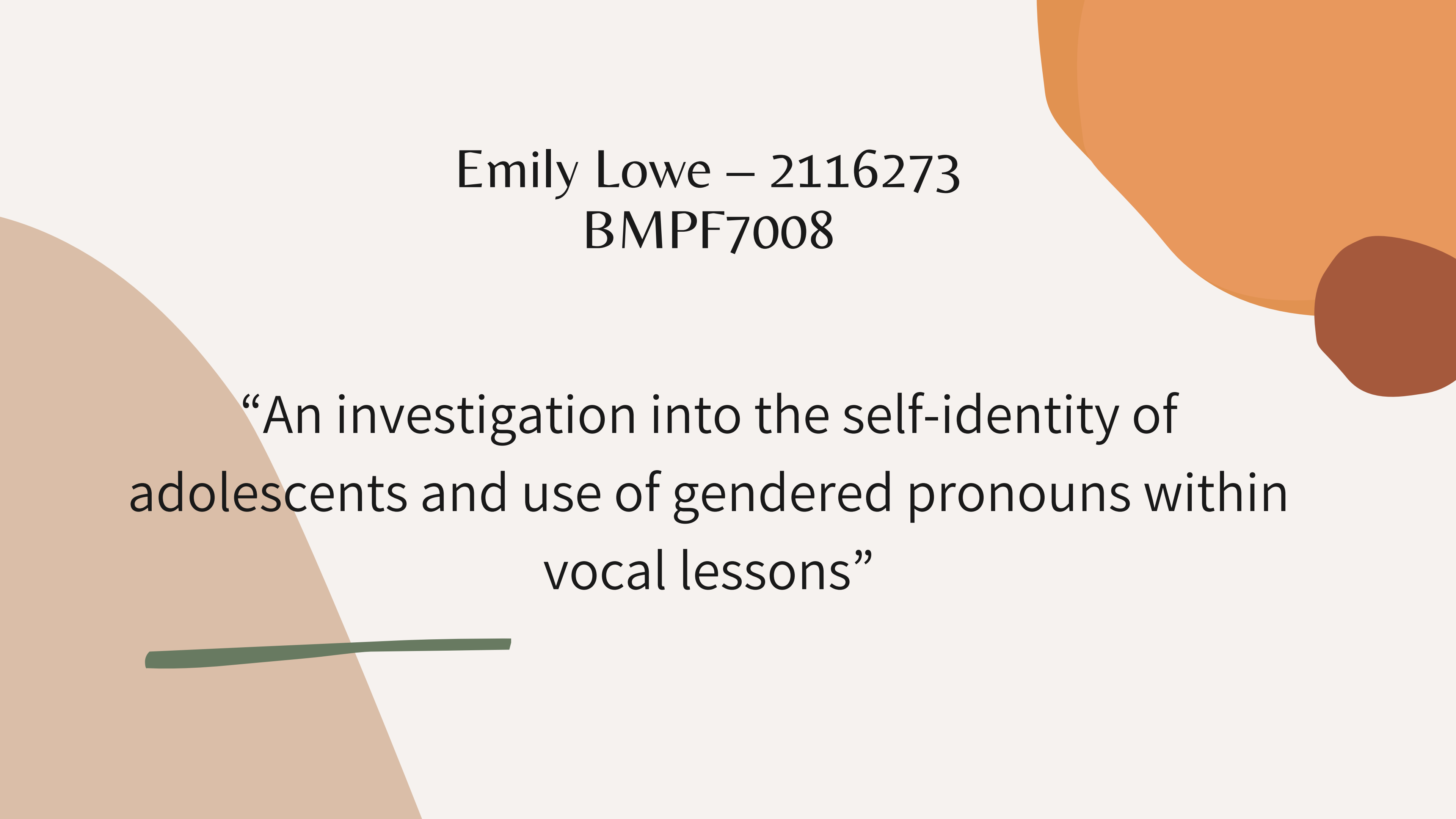




Emily Lowe – 2116273
BMPPF7008

“An investigation into the self-identity of
adolescents and use of gendered pronouns within
vocal lessons”



Aims and objectives

- One-to-one voice teacher with adolescents
- Welcome and Valued within lessons (Cayari, 2019)
- Discuss with pupils currently receiving voice lessons how they perceive their self-identify and investigate how gender has an impact on their voice lessons

Terminology

Trans*+ (pronounced; “trans star/Asterix plus”): The “*” and + more broadly references the ever-evolving non-cis-gendered gender identities (Miller, 2016, p.2).

Gender Expansive: An umbrella term for those who do not follow gender stereotypes, (PFLAG 2022)

Rationalise and justify choice

Rise in the topic of gender-expansive voices and feelings of not being supported

Our voices are an integral part of our identity (Mills & Stoneham 2017)

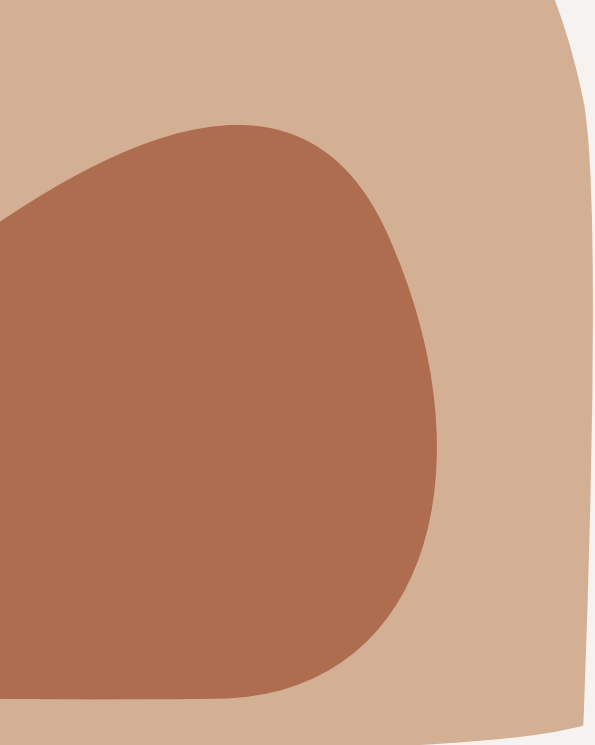
Ethics

Position of power and existing pupils

participant bias (Greene 2014).

