in repertoire selections, a change in approach to concert attire, reviewing and advocating for reform of state music organization policies that discriminate based on gender, and gender-inclusive over-night trip guidelines, as recommendations for fostering inclusive choral classrooms.

Nichols’ study (2013) was one of the first of what has become a growing line of research related to transgender students in music education. Her narrative inquiry case study explores the music education related experiences of Ryan/Rie, a gender nonconforming teen.¹ With the support of his family, Ryan began expressing his gender nonconformity by crossing-dressing in sixth grade. Rie enjoyed participating in her schools’ band and choir programs but her nontraditional gender identity and expression was met with hostility by school officials. As a result, Ryan decided to leave public education for homeschooling. Although she wasn’t able to participate in her school’s music program, Rie began to use music composition as a means of self-expression (Nichols, 2013). Similarly, Palkki (2016) studies the secondary choral music experiences of three transgender students. The study suggests that school policies, administration, norms of school choral programs, and outside

¹ Ryan/Rie (Nichols, 2013) is gender nonconforming and maintains masculine and feminine gender identities. Both masculine and feminine names and pronouns are used to honor Ryan/Rie’s gender identity and expression.

music organizations (e.g., state music education or activities organizations) are elements that either challenge or negate the choral music experience of the profiled students (Palkki, 2016).

Literature in general education and music education finds that schools are often discriminatory and hostile environments for transgender teens. This suggests the need to examine the role of the teacher in improving educational experiences of gender minority students. Silveira and Goff (2016) investigated music teacher attitudes toward transgender students and the school practices that support them. Based on attitude scales in similar studies Silveira and Goff developed the Music Teachers' Attitudes Toward Transgender Individuals (MT-ATTI) scale and the Music Teachers' Attitudes Toward Supportive School Practices (MT-ATSSP) scale (Eliason & Huges, 2004; Herek, 1988; Hill & Willoughby, 2005; Walch, Ngamake, Francisco, Stitt, & Shingler, 2012). Silveira and Goff surveyed K-12 music educators ($N=657$) regarding their attitudes toward transgender individuals and how schools respond to transgender students. Results indicated participants had fairly positive attitudes, with political persuasion and gender identified as variables predicting attitude (Silveira & Goff, 2016).

Garrett and Sims (2019) underscored many pedagogical considerations for the transgender singing voice. Gender-inclusive singing instruction requires approaching each singer as an individual, free from preconceived gender stereotypes. An understanding of voice feminization and voice masculinization, the desired voice type a singer, and the effect of various medical and non-medical interventions on the singing voice are all key concepts in teaching singers who identify as transgender (Garrett & Sims, 2016). Further, the importance of individual conversations, changes to assigned voice parts as needed, and a focus on

healthy vocal production, particularly if a singer is transitioning, cannot be understated (Garrett & Sims, 2019; Saplan, 2018).

Gender-based ensembles, male/female concert attire, and repertoire that presents gender as binary, all serve as barriers for full inclusion of transgender singers in secondary choral music settings (Bergonzi, 2009; Mitsounori & Roulston, 2011; Moisescu, 2014; Palkki, 2016; Nichols, 2012; Trollinger, 2010; Silvera, 2018). The line of research exploring the experiences of singers who identify as transgender is growing. A number of researchers have explored the lived experiences of transgender singers or investigated the opinions and attitudes of music educators associated with teaching LGBTQ students, however, no extant studies were discovered that attempted to quantify and qualify the changes that choral music educators are making to their instructional practices to create more inclusive learning environments for transgender students and their confidence in doing so.

Statement of Purpose and Research Questions

This research examines the gender-inclusive teaching practices of secondary school choral directors and their confidence in teaching transgender students. The two purposes of this study were to investigate:

- 1) Secondary school choral directors' self-reported instructional practices related to teaching transgender students.
- 2) Secondary school choral directors' self-reported confidence in their ability to teach transgender students.

The research questions for this study were:

- 1) What practices do secondary school choral directors report to demonstrate gender inclusivity in their teaching?

2) What level of confidence do secondary school choral directors report regarding their ability to teach transgender students?

CHAPTER 3

METHODOLOGY

Research Design

A simple descriptive and comparative descriptive design were used for this study. A simple descriptive approach was used to explore choral directors' self-reported gender-inclusive teaching practices. A comparative descriptive approach was used to ascertain participant confidence in teaching students who identify as transgender. In an effort to reach as many secondary school choral directors as possible, an electronic survey instrument was developed. A pilot study utilizing the survey was conducted with approval from the researcher's dissertation committee and the University Missouri-Kansas City Institutional Review Board (Appendix A). Upon completion of the pilot study, a series of revisions were made, and the survey was distributed to potential participants. The survey was approved for inclusion in the monthly electronic newsletter (Appendix E) of the American Choral Directors Association's (ACDA) and was administered using a snowball sampling procedure.

Pilot Study

A pilot study was developed and completed to ensure question clarity, establish estimated response time, and explore methods for coding and reporting the survey data. An email (Appendix B) was sent to a small number of known colleagues ($N=35$) with experience teaching secondary school choral music. The response rate to the pilot study survey was 71% ($n=25$). Hard copies of the survey were distributed to the researcher's dissertation committee ($n=5$) for their participation and feedback. Colleague survey responses and responses from the dissertation committee resulted in thirty ($N=30$) pilot study participants. All pilot study participants were given the opportunity to offer feedback. A series of revisions were made to

the survey including question construction and typographical errors. Potential modifications to the order of questions were revealed during the pilot study process and changes were made to enhance the experience of potential participants.

Participant Recruitment

Choral music educators currently teaching in secondary schools in the United States were recruited to participate in this study. Two methods of participant recruitment were employed. First, the researcher contacted the American Choral Directors Association (ACDA) and inquired about their assistance in participant recruitment (Appendix C). ACDA staff requested a short proposal (Appendix C) and a draft of the survey instrument (Appendix D) from the researcher for review by the organization's Research and Publications standing committee. The ACDA Research and Publications standing committee approved the investigators request (Appendix C). An invitation to participate in the study and a link to the survey was included in a monthly electronic newsletter sent to the current membership of ACDA (Appendix E). Distribution of the invitation to participate in the ACDA electronic newsletter was sent to approximately 4,000 potential participants and gathered 467 responses.

The researcher also utilized snowball sampling procedures to recruit study participants. Direct contact was made, via email (Appendix F), with immediate and proximal spheres of colleagues and former colleagues, inviting them to participate and to share the invitation with others. Further, the investigator utilized social media (Facebook® and Twitter®) to share the survey link and invitation to participate (Appendix G and Appendix H). Also, through the use of social media, the invitation to participate and survey link was targeted to choral directors from around the United States by utilizing Facebook's "boost"

feature, a strategic advertising service that allows a user to pay for their content to reach a predetermined number of users with predetermined interests, demographics, and geographic locations (Appendix G). Finally, the researcher made direct, in person invitations to participate in the study by handing out printed materials (Appendix I) at the national convention of the American Choral Directors Association. At the conclusion of all sampling procedures, 467 surveys were completed, and 227 surveys met the inclusion criteria for this study.

Survey Instrument

The electronic survey instrument (Appendix D) for this study was created using Qualtrics, a web-based survey and data collection software. The survey included a total of 39 items; a consent statement, four questions regarding experience teaching singers who identify as transgender, 13 questions addressing gender-inclusive teaching practices, 13 four-point, forced choice Likert-type scale responses related to confidence in teaching students who identify as transgender, and eight demographic questions.

After consenting to take the survey, participants were given a definition of the term *transgender* (Appendix D), and then asked about their experiences teaching students who identify as transgender. Participants were asked about training they received or sources with which they had engaged related to teaching singers who identify as transgender. Respondents were asked if they had taught a singer who identified as transgender. If participants indicated they had taught a student who identified as transgender, they were asked additional questions about their experiences with those students. Respondents indicating no experience teaching a singer who identified as transgender were automatically directed to the subsequent section of the survey.

Following a brief contextual statement (Appendix D), participants were asked questions surrounding gender-inclusive teaching practices. Respondents were asked if they have made changes to their instructional practices or choral program structure to be more inclusive of singers who identify as transgender. Participants who indicated that they have made changes to their teaching practices were then asked to elaborate about outcomes of these efforts. In two open-response questions respondents were asked to describe one success and one challenge they encountered while working with singers who identified as transgender. Participants who indicated that they have not made any efforts toward gender-inclusive teaching practices were asked to describe the most important factor(s) influencing this decision. Respondents were then asked a series of questions based on extant research exploring gender-inclusive teaching in choral music settings (Bergonzi, 2009; Mitsounori & Roulston, 2011; Moisescu, 2014; Palkki, 2016; Nichols, 2012; Trollinger, 2010). Participants were asked what variables they considered when assigning a singer to a voice part (*gender, vocal range, musical ability, other variables*) and whether any of the ensembles in their choral program were identified by gender (e.g. women's choir, men's choir, or some other term or title indicating male or female). If a respondent indicated that had choirs that were identified by gender in their choral program, they were asked if singers of another gender were allowed to participate. If a respondent indicated that they did not have ensembles identified by gender in their choral program they were asked if they had ensembles that exclusively sang repertoire composed for any combination of tenor/bass or soprano/alto voices. Participants who did not have ensembles identified by gender but did have ensembles that sang repertoire composed for any combination of tenor/bass or soprano/alto voices were asked to submit the name and voicing of those ensembles. Respondents were also asked if

they assigned concert attire based on gender (e.g. male students wear tuxes and female students wear dresses). Choral directors who said they assigned concert attire based on gender were asked if accommodations were made for students who wished to wear attire that did not traditionally match their section (e.g. a soprano wishes to wear a tux). Participants who said they did not assign concert attire based on gender were asked to indicate performance attire for their ensembles.

Choral directors rated their confidence in teaching students who identify as transgender using a series of 4-point, forced choice Likert-type scale responses to survey statements. The Likert-type scale ranged from 1 (*no confidence*) to 4 (*high confidence*). The survey statements were developed based on existing research regarding teaching practices that are inclusive of students who identify as transgender (Brill & Pepper, 2008; Erickson-Schroth, 2014; Hearn & Kremer, 2018; Hersberger, 2005; Krell, 2014; Lessley, 2017; McGuire et al., 2010; Miller, 2016; Palkki, 2016a, 2016b; Rastin, 2016; Roy, 2015; Sims, 2017a, 2017b). To facilitate subsequent comparisons, themes represented in these statements were the same as those used for questions exploring gender-inclusive teaching practices answered earlier in the survey. The researcher chose to use a 4-point scale that would force a choice between *high confidence* and *no confidence* and would remove the option of a neutral response.

Following these Likert-type scale responses, participants provided professional and personal information. Professional information included grade level(s) taught, years of teaching experience, school setting, and school location. Participants also reported their gender identity, race, sexual orientation, and were given the opportunity to offer additional

comments related to gender-inclusive instructional practices. The average completion time of the survey was nine minutes.

After submitting the survey, respondents received a short prompt (Appendix D) thanking them for participating and offering them the opportunity to receive study results by clicking a link imbedded in the prompt. Respondents who clicked the link to receive study results were taken to a separate survey that collected their email address. To maintain participant anonymity, data collected in the survey was completely separated from email addresses collected from participants requesting results.

Face Validity Procedure

Considerations that had emerged from extant research related to gender-inclusive teaching in choral music were used as a basis for survey questions in this study (Bergonzi, 2009; Mitsounori & Roulston, 2011; Moisescu, 2014; Palkki, 2016; Nichols, 2012; Trollinger, 2010). A face validity procedure was conducted with an expert panel of reviewers ($N = 6$) in order to further investigate these considerations and their inclusion in the survey instrument. The panel was presented with a draft of the survey (Appendix J) and asked to offer critique related to survey question construction, content, and order. The researcher communicated with each panelist individually to discuss their feedback. Panelist recommendations were recorded by the researcher on a draft copy of the survey. Based on panelist recommendations, two questions were added, three questions were changed, and the order of the survey was altered (see Appendix D and Appendix J).

The face validity panel was comprised of expert reviewers who had experience teaching school music. Five of the panelists were members of the researcher's dissertation

committee and one was a music education professor at an outside university whose line of research explores the singing experiences of students who identify as transgender.

Survey Instrument Reliability

Cronbach's alpha reliability analysis was performed on the 4-point Likert-type scale items for the pilot test survey ($n = 15$) and for the final online survey ($n = 13$) items to determine internal consistency. Overall reliability for the pilot test was high ($\alpha = .91$). Following the pilot test face validity procedure, two Likert-type scale items were removed, and the Likert-type scale was changed from *agree/disagree* to *high confidence/no confidence* (see Appendix D and Appendix J). Once official data collection had concluded the face validity procedure was also performed on data from the final online survey. Overall reliability for the final online survey was high ($\alpha = .83$). These results indicated a moderately high degree of internal consistency.

Inclusion and Exclusion Criteria for Study Participants

Online data collection remained open for 31 days and gathered a total of 467 individuals who began the survey process. Inclusion criteria included complete responses to all required survey questions, and indication of current or previous experience teaching choral music to students in secondary schools (6th through 12th grades). Additionally, responses from participants who worked or taught in settings outside of a physical secondary school (e.g. university, church, community choir) but worked on a regular basis with secondary school aged students were included in the study. Surveys that failed to meet the inclusion criteria included those that opened the survey but submitted no answers ($n = 223$), and surveys submitted that omitted: (a) consent to participate ($n = 8$); or (b) no secondary school levels taught ($n = 9$). This resulted in remaining survey participants ($N = 227$) meeting the inclusion criteria for the study. Because participants were not required to answer

all questions, the total number of responses for each question sometimes varied from the total number of study participants.

Participant Characteristics and Experiences

Participants in this study ($N = 227$) were choral directors with experience teaching students in secondary school grade levels across the United States (37 states represented) and the District of Columbia (see Table 1). Males accounted for 34% of participants ($n = 78$), females accounted for 59% of participants ($n = 133$), individuals who identified as transgender, non-binary, or some other gender not defined in the prescribed options accounted for 2% percent of participants ($n = 6$), and 4% of participants ($n = 8$) declined to share their gender identity. When indicating sexual orientation, 68% of participants ($n = 154$) identified as heterosexual (straight), 18% of participants ($n = 41$) identified as homosexual (gay), 6% of participants ($n = 13$) identified as bisexual, 5% of participants ($n = 11$) identified as a sexual orientation not provided among the prescribed options, and 4% of participants ($n = 8$) chose not to disclose their sexual orientation.

Table 1

Participants' Reported Geographic Location (N = 227)

| State | <i>n</i> | % of Total |
|----------------------|----------|------------|
| Alabama | 4 | 2% |
| Arizona | 2 | 1% |
| Arkansas | 9 | 4% |
| California | 8 | 4% |
| Colorado | 6 | 3% |
| Connecticut | 4 | 2% |
| District of Columbia | 1 | 0.4% |
| Florida | 8 | 4% |
| Georgia | 4 | 2% |
| Hawaii | 2 | 1% |
| Idaho | 1 | 0.4% |
| Illinois | 4 | 2% |
| Indiana | 5 | 2% |
| Iowa | 5 | 2% |
| Kansas | 19 | 8% |
| Kentucky | 8 | 4% |
| Louisiana | 2 | 1% |
| Maine | 4 | 2% |
| Maryland | 2 | 1% |
| Massachusetts | 8 | 4% |
| Michigan | 7 | 3% |
| Minnesota | 5 | 2% |
| Mississippi | 6 | 3% |
| Missouri | 29 | 12% |
| Nebraska | 1 | 0.4% |
| New York | 7 | 3% |
| North Carolina | 7 | 3% |
| Ohio | 7 | 3% |
| Oklahoma | 2 | 1% |
| Oregon | 2 | 1% |
| Pennsylvania | 8 | 4% |
| South Carolina | 2 | 1% |
| Tennessee | 3 | 1% |
| Texas | 15 | 7% |
| Utah | 3 | 1% |
| Virginia | 3 | 1% |
| Washington | 10 | 4% |
| Wisconsin | 3 | 1% |
| Wyoming | 1 | 0.4% |

Note. States not listed were not reported by respondents. Percentages may not total 100 due to rounding.

Participants reported their school setting, secondary grade levels taught, and years of teaching experience. When asked how they would describe their school setting 23% of participants ($n = 52$) described their school setting as rural, 46% ($n = 105$) described their school setting as suburban, 23% ($n = 52$) described their school setting as urban, and 8% ($n = 18$) described their school setting as being comprised of students from a variety of communities (see Table 2). Thirty-one percent of choral directors in this study ($n = 93$) indicated that they taught middle school (6th – 8th grades), 46% ($n = 140$) indicated they taught high school (9th – 12th grades), and 23% ($n = 69$) indicated they currently or previously had experience teaching a combination of both middle school and high school (see Table 3). Choral directors with ten or more years of teaching experience comprised 59% of participants ($n = 133$) and 42% of participants ($n = 94$) had teaching experience ranging from nine years to one year (see Table 4).

Table 2

Participants' School Setting (N = 227)

| School Setting | <i>n</i> | % of Total |
|----------------|----------|------------|
| Rural | 52 | 23% |
| Suburban | 105 | 46% |
| Urban | 52 | 23% |
| Other | 18 | 8% |

Table 3

Participants' Grade Levels Taught (N = 227)

| Grade Level | <i>n</i> | % of Total |
|---------------------------|----------|------------|
| Middle School (6th - 8th) | 93 | 31% |
| High School (9th - 12th) | 140 | 46% |
| Other | 69 | 23% |

Table 4

Participants' Years of Teaching Experience (N = 227)

| Teaching Experience | <i>n</i> | % of Total |
|---------------------|----------|------------|
| 1-3 Years | 34 | 15% |
| 4-6 Years | 28 | 12% |
| 7-9 Years | 33 | 15% |
| 10-19 Years | 61 | 27% |
| 20 Years or more | 71 | 31% |

CHAPTER 4

RESULTS

Experiences Teaching Transgender Singers

Participants ($N = 227$) answered a series of questions addressing their previous knowledge of and experiences with teaching singers who identify as transgender. Respondents were asked to indicate training or sources with which they had engaged related to teaching students who identify as transgender, and almost all (93%) reported having had training or using resources for teaching these students. Individual respondents were able to offer multiple responses using a "choose all that apply" format, resulting in a total of 582 responses. Twenty-seven percent of responses ($n = 158$) reported discussions with colleagues as a source of information. Other sources cited included individual research (22%), books/articles (17%), and presentations (15%). Only 4% of responses ($n = 26$) cited training in college, and 3% indicated training through in-service professional development sessions provided by their school district. Figure 3 presents responses (% of total $n = 582$) showing types of training or sources related to teaching students who identify as transgender. Specific responses in the "other" category are included in Appendix K.

