LGBTQ ART TEACHERS' PRACTICES AND IMPACT ON SELF-IDENTIFICATION FOR LGBTQ STUDENTS

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Abstract

The purpose of this autoethnographic study is to find connections between past experiences as adolescents and current teaching practices among LGBTQ art teachers in order to contextualize propositions of Ladson-Billing's culturally responsive pedagogy (CRP) (1995, 2001) for LGBTQ adolescent populations. Most research on anti-oppressive pedagogy under represents effective methods for addressing the needs of LGBTQ populations in an art classroom setting. Other studies, however, highlight the need for educators to have an awareness of cultural competency and adopt practices that challenge instances of anti-LGBTQ environments. Participants consist of LGBTQ art educators and artist educators, and non-art teachers' perspectives are included to further elevate themes. Interviews and the researcher's student teaching journal are coded in order to find common themes. These themes consider participants' identification of supportive and negative experiences in school during their adolescent years, participants' personal teaching practices, and the impact of identifying as LGBTQ on teaching and art making. This study aims to examine the connections between the extent LGBTQ art teachers are able to be fully present in their own classrooms, their interactions with students, and the impact of CRP on self-identification in art for LGBTQ adolescent students.

Key Terms: LGBTQ art teachers, LGBTQ students, anti-oppressive pedagogy, culturally responsive pedagogy, autoethnography, self-identification, school connectedness

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I must also recognize the work of local and global LGBTQIA+ communities of color, most especially the participants of this study, who graciously shared their stories and time with me. Their labor and love laid the groundwork for us as we collectively move toward a more equitable society.

Lastly, I dedicate all merit accumulated during this research to the benefit of all sentient beings everywhere.

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CHAPTER 1: INTRODUCTION

Background to the Problem

Since the 1980s, education has recognized the impact of diversity in curriculum. Diversity and multiculturalism expanded to pluralism, situating marginalized populations as active components in the curriculum. Research from educational researchers highlights the urgency for teachers to synthesize pedagogies that prioritize the cultural and linguistic experiences of students (Ladson-Billings, 1995, 2001, 2014; Emdin, 2012; Paris, 2012). Their findings call for teachers to invoke the cultural and linguistic fluidity of students as a basis for curriculum, empowering students as experts and teachers of their cultural, racial, and gender perspectives (Paris, 2012). This cultural competency approach situates students as active agents in their own learning, preparing them for participation in democratic environments while critiquing areas of stagnation within these environments.

As marginalized people of color moved forward in exclaiming their presence, LGBTQ populations followed suit. While critical pedagogies pushed for curricular relevancy for racial, linguistic, poor, and immigrant communities, little research has been dedicated to contextualize these findings for LGBTQ populations. Further complicating the urgency to apply relevant and responsive pedagogies towards LGBTQ students are religious and cultural values as well as the current movement towards more accessible student-centered approaches. While these educational issues deserve considerable attention in educational research, they are often used in creating obstacles towards LGBTQ visibility. There exists a message that there are more urgent issues to address than LGBTQ relevancy.

As a queer and non-binary person of color, the lack of LGBTQ presence in education has impacted my development as a learner and my journey as a teacher. I did not fully engage in my identity exploration, which led to my decision to leave my undergraduate art education program. I felt that it was inauthentic for me to stand in front of young people as an incomplete person. Progression in and exposure to critical pedagogies whose foundations borrow from critical race theory, intersectional feminism, Queer and Trans theory, and Disability studies inspired my return to education.

Given this background, I was aware of the importance of cultivating student-centered art teaching practices in order to maintain relevancy of students' experiences. I conducted my student teaching experience at a public high school in Philadelphia and while I made my gender apparent to my cooperating teacher, I was not provided an opportunity to do the same for the students. I found, consequently, that it took slightly longer for me to be open and genuine to students. The same feeling of incompleteness that first emerged in my undergraduate years resurfaced.

Initially, I found it challenging to encourage the presence of students' identities and experiences in meaningful ways without feeling contrived. It was only towards the end of my placement that I found ways to bring my LGBTQ identity towards the forefront of my teaching. The hard-drawn lines between teacher and student began to fall away, and as a result rapport building felt more natural and students were more willing to bring the personal into their art making. Reflecting on the impact of identity on teaching and relationships with students, I wondered if other LGBTQ art educators experienced the same internal conflicts. Effective teaching in general requires authentic connections with students that extend beyond the curriculum; however, I question the validity of

interpersonal connections if teachers must continue to hide or deny aspects of their identities.

Problem Statement

Through cultural competency (Ladson-Billings, 2001) as modeled and encouraged by the art teacher and with an understanding of the fluidity of identities, I examined how culturally responsive pedagogy (hereinafter known as CRP) (Ladson-Billings, 2001, 2014) and reality pedagogy (Emdin, 2012) can be manifested in the art classroom in order to create a safe environment for identity exploration. This understanding of students' own identities and the identities of others can only be explored through the expression of lived experiences brought into the art classroom.

Current research looked into theories and pedagogical practices that address racial and cultural relevancy as strategies to effectively centralize marginalized perspectives and identities (Emdin, 2016; Kumashiro, 2000; Ladson-Billings, 2001, 2014). Not much research, however, has looked into the impact of relevance and responsiveness of LGBTQ identities as a way to provide visibility of students' experiences in curriculum. Reflecting on my educational experiences as a middle and high school student, I have no recollection of LGBTQ identities being studied or discussed in any of my classes despite a perceived inclusive school district. Socially, the only LGBTQ peers in school identified as cisgender and bisexual, lesbian, or gay. This lack of a diversity of LGBTQ identities arrested the development of my queer and non-binary identity until very recently. It was not until I was able to fully define and engage my LGBTQ identity that my art making and teaching became more personally meaningful.

Even without the presence of negative portrayals of lack LGBTQ identities, a lack of diverse LGBTQ identities represented in curriculum also speaks volumes. Contemporary art teaching practices promote pluralism in curricular content and delivery. The lack of diversity in gender identities and sexual orientation- artists who also happen to be LGBTQ- can be seen as an obstacle towards pluralism. This also limits the vocabulary LGBTQ students can use to define their experiences. The absence of LGBTQ identities as artists, writers, and educators in history and social sciences classes sent the message that these were not possible future communities for me. This misconception further contributed to the delay of my identity formation, notably as an artist and an educator. While LGBTQ topics are often represented as extracurriculars in middle and high schools- in the form of Gay Straight Alliances (GSAs), there must be a push for LGBTQ topics to be included in the general art curriculum as a way to normalize these experiences.

In the art classroom, visibility and diversity of perspectives in the curriculum becomes especially vital for students' art processes and products. For art teachers to be effective in creating an environment that encourages personal and meaningful art practices, they must maintain an awareness of nuances to ensure curricular relevancy. GLSEN's 2013 report on the nation's school climate survey as well as other surveys and their cited material support the inclusion of LGBTQ topics, which simultaneously contributes to a pluralistic curriculum and helps LGBTQ students feel valued in the school community (GLSEN, 2016, p. 37). Nuances arise in experiences due to intersections of multiple identities and experiences are further influenced by the combination of race, class, culture, and LGBTQ identities.

Identity impacts experiences and interactions, which informs the creative process (Lowenfeld & Brittain, 1970). Although LGBTQ identities are still under attack on both national and local social contexts, current generations are increasingly aware of the spectrum of identities and are more open to new interpretations of how queerness and gender look. Studies from Blackburn (2004), Rhoades (2012) and Szalacha (2003) show that despite a marginalized status, LGBTQ students can be highly aware of their capacity to be culturally competent and are capable of invoking this in order to inspire change. Art teachers, then, must take on the labor of utilizing this capacity and use it to inform classroom norms.

This autoethnographic research looked at the experiences of art teachers, artist educators, non-art specialists, and artists with teaching experience who identify as LGBTQ and how they are able to create opportunities for students to bring their realities in to the classroom. Since one's experience is seen and shaped by other factors besides sexual orientation, it must be noted that these participants have other identities that intersect with their LGBTQ identities. I examined the ways art teacher participants are able to bring in their experiences, thereby modeling an expression of one's story. I also used my own perspectives as an LGBTQ-identified person, synthesized with other marginalized perspectives (Snapp & Russell, 2017), and theories concerned with cultural competency (Emdin, 2016; Paris, 2012; Ladson-Billings, 2001) and protective factors (Saewyc & Homma, 2017). Art teacher participants were asked about their experiences as LGBTQ-identified youth in their respective art classes in order probe our experiences in school, examining how visibility impacts a student's perception of safety and their self-identification.

I believe that our primary objective as art teachers is to create an environment where all students can feel safe, supported, and seen. A significant component of this practice is maintaining an awareness of the spectrum of students' identities and how these are manifested in their lives. LGBTQ students could possibly be missing an LGBTQ culture by default due to the cisgender, heterosexual, and binary cultures dominant even within communities of color. Ladson-Billing's CRP (2001), while providing a foundational critique on the educational landscape of marginalized students of color, rests on the idea of cultural and linguistic maintenance while providing access to the dominant culture. In a way, LGBTQ populations are required to do the opposite: we are expected to perform the labor of developing a competency of a LGBTQ culture while challenging a binary and heterosexual dominant culture.

Research Question

With these problems I ask the following:

Given that students are increasingly more aware of the diversity of LGBTQ identities and Ladson-Billings (2001, 2014) says that it is necessary to develop cultural competency in order to prepare students to participate in democratic environments and Lowenfeld (1970) says that creative process is shaped and informed by experience, how might anti-oppressive pedagogies support LGBTQ art teachers in order to cultivate a safe environment that is inviting of students' experiences in a secondary education student-centered setting?

Furthermore, in what ways can this kind of art classroom help support students' self-identification?

Theoretical Framework

My framework considered the impact of safe learning environments and supportive teaching practices on student engagement in the art classroom, particularly focusing on LGBTQ populations. I examined literature on culturally responsive and anti-oppressive practices (Emdin, 2016; Ladson-Billings, 1995, 2001; Paris, 2012), which suggested that the unique experiences and cultural competencies of students must be understood by the teacher. Other literature proposed that educators take specific consideration for contextualizing these practices for LGBTQ students (Kumashiro, 2000; Saewyc & Homma, 2017; Snapp & Russell, 2017). All students ultimately benefit from what best supports the most typically marginalized populations of students. LGBTQ students, however, face challenges unique to their population in addition to typical adolescent development (Saewyc & Homma, 2017). In order to facilitate artistic expression, the art teacher must be aware of LGBTQ students' unique risk factors compared to their non-LGBTQ peers.

I found that research on school climate and environment mainly focused on decreasing risk factors for LGBTQ students. LGBTQ students, additionally, do have competencies of their identities and cultures. They are capable of using their agency to create change in school environments (Blackburn, 2004; Rhoades, 2012; Szalacha, 2003). Art teachers, then, should examine the perspectives of LGBTQ students and develop an understanding of their students' perspectives. When students' realities outside of school are brought into the curriculum and they are able to see themselves in the art lessons, student engagement becomes more possible. Students, additionally, must be able to identify with the art curriculum in order to express their experiences through art. Given

this, I also examined literature on identity in adolescent development. The need for an "optimal sense of identity" as suggested by Erikson (Kroger, 2004, p. 23) is necessarily before understanding and relating to others. Through art education, LGBTQ identities can be affirmed and represented.

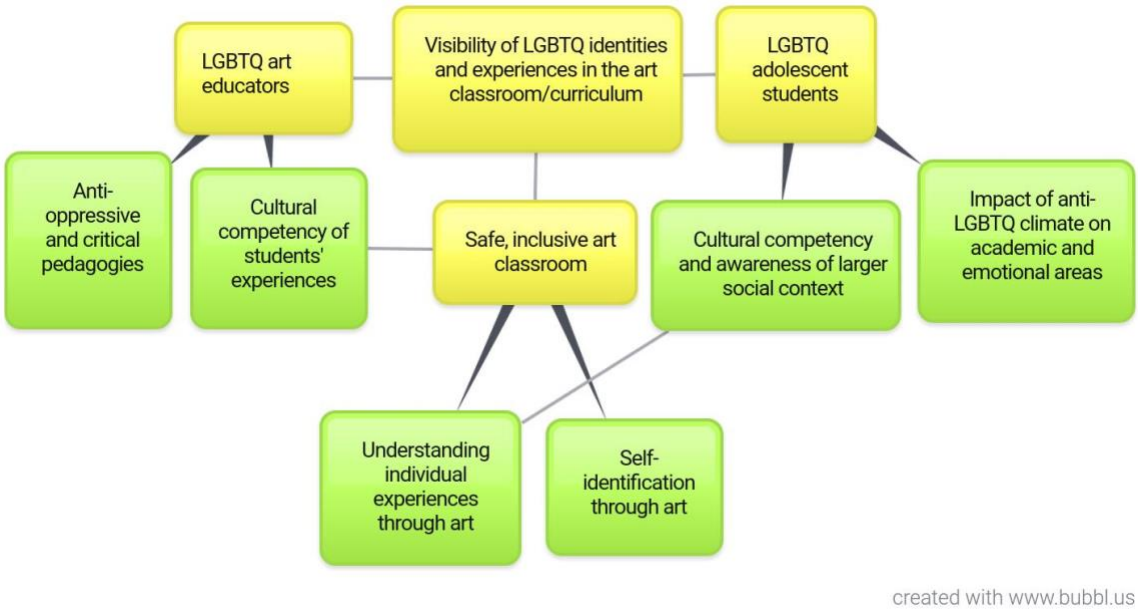

Figure 1. Concept map of key ideas

Through more student-centered art education, the art classroom can function more like a communal studio where students work in a cooperative setting. The art teacher, then, acts as a facilitator and whose first objective is to establish safe and accommodating shared social spaces. By applying the student-centric perspectives of CRP (Ladson-Billings, 2001) and reality pedagogy (Emdin, 2012) and focusing on protective factors as suggested by Saewyc & Homma (2017), I propose that art teachers must examine larger sociocultural conditions and how these could impact the formation of a community (Freire, 1970), specifically an art classroom community. The teacher must be culturally responsive (Ladson-Billings, 1995) in order to develop an understanding of their students' experiences and facilitate their personally meaningful art-making. The teach-

student hierarchy is then critiqued, wherein students invoke their experiences and identities in order to become the teacher of their peers (Emdin, 2016). Cultural perspectives and identities, therefore, come directly from those who live them.

I also referenced literature concerned with adolescent development, particularly Erickson's fifth stage of psychosocial development (Kroger, 2004), which proposed the need for identity as a precursor to community. Interviews with other LGBTQ-identified art teachers and artist educators will probe our own experiences in school as students, examining how visibility in school impacts a student's perception of safety and self-identification. While the typically narrative of LGBTQ populations propositions us as victims, a diversity of LGBTQ identities may challenge this perspective and contribute to a pluralistic art curriculum. Art teachers, then, must cultivate pedagogies that support critical thinking among students (Freire, 1970; Kumashiro, 2000, 2004; Paris, 2012). Through a perspective of lived experiences shared directly from peers, students can develop an understanding of larger societal issues outside of school (Emdin, 2012; Freire, 1970).

Perspectives that are difficult to express through words can be shared visually in the art classroom. Individual experiences and identities inform the creative process, from type of imagery to preference of art media (Lowenfeld & Brittain, 1970). Student-centered practices particularly highlight students' experiences in their art process and product, sustaining their existing cultural competency while encouraging competency of others' experiences (Paris, 2012). Conflicts may naturally arise due to personal and environmental biases against LGBTQ identities. Students may feel unsafe, embarrassed, or unmotivated to bring their realities into their artmaking. Considering these

complications, a safe classroom environment becomes integral. While visually expressing experiences, students are then encouraged to discuss design elements and subject matter with peers.

Significance of the Study

The purpose of this study was to examine how specific student-centered pedagogies recognize students' preexisting cultural and linguistic competencies as components of student achievement and sense of well-being (Emdin, 2012; Ladson-Billings, 1995, 2001; Paris, 2012). These teaching practices were created within the context of racial and cultural experiences, I believe these pedagogies can be used to promote cultural competency for LGBTQ students and their non-LGBTQ peers. A sustained understanding of one's own culture as well as an understanding others' experiences inform self-identification through art as students navigate their concept of self as situated in larger sociocultural issues. Student academic success is one of the aims of education, and students have different needs in order to experience success. The art teacher, therefore, must "examine success among the students who [have] been the least successful" in order to discover "important pedagogical principles for achieving success for *all* students" (Ladson-Billings, 2014, p. 76).

LGBTQ teachers, heterosexual and cisgender teacher allies, school leadership, and parents of LGBTQ students can use the findings of this research to advocate for LGBTQ people to be present among artists, writers, and other creative roles studied in school. Educators who are seeking strategies to inform choice-based practices should consider ways to incorporate students' backgrounds and experiences in the curricular content. I believe that the ability or inability to self-identify with the artists and art forms

presented in art class, and in school overall, impacts developing adolescent identities. Other LGBTQ art educators may also use this autoethnographic research and verbal data as inspiration to reflect on their journey through identity. It is a formative as well as an informative source on art teaching practices.

When students see themselves in the curriculum and are active agents of their learning and environment, students are more willing to exert academic effort. Their experiences are the basis of curriculum, so they are more able to connect their classroom learning with their everyday lives and futures. While most research of critical pedagogical practices focus on racially marginalized students, LGBTQ students are an emerging population to be researched. Young people are now more willing to examine' the fluidity of gender and sexuality, and more parents are realizing how visibility impacts students' identity and sense of safety. Awareness for the true magnitude of identity expressions prepares students for the transition out of compulsory school. Learning about and from these multiple perspectives encourages an outlook that goes beyond the art classroom.

Limitations

For the purposes of my research, the design of the study was limited by time and number of participants. I will expand on the limitations on the design of the study in a later chapter. Concurrent reflexivity on the research process along with my student teaching journal was used to supplement data derived from observations and interviews. This study was conducted while I was still completing Moore's certification program. I did not, therefore, have a classroom and population of students to conduct an ethical

study. Given this, I limited participants to LGBTQ art teachers and explored the relevant topics through their art teaching practices.

An exploration of other LGBTQ people at the intersections of art, teaching, and identity from a researcher perspective gave the opportunity to form new relationships and re-affirm existing ones. Our shared experiences must extend our relationships beyond an academic context. In-person interviews allowed for more organic verbal data to arise in semi-structured conversations. Alternatively, email and phone correspondence were offered as substitutes, though they were not needed. Considering the intimacy of my research topics, I needed to be mindful of my biases to avoid the possibility of leading the interviewee's answers or misinterpreting data. Inter raters ensured the objectivity of analysis when I interpreted and analyzed data.

Intersections of race, gender identity, sexual orientation, class, and many other factors influence one's experiences. This research was limited to the duration of Moore's MA program, which would not be able to accommodate a study that would consider these intersections. I focused on overall LGBTQ identities without the nuances by compiling the common themes pulled from interviews with participants, observations, and my reflective journal. Given the disproportionate amount of cisgender and white people in the teaching profession, I intended to look for participants with vastly different LGBTQ identities with the understanding that I may need to extend my criteria. I will expand upon this in a later chapter.

Key Terms

Culturally responsive pedagogy (CRP) – A student-centered teaching practice in which the students' unique experiences are the basis for knowledge-building and connection-making. These cultural strengths are identified and nurtured to promote positive self-identification with the students' culture as well as competency of their peers' cultures (Ladson-Billings, 2001, 2014).