safeguarding



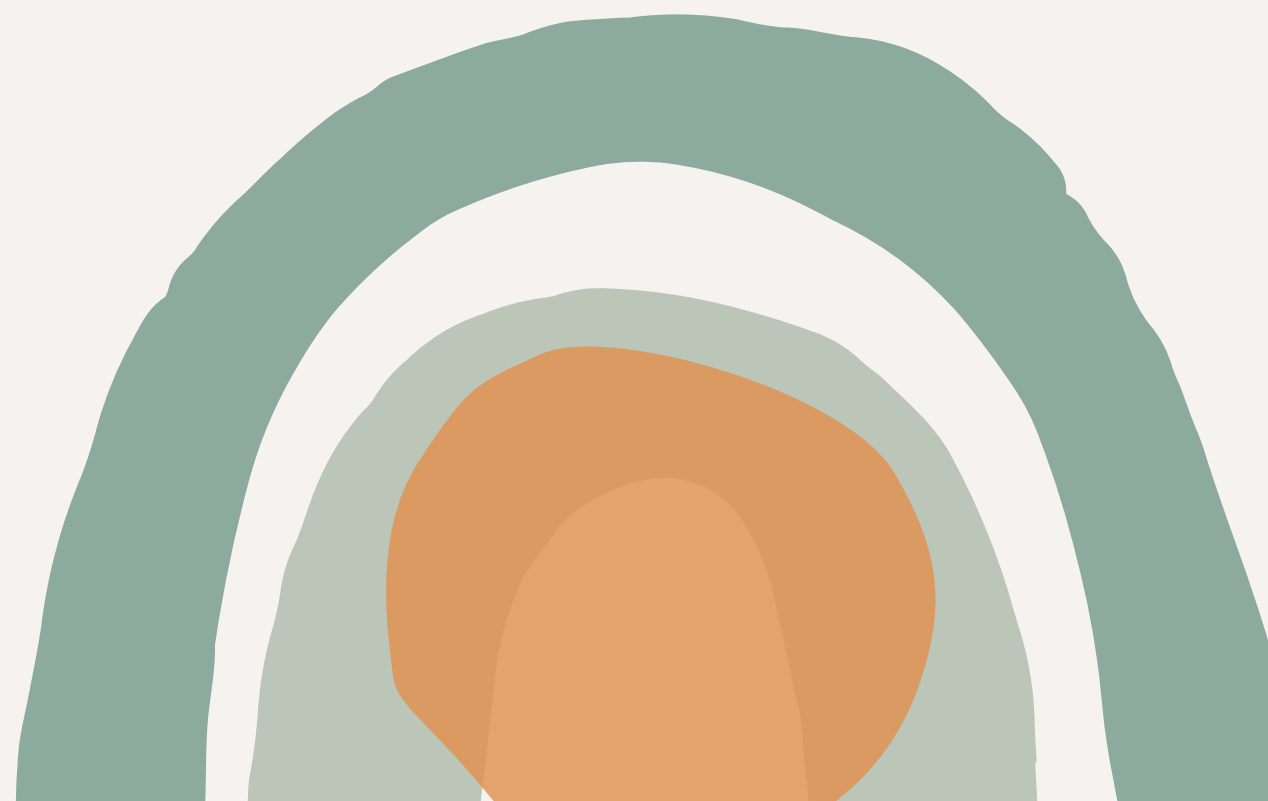


Methods

1) Literature
review

2) Questionnaires -
flexibility and versatility
(Kallio et al., 2016)

3) Semi-Structured
interview - reliable
and trustworthy
(Kitto et al, 2008)





Methodology

Pragmatic mixed methods paradigm

Insider research and the loss of objectivity (Hewitt-Taylor, 2002)

Confirmatory and exploratory questions (Teddlie & Tashakkori, 2012)

Open and honest conversations (Johnson, Adkins & Chauvi 2020)

Support assumptions and acknowledge the thoughts of others (Teddlie & Tashakkori, 2012)

Generalised to the greater public (Andrade, 2021)

Participants to feel the research is relevant to them (Adams & Cox 2008)