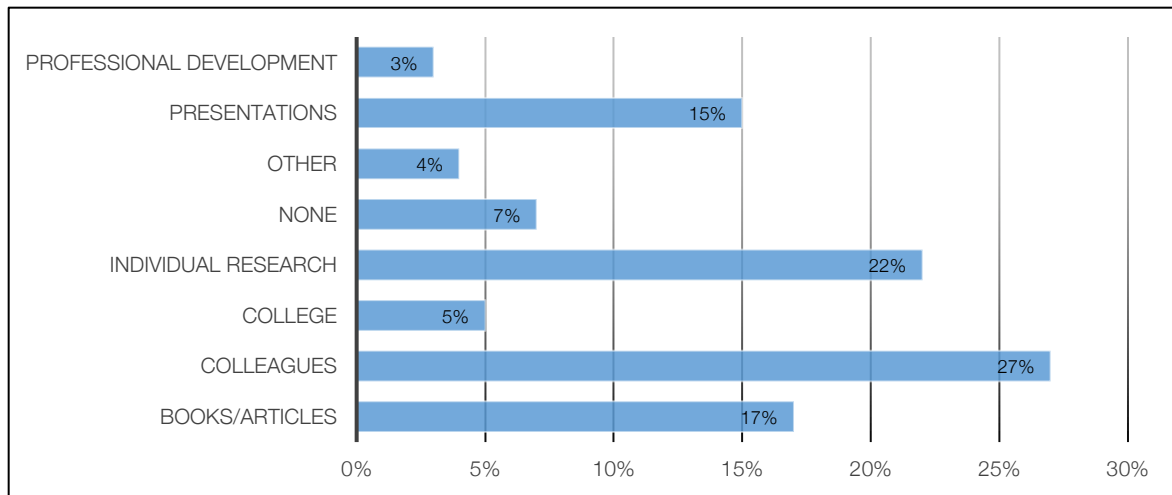


Figure 3. Participants' reported training/sources ($n = 582$) related to teaching students who identify as transgender; percentage of participants responding within each category indicated; *other* responses (see Appendix K).

Participants ($N = 227$) also reported experiences teaching singers who identified as transgender. Sixty-eight percent of participants ($n = 154$) indicated they had experienced teaching a singer who identified as transgender and 23% of participants ($n = 52$) reported no experience teaching a student who identified as transgender.

As a follow up, those respondents with experience teaching transgender singers ($n = 154$) were asked a series of questions about those experiences. Seventy-nine percent of these respondents ($n = 122$) reported having taught one to five singers who identified as transgender and 15% of participants ($n = 22$) reported having taught six to ten students who identified as transgender. When asked how recently they taught a student who identified as transgender 45% of these same respondents ($n = 114$) indicated one to five years ago and 42% of participants ($n = 105$) indicated they were currently teaching a student who identified as transgender. Finally, the survey asked participants with experience teaching transgender

singers how they knew that their singers identified as transgender. Participants ($n = 154$) were able to offer multiple answers to this question, resulting in a total of 318 responses. Forty-four percent of these responses ($n = 140$) indicated participants became aware that one or more of their singers identified as transgender because the individual student or students told them, and 20% ($n = 64$) indicated that participants became aware that one or more of their singers identified as transgender based on their own observations.

Research Question 1

What practices do secondary school choral directors report to demonstrate gender inclusivity in their teaching?

Gender-inclusive Teaching Practices

The primary research question in this study sought to examine a phenomenon the investigator has observed anecdotally: some choral directors in secondary schools have begun to change their teaching practices in an effort to create experiences that are more inclusive of transgender singers. Study participants ($N = 227$) were asked if they had made changes to their teaching practice and/or choral program structure to be more inclusive of singers who identify as transgender. Seventy-eight percent of participants ($n = 176$) indicated that they had changed their instructional practices to be more gender-inclusive.

Sixty-eight percent of participants ($n = 154$) reported having taught one or more singers who identified as transgender. Experience teaching a student who identifies as transgender may indeed impact a choral director's implementation of gender-inclusive teaching practices. A *chi-square* test was used to compare use of gender-inclusive instructional practices between participants who indicated having taught a singer who identified as transgender and those who had not. Results showed that participants who had

taught a singer who identified as transgender reported use of gender-inclusive teaching practices significantly more often than those who had not ($X^2(2, N = 227) = 25.64, p = .0001$).

Study participants reported that they taught high school (38%), middle school (18%), middle school and high school (22%), or that they work with secondary school students in some other capacity (20%). A *chi*-square test was performed to examine the participants' implementation of gender-inclusive teaching practices across grade levels taught. Results found a significantly different frequency distribution among those teachers who work with high school students and those who work with younger students. High school choral directors were significantly more likely than other participants to engage in gender-inclusive teaching practices ($X^2(3, N = 227) = 16.11, p = 0.0011$).

Respondents reported their school setting (see Table 2) as rural (23%) suburban (46%), urban (23%), and a variety of communities (8%). A *chi*-square test was performed to examine the participants' school setting (rural, suburban, urban, a variety of communities) and their implementation of gender-inclusive instructional practices. The percentage of participants who were engaged in gender-inclusive teaching did not differ by school setting, ($X^2(3, N = 227) = 6.27, p = 0.0992$).

Ninety-three percent of participants in this study reported engaging in training or accessed resources related to teaching singers who identify as transgender. Training or engaging with resources may influence whether or not a teacher chooses to use teaching practices that seek to include singers who identify as transgender. A *chi*-square test was performed and found that participants who engaged in training related to teaching

transgender students were more likely to report use of gender-inclusive teaching ($X^2(1, N = 227) = 25.05, p = .0001$).

Success with Gender-inclusive Teaching Practices

Respondents who said they had changed their teaching practices ($n = 176$) were asked to elaborate, reporting one success and one challenge in their efforts to create a more gender-inclusive singing environment. The researcher reviewed participants' responses regarding one success they experienced in their effort to be more inclusive of transgender singers (see Appendix L and Appendix M). After examining the responses, the investigator created coding definitions based on four emergent themes: *classroom culture* (statements pertaining to broad structural or behavioral changes to the choral program or institution, multiple approaches toward gender-inclusive teaching practice, or other similar words, phrases, or ideas), *concert attire* (statements pertaining to changes or accommodations made to the prescribed clothing options that singers wear for performance or other similar words, phrases, or ideas), *inclusive language* (statements pertaining to the language used in rehearsal or in print or other similar words, phrases, or ideas), and *singing considerations* (statements pertaining to the transgender singing voice or other similar words, phrases or, ideas). A trained reliability observer read the statements submitted by participants and coded the responses using these same procedural definitions (see Appendix O). Reliability between the investigator and the trained reliability observers' codes was 99.4%. Table 5 offers representative participant statements for each of the coding categories.

Table 5

Participant Statement Examples: One Success in Gender-inclusive Teaching Practice

| Coding Category | Statement Example |
|------------------------|---|
| Classroom Culture | “With my 8th grade students, I was able to have a conversation about labels and allow them to share their feelings to hopefully create a safe, brave space for everyone.” |
| Concert Attire | “All the students were happy about the change to the concert-attire change, they liked to have more options to express themselves the way they wanted to. I went with 3 options, one included a skirt (with length requirements), two options included pants, and one option included a tie.” |
| Inclusive Language | “Open discussions with a non-binary student allowed me to know that he was less comfortable when I addressed the men as ‘gentlemen.’ I made a conscious effort to change my language to be neutral (e.g. Ok folks...) and he appeared more at ease.” |
| Singing Considerations | “Reviewing voice types at the beginning of each semester to remind students that typical genders can sing voice types that are unexpected i.e., boys can sing soprano.” |

Participant responses ($n = 176$) regarding a success they experienced in moving toward more gender-inclusive instruction were coded: *classroom culture*, *concert attire*, *inclusive language*, and *singing considerations*. Of these responses, 48% indicated success was related to *inclusive language*, 26% cited success as linked to *classroom culture*, 18% experienced success with gender-inclusive *concert attire*; and 7% indicated success was related to *singing considerations*. Figure 4 represents frequency percentages of participant responses by category attributions for success in gender-inclusive teaching practice.

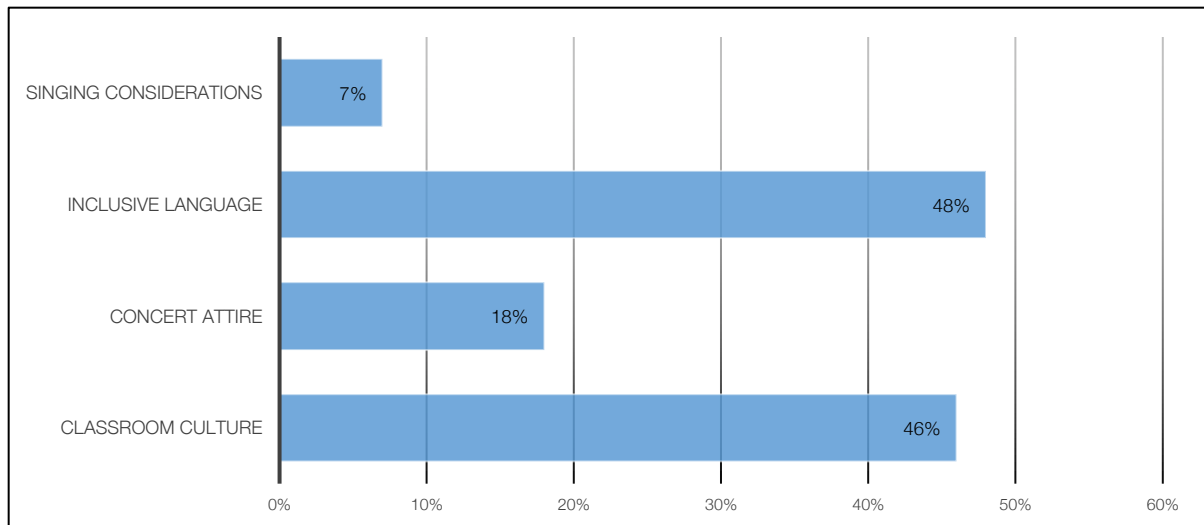


Figure 4. Participant responses, by category, about the successes they encountered in working to create a more inclusive environment for students who identify as transgender.

Challenge with Gender-Inclusive Teaching Practices

Choral directors who indicated they had altered their teaching practices in an effort to be more inclusive to singers who identify as transgender ($n = 176$) were also asked to describe one challenge they encountered in regard to altering their instruction (see Appendix M). The investigator examined each participants' response and created coding definitions based on four emergent themes: *community response* (statements pertaining to the response or lack of response by educational stakeholders, students, parents, and/or community members related to the individual teachers ability to be inclusive of transgender singers or other similar words, phrases or ideas), *inclusive language* (statements pertaining to the language used in rehearsal and/or in print, or other similar words, phrases, or ideas), *student support* (statements pertaining to the individual choral director's ability to offer support or accommodations to singers who identify as transgender or other similar words, phrases, or

ideas), and *teacher knowledge* (statements pertaining to an individual teacher’s knowledge or lack of knowledge related to the singing and non-singing experiences of transgender individuals or other similar words, phrases or ideas). Using instructions developed by the researcher (see Appendix P), a reliability observer reviewed and coded participant responses. The observer and researcher were in agreement on 100% of the coding decisions. Table 6 offers representative participant statements for each of the coding categories.

Table 6

Participant Statement Examples: One Challenge in Gender-inclusive Teaching Practice

| Coding Category | Statement Example |
|--------------------|--|
| Community Response | “Administration (superintendent) at one school would not allow a girl to go to the women's restroom. She had to dress in the men's bathroom, do her long hair, and put on her makeup in the men's bathroom.” |
| Inclusive Language | “Old habits die hard. I felt the biggest challenge was the correct usage of pronouns. |
| Student Support | “The depression the singer often feels.” |
| Teacher Knowledge | “Hard to figure out technique for folks taking hormones. Lots of trial and error and more limited ranges. Definitely a struggle for me to give specific technical advice.” |
| None | “None” |

Responses describing one challenge encountered by participants when engaging in gender-inclusive teaching practices ($n = 176$) were coded: *community response*, *inclusive language*, *student support*, *teacher knowledge*, and *none*. Twenty-five percent of participants ($n = 45$) found *inclusive language* to be a challenge, 22% of participants ($n = 38$) struggled with *student support*, 21% of participants ($n = 37$) cited issues with *community response*, 17% ($n = 30$) reported they did not encounter a challenge, and 15% of participants ($n = 26$) found *teaching knowledge* to be an obstacle. Figure 5 represents frequency percentages of participant responses by category attributions for challenges encountered in gender-inclusive teaching practice.

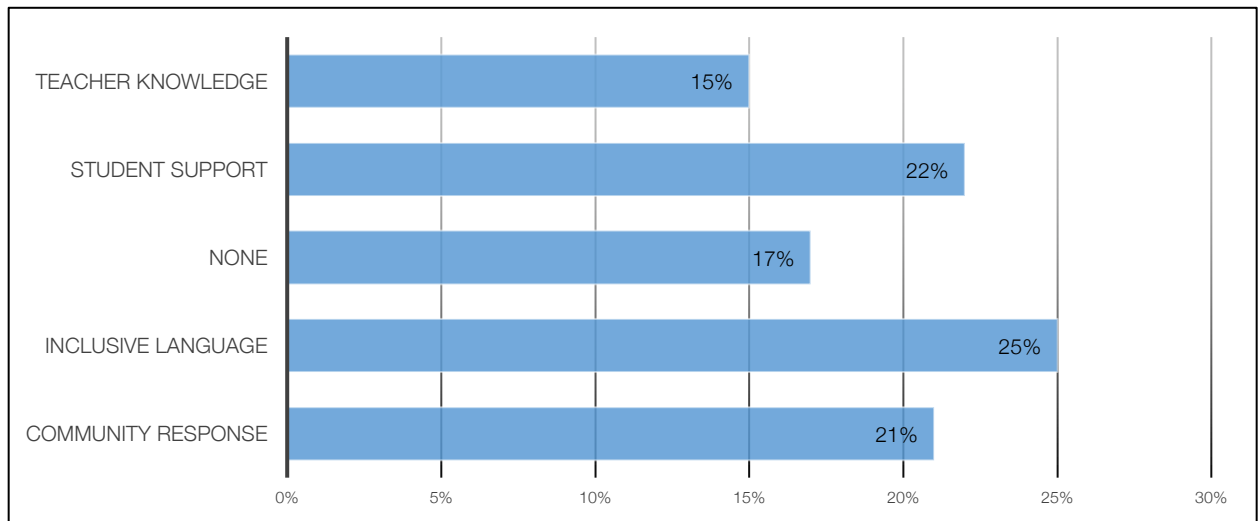


Figure 5. Participant responses, by category, about the challenges they encountered in working to create a more inclusive environment for students who identify as transgender.

Primary Factor Influencing No Changes to Teaching Practices

While most choral directors in this study reported altering their teaching practices to be more inclusive of singers who identify as transgender, 22% of participants ($n = 51$) indicated that they had not made any changes. These respondents were asked to describe the most important factor influencing this decision (see Appendix N). The researcher reviewed participants' written responses and developed coding definitions related to four emergent themes: *already gender-inclusive* (statements pertaining to the existence of current gender-inclusive teaching practice, or other similar words, phrases, or ideas), *disagreement with gender inclusivity* (statements pertaining to a disagreement with practices that are consistent with the inclusion of students who identify as transgender in a choral music setting, or other similar words, phrases, or ideas), *no need* (statements pertaining to no effort being made toward gender-inclusive instruction because of the absence of a transgender singer, or other similar words, phrases, or ideas), and *vocal health* (statements pertaining to gender-inclusive teaching practice as being in conflict with healthy singing pedagogy, a vocal health approach to singing instruction eliminating the need for gender-inclusive teaching, or other similar words, phrases, or ideas). A reliability observer reviewed participants' statements using the researcher's procedural definitions (see Appendix Q). Reliability between the investigator and the observer was 96%. Table 7 offers examples of statements describing why these participants have not made changes to engage in gender-inclusive teaching practices.

Table 7

Participant Statement Examples: No Changes in Gender-inclusive Teaching Practices

| Coding Category | Statement Example |
|---|--|
| Already Gender-inclusive | “First year teacher, and I started out inclusive of gender. I advise the Genders & Sexualities Alliance at my high school.” |
| Disagreement with Gender Inclusivity Approach | “It is extremely difficult for me to reconcile gender preference with the anatomy and physiology of a physical male or a physical female because the voice can't be "chosen" without chemical or surgical intervention - if at all. It is disruptive to the choral ensemble, and confusing to students, when a student who physically has a certain voice part asks to sing a different part. How is this fair to the other kids? To the ensemble as a whole? In competition? I have had to alter rooming practices when traveling for performances or competition, and that has gotten parents in an uproar as well.” |
| No Need | “I have not made any changes because I have not had any students to necessitate the changes. When I have them, I will absolutely make the changes. |
| Vocal Health | “This student was a soprano and he was okay singing soprano because I told him the importance of vocal health. Singing in another register for long periods could damage the voice.” |

Choral directors in this study who indicated that they had not made changes to their teaching practices to be more inclusive of transgender singers ($n = 51$) described their reasons for not doing so. Participant responses were examined and coded as: *already inclusive*, *disagreement with gender inclusivity*, *no need*, or *vocal health*. Results found the following response frequencies by category: *already gender-inclusive*, 16% ($n = 8$); *disagreement with gender inclusivity approach*, 2% ($n = 1$); *no need*, 65% ($n = 33$); and *vocal health* 16% ($n = 8$).