Culturally sustaining pedagogy (CSP) – An extension of culturally responsive pedagogy which calls for teaching that is more than responsive or relevant to students' cultural experiences "to perpetuate and foster- to sustain- linguistic, literate, and cultural pluralism as part of the democratic project of schooling" (Paris, 2012, p. 95).

Heterosexism – Intentionally and/or unintentionally excluding LGBTQ experiences, which simultaneously elevated heterosexual experiences as "norm" while marginalizing LGBTQ identities (Blackburn, 2004).

Identity – Erikson's psychosocial perspective of adolescent identity will be used in this research. He defines identity as the fifth stage in a life-cycle scheme which both synthesizes and evolves from the "turning points" experienced in the proceeding four. At the fifth stage- identity vs. Role confusion- an "optimal sense of identity" can be determined by a "sense of well-being" (Kroger, 2004).

Other – Groups that are traditionally marginalized in society; those who are considered "other than" the culturally accepted image of "norm". LGBTQ youth and the participants of the study are referenced as "other" in my research (Kumashiro, 2000).

Queer – I will be using the political significance of queer as disruptive concept and action that challenges the othering of LGBTQ identities. The term "queer" has historically been used in derogatory ways and still resonates uncomfortably for some people. However, those who have/are harmed by "queer" have reclaimed it as an empowering yet "disruptive, discomforting term" (Kumashiro, 2000, p. 26).

Reality pedagogy – A teacher's understanding of their students' realities, which exist within and beyond the classroom. The students' realities are utilized in the classroom in order to facilitate the students' relation to the curriculum content. The students' perspectives are also invited into the classroom through critical thinking, where the teacher engages the students in situations and discussions that challenge the larger school and societal conditions (Emdin, 2012).

Self-identification – Lowenfeld & Brittain (1970) suggest that students utilize their experiences in their artmaking just as much as they consider and use art media. Regarding teaching, CRP (Ladson-Billings, 2001, 2014), reality pedagogy (Emdin, 2012), and other anti-oppressive and critical pedagogies (Freire, 1993; Kumashiro, 2000) support Lowenfeld's idea that self-identification with teaching "becomes the vehicle for any effective motivation" (p. 28-29). I propose that LGBTQ exemplars, such as the art teacher and artists to be examine through curriculum, may help LGBTQ students with self-identification.

School connectedness – The belief, as held by students, that adults and peers are invested in both their academic and individual well-being. This protective factor

contributes to increased engagement and academic success. Saewyc & Homma (2017) contextualize this protective factor for LGBTQ populations.

Assumptions to be Debated

- Given that violence and harassment are possible realities for LGBTQ populations, and it is assumed that schools are cites for expressions of larger societal and cultural issues, perceived school climate will be debated because studies conducted by Szlacha (2003) and Espelage & Robinson (2011) show how this impacts LGBTQ students psychologically and academically.
- Given that marginalized students are subject to negative experiences and it is assumed that LGBTQ students are considered part of a marginalized group, protective factors that have been effective for students of color will be debated because student-relevant teaching practices (Ladson-Billings, 1995; Emdin, 2012) have shown to be effective for students of color and Snapp & Russell (2017) suggest that LGBTQ-inclusive curriculum shares similar efforts with ethnic studies.
- Given that art teachers are already tasked with the academic and social-emotional well-being of students and it is assumed that more demands are placed on art teachers to deliver on standards and outcomes, teaching practices will be debated because Lowenfeld & Brittain (1970) suggest that self-identification with teaching is important for motivating students. Effective teachers are self-reflective on their practice and respond to students' individual needs through curriculum development and interactions.

- Given that art teachers are concerned with students' academic success as well as authentic artmaking, the impact of art teaching practices will be debated because protective factors such as school connectedness (Saewyc & Homma, 2017) might encourage healthy school and social engagement.

Assumptions Not to be Debated

- Given that there are some biases that negate the existence of LGBTQ identities exists and it is assumed that some religious and personal beliefs impact one's perspective on LGBTQ rights, the legitimacy of the existence of LGBTQ identities will not be debated because the participants (myself included) identify along a spectrum of identities that go beyond binaries.
- Given that there are many different methodologies for art classroom structure and it is assumed that larger societal power inequities can be manifested through the teacher-student hierarchy, this will not be debated because I will be using student-centric perspectives (Emdin, 2016; Freire, 1970; Ladson-Billings, 2001) to examine the impact of teaching practices on student well-being.
- Given that other critical perspectives on education and culture exists and it is assumed that current critical educational theories are influenced by feminist, queer, and racial theories, these perspectives will not be debated because I will be focusing on anti-oppressive pedagogy (Kumashiro, 2000; 2004) as exemplified through CRP (Ladson-Billings, 2001, 2014) and reality pedagogy (Emdin, 2012).

- Given that art is a subject of study that is concerned with technical skills as well as expression and it is assumed that art teachers are tasked with providing measurable outcomes in order to prove that art is a legitimate area of study, this will not be debated because art class opens the opportunity for multiple answers where the art teacher must create curriculum that allows for students to express their unique perspectives as experts in their experiences.

Summary

LGBTQ art educators must feel supported in pedagogies that seek to disrupt inequities in order to bring their realities into the classroom. Students are then facilitated in the process of incorporating their realities and experience into the art classroom. Since art making and manipulation of media is informed by an individual's experience, an inclusive and safe environment is necessary to support the creative process. This is particularly significant given that an art classroom contains a spectrum of experiences. Through cultural relevancy and responsiveness informed by an awareness of LGBTQ issues, art educators can cultivate an art classroom that accommodates the experiences of students. The art teacher, through teaching practices and a safe space, begins to encourage an understanding of other's experiences, cultures, and identities. The proceeding chapters will examine Culturally responsive pedagogy (Ladson-Billings, 2001), LGBTQ art educators, and self-identification among secondary education LGBTQ students. Literature on school climate around LGBTQ issues, anti-oppressive pedagogy, and impacts on identity in art making will be reviewed. Research methodology, collection of data, and analysis will follow.

CHAPTER II: LITERATURE REVIEW

Introduction

Since the emergence of pluralism as a significant component to pedagogical practices, reforms in teaching focused on centering the students' experiences and identities as the basis of curricular content. Through Lowenfeld's (1970) perspective of art as a tool for self-identification, the art teacher is in a position to promote explorations of identity. Identity and perspectives are shaped by experiences, informing how individuals view the world and interact with others. This exploration of identity must take place in a safe environment, and the art teacher must have an awareness of students' existing cultural competencies. Part of this labor tasks the art teacher to display authenticity through the sharing of their realities and identities.

Cultures are taught to proceeding generations through modeling from family and reinforced by the larger community. Given that LGBTQ representation is still emerging in school curriculums, LGBTQ youth may not have diverse exemplars. I believe that critical pedagogies that are concerned with race and ethnicity can be contextualized for LGBTQ identities, centering the marginalized status of the "Other" (Kumashiro, 2001) as a standpoint for identity exploration through art. I seek to synthesize my own experiences as well as the perspective of other LGBTQ-identified art teachers, augmented by prior research done in sociocultural and critical pedagogy fields.

I will begin by describing LGBTQ students' experiences in schools and how their perception of school climate affects psychological well-being and academic performance. In order to challenge learning environments that are unsupportive of LGBTQ identities, the art teacher must utilize practices to encourage students' critical thinking about their

experiences. Through a responsive and relevant pedagogy that views LGBTQ as an identity beyond gender expression and sexual orientation-a culture- the art teacher is able to respond to the evolving issues that LGBTQ students may encounter. Furthermore, students' competencies of their cultures must also be sustained as they build competency for their peers' cultures (Paris, 2012). A background of ally building and reflection are also needed to support art teachers in this practice.

With this background, I will describe how the visual expressive nature of the art classroom can impact self-identification for students, contextualized specifically in student-centered practices. In order to cultivate the kind of environment needed to establish this understanding, the art teacher must have an understanding of students' realities, which can then be invited into the classroom as a basis for curricular delivery (Emdin, 2012). The art teacher models "optimal sense of identity" (Kroger, 2004, p. 23) and cultivates an environment that invites students to do the same. The meeting of diverse identities then promotes critical thinking and critique of larger sociocultural conditions, wherein students' artmaking has an opportunity to support self-identification as discussed by Lowenfeld (1970).

Centering LGBTQ students' experiences. LGBTQ adolescent students are psychologically affected by school climate which could then negatively impact their academic performance when compared to their heterosexual peers. Espelage & Robinson (2011) studied the psychological differences between LGBTQ and straight students, and the impact on educational outcomes. An anonymous survey was given to 30 schools in Dane County, Wisconsin to Middle and High School students. The researchers consciously selected participants from the school district and student population in order

to pull results from a wide range of identities and school environments. Espelage & Robinson found that, compared to their straight peers, LGBTQ students reported more instances of suicidal ideation, victimization, harassment which led to truancy and low academic performance. Bisexual and questioning students, additionally, were found to be more impacted compared to their LGB peers. LGBTQ students in middle school also reported stronger statistics in these areas compared to high school LGBTQ students.

Given this reality, some classrooms and schools have opted to develop programs, mitigating hostile learning environments through a safer school space. Szalacha (2003) examines this practice on a district-wide scale through Massachusetts' Safer Schools Program (SSP). The components of the SSP included the establishment of Gay-Straight Alliances (GSAs), school policies specifically protecting LGBTQ students, and school personnel training. Szalacha used samplings from surveys and questionnaires conducted between 1998 and 2000 to study the implications of SSP's suggested strategies. The collected data were used to examine the differences among districts and student populations by measuring gay and lesbian and heterosexual middle and high school students' perceptions of their school's sexual diversity climate (SDC). Through data analysis, Szalacha found much to support that the SSP model positively impacted heterosexual and LGB students' perception of SDC compared to schools that did not implement any of SSP's suggestions. The SDC of schools that only had the presence of a GSA was higher compared to schools that only had professional training, suggesting that a safe space for LGBTQ populations provided immediate benefits for students more than professional development and policies.

Much like Espelage & Robinson (2011), Saewyc & Homma compared LGBTQ students' experiences with their heterosexual peers. Saewyc & Homma, however, highlight that studies like Espelage & Robinson focus more on risks and negative experiences instead of supportive factors like Massachusettes' SSP model (Szalacha, 2003). Saewyc & Homma's study (2017) examined school connectedness (p. 43) as a protective factor for adolescent student health and school achievement. Through a framework, the authors test existing studies to explain health disparities for LGBTQ compared to their hetero peers. Saewyc & Homma then explain how school connectedness can help reduce health disparities for different subpopulations of LGBTQ students. While these health disparities are complex and have multiple contributing factors in addition to the school setting, students spend the majority of their time in school. Saewyc & Homma's research focused on school experiences and whether that environment and relationships can help explain health disparities among LGBTQ students compared to their heterosexual peers.

Understanding a lack of presence or support for LGBTQ identities and the impact on students are significant when viewed through a developmental lens. Kroger (2004) examines Erik Erikson's developmental theory on adolescent identity formation. Kroger notes the influence of education as adolescents progress from autonomy into the formation of self (identity) as precursors to relating to others (p. 48). A hostile environment towards LGBTQ identities would consequently present an obstacle to this development. The psychological distress experienced by LGBTQ students in Espelage & Robinson's study (2011) would additionally disrupt healthy progression through Erikson's identity formation stage. Given these disparities, positive and protective

factors such as school connectedness (Saewyc & Homma, 2017) and safe spaces like GSAs (Szalacha, 2003) may help LGBTQ students through identity formation. Kroger suggests that a student-relevant curriculum is necessary, providing flexibility to address the changing needs of students on individual and social levels.

Responsive and supportive art teacher practices. Snapp & Russell (2017) highlight the need for inclusive curricula that reflect "the intersections of race, class, sexual orientation, gender, ability, and other relevant aspects of young people's lives" (p. 144). Snapp & Russell examine the link between ethnic studies and LGBTQ-inclusive curricula, first giving brief histories of each movement. They established the groundwork established through ethnic studies, which was used as an exemplar for folks promoting LGBTQ-inclusive curricula. Snapp & Russell note that ethnic studies historically focused on achievement gap, and LGBTQ-inclusive curriculum concerned safety (p. 146).

Through a series of interviews with key informants, Snapp & Russell determined three key reasons for inclusive curriculum: "(a) reflect and legitimize students' lives; (b) foster safe and supportive learning environments; and (c) improve learning, academic achievement, and empowerment" (p. 149). A diverse representation of perspectives affirms students' identities, reflect themselves in their learning, and encourage reflexivity on themselves and others. Snapp & Russell's findings also recognized that an inclusive learning environment is a safe and supportive environment.

While Snapp & Russell's informants recognized the need for an intersectional teaching approach, this is not widely practiced or recognized. Inequities and academic difficulties occur because of a disconnect between students and school. Ladson-Billings'

theory on CRP (1995, 2001, 2014), Paris' additions to CRP through culturally sustaining pedagogy (2012), and Emdin's reality pedagogy (2016) are just a few teaching practices that aim to address academic performance, cultural competency, and sociopolitical consciousness. Through responsive and relevant teaching, art teachers will be able to avoid curriculum that operates in "silos," only representing a portion of students (Snapp & Russel, 2017, p. 156).

Ladson-Billings uses findings from anthropological research to illustrate improved academic achievement for students of color when culture is reflected in the curriculum. Through Snapp & Russell's study (2017), I believe that Ladson-Billings' propositions can be contextualized for LGBTQ students even though her research focused on African-American students. This population is further marginalized by heterosexist perspectives in education, resulting in academic underperformance and emotional distress for students of color who also identify as LGBTQ.

The art teacher is able to frame students as experts of their experience and using personal experience to inform visual expression, which exposes other students to different perspectives. In order to effectively do this, art teachers must be reflective in their teaching by cultivating an awareness of their own identities and how that can be shared in the art class. Teacher practices such as CRP (Ladson-Billings, 1995, 2001) and related research center students' unique experiences as the basis for knowledge-building and connection-making: a focus on student achievement, development of students' cultural competence, and fostering students' sense of sociopolitical consciousness.

I believe that art teachers who successfully model and create a safe, accepting environment are creating a classroom that can support academic achievement for

marginalized students. These cultural strengths are identified and nurtured to promote a progression towards an optimal sense of identity (Kroger, 2004) and competency of the students' cultures and competency of their peers' cultures despite differences. Both "responsive" and "relevant" are used interchangeably, as are "pedagogy" and "teaching". For my purposes, I will be using culturally responsive pedagogy to accommodate for the needs of intersecting identities.

Representation in the art learning environment. Art teachers should aim for student visibility in the curriculum and prioritize student voice. Consequently, art teachers must check their biases especially towards marginalized students as they must take care not to further victimize students. Art teachers, instead, must cultivate a perception of students' experiences by prioritizing their presence in the classroom and curriculum. Reality pedagogy focuses on the understanding of the students by the teacher and utilizes tools to help create an equitable classroom environment. While Emdin's pedagogy refers up to seven or eight tools at this point, I will concentrate on his first "five C's": cogenerative dialogues; co-teaching; cosmopolitanism; context; content (Emdin, 2016). Emdin insists that marginalized students' lives might not be as oppressed as perceived. Students find inherent strength and community in their cultural competency. The students' reality is brought into the classroom in order to facilitate the students' relation to the curriculum content and examine how these issues affect students while they are in and out of the classroom. The students' perspectives are also invoked/invited into the classroom through critical thinking, where the teacher engages the students in situations and discussions that challenge the larger school and societal conditions. Here

again, students' experiences are centralized in order to process and make connections as supported by Snapp & Russell's research (2017).

Kumashiro (2000) draws upon the work of educators and education researchers who seek to understand and critique oppression. He synthesizes the current literature around this topic into four ways to conceptualize and critique oppression. Education for and about the Other invokes the incomplete or incorrect knowledge of the "other" and negates this ignorance by intently including "otherness" as units of study and throughout the curriculum. Education that is critical of privileging and Othering recognizes that the simultaneous "othering" of marginalized groups maintains the hierarchal privileging of certain populations. To counter this, Kumashiro finds that students must be encouraged to know and critique these social constructs. An amalgam of these four in addition to the inclusion of other theories will help teachers towards an effective anti-oppressive practice.

Kumashiro (2004) likewise reflects on the validity of preparation in teacher education programs. In this reflexive article, Kumashiro reflects on lessons he conducted as an instructor in teacher education programs. He found that most educators address LGBTQ issues in two ways:

> First, they often aimed to add to what students know, by teaching about who lesbian/gay/bisexual/transgender/questioning (LGBTQ) students are and what they experience, especially in response to heterosexism/homophobia. Second, teacher educators often intended to complicate what students already know, by encouraging them to express, clarify, debate, and raise questions about the

> assumptions, knowledge, feelings, and concerns about LGBTQ people and issues they bring with them to class. (p. 111)

By reflecting this habit in his own practice as he prepared future teachers, Kumashiro found that such approaches to teaching about LGBTQ issues does little to challenge oppression in schools. Instead, he suggests that learning to teach on uncertainty may provide the responsivity that Ladson-Billings (1995, 2001) insists will support students' success. A strong foundation of self-examination creates the type of art educator who is critical of internalized "othering" which then extends to the type of learning environment that accommodates a diverse student population.

Emdin (2012) may conflict with Kumashiro's (2000) concepts of oppression as manifested in the classroom. Emdin insists that the teacher's perspective may overlook the students' reality by insisting a more negative experience despite a positive cultural identity. While the art teacher must critique their position as a possibly privileged standpoint, they must also avoid prioritizing that experience. Research from Kearns, Mitton-Kukner, and Tompkins (2014) further supports decentralizing victimization of LGBTQ students and instead stress the affirmation of LGBTQ identities. I will expand on Kearns, Mitton-Kukner, and Tompkins' research in the proceeding section.

Awareness of LGBTQ students' needs. Surveys and studies over the years have shown the effectiveness and need for teachers' awareness of LGBTQ issues and ally building (GLSEN, 2015; HRC, 2017). There is, though, little evidence to support ally building in teacher preparation programs. Among the studies that support the need for teacher competency in LGBTQ issues, most findings reported teacher participants' reluctance to discuss LGBTQ topics. Kearns, Mitton-Kukner, and Tompkins (2014)

notes that participant teachers reported administrative pressure and disempowerment as obstacles to confronting homophobia and heterosexism.

Kearns, Mitton-Kukner, and Tompkins (2014) investigated the impact of a training program for pre-service teachers at St. Francis Xavier University's Bachelor of Education program in Nova Scotia, Canada. A partnership between Antigonish Women's Resource Center and St. Francis Xavier Human Rights and Equity Office recognized the need for allyship and awareness of LGBTQ issues in a rural context (p. 8). Two two-and-a-half-hour workshops- Postive Space I (LGBTQ Awareness and Terminology), and Positive Space II (LGBTQ Oppression and Ally Building)- aimed to prepare teachers to identify and challenge instances of homophobia and transphobia. Consistent feedback from LGBTQ students informed material updates, ensuring the program's relevancy and prioritization of LGBTQ interests.

This article shares findings from an ongoing longitude mixed-methods study, particularly the 2011-2012 data set. The data was obtained through "pre- and post-training surveys, post workshop evaluations, as well as follow-up focus group and individual interviews" (p. 12). While responses were overall supportive of the program, Kearns, Mitton-Kukner, and Tompkins noted that many pre-service teachers were initially unaware of the fluidity of gender and its distinction from sexual orientation. Responses gained through the anonymous surveys further illustrate that participants had little to no prior training in LGBTQ-related issues. This highlights the need for pre-service teachers to have opportunities for discourse in order to unpack biases, as well as the need to prepare educators to incorporate anti-oppressive work in their practices.