Methodology Changes

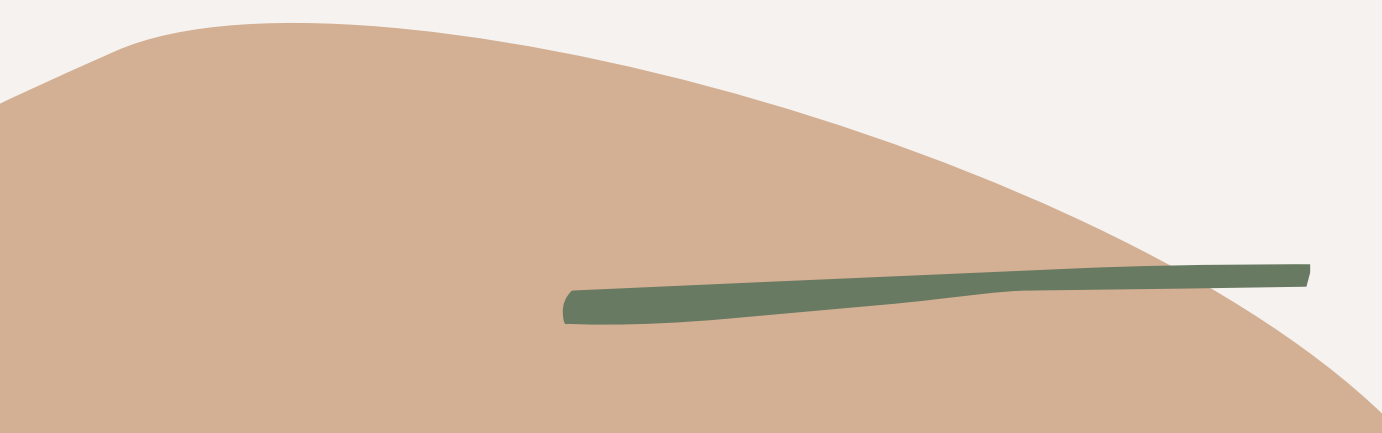


Questionnaires require minimal effort to complete (Adams and Cox 2008)

Mitigate the the unpredictability of discussion (Sim, Waterfield 2019)

The validity of research is dependent on how well the results from participants can be applied to similar individuals (Pantio & Ferreira 2018)

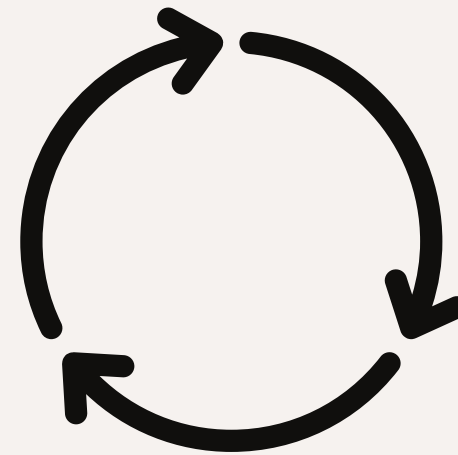
Ensuring anonymity



Literature Review

What? So what? Now what?

(Driscoll 2007)



What is gender?

What next?

What is my
current
position?

What are the
current
pedagogical
strategies?

What is gender?

- how an individual identifies and how a stranger identifies them (Lagos, 2019)
- Individuals' views towards gender reflect a particular cultural framework

What is my current position?

- Cis-gendered woman

What are the current pedagogical strategies?

- Limited research on trans*+ and gender-expansive adolescent voices
- Cayari 2019 - teachers do not feel supported or that they have the knowledge
- “The singing teachers guide to transgender voices” by Jackson Hearn and Kremer in 2019.
- lack of connection between the voice and gender both from pupils and educators

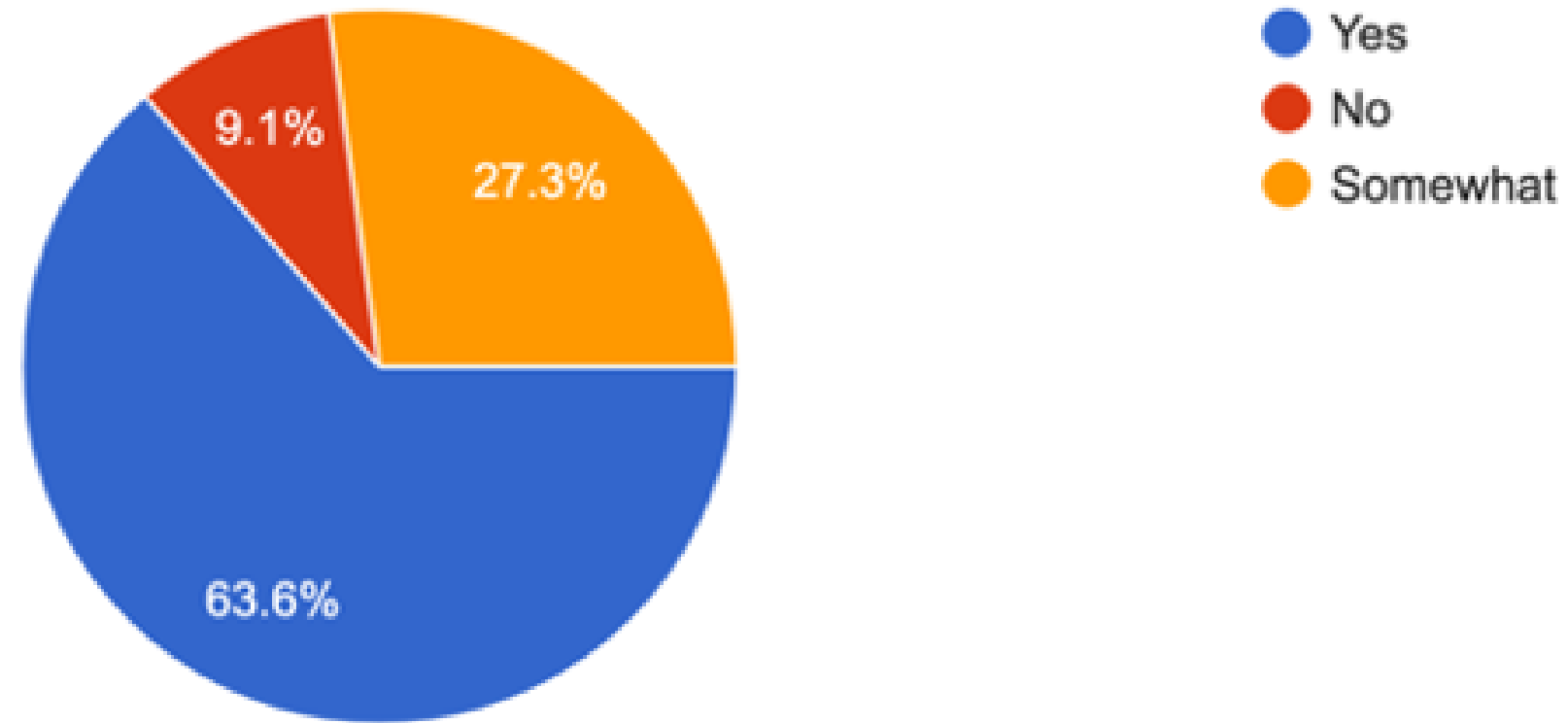
What next?