Voice Part Assignments

Study participants ($N = 227$) reported variables they considered when assigning a singer to a voice part a choral ensemble (soprano, alto, tenor, bass). The survey provided 4 drop-down options: *gender*, *vocal range*, *musical ability*, and *other variables*. Figure 6 presents the variables participants indicated when assigning singers to voice parts (soprano, alto, tenor, bass). Appendix R lists responses for participants who selected “*Other variables. Please specify.*”

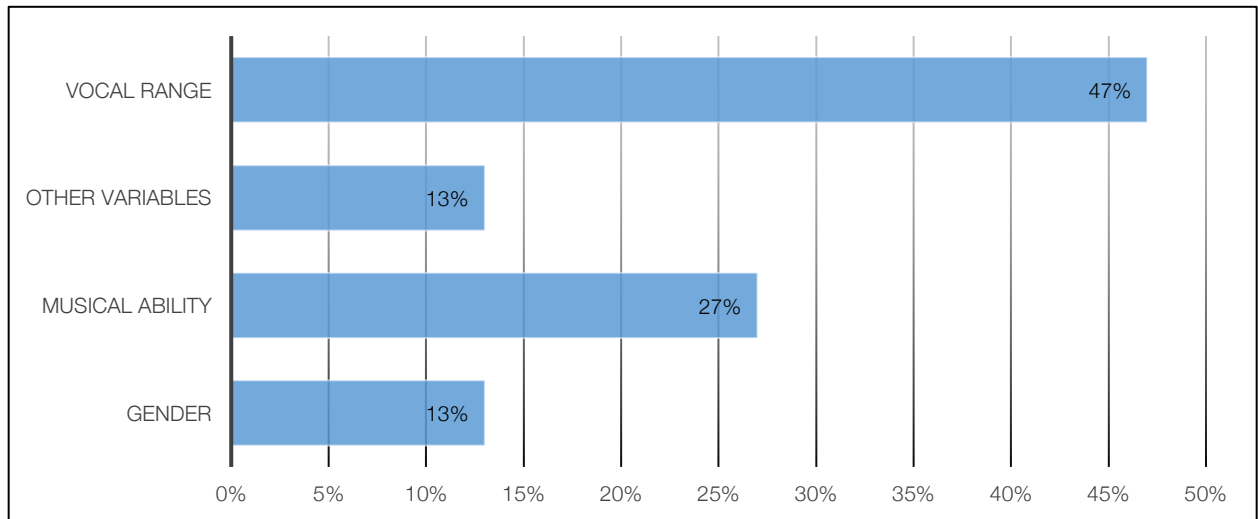


Figure 6. Variables participants consider when assigning voice parts.

Gender Based Choral Ensembles

Study participants ($N = 227$) indicated whether any ensembles in their school's choral program were identified by gender (e.g. men's choir, women's choir, or some other term/title indicating male or female). Slightly more than half (56%) of participants ($n = 126$) reported no choral ensembles identified by gender and 44% of participants ($n = 101$) indicated having choral ensembles identified by gender. Choral directors reporting gender-based choral ensembles ($n = 101$) were asked if they would allow singers of a different gender to participate in one of these ensembles, and 78% of these teachers reported they would do so. Participants who indicated that they did not have choral ensembles identified by gender ($n = 126$) reported whether any of these groups performed repertoire exclusively written for any combination of soprano/alto or tenor/bass voices, and 54% of this group ($n = 68$) answered affirmatively. As a follow up question, they were asked to provide names and voicings for these ensembles. Tables 8 and 9 show the voicings and names for ensembles reported as gender neutral.

Table 8

Soprano-Alto Ensemble Voicings and Names Reported as Gender Neutral

| Voicing | Ensemble Name |
|---------|---|
| SSAA | Advanced Treble Ensemble |
| SSA | Bel Canto |
| S/A | Bella Voci |
| SSAA | Belle Ange |
| SSAA | Cantando |
| SSAA | Choraliers |
| S/A | Elements Choir Treble Ensemble |
| S/A | Kapelle |
| S/A | Les Chanteus |
| S/A | Lyric |
| S/A | Primo, Secondo, Terzo (by hour/class period) |
| S/A | Sorellanza |
| S/A | Treble Choir |
| S/A | Treble Tempos |
| S/A | Virtuosa |
| SSAA | Voca Lyrica |
| SSAA | Voci Etern |

Note. Duplicate submissions and identifying names were not included.

Table 9

Tenor-Bass Ensemble Voicings and Names Reported as Gender Neutral

| Voicing | Ensemble Name |
|---------|--|
| T/B | Aces |
| T/B | Argo Chorus |
| T/B | BariTenors |
| T/B | Basso |
| TTBB | Cantate |
| T/B | Colt Choir |
| T/B | Concordia |
| T/B | Doublewide |
| T/B | Elements Choir Tenor Bass Ensemble |
| TTBB | Fortis Chorum |
| T/B | Glee Club |
| TTBB | Kapituran |
| T/B | Kor |
| TTBB | Lunch Ensemble |
| T/B | Primo Vox |
| T/B | Primo, Secondo, Terzo (by hour/class period) |
| T/B | Tenor/Bass Choir |
| T/B | The Black and Gold |
| TTBB | Troubadors |
| T/B | Viking Choir |
| TTB | Voces Valientes |
| T/B | Voci Sonore |

Note. Duplicate submissions and identifying names were not included.

Concert Attire

Survey participants answered a series of questions addressing concert attire for their choral ensembles. Respondents reported whether or not they assigned concert attire based on gender (e.g. male students wear tuxes and female students wear dresses). Fifty-eight percent of participants ($n = 132$) reported concert attire was not assigned based on gender, and 42% ($n = 95$) said concert attire assignments were based on gender. Respondents who said they

assigned concert attire based on gender were asked if they made accommodations for students wishing to wear attire that did not traditionally match their section. Among those who did assign attire based on gender, 72% indicated that they did make accommodations for each singer to wear the concert attire with which they were most comfortable.

Participants who did not assign concert attire based on gender ($n = 132$) were asked to describe concert attire options for their singers. Eighteen percent of this group ($n = 30$) said that their choral ensembles wore choir robes, 26% of participants ($n = 43$) said that their choirs wore tuxedos or dresses and their singers could choose the option with which they were most comfortable, 41% percent of participants ($n = 69$) reported that their choirs wore gender-neutral concert attire, and 15% ($n = 26$) reported that their ensembles wore some other attire not assigned by gender. Table 10 displays selected participant descriptions of their gender-neutral concert attire.

Table 10

Selected Participants' Descriptions of Gender-Neutral Concert Attire

| Gender Neutral Concert Attire Description |
|--|
| We choose a color scheme (ex. All black with accents of silver and gold). Students can choose whether or not they wear an accent and if so, what it is (jewelry, a tie, bow tie, scarf, shoes, etc.) |
| Choir shirts and nice jeans or slacks. Can wear a skirt if they prefer, but certainly not required. Sometimes I'll just specify black and white, so long as it's nice. |
| All Black with color accent (pocket square, shoes, scarf, belt, tie), or other themed color combination |

Table 10, continued

| Gender Neutral Concert Attire Description |
|--|
| White Top (nice/dressed-up), Black on the bottom (can be pants or skirt), with an optional tie. |
| Formal guidelines given. Singers choose their own outfit within non-gendered formal guidelines. |
| Choir shirt for casual performances |
| Polo shirts |
| Choir shirt, gender neutral; pants/skirts chosen by student Students can opt to wear all black if they do not feel comfortable in dress or tux |
| Uniform blazers, their choice shirt/blouse/trousers/skirt with no gendered guidelines |
| Black tux pants and colored polos |
| Tunics |
| Dressy clothes/something nice, no jeans, sweatpants etc... |
| All singers in turtle neck and pants/slacks |
| We have a gender-neutral option in addition to more traditional binary dress. Any student may wear any option. |
| Choice of singer |
| Color is unifying factor |
| Dress shirts with ties or scarves |
| The attire under the robe - students may choose from either black pants, socks, shoes or black skirt, tights, shoes. They choose which fits their gender identity or their preferred style of dressing |

Research Question 2

What level of confidence do secondary school choral directors report regarding their ability to teach transgender students?

Participants ($N = 227$) rated each of the thirteen confidence items presented in the survey, using a 4-point Likert-type scale (1= *no confidence*; 4= *very confident*). The first of these items was a question asking: "How confident are you in your ability to work with singers who identify as transgender?". The question was followed by 12 confidence statements that were based on best practices found in extant research related to teaching students who identify as transgender (Bergonzi, 2009; Mitsounori & Roulston, 2011; Moisescu, 2014; Palkki, 2016; Nichols, 2012; Trollinger, 2010). An aggregate mean confidence rating for all participants was tabulated for each of the thirteen survey items. Table 11 shows means and standard deviation scores for each statement in rank order of reported confidence. Responses to the initial question about overall confidence in the ability to work with students who identify as transgender yielded a group rating of *moderate confidence* ($M = 3.07$, $SD = .76$). Among the 12 confidence statements, the statement rated by participants with the highest level of confidence was, "I know how to apply the use of preferred pronouns (e.g. he, she, they) and gender-neutral language (e.g. sopranos, measure 24, verses girls, measure 24) during rehearsal and in the structure of my choral program" ($M = 3.6$, $SD = .63$). The statement rated by participants with the lowest level of confidence was, "I am aware of other gender-related medical treatments that may impact a student's singing voice" ($M = 2.49$, $SD = 1.02$).

Table 11

Mean and Standard Deviation Scores for Confidence Statement Responses for All Participants (N=227)

| Statements in Order of Reported Confidence | <i>M</i> | <i>SD</i> |
|---|----------|-----------|
| I know how to apply the use of preferred pronouns (e.g. he, she, they) and <i>gender-neutral language</i> (e.g. <i>sopranos, measure 24, verses girls, measure 24</i>) during rehearsal and in the structure of my choral program. | 3.6 | 0.63 |
| I could describe the differences between the terms <i>sexual orientation</i> and <i>gender identity</i> . | 3.59 | 0.69 |
| I could define the term <i>transgender</i> . | 3.55 | 0.63 |
| I could explain what it means for a student who identifies as transgender to be <i>transitioning</i> . | 3.54 | 0.71 |
| I have knowledge of accommodations I could make related to <i>concert attire</i> for transgender students. | 3.52 | 0.72 |
| I am aware of the <i>social and emotional challenges</i> many transgender students encounter. | 3.35 | 0.72 |
| I have knowledge of accommodations I could make related to <i>choral standing formation</i> for transgender students. | 3.27 | 0.93 |
| I could describe the term <i>non-binary</i> . | 3.09 | 1.08 |
| I am aware of <i>positive representations of transgender individuals</i> that I could include in my teaching. | 2.55 | 1.08 |
| I am aware of other gender-related <i>medical treatments</i> that may impact a student's singing voice. | 2.55 | 1.07 |
| I understand how <i>hormone therapy</i> (taking estrogen or testosterone) impacts a student's speaking and singing voice. | 2.54 | 1.06 |
| I am aware of other gender-related <i>non-medical measures</i> that may impact a student's singing voice. | 2.49 | 1.02 |

Mean scores were calculated for each of the 12 Likert-type confidence statement responses (see Table 11). These scores were then used to draw comparisons between participants' confidence in teaching singers who identify as transgender ($M = 3.07$) and the other twelve statements based on best practices in extant research. A t test was applied to examine possible differences in participants' self-reported confidence in working with students who identify as transgender between the two groups of choral educators who do/do not engage in gender-inclusive teaching practices. Results of the t test found significantly different confidence scores between the two groups, suggesting that a choral director who is confident in their ability to work with transgender singers has also adapted teaching practices to be more gender-inclusive ($t(69) = 2.05, p = .04$).

The choral directors in this study were asked if they had received formal training (college coursework, conference presentations, professional development), informal training (discussions with colleagues, books/articles, individual research), or no training on teaching singers who identify as transgender. Fifty-one percent ($n = 116$) of participants reported receiving formal training, 34% of participants ($n = 77$) reported seeking out informal training, and 43% of participants ($n = 98$) stated they had not received any training. Since the nature of a participants' training may impact their confidence in teaching a student who identifies as transgender, a one-way analysis of variance (ANOVA) was conducted to compare the mean confidence scores of participants in each group (formal, informal, or no training). There was a significant difference in the mean confidence scores among teachers who had received different types of training ($F(2, 224) = 8.09, p = .0004$). A Tukey post-hoc analysis was conducted and found a significant difference between the confidence scores of teachers who received formal training and informal training ($p = .002$), and between teachers

who received formal training and no training ($p = .001$). There was no significant difference between teachers who received informal training and teachers who received no training. Teachers who received formal training reported being more confident ($M = 3.27$, $SD = .67$) than teachers with informal training ($M = 2.92$, $SD = .76$) and teachers who never received training ($M = 2.8$, $SD = .87$).

Summary of Results

The purpose of this study was to explore the self-reported gender-inclusive instructional practices of secondary school choral directors and their confidence in teaching transgender students. Study participants ($N = 227$) reported their previous knowledge of and experiences with teaching singers who identify as transgender. A large majority of respondents (93%) reported having engaged with some kind of training or information related to working with transgender singers. A majority of participants (68%) also indicated having experience teaching a singer who identified as transgender.

Research Question 1

Research question 1 considered and examined gender-inclusive teaching practices in choral music education settings. Results revealed that most choral directors participating in this study have begun to alter their teaching practices to be more inclusive of singers who identify as transgender. This group reported experiencing success with the use of gender-inclusive language in their teaching and attempts foster a classroom culture that was more welcoming of students who identify as transgender. Most study participants who have not begun to adapt teaching practices toward more gender inclusivity cited not having had a transgender singer in class as the primary reason for not doing so. Data analysis indicated that teachers who had previous experience teaching students identifying as transgender or

had experienced previous training on the topic were more likely to engage in gender-inclusive teaching practices.

Study participants reported their approaches to assigning singers to a voice part in the ensemble, and practices related to gender-based ensembles and concert attire. Respondents cited musical ability as a principal factor in placing a singer in a section (soprano, alto, tenor, bass). Among choral directors with ensembles identified by gender in their choral program, most indicated that they would allow a singer of a different gender to participate in one of those ensembles. Participants who said that they did not have gender-based choirs but did have groups that exclusively sang soprano/alto or tenor/bass literature reported the name and voicing of those ensembles. Many of these gender-neutral ensembles names utilized musical terminology in foreign languages, the school's mascot, references to voice parts, or other variations. Respondents reported whether or not gender was a factor in assigning concert attire. A majority of participants said they did not assign concert attire based on gender, and many of those that did indicated that they make accommodations for singers who wish to wear attire that doesn't traditionally match their section. Participants who said that their choral ensembles wore gender-neutral concert attire offered descriptions of that apparel. Examples of these included choir robes, variations of concert black, or allowing individual students to choose their own attire within guidelines prescribed by the choral director.

Research Question 2

Research question 2 sought to examine participant confidence in teaching singers who identify as transgender. Overall, study participants were *moderately confident* in their ability to work with singers who identify as transgender. Considering the range of statements addressing specific approaches to gender-inclusive teaching in choral music, participants were most confident with the application of gender-neutral language and least confident in

their knowledge of the impact of medical treatments on the singing voice. Analysis of data found that choral directors who report confidence in teaching singers who identify as transgender are more likely to have formal training, and to use gender-inclusive teaching practices.

CHAPTER 5

DISCUSSION AND IMPLICATIONS

Introduction

Secondary school choral directors participating in this study ($N = 227$) responded to questions surrounding gender-inclusive instructional practices and confidence in teaching students who identify as transgender. Questions were developed by the researcher based on best practices that emerged in extant related research (Bergonzi, 2009; Mitsounori & Roulston, 2011; Moisescu, 2014; Palkki, 2016; Nichols, 2012; Trollinger, 2010). Results of the present study underscore the findings of existing research addressing gender-inclusive teaching in choral music and highlight areas for future inquiry. Further, this research found that many study participants have already or are beginning to adjust teaching practices to be more inclusive of singers who identify as transgender, a question that does not appear to have been explored in previous research.

Experiences Teaching Transgender Singers

A solid majority of the choral directors in this study (68%) reported having taught a choral ensemble singer who identified as transgender. This finding seems predictable, based on other research which points to an increase in the number of students in secondary schools who openly identify as transgender (Kosciw et al., 2016). Study participants reported their formal or informal training related to teaching students who identify as transgender. While 93% of study participants indicated having explored this topic in some way, most of those experiences were informal or self-motivated (e.g. books, articles, conversations with colleagues). Only 5% of participants said that gender-inclusive teaching practices were addressed in their undergraduate or graduate course work and only 3% reported having had a

school administered professional development session on the topic. The contrast between the increasing number of students in schools who openly identify as transgender and the small number of formal learning experiences for pre-service and in-service choral music educators underscores an area for concern and action. Incorporating content related to gender-inclusive teaching practices in professional development and the curriculum for music teacher preparation programs may allow choral music educators to make more informed decisions about their instructional practices. Further, this may reduce the possibility of homophobic and transphobic bias being part of music teacher training. Otherwise, the risk of reinforcing of gender stereotypes in music classrooms seems present (Bergonzi, 2009; Hawkins, 2007; Palkki, 2015).

Study participants with experience teaching transgender singers were asked questions about those experiences. Participants were asked how they became aware that one or more of their students identified as transgender. Twenty percent of respondents said that they became aware that one or more of their singers identified as transgender because of their own observations. The troublesome approach of making assumptions based on one's own observations regarding gender identity underscores the need to explore and inform the consequential implications of teaching decisions based on stereotypes.

When participants were asked how many transgender students they have had in their ensembles, 79% reported having taught one to five singers who identified as transgender. Previous research has drawn attention to the underrepresentation of LGBTQ students based on the geographic location of an individual school (Kosciw et al., 2016; Silveira & Goff, 2016). It is interesting to note that in this study, school community (*urban, suburban, rural*)

did not have a statistically significant effect on the variables related to a participant's experience teaching a student who identifies as transgender.

Gender-inclusive Teaching Practices

Observations of various gender-related changes taking place in choral music and the findings of this research point to a growing trend toward gender-inclusive practices. These changes seem to be represented in the naming of ensembles (e.g. tenor/bass choir verses men's choir), the categories used to describe the voicing of choral music (e.g. treble music verses women's music), gender terminology used by choral directors during instruction (e.g. "tenors and basses" verses "guys"), and program structure and function (e.g. gender neutral concert attire verses gender specific concert attire). To quantify and qualify this observation, participants in this study were asked about teaching practices that are inclusive of singers who identify as transgender, and are found in existing research (Bergonzi, 2009; Mitsounori & Roulston, 2011; Moisescu, 2014; Palkki, 2016; Nichols, 2012; Trollinger, 2010).