Kumashiro (2000) also considers anti-oppressive work as an integral part of effective teaching for diverse student populations. He notes, especially, the "complexities of teaching and learning" (p. 25) particularly considering the assumptions held by teachers. Through being made aware of these assumptions and given the space to self-examine in a community setting, pre-service teachers may be more receptive to anti-oppressive pedagogy. Art teachers in particular must have this foundation when incorporating other artists and art from other cultures.

Self-identification and impact on formation of community. Lowenfeld (1970) was a major proponent of art as an avenue for self-identification. While Lowenfeld illustrates self-identification in several contexts, I am concerned with the implications of self-identification that sensitize the teacher to students' needs, and sensitize students to their experiences and to the experiences of Kumashiro's (2000) "other". Lowenfeld insists that, since it is the individual who manipulates design and media, the creative process is linked to experience. Concern for the design elements of the art product and the individual psychological needs of students, which is in constant flux, must both be considered equally.

> To be able to identify with those we fear, those we do not understand, those who appear strange to us is a prime requisite for a peaceful society, which combines humans of different creeds, colors, and heritages. In education the study of self-identification of the teacher with the needs of the child as well as that of the child with his own needs becomes a science- in our opinion, one of the most important sciences today. (p. 28-29)

Due to the visually expressive nature of art, multiple perspectives and answers to creative problems are not only welcomed but encouraged. The art teacher is able to scaffold skills for the class to collectively work in and maintain what is essentially a group studio. Adolescent students build their autonomy as they become more experienced in this type of environment. Rhoades (2012) provides a framework for collaborative, creative projects that allow marginalized youth to exercise their agency, simultaneously telling their own stories while creating outreach to broader audiences. By framing YVO as a collaborative community-based art project, Rhoades connects artivism (Sandoval & Latorre as cited by Rhodes, 2012) and critical civic praxis (Ginwright & Cammarota, as cited by Rhodes, 2012) with student-centered art education. Students in YVO were required to "build" while learning technical video and filmmaking skills: building critical consciousness; building community; building competencies; and building connections. Though adult-initiated, were able to have agency over the process and product while being scaffolded and overseen by trusted LGBTQ adults.

Freire's writing (1970) examines how oppression can be expressed even in transformative settings through positions of power. This can be contextualized for the teacher-student dynamic in the art classroom. Freire identifies that leaders (teachers) can coordinate and direct, but must not deny "the people" (students) their active role in praxis and in the creation of curricular content (p. 133). Similar views are seen in reality pedagogy (Emdin, 2016) and CRP (Ladson-Billings, 2001, 2014). Students must be met where they are in their cultural competency with the aim of sustaining identities (Paris, 2012) while establishing a cooperative dialogue between individuals (Freire, 1970). This

cooperation must be proceeded by a coherent formation of "I" (Kroger, 2004), of which may be obstructed if praxis is prevented.

Szalacha (2003) discovered that, among the SSP strategies for creating a safer school climate, teacher training is an indirect aspect of the SSP, and that students did not feel or see significant benefit of this strategy. In contrast, GSAs were strongly associated with a positive SDC since they are student initiated and led. LGB students and their allies have the most agency and visibility in this instance compared to teacher training. An understanding of LGBTQ students' experiences and a commitment to creating support for this marginalize population may contribute to cultural competency, which opens the door for the art teacher to invite students' experiences into the classroom in supportive ways. Freire refers to cultural synthesis (p. 162), a reconciliation of differing worldviews between the teacher and students, who both support and enhance each other's cultural competency.

Gaps

Much of what I found on anti-oppressive pedagogy focus on race-related issues. There are a number of research studies on LGBTQ issues that have occurred in recent years. The results study will contribute to the larger conversation on LGBTQ issues in education. There is also a lack of sources on the impact of art education on identity, especially concerning LGBTQ adolescents, and resources I have encountered so far are relevant to art therapy. I recognize that LGBTQ populations experience trauma due to hostile environments, which can possibly be visually expressed in the creative process. This study, though, will centralize the need for LGBTQ visibility as a way to support LGBTQ students as they construct their identity in adolescence. While components of art

therapy could augment teaching practices, I will focus on current student-centric pedagogies and attempt to situate them in LGBTQ experiences.

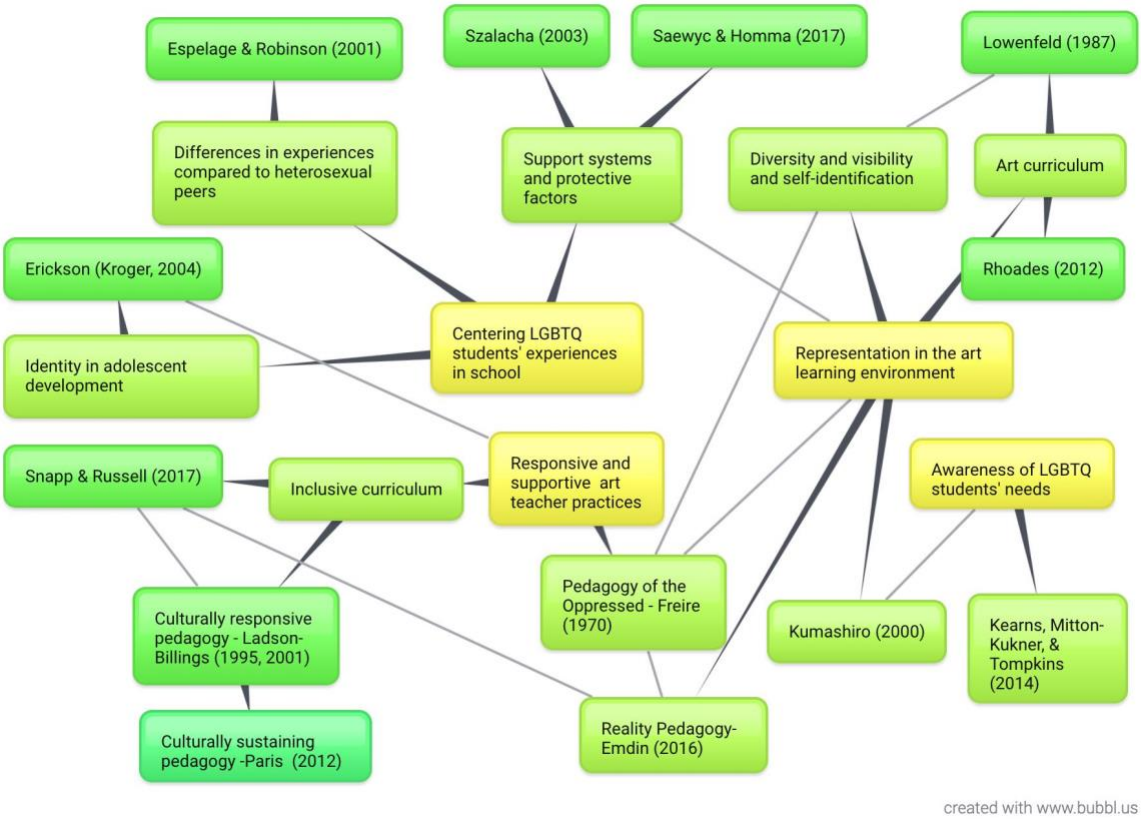

Figure 2. Concept map connecting literature sources

Summary

LGBTQ identities are now experiencing more nuanced and positive representation in media and politics. The art curriculum must reflect the spectrum of identities and experiences in the everyday lives of LGBTQ adolescent students. A safe environment must be established and maintained in order to create an equitable learning environment that accommodates the students' voice and agency. The art teacher, then, must be able to be culturally competent and reflexive, examining their own identity and the biases that may or may not accompany privileged identities. A lack of awareness of

LGBTQ issues and strategies to challenge homophobia and heterosexism would prevent effective culturally responsive pedagogy (Ladson-Billings, 2001, 2014).

LGBTQ students can then explore identity and forge connections through differed and shared experiences. The "Other" (Kumashiro, 2000) becomes relatable, perhaps even self-identifiable, yet at the very least understandable. By seeing and expressing themselves, LGBTQ students view their identities as validated. They are supported, through the art teacher's cultural responsiveness, as they exercise their inherit agency in artmaking.

My research question aims to examine how critical pedagogies inform art education, facilitating self-identification in the art classroom for LGBTQ students. I will utilize these backgrounds in my autoethnographic research, using Ladson-Billings' proponents of CRP (2001) as a guide when interviewing LGBTQ art teachers. Kumashiro's studies on othering and Queer Theory in education (2000, 2004) and Freire's perspectives on oppression and education (1970) provide a background for prioritizing LGBTQ perspectives in education. My own experiences, as a LGBTQ person and emerging art teacher, will also be examined.

CHAPTER III: METHODOLOGY

Introduction

I will examine how my experiences as a queer non-binary person, my journey as an art educator, and the meaning these take on in a larger cultural context. Lowenfeld (1970) insists that art media and process support self-identification among students; I insist, additionally, on the presence of LGBTQ identities in the art curriculum. An LGBTQ art teacher must also be empowered to bring their experiences into the classroom in order to support this visibility. Drawing from prior experiences in high school art classes, I question past and current attempts at diversity for LGBTQ identities. None of these identities were present in art classes, both among the teachers and the artists we encountered. Subsequent issues with identity formation as a result of this lack of visibility occurred, as I was not aware that identities such as mine existed.

Design of the Study

Participants were other LGBTQ teachers, art educators, and artist educators in order to reflect on my experiences in student teaching and my journey as an art teacher. Considering intersections of identities, I have included non-art teachers to ensure racial, gender, and sexual orientation diversity. An open call was sent to LGBTQ special interest groups and local art education groups on social media. Suggestions from peers and colleagues were also contacted when relevant. Information about my study and copies of my IRB forms were available upon request.

Given that I conducted this research as an autoethnographic study, my perspective was included along with the participants. As suggested by Humphry (2005), autoethnography can be used as "an alternative approach to representation and reflexivity

in qualitative research" (p. 840). My experiences as a student art teacher were considered in this study, allowing me to "look inward to study [myself] to create a reflexive dialogue with the readers" (p. 852) while contributing to the larger collective experiences of LGBTQ art teachers.

During my student teaching residency, I maintained a journal where I reflected on my ability and inability to bring in my realities into the cooperative classroom as well as attempts to encourage students' experiences into the lessons. These reflections were coded along with the interviews with participants in order to look for common themes among our experiences.

Given that major shifts in identity exploration occur in the adolescent stage (Kroger, 2004), I situated my focus on this stage of development. I examined participants' ability to be open about their realities, the kind of environment they intended to create, evidence or student-centered practices, and opportunities for students to explore identity through art.

Participants

Three LGBTQ artist educators, two art teachers, one LGBTQ teacher, and two LGBTQ school support staff were participants of this study. Each participant was provided Participant's Rights and informed consent, and any observations first required the site's permission. Guaranteed confidentiality was established before interviews were conducted, and are verbally confirmed at the beginning of the session. Participants will have full ability to opt out of the research at any point should they decide to withdraw participation. What follows are descriptions of the identities of each participant as

reported in their interviews. It should be noted that participants C, D, E, and F all work at the same New York City high school.

Researcher. I was the researcher and participant of this study. I identify as a genderqueer and non-binary Filipinx-American in my early 30's. I grew up in a predominantly white suburban area in New Jersey. I began identifying as non-binary in my mid-20's after encountering this concept. My art practice is concerned with self-reflexivity through symbols and figures. I currently teach at an arts-based preschool in South Philadelphia, and my art teacher training was completed in the concurrent program at Moore College. I have had experience teaching art in both formal and community settings, from preschool-age to older adult.

Participant A. A is a multiracial, bisexual, cisgender Asian-American. He is in his 30's and identified as LGBTQ very recently, when he was 27-28 years old. He grew up in a predominantly white suburban area, and has a Jewish background. A's creative practice consists of performance in theater and comedy as well as writing. He received teacher training through Teach for America in Boston, being placed in an ESL classroom. This training was cut short due to a family emergency. A's interests and background in political and activist organizing informs his perspectives on education.

Participant B. This participant is a mixed-race queer and trans woman in her 30's. She also came from a predominantly white suburban environment. B identified as queer around 11-12 years old and came out in school when she was 12-13 years old. Her creative practice centers around music, writing, and illustration through autobiographical and fiction comics. B has taught classes and workshops about comics, art history, and pop culture history. She received teacher training through a six to eight-week program

designed for high school and college students to teach at public schools in Minneapolis. She was also a teacher's assistant at her college for young students and high school students. She lives in Philadelphia and continues to teach workshops on comics and writing.

Participant C. C is a bisexual cisgender woman in her 30's who started identifying around 26-27 years old. She had a white upper-middle class environment and comes from a Catholic two-parent family. Her art deals with her experiences and trauma through abuse. She has had teaching experiences since a young age, facilitating Girl Scout arts and crafts activities and as an apprentice art teacher at her summer camp. C was on a pre-medical track and returned to art education in her early 20's after finally attending therapy. She has her master's degree and is currently a high school art teacher in New York City.

Participant D. A veteran who served in Iraq, D is a lesbian cisgender woman from a small rural town and has a Catholic background. D is the head social worker at a high school in New York City, providing non-academic support for students. Along with the Dean of Special Education, D facilitates the school's LGBTQ student group. D went to undergraduate and graduate schools for social work after leaving the military, initially working with veterans. She interned at the high school before being hired there and has been part of the school for five-six years.

Participant E. E identifies as cisgender "woman who likes women". She is the Dean of Special Education at a New York City high school, where she has been employed for about five years. E went through teacher training through six weeks through Teach for America teaching special education, then pursued a master's in special

education after two years. After her training, she taught high school special education math for three years. E co-facilitates the high school's LGBTQ student group with the head social worker.

Sexual orientation identities as self-defined by participants			
Participant	Gay/lesbian	Bisexual	Queer
A		x	x
B			x
C		x	
D	x		
E	x		
F	x	x	x
G		x	x
H			x
I			x
Researcher			x

Gender identities as self-defined by participants			
Participant	Genderqueer	Transgender	Non-binary
A		x	
B			
C			
D			
E			
F	x		
G		x	x
H			x
I			x
Researcher	x		x

Figure 3. Demographics of participants at-a-glance

Participant F. F is a gay/bisexual Asian-American cisgender man with a Christian background who grew up in New York City. He also identifies as queer, citing that for him the term refers to gender expression as well as sexuality. He does not, however, feel supported to openly practice this at the high school. F was a chemistry major with a minor in education in his undergraduate studies. Through his master's program, F taught for two years as a teacher's assistant in the Middle East. He has taught

for four years as a chemistry teacher at a high school in New York City, occasionally pulled to teach earth sciences. F also references some experiences in creative writing.

Participant G. They are a "Disabled, chronically ill, trans and gender-nonconforming queer intersex, and African American and Puerto Rican." They also reference the complexity and fluidity of gender by identifying as trans masculine, gender fluid, and demi womxn. G has an Evangelical Christian two-parent family background and grew up in New York City. Their Afro-Puerto Rican cultures were reflected to them through their family and community environments. They are a performer and visual artist and arts advocate who often guest lectures at local universities. G advocates for Disability Justice and LGBTQ inclusion in the arts, and they also explore these themes in their performances. G currently lives in Philadelphia.

Participant H. H is a non-binary trans masculine artist and teacher in their late 20's. They have taught preschool for about four years and currently teaches at a preschool in Philadelphia. H attended a social justice-focused high school in New Jersey and participated in stage crew. They view gender as play and expresses this through altered clothing and adornments. H is a performer, writer, and visual artist who explores identity and self-awareness.

Participant I. This participant identifies as non-binary and who grew up in the Pacific Northwest and attended an art middle school and high school. They are in their late 20's and began identifying as non-binary when they were 21. They have several family members who have a background in teaching and/or special education. I has a photography background and has taught photography to adolescent youth in an after school setting. They are currently an art specialist in a Philadelphia preschool.

LGBTQ people are still in a precarious status in the work field; they are still vulnerable to workplace discrimination on personal and institutional levels. Given this, the protection of participants' identities and employment were my utmost priority. In my participant search and with potential participants, I inquired about the climate of their schools concerning LGBTQ identities to determine whether their involvement will put their employment at risk. Only under the certainty that participants' employment was secure, then I approached the school directly with a letter of inquiry.

Research Procedure

Interviews with LGBTQ educators were conducted during the school day in a free period as determined by the participant. I left it up to the participant to select the interview setting, such as an empty classroom or office, to ensure confidentiality and comfort. Other interviews, such as interviews with artist educators, were coordinated and scheduled during the afternoon or weekend day. These interviews were held in my shared studio in Philadelphia, and I made sure no one was intending to work in the space during interview sessions. Participant's Rights and a teacher consent form were reviewed and signed before the interview.

Ethical Considerations

Identity and LGBTQ issues are sensitive topics for some people. Interviews will require a level of vulnerability from participants. In order to establish trust so participants can comfortably answer questions, I was upfront about my identity as an LGBTQ person and the implications for this research. An initial, unstructured meet-and-greet or phone call ahead of time were offered as an ice breaker for unfamiliar participants. This first point of contact aimed to create a sense of safety before I asked a

participant to discuss sensitive topics. Interviews began with a narrative-based question in order to gage participant's comfort level, since that would set the tone for the rest of the interview.

LGBTQ teachers face an exceptionally precarious situation concerning employment. Policies that protect employment status do not completely extend to LGBTQ people. If the school is hostile toward LGBTQ populations, an LGBTQ art teacher's involvement with this study may jeopardize their employment. All permissions, consent forms, and Participant's Rights state the nature of this study. My topics were upfront and explicit on all literature, for ethical reasons. The LGBTQ art teacher's safety and livelihood were prioritized, and their option to withdraw participation extended past the initial interview should the school harbor hostile views of LGBTQ identities.

All participants are given pseudonyms. Any students noted in my observation notes are also not identified. The names of schools and other identifiers will be redacted from the interview transcripts. Interviews with art teachers will be digitally recorded which will be deleted from my physical device and saved on a cloud after each interview. Transcripts of interviews will be kept in a locked firebox at my home and will be subsequently destroyed at the conclusion of the study.

Research Methods

Context of study. Starting from themes found in my student teaching journal, I examined how critical pedagogy can be contextualized for LGBTQ populations. Similar to Humphrey (2005), I used autoethnography to "connect the personal to the cultural" (Ellis and Bochner, 2000, as cited by Humphrey, 2005, p. 841). An autoethnographic

research brings the researcher's reality into the study. As I have experienced the impact on identity formation due to a lack of visibility, I may have some insight into possible experiences of LGBTQ students in similar conditions. In particular, the visual and expressive components of artmaking establish the art classroom as a constructive place to examine identity for LGBTQ students.

Literature sources. Current pedagogy centers the students' perspective to ensure access to curriculum. Emdin (2015) further supports this by asserting that the students' realities must be the basis of curriculum. I have not found a similar pedagogy for LGBTQ students, but I found literature that attempts to find common efforts between racial topics and LGBTQ-inclusion. The literature I have encountered calls for a queer and trans perspective on critical pedagogies, highlighting the detrimental impact of a lack of positive LGBTQ visibility. The art classroom is, additionally, a valuable site for multiple perspectives. Particularly for adolescents, personal expression can be distilled through techniques and studio practice.