- “insufficient to say that one's larynx directly determines the gender of voice”
(Zimman, 2018 p10)
- discrepancies between a person's outward gender and their presenting voice can hinder confidence and result in the discontinuation of music lessons



Do you feel your music lessons allow you to explore your gender identity?

11 responses



“lessons are inclusive
and welcoming”

“fully understanding
and supportive”

“learnt to love my
low voice”

Negative interactions

feelings of isolation, embarrassment, and frustration (Sweet 2020)

the importance of the role of the teacher during lessons (Nannen 2017)

“invalidated as a
gender fluid person”

“being referred to as a girl,
I’m not a girl”.



Coding Themes from Phase One



Technique or terminology reference

Gender Reference

Pitch

Self-Identity

Gender comparisons

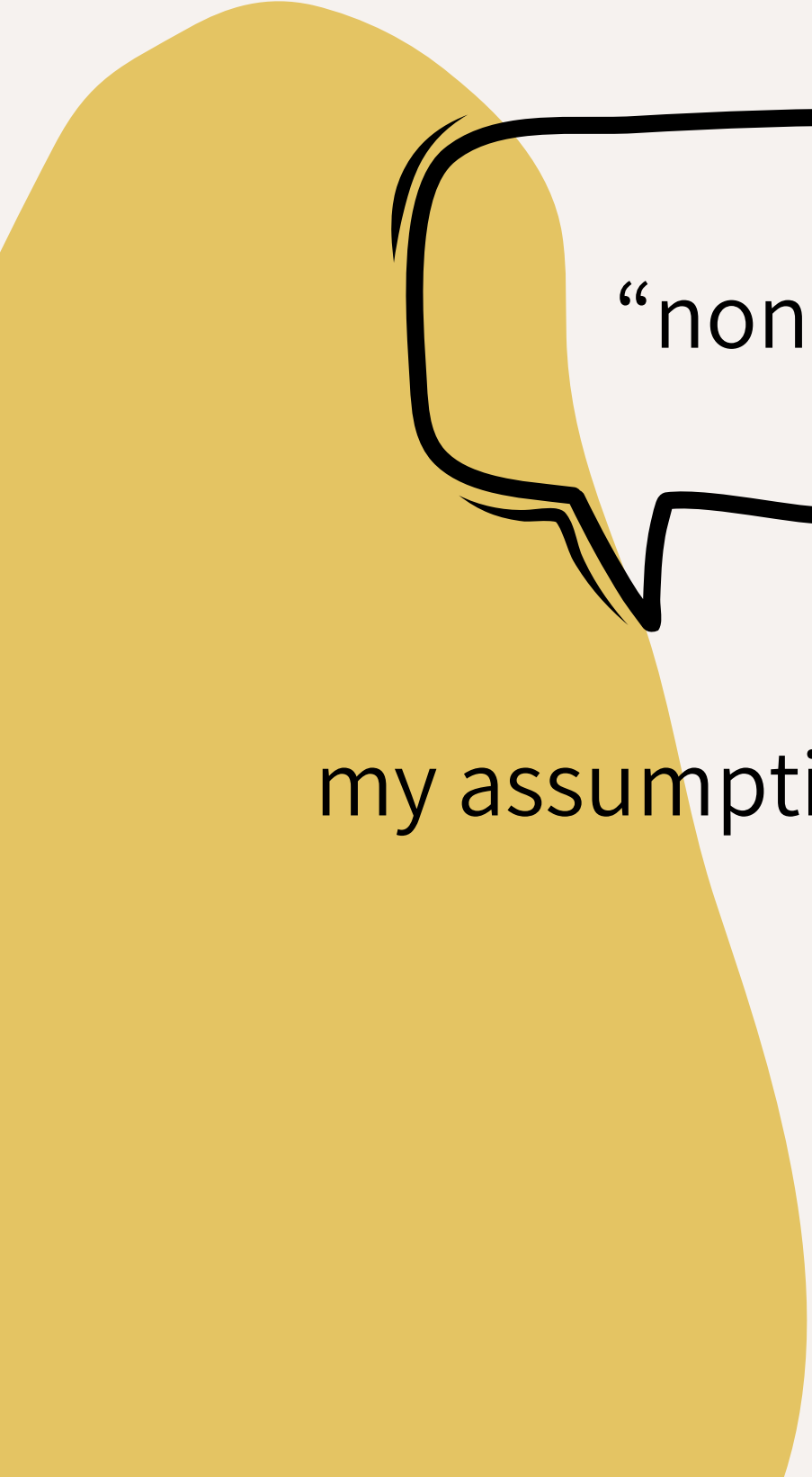
Emotional insights

Sexuality

Gender/Misgendering

Mental Health

Semi-Structured interview



“non-binary”



“they/them”

my assumptions, values, and prejudices will have influenced the interview
(Whiting, 2008).

offer something valuable (Leavy 2020)



Coding Themes from Phase Two

- Gender
- Normalising conversations about gender, pronouns, identity and the voice
- Content on how to improve teaching strategies for the trans *+ community
- Self-identity