Seventy-eight percent of participants in this study reported changing their instructional practices to be more inclusive of singers who identify as transgender. This finding seems to be in agreement with research that reflects an overall improvement of the school experiences of LGBTQ students (Kosciw et al., 2016). Kosciw et al. (2016) points to increased support and awareness of students who identify as transgender by teachers and administrators. The majority of participants in this study who indicated that they have changed their teaching practices were choral directors teaching at the high school level. The factors influencing a greater number of high school choral directors to alter their instructional practices may be related to variables such as voice change or stages of gender identity development more common to high school students (Brill and Pepper, 2008). However, an

examination of gender-inclusive teaching practices and confidence in teaching students who identify as transgender for the middle school level may prove valuable and seems a recommended next step.

Findings in this study indicated that a choral director who previously or currently had a singer who identified as transgender was also more likely to alter their teaching practices. An exploration of the specific experiences of choral directors who have taught students who identify as transgender may illuminate why these teachers are more likely to choose gender-inclusive approaches. Conclusions from this line of research may also have implications that impact pre-service and in-service teacher training.

Choral directors who reported changing their teaching practices were asked to describe elements of those experiences that proved challenging and those that were successful. Participant comments describing challenges addressed barriers to gender inclusivity with students, faculty, administration, parents, and the community. Others conveyed a lack of knowledge or appropriate training to make informed teaching decisions in support of students identifying as transgender. When offering a challenge encountered while working toward a more gender-inclusive approach to teaching one participant said, “I taught a transgender 6th grade student (MTF) whose parents were adamantly opposed to her transition. Often, this parent would pull the student from performing because they felt it would be an embarrassment to the family. The student became increasingly distraught and was eventually withdrawn from the school. I never knew what happened, but she always seemed happier when she was singing.”

Participant comments surrounding elements of their efforts to be more gender-inclusive that were successful focused on changes made to the language used in print and

during instruction, attire worn at concerts, considerations specific to the transgender singing voice, and gender-inclusive improvements made to the overall culture of the classroom. One participant wrote, “We all transferred seamlessly from calling her Lisa to calling him Liam.” Another offered, “I was honored to be the first adult they came out to.”

Participant descriptions of a success and challenge they encountered as a result of gender-inclusive instructional practices were reviewed and coded for emerging themes. *Inclusive language* emerged as a leading theme for instances reflecting both successes and challenges. It is also interesting to note that many of the participants who did not make changes to their teaching practices discussed gender-inclusive language as a factor. Respondent emphasis on inclusive language used during instruction may warrant further research.

Participants who reported not making changes to their teaching practices were asked to describe the factors influencing their decision to not to do so. Many participants cited concerns about vocal health or already being gender-inclusive. However, comments like, “I have not had a student like this,” prevailed. Such comments expressed that the need to move toward gender-inclusive teaching had not emerged because the teacher has not had, or was not aware of having, a singer who identified as transgender. Palkki (2015), suggests that many secondary school choral classrooms reinforce both heteronormative and transphobic stereotypes. An instructional accommodation or needs-based approach assumes that gender-inclusive teaching is outside of standard practice. However, if gender stereotypes are indeed a social construct, a gender-inclusive approach seems appropriate. Further, reinforcing stereotypes associated with gender, sexual orientation, race and others negate the goal of educational equity and a growing trend toward universal design for learning (Rose, 2000).

This research did not discriminate between gender-inclusive instructional practices that were approached as an accommodation and those that were comprehensive changes to the structure of a given choral program toward a more universal design. An examination of these two approaches, their ethical considerations, their outcomes, and their impact on students may better inform the profession regarding the nature and delivery of choral music instruction.

Concert attire and gender-based choirs were two elements explored in this study. Participants reported their gender-inclusive approaches to the attire worn by their ensembles in performance (see Table 9, pp. 60) and names for ensembles that were previously identified by gender (see Table 8, pp. 59). Participant responses resulted in a potential resource regarding gender-inclusive concert attire and ensemble names. An investigation of these and other similar questions that could be posed to an even larger sample and shared with others in the profession may be found useful.

Confidence in Teaching Transgender Singers

Overall, choral directors in this study reported that they were *moderately confident* in their ability to work with singers who identified as transgender (see Table 10, pp. 61). Participants were also asked about their confidence in specific aspects of gender-inclusive teaching practices. Interestingly, respondents were most confident in the application of gender-neutral language and preferred pronouns, and least confident in their knowledge of medical and non-medical gender related treatments and their impact on the singing voice. While inclusive language related to gender has emerged as an important theme in this study, findings indicating that this is an area of high confidence may suggest that future research should focus on areas of less confidence. Results indicating study participants were less

confident in their knowledge of medical and non-medical interventions and their impact on the singing voice may highlight the need for more research in this area. Related, a broad exploration of vocal pedagogy for singers who identify as transgender may also have potential to influence more inclusive teaching practices.

Conclusions

The findings of the present study suggest that choral directors participating in this research have changed their teaching practices to be more inclusive of singers who identify as transgender. Data also indicate that participants who taught high school or had previous experience teaching students who identify as transgender were more likely than other participants to engage in gender-inclusive instructional practices. These data also indicate that study participants were moderately confident in their ability to teach singers who identify as transgender. On average, respondents were most confident with gender-inclusive language and least confident regarding the implications of medical and non-medical gender related interventions on the singing voice.

The relevance of this study and others like it were underscored by participant comments when asked if they had anything additional to add before the survey was submitted (see Appendix S). Participant remarks illustrated the demand for more research in this area and for that research to be shared with others in the profession. One study participant's comment encapsulated the sentiment of many, "Taking this survey made me realize that even though I strive to be gender-inclusive in my choirs, I am not sure if I am being explicit enough. I want choir members to wear comfortable attire, but I asked myself, 'do my students know that it's ok for a soprano to wear a tuxedo?' Also, I do not know of many

transgender/non-binary composers or influential musicians. Resources and repertoire suggestions would be welcome in publications or convention workshops.”

While study results show that the majority of participants are engaging in gender-inclusive instructional practices and are generally confident, the reader should consider the possibility of participant bias. Since participants in this study volunteered to participate, they may have brought a positive and pre-existing point of view to the topic of working with students who identify as transgender. The decision to contribute could indicate that respondents may have previous knowledge or experiences with teaching singers who identify as transgender, and this previous knowledge or experience may have influenced the results of this study. Nonetheless, the results of this study remain important in adding to a growing body of research in music education aimed at improving the music learning experiences of students who identify as transgender.

APPENDIX A
UNIVERSITY OF MISSOURI-KANSAS CITY
INSTITUTIONAL REVIEW BOARD APPROVAL



UMKC
5319 Rockhill Road
Kansas City, MO 64110
TEL: (816) 235-5927
FAX: (816) 235-5602

NOTICE OF EXEMPT DETERMINATION

Principal Investigator: Dr. Charles Robinson
5227 Holmes
Kansas City, MO 64110

Protocol Number: 19-004
Protocol Title: Secondary School Choral Directors' Self-Reported Instructional Practices and Confidence in Teaching Transgender Students
Type of Review: Panel Manager Review
Exempt Category # 2

Date of Determination: 03/15/2019

Dear Dr. Robinson,

The above referenced study was reviewed and determined to be exempt from IRB review and approval in accordance with the Federal Regulations 45 CFR Part 46.101(b).

- This study was determined to qualify under Exempt Category #2 as follows: Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording) if at least one of the following criteria is met:

(i) The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained, directly or through identifiers linked to the subjects;

(ii) Any disclosure of the human subjects' responses outside the research would not reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, educational advancement, or reputation; or

This determination includes the following documents:

Attachments

Gender-Inclusive SURVEY
Choral_Director_Gender-Inclusive_Teaching_Practices_SURVEY
Gender-Inclusive Teaching EMAIL-UPDATE
Cates proposal received

You are required to submit an amendment request for all changes to the study, to prevent withdrawal of the exempt determination for your study. When the study is complete, you are required to submit a Final Report.

Please contact the Research Compliance Office (email: umkcirb@umkc.edu; phone: (816)235-5927) if you have questions or require further information.

Thank you,



A handwritten signature in black ink, appearing to read "C. Thompson".

Cynthia Thompson
UMKC IRB

UMKC
5319 Rockhill Road
Kansas City, MO 64110
TEL: (816) 235-5927
FAX: (816) 235-5602

APPENDIX B
PILOT STUDY EMAIL

Dear Colleagues,

I am doing a pilot test of the survey that I have developed for my dissertation. The survey addresses choral director gender-inclusive teaching practices and overall confidence in teaching singer who identify as transgender.

If you are willing to participate in this pilot study, please use the link below to complete the survey. Once you have submitted the survey, please email me with any comments regarding your experience or suggested revision.

CHORAL DIRECTOR GENDER-INCLUSIVE TEACHING PRACTICES PILOT SURVEY

Thank you for your time!

Sincerely,

Dustin S. Cates

IPhD Candiate/Graduate Teaching Fellow | University of Missouri-Kansas City

APPENDIX C

EMAIL COMMUNICATION WITH THE
AMERICAN CHORAL DIRECTORS ASSOCIATION

Subject: Email Contacts for Research

Happy New Year!

As part of my doctoral dissertation I'd like to send a survey to a sample of middle school and high school choral directors around the country. Is this something that you might be able to help me with? If not, could you point me in the right direction?

We're looking forward to having everyone in Kansas City soon!

Best,
Dustin

Subject: Re: Email Contacts for Research

Hi Dustin,

Nice to hear from you!

Because of the number of requests like yours that we receive, we're asking them to run through our Standing Committee on Research and Publications to take a look at and make a yay or nay decision. One criterion that is looked at is whether the research project will also benefit ACDA members, ACDA, or the choral conducting field.

I've copied the chair here, [REDACTED]. If you could tell him a little more about the research project and so on, I'll wait for his recommendation on it. If we do get a yes, then I would send it out for you.

Have a great weekend!

Subject: Re: Email Contacts for Research

Thank so much for your reply!

Dr. [REDACTED],

Good Afternoon! My name is Dustin Cates. I am in my final semester of the PhD program in Choral Music Education at the University of Missouri-Kansas City. I am seeking approval from ACDA to send a survey, developed in consultation with my advisor Dr. Charles Robinson, to a national sample of secondary choral directors as part of my dissertation research. Below you will find two short paragraphs taken from my dissertation proposal that I think offers a concise overview of the study. If you'd prefer something more extensive, I'm happy to provide that to you.

When observing various gender-related changes taking place in choral music, it appears that there is a growing trend toward gender-inclusive practices. These changes seem to be represented in the naming of ensembles (e.g. tenor/bass choir vs. men's choir), the categories used to describe the voicing of choral music (e.g. treble

music vs. women's music), gender terminology used by choral directors during instruction (e.g. "tenors and basses" vs. "guys"), and program structure and function (e.g. gender neutral concert attire vs. gender specific concert attire). Therefore, this research will investigate the gender-inclusive teaching practices of secondary choral directors. Previous research on this topic has explored music educator experiences with transgender students, and attitudes toward their participation in the music classroom. In keeping with this line of inquiry, this study will also examine choral director confidence related to teaching transgender students.

Findings of this research may indicate how common gender-inclusive teaching practices are in secondary choral music settings. Results may also indicate a need to expand gender diversity training in pre-service music teacher education programs and in-service music teacher professional development.

The survey itself takes approximately 10 minutes to complete and includes 44 questions related to demographics, teaching experience, gender-related teaching practices, and confidence in working with transgender singers.

Ultimately, my hope is that this research will quantify the phenomenon of gender-inclusivity in secondary choral music programs in the US and highlight areas for improvement in preparing teachers to meet the needs of singers with non-traditional gender identity.

Thank you for your consideration,
Dustin Cates

Subject: Re: Email Contacts for Research

Hi Dustin,

You have a thumbs up from the Research Standing Committee. What we can do with surveys like yours is run a sentence or two plus a link in our monthly member email. If you could have your proposed brief intro and a link to the survey to me by the 20th of the month prior to when you hope it can run, I'll get it in.

I'd also add that we're always interested to hear the results of research like yours. We can consider an article in Choral Journal, post highlights of results on ChoralNet, or share in another way.

Thanks!

APPENDIX D
SURVEY INSTRUMENT

Choral Director Gender-Inclusive Teaching Practices

Start of Block: Introduction

Q1.1 I need your help in finding out more about the gender-inclusive teaching practices of middle school and high school choral directors...

Q1.2 You are invited to complete a nine-minute online survey as part of a research study investigating the gender-inclusive teaching practices of secondary school choral directors. By completing this survey, you are agreeing to participate in this research. You may choose to stop at any time. If you have any questions about this study, you may contact the investigator via email dsc1dd@mail.umkc.edu. Sharing your unique perspective will inform our field's understanding of current practice and establish a framework for approaches to create inclusive and welcoming choral music education experiences for all singers.

☐ I agree to participate in this study (1)

Page Break

End of Block: Introduction

Start of Block: Teaching Transgender Singers

Q4.1 Teaching Transgender Singers

Q4.2 For the purposes of this survey the term *transgender* is broadly used to describe individuals whose gender expression or gender identity differs from the sex they were assigned at birth. I am interested in learning about your experience teaching transgender singers.

Q4.3 Please indicate training you have received or sources with which you have engaged related to teaching transgender students: *(check all that apply)*

- ☐ None (1)
 - ☐ Undergraduate or graduate coursework (2)
 - ☐ Professional development provided by my school district (3)
 - ☐ Conference presentation(s) (4)
 - ☐ Books or articles (5)
 - ☐ My own research (6)
 - ☐ Discussions with colleagues (7)
 - ☐ Other, please specify: (8)
-

Q4.4 Have you ever taught a singer who identified as transgender in a school choral ensemble?

- ☐ Yes (1)
- ☐ No (2)
- ☐ I don't know. (3)

Skip To: End of Block If Q4.4 = No
Skip To: End of Block If Q4.4 = I don't know.

Display This Question:
If Q4.4 = Yes

Q4.5 Approximately how many singers who identified as transgender have you taught?

- ☐ 1-5 (1)
- ☐ 6-10 (2)
- ☐ 11-15 (3)
- ☐ 15 or more (4)

Display This Question:
If Q4.4 = Yes

Q75 How did you know your student(s) identified as transgender? *(check all that apply)*

- ☐ The student(s) told me. (1)
- ☐ The parents told me. (2)
- ☐ Other students told me. (3)
- ☐ My own observations. (4)
- ☐ Other school staff told me. (5)
- ☐ Other. Please specify: (6)

Display This Question:
If Q4.4 = Yes

Q4.6 When did you teach a student who identified as transgender? *(check all that apply)*

- ☐ Currently (1)
- ☐ 1-5 years ago (2)
- ☐ 6-10 years ago (3)
- ☐ 11-15 years ago (4)
- ☐ 16-20 years ago (5)
- ☐ 20 or more years ago (6)

Display This Question:
If Q4.4 = Yes

Q4.7 How did your student(s) who were transgender identify? *(check all that apply)*

- ☐ Female to Male (FTM) (1)
 - ☐ Male to Female (MTF) (2)
 - ☐ Non-Binary (both or no gender) (3)
 - ☐ Something else. Please specify: (4)
-
- ☐ I don't know. (5)

End of Block: Teaching Transgender Singers

Start of Block: Gender-Inclusive Teaching Practices

Q75 Gender-inclusive Teaching Practices

Q76 The number of students who identify as transgender has seen a steady increase over the past decade. I'm interested in exploring how this trend may be influencing the teaching practices of secondary choral directors.

Q77 Have you made changes to your teaching practice and/or structure of your choral program to be more inclusive of singers who identify as transgender?

☐ Yes (1)

☐ No (2)

Display This Question:
If Q77 = Yes

Q78 Describe *one success* you encountered in working to create a more inclusive environment for singers who identify as transgender.

Display This Question:
If Q77 = Yes

Q51 Describe *one challenge* you encountered in working to create a more inclusive environment for singers who identify as transgender.

Display This Question:
If Q77 = No

Q79 Describe the most important factor(s) influencing your decision not to make these changes.

Q80 When assigning a singer to a section (*e.g. soprano, alto, tenor, bass*) what variables do you consider? (*check all that apply*)

☐

Gender (1)

☐

Vocal Range (2)

☐

Musical Ability (3)

☐

Other variables. Please specify: (4)

Q81 Are any of the ensembles in your choral program identified by gender (*e.g. women's choir, men's choir, or some other term/title indicating male or female*)?

☐ Yes (1)

☐ No (2)

Display This Question:
If Q81 = Yes

Q82 Do you/would you allow singers of a different gender to participate in one of these groups if their vocal range and ability matches that of the ensemble?

☐ Yes (1)

☐ No (2)

☐ Other. Please explain: (3)

Display This Question:
If Q81 = No

Q83 Does your choral program offer ensembles that exclusively sing repertoire composed for any combination of tenor/bass or soprano/alto voices?

☐ Yes (1)

☐ No (2)

Display This Question:
If Q83 = Yes

Q84 What do you call these ensembles? Please indicate the ensemble name and primary voicing. (*e.g. Bass Clef Choir, T/B*)

Q85 Do you assign or require concert attire based on gender (*e.g. male students wear tuxes and female students wear dresses*)?

☐ Yes (1)

☐ No (2)

Display This Question:
If Q85 = Yes

Q86 Do you accommodate students who wish to wear concert attire that doesn't traditionally match their section (*e.g. a soprano wants to wear a tux*)?

- ☐ Yes (1)
- ☐ No (2)

Display This Question:
If Q85 = No

Q87 Check all that apply regarding concert attire for your choral program:

- ☐ We wear choir robes (1)
- ☐ We wear tuxes and dresses. Students can select the option with which they are most comfortable. (2)
- ☐ We wear gender-neutral concert attire. Please specify: (3)
-
- ☐ Other. Please specify: (4)
-

End of Block: Gender-Inclusive Teaching Practices

Start of Block: Confidence in Teaching Transgender Singers

Q5.1 Confidence in Teaching **Transgender** Singers

Q50 How confident are you in your ability to work with singers who identify as transgender?