I questioned the effectiveness of promoting diversity without establishing the students' identities and realities as the foundation for curriculum. I aimed to include the voices of current art educators in order to examine individual teacher's pre-service training in effective cultural relevancy and its impact on everyday practices of prioritizing students' realities.

Data Collection

- Interviews: Semi-structured interviews with LGBTQ art educators were used to examine teacher preparation and the reality of cultivating and applying inclusive practices. Data from interviews were used to understand if

participants' past experiences as adolescents with latent LGBTQ identities informs current teaching practices. Interviews were conducted in an area of choosing by the participants.

- Student teaching journal: A journal was kept during my time at a local high school art classroom. Relevant observations and reflections will be coded first to pull categories and themes, which were the basis for interview questions. This data was also coded and included in the matrices.
- Research Journal: A major part of this study is a reflective journal that I maintained throughout the study. I used a protocol from the Research Methodologies course as a guideline and prompt to keep my journaling relevant to the research questions while activating my perspectives as an LGBTQ art educator. Bi-weekly reflections helped me interpret and code memos from interview transcripts. I also recorded memos during interviews, which will further inform coding.

Data Analysis

Organization of data. Interviews were digitally recorded and turned into transcripts using an app. I checked the transcripts and edited for accuracy. I then printed the transcripts, coded the hard copies, and created my color-coding method which was applied to the digital transcripts. Questions are sequenced in a way that addresses the following:

- Visibility of LGBTQ identity in their own school and personal experiences
- Overall environment and visibility at current school around LGBTQ identities

- Strategies for incorporating students' realities in curriculum
- Opportunities for student identity exploration in art making

The color-coded data were then organized into relevant matrices, separated by themes. Sub-categories were established when appropriate and highlighted within the matrices.

Coding of Data. Data collected from interviews were coded through axial coding and theoretical coding to establish common patterns among participants' responses. I used an inductive method of analyzing responses. Observations of educators will be coded for Emdin's 5 C's of Reality pedagogy (2012, 10:10) and possibly criteria from Ladson-Billing's work (1995).

Methods of analysis. Data will be analyzed through analytic induction, and broad themes relating to CRP (Ladson-Billings, 1995). I will, however, remain open to subthemes or changes to pre-established themes. Responses will be examined with research questions in mind, and then coded based on research questions. Another LGBTQ artist and educator will serve as an interrater, and our findings will be compared to ensure my objectivity in my comparisons.

Limitations

Participants were limited to LGBTQ-identified art educators and my student teaching journal reflections. Intersections of race, class, abilities, and other considerations impact an individual's experiences as an LGBTQ person. For the purposes of this study, I wanted to represent LGBTQ identities beyond my personal definition. The goal was to find three LGBTQ art teachers whose identities are notably different than mine and each other's identities. The spectrum of LGBTQ individual

expressions is much wider than this study is able to consider, though an attempt at a diverse participant group must be made.

Timeline of Study

Month	Process	Steps to Accomplish
December	Proposal Hearing	Complete AEGR618 course requirements Gather research lit Participate in proposal hearing on December 8
	Gain IRB Approval	Submit full proposal by December 13
	Scout for potential teacher participants	Ask within personal network of LGBTQ-identified educators Ask other teacher networks (PATA, etc.)
Mid-December	Begin seeking site approvals	Once IRB permission is granted, contact potential teacher participants with initial letter of inquiry Secure 3 teacher participants- schedule initial interviews with participant teachers
	Finalize student teaching journal	Finalize entries Final reflection Begin building coding methods- informs interview questions
January	Seek participant permissions	Share consent forms and Teacher Participant's Rights with teacher participants Share student consent forms and Student Participant's Rights with teacher participants- distribute to their classes
	Finalize interview questions	Finalize coding methods Secure an inter rater to cross check coding
	Coordinate with teacher participants	Initial interviews with teacher participants Schedule observation dates (frequency tbd- unsure if these should be random but should at least review the schools' and teacher participants' schedules to avoid conflicts)
	Preparing observation protocols	Determine what aspects of Culturally responsive pedagogy and Reality pedagogy to look for
	Transcribe interviews	Apply coding method Find repeating themes, compare with data found in student teaching journal

		Adjust interview questions as needed in response to reoccurring themes
Mid-January	Begin classroom observations	Frequency tbd Check in with inter rater
February	Observations	Frequency tbd
	Second round of interviews	Transcribe, code, find repeating themes, compare with data found in student teaching journal and previous interviews Check in with inter rater Adjust interview questions as needed in response to reoccurring themes
March	Observations	Frequency tbd
	Third round of interviews	Transcribe, code, find repeating themes, compare with data found in student teaching journal and previous interviews Check in with inter rater
April	Data collection and analysis	Finish any missed observation dates and interviews Final review of data, finalize common themes Cross check with inter rater
May	Thesis drafting	Finalize lit review and refine methodology Write chapters 4 & 5 Compile references and bibliography
June/July/August	Finalize thesis	Prepare and practice for thesis presentation Thesis presentations in August

Figure 4: Timeline of study

CHAPTER IV: RESULTS OF THE STUDY

Introduction

LGBTQ art teachers must adopt anti-oppressive teaching practices in order to support students as they develop cultural competency while sustaining their own cultures. This competency is especially important for LGBTQ students who, through a lack of visibility in the curriculum, face further marginalization. Establishing an inclusive learning and art making environment through anti-oppressive pedagogies may help LGBTQ art teachers work towards diverse representation. In my student teaching experiences, I did not give myself an opportunity to fully represent my LGBTQ identity. While my identity does not directly influence my teaching, I aimed to explore how teachers model cultural competency and confidence.

Data Collection and Organization

My research inquiry arose out of my experience leading an art classroom as an LGBTQ person. As an autoethnographic thesis, I began data collection with myself through my student teaching journal. As my literature sources were important in creating the ground for my research to stand on, I felt that verbal data from other LGBTQ educators would elevate themes I found in my journal. Codes acquired from my journal and certain proponents of culturally responsive pedagogy helped form the interview questions and observation protocol. These initial themes helped me start to code and organize data; however, I stayed open to themes that arose out of interviews.

In order to find participants, I put out an open call for LGBTQ art teachers who taught at the high school level. I created a flyer with brief information about my research and posted in a few LGBTQ- and art education-related social media groups. I also

directly contacted relevant people through email as suggested by others. Initial email contact with potential participants gauged if they fulfilled my criteria and were able to commit to interviews and observations.

Sessions were scheduled with participants and took place in settings of their choosing to provide confidentiality. Interviews were transcribed through Steno, an app that utilized speech-to-text technology while simultaneously recording. Both the audio and transcript for each participant was uploaded onto a cloud, allowing me to delete the files from my device. Due to the limitations of the app, I checked and edited each transcript for accuracy.

For organizational and coding purposes, transcripts and matrices were printed and stored in a binder. Each transcript, along with signed forms, was separated by each participant. Initial coding was handwritten then digitally organized into matrices. Transcripts were initially thematically coded, guided by themes pulled from my student teaching journal, and then organized in relevant matrices. Transcripts were read a number of times as I condensed or expanded codes, which were then grouped into themes. Certain sub-themes and outliers that further support my inquiries are highlighted in the presentation of data.

Methodological Modifications

Several modifications had to be made to the original methodology to account for participation and logistics. My methodology originally called for three LGBTQ art educators and included observations of participants' art classrooms. Participants were, additionally, restricted to LGBTQ high school art teachers. Due to low responses, I broadened my criteria to include artist educators and artists who have had teaching

experiences. Given that all except one of my participants had an art classroom, I did not conduct observations and leaned on verbal data from interviews. Possible reasons for minimal responses will be discussed in a later section.

My initial interview protocol was several questions more than I used during the actual interviews. I quickly discovered that not all of my initial questions were relevant to the kind of information I was investigating. I found, after the first two interviews, that the questions in my protocol seemed to be addressed once I asked a broader question. In the proceeding interviews, I significantly shortened the amount of questions, checked-off if they were answered, then follow-up with the questions that were not addressed. This left me with more open-ended questions that gave participants more room for their individual narratives.

These changes to the methodology gave me a broader look at the experiences of teaching as an LGBTQ person. The resulting participants increased my number of interviewees to nine, providing a greater mix of gender, sexual, and ethnocultural identities than I would have if I only had three participants. The perspectives of non-art specialists, additionally, were welcomed as an opportunity to further explore the experiences of LGBTQ educators beyond art education. If my verbal data had been limited completely to art educators, I could run the risk of trivializing all LGBTQ art educators' experiences.

Presentation of Data

I aimed to connect participants' experiences as students and their current teaching practices. I anticipated that marginalization or feelings of "otherness" and identifying positive LGBTQ models would encourage the development of anti-oppressive practices.

Data is presented in order of themes pulled from participants' coded transcripts. Significant sub-categories and outliers are noted when appropriate; however, further analysis will be discussed in a later section and chapter five.

Codes from my verbal and written data have been organized into themes, which are presented in the following order:

- Impact of a lack of language and lack of diverse LGBTQ identities
- Supportive teachers and spaces (as described by participants)
- Openly self-identifying and its impact on one's teaching practice
- How past experiences as a student influence teaching as evident through proponents of culturally sustaining pedagogy and reality pedagogy

Semi-structured interviews allowed for participants to speak about their experiences through topics that were most relevant and important for each individual. I intended the interview process to feel safe by providing participants a sense of control over their own story, creating more of a dialogue instead of an interrogation. I structured questions as a semi-structured interview format to facilitate this while observing what participants chose to discuss. I followed up with prompts for clarity and find connections with my research questions. The figures below for each theme show excerpts of the matrices with examples of categories. The Figure 6 shows a condensed version of the color-coding strategy I used to code themes. The full versions of all matrices are located in the appendix.

	Coding Guide
Color	Code (Themes)
Aqua Light Gray	Contributors to negative experiences as an LGBTQ adolescent Sub-category: Typical and atypical experiences during adolescent development
Fuchsia Dark Gray	Supportive teaching practices Sub-category: supportive non-academic spaces and people
Yellow	Personal practices- teaching and student interaction
Green	Impact of self-identifying
Teal	Outliers

Figure 5: Matrix of themes with color coding guide

Instances of non-affirmation. Hostility towards LGBTQ populations and social pressure are overt examples that marginalize LGBTQ people. What is not visible or discussed also contributes to a hostile environment. Participants reported suspicions of their LGBTQ identities even before having the relevant vocabulary to name their experiences. Stereotypical LGBTQ representation further limited self-definition for participants, as did an absence of LGBTQ adult exemplars. This theme is a grouping of common instances where participants felt "othered," as defined by Kumashiro (2000), or lacked affirmation of LGBTQ identities.

All nine participants reported a lack of vocabulary to identify their experiences. Participants did not begin identifying until early to mid-20's, so this commonality is particularly of interest. Some participants reported one instance of hearing about LGBTQ identities at a very early age; however, these topics were not included in their schools' curriculums. There were additionally instances of aversion to self-identifying as LGBTQ through observing the treatment of the sole gay student in participants'

respective schools. Participants reported social pressure, cultural attitudes towards LGBTQ populations, and religious intolerance as reasons for aversion.

Contributors to negative experiences	
Lack of LGBTQ exemplars Description: Lack or minimal inclusion of LGBTQ topics in the curriculum; absence of a positive LGBTQ person	
Participant A	"Yeah because it wasn't until I was on Tumblr when I was like 20, in my early twenties after college that I was introduced to trans stuff really at all. And I'm sure it would have made a difference. But the first few years I was introduced to trans stuff I still didn't identify as trans. Because I think because I was so butch and my identity that, it was hard, I didn't have an example of like a butch trans girl."
Participant F	"It was helpful to see other people out but because it was so few it still felt like I was alone. Which I think is as much as we can generalize and say like queer people are out and they're there in like have role models on TV I think being raised where you're not the standard, being raised where it's not heteronormative, where you're not heteronormative you will always feel like you're in this bubble alone and stuff and it's really hard to have someone come in especially when they look so different from you and they project what you could be in life and you're not in a secure place with your parents and with yourself with your identity."
Participant E	"I think I would have still been more like maybe scared or not thinking it was normal like there was nobody out at my high school. There's one gay boy and he was like stereotypical I'd say. Like he was a little bit more flamboyant and like he came up pretty early but he was like the one gay kid. And so nobody was gay and I think. And I was like kind of in the popular group and definitely no one in the popular group was gay so it was like. It just seems so not normal not ordinary."
Participant H	"I think that's because also like while I think a lot of that that work was being done in history, in social studies, in humanities classes, like reading black authors and reading like alternative to the textbook histories. I don't think that same work was being done like in art class or in art history class."
Lack of language Binary definitions of sexuality (either gay or lesbian) and gender (either man or woman); complete absence of LGBTQ vocabulary	
Participant G	"So, so it's like all these things that like I didn't necessarily have language for, other people can have language for, and like but I knew

	other kids at school recognized something that they also didn't have language for."
Participant C	"And that's probably why I didn't identify. I didn't have the words to identify. I didn't think that, 'Oh that's me.'"
Participant I	"I think inherently if you're not talking about these things, then it's not safe. I think that was happening but I didn't realize it until later that there was just- I can't discover these things or talk about these things because no one has said it was okay. So why would I talk about it, right? And then we have this one gay kid who is like the tokenized gay best friend which is gross. It's terrible, right. I don't know what kind of support he got from his teachers or if they even thought to do that. To give that kid an avenue which is- then I feel like he had the pressure to be the gay kid, which sucks. It's not great."
Perceived hostility towards LGBTQ people School and community culture overtly or covertly hostile towards LGBTQ people	
Participant C	"And I think that students identified as gay and were very open and honest about it they were ostracized. And I was on the cheerleading team and I was like friends with very very much everybody on a very superficial level like I didn't have any issues with people. I just like it didn't occur to me to push myself outside of my comfort zone by identifying or putting on to that. And not only that, but all the females around me, all they spoke about was men." "And I see that even more so in like my Latinx students just because the family dynamic is so important and gender roles within family dynamics are so important. So if a student identifies as gay within a family is like that is breaking of the family unit you know. And I've seen that with like students identify as Muslim, it's not okay there and then there's like the religious factor on top of the family unit. It's interesting how deeply sexuality and gender tie together on so many layers."
Participant G	"I think in my middle school would have been the worst place for anybody to be queer or gay openly. Like kids who were, or kids who were remotely... like girls who were remotely masculine and boys who were like remotely feminine were made fun of. And like a lot of people that went to my school where either like black from the Caribbean or Latin American like there were a lot of folks with that identity in my high school. I mean in my middle school. And so those are both like two cultures that traditionally are very homophobic. And so folks just weren't welcome, you know."
Participant B	"And, yeah school made it very difficult of course because you know some kids were accepting a lot of kids weren't. When it got around or

	when I told people that I was queer or whatever some kids reacted really badly and I lost friends and stuff like that so you know, not good friends but like people I would you know just chilling with in study hall or whatever. And it was just very lonely and isolating throughout middle school and high school. I didn't get like physically bullied but I got verbally bullied a fair amount I would say."
Participant E	"And, it's hard, I think it's really hard to be gay and be an educator. Just because there are definitely like parents or families or even kids who are homophobic or think that being gave me something's wrong with you and so. One, you don't want to like upset family's but two, I think there's also this like connotation of some sort of perversion with gay people so I, I always feel hyper aware of being like around female scholars and like."
Feeling "othered" because of latent LGBTQ identity Persistent feelings of being different; not belonging despite being surrounded by people of the same sociocultural background	
Participant C	"I think I've always felt like an 'other,' I didn't really understand why. I grew up in a white, suburban area. I didn't really understand why I felt like an 'other'. I think it's because I am bisexual. Of course I didn't know I was bisexual because nobody used that language, you were either like gay or you're not and being bisexual just meant that men just like, would like you better."
Participant F	"I think it's always been latent in the background. I've always known that I've been different... So it's like things like that that built up and then having these weird feelings about my fellow male friend, my best friends. I'm like oh I'm very attracted to them I find them very pretty, but you know you learned that socially, it's a social construct that you were, that you learned very early on that like if you think about these things and you express it you're going to be shunned."

Figure 6. Contributors to negative experiences: non-affirming instances towards LGBTQ identities

Supportive teachers and spaces. Ladson-Billings initially focused culturally responsive pedagogy in response to the needs of African-American students (2001), although the language used to describe CRP can apply towards any student. Recognition of student's individual needs and respect for their humanness were common experiences. Participants described teachers and non-academic faculty who showed support on

personal and academic levels, challenging the role of teachers as purely academic resources.

Through participants' responses to interview questions referring to supportive elements and teaching practices, affirmation of individual needs or identity were common answers. Some participants discussed specific teaching practices which were expressed in academic settings: awareness of individual needs; differentiating instruction when appropriate; respecting students while holding high expectations. These are complementary to practices described in culturally responsive pedagogy (2000) and reality pedagogy (Emdin, 2016). Participants who had LGBTQ exemplars reported that these adults modeled competency and confidence for their respective LGBTQ identity. These exemplars were all non-academic.