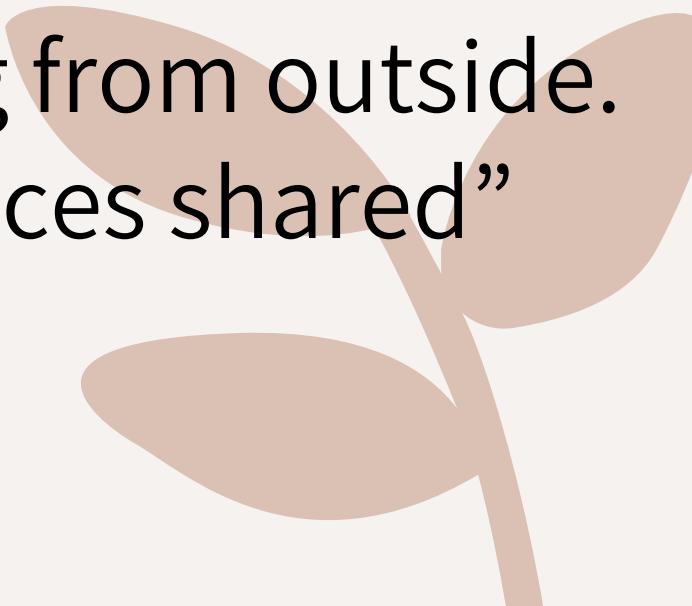
Gender

“I think gender is kind of like how you choose to express yourself, yeah how you best feel describes who you are as a person and where you feel you sit within, like the social, like the social constructs of society.”

“gender and sexuality”

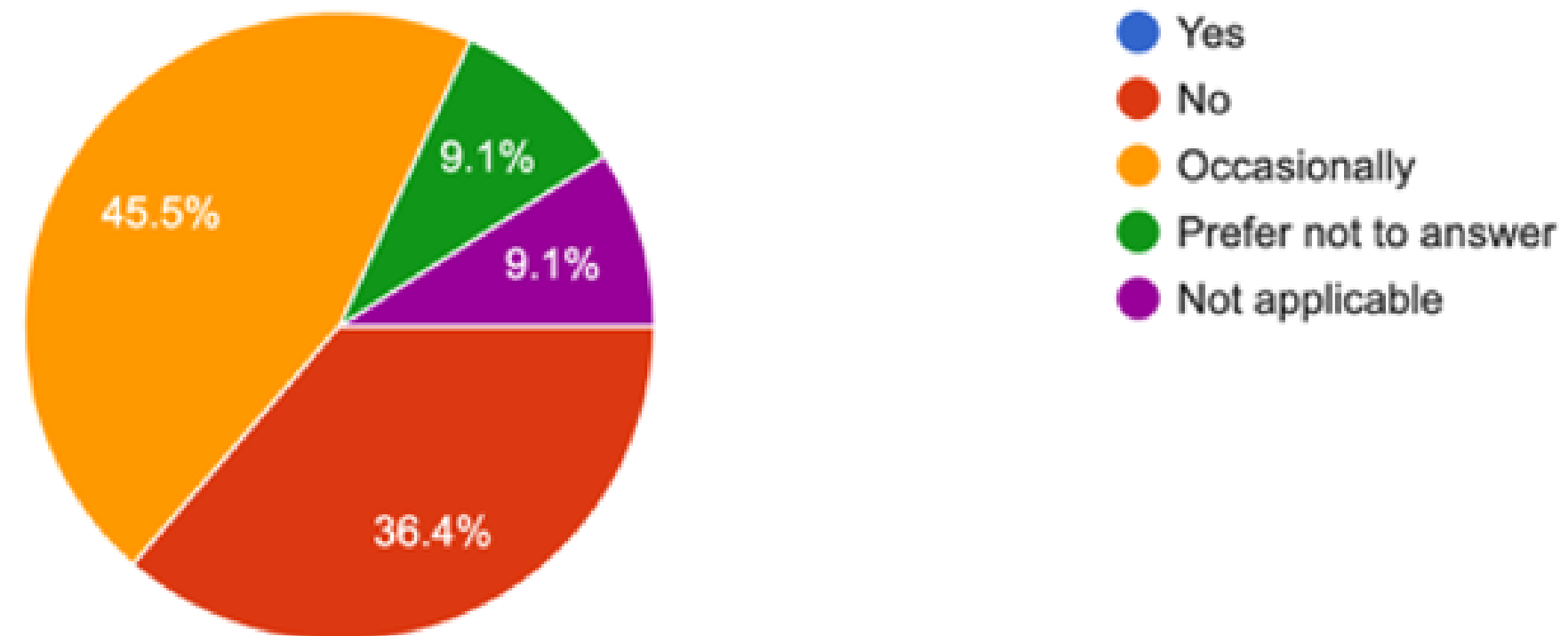
“heterosexual privileges” (Bergonzi 2009)

“The diversity within our classrooms is created by what students bring from outside.
The unity that develops within our classroom is created by experiences shared”
Morrison (2001. P28)



Do you feel references to your biological sex rather than your gender are used too frequently in lessons?

11 responses



Normalising conversations around Gender, pronouns, identity and the voice.

“frustration”

“invalidation”

“open
discussions”

“not making it a big
deal anymore”.

integrated within our everyday pedagogy (Garrett and Palkki. 2021. P4)



What should we do?

“So the best thing to do is .. he walks to the shops, sorry, she walks to the shops and you just continue with what you’re saying because it shows to the person that you are trying and yes, you still make mistakes, but you are actively trying to make a difference.”



Self Identity

“possible selves” (Freer, 2009, p1).