- ☐ No Confidence (1)
- ☐ Slight Confidence (2)
- ☐ Moderate Confidence (3)
- ☐ High Confidence (4)

Q5.2 The following statements are based on best practices identified in previous research regarding teaching transgender students and are designed to gather information about your

own confidence in working with these singers in your ensemble(s). Please indicate your level of confidence in the following statements:

Q5.3 I could define the term *transgender*.

- ☐ No Confidence (1)
 - ☐ Slight Confidence (2)
 - ☐ Moderate Confidence (3)
 - ☐ High Confidence (4)
-

Q5.4 I could describe the differences between the terms *sexual orientation* and *gender identity*.

- ☐ No Confidence (1)
 - ☐ Slight Confidence (2)
 - ☐ Moderate Confidence (3)
 - ☐ High Confidence (4)
-

Q5.5 I know how to apply the use of *preferred pronouns* (e.g. *he, she, they*) and *gender-neutral language* (e.g. “*sopranos, measure 24*” verses “*girls, measure 24*”) during rehearsal and in the structure of my choral program.

- ☐ No Confidence (1)
 - ☐ Slight Confidence (2)
 - ☐ Moderate Confidence (3)
 - ☐ High Confidence (4)
-

Q5.6 I am aware of the social and emotional challenges many transgender students encounter.

- ☐ No Confidence (1)
 - ☐ Slight Confidence (2)
 - ☐ Moderate Confidence (3)
 - ☐ High Confidence (4)
-

Q5.7 I could describe the term *non-binary*.

- ☐ No Confidence (1)
 - ☐ Slight Confidence (2)
 - ☐ Moderate Confidence (3)
 - ☐ High Confidence (4)
-

Q5.8 I could explain what it means for a student who identifies as transgender to be *transitioning*.

- ☐ No Confidence (1)
 - ☐ Slight Confidence (2)
 - ☐ Moderate Confidence (3)
 - ☐ High Confidence (4)
-

Q5.9 I understand how *hormone therapy* (taking estrogen or testosterone) impacts a student's speaking and singing voice.

- ☐ No Confidence (1)
 - ☐ Slight Confidence (2)
 - ☐ Moderate Confidence (3)
 - ☐ High Confidence (4)
-

Q5.10 I am aware of other gender-related *medical treatments* that may impact a student's singing voice.

- ☐ No Confidence (1)
 - ☐ Slight Confidence (2)
 - ☐ Moderate Confidence (3)
 - ☐ High Confidence (4)
-

Q5.11 I am aware of other gender-related *non-medical measures* that may impact a student's singing voice.

- ☐ No Confidence (1)
 - ☐ Slight Confidence (2)
 - ☐ Moderate Confidence (3)
 - ☐ High Confidence (4)
-

Q5.12 I have knowledge of accommodations I could make related to *concert attire* for transgender students.

- ☐ No Confidence (1)
 - ☐ Slight Confidence (2)
 - ☐ Moderate Confidence (3)
 - ☐ High Confidence (4)
-

Q5.13 I have knowledge of accommodations I could make related to *choral standing formation* for transgender students.

- ☐ No Confidence (1)
 - ☐ Slight Confidence (2)
 - ☐ Moderate Confidence (3)
 - ☐ High Confidence (4)
-

Q5.16 I am aware of positive representations of transgender individuals that I could include in my teaching.

- ☐ No Confidence (1)
- ☐ Slight Confidence (2)
- ☐ Moderate Confidence (3)
- ☐ High Confidence (4)

End of Block: Confidence in Teaching Transgender Singers

Start of Block: Teaching

Q2.1 Thanks for sharing your insights, please tell me a little bit about yourself!

Q2.3 Secondary grades you currently teach: *(check all that apply)*

- ☐ Middle School (6th - 8th Grades) (1)
- ☐ High School (9th - 12th Grades) (2)
- ☐ Other, please specify: (3)
-

Q2.4 Number of years you have taught (including this year):

- ☐ 1-3 Years (1)
- ☐ 4-6 Years (2)
- ☐ 7-9 Years (3)
- ☐ 10-19 Years (4)
- ☐ 20 Years or more (5)
-

Q2.5 State in which you teach:

▼ Alabama (1) ... I do not reside in the United States (53)

Q2.6 How would you describe the community in which you teach?

- ☐ Rural (1)
 - ☐ Suburban (2)
 - ☐ Urban (3)
 - ☐ Other, please specify: (4)
-

End of Block: Teaching

Start of Block: Demographics

Q3.3 Gender

- ☐ Male (1)
 - ☐ Female (2)
 - ☐ Transgender (3)
 - ☐ Non-Binary (4)
 - ☐ Some other gender, please specify: (5)
-
- ☐ I prefer not to answer. (6)
-

Q3.4 Choose one or more races that you consider yourself to be:

- ☐ American Indian or Alaska Native (1)
- ☐ Asian (2)
- ☐ Black or African American (3)
- ☐ Hispanic, Latino or Spanish Origin (4)
- ☐ Middle Eastern or North African (5)
- ☐ Native Hawaiian or Other Pacific Islander (6)
- ☐ White (7)
- ☐ Some other race, ethnicity, or origin, please specify: (8)

☐ I prefer not to answer. (9)



Q3.5 Which of the following best describes your sexual orientation?

- ☐ Heterosexual (straight) (1)
- ☐ Homosexual (gay) (2)
- ☐ Bisexual (3)
- ☐ Other, please specify: (4)

☐ Prefer not to say (5)

End of Block: Demographics

Start of Block: Thank you

Q6.1 Your responses will help inform the profession about this emerging topic. Please feel free to offer any other thoughts you have below:

End of Block: Thank you

Thank you for sharing your experiences and insight. I am grateful for your participation! If you would like to receive a summary of the findings from this survey, [CLICK HERE](#).

Request for Results

Start of Block: Default Question Block

To receive a digital summary of the findings from this survey, please provide your email address. The email address you enter here will not be connected in any way to your previous survey responses.

APPENDIX E

AMERICAN CHORAL DIRECTORS ASSOCIATION

E-NEWSLETTER INVITATION TO PARTICIPATE

Subject: Read the latest from ACDA

Member Benefits & News

Opportunity to Assist with Choral Research

There are growing discussions among choral directors surrounding what we call our ensembles (e.g., "tenor/bass" vs. "men's" choir), the language we use in rehearsal (e.g., "sopranos" vs. "girls"), and the policies for our programs (e.g., concert attire). Please take a 9-min. survey to aid in a national study exploring gender-inclusive teaching practices and choral director confidence in teaching transgender singers. [Click here for survey.](#) **Deadline: February 22.**

APPENDIX F

EMAIL INVITATION TO PARTICIPATE

Dear Choral Director,

Hello, my name is Dustin Cates. I am a doctoral student at the University of Missouri-Kansas City Conservatory of Music and Dance. I am conducting a research study exploring the gender-inclusive teaching practices of middle school and high school choral directors.

If you choose to participate in this study, you will be asked to complete a brief survey that would take about 9 minutes of your time to complete.

Your participation is entirely voluntary; you may skip any questions that you don't want to answer or choose to stop participating at any time.

Your responses will be anonymous; there is no way for the research team to identify you or your responses to the survey.

Do you have any questions about the research study? Please contact Dustin Cates at dsc1dd@mail.umkc.edu. If you have questions or concerns about your rights as a research participant, you can call the UMKC Research Compliance at 816-235-5927.

If you want to participate in this study, [CLICK HERE](#) to begin taking the survey.

Sincerely,

Dustin S. Cates

APPENDIX G

SOCIAL MEDIA INVITATION TO PARTICIPATE [FACEBOOK®]



Dustin Cates

February 7 · 🌐



CHORAL DIRECTORS:

It appears that many in the field of choral music are beginning to alter their instructional practices to be more inclusive of students who identify as transgender. I'm doing a national study exploring choral director gender-inclusive teach practices. Please consider helping better inform our field on this topic by taking a 9-min. survey using the link below.

https://umkc.co1.qualtrics.com/jfe/form/SV_6M9ULd1SjD9Rd77

UMKC.CO1.QUALTRICS.COM



Choral Director Gender Inclusive Teaching Practices

Qualtrics sophisticated online survey software solutions make creating online surveys easy. Learn more about Research Suite and get a free...

11,511

People Reached

373

Engagements

Boost Again

Boosted on Feb 7, 2019
By Dustin Cates

Completed

People
Reached

10.2K

Link Clicks

204

[View Results](#)



and 49 others

6 Comments 20 Shares



Like





Comment



Share




  this reminded me of one of the 'Representing Gender' Paideia papers I wrote for your class! Very interesting research!



Like · Reply · Message · 4w

Like · Reply · Message · 4w · Edited

  have you seen this?



Like · Reply · Message · 4w

  It's been a very long time since I was in your choir, and I don't know if you would be up to something like this, but I know that getting to have a choir director like you is one of the main reasons I made it through high school! 😊

Like · Reply · Message · 4w



↩ 1 Reply

  I am not sure if you're interested in taking a survey, but I know you were very helpful during my transition! 😊

Love · Reply · Message · 5w



Like · Reply · Message · 5w · Edited

Like · Reply · Message · 5w

 1



Write a reply...



Like · Reply · Message · 5w



Yas Yas Yas Yas Yas bless this

Like · Reply · 6w

 1



I love that they are doing this.

Like · Reply · 6w

_____ it my dissertation. They've just let me sent it to their mailing list.

Like · Reply · 6w

████████████████████ We should talk sometime. I have some thoughts. Thanks for choosing this topic.

Like · Reply · 6w



Write a reply...



██████████ Thank you for doing this!

Like · Reply · 6w

APPENDIX H

SOCIAL MEDIA INVITATION TO PARTICIPATE [TWITTER®]



Tweet



Dustin Cates
@cates_d



CALLING ALL CHORAL DIRECTORS!
In the event that you did not see the invitation to participate in the latest ACDA eNewsletter, please consider submitting your feedback by February 22 and feel free to share the survey...
umkc.co1.qualtrics.com/jfe/form/SV_6M9ULd1SjD9Rd77

9:01 PM · 2/6/19 · Facebook

||| View Tweet activity

3 Retweets 2 Likes



Tweet activity

Dustin Cates @cates_d
CALLING ALL CHORAL DIRECTORS!
In the event that you did not see the invitation to participate in the latest ACDA eNewsletter, please consider submitting your feedback by February 22 and feel free to share the survey...
https://umkc.co1.qualtrics.com/jfe/form/SV_6M9ULd1SjD9Rd77 ...

Impressions
times people saw this Tweet on Twitter

359

Total engagements
times people interacted with this Tweet

9



Tweet



Dustin Cates
@cates_d



Choral Directors: One more week to contribute to a national study I'm conducting regarding choral director gender-inclusive teaching practices. If you've already taken the survey, thank you and PLEASE SHARE with...
[umkc.co1.qualtrics.com/jfe/form/SV_6M...](https://umkc.co1.qualtrics.com/jfe/form/SV_6M9ULd1SjD9Rd77)

3:09 PM · 2/15/19 · Facebook

||| View Tweet activity

1 Retweet



Tweet activity

Dustin Cates @cates_d
Choral Directors: One more week to contribute to a national study I'm conducting regarding choral director gender-inclusive teaching practices. If you've already taken the survey, thank you and PLEASE SHARE with...
https://umkc.co1.qualtrics.com/jfe/form/SV_6M9ULd1SjD9Rd77 ...

Impressions
times people saw this Tweet on Twitter

253

Total engagements
times people interacted with this Tweet

4

APPENDIX I

PARTICIPANT RECRUITMENT PRINTED MATERIALS

MIDDLE SCHOOL & HIGH SCHOOL CHORAL DIRECTORS:

Lend Your Voice to a National Study!

Secondary School Choral Director

GENDER-INCLUSIVE TEACHING PRACTICES

and Confidence in Teaching Transgender Students

To participate use the link or QR code below:

goo.gl/pwKZia



QUESTIONS? Contact the Researcher:

DUSTIN CATES | dsc1dd@mail.umkc.edu

UMKC Conservatory of
Music and Dance

CHORAL DIRECTOR

GENDER-INCLUSIVE TEACHING PRACTICES

& CONFIDENCE IN TEACHING TRANSGENDER STUDENTS

OFFER YOUR INPUT

<https://goo.gl/pwKZia>

OR



QUESTIONS? Dustin S. Cates | dsc1dd@mail.umkc.edu

APPENDIX J

DRAFT/PILOT SURVEY INSTRUMENT

Secondary Choral Director Gender-Inclusive Teaching Practice

Much has been written about the increasingly varied cultural and social perspectives represented in American classrooms. I'm interested in learning more about how secondary choral directors are attending to the needs of diverse students.

Rate your confidence in your ability to meet the needs of diverse students:

1 (low) 4 (high)

Teaching

Tell me about your experiences as a teacher:

Secondary grades you teach: *(check all that apply)*

- ☐ Middle School (6th - 8th Grades)
- ☐ High School (9th - 12th Grades)
- ☐ Other, please specify: _____

Number of years you have taught:

- ☐ 0-3 Years
- ☐ 4-6 Years
- ☐ 7-9 Years
- ☐ 10-19 Years

- ☐ 20 Years or more

State in which you teach: *drop down*

How would you describe the community in which you teach?

- ☐ Rural
- ☐ Suburban
- ☐ Urban

Other, please specify: _____

About You

Tell me about yourself:

Gender:

- ☐ Male
- ☐ Female
- ☐ Transgender
- ☐ Non-Binary
- ☐ Some other gender, please specify: _____
- ☐ I prefer not to answer.

Race:

- ☐ American Indian or Alaska Native

- ☐ Asian
- ☐ Black or African American
- ☐ Hispanic, Latino or Spanish Origin
- ☐ Middle Eastern or North African
- ☐ Native Hawaiian or Other Pacific Islander
- ☐ White
- ☐ Some other race, ethnicity, or origin, please specify: _____
- ☐ I prefer not to answer.

Sexual Orientation:

- ☐ Heterosexual
- ☐ Homosexual
- ☐ Bisexual
- ☐ Some other sexual orientation, please specify: _____
- ☐ I prefer not to answer.

Experience Teaching Transgender Students

Transgender is a term that is broadly used to describe individuals whose gender expression or gender identity differs from the sex they were assigned at birth. I am interested in hearing about your experience with teaching transgender singers.

Tell me about any training you have received or sources with which you have engaged regarding teaching transgender students: *(check all that apply)*

- ☐ None
- ☐ Undergraduate or graduate coursework
- ☐ Professional development provided by my school district
- ☐ Conference presentation
- ☐ Books or articles
- ☐ My own research
- ☐ Other: _____

Have you ever had a transgender singer in a school choral ensemble you direct/conduct?

- ☐ Yes
- ☐ No (to next section)
- ☐ I don't know (to next section)

If yes:

How many transgender students have you taught?

- ☐ 0-5
- ☐ 6-10
- ☐ 11-15
- ☐ 15+

When did you have a transgender student in class? *(check all that apply)*

- ☐ Currently
- ☐ 1-5 years ago
- ☐ 6-10 years ago
- ☐ 11-15 years ago
- ☐ 16-20 years ago
- ☐ 20+ years ago

How did your transgender students identify? (*check all that apply*)

- ☐ Female to Male (FTM)
- ☐ Male to Female (MTF)
- ☐ Non-Binary (both or no gender)
- ☐ I don't know

Gender-Inclusive Teaching Practices

Over the past decade the number of students who identify as transgender has seen a steady increase. I'm interested in exploring how this trend is influencing the teaching practice of secondary choir directors.

Have you made changes to the structure of your choral program and/or teaching practice to be more inclusive of transgender singers?

- ☐ Yes
- ☐ No

If yes:

Describe one success and one challenge you encountered in working to create an inclusive environment for transgender singers: *(Open Response)*

If no:

Describe the most important factor influencing your decision not to make these changes:
(Open Response)

What variable(s) do you consider when assigning a singer to a section (*e.g. soprano, alto, tenor, bass*)? (*check all that apply*) (Krell, 2014; Rastin, 2016; Roy, 2015)

- ☐ Gender
- ☐ Vocal Range
- ☐ Musical Ability
- ☐ Other (multiple variables ok): _____

Are any of your choral ensembles identified by gender (*e.g. women's choir, men's choir or another term/title indicating male or female*)? (Sims, 2017b)

- ☐ Yes
- ☐ No

If yes:

Do you allow singers of a different gender to participate if their vocal range and ability matched that of the ensemble?

- ☐ Yes
- ☐ No
- ☐ Other: _____

If no:

Does your choral program offer ensembles that exclusively sing repertoire for any combination of tenor/bass or soprano/alto voices?

- ☐ Yes
- ☐ No

If yes:

What do you call these ensembles (Name and primary voicing, e.g. *Bass Clef Choir, T/B*)?

Do you assign concert attire based on gender (*e.g. male students wear tuxes and female students wear dresses*)?

- ☐ Yes
- ☐ No

If yes:

Do you accommodate students who wish to wear concert attire that doesn't traditionally match their section (*e.g. a soprano wants to wear a tux*)?