Supportive teaching practices	
Affirming of students Affirmed students' identities, assets, and needs; addressed and challenged instances of homophobia and other problematic behavior	
Participant F	"And one-time Mr. H asked me to pass out papers so I was passing out papers and J tried to trip me with his foot and then he went, "[cough]Faggot [cough]," and then I looked behind I was like, what the fuck dude. Like I wasn't even out at that time and I was like really scared like, oh my god he caught me in the locker room. And then Mr. H was like, "J if you ever say that again I'm going to, I'm going to like to suspend you." Like he was the only one who I felt like, it was the only incident also but he immediately stopped that bigotry like on the spot."
Participant E	"I mean they have to be aware. You know it shouldn't be like here's the one black author we're going to read or here's the one gay author like there should be a range of different identities represented in the curriculum, and then different perspectives within each identity to yeah ensure that you're not just giving a single perspective. Also something I just thought of that I didn't say it was also having a diversity in staff would be helpful for the students to see adults that are diverse in their multiple different identifying factors."
Participant I	"He created just a really interesting amazing space to create work that... he just created space for us to have a lot of dialogue. Which I think was really good and he would incorporate like elements of

	photography but would really challenge us to like have it connect to something that was important to us. And I think that ended up with a lot of really in-depth and like interesting work from the students and he was also very very critical. He would let people make problematic mistakes and then have a moment of like, let's talk about what happened and let's talk about how we can do something better about this. And was like really really good about like having more of a call-out culture and like, where someone can make a mistake and then maybe do something especially like photography since photography is an inherently very problematic and comes from, stems from a lot of problematic behavior and why it was used and he was so aware of that. I feel like it allowed us to like talk about those things in like a really safe place that we can make mistakes that were maybe not chill to make but we could talk about why."
Respect and high expectations Talking to and treating students "like adults"; clear and rigorous expectations for students; appropriately related to students on a personal level	
Participant B	"I had a really great art teacher. And who I liked a lot, who introduced me to The Smiths and, who I shared like comics with and stuff like that. And that was great. And I just really appreciate it, being talked to like an adult. Or like with respect at least rather. And I thought that the best art teachers did that. I thought that they especially had to do that maybe in retrospect because art making is such a personal endeavor." "Teachers had clear expectations for me and the other students and... if we followed that, and as long as we follow that or even if we didn't follow that we were treated with like a general sense of respect."
Participant C	"There was one teacher Mr. Z who I liked. He was an AP biology teacher my senior year. I liked him because he honored experience. I like him because he honored failure. And he didn't relish in failure he only really relished in the learning that came from failure. Sometimes it looked like he relished in the failure that we had. But when you earned his like respect it felt like a big deal. And so you wanted to earn his respect."
Participant A	"That, you know, I had a really good teacher who cared about me. And that was pretty awesome and like just really respected our intelligence."
Awareness of students' individual needs Provided additional assistance or extension activities; recognized needs and responded with best practices	
Participant G	"So like she would give me like almost double the work of other students. But I was finishing the work, like as much work as she was giving me, like constantly finishing it. And so she gave me a bulletin board where like every time I finish something, I can put it up. So it would be like on display. But it was validating in this weird way for

	like somebody who's like hyperactive and also like loved to read feel. So like she recognized that I was hyperactive and I loved to read and she gave me the space to like do extra book reports while other kids are still taking a test."
Responsiveness of instruction Receptive to student input; adjusted lesson in order to better support students	
Participant B	"One with [redacted] where he, we were doing portraits. And we got a week into them. And you know a couple class sessions cuz the classes rotated. And he was like, 'Okay we're all going to scrap these. We're going to start over because I think you guys can do better.' And he explained how he thought we could make stronger work and ways to kind of consider the composition differently and stuff like that. And I think we all made stronger work as a result."
Participant C	"He allowed me to kind of like branch off on my own I think he paired me with another girl that I kind of like, we were similar in like our mood and like I wasn't like I wasn't like girly girly and. And I remember when it was just us. Feeling, not feeling that pressure. And having like a sense of anxiety re-entering the whole group for the class discussions and stuff like that."
Made space for autonomy and independence Awareness of students who needed less intervention; extension activities; individualized instruction	
Participant C	"And so an adolescent I think I noticed I felt very comfortable when the teacher allowed me to get like really experiment a lot."
Participant B	"With writing, with the individualized assignments I remember our writing teacher, creative writing teacher said to me like, "Okay you've been doing a lot of poems. I want you to do a story. Because that's something you haven't done in a while. Or I haven't seen you done in my class or maybe in my last class." So she had us yeah all do different activities based on, or different assignments based on what she felt like out perceived strengths and perceived weaknesses were."
Participant F	"Another one was my creative writing teacher because she just let it, gave us a creative writing out and we can write whatever and it wasn't structured it just flow of consciousness, whatever you want. It was basically like do you. And I didn't feel like I was being graded on my ability to write I was just being graded on like me as a... like how, how willing we are. That's what I enjoy because I had not been given the choice to be a person."
Cultural competency Showed competency of students' cultures and interests; aimed to sustain students' cultural competencies	
Participant G	"Because this is like the first time that somebody was like really like supportive in this like way that I never seen before. And she was like, 'I made a bulletin board for you.' I'm like so emotional right now. When I got to it, it was it was for Black History Month, but all of the

	people on the bulletin board were black Latin Americans. And it was my first time seeing that."

Figure 7. Experience as a student: supportive teachers & spaces

Self-identifying and its impact on art making and teaching. Kroger explores Erikson's theories on identity formation (2004) and connects adolescent identity achievement with participation in larger social engagement. Delay in LGBTQ identity formation stalls the identity formation process under Erikson's theories. Given that participants were able to find the language and environments necessary for identity development, they were able to experience some psychological relief. Art, writing, performance, and other expressive media require a grasp of one's perspective. Additionally, art teachers should ideally present their genuine selves in order to forge authentic connections with their students. Positive impact on art or other personal creative practices and teaching practices were reported.

Participants with some form of personal creative practice found these areas to improve after identifying as LGBTQ. While some obstacles were still experienced in openly expressing LGBTQ identities, participants experienced the space needed to exist as LGBTQ people. These spaces often had to be created, either physically through performance practices or through visual media.

I also found that self-acceptance of LGBTQ identities influenced teaching practices. Participants, again, still experienced varying levels of conflict in terms of openly identifying as LGBTQ. It was found, however, that participants identified the importance of a good grasp of their identities before becoming involved with teaching.

Impact of self-identifying	
Informs interaction with students Authentic engagement with students within boundaries	
Participant C	"I think, being comfortable with identifying myself as bisexual offers me the opportunity to allow myself to connect with different kids. When I say different, I don't mean different than the ones that I originally were comfortable with. More like I very plainly know who I am and I present very plainly who I am and that might be what kids respond to. Like they don't respond to me because I'm bisexual, they respond to me because I'm comfortable." "You figure out what you are willing to tell kids about yourself to quiet whatever like loneliness they have so they understand that like you're not the person, you're not alone in the room you know, I see you."
Participant H	"And I think even further than that, further than just accepting, further than just like realizing I was trans is like thriving within that and being fun and silly with my gender has also made me a better teacher as well I think cuz I'm like more playful. I'm having more fun."
Participant G	"And I'm and so like I unfortunately like my bones, my body, whatever, the meat on my skeleton then, I tend to archive traumatic experiences like that's just..., I know a lot of people do like we kind of file away the things that have shaped us in a horrible way right. And so for me, my body kind of holds those things in terrible ways. But what it allows me to do is to remember when I interact with other people."
Participant E	"Some students came out to me and we interact. But they're also in the group so like they came out and then we'd be like hey do you want to join this group. Pretty much all the students that came out to me directly are in the group. I know of students who are out but and we interact but only on a Teacher-Student sort of. Like I teach them sometimes in class like if I push into a class to help support, I like help them with a problem but we don't interact other than me helping them with a problem and except in the in our like gay group. There, we talk about what it's like to be a gay person. So there I have direct interaction with students who are out and that's what we talk about. Being gay."
In-touch with self and LGBTQ identity Sense of "knowing" oneself; aware of needs and place in the school community	
Participant H	"I think I mean I have found a deep resonance in being trans. Like similar to when I realize/remembered that I was queer, that I've always been queer. Same thing as being trans, I felt like oh this is what home feels like, this is what community feels like. This is my family, these are my siblings. This is how I get unconditional love because I have never got anywhere else. I didn't get it frpm my family, I didn't get, you know like it's here. With my trans siblings."

Participant F	"I think that goes back to the theme of vulnerability that I was talking about. And for me personally it's like just being yourself with no shame. I don't know if I'll ever get to there in my professional practice but I did feel that transition for me that happened like the coming of being and like that forgiveness of self I think I would call instead of humility."
Participant D	"Well I think just, one of, I mean one of the main things is providing a support group like that. Providing a support group, but also being out and being you know I always like reflect on you know my experience with you know meeting somebody else who was gay and how confident they were and just really trying to push... push them to be proud, be proud."
Positive impact in other areas Professional performance; creative growth; personal betterment	
Participant B	"That was all at once and as a result my writing and my drawing, especially my writing, got a lot stronger almost overnight because as a writer and as an artist one must be in touch with their emotions and what's in there, what's going on with them psychologically and spiritually. And if you're blocked off from that you really can't make great work for the most part, you know. Maybe you can stumble into it here and there but not consistently. You're not going to be in full control of your... not control, you're not going to have full influence over your creative powers unless you're more in touch with yourself."
Participant A	"Yeah I think like I don't think I could be doing this if I hadn't fully accepting myself or, not that I even have cuz I'm not there yet but like I don't think I could be doing this or getting those kinds of emotional needs out of this work if I was still like as confused about who I was as I had been."
Participant F	"I think I'd be like a huge psychological just like weight off of my shoulders because in the back of my mind I don't have to think about like what do I need to hide what do I have to say what kind of pronouns do I need to use. It's just that like energy does not to be expended towards covering up. And I could just simply be me."

Figure 8. Impact of self-identifying

How past experiences as a student informs teaching. Participants actively working in schools identified instances of conflict between LGBTQ acceptance and cultures. Participant G's experiences as an Afro-Puerto Rican with peer and family of the same cultures further supports these findings. Students may experience homophobia due to cultural-specific values pertaining to family, gender roles, and religion. When

attempting to include LGBTQ topics through curriculum or conversation, art teachers must cultivate cultural competency to ensure sensitivity for these cultures.

Personal teaching practices and student interactions	
Academic excellence High expectations for students; provides necessary support students need to be successful	
Participant H	"I only found this to be a problem a couple times when I disagree with other adults but I see the children as equals, they're my peers. I see them, that we're working together to discover things and solve problems. And like It's hard for me to grapple with the fact that I have more power in this situation than they do."
Participant C	"So part of it is like knowing their needs. And part of it is like, in the beginning of the school year when you do those diagnostic lessons. Paying very close attention to what do students do with a blank canvas. Who's hungry to fill the blank canvas. Who's scared to put the first mark down on a blank canvas. I think after 10 years and I imagine that you understand this is like you just, there's something in your gut that tells you this student has it. They've shown me that they can do this. This might be uncomfortable for them."
Participant A	"And I think there's so much opportunity for like theater and theater games in teaching ESL. And I think it's, I think the thing that frustrates me the most about English and language learning is like, you know, know language learning is really reading, writing, listening, and speaking and we really only do reading and writing in school based settings and that's fucking terrible especially for new language learners. Because so much information can be from body language and context, like you can learn a lot. But we don't teach that all."
Cultural competency Aware of the ethnocultural make up of students; competency of LGBTQ culture	
Participant C	"But I didn't understand like the nuances of intersectionality of homophobia until I started working in North Philly and how different communities, how groups of kids came together to create their own gangs because they're all gay and they need strength in numbers. How quickly some of my students who identify as gay and present very feminine had to learn how to physically fight very early because they would get jumped frequently. They had to learn a different code of conduct when it came to engaging in the bathroom. They had to understand proximity in a different way. They were constantly, they were constantly being told, like being made to feel like a victim or like they're gaslighted all the time. And so they seem like they're just like ready to fight and ready to swing at any point and it's because they're invalidated every turn."
Participant F	"I think one of the things is a lot of the culture of the school is based on the cultural composite, the ethnic cultural composition of my

	students. My students come from varying backgrounds most of them the majority is from black African American communities. So Caribbean, like Jamaican, Haitian. And then you have like Italians in Chinese and Hispanic. In a lot of these cultures are very conservative especially their views of LGBTQ and I've heard micro aggression from students of like that's gay, etc. And those are just the many slights that I've had to deal with but I it also makes me feel uncomfortable coming out, not even coming out but just be myself and having to hide."
Culturally sustaining Aims to challenge anti-LGBTQ attitudes while respecting students' cultures; active inclusion of students' backgrounds and interests in the curriculum	
Participant C	"And I see that even more so in like my Latinx students just because the family dynamic is so important and gender roles within family dynamics are so important. So if a student identifies as gay within a family it's like that, its breaking of the family unit you know. And I've seen that with like students who identify as Muslim, it's not okay there and then there's like the religious factor on top of the family unit." "But I think that that's part of my role as a white educator is to be super fucking nosey. And I want to know everything because I need to know you, I need to understand you. There's things I don't see. There's things that are implied in your experience and I don't understand, I will never understand. I understand even cognitively I have empathy but I don't have that same imprint into who I am."
Participant I	"So the night of the 2016 Election I was teaching and in that class particular I had a lot of kids that were like on DACA. A lot of those kids, their parents are undocumented and that was such a heavy night because we're all freaking out and trying to focus and then coming back to class two days later was- we talked a lot about as teachers about how are we going to handle this, our kids are devastated and scared. Don't know what's going on. Some of these kids don't even know if they're going to be here. We opened up the floor and we're like what do you guys want to do? What do you need right now? And all of them were like, we just need to get into the dark room."
Participant F	"Yeah pop culture is a huge one that I use just because that is my life also. I'm not that far removed, I'm quite young in mentality. Yeah trying to relate it back to them instead of some boring old dry white guy, straight cisgender scientist from the 1400." "I use a lot of memes. But that's just me, I use a lot of memes. And I, this is gonna sound bad but they're doing work and I'll just check in and be like hey how was your day what did you do this weekend I heard that this you went to this concert etcetera so it's just like finding the little ins and outs in the little investments to like put that emotional investment into their piggy bank so that they know that they can trust me. All throughout all of my lectures I try it related back to their real

	life even as superficial as like, there's a zombie apocalypse and like the zombie is using his laser eyes to like vaporize you, they're testing on a bottle of water, blah blah blah. Like something like that."
Sociopolitical consciousness Promotes sociopolitical awareness among students and within teaching practices	
Participant C	"And nobody talks about the fact that like we as educators, yes we're here to like manipulate and create positive culture but also at the same time like we're also here to like redirect these really pervasive cultures, or subsets within our culture that are not welcoming to people like us and how do you have that conversation. Nobody talked about that." "I think your students knowing who they are is like really critical cuz that's always going to orient their perspective to the subject matter, to the world in which subject matter exist, and also to you as the teacher. And so like authenticity is like very important in teaching."
Participant A	"I feel like I've always professionally have gotten involved in some type of education or critical consciousness raising and that to me is like what education is, is critical consciousness raising."
Critical and/or anti-oppressive practices Recognizes privileges and how that is expressed through the student-teacher relationship	
Participant C	"Making sure that when I'm asking questions that I'm filtering out microaggressions, filtering out assumptions that like that is something that I just began to do is just like never making assumptions. Saying stuff like, 'Tell me more. What is this. I thought x y and z are you okay.' And then I was able to develop better rapport." "And I take a lot of time to point things out about kids. When I have an opportunity to. I point it out like I see this about you and I know X Y and Z based on your grin or based on your body language. And then in that way they know that they are transparent to me and I just see them for who they are and then like. I don't have to put on a pretense on the way that I speak to them."
Participant E	"I think we're pushing them a little bit cuz they would rather just not do anything. I think we're, we're pushing them a little bit cuz they would rather not do anything. So we're pushing them a little bit but not in a way that they, they have to expose themselves..."
Participant G	"And so we're all carrying that thing with us so it's like when I go to students in crits they're holding that. And you can see it in their posture, you can see it in their face like exactly like they're holding this idea that this is not the best thing I could have done but it's what I did with what I have. And, and so it's like I told them release, like release what you're feeling right now because I'm not going to tell you this is bad at all because you already know your ideal art, right. Like you already know what's your ideal trajectory is."
Asks for student input	

Responsiveness to the students' level of engagement; changes the curriculum when needed	
Participant F	"So I'm constantly asking not even just specific kids but whole groups of kids. I'll jump from group to group and be like, 'Hey what do you think? Could have improved, do you think that this was a fun lesson or like did you learn something, blah blah blah.' And I'll look at feedback to come away with it so they're always investors inside of their own education."
Participant C	"Like a couple weeks ago my gradebook for period 6 was very far behind. And I was like, 'Listen you actually are all quite successful. I know a lot of you have failing grades with it's not reflective of your success in here and it's not fair and I want to like take ownership of that, that that's not fair. And this is what I'm planning on doing to remedy it.' And I just make sure that I follow through with that. They need to see that I take ownership. That I honor it by following through."
Participant A	"Well the example I always think of is my comics class at Learning Works because I had a co-teacher for that class and at first, I had kind of all these pre structured ideas that I would like feed them a particular kind of information about comics and then we would go from there. But I found out that didn't work well at all. The students that had different ideas about comics than I did and they were bored and so I talked to one of the students during another class and I said, 'How is the class going, what do you think might make it better, do you think it might be better if we just started making comics?' and she was like, 'Yeah.' So that's when me and my co-teacher shifted, threw out our curriculum, and just made simple new assignments that just had to do with making comics."

Figure 9. Personal teaching practices

Data Analysis

I used inductive and thematic coding for my student teaching journal and interviews. After reviewing themes from the first handwritten coding, I color-coded lines of text on the digital versions of transcripts. This color-coding system helped me organize data as I could then copy and paste text into respective matrices rather than paraphrasing. Memos from the matrices and transcripts helped me determined if themes need to be divided into subcategories or combine separate categories. Through this color-

coding system, I was also able to visually see the frequency of themes within each interview and across multiple interviews.

My verbal data from interviews and my journal depended on visual organization. Certain data could be coded for more than one theme, depending on the context and question. Through the individual matrices, I was able to place all the relevant data in one place and compare across all participants' answers and record additional memos. This helped me determine whether particular data should be grouped in another theme or if a sub-theme was necessary. Below are one or two excerpts from each theme matrix, and the full versions of all matrices are found in the appendix. Participants with art education experiences are prioritized with non-art educators as occasional support.

Contributors to negative experiences in school as a student with latent LGBTQ identity	
Sub-category: Typical and atypical experiences during adolescent development	
Researcher Memos: Would have benefitted from LGBTQ exemplars, lack of vocabulary Contributed to feeling "not seen"	It felt really really good to finally be like, oh this is actually what it is like all those years of feeling terrible about myself and frustrated and just like, why can't I be normal? Why can't I look like that, why can't… when I put on that dress why doesn't it feel right or look right. Why do I feel like when I'm in a skirt I just constantly want to like rip my skin off. All those years of that toxic audio loop, there really was something going on. Had I been exposed to more diverse identities I think I would have been able to reflect on myself sooner. I wouldn't have been spared the typical teenage drama, but that's something we all have to go through. But that feeling of being "other", of not feeling seen or represented and part of a community, I don't think that's necessarily something that's typical. Before that, I doubted myself a lot and denied myself. Not being represented equated not being seen. My identities didn't exist in... everywhere, in media, in books I read, in school. So I felt non-existent. I doubted my abilities and any good things that happened to me. I think I let a lot happen to me that I shouldn't have let happen. But in art, I felt like that was one area where I couldn't be wrong, although there was still a part of myself that I held back and only expressed when I was making art for myself.
Participant B	And, yeah school made it very difficult of course because you know some kids were accepting a lot of kids weren't. When it got

Memos: [1] Bullying, lonely and isolated when she came out as queer [2] She and peers didn't have language for experiences and identities, didn't find language and concepts until later	around or when I told people that I was queer or whatever some kids reacted really badly and I lost friends and stuff like that so you know, not good friends but like people I would you know just chilling with in study hall or whatever. And it was just very lonely and isolating throughout middle school and high school. I didn't get like physically bullied but I got verbally bullied a fair amount I would say.[1] Well it was quite crappy at the time because [redacted] is a city like Pittsburgh or Philly where it's a city that's pretty cool that surrounded by a lot of areas that are not so cool to GLBT people. You know but at the same time it is still the [region in the US] so as a result it was really crappy for GLBT students especially at the time because you know I had friends who like me were identified as cis like queer and cis. And now they all identify as trans. So, none of us had the language that we needed for the concepts that we needed really.[2]
Participant C Memos: Always felt "other" despite being the same racial and socioeconimic makeup of area- reflects that it might have been because of then-unknown bisexuality, lack of vocabulary[1] [2]Typical adolescent development- less life experience than adults, less likely to know how to navigate through challenges	I think I've always felt like an "other" I didn't really understand why. I grew up in a white, suburban area. I didn't really understand why I felt like an "other" I think it's because I am bisexual. Of course I didn't know I was bisexual because nobody used that language you were either like gay or you're not[1] and being bisexual just meant that men just like would like you better. You know, there was a sense that like that side of me is actually owned by someone else. I think for students it's a lot more difficult. Namely because the adults have control over the personal lives and so they're able to like mitigate like whatever toxicity there is in their own lives where is like the kids are still subjected to toxic masculinity from their peers. Or rape culture, you know whatever facet of like homophobic culture there is. You know. I think they have a harder time than we do with stuff.[2] I think the school is willing and open and I think the reason why some of our kids feel so comfortable being who they are is because they can find a staff member of LGBTQ and identify with them in some way. And if they can't at least they know who people are in case there's a moment where they need to.