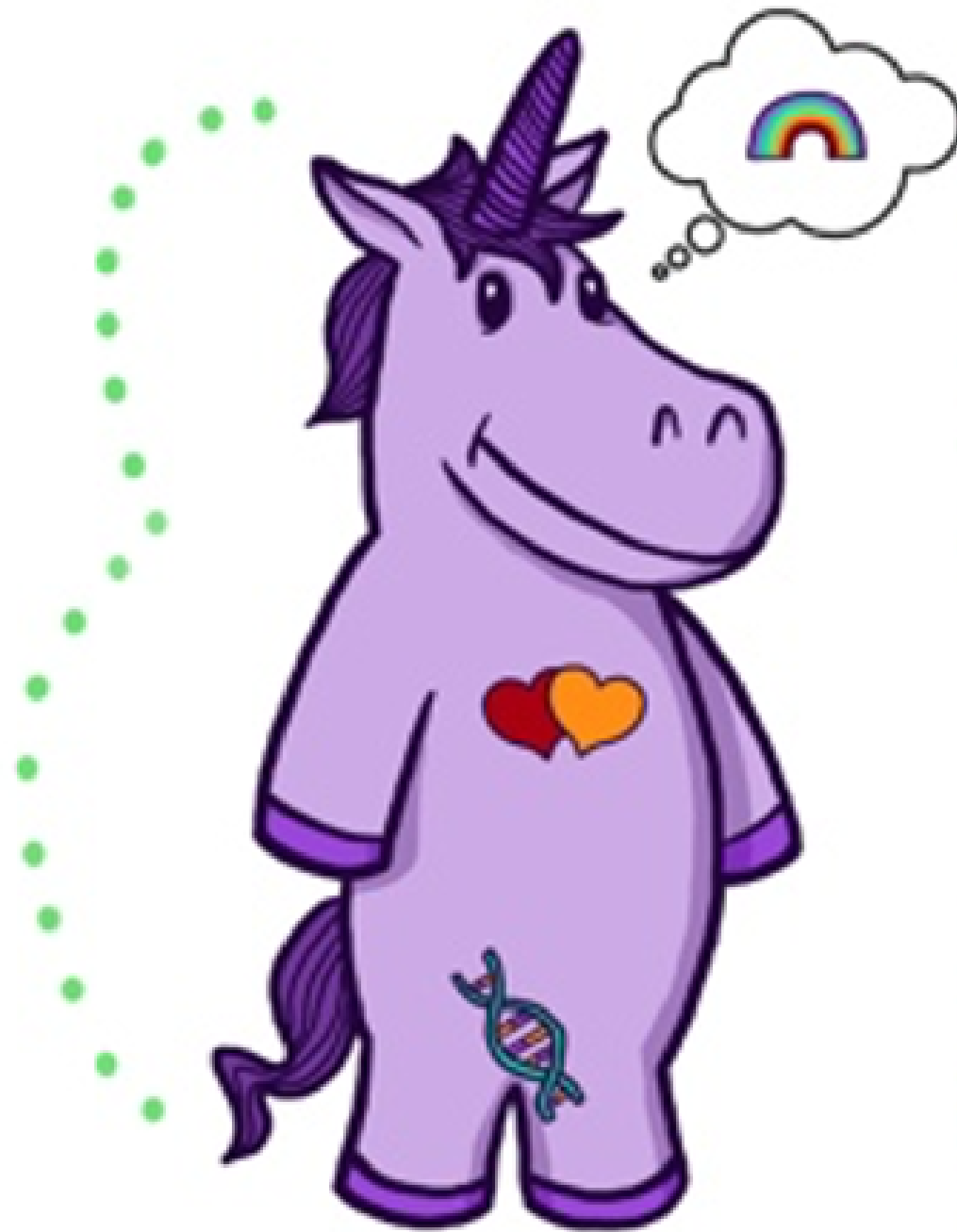
psychological hurdles that can influence voice change (Siple 1994)

“break down those walls
that have
been put up by society.”

"deep-rooted"

The Gender Unicorn

Graphic by:
TSER
Trans Student Educational Resources



To learn more, go to:
www.transstudent.org/gender

Design by Landyn Pan and Anna Moore

 Gender Identity

Female / Woman / Girl
Male / Man / Boy
Other Gender(s)

 Gender Expression

Feminine
Masculine
Other

 Sex Assigned at Birth

Female Male Other / Intersex

 Physically Attracted to

Women
Men
Other Gender(s)