- ☐ Yes
- ☐ No

If no:

Check all that apply regarding concert attire? (*check all that apply*)

- ☐ We wear choir robes
- ☐ We wear gender-neutral concert attire. Specify: _____
- ☐ We wear tuxes and dresses and students can select the option with which they are most comfortable

During rehearsal or when giving instruction do you aspire to use gender-neutral language (*e.g. "tenors and basses, please stand" verses "men, please stand"*)? (Palkki, 2016a, 2016b; Miller, 2016)

- ☐ Never
- ☐ Sometimes
- ☐ Always

Confidence in Teaching Transgender Singers

(1) "Strongly Disagree," (2) "Disagree," (3) "Agree," or (4) "Strongly Agree"

Indicate your confidence in the following statements:

1. I understand the meaning of the term *transgender*. (Erickson-Schroth, 2014)
2. I am aware of the differences between *sex*, *sexual orientation*, *gender identity*, and *gender expression*. (Erickson-Schroth, 2014)
3. I have an understanding of how to apply the use of preferred pronouns (*e.g. he, she, they*) and gender-neutral language (*e.g. “sopranos, measure 24” verses “girls, measure 24”*) during rehearsal and in the structure of my choral program. (Palkki, 2016a, 2016b)
4. I am aware of the social and emotional challenges many transgender students encounter. (Brill & Kenney, 2016; Stryker, 2017)
5. I have an understanding of the terms *male-to-female (MTF)* and *female-to-male (FTM)*. (Stryker, 2017)
6. I understand what it means for a student to be transitioning. (Erickson-Schroth, 2014)
7. I am aware of the impact of hormone therapy (taking estrogen or testosterone) on a student’s speaking and singing voice. (Hearns & Kremer, 2018; Lessley, 2017; Miller, 2016; Sims, 2017a)
8. I am aware of other gender-related medical treatments that may impact a student’s singing voice. (Hearns & Kremer, 2018; Hershberger, 2005)
9. I am aware of other gender-related non-medical measures that may impact a student’s singing voice. (Hearns & Kremer, 2018; Sims, 2017b)
10. I am aware of accommodations I might make related to concert attire for transgender students. (Miller, 2016; Palkki, 2016a)

11. I am aware of accommodations I might make related to standing formation for transgender students. (Palkki, 2016a, 2016b)
12. I understand the importance of open dialogue with my transgender students. (Palkki, 2016a)
13. I am aware of school, district, and/or community resources to support transgender students. (Brill & Pepper, 2008; McGuire et al., 2010)
14. I am aware of positive representations of transgender individuals that I might include in my teaching. (Brill & Pepper, 2008; McGuire et al., 2010)

Thank You

Thank you for your contribution! If you would like to receive study results use the link below:

LINK TO RESULTS SURVEY

Results Survey

Again, thank you for participating in my survey! If you would like to receive the results once the study is complete, enter your email address below. *Your email address will not be connected in any way to your survey responses.*

Email Address: _____

APPENDIX K

Q4.3 – “OTHER. PLEASE SPECIFY:” RESPONSES

Q4.3 – Participant Responses

Please indicate training you have received or sources with which you have engaged related to teaching transgender students: (check all that apply) Other. Please specify:

| |
|--|
| During vocal pedagogy in undergrad, my student that was assigned to me was transgender and had just started testosterone. I went Through the voice change with him. |
| My daughter is transgender |
| Discussions with transgender students I've known. It's amazing what they'll tell you if they trust you. |
| Discussions with students |
| I am transgender, and I have taught transgender students (MtF, FtM, and non-binary). |
| I am a trans non binary music educator |
| having open discussions with my transgender students |
| Conversation with students involved. |
| Working with transgender students and their families. |
| Foster Care Training through Cornerstones of Care and Foster Adopt Connect |
| Speaking individually with transgender singer |
| working with current transgender students and with transgender students who have now gone through college |
| ACDA Session |
| Teaching experience of 5 years and on |
| Organized and participated in two Transgender Voices Festivals. Have many trans and non-binary singers in my chorus. They are the BEST teachers. |
| Direct discussion with both parents and the psychologist that my students are seeing. |
| The need for our awareness was raised first by our MS High School Activities Association. |
| A very close trans family member in my life and two trans students in MS chorus |
| I am the founder and director of the Transgender Singing Voice Conference http://earlham.edu/about/transgender-singing-voice-conference/ |
| Direct conversation with an adult transgender singer |
| I am a transgender member of a choir |
| alumni who are transgender |
| Professional development I sought on my own |

APPENDIX L

Q78 – SUCCESS RESPONSES

Q78 – Participant Responses

Describe one success you encountered in working to create a more inclusive environment for singers who identify as transgender.

The other boys in the class have been nothing less than fully supportive of my transgender student.

Success - appreciation from the student and family

I treat every student with respect. If they tell me they are trans I say, great! That's awesome! Let, sing! All my students know I accept them for who they are and know they are safe in my class.

My ensemble developed a deeper appreciation for the transgender community.

My transgender student is completely accepted in the music program. He and I are quite close and he comes to me for advice quite often. He is actually headed to college as a music major next year. I am so proud of the musical improvements he has made.

Non-gendered rehearsal language, non-gendered bathrooms, performance attire that was gender neutral

I was honored to be the first adult they came out to.

Showed great performance by artists who were not heteronormal: KD Lang, Adam Lambert. This naturally developed discussions to use proper vocabulary and normalize discussions about sexuality and gender; and establish class expectations of treating everyone with respect. KD Lang and the Olympic Hallelujah performance was particularly successful.

My (MTF) student became very uncomfortable at a choral convention when she realized that she would be in a room full of men when rehearsing in sectionals. I went to one of the coordinators of the festival and requested she be allowed an accommodation. They allowed her to perform with the altos instead. She was very appreciative, and her attitude towards choir and towards her peers has drastically improved. She is now comfortable singing baritone with the men in my program.

Changing titles and assumptions about which singers will sing in each section and how they identify themselves.

Creating a safe environment in my choir classroom made it so that my transgender students wanted to continue in choir all 4 years. It was a specific concern for one student in particular and he is now in his third year in my choir.

I published a book that addresses this after feedback from choral scholars.

Singer being able to safely identify as their gender openly in class

I meet with every student privately. During meetings with trans students, I ask about their vocal range, any vocal spots that are tricky, and I hear them sing to come up with the best place for them. This helps them feel heard and cared for.

The idea that voice parts aren't gendered is an active part of my choir. There are often cis women singing tenor parts, and we have a cis male singing alto.

I not only allowed the student who was transgender to be a tenor, which was her natural voice, but I allowed any girl that could sing the range to be a tenor. I also opened up the alto and soprano sections to men that would allow them to sing those parts if their voices naturally could. No one did. But it made the chorus accessible for all, and it also made it so my transgender student was not the only girl in the boy section. It's best when students don't feel singled out and alone.

I try to make it safe for all students

We have a safe singing space. We discuss how important it is to be yourself and not judged.

Selecting repertoire that more broadly portrays gender.

Inviting the singer to dialogue with me about concert attire, how to refer to them.

They feel more comfortable in the classroom.

discussions with students

Treat them as equals. Haven't had any issues.

All of my students are very accepting of this individual and see the student's talent rather than sexual orientation or gender identification.

The students feel like they are part of our choir family. We accept everyone and that creates and fosters a more loving environment.

I have changed the way I address the singers to reflect their voice part not their gender. This has helped us build an inclusive environment.

Using inclusive section labels has helped in my 6th and 7th grade ensembles because there are students of varying genders on all parts. This helps potential trans students and cis students not feel confined by a label.

I had a transgender voice student, & we talked a lot about how much music is not written to be inclusive (e.g. the T & B lines in unison would say ,Men Unison. She identified as female, but was comfortable singing T & B as she was just beginning to take hormones).

With my 8th grade students, I was able to have a conversation about labels and allow them to share their feelings on it and to hopefully create a safe, brave space for everyone.

Other students in choir were accepting

My choir community loved and accepted all students as a direct reflection of the accepting tone that was set in my classroom.

Conversations that helped them feel included

Students were absolutely accepted for their voice, regardless of gender identity.

Appreciable new confidence

Many trans students have been positively accepted by peers. A success would be that the trans student inclusion led to transparency when it came to discussing gender.

In casting musical theatre productions, I have cast students who were questioning gender preferences in roles typically written for specific gender & made adaptations accordingly. The trio in LITTLE SHOP was two females and a questioning male. Mr. Mushnick was female CAMELOT - Mordrid was female In choir - accommodating vocal choices.

I have changed to gender inclusion language and it has made the classroom more open.

These steps add to the inclusivity of my teaching and classroom environment.

My choral program began programming gender-inclusive music, focusing on both subject matter (was this heteronormative lit? whose voice was amplified?) as well as how voice parts were constructed (is this SATB lit or is it flexible to accommodate voices in transition)?

Tons of confidence when singing as transgender student became comfortable and other students realized how gifted they were

It is truly involving everyone and allowing them to be who they truly are, no matter what their gender is.

Kids are kids - what a weird question.

Minimizing usage of terms all the men when asking the TB to sing, etc. Also listing uniform requirements as choice A and choice B, instead of men, option and women option. Re-labeling the ensembles to non-gender specific titles.

Not gendering any section helps boys going through vocal changes feel comfortable singing alto or soprano as well. It makes everything more inclusive.

When appropriate our singers wore the same costumes regardless of gender. When they needed to be split costumes by gender transgender and non-binary students were allowed to wear the outfits that were most appropriate for how they identified and what felt comfortable for them. Vocal arrangements were made by vocal range rather than gender. People that identified with one group but had a vocal range of a different group were placed at the ends between the groups.

Students who feel completely included in music FOR who they are, not in spite of it. Students telling me they feel safe and welcome.

I let the student choose to wear the choir outfit she felt most comfortable wearing which was what the boys wear and not what the girls wear in the all-girls choir.

uniform choice

Allowing students to wear the uniform they are more comfortable with.

I have sopranos who wear tuxes instead of dresses. Not a big deal.

choir uniforms

All the students were happy about the change to the concert-attire change, they liked to have more options to express themselves the way they wanted to. I went with 3 options, one included a skirt (with length requirements), two options included pants, and one option included a tie.

Adapting concert clothing

Allowing students to select their attire. Even in a gendered ensemble, they can choose whether to wear a suit or a choir dress.

I have helped create a more inclusive environment by allowing students to wear different options when it comes to formalwear. For instance, female students no longer have to stick to wearing black flats and tights. They may wear black shoes and black pants instead.

Changed concert attire to be non-gendered.

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| Uniform |
| Allowing FTM to dress as male |
| Non gender specific uniforms. |
| Adapted concert attire |
| Changing the language in my syllabus with regards to dress code and female/treble. |
| Letting them choose attire. |
| Listing uniforms as Option 1: dress, black closed toe shoes and Option 2: dress pants, dress shirt, etc., instead of listing them as , women's uniforms or men's uniforms |
| I have changed concert dress to make it more gender neutral. |
| allowing students to select a concert attire that is not in accordance with birth gender |
| I don't have to deal with uniforms anymore. Everyone is in the same polo shirt and I don't have to deal with the dress/tux conversations. |
| I do not use gendered dress expectations for members of the choir. |
| Change of the expectation of concert attire to help them feel more inclusive |
| Change of uniform selection |
| allowing dress code variations |
| Allowing those that identify as trans- female or male to wear the appropriate formal attire (dress or tuxedo) that they prefer. Even if the student is singing in a section that is wearing the opposite (example: A trans female wearing a formal dress but singing the tenor voice part that is predominantly male). |
| changing uniform to singer choice rather than binary assignments |
| I teach a ttbb ensemble and the people in the group decided to change our concert uniforms from tuxedos to a black with school color Accents to be more gender neutral. |
| Gender neutral attire choices. |
| Uniforms of concert black rather than dresses and tuxes |
| Students felt comfortable wearing more comfortable concert attire. |
| Students may wear the concert attire of choice. |
| Allow students to choose what uniform they prefer |
| I try to say "soprano alto" or "tenor bass" instead of "girls" or "guys" |
| Help students feel comfortable with their voice part/working to remove gendered labels from voice parts. |
| Using voice parts instead of gendered terms when referring to singers |
| Breaking gender pronoun habits |
| Changing the way, I address students with more gender neutral verbiage |
| Refer to part 1 and 2 instead of girls and boys. |

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| Changing part and choir names |
| I no longer identify sections by gender. |
| Dropping gender names from choirs. |
| Dropping gender names for part names |
| Using gender neutral verbiage when addressing a class of treble voices |
| Renaming Ensembles |
| Removal of traditional gender associations with voice range from rehearsal vocabulary |
| Open discussions with a non-binary student allowed me to know that he was less comfortable when I addressed the men as "gentlemen." I made a conscious effort to change my language to be neutral (e.g. Ok folks...) and he appeared more at ease. |
| Use voice parts instead of men/women, girls/boys |
| I've been intentional about making a shift from gendered language (i.e. "ladies and gentlemen") to inclusive ("friends," "singers") or part-specific language ("sopranos, altos, tenors, and basses"). The part-specific is helpful as well when I have male-identifying singers with unchanged voices or female-identifying singers who are helping to fill out the tenor part in a small ensemble without balanced parts. |
| Referring to singers by section name rather than gender; renaming ensembles "treble" and "tenor-bass" rather than "women's" and "men's" |
| Eliminated most uses of gender pronouns. |
| I have a private student who came out as gender variant to me in the process of lessons. I address my choir by voice part and not gender. |
| we name the choirs based on characteristics we want to possess within those choirs, rather than Men's choir and Women's choir. |
| I have not directly worked with transgender, but I always try and keep more of a gender neutral rehearsal. |
| Greater use of gender-neutral vocabulary |
| Beginning to use the word soprano, alto, tenor, bass as a post to girls and boys. |
| Avoiding gender-binary terms |
| Referring to sections by name Sop, Alto, Tenor, Bass not by gender. |
| Fortunately, my first transgender student was extremely open and willing to teach me. We had a relationship that if I messed up and said, "women" instead of "altos" I would quickly apologize and he would be very gracious. It's helped me think about language and uniform for that matter. |
| HS level asking for pronoun preference at start of year. Using voice part to call for singers rather than men/women. |
| A conscience effort to discontinue labeling voice parts as men or women. I try to call parts by 1,2,3 or sop, alto, tenor, bass exclusively. |
| Refer to part assign as treble, tenor/bass |

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| No longer referring to voice parts by gender, but by name instead. |
| Referring to voice sections by name (sopranos, altos, tenors, basses) as opposed to men and women |
| Changed name of ensemble to eliminate reference to gender |
| The vocabulary of part assignments has changed from male and female to soprano/alto and tenor/bass. |
| I now say part 1/part 2 instead of girls/boys |
| Also sharing pronouns when getting to know each other in the fall and checking in as part of written course feedback surveys later in the year. |
| Using voicing to identify sections opposed to gender |
| I no longer refer to sopranos and altos as "women", tenors and basses as "men". I call transgender students by their preferred name, and work with them to find the most comfortable voice part within the ensemble. |
| Referring to students as voice parts vs ladies or gentlemen |
| More sensitive uses of pronouns |
| I also do not use any gender when addressing my choir. Just soprano, alto, tenor, bass. |
| I referred to sections by their musical name instead of, girls or guys so that I was addressing a group of singers regardless of their identity |
| Changing ensemble names and addressing singers as voice parts rather than by gender. |
| I no longer use pronouns and gendered language when referring to students in the group. Eg: I use sopranos, tenors etc, not women'/men. I do not use the term "guys." |
| Name cards that include pronouns prevented misgendering |
| Gender neutral language |
| I have started using non-gendered pronouns when I address the sections. |
| Using gender neutral terms when addressing the group even in a treble choir or section |
| Using students' preferred pronouns without question to make them feel welcome and valued |
| Not saying boys or girls anymore, but voice parts. |
| During introductions at the beginning of the semester, we go around and ask -- among other info -- preferred pronouns. |
| Change of gender speech |
| Language used - for example "sopranos and altos" instead of "women" or "tenors and basses" instead of "men" |
| Changing language used in rehearsal |
| Identify them by their voice part (or trebles and changed voices) |
| Changed from saying ,ladies and gentlemen (for example) to sopranos, altos, tenors, basses |

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| As far as I know, we do not have students who are transgender individuals, but we are in the process of switching our boys choir and girls' choir names to more inclusive names! |
| I use gender neutral terminology in class. Sopranos, altos, tenors, basses. Singers, students, etc. |
| I am referring more to sections by name (soprano, tenor, etc) rather than by gender |
| Decrease in gender defining language , "take the guys here" , to "tenors and basses"; teaching line names by different mnemonic devices |
| When doing introductions, we have incorporated sharing one's preferred pronouns. It has been very helpful to all. |
| Language usage, gender neutral |
| Changing my language to using voice part names, using "singers" rather than binary language |
| We all transferred seamlessly from calling her Lisa to calling her Liam. |
| Using non-binary language |
| Working to eliminate gendered references to voice parts from my habits. |
| Using, they |
| Using terminology like Treble Voices instead of girls in a mixed group/ Baritones instead of boys |
| Use voice part instead of girls/boys |
| using voice part names instead of gender titles to identify groups |
| The elimination of gendered instruction. For example, saying "sopranos and altos" versus "women." |
| referring to sections rather than men and women |
| I don't gender sections. Referring to the sopranos and also as women or tenors and basses as men. |
| Simply addressing transgender students as they liked to be addressed. |
| Stopping using catch all terms such as guys and girls has made a big difference positively in my groups |
| I am in the process of removing gender designations from my ensemble names (Women's Choir/Men's Choir) |
| Rather than saying ladies/women/girls, saying soprano and alto voices. This helps include any unchanged male voices and singers that are non-binary or trans. |
| Referring to my ensembles as treble and tenor/bass vs men and women |
| Rebranding the "Women's Choir" as a "Treble Choir" |
| Instead of saying boys or girls, I started using the term, singers or used voice parts to refer to them. |
| Avoiding using girls or boy and instead using section names. I have had male altos - they weren't transgender but I'm hoping their visibility opens the potential for inclusiveness. |

I have tried to eliminate saying men or women and instead to name by voice type such as tenors or sopranos.

pronouns used by classmates

Other students are friendly to the idea of calling a group treble voices instead of "all female."

I asked all students for their pronouns at the beginning of the year.

An earlier question asked if I had a Trans singer in a school program, the answer is no. But I've had several in a camp choir. Most important seems to be respect, and help the student find the best section to sing in, with willingness to change when needed.

Seating assignments

Also allowing students to switch voice parts as they transition.

Renaming my ensembles (Advanced Treble & Treble Chorus)

I've had students in several classes tell me that they appreciated my "I don't care what your parts are, so long as you do your musical part" stance, especially because they know it's true.

Helped a female to male transgender student negotiate voice change during hormone therapy.

Adapting part singing

Allowing FTM stand on the border between alto and baritone while singing alto but appearing baritone

Reviewing voice types at the beginning of each semester to remind students that typical genders can sing voice types that are unexpected i.e , boys can sing soprano

my singer was able to sing with the tenors at all-state

Altering vocal parts for FTM students to participate as tenors

They pick the section they feel most comfortable in.

Allowing the student to be part of a mixed gender ensemble

APPENDIX M

Q51 – CHALLENGE RESPONSES

Q51 – Participant Responses

Describe one challenge you encountered in working to create a more inclusive environment for singers who identify as transgender.

A challenge I have faced is being consistent with my language choices. Often, it is easier to say girls or boys but using more inclusive language is better, I know. It takes more personal accountability on my part.

A student refused to let me advocate for their participation in an ensemble that was mixed gender versus single gender.

Accidentally forgetting to use inclusive language.

accidentally saying something exclusive because of years of experience.