Participant D Memos: Being gay was culturally not acceptable (local culture) so it wasn't even an option	But I, it wasn't something that I really acknowledged in high school. I mean I did, but in that very denial way. Yeah I mean I was from like a very small town so it's not like. Small little hick town so it wasn't really something that I was ever mentally prepared to acknowledge until it was like away from it, away from home away from the little bubble. No. I still don't think there's anyone in that town that's out or identifies as gay. So, I really can't think of one person. So you know it was just something that was, and I also come from a very strict Catholic family. So. Yeah it just wasn't a thing. Just not something that you'd even... I haven't really ever reflected on this, I don't know why.
Participant E Memos: Aware of students' cultural and religious identities and how that can complicate acceptance of LGBTQ identities	And, it's hard, I think it's really hard to be gay and be an educator. Just because there are definitely like parents or families or even kids who are homophobic or think that being gave me something's wrong with you and so. One, you don't want to like upset family's but two, I think there's also this like connotation of some sort of perversion with gay people so I, I always feel hyper aware of being like around female scholars and like. I think I would have still been more like maybe scared or not thinking it was normal like **t**here was nobody out at my high school. There's one gay boy and he was like stereotypical I'd say. Like he was a little bit more flamboyant and like he came up pretty early but he was like the one gay kid. And so nobody was gay and I think. And I was like kind of in the popular group and definitely no one in the popular group was gay so it was like. It just seems so not normal not ordinary. And I think she normalized it a bit
Participant F Memos: Already had messages that being gay was not a good thing Biases against identity a barrier	I think it's always been latent in the background I've always known that I've been different... So it's like things like that that built up and then having these weird feelings about my fellow male friend, my best friends. I'm like oh I'm very attracted to them I find them very pretty, but you know you learned that socially, it's a social construct that you were, that you learned very early on that like if you think about these things and you express it you're going to be shunned. And those are just the many slights that I've had to deal with but I it also makes me feel uncomfortable coming out, not even coming out but just be myself and having to hide. When they ask things like, "Oh do you have a girlfriend who's your girlfriend?" when it's I think clearly obvious that I'm queer and the kids just are operating in this umbrella of like let's pretend for the sake of the pending. And the other thing is I kind of I guess it's a choice for me working

Normalization helps mitigate feelings of isolation	in like corporate America and knowing that I will be perceived in a different way if I'm up front with that from the beginning as opposed to my abilities and my skills and I see it in the students themselves. It was helpful to see other people out but because it was so few it still felt like I was alone. Which I think is as much as we can generalize and say like queer people are out and they're there in like have role models on TV I think being raised where you're not the standard, being raised where it's not heteronormative, where you're not heteronormative you will always feel like you're in this bubble alone and stuff and it's really hard to have someone come in especially when they look so different from you and they project what you could be in life and you're not in a secure place with your parents and with yourself with your identity.
Participant G Memos: Intersection of Latin American machismo/misogyny and Afro-Amer womanhood machista with LGBTQ identity Observed homophobic and transphobic behavior from both home and school cultures- got the message that being gay wasn't a good thing	And I feel like I was a theme for a long time in my life where it's like this is kind of not even me questioning, well I often did question my gender or my feelings around certain things. But I do feel I feel like misogyny also played a large role in that besides any, which is like very ever present within Latin American culture kind of this like machismo that exist where it's like, we don't, men don't cry or whatever you know. Just certain types of things that were evident and that I was socialized into feeling through family. I saw it and I internalized it even though it wasn't necessarily directed at me and, you know. But there were a lot of moments where I was taught you don't cry. And it was like okay. So I didn't you know for years. And yeah so like even the way I was socialized by my parent's is kind of like this, being socialized between like, like these machista ideals and like. I had a teacher when I was, goodness in high school, who like she... I was the only student she did this to and to the point where other students in the class were like why are you doing this to [participant]? Like, stop doing this to [participant]. Where like every time there was an assignment, she would just like take me up to the front of the class, hold up in front of the class and say, "What does it look like to everyone? Does this even look like the assignment? Does this look good? Does this look..." And she would like purposefully kind of just like try to tear me down. And it said a lot to me because I was the only girl in that class. Well, "girl." I say that in quotes. But like, you know. Ok so I was the only "girl" in my class. And I was also the only black person in the class. And the teacher was a white woman. And for her to

	constantly pick apart my work in front of the class, to throw it, to like throw it on the floor like throw it in the garbage like... she was purposely trying to hurt me. I think in my middle school would have been the worst place for anybody to be queer or gay openly. Like kids who were, or kids who were remotely... like girls who were remotely masculine and boys who were like remotely feminine were made fun of. And like a lot of people that went to my school where either like black from the Caribbean or Latin American like there were a lot of folks with that identity in my high school. I mean in my middle school. And so those are both like two cultures that traditionally are very homophobic. And so folks just weren't welcome, you know. High school was a little more liberal. Or whatever you want to call it, I don't know. Little more welcoming.
Participant H Memos: Went to a progressive school but still had difficulty recalling LGBTQ-relevant curriculum in art classes Self-doubt encompassed academic and personal identities- others assumed their identity, felt disempowered and not listened to	I think that's because also like while I think a lot of that that work was being done in history, in social studies, in humanity Humanities classes, like. Reading black authors and reading like alternative to the textbook histories, I don't think that same work was being done like in art class or in art history class. And when you're constantly told that you are something that you're not sure if you are you don't trust anything that you know, know what I mean? Like, I was a really bad test taker and I think honestly. I'm smart, I'm really smart and I was a really really smart kid it was really hard for me to take test and I haven't thought about this before but I could so see that being tied back to like my gender and my sexuality.
Participant I Memos: Lack of language, narrow definition	I mean we always like to talk about like those artists. We talked about like Keith Haring and stuff but never ever talked about their sexuality. A nd we never really did, for being an art school we never really did a lot of like identity-based work.

of LGBTQ identity through "tokenized" gay peer	And there is just like no language for any type of queer or identifying not as like a boy or a girl. And there was just no language, I just didn't understand that there were other possibilities, right. And there was no, there is definitely like a lot of people that came out after high school but I knew of like one gay kid in like my entire school. So there was just no exposure to it, right I think inherently if you're not talking about these things, then it's not safe. I think that was happening but I didn't realize it until later that there was just- I can't discover these things or talk about these things because no one has said it was okay. So why would I talk about it, right? And then we have this one gay kid who is like the tokenized gay best friend which is gross. It's terrible, right. I don't know what kind of support he got from his teachers or if they even thought to do that. To give that kid an avenue which is- then I feel like he had the pressure to be the gay kid, which sucks. It's not great.

Figure 10. Matrix for contributors to negative experiences as a student with latent LGBTQ identity

Supportive teaching practices	
Sub-category: supportive non-academic spaces and people	
Researcher Memos: Teachers broke through a "fourth wall" to relate to students- humanizing, showed respect for students as people Broke a "fourth wall" of curriculum- gave lessons and curriculum "dimension" by extending beyond classroom by relating non-academic	My one teacher Mrs. S especially, I had her for a lot of classes. Drawing and painting for multiple levels, and printmaking. I was one class short of getting into AP and she was like, "Well you don't have to be in AP to do the work." So she would give me extra assignments from the AP class. And I would do them on my own time and show them to her and she'd look them over for me. And she was the one who told me about figure drawing sessions with a live model at Princeton, and some friends and classmates and I would go. It helped me look at drawing in a different light because now there's possibilities. I was kind of getting bored even with the advanced drawing and advanced painting classes, and getting to do the AP level work that kind of re-invigorated my efforts. And I think it's, not only did this really help my portfolio and got me a scholarship but it planted this idea within me. That these rigid definitions of how a teacher should interact with students, how classes and assignments, like I thought differently about the purposes they serve. I think this also influenced how I started to approach teaching. Another teacher that I really loved and I learned a lot from was my US history teacher pre-WW II. I liked him and other students liked him because he really brought his humanity, his whole self into the classroom. He also owned a comic book store, spent

	time in Japan, and he was able to bring these experiences into the lessons and it just made the lessons… it gave dimension. Like this is how this information can relate to life outside the classroom. And he was very obviously, he obviously loved the subject he taught and knew a lot about it. And that was infectious, and he created this environment that was so not threatening or stressful. He was goofy and funny, he would play pranks on us, tease us in a way that was lighthearted. He didn't take himself seriously so I think we didn't take ourselves seriously, and I think it helped us focus more on the content. At least that's how it was for me.
Participant B Memos: [1]High expectations of students. Liked school because of consistency and structure- didn't have this at home Art as a "personal endeavor" with no right or wrong answer Answers are individualized so treating students with respect was identified as a necessary art teaching practice. [4] Awareness of students' abilities, individualizing assignments	Teachers had clear expectations for me and the other students and... if we followed that, and as long as we follow that or even if we didn't follow that we were treated with like a general sense of respect. Which like at home I wasn't getting.[1] So and... the a structure of, I guess just going to class especially starting in like upper elementary school when it was like you go to art class and then you go to this class like that was cool. But I thought having different teachers with different points of view and learning different skills. Well yeah I did really appreciate it because maybe in seventh grade I had a really great art teacher. And who I liked a lot who introduced me to The Smiths and who I shared like comics with and stuff like that. And that was great. And I just really appreciate it being talked to like an adult. Or like with respect at least rather. And I thought that the best art teachers did that I thought that they especially had to do that maybe in retrospect because art making is such a personal endeavor. You know, it's not just spouting facts back like a lot of school ends up being unfortunately you can't revert to that. Except in art history like AP art history. You really can't fake what you're learning. there is no room for that in art class. With writing, with the individualized assignments I remember our writing teacher, creative writing teacher said to me like, "Okay you've been doing a lot of poems. I want you to do a story. Because that's something you haven't done in a while. Or I haven't seen you done in my class or maybe in my last class." So she had us yeah all do different activities based on, or different assignments based on what she felt like out perceived strengths and perceived weaknesses were. [4]
Participant D Memos:	During my first deployment to Iraq actually. There was another lesbian soldier there and. Yeah she I think she just helped me figure it out in a way that was safe.

LGBTQ exemplar normalized that identity Attentative adult checking in with participant could have started self-reflection sooner-how?	She was just so normal about it and so confident in it. It was like a very, um. It just didn't, it never felt like a weird or bizarre thing to her and, god, her confidence it was just like. Yeah, it was very, just something you just envy. Yeah, she was never judgmental she was never you know. God, but yeah, that confidence. It just almost like she made it cool to be gay. I needed attention I think in general for sure. Not for anything in particular but just for somebody to stay like, I'll give you attention. Yeah. Sometimes you just wanna sit down and be heard, doesn't really matter what you're going to say you just wanna be heard. And yeah I think that's the I think that was probably the case... I think I would have started my self-reflection a lot earlier. Yeah I think I would have started some of that internal work sooner.
Participant F Memos: Peer exemplars-caution in being "out" Showed possibilities Teacher immediately addressed homophobic slur	And it was very clear that because we were queer Asians and we're both queer we're and we're both Asian we were going head to toe like identifying each other and like calling out and just projecting on each other our own identities. And then senior year he fully came out and he was like outed and like isolated immediately and I was still the one who was like closeted but people knew. And so that was like a watch watchful eye for me. Senior year I also came out to another person who identified as queer and he was like a better friend but he still would do like some sexually promiscuous things that at the time I would not accept it. Now as an adult like cool sexual fluidity but as a kid not having sex and like all things that are laced with queerness I was really scared and he just represented everything that I could be that I didn't want to be at the time... And then the third teacher was Mr. H he's my social science Intel research teacher, my advisor…But there was an incident where coincidentally the jock who I saw in the locker room in the ninth grade wrestling he was like a pretty fit and I had a big crush on him. But he was also like this wrestling jock who was like a dick. And one-time Mr. H asked me to pass out papers so I was passing out papers and J tried to trip me with his foot and then he went "Faggot," and then I looked behind I was like, what the fuck dude. Like I wasn't even out at that time and I was like really scared like oh my god he caught me in the locker room. And then Mr. H was like J if you ever say that again I'm going, to I'm going to like to suspend you. Like he was the only one who I felt like, it the only incident also but he immediately stopped that bigotry like on the spot.
Participant G	It was 2007, was when I had to... it was during my like homeless period after my parents kicked me out and I was pretty much

Memos: First time finding vocabulary to identify Supportive non-academic adult: cultural competency for black Latin American identities Culturally sustaining	couchsurfing with this minister, these two church ministers and I was unemployed at the time and just kind of sitting there watching it was either the Sundance Channel or the Independent Film Channel I don't remember which one. And this film came on called Genderqueer. I've been looking for this film for years, cannot fucking find it but I know it exists. I know it's real. I know it's real. And it came on. And it was a bunch of like white AFAB folks. But like they were talking about sometimes I feel like a guy and sometimes I feel like a girl and sometimes I don't feel like anything and I was like oh my god. I was like these people know exactly what I feel like. It's just like hearing those words come out of other people's mouths like I was like glued to the TV. I watched the whole fucking thing. I was just like oh my god, oh my god, yes. What they're talking about makes so much sense. And they were like, yeah you know I call myself genderqueer because... and so that was the first time I had a word for it was 2007. And I was like oh I guess I'm genderqueer. So I ran to the counselor's office and I told her I was like in he's yelling at me, he embarrassed me, and he said that I couldn't be Puerto Rican because I'm black. And she was, like this is the first time I've ever heard anybody say this. The first time. I was in 8th grade. She said black Puerto Ricans exist. She wasn't she wasn't Latin American, she was African American. But she was very clear she was like, there's a lot of black Puerto Ricans in Puerto Rico's history who have done amazing things.
Participant H Memos: Teacher allowed participant to eat lunch in the classroom- less anxiety in a less social environment LGBTQ peer normalized LGBTQ identities	And I had teachers that would let me eat lunch with them. Miss S, she let me do that. So I would eat lunch with her and let me hang out before classes with her. There was there was this dyke in the social justice program at my school. A nd she was really cool, didn't give a shit. And I worked with her on a project and I like hyperventilated. Cuz she was like leaning over the desk like, "So what's going on like what's this project? I don't really come to school so I don't really know." And I would be like, [panting] I'd do anything for you. I wasn't like attracted to her I just thought she was... Just so cool and so amazing.
Participant I Memos:	I had him in my classes before and had him in a program that was almost like an independent study class. And he let me in as a younger student, it was a junior/senior class and I was a sophomore and he was like all right you can do this but I'm

Invited into class as a younger student- teacher treated them as equal to peers in class, pushed just as hard Showed that teacher was invested in students' education	going to push you really hard. It was just like a perfect meld of like being a peer and being a teacher, you know where I got like my ass kicked in that class and he liked called me out for a lot of stuff that I was doing. And really was like, really focused on like how to make me like a more thoughtful creator and a more. He's like really pushed me like that way but he was also bringing so many artists that like were queer and people of color and like showing it, cuz he was a person of color, so he was like you all, cuz it was a very white school, so he was like you all have to be introduced to diversity.

Figure 11. Matrix for supportive teaching practices.

Personal teaching practices and student interactions	
Researcher Memos: [1]Students come in with different backgrounds, attitudes about school and learning [2]Students enter with definitions of their identity, teacher's identity, peers' identities, etc. [3]Definitions for learning, student, teacher, etc. can already be formed through culture- students enter the classroom with these culturally defined concepts	Particularly when it comes to teaching I'm really influenced by progressive, not just progressive but like critical pedagogy that really really centers the students. And what they come in with when they walk into the classroom. Again, school is a schema. A classroom, a teacher is a schema. They're going to come and they're going to bring their own definitions and place it upon that and like. I need to be understanding and flexible about that. And understanding that maybe your aggression or your coolness or your warmth towards me is not me personally. But the schema that definition that you have for the schema. And how can we work with that.[1] And so I think pedagogies that consider students' experiences and their definition of their identity. And their ethnocultural identity, and their gender, and their sexuality and everything. Those are things that have to be considered in the classroom.[2] Not just content, not just differentiation or special needs. But you know students as human beings. And when we are in the classroom we are functioning not just as learners and teachers but as humans. And again, these are definitions that are influenced by experiences. If someone has a bad experience with school they might not identify as a student or learner. But in fact, they are, if maybe they like cooking and there's a food tradition in their family. And so that cultural competency is modeled and they're learning how to cook from older generations. And that's how I see education, we're learning about ourselves from each other.[3.] What's the culture of the classroom, of the school, of the surrounding community. And teachers and admins need to know

	about these different cultures and bridge them. Define things like learner and student and teacher on the students' terms.
Participant A Memos: Critical pedagogy, sociopolitical consciousness	I think your students knowing who they are is like really critical cuz that's always going to orient their perspective to the subject matter, to the world in which subject matter exist, and also to you as the teacher. And so like authenticity is like very important in teaching. And you know demanding that students are, bring their authentic selves to class, too. I think is important and so that means that you the teacher need to be that way also. You should be authentic. I feel like I can make a very educated guess about I kind of teacher just by looking at the arrangement of the table and chairs in the classroom and nothing else. That tells me like how the teacher prefers to be seen by the class. What they like, the basic power structure to be in the classroom yeah.
Participant C Memos: Understanding where each student is-academic excellence Self-awareness of intersection of identities-resulting privilege	You figure out what you are willing to tell kids about yourself to quiet whatever like loneliness they have so they understand that like you're not the person you're not alone in the room you know, I see you. Yeah the best education I got was from being in the classroom. So part of it is like knowing their needs. And part of it is like, in the beginning of the school year when you do those diagnostic lessons. Paying very close attention to what do students do with a blank canvas. Who's hungry to fill the blank canvas. Who's scared to put the first mark down on a blank canvas. I think after 10 years and I imagine that you understand this is like you just, there's something in your gut that tells you this student has it. They've shown me that they can do this. This might be uncomfortable for them. But I think that that's part of my role as a white educator is to be super fucking nosey. And I want to know everything because I need to know you, I need to understand you. There's things I don't see. There's things that are implied in your experience and I don't understand, I will never understand. I understand even cognitively I have empathy but I don't have that same imprint into who I am.
Participant F Memos: Supportive environment=bei	So safe environment is one where kids don't feel afraid to voice their opinions and when they do voice their opinions they're not judged or have fear of being criticized for that. And what it looks like when the student perspective is like I don't know if I'm going to get this right I'm going to try because I know that if I do try I'm going to be celebrated. And I know that my peers will build on

ng able to take risks- how does this look like for LGBTQ identities? Safe environment impacts academic performance	with what I say and help me out and I don't feel I don't feel like threatened. But I also know that my teacher will walk me through that process and it's okay to not know. And from a teacher's perspective that looks like, not just saying you're wrong but like okay I see where you're coming from. Here's the misconception like here's how we can actually make that more correct something like that.
Participant G Memos: Crits with compassion, trauma-informed crits: past experiences influenced how participant runs crits Considers the student and where they are artistically and emotionally- academic excellence, anti-oppressive practices	But yeah so like, so yeah something to do with education is like that but then also I like to do, I get invited to do a lot of crits as well. And I pretty much do like what I call like crits with compassion. And they're very different than the way that I've been taught how to do crits or the, and I say the way I've been taught not purposefully but like because of the crits that I've been through. So it's like crits are often, or when I was growing up, crits were brutal. Crits were spirit-breaking you know, heartbreaking. Or you know you put all your work into something to have a professor laugh at you or have a teacher laugh at you or have a teacher tear something up wo. And so much of the criticism that we give other people is criticism that someone else gave us. And it's like why re-gift that if it hurt you? Why? So a lot of times when I'm teaching during crits it's a mutual teaching experience where it's like. I'm learning from the students what they see about themselves and how they see themselves. And, but also like learning how I can improve the way that I view other artists. And so when I do I crits don't do them from a place of your work is trash or your work needs to improve. I do it from a place of how can we improve how we see ourselves.