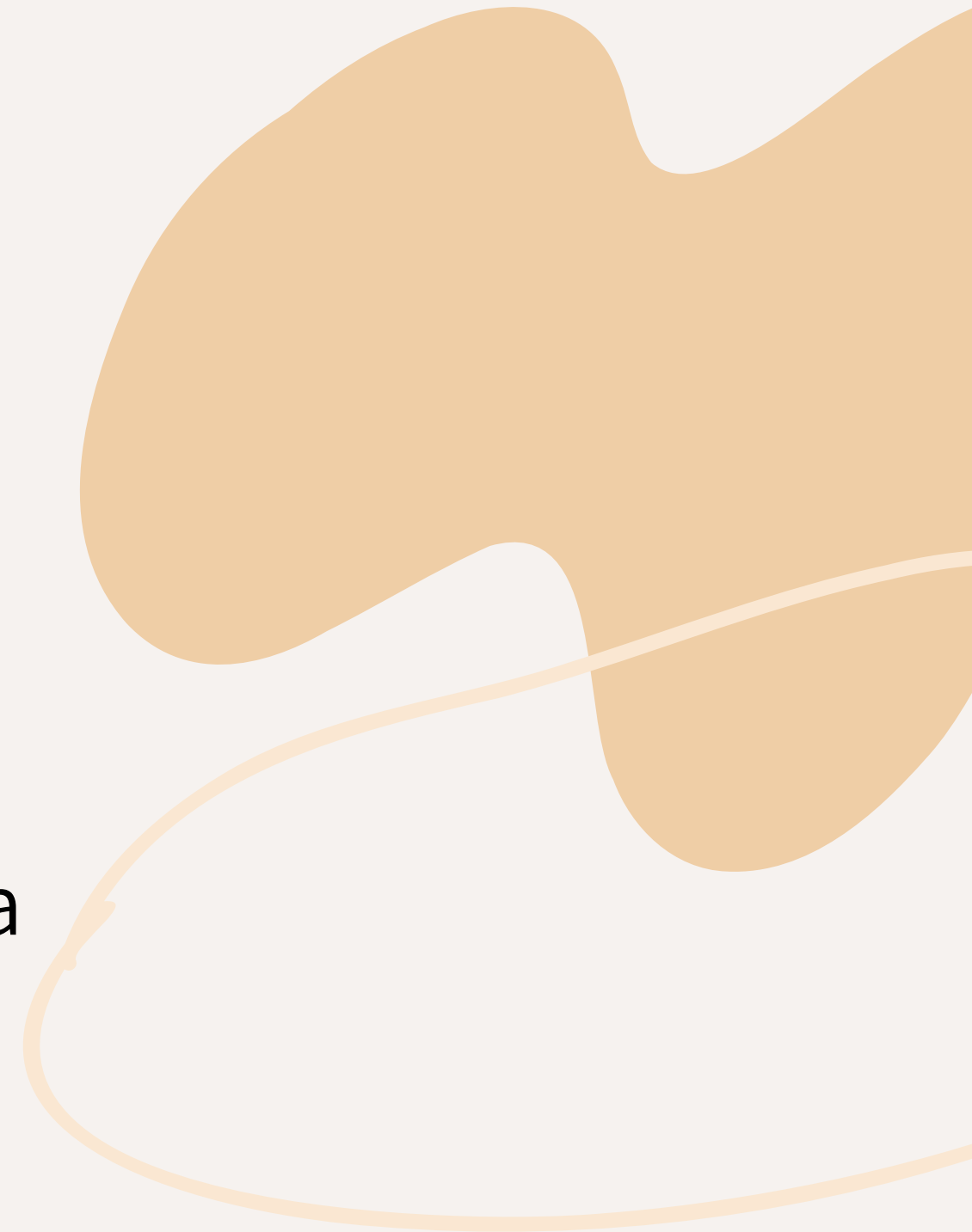
 Emotionally Attracted to

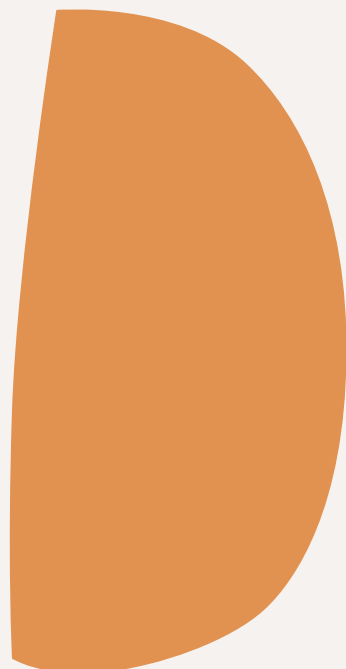
Women
Men
Other Gender(s)

Inclusive Schooling Movement

- Recognise differences
- Interrogating labels
- Preserving student dignity
- Designing sensitive and relevant curricula
- Encouraging advocacy

(Kluth & Colleary. 2002)





What now?

Identity and expression

provide safe teaching spaces for all musicians

An open conversation which is authentic and spontaneous shows not only interest towards an individual but also empathy and a curiosity to understand that individual more (Mills and Stoneham, 2017).

Striving for normalisation

respectful of social values and provide inclusive musical opportunities for each pupil.



Reflection

Conclusion

Now what? (Driscoll 2007)

An informed teaching strategy should work for all voices regardless of gender when combined with open and inclusive conversations led by the individual and their values.

Reference Slide

Adams, A. and Cox, A L. (2008) 'Questionnaires, in-depth interviews and focus groups. In: Cairns, Paul and Cox, Anna L. eds', *Research Methods for Human Computer Interaction*. Cambridge, UK: Cambridge University Press, pp. 17–34.

Andrade, C. (2021) 'The Inconvenient Truth About Convenience and Purposive Samples'. SAGE Publications. 10.1177/0253717620977000

Bergonzi, L. (2009) 'Sexual orientation and music education: Continuing a tradition', *Music Educators Journal*, 96(2), 21–25.

Cayari, C. (2019) 'Demystifying trans+ voice education: The Transgender Singing Voice Conference', *International Journal of Music Education*, 37(1), 118-131. 10.1177/0255761418814577

Driscoll, J.J. (2007) *Supported reflective learning: the essence of clinical supervision?, Practising Clinical Supervision: A Reflective Approach for Healthcare Professionals (2nd edition)*. London: Bailliere Tindall. Pp 27--50.

Freer, P.K., (2009) 'I'll sing with my buddies' — Fostering the possible selves of male choral singers', *International journal of music education*, 27(4), pp. 341-355.

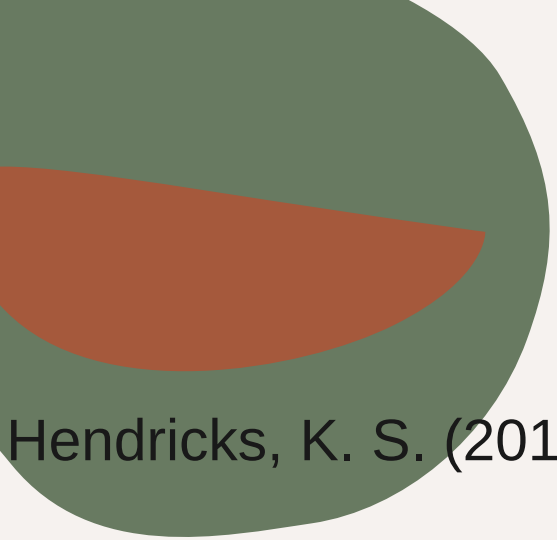
Garrett, M. L. and Spano, F. P. (2017) 'An examination of LGBTQ-inclusive strategies used by practicing music educators', *Research Studies in Music Education*, 39(1), 39–56. <https://doi.org/10.1177/1321103X17700702> [Accessed 4th January 2023]