Administration (superintendent) at one school would not allow a girl to go to the women's restroom. She had to dress in the men's bathroom, do her long hair, and put on her makeup in the men's bathroom.

All state auditions you can register females as tenors

Altering those same vocal parts and solo assigning

At the time (10-15 years ago), there was much less information available and I had begun working on an article for ACDA about helping transgendered singers in one choir. It didn't come to fruition, as I had at least two colleagues (one in a collegiate job interview) that it was a waste of time, Why would anyone ever want to do THAT? Really? No one cares.

Attire choices

Avoiding addressing my choirs as, ladies or gentlemen

Bringing in guests to the rehearsal who are clueless about gender inclusion.

Bullying from other students (outside of choir room) which led to attendance and behavior which hindered daily participation. which led

Calling him, her, I knew her as a female and she came back to school as a male.

Calling them, they, is difficult, only because sometimes it doesn't work grammatically.

Challenge - determining concert attire (if they don't wear robes)

Changing my own habit of saying, boys and girls when working with sections.

Cis singers who were uncomfortable with making necessary changes in choral environments

Clothing

Combating colleagues' negative attitudes about the challenges transgender students face. Often, their experiences are written off or ignored.

Competition language in rules

Concert attire

Conversations when a student is born female and chooses to be identified as male can be a challenge. If the student is going to take hormones, when will they? Will they communicate with the Choral director so that appropriate voice part assign an be made in order to keep the sober in good vocal health? Is this a conversation for the parents or just the singer?

Creating a space where students feel they can be their authentic self, even when home might not support.

Dealing with a different parent who wanted me to make changes that I felt were inappropriate to the vocal music program at my school.

Deciding whether it's worth keeping any gender/vocal range divides at all. That is, it's okay with me if a female-identifying baritone sings in "Women's Choir," and it's also okay with me if male-identifying soprano sings in "Women's Choir."

Discomfort from other students in changing rooms

Each one of the trans kids I've taught struggled in the other classrooms and socially, including some time spent at mental health hospitals

Ensemble Names

Ensuring all students are placed in a voice part appropriate for their current level, and shifting as it changes.

ensuring healthy vocal production

Even in middle schools today in some of the biggest cities in the country (I am a middle school choir teacher in Chicago) there is still a huge boy girl problem with lining up, seating, and everything you can think of.

Even though we do not have any transgender students in our choral program, we do have a few students at the middle school. A few of the students parents have contacted the school telling teachers we are not allowed to call the student by their preferred name or pronouns. This makes it hard for the students and the teachers to help the students feel comfortable.

figuring out a gender-neutral name for a men chorus

Finding a genderless choir name that didn't sound stupid.

Finding a tactful way to learn everyone's pronouns.

For me, it was making sure that the vocal parts were appropriate for transgender singers who had not yet gone through hormone therapy to transition. I spoke with several experts about this to find out how to best handle this.

Gender neutral instruction in a treble choir

Gendered concert attire

Getting used to the more inclusive terminology when addressing the choir/ensemble as a whole.

Hard to figure out technique for folks taking hormones. Lots of trial and error and more limited ranges. Definitely a struggle for me to give specific technical advice.

Having other people be more understanding and accepting of genderless speech

Having to explain to a student that their voice may not match up with how they represent themselves. This can cause a lot of dysphoria around their identity.

Helping FTM students use their voices in a healthy manner. Pushing a treble voice to sing in the baritone range, which is where a student I have now wants to hear his voice to be like other males, is a tough one. Limited range, it sounds as though it is hurtful to his vocal folds, and yet I cannot expect him to sing in a voice that will set him into a dysphoric state.

Helping my transgender students progress vocally if they are a member of a gender-specific choir in which their voice type doesn't fit.

Helping others be considerate and open

Helping the student separate voice part from gender identity.

Honoring their preferences as to dress.

Hotel rooms on overnight trips are still problematic in our district. We ended up getting a separate hotel room for our transgender student.

I always make a point to ask the goals of the voice student in a one-on-one capacity and ask to see if they experience dysphoria singing a particular voice part; it takes enormous patience from the student in attaining their vocal goals, and the implication of gender can act as additional source of stress and barrier to their learning.

I am struggling with the fact that our school has tuxes for men and long dresses for women. One young man asked me if he could wear a dress. I didn't know what to say although I had no problem with a transgender (F to M) wearing a tux. I also have a women's choir that I'm thinking of changing to "treble choir".

I changed the name of our ensembles to gender neutral. This is a needed change, but has led to confusion with our incoming Freshman. Also, our counselors were very confused by this in year one, but I just think that is mostly growing pains.

I constantly struggle with saying "guys" or "ladies" in the midst of singing. It's fewer syllables, and therefore more efficient to say that as opposed to "tenors and basses", for example.

I don't have a lot of time to speak one on one because my classes are large. I am the accompanist also.

I don't have many group options for students who are identifying/transitioning

I had a student evaluation that reported that I was spending too much time on social justice.

I have to change my thinking and language- it is not intentional, just not what I am used to.

I never realize how ingrained the gendered nature of choir was until I started trying to be more inclusive. It's difficult to change what words I have been using or way I have been addressing the choir for so long without thinking.

I sometimes slip and say "ladies and gentlemen" or address the soprano section as "ladies" instead of just saying "sopranos."

I still call 'em boys and girls/men and women, but I'm working on it!

I still slip into saying boys/girls

I still struggle with performance wear. I am receiving backlash from my colleagues for trying to change.

I suppose one challenge is helping the student navigate their vocal range especially if it is changing over time. It takes a little extra time and willingness to have open conversations with those students about what notes they are able to sing and which they aren't

I taught a transgender 6th grade student (MTF) whose parents were adamantly opposed to her transition. Often, this parent would pull the student from performing because they felt it would be an embarrassment to the family. The student became increasingly distraught and was eventually withdrawn from the school. I never knew what happened but she always seemed happier when she was singing.

I took my transgender student to an honors choir festival outside of our building. He does not feel comfortable using all male or all female bathrooms, so I helped him seek out a family restroom in the facility we were rehearsing in.

I try to refer to sections (sopranos and altos) rather than sex (women), but the tradition is very strong here.

Identifying gender of singers

In my treble choirs, I am still in the habit of saying ladies instead of something more inclusive.

In the above mentioned situation our choir names are a result of district course names that need to be changed which kept me from making a swift change.

Including transgender students in same-sex choirs

Inclusive pronouns.

Inheriting a program with strict, very heteronormative uniform policy; fixing the titles of courses to not include 'men' and 'women' but the paperwork takes roughly a year...

It's difficult not to use examples that include gender norms.

It's hard to change language that is habitual! My challenges aren't as major because I haven't worked with any openly transgender students.

Keeping the students from overwhelming the transitioning student. More socially than in the classroom proper

Learning of classmates who express discontent to the transgender student, incorrectly citing religious reasons. Seeking to understand this point of view and patiently help student develop a more inclusive point of view.

Learning specific vocal pedagogy for voices in transition.

Male transgender student who has a Soprano voice insists that he sing Tenor. However, he is consistently frustrated about how it feels and that he can't always sing all the parts. I selected literature with him in mind, but it is still a struggle.

Many of the tenors I stood with couldn't understand why I was in their part, and often told me I was not a real tenor. Which in many cases, really hurts.

Mis gendering sections out of habit.

My boys had to get used to this person going to the boys restroom, but the harder part for me has been getting used to referring to this person with a male pronoun.

My choir course offerings are gender based, so it is difficult to make a treble voice who identifies with male pronouns comfortable in a treble choir that best suits their voice.

My habit is to use binary pronouns.

My trans student has just started taking T so finding repertoire that he can feel successful has been a challenge but one that I accept as part of making him feel included and seen as a vital member of the ensemble.

Names in programs are an issue if the information has not been presented by the parent or officially changed at the school for roster purposes.

No major challenges. One incident of anger from an already troubled teen

None

None so far.

Not saying ladies instead saying altos

Not sure how to develop the singers voices

Nurturing natural vocal qualities while still affirming gender. (For example, bass vocal quality with female gender)

Old habits die hard. I felt the biggest challenge was the correct usage of pronouns.

One I have not encountered with my student but I could see is the student starting to sing with the female students as an alto but not having the vocal capacity.

One school fought renaming "Women's Ensemble" to Treble Choir. "Too PC," they said.

One student really wanted to have her voice higher and sound more female. She talked with an affect to make herself seem higher voiced. But this didn't translate to singing and even tho her voice was beautiful, she sang so quietly bc her low voice didn't fit with her identity.

Ordering a costume for show choir has been difficult due to sizing charts that do not apply to this student.

Other students, finding out and mistreatment

Other students in the class acceptance

Our choir's closing song is titled, Sisters Now our Meeting is Over

Our enrollment system is pre-set with "Women's Choir" and "Men's Choir". Though I have asked about changing this, I am told it is nearly impossible.

Our non-binary students sometimes felt left out of the process, especially since many of our trans students wanted to "pass" and were very concerned with fitting into a gender binary.

Parent scrutiny, but no one ever said anything directly to me. Just heard it through the grapevine.

Parents of non-transgendered students acceptance of my accepting uniform policy that made all students comfortable.

Paving the way for their next step into high school where the choir teacher is not open or willing to learn

Planning conversations as well as my intention with songs. How do I speak about this text while trying to be mindful of everyone. How do I create commonalities to rally behind that don't involve gender. I give students opportunities to build common experiences in the classroom which help to eliminate the old standard of gender as a commonality.

pronouns I used

Remembering not to refer to vocal parts by gender in the moment.

Remembering to address the voice parts by their voice part names (SATB), rather than "Ladies and gentlemen". It has been a habit for me to address my students in this manner when speaking generally or when speaking to a specific grouping of sections. I am working to adjust my habit to being more neutral. This will allow those that are not gender specific and trans students to feel more included and seen.

Remembering to eliminate gender pronouns! Seriously, I intentionally addressed the need for acceptance, inclusiveness, and feeling free to be yourself. I also become the faculty sponsor for the LGBTQ+ club on campus.

Roommates on choir tour

Saying, girls, let start at measure 5, when speaking to Sopranos/Altos. A section doesn't need an assigned gender!

Should teachers correct children when they mis gender a student? Age range differences?

Singer not knowing which a cappella group to audition for (based on treble and bass voices). Wanting to be with other male singers, but doesn't have the vocal range to be in the group.

Some pushback from students that don't necessarily support transgenders.

Some students feeling that they are not respected for their femininity (or cannot express it) because of our changes in attire

Some trans students wanted to try and sing parts out of their vocal range while transitioning. Although a challenge it was worth it to see a happy student

Sometimes I have male transgender students who basically have unchanged voices. They want to sit in the tenor section. In younger choirs, that often helps, but in select groups it can be inaccurate voicing.

Sometimes singers do not fit in one vocal category when transitioning. Hard to place them in a voice part.

State law prohibits some actions from being taken

Still having a hard time finding the best title for the section of mostly 7th grade boys who are singing alto. Some years they embrace the alto title and are proud of it, other years they shy away from it. I'd like another word and am still thinking on it. They're helping me, too. :)

Still trying to help them understand who they are.

Student wanting to sing in a section that did not fit their voice range

students' frustration with not being able to be the voice part they would like to be -- transwoman was a baritone, wishes to be a soprano... frustrating for her

The biggest issue working with transgender students is when they haven't told their parents yet, and they want to be in their gender room on an overnight choir trip. The issue was only resolved because the student told his parents before the trip happened.

The challenge I have for me is that most middle schoolers are not yet ready to be honest and open with most teachers. I have a student who is still trying to figure out which voice part he should sing and I try to make allow him to figure it out and not make a big deal about it. The others in the group, I think, know and appreciate that.

The depression the singer often feels.

The names of choirs are an issue for n the course catalogue. I have gender split classes so we place kids based off voice range into choirs.

The only challenge has been my own. I had to learn their preferred pronouns and make myself use them.

The student's preference for singing Tenor (as it is traditionally male). I have discussed his vocal health with him to do everything possible to prevent strain or injury.

The terms are so ingrained into the consciousness of the students it is hard to break them of using it

The vocal tone produced by a middle school girl who identifies as male singing in the boys section.

The voice parts are generally gendered, so students who do not identify as male or female may feel out of place. Also, if someone who was born with female anatomy turns out to ID as male, before they start taking hormones, their vocal range is still going to be alto or soprano, which means they will be in a different voice section as the rest of the people with their gender (guys), so they may feel awkward.

Tour/travel accommodations

Trying to change traditional choral vocabulary to be non-gender specific.

Understanding the best way to address transgender changes within the school year

Uniform changes are hard when the uniforms are owned by the school, and/or engrained in the culture (dresses have already been purchased recently by singers who anticipate using them for 4 years, etc)

Uniforms

Uniforms

Uniforms

UNIFORMS!

Using guys to a group of people

Using section language took time to become habit

Using the wrong gender pronoun out of habit.

Using their desired pronouns was a challenge and continues to be a challenge, but my student understands that I am tried to respect their wishes.

Vocal health

Vocal problems arising from hormone therapy.

Voicing when their gender identity doesn't match traditional voicing

When I bring guest clinicians in, I usually have to remind them to say "sopranos and altos" or "treble voices" rather than "women/ladies/girls" and "tenors and basses" rather than "men/gentlemen/boys."

When to transition the student from a treble voice to a traditional male voice part

When traveling, I and my administration decided it would be best to provide my transgendered student with a hotel room of her own. It took some amount of finesse to navigate this conversation while still trying to make her feel like part of the choir family.

Working in a cultural system that is constantly using the terms gay and transgender words as insults.

APPENDIX N

Q79 – FACTOR(S) INFLUENCING NO CHANGE(S)

Q79 – Participant Responses

Describe the most important factor(s) influencing your decision not to make these changes.

Already purposefully inclusive with open options that are welcoming and accepting

Already used non-binary language and perspectives

Choral/vocal singing is a matter of range, not gender. I do not treat my transgender student/s any different because of their gender, I signify them as a singer of a range. As their voice changes (due to hormone therapy), so does their part assignment. I accept them as the person they are initially, which does not require any changes in my choral program.

Classes are gender separate for vocal development.

Conversations with the students. Neither wanted anything special to be done. I already have a clothing policy in which I change treble voices to different parts per concert and my policy allows for skirts or slacks and

First year teacher, and I started out inclusive of gender. I advise the Genders & Sexualities Alliance at my high school.

Functions within established practices without problems thus far.

Have not had a transgender person yet in any of my choirs.

I accept any student who walks in my room and treat them with total respect for their differences. They understand that my choral room and all of the rooms in the music suite are "safe" rooms for LGBTQ students.

I already try to be incisive of everyone. I don't believe I need to make changes to hire I teach because I already try to be inclusive for everyone. Additionally, how a student identifies in regard to gender is none of my business.

I already was being inclusive throughout my whole career.

I believe that my program is already inclusive of transgender students.

I focus on the timbre of a students voice in sectional placement

I go by what their voice is doing not by what they think they are.

I have always tried to create a positive environment where everyone feels accepted. It did further my interest on how to address their vocal needs if necessary. I wasn't sure if there were different needs depending on the healthy speaking range.

I have not had a student like this.

I have not had a transgender student

I have not made any changes because I have not had any students to necessitate the changes. When I have them, I will absolutely make the changes.

I have not yet encountered a situation in which I would need to make such changes.

I have retired as a public-school choral director and not 3 yrs. ago this had not been addressed as such. I did teach these students though.

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| I haven't felt like it was time yet. It has definitely been on my mind. I have students that identify as transgender or without gender, and that has pushed me to really think about this idea. |
| I haven't had any interest from transgendered students. |
| I haven't had any students identify as trans. |
| I haven't had any transgender students that I know of. |
| I haven't had any transgender students. |
| I haven't seen a need...yet, but I am open to it when necessary. |
| I haven't taught a transgender student yet. |
| I put kids in the right ensembles and where they would look and feel most comfortable. They understood that in order to sing healthily, they needed to sing a certain voice part. I changed concert attire wording in my syllabus and that was it. No major changes needed. Just small changes with word choice and attire verbiage. |
| In a SATB setting, there is already room for male altos or sopranos, female tenors, etc. |
| It has not been an issue at my institution yet. If it were to come to light, I would immediately seek to make changes. |
| It is extremely difficult for me to reconcile gender preference with the anatomy and physiology of a physical male or a physical female because the voice can't be "chosen" without chemical or surgical intervention - if at all. It is disruptive to the choral ensemble, and confusing to students, when a student who physically has a certain voice part asks to sing a different part. How is this fair to the other kids? To the ensemble as a whole? In competition? I have had to alter rooming practices when traveling for performances or competition, and that has gotten parents in an uproar as well. |
| M to F voices are still treble voices, so they still sing soprano or alto |
| My practice is already inclusive |
| No need |
| No need |
| No need |
| No need |
| No need |
| No need |
| No need |
| No need |
| Not necessary |
| Science |
| The circumstances have not yet called for a change. |

The highest grade level I teach is 6th grade. The majority of students in the choir, both male and female, have treble voices. Everyone sings soprano; everyone sings alto. I feel it is already incredibly inclusive.

The need has not occurred yet.

The one singer I had moved away.

There has been no need.

This student was a soprano and he was okay singing soprano because i told him the import of vocal health. Singing in another register for long periods could damage the voice.

Voice type

APPENDIX O

CODING INSTRUCTIONS:

SUCCESS WITH GENDER-INCLUSIVE TEACHING PRACTICES

Coding Instructions: Success with Gender-Inclusive Teaching Practices

Study participants who indicated they had altered their teaching practices to be more gender-inclusive were asked to describe *one success* they experienced in this effort.

Read each response and determine the primary theme expressed by each statement (*classroom culture, concert attire, inclusive language, singing considerations*).

For example, a participant might say...

I have had a number of trans singers and been moderately successful in using gender neutral terminology in my teaching, but most successful with concert attire.

While this example indicates the participant has had success with *inclusive language*, the primary success is *concert attire*. Therefore, this response would be coded *concert attire*.

Coding Definitions

Classroom Culture

Statements pertaining to broad structural or behavioral changes to the choral program or institution, multiple approaches toward gender-inclusive teaching practice, or other similar words, phrases, or ideas.

Concert Attire

Statements pertaining to changes or accommodations made to the prescribed clothing options that singers wear for performance or other similar words, phrases, or ideas.