Figure 12. Matrix for personal teaching practices

Impact of self-identifying	
Researcher Memos: Lack of self-awareness (identity) was evident in other areas- self-image, artmaking, teaching	But it was the same thing where I had this. In college I went, I was an art major and I just had this frustration of just like I just can't figure out what I want to do. What imagery I want, what I want to focus on, what kind of I guess thesis I had behind what I was doing. But you don't always have to have that when you make art but there is some level of self-awareness that you need to have when you go to pursue a thesis or a topic or material in your art. And when I finally figured out who I am and what I am and define myself I was able I felt like I was finally able to express that in my art and I was making things that I liked and liked a lot.

Became aware of other gender identities, felt "right" [1]Did not identify because there was no image that reflected researcher Vocabulary of identities is important- ultimately these are self-defining	And just didn't care for what other people or institutions thought that art should look like. It took me a few years to really get the vocabulary I needed to describe my identity. And I'm comforted to know that even this isn't set in stone, maybe I'll find nuances that will further define who I am. There's just too many people in the world to just be like, "This is what queer looks like, this is what non-binary looks like." I would even extend this to the concept of teacher. I was an art ed. double major in undergrad and left the art ed. major halfway through because I didn't think I was "teacher material". I didn't see art teachers who looked like me, I began to think I didn't have a place here. But then through places like GRP and my current teaching position I recognized that the identity of "teacher" was also something I get to define for myself. I am a teacher for as long as I identify as such. I definitely think this is connected to my gender and sexual orientation because once I started to accept myself I felt freer to define myself as an artist and art educator. [1]
Participant B Memos: [1]In touch with self, impact of identifying on work [2]Not able to teach as a "whole" person	I felt I had a lot of blockage early in my creative life until I was about 25 when I also had a nervous breakdown and that had to do with, that breakdown basically was this period where I realized I was trans and when I also realize I've been abused as a young kid by my mother and stuff like that so. That was all at once and as a result my writing and my drawing, especially my writing, got a lot stronger almost overnight[1] because as a writer and as an artist one must be in touch with their emotions and what's in there, what's going on with them psychologically and spiritually. And if you're blocked off from that you really can't make great work for the most part, you know. Maybe you can stumble into it here and there but not consistently. You're not going to be in full control of your... not control, you're not going to have full influence over your creative powers unless you're more in touch with yourself. Yeah so it would have been hard for me to bring into my teaching practice cuz it was not really integrated into my life in a lot of ways.[2] I wasn't even making comics reflected my queerness for the most part.
Participant C Memos: [1]Found others who identified as LGBTQ	And then I got around a couple people who are confident and comfortable in identifying. And then I have kind of, once I got clear of, we'll not really clear clear but I got far enough away from the trauma with the men I was able to kind of see myself as a whole. If that makes sense. Enough therapy, enough deep dive into like why I am who I am. And I why I react to the certain things that I do and you know all the intricacies that happened with therapy. I think I realized I'm bisexual, I've always been bisexual.[1]

(community, exemplars) Students respond to the confidence-interact with students with respectful familiarity [2]Able to see past students' defenses	I think, being comfortable with identifying myself as bisexual offers me the opportunity to allow myself to connect with different kids. When I say different I don't mean different than the ones that I originally were comfortable with. More like I very plainly know who I am and I present very plainly who I am and that might be what kids respond to. Like they don't respond to me because I'm bisexual they respond to me because I'm comfortable. I just have that like thing we're like I just say flat out the kids what it is and they're like they really respond to frankness. And they really respond to me speaking to them with respect. And they respond really well to familiarity and respect combined. You know what I mean? Like I'm not scared to talk to you. You're a child, I'm an adult. Not that it really means a lot but you and I are a human being, I see where you're at. This is where I'm at and being transparent, I hope that you're transparent with me.
Participant E Memos: [1]Compartmentalizes interactions with LGBTQ students- keeps relevant interactions in a safe space (LGBTQ group) Being out as a simple way of offering support- "I'm not alone"	Some students came out to me and we interact. But they're also in the group so like they came out and then we'd be like hey do you want to join this group. Pretty much all the students that came out to me directly are in the group. I know of students who are out but and we interact but only on a Teacher-Student sort of. Like I teach them sometimes in class like if I push into a class to help support, I like help them with a problem but we don't interact other than me helping them with a problem and except in the in our like gay group. [1] There, we talk about what it's like to be a gay person. So there I have direct interaction with students who are out and that's what we talk about. Being gay.
Participant F Memos: [2]Hiding identity takes energy- is that energy diverted from attending to students and from teaching?	I think that goes back to the theme of vulnerability that I was talking about. And for me personally it's like just being yourself with no shame. I don't know if I'll ever get to there in my professional practice but I did feel that transition for me that happened like the coming of being and like that forgiveness of self I think I would call instead of humility. I think I'd be like a huge psychological just like weight off of my shoulders because in the back of my mind I don't have to think about like what do I need to hide what do I have to say what kind of pronouns do I need to use. It's just that like energy does not to

Not having to hide=ability to be transparent [3]First impression may create bias which influences interactions	be expended towards covering up. And I could just simply be me. But I think I would also be giving up... at this point I probably could with my kids because I've formed that relationship but I don't know what it would have been like the first year to tell them and have them start off because the first impression really matters for kids. And if the most salient characteristic in their mind is [participant]: gay, weird, abnormal, strange. As opposed to great teacher, loving, also happens to be gay.

Figure 13. Matrix for impact of self-identifying

Connection of Data Sets

I determined interviews to be capable of elevating the themes I found in my recorded experiences. I aimed to relate my lessons with the students, meeting them where they are in terms of experience, interest, and skillsets. During student teaching, I found it difficult to authentically form connections with students in our interactions. As my gender identity and pronouns were not shared in the beginning of my time in the art classroom, my inquiries focused on visibility in the art classroom. I sought out other verbal data in order to examine this topic in the context of other art teachers and artist educators. Data from teachers of other subjects and people with teaching experience serve as support, showing that these themes are also experienced by non-art teachers.

Summary of Findings

Participants faced negative experiences that were both related and unrelated to their then-unknown LGBTQ identities. Compounding typical issues experienced during adolescent development were anti-LGBTQ environments and attitudes. It could be that a lack of visibility, a spectrum of LGBTQ identities, and absence of supportive LGBTQ adults in addition to un-affirming spaces prevented the development of participants' LGBTQ identities until their early-mid adult years. Participants with race and ethnic

cultures had family to model cultural competency; however, the same level of competency for LGBTQ identities could not be achieved due to an absence of LGBTQ exemplars. Even with models in media, the intrapersonal connection was reportedly needed.

I found that the participants referenced similar teaching practices that they felt were supportive when they themselves were students. Participants with classrooms identified similar elements in their personal teaching practices, and I was able to connect these to proponents of culturally responsive pedagogy (Ladson-Billings, 2011). These supportive practices benefit students in both academic and non-academic ways. While garnering student feedback and having them be active in their learning, providing community and modeling self-awareness showed an investment in students' non-academic lives.

Cultural competency and sustainment were indirectly referenced by participants. Those with classrooms identified that cultural and religious backgrounds of some students as well as the accompanying attitudes towards LGBTQ populations influenced the students' reception of LGBTQ identities. Other larger societal issues such as toxic masculinity and sexism coincided with these cultural attitudes. Some participants expressed instances of challenging homophobic microaggressions, but also understood these intersections. Cultural competence and sustaining cultural competency are then important for LGBTQ art teachers to have in order to normalize their own identities and model cultural competency for LGBTQ students.

As I began to transcribe and analyze the data from interview, I noticed that many common experiences arose quickly across several participants with and without direct

prompting from me. Given that I did not explicitly ask questions about this, I became particularly surprised when many participants talked about feeling "othered". Most of the participants expressed that they would have benefitted from normalized and diverse LGBTQ identities, and many discovered more accurate vocabulary later in life. Seeing these vignettes arising elevated the themes I found in my journal reflections. I additionally had new questions about past experiences and how these influence or inform present artistic and teaching practices.

CHAPTER V: DISCUSSION

Introduction

These conclusions were drawn from participants' answers from interviews, which were then compiled into common themes. Initial interview questions were derived from my student teaching journal, where I recorded experiences and reflections during my student teaching placement. I related those reflections with my participants' answers and used our own words to find common experiences as students and as teachers. For art teachers and artist educators, I looked for identity exploration in though art. Direct quotes from participants are presented to support excerpts from my student teaching journal and my research journal reflections. Art teachers and artist educators are prioritized with non-art specialists as further support.

Findings are presented in the context of the researcher as self and practitioner, the research questions, and the literature sources. The findings are then considered as implications in the larger art education field and possible further inquiries for other researchers. Where appropriate, data from me and participants are presented together in order to support the relevant findings.

Presentation of Findings

In context of researcher as self. I left the art education major during my undergraduate years and made the decision to re-ignite this journey two years ago. In between that time, I learned how to define myself as an art educator through experience, experimentation, and observation. I found that I was connecting affirming teaching practices from the past with critical and anti-oppressive practices that emerged within the past ten years. I am, in essence, becoming the teacher I needed so many years ago. The

act of self-identification as an LGBTQ person ran parallel with self-identification as an art educator and as an artist. These three areas ceased to be separate identities, and I recognized them to be one and the same. Through this autoethnographic study, I wanted to see if my experiences of self-definition and self-discovery were isolated. What I found instead was shared experiences across a diverse pool of participants.

This journey further supported my belief in critical and anti-oppressive teaching practices, specifically how it can function in an art classroom. Through my student teaching journal and the subsequent follow-up, I found that I naturally reflected on my past experiences as a student. I looked back at the teachers who were supportive as well as the environments that contributed to feelings of isolation and "otherness". My participants also reflected on supportive and un-supportive environments that either relieved or compounded typical adolescent experiences.

During the interview process, I felt myself getting closer to the larger LGBTQ community outside of Philadelphia. Initially, I anticipated some heavy lifting when on-boarding participants. I found, on the contrary, that participants were very open to discussing their past experiences as LGBTQ students and present experiences as LGBTQ educators. I saw my participants and myself as part of a true community, one that simultaneously nurtures its individuals while reflecting on the ways various oppressions still manifest themselves. The participants recognized that the situation of LGBTQ populations in schools has improved since we were young students, although we still have a long way to go.

I also see my journey as a LGBTQ art educator and artist as one that will constantly experience re-definition for years to come. The needs of students, both

heterosexual and LGBTQ, will evolve as the larger culture continues its sociocultural trajectory. I firmly believe in the importance of responsiveness and malleability of teaching practices, for what is culturally responsive today becomes outdated tomorrow as more educators reflect on teaching as a craft. Through the openness and care from my nine participants and through the student-centered practices made possible in art classrooms, my belief in education as a space for change is affirmed.

In context of researcher as practitioner. In my journal reflections, I found myself looking at my past experiences as a student, specifically examining teaching practices and environments. Data from my student teaching journal concerning this topic was pulled to create the interview questions, which then asked participants to reflect on their educational environments. What I found were common experiences of feeling "othered" (Kumashiro, 2000) way before encountering LGBTQ vocabulary and concepts.

> Researcher: Before that, I doubted myself a lot and denied myself. Not being represented equated not being seen. My identities didn't exist in... everywhere, in media, in books I read, in school. So, I felt non-existent. I doubted my abilities and any good things that happened to me. I think I let a lot happen to me that I shouldn't have let happen. (A. San Valentin, personal journal, February 28, 2019)

> Participant C: I think I've always felt like an other, I didn't really understand why. I grew up in a white, suburban area. I didn't really understand why I felt like an other. (personal communication, March 12, 2019)

> Participant G: So, so it's like all these things that like I didn't necessarily have language for, other people can have language for, and like but I knew other kids at school recognized something that they also didn't have language for. (personal communication, March 17, 2019)

These feelings are not unique to artists and people with other creative practices. The non-art specialists, additionally, reported feeling "othered" way before identifying as LGBTQ.

> Participant E: I think it's always been latent in the background. I've always known that I've been different. (personal communication, March 12, 2019)

> Participant D: But I, it wasn't something that I really acknowledged in high school. I mean I did, but in that very denial way. Yeah I mean I was from like a very small town so it's not like. Small little hick town so it wasn't really something that I was ever mentally prepared to acknowledge until it was like away from it, away from home away from the little bubble. (personal communication, March 12, 2019)

These reflections are particularly salient when considering the contexts that my participants and I each had individually. Rural, urban, and suburban area, for example, can be found among the childhood environments of participants. While two of my participants came from overtly anti-LGBTQ environments, there were other factors that manifested feelings of shame in being the "other". Microaggressions further compounded negative experiences, contributing to feelings of self-doubt and isolation, as did a lack of LGBTQ exemplars. Below are two examples from two different

environments. Participant H grew up in a middle-class suburban town while Participant F spent his childhood in a major US city.

> Participant H: And when you're constantly told that you are something that you're not sure if you are you don't trust anything that you know, know what I mean? Like. I was a really bad test taker and I think honestly. I'm smart I'm really smart and I was a really, really smart kid it was really hard for me to take test and I haven't thought about this before but I could so see that being tied back to like my gender and my sexuality. (personal communication, March 22, 2019)

> Participant F: It was helpful to see other people out but because it was so few it still felt like I was alone. Which I think is as much as we can generalize and say like queer people are out and they're there in like have role models on TV I think being raised where you're not the standard, being raised where it's not heteronormative, where you're not heteronormative you will always feel like you're in this bubble alone and stuff and it's really hard to have someone come in especially when they look so different from you and they project what you could be in life and you're not in a secure place with your parents and with yourself with your identity. (personal communication, March 12, 2019)

Affirming and supportive teaching practices stood out for my participants. Multiple participants gave examples of art teachers who respected students and held high expectations, challenging students in a way that honored individual needs while upholding classroom norms. These pedagogies center students' experiences and identities as components of an art classroom environment. Contextualized for the art

classroom, self-reflection and space for choices can make room for students' experiences. Participant B's response to this topic summarizes this:

> And I just really appreciate it being talked to like an adult. Or like with respect at least rather. And I thought that the best art teachers did that, I thought that they especially had to do that maybe in retrospect because art making is such a personal endeavor. (personal communication, March 3, 2019)

As LGBTQ students experience both typical and atypical adolescent obstacles, it is important for supportive adults to cultivate teaching practices informed by students' experiences and cultural competencies. As it is a goal for LGBTQ art educators to affirm their identities, some cultures and religions do not affirm LGBTQ identities. LGBTQ art educators should then have an awareness of their students' cultural backgrounds in order to relate with students on a human level. This rapport built on mutual trust and respect may help students become more accepting of LGBTQ identities. Participant C, for example, is aware of the cultural and religious make up of her school and possible attitudes towards LGBTQ identities:

> And I see that even more so in like my Latinx students just because the family dynamic is so important and gender roles within family dynamics are so important. So, if a student identifies as gay within a family is like that is breaking of the family unit you know. And I've seen that with like students identify as Muslim, it's not okay there and then there's like the religious factor on top of the family unit. (personal communication, March 12, 2019)

Considering religious, cultural, and community attitudes towards LGBTQ identities, all students need to see these identities modeled in a healthy way and

normalized. This may even help LGBTQ students begin their self-reflection sooner. Knowing which teachers are supportive will be helpful, but for LGBTQ students the support will be more significant if it comes from someone who has lived a similar experience. Participants who mentioned interactions with LGBTQ teachers reported that these interactions normalized LGBTQ identities for them. Participant E recalls a softball coach in her senior year:

> I remember one time she mentioned her partner to me, she was like, "My partner, Stephanie," and I remember having this moment of like, she's gay I knew she was gay, you know. It kind of normalized it a little bit for me. And then after our like last day of school… I told her about the girl that I like had secretly been with all through high school and she just listened and told me about her experience and she was the first person I ever told that to and then I didn't tell anyone after that for like probably another year-and-a-half so. I think that was important like I felt comfortable telling her. (personal communication, March 3, 2019)

These similar experiences can be shared a little at a time as an art teacher gradually builds rapport with students. They are able to determine how much to reveal and when. Participant C suggests that "you figure out what you are willing to tell kids about yourself to quiet whatever like loneliness they have so they understand that like you're not the only person, you're not alone in the room you know, I see you," (personal communication, March 12, 2019).

As I move forward on my journey as an art educator, I will have to consider how and when to be upfront about my queer and non-binary identity. This will be done with possible risk, but is vital for students who are navigating their identities. Through my

reflections and interviews, cultivating supportive and anti-oppressive teaching practices through the art classroom benefits all students and especially impacts LGBTQ students. It is possible to support LGBTQ students with supportive art teaching practices regardless of whether or not I can be upfront about my identity.

In context of research questions. Through my student teaching reflections, I found that my past experiences as a student influenced the kind of art educator I aimed to become. I looked back at the teachers that helped me feel most supported academically as well as the kind of environment they subsequently cultivated. In comparison to my participants, supportive teaching practices also resonate with students in post-compulsory school years. I initially set out to examine the impact of environment and anti-oppressive pedagogies for LGBTQ adolescent students in order to cultivate a safe environment. I also asked how this kind of art classroom could help support self-identification. I aimed to answer these research questions through ethnographic interviews, elevating findings from my student teaching journal.

A few of my participants at first had a hard time recalling supportive teachers. Two did not recall supportive academic teachers at all, and some participants discussed non-academic adults in their respective schools. All participants, however, identified specific practices that helped on academic and individual levels. Supportive teachers set high expectations for their students while understanding individual students' assets and valuing differences in opinions. These teachers aimed to strengthen students by meeting them where they are without imposing specific perspectives. Below are excerpts of data from participants identifying art teachers who exhibited these traits. The full matrices can be found in the appendix.

> Researcher: I was one class short of getting into AP and she was like, "Well you don't have to be in AP to do the work." So, she would give me extra assignments from the AP class… and getting to do the AP level work, that kind of re-invigorated my efforts. (A. San Valentin, personal communication, February 28, 2019)

> Participant B: One with [redacted] where he, we were doing portraits. And we got a week into them… and he was like, "Okay we're all going to scrap these. We're going to start over because I think you guys can do better." And he explained how he thought we could make stronger work and ways to kind of consider the composition differently and stuff like that. And I think we all made stronger work as a result. (personal communication, March 3, 2019)

> Participant C: He was an art teacher from 8th grade. It was a, I forget, it was a jewelry, like a sculpture 3D class? I think it was 3D… He allowed me to kind of like branch off on my own I think he paired me with another girl that I kind of like, we were similar in like our mood and like I wasn't like I wasn't like girly girly and. And I remember when it was just us. Feeling, not feeling that pressure. And having like a sense of anxiety re-entering the whole group for the class discussions and stuff like that. (personal communication, March 12, 2019)

Participants B and F recalled their creative writing teachers, a subject that has similar qualities to art education. Similar to the art teachers described above, the creative

writing teachers knew their students' assets and aimed to cultivate existing strengths based on the students.