Garrett, M. L. and Palkki, J. (2021) *Honoring trans and gender-expansive students in music education*. New York, NY: Oxford University Press

George, M. (2013) Teaching Focus Group Interviewing: Benefits and Challenges. *Teaching Sociology*, 41(3), 257–270. <https://doi.org/10.1177/0092055X12465295> [Accessed 4th January 2023]

Greene, M. J. (2014) 'On the Inside Looking In: Methodological Insights and Challenges in Conducting Qualitative Insider Research', *The Qualitative Report*, 19(29), 1-13. Retrieved from <http://nsuworks.nova.edu/tqr/vol19/iss29/3> [Accessed 4th January 2023]

Reference Slide



Hendricks, K. S. (2018) *Compassionate Music Teaching: A Framework for Motivation and Engagement in the 21st Century*. United States: Rowman & Littlefield Publishers.

Hewitt-Taylor, J. (2002) 'Inside knowledge: Issues in insider research'. *Nursing Standard* (through 2013), London Vol. 16, Iss. 46, (Jul 31-Aug 6, 2002): 33-5.

Jackson Hearn, L., and Kremer, B. (2018) *The singing teacher's guide to transgender voices*. San Diego, CA: Plural Publishing.

Johnson, J. L., Adkins, D. and Chauvin, S. (2020) 'A Review of the Quality Indicators of Rigor in Qualitative Research', *American journal of pharmaceutical education*, 84(1), 7120. <https://doi.org/10.5688/ajpe7120> [Accessed 4th January 2023]

Kallio, H et al. (2016) 'Systematic methodological review: developing a framework for a qualitative semi-structured interview guide', *Journal of Advanced Nursing*, 72(12), 2954-2965. 10.1111/jan.13031

Kitto S.C., Chesters J. and Grbich C. (2008) 'Quality in qualitative research', *Medical Journal of Australia*, 188(4), 243–246.

Kluth, P. and Colleary, K. P. (2002) *“Talking about inclusion like it's for everyone”: Sexual diversity and the inclusive schooling movement. In R. M. Kissen (Ed.)' Getting Ready for Benjamin: Preparing Teachers for Sexual Diversity in the Classroom.* (pp. 105–118). Maryland: Rowman & Littlefield Publishers, Inc.

Lagos, D. (2019) 'Hearing Gender: Voice-Based Gender Classification Processes and Transgender Health Inequality', *American Sociological Review*, 84(5), 801–827. <https://doi.org/10.1177/0003122419872504> [Accessed 4th January 2023]

Leavy, P. (2020) *The Oxford Handbook of Qualitative Research*. United Kingdom: Oxford University Press.



Reference Slide

Miller, S. (2016) 'Trans*+ ing classrooms: The pedagogy of refusal as mediator for learning', *Social Sciences*, 5(3), 1–17.

Mills, M Stoneham, G. (2017) *The voice book for trans and non-binary people*. Jessica Kingsley Publishers, London

Monks, S. (2003) 'Adolescent singers and perceptions of vocal identity', *British Journal of Music Education*, 20(3), 243-256.
10.1017/S0265051703005424

Morrison S. E. (2001) 'The school ensemble: A culture of our own', *Music Educators Journal*, 88(2), 24–28.

Nannen, B E. (2017) *"Choir is for Girls": Intersectional Mixed Methods Perspectives on Adolescent Gender Identity, Singing Interest, and Choral Music Participation*. The University of Nebraska – Lincoln ProQuest Dissertations Publishing, 2017. 10271929.

Palkki, J. (2020) "My voice speaks for itself": The experiences of three transgender students in American secondary school choral programs', *International Journal of Music Education*, 38(1), 126-146. 10.1177/0255761419890946

Patino, C. M. and Ferreira, J. C. (2018) 'Internal and external validity: can you apply research study results to your patients?', *Jornal brasileiro de pneumologia : publicacao oficial da Sociedade Brasileira de Pneumologia e Tisilogia*, 44(3), 183. <https://doi.org/10.1590/S1806-37562018000000164>

PFLAG (2022) PFLAG *National Glossary of Terms*

<https://pflag.org/glossary#:~:text=Gender%20Expansive%3A%20An%20umbrella%20term,be%20gender%20expansive%20as%20well>. [Accessed 11th January 2023)



Reference Slide

Sim, J & Waterfield, J. (2019) Focus group methodology: some ethical challenges. *Qual Quant* 53, 3003–3022 (2019).
<https://doi.org/10.1007/s11135-019-00914-5> [Accessed 11th January 2023]

Siple, K (1994) *Improving vocal self-image and tone quality in Adolescent girls: A study*. Oxford university press. New York
References

Sweet, B. (2020) *Thinking Outside the Voice Box: Adolescent Voice Change in Music Education*, Oxford: Oxford University Press

Teddlie, C., & Tashakkori, A. (2012). Common “Core” Characteristics of Mixed Methods Research. *The American Behavioral Scientist* (Beverly Hills), 56(6), 774-788. 10.1177/0002764211433795

Whiting, Lisa S. (2008) Semi-structured interviews: guidance for novice researchers *Nursing Standard* (through 2013);
London Vol. 22, Iss. 23, (Feb 13-Feb 19, 2008): 35-40.

Zimman, L. (2018). Transgender voices: Insights on identity, embodiment, and the gender of the voice. *Language and Linguistics Compass*, 12(8), n/a. 10.1111/lnc3.12284