Inclusive Language

Statements pertaining to the language used in rehearsal or in print or other similar words, phrases, or ideas.

Singing Considerations

Statements pertaining to the transgender singing voice or other similar words, phrases or, ideas.

APPENDIX P

CODING INSTRUCTIONS:

CHALLENGE WITH GENDER-INCLUSIVE TEACHING PRACTICES

Coding Instructions: Challenge with Gender-Inclusive Teaching Practices

Study participants who indicated they had altered their teaching practices to be more gender-inclusive were asked to describe *one challenge* they experienced in this effort.

Read each response and determine the primary theme expressed by each statement (*community response, inclusive language, student support, teacher knowledge*).

For example, a participant might say...

I find it challenging to support trans students in my classes because our principal discourages teachers from addressing these issues.

While this example indicates the participant has had challenges with *student support*, the primary challenge is *community response*. Therefore, this response would be coded *community response*.

Coding Definitions

Community Response

Statements pertaining to the response or lack of response by educational stakeholders, students, parents, and/or community members related to the individual teacher's ability to be inclusive of transgender singers or other similar words, phrases or ideas.

Inclusive Language

Statements pertaining to the language used in rehearsal and/or in print, or other similar words, phrases, or ideas),

Student Support

Statements pertaining to the individual choral director's ability to offer support or accommodations to singers who identify as transgender or other similar words, phrases, or ideas.

Teacher Knowledge

Statements pertaining to an individual teacher's knowledge or lack of knowledge related to the singing and non-singing experiences of transgender individuals or other similar words, phrases or ideas.

APPENDIX Q

CODING INSTRUCTIONS:

PRIMARY FACTOR INFLUENCING NO CHANGES TO TEACHING PRACTICES

Coding Instructions: Primary Factor Influencing No Changes to Teaching Practices

Study participants who indicated they had not altered their teaching practices to be more gender-inclusive were asked to describe *the primary factor* influencing this decision.

Read each response and determine the primary theme expressed by each statement (*already gender-inclusive, disagreement with gender inclusivity, no need, vocal health*).

For example, a participant might say...

I would like to think that all students feel included in my classroom, but I've never had a trans singer, so I haven't made any specific changes.

This example indicates that the participant may or may not be *already gender-inclusive* but isn't aware of having a singer who identifies as transgender and as a result hasn't altered their teaching practices. Therefore, this response would be coded *no need*.

Coding Definitions

Already Gender-Inclusive

Statements pertaining to the existence of current gender-inclusive teaching practices, or other similar words, phrases, or ideas.

Disagreement with Gender Inclusivity

Statements pertaining to a disagreement with practices that are consistent with the inclusion of students who identify as transgender in a choral music setting, or other similar words, phrases, or ideas.

No Need

Statements pertaining to no effort being made toward gender-inclusive instruction because of the absence of a transgender singer, or other similar words, phrases, or ideas.

Vocal Health

Statements pertaining to gender-inclusive teaching practice as being in conflict with healthy singing pedagogy, a vocal health approach to singing instruction eliminating the need for gender-inclusive teaching, or other similar words, phrases, or ideas.

APPENDIX R

Q80 – VOICE PLACEMENT “OTHER, PLEASE SPECIFY” RESPONSES

| |
|---|
| If a student could go in 2 voice parts (let's say soprano or alto), I may look at numbers and if I need more sopranos, I'll put them in that section. I will also sometimes ask which they would feel more comfortable with if they have the range for either and we have enough singers in each section. |
| I take student preference and ensemble balance into consideration. |
| The needs of the ensemble. I move kids all over the place if we need to improve balance, etc. The whole choir knows that "it's just a voice part." |
| Color, Sight Reading, Leadership (the last two need to be dispersed throughout the choir) Vocal range only applies to maybe 50% of my decision is assigning vocal part. Easily, the rest of the decision depends on the color or timbre of the student's voice. |
| Age, vocal development |
| I ask them where they feel the most comfortable, and if they can sing those pitches, I try to let them sing in that section. |
| The singer's wishes (along with ability). |
| Tessitura (where the voice lives and shines) is MUCH more important than range. |
| Their perception of fach. Their current fach. Their desired fach(s) if they are specifically in gender transition |
| Blend |
| Vocal quality |
| Physiological capability |
| I'm at an all girls school so we have no tenors or basses. |
| Let the students sing in the section in which they identify |
| Where a student feels comfortable with regard to identification. Many FTM students at beginning of transition are not comfortable in Soprano and more comfortable in alto |
| Transgender students preference. I consider mental health to be primary, and vocal health to be secondary. |
| Tone quality, section balance |
| Honestly since I'm working with developing singers, I tell them that what they're singing is a voice part. Soprano, alto, tenor, bass are voice parts. Yes, some of those terms are used interchangeably as voice types, but voice parts and voice types are different things. |
| Where they seem to feel more comfortable |
| Their preference. |
| If a transgender student tells me that they are uncomfortable in an assigned part, I will work to find a way to make it the best possible fit. |
| vocal health-- I never put a singer in a voice part that will hurt or damage their voice. |
| Tone in various ranges |
| I did click "Gender," but I would only consider assigning someone to a part based on gender if they specifically request to. For example, I have a MTF student with a bass range that prefers to sing in her falsetto as an alto so she can more closely align with her gender identity. |
| Prior experience |
| the student's comfort, the timbre of the student's voice |

| |
|--|
| I only teach a treble choir. Everyone gets an opportunity to sing both parts in order to teach music-reading and part-singing skills. |
| Balance |
| Balance of singers. |
| Tone quality |
| For my newer singers, grouping them with someone they know to ease their transition into choral singing. |
| Balance needs |
| Hormone therapy |
| Timbre |
| Students identity and preference come into play as well as vocal health. It is a multi-dimensional process. |
| Timbre |
| Tone quality |
| choice |
| Ongoing monitoring of transgender students (multiple voice checks) as voices may be ever-changing. |
| Actual sound, timbre etc |
| We switch parts for every song. I teach middle school and don't think girls need to be labeled Soprano or Alto. |
| Personal preference. I basically allow the students to identify as whichever voice part they feel comfortable - even if that means an unbalanced choir sometimes. Or, if it is particularly unbalanced, I ask my large ensemble for volunteers to switch to the section in need. |
| Identity(ies) of the student |
| Timbre of the voice, ensemble need |
| I teach in an area where several boys voices haven't changed by early high school, so I try to be conscious of how they would feel not being in a section with the majority of the other binary boys |
| Vocal timbre, whether or not being in a certain voice part creates dysphoria for the singer |
| Need based on variety of singers |
| The timbre of their voice, depending on the piece we are performing. |
| The singer's comfort level with that part assignment. |
| Elementary - students are split into numbers |
| Timbre, Vocal health, Pedagogical needs of the student, Demands of the literature strengthening weaker areas of the range |
| Pitch center. |
| Social comfort |
| Balance across sections |
| Vocal color, tessitura issues and vocal fatigue for the singer |
| Some assignment is personal preference, but the major factor is healthy vocal range. My students know I will not compromise vocal health. |

APPENDIX S

Q6.1 – “OTHER THOUGHTS” RESPONSES

Q6.1 – Responses

Your responses will help inform the profession about this emerging topic. Please feel free to offer any other thoughts you have below:

I would love to continue the conversation of inclusivity in the choral classroom and best practices

The community you teach in makes a huge difference

Thank you!

Thank you for doing this!

Thanks for doing this. Very necessary.

I think it's great that we, as a community of choral directors, are taking the time to address and examine our approach to working with transgender kids. Whatever their situation, transgender kids experience an extra helping of the anxiety and stress of all kids as they become physically mature. Choir's supposed to be a safe place. The changes needed to make our choir rooms safe for these kids are actually pretty small, but serve up some huge rewards.

More than just the student and the teacher should be involved in these adjustments.

A music, especially Choral setting should be a space where we can speak up about our differences, how some pieces impact us differently, and be able to openly take risks in performing. Although I think it very important to be careful about our language and teaching environments, I have found that it is always best to treat people like people. Instead of drawing attention to anyone's gender preference or sexual orientation, (OR economic background, or their choices outside of our rehearsal space), we can instead heighten our focus on music. We all have humanity in common, so let us focus on that, and share our unique voices.

I answered this survey because I respect Andrea Ramsey as a composer, conductor, and musician

I believe the discussion of transgender and transitioning students should include, but generally does not, the point that, when an educator eliminates gender referencing pronouns from the classroom it in actuality doesn't affirm anyone. In other words, the philosophical pendulum has swung so far in the opposite direction that boys' and girls' identities as boys and girls are ignored. There must be discussion about balance. I don't even feel like this survey searches out the depth of current practice.

I realize that our program may need to make changes BEFORE a trans student needs them made, but I am not in a decision-making position right now. When and if I am, I would like more information on how to do this appropriately. Those doing research on this, please continue and publish!

Thank you for researching this topic! I look forward to learning more about how to help others feel comfortable and safe being themselves.

Thank you for doing this. Some resources I can suggest: <https://keyoft.com/> for the effects of testosterone on a non-binary voice; <https://www.choirclusive.com/> and <http://www.queeringchoir.com/resources.html> for similar resources to yours; and my presentation at the Trans Voices Festival last year: <https://youtu.be/R5o3Qbc4sUs>. Also!

There is a transgender singing voice conference next month in Indiana:
<http://earlham.edu/transgender-singing-voice-conference>.

Please publish the results. Thanks

Thank you for doing this important work

Thank you for taking on this research. I think teachers are looking for answers and strategies!

This is such an important topic that I think all choral directors should be required to learn about. So often, we are the safe space for our students, and so we need to evolve with the times.

Transgender singers have a place in choir, however, the idea of having to accommodate them seems daunting and sometimes unfair to the integrity of the choral music and the rest of the choir. It would be the same as a flute player saying they want to play the tuba part, but on the flute. It changes the structure of the chord, it alters the sound of the music, and alters the intention of the composer. Additionally, it is not always vocally healthy for transgender singers to sing other parts. On another note, it will be interesting to see how school trips (overnight) will be affected as the issue of accommodating transgender students continues to grow.

Please refer to GALA website for resources on trans and non-binary singers

Dealing with each transgender student is different. Each family is in a different state of acceptance or transition. The laws and guidelines in schools are not clear and are often not helpful. The well-being of the student/singer should be the main focus of all decisions.

I teach at an arts school where there seems to be an open, accepting environment. While not perfect, we are working together to help those who don't "fit" find a place. We attract many different races, genders, sexual orientations. I just want people to enjoy singing and feel they have a family. I want to work on some of these issues and especially at the state level contests etc. What are the "rules"? Also one year I had a transgendered student audition for an honors festival. He really didn't know what to put for gender due to housing issues. That's something that could be explored.

The restroom issue and travel rooming practices are still a major area of concern in our community schools but were not addressed by this survey.

Retraining myself to say sopranos and altos instead of ,girls and to change pronouns for this person has been the hardest part for me, but I figure that making that change is nothing compared to what my student goes through every day. My transgender student is a wonderful person and student. We have talked about this issue many times. I can confidently say that he is the reason that my learning process has been so easy. Thank you!

This is important research! Thanks for doing it!

I think that singing is a basic human right and everyone should feel empowered to sing. I could definitely use more resources to help support any transgendered students I encounter.

Thank you for such a thoughtful survey.

I have received no professional training in my district, however, so far as I can see, administrators in the school are accommodating. I have not seen any efforts to teach students about inclusive practices: I've had to shut down a number of jokes by students. I am a first-year teacher.

Vocal range and timbre, as well as skill, determines the part a person sings - not their gender choice. Athletes are not allowed to use hormones to compete, so why should singers? Completely unfair to those who work with what they have.

Thanks for doing this important work!

Thank you for this survey!

This is an area we as choral directors need to be more informed. Thank you for doing this research.

Awareness is a must but training needs for us to be able to help these students. More articles, presentations, workshops, etc. Perhaps from the medical field as well. What is a teacher to expect that the voice will do? Thank you.

Thanks and good luck

Thanks for doing this paper. Please share your findings with all of us on Facebook.

Thank you for doing this important research. We need more of it. I hope it will be available for all to read when it is done. The students whose lives will be impacted by your work need this!

If the student has been open enough to share with me their gender language, I usually construct an unofficial Behavior plan for the both of us. I tell them that I am happy to be respectful and supportive but am generally ignorant to the challenges in their journey. We discuss vocal range, choir placement, concert attire, whether or not their parents are supportive, placement in class, language to be used in class. Most importantly I encourage them to be open in communication. We establish that I want them to be INCLUDED, so I want them to feel comfortable telling me whether I use language in class that makes them feel excluded.

Taking this survey made me realize that even though I strive to be gender-inclusive in my choirs, I am not sure if I am being explicit enough. I want choir members to wear comfortable attire but I asked myself, "do my students know that it's ok for a soprano to wear a tuxedo?" Also, I do not know of many transgender/non-binary composers or influential musicians. Resources and repertoire suggestions would be welcome in publications or convention workshops.

You are amazing!

Excellent survey. We have come a LONG way with these conversations!

None - would love to know the results of this survey!

I've had several trans kids over the years and every one of them will express feelings of acceptance.

Thank you for working to gather data on this topic. I appreciate the efforts for sensitivity and inclusive awareness that you are trying to enforce by being a voice to those that are of the LGBTQ community. I am looking forward to seeing what you discover by this survey. Thank you!

We offer classes for male, female, and mixed voices which helps include everyone.

I can for see this being a challenge for choral educators, however, I think with patience and understanding we can educate the population. I think if the voice change leincioles are applied to students transitioning there can be much success. In my specific case my student dresses as a male but wears makeup to make himself more feminine. He is very confident in himself and I think that has added to him success in my class. I can see where

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|--|
| a student that is not confident in themselves could struggle and I am prepared to meet that challenge when it arises. |
| Thank you for creating this survey. I am striving to learn more about this topic to make my classroom a more inclusive place! My transgender student chose me as the first person to come out to, and I feel a special bond with this student!!! |
| So much to learn in this area. Thanks for helping to add to the conversation. |
| Thanks for doing this and please share your findings! |
| Please continue to do this work! |
| I am looking to write an article about how the colleges in my state have or don't have gender inclusive policies in their choral programs. Would love to see the results of your survey and if you get any other respondents my state. |
| I love that this is being surveyed!!! |
| I would love ideas about what to call my tenor/bass choir |
| thanks for doing this research! |
| I would be very interested in learning about the results of this research. I hope the finished paper becomes available to participants at the conclusion of the study. |
| I have learned so much from ACDA offerings over the years. I am concerned that new teachers are not educated on this subject but even more disturbed by older teachers in solid choral programs who do not seek out this information and are doing harm. Just this week I counseled a young soprano who is moving into a choral program that will not offer him what he needs. |
| Difficult to approach these topics with 5-8 children. One of my kids is constantly bullied and I finally blew my stack and said I will not accept bullying towards any LGBT kids. The next day I was called in because a parent said I should not have mention anything about trans. His 6th grade daughter asked too many questions and I stole her innocence. |
| THANK YOU! |
| Thanks for working on this important topic! |
| If you are going to as orientation, I would suggest that you provide bisexuals a monogamy or other option. |
| I haven't experienced issues with this but I know it is coming in the future. I hope to be ready when it happens. |
| I teach at a boys school, but interact with transgender students through clinics and competitions. |
| As a teacher who is part of the lgbtq community, I've found it easier to relate to students that are also part of this community. It would be great to see research and information about FTM chorus teachers, as I find myself to be. |
| How can schools move away from gender specific uniforms when a district has spent \$10,000 on them? |
| I am delighted you are conducting this research! It is MUCH needed. Thank you for doing this. |
| I heard ,She performed at the Music Conference recently, and now I'm looking for an excuse to learn and perform it with students!! |
| Thank you for doing this |

The conversation that I had with a transgender friend of mine whose degrees are in vocal performance was the most enlightening. He answered all questions and helped me understand what my student might be going through and how the most important thing for me to do was remind my student that the choir room is a safe space for him and that he is accepted just as he is there.

Thank you for doing this!!!

I have started to read a story a day to my students from the book, Good Night Stories for Rebel Girls, and , Stories for Boys Who Dare to Be Different. And no matter what class I teach, I will alternate the girl and guy stories. These stories have inspired all of my students to be extraordinary, for there is someone that my students can relate to in either book. It has changed our culture for the better.

Districts need to offer professional development on this topic.

I haven't met a single teacher in my district that has not been knowledgeable about my gender and has always respected my name and pronouns.

Thanks for studying this. Please share your work! Thank you!

We teach music and it is scientifically explanatory about the ins and outs of this topic.

I've learned a lot by just talking to students and being open with them. I admit that I am learning and they are generally happy to see that I am trying. I know I'm not perfect, but I think the change in concert attire made big steps to inclusivity.

This is wonderful and so important. Wish I had a more understanding teacher when I was in school! Thank you!

Thanks for doing this!

Please feel free to contact me regarding any questions - our college has just this year done away with our gendered practices for all our choirs

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VITA

Dustin Stephen Cates is a teacher, conductor, singer, and proud native of Kansas City, Missouri. He is passionate about music making and its ability to have a positive impact on the human condition. As a result of his experience as a leader and educator he is in demand as a choral adjudicator, clinician, and conductor throughout the United States.

In 2019, Cates was named Assistant Professor of Choral Music Education at the Boyer School of Music and Dance, part of the Center for Performing and Cinematic Arts at Temple University. Prior to his work at Temple, he served as Artistic Director and Conductor of the 150-voice, Heartland Men's Chorus, one of the oldest and largest volunteer arts and LGBTQ organizations in the Midwest and served as Associate Director of Worship Arts at The United Methodist Church of the Resurrection, the largest United Methodist church in the United States. Cates began his career teaching high school choral music in the Kansas City metropolitan area.

Cates is a member of the National Association for Music Education (NAfME), American Choral Directors Association (ACDA), and is Past President of the Kansas Choral Directors Association (KCDA). He serves on the Alumni Board for the University of Missouri-Kansas City Conservatory of Music and Dance and the University of Missouri-Kansas City Chancellor's LGBTQ Council. Cates holds undergraduate and doctoral degrees in choral music education from the University of Missouri-Kansas City Conservatory of Music and Dance and a master's from Baker University. Cates considers his most important roles to be husband to Dr. Raymond Cattaneo, and father to their son Emmaus.