> Participant B: … I remember our writing teacher, creative writing teacher said to me like, "Okay you've been doing a lot of poems. I want you to do a story. Because that's something you haven't done in a while. Or I haven't seen you done in my class or maybe in my last class." So she had us yeah all do different activities based on, or different assignments based on what she felt like out perceived strengths and perceived weaknesses were. (personal communication, March 3, 2019)

> Participant F: Another one was my creative writing teacher because she just let it, gave us a creative writing outlet and we can write whatever and it wasn't structured it just flow of consciousness, whatever you want. It was basically like do you. And I didn't feel like I was being graded on my ability to write I was just being graded on like me as a... like how, how willing we are. That's what I enjoy because I had not been given the choice to be a person. (personal communication, March 12, 2019)

The data from the participants and I describe art teachers who created non-threatening environments that fostered mutual and reciprocal respect. By understanding their students' strengths and temperament, supportive teachers are able to establish these environments. Specific instructions, environments, or extra work were given when appropriate, providing opportunities for academic success. While some participants had a hard time recalling supportive teachers or recalled none at all, no participant talked in detail about unsupportive teachers. It is possible that the participants remember the more

understanding teachers, or the participants wanted to stay relevant to my questions. Further research into this inquiry is needed to determine a definitive conclusion.

Since some of my participants are not art specialists, the data did not directly answer whether supportive art classroom environments impact self-identification. As suggested by Lowenfeld (1970), students must be able to self-identify with the art materials and motivational materials in order to authentically engage with the art lesson. The data I collected pointed to supportive teaching practices as a component of a safe learning environment, particularly when it came to creative subjects such as art. The way in which the art teacher interacted with students influenced engagement, especially if respect and safety was missing in other areas of students' lives.

> Researcher: I liked him and other students liked him because he really brought his humanity, his whole self into the classroom. …he created this environment that was so not threatening or stressful. He was goofy and funny, he would play pranks on us, tease us in a way that was lighthearted. He didn't take himself seriously so I think we didn't take ourselves seriously, and I think it helped us focus more on the content. (A. San Valentin, personal communication, February 28, 2019)

> Participant A: That, you know, I had a really good teacher who cared about me. And that was pretty awesome and like just really respected our intelligence. …She was always very much like, the neutral teacher kind of stance. And just challenging people to like articulate their views better but not telling them if they were wrong or right (personal communication, March 3, 2019).

> Participant B: Teachers had clear expectations for me and the other students and... if we followed that, and as long as we follow that or even if we didn't follow that we were treated with like a general sense of respect. Which like at home I wasn't getting. (personal communication, March 3, 2019)

> Participant C: I liked him because he honored experience. I like him because he honored failure. And he didn't relish in failure he only really relished in the learning that came from failure. Sometimes it looked like he relished in the failure that we had. But when you earned his like respect it felt like a big deal. And so, you wanted to earn his respect. (personal communication, March 12, 2019)

> Participant G: But it was validating in this weird way for like somebody who's like hyperactive and also like loved to read feel. So like she recognized that I was hyperactive and I loved to read and she gave me the space to like do extra book reports while other kids are still taking a test. (personal communication, March 19, 2019)

Self-identification may actually begin at the art teacher and classroom level before students interact with materials and content. A supportive art teacher who takes their time to understand students and relate to them on a human level creates a welcoming environment. There is room for multiple perspectives, opinions and abilities are valued, and respect towards students is provided by default. Through this kind of art classroom environment, students may at least be willing to engage and find that they

identify with the lesson or materials. For the participants, supportive teachers may have contributed to their current supportive teaching practices.

In context of literature sources from chapter 2. Through my reflections in my student teaching journal elevated by the data from interviews with other LGBTQ-identified art teachers and artist educators, I found that past experiences in supportive and unsupportive educational environments impacted participants' experiences as LGBTQ students. Data was then used to determine how these past experiences could impact current teaching practices, specifically looking for pedagogies that promote school connectedness (Saewyc & Homma, 2017). Through these findings, I also found that past experiences as students combined with fully accepting one's LGBTQ identity informed teaching practices. There are also findings that support a more realized art practice as a result of identifying as LGBTQ.

Regarding school connectedness (Saewyc & Homma, 2017), my findings support critical and anti-oppressive practices (Emdin, 2016; Freire, 1993; Kumashiro, 2003; Ladson-Billings, 1995, 2001) are further strengthened with pedagogies that center students' experiences (Emdin, 2016; Ladson-Billings, 1995, 2001; Paris, 2012). When asked about their personal teaching practices, participants' descriptions were similar to proponents of CRP (Ladson-Billings, 1995, 2001) and reality pedagogy (Emdin, 2016). Saewyc & Homma (2017) describe school connectedness as having two dimensions: school belonging and teacher caring (p. 45). Caring for students on personal and academic levels can be seen in descriptions of participants' teaching practices. One way participants showed teacher caring was asking students' feedback. Included in these excerpts are data from non-art specialists and non-academic support.

Participant B: ...I had kind of all these pre-structured ideas that I would like feed them a particular kind of information about comics and then we would go from there. But I found out that didn't work well at all. The students that had different ideas about comics than I did and they were bored and so I talked to one of the students during another class and I said, "How is the class going, what do you think might make it better, do you think it might be better if we just started making comics?" and she was like, "Yeah." So that's when me and my co-teacher shifted, threw out our curriculum, and just made simple new assignments that just had to do with making comics. (personal communication, March 3, 2019)

Participant C: Like a couple weeks ago my gradebook for period 6 was very far behind. And I was like, "Listen you actually are all quite successful. I know a lot of you have failing grades with it's not reflective of your success in here and it's not fair and I want to like take ownership of that, that that's not fair. And this is what I'm planning on doing to remedy it." And I just make sure that I follow through with that. They need to see that I take ownership. That I honor it by following through. (personal communication, March 12, 2019)

Participant D: ... that's something that I always look for in kids here. They fly under the radar really well there's a reason they're flying under the radar. So I like as often as possible checking on those ones you know. The quiet sweet ones that get all the good grades, yeah. (personal communication, March 12, 2019)

Participant F: So, I'm constantly asking not even just specific kids but whole groups of kids, I'll jump from group to group and be like, "Hey what do you think

> could have improved, do you think do you think that this was a fun lesson or like did you learn something, blah blah blah." And I'll look at feedback to come away with it so they're always investors inside of their own education. (personal communication, March 12, 2019)

> Participant H: I always like do follow up with the kids, "Did you like that? What do you want, do you want to do it again? Did you have fun? You know whatever. They'll be honest with you, they will be honest with you. You know. And I just try to like follow their smiles, you know. I try to follow the like laughter, make things funny. Cuz I don't know. Just do the things that I like and I'm excited about. (personal communication, March 22, 2019)

This data also supports two of Emdin's "5 C's" (2016), cogenerative dialogue and content. Some participants ask students for feedback, others point out their responsibilities as teachers to the class. Feedback from students inform the curricular content.

Participants C, D, E, and F all teach at the same high school in New York. All four participants mentioned the racial make-up of their school and discussed how they take this into consideration when considering their LGBTQ identities. In addition to data from other participants, these support Snapp & Russell's (2017) intersectional approach to teaching.

> The perspectives of these informants help illuminate that when curriculum operates in "silos," only a portion of students will feel represented. An intersectional approach also allows for multiple forms of oppression to be analyzed and addressed concurrently, which can help reduce bias and prejudice

and promote both academic achievement and school safety and connection. (p. 156)

Lowenfeld (1970) suggested that students must be able to self-identify with the art content and material in order to authentically engage with the lesson or activity. Students must be able to see themselves in the art lesson and supporting materials. Through understanding students' experiences and intentionally including them in the curriculum, art teachers can create an environment that reflects the students. The resulting art curriculum would more likely be responsive and relevant to students (Ladson-Billings, 2001). School connectedness may further facilitate self-identification, particularly adolescents, considering that they "begin to rely more on others in their social environment outside their family environment" (Saewyc & Homma, 2017, p. 43).

Given that LGBTQ art teachers and non-academic personnel have themselves experienced negative spaces, my participants intently aim to create a more supportive environment. Some participants pointed out that knowing their LGBTQ identities helped them model confidence, to which students respond. Understanding students' possible experiences through their racial, ethnic, and LGBTQ identities begins with the art teacher. They must be given the space to explore their own identities in order to disrupt microaggressions that stem from unchecked privileges.

Implications for the Field

Overall, my findings support art teacher practices as supportive components of a classroom. Art is an expressive and personal act and one that changes as the larger educational field is beginning to recognize art as a legitimate academic subject. Areas such as assessment and core standards in the art curriculum have been reconsidered and

updated. Pedagogies, then, such as CRP and reality pedagogy as well as theories developed by Freire (1993) should also be examined within an art education context.

LGBTQ art educators can also use this research to reflect on their past experiences and how they influence present interactions with students. My participants named specific instances of supportive art teachers, and some participants discussed supportive non-academic school staff. These findings suggest ways to support students outside the art classroom, extending the boundaries of a safe environment. LGBTQ art educators can then find ways to care for LGBTQ students through other ways, such as facilitating a support group or one-on-one check-ins.

Art educators can use this research as they consider ways to enrich a supportive art classroom environment through teaching practices. My findings suggest that self-reflection is an important step. A critical examination of past experiences in teaching and learning may point out negative factors, simultaneously highlighting supportive practices. This could also prevent negative art teaching practices from continuing.

This study adds on to existing research on art teaching practices and environment. Current literature around CRP and other critical pedagogies relate to teaching as a whole, but this research asked how certain pedagogies can look like in art education. Affirming students' experiences and identities contribute to their sense of belonging. Once this foundational tenant of well-being is satisfied, students can be more active agents in their learning. Through a safe and supportive art classroom, students can let down their guard and be willing to see different perspectives. When students feel respected by the art teacher, they are more likely to be engaged in the content.

Implications for further research

A question that arose very early in my research focused on self-reflection as part of an art teacher practice. I wondered how many, if any, pre-service programs encouraged this habit. Several participants commented that they had never before reflected on certain topics in the context of their teaching practices, and I also did not consider how my past influences my current attitudes towards teaching. Particularly when considering anti-oppressive, critical, and student-centered art teaching pedagogies, pre-service art teachers should be asked to reflect on their experiences as students themselves. Unsupportive teaching practices could then be identified and deconstructed.

While I focused on an audience that is open to understanding LGBTQ populations, I wonder how this kind of research could interest art teachers with anti-LGBTQ perspectives. Research for cultural relevancy and school connectedness show how students academically benefit, and the languages used may convince some art educators when contextualized for different marginalized populations.

I also questioned if there are ways to cultivate supportive teaching practices in a school or school district that is anti-LGBTQ. Another consideration is overall administrative attitudes towards art. My participants all work in areas that are accustomed to anti-oppressive and critical teaching practices. The participating art teachers, additionally, work at schools that recognize a quality art program. Given that students will go through some phase of adolescent development, it would be beneficial to research supportive art teacher practices in different parts of the US.

I came across the Saewyc & Homma source (2017) and the concept of school connectedness much later in my research. Further research on school connectedness in

context of the art classroom or other specialized subjects will be beneficial for the field as a whole. There could be more significant shifts for LGBTQ populations if more energy was concentrated on increasing protective factors instead of mitigating harmful factors. There could be possibilities for culturally responsive pedagogy and school connectedness to overlap with each other, elevating the benefits of their respective principles.

More focused research could be conducted on CRP and reality pedagogy in context of LGBTQ identities, particularly looking at specific art teacher practices on-site through a longer timeframe. Snapp & Russell's research (2017) highlighted the similarities between ethnic studies and LGBTQ-inclusive curriculum despite different beginnings. Possible research could further explore CRP for LGBTQ populations and model after Ladson-Billings' study in *Crossing Over to Canaan* (2001). Ladson-Billings' research also asked participating teachers to reflect on their teaching practices and how this impacts their students. In order to examine specific pedagogies through students' perspectives, further research could use a similar model using ethnographic interviews with current students.

Conclusion

I initially set out to investigate whether critical pedagogies impacted an art classroom environment. Through my research questions, specifically, I aimed to contextualize supportive teaching practices for the art classroom and LGBTQ populations. While I was not able to directly answer these questions, the data I collected highlighted common experiences amongst LGBTQ educators across different backgrounds, subjects, and school roles. I find this particularly significant considering how much has changed- and has not- in the larger climate around LGBTQ topics. People

are beginning to change their biases, but the change does not come fast enough as we continue to lose LGBTQ youth.

As I reflect on this journey towards becoming an art educator, this research further supports my belief that LGBTQ teachers and students must have the capability to be open, to whatever extent possible. The data reflected the participants' need for an exemplar to self-identify with specific vocabulary. A diverse representation of identities within the LGBTQ umbrella would have further benefitted the participants in their adolescent years. The act of self-identifying calls for unpacking and unlearning the molds imposed on individuals. The art classroom is an environment where students can critically analyze these molds and create new possibilities of expression. Remaining hopeful, I look to the past and future work of art educator researchers as we progress towards collective liberation for LGBTQ populations.

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Appendix A: Letters of Consent and permissions

A.1 Teacher Consent Form

TEACHER
TITLE
SCHOOL NAME
ADDRESS

DATE

Dear Participant:

I am a Graduate Student in Art Education with Emphasis in Special Populations at Moore College of Art & Design. I will be conducting interviews for my MA thesis from January-April 2019.

The purpose of this study is to examine components of anti-oppressive pedagogy in LGBTQ art teachers' practices and how this supports a safe environment, which could impact self-identification and artmaking.

Participating in this study is voluntary, and you can refuse to participate. If you agree to participate, interviews will take approximately 45 minutes to one hour. You will meet with me when times are convenient with you. You will not receive payment or other compensation for participating in this study.

This study poses very little risk to you. Though I will disguise your identity in the final thesis, there is a possibility that details of your story will make you identifiable. This possibility could result in the public disclosure of various aspects of your life. In order to minimize this risk, I will change your name and remove other obvious identifying information in the final thesis. Throughout the study, I will also discuss with you what details you feel comfortable having included in any final products. Again, you are permitted to withdraw from the study at any time. If you withdraw, all existing interview recordings and transcripts will be destroyed immediately.

If you have any questions or concerns about the study, or if you are dissatisfied at any time, you can contact me at (215) 779-5212 or asanvalentin@moore.edu, or the Graduate Program Director in Art Education Lauren Stichter at (215) 667-6811 or lstichter@moore.edu. You are encouraged to ask questions at any time about the study and its procedures, or your rights as a participant.

Sincerely,
Al San Valentin

****

Statement of Consent: I have read the above information and have received answers to my questions. I give my consent to participate in this study.

Printed name of Participant_____

Signature of Participant _____

Date_____

A.2 Informed Consent for Participants

DESCRIPTION OF THE RESEARCH: You are invited to participate in a research study that examines how components of anti-oppressive pedagogy in art teachers' practices impact an art classroom environment. It is hoped valuable information on how classroom environment impacts identity formation through art making among adolescent youth, especially LGBTQ students, will be discovered throughout the course of this research. For this study, I will ask you to participate in one interview that will take approximately 45 minutes to one hour. Subsequent interviews can be scheduled if needed. In the interview, you will be asked open-ended standardized interview questions: basic demographic information such as your years of experience teaching, years at the school site, types of populations served, and your identity and experiences as an LGBTQ art educator. You will also be asked to reflect on your own experience as an LGBTQ adolescent and on ways you cultivate an environment that invites students' realities into the classroom. I will not be asking to view any personal information on students such as IEPs, student records, or behavior programs. During all interview sessions, you will be audio recorded. These audio recordings will provide information that I will use in writing my thesis, and the audio recordings and transcripts will be destroyed upon the completion of my study.

RISKS AND BENEFITS: Participation in the study is completely voluntary. There will be no effects or risks to you should you decide not to participate in this study. The interview questions will be the same for teachers involved in the study. Therefore, you will not be singled out if you choose not to participate in the study. If you become uncomfortable at any time during the interview, you may address your concerns verbally or in writing. If this occurs at any point in this study, special arrangements can be made, and/or you can remove yourself from the study without penalty or repercussions. The benefits from the study include how critical pedagogies could be contextualized for LGBTQ- identified students. I also hope to contribute to a larger conversation on visibility, the art classroom as a safer space, and the impact on identity development and meaningful art making.

PAYMENTS: There will be no payments for you to participation in this study.

DATA STORAGE TO PROTECT CONFIDENTIALITY: Subject's confidentiality will be preserved. I am the sole researcher of this study. For the collation, analysis and reporting of all data, all of the participants will be assigned a pseudonym to prevent individuals from being identified. The school name will also be changed. Any charts used in my dissertation or presentations will be coded. All the data that I collect for this research project will be kept in a locked fire box in my home. The audio recordings and transcripts will be destroyed upon the completion of my thesis.

TIME INVOLVEMENT: Your participation in the study will take approximately 45 minutes to one hour for interviews.

HOW WILL RESULTS BE USED: The results of the study will be used in to examine the possible ways anti-oppressive practices influence art teachers' interactions with students and the cultivation of a safe classroom environment. The study will be reported in the form of a thesis, which serves to fulfill my requirements for a Master's degree in Art Education with an Emphasis in Special Populations.

A.3 Participant's Rights

Principal Investigator: Al San Valentin

Research Title: LGBTQ ART TEACHERS' PRACTICES AND IMPACT ON SELF-IDENTIFICATION FOR LGBTQ STUDENTS

- I have read and discussed the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.
- My participation in research is voluntary. I may refuse to participate or withdraw from participation at any time without jeopardy to future employment or other entitlements.
- The researcher may withdraw me from the research at their professional discretion.
- If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue to participate, the investigator will provide this information to me.
- Any information derived from the research project that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- If at any time I have any questions regarding the research, I can contact the investigator, who will answer my questions. The investigator's phone number is (215)779-5212.
- If at any time I have comments, or concerns regarding the conduct of the research or questions about my participation, I should contact the Moore College of Art & Design Institutional Review Board (IRB).
- I should receive a copy of the Research Description and this Participant's Rights document.
- If audio recording is part of this research,

  I ( ) consent to be audio recorded.

  I ( ) do NOT consent to being audio recorded.

  The written and audio taped materials will be viewed only by the principal investigator and members of the program faculty.

- Written and audio taped materials,

  ( ) may be viewed in an educational setting outside the research.

  ( ) may NOT be viewed in an educational setting outside the research.

****

Statement of Consent: I have read the above information and have received answers to my questions. I give my consent to participate in this study.

Printed name of Participant_____

Signature of Participant _____

Date_____

If necessary:

Investigator's Verification of Explanation: I certify that I have carefully explained the purpose and nature of this research to _____ (participant's name) in the appropriate language or form.

They have had the opportunity to discuss it with me in detail. I have answered all their questions and they provided the affirmative agreement (i.e. assent) to participate in this research.

Investigator's Signature: _____

Date: _____

Appendix B: Art Teacher Interview Protocol Guidelines

Name: _____ Age (optional): _____

Pronouns: _____ Identity: _____

Subject(s):_____ Years taught: _____ Grades taught:_____

Interviews will take place in a location of the interviewee's choosing, public or private, to ensure comfort. They will have reviewed and signed the Participant's Rights and the consent form prior to the interview. Approx. time: 45 minutes to 1 hour.

> Thank you for your participation. I believe your input will be valuable to this research, which will benefit LGBTQ art teachers, students, and contribute to the larger conversation on anti-oppressive pedagogy for LGBTQ populations. This interview will be recorded then transcribed to ensure accuracy. Pseudonyms will be used and all records of the interview will be destroyed at the end of the research. Data will be stored in my apartment in a locked firebox.
>
> Confidentiality of responses is guaranteed. Should you have any issues or questions, or if you decide to withdraw your participation in this research, you can do so any time at no risk to your personal or professional well-being. You will not receive monetary compensation for your participation.

I. Current Teaching Situation

- Describe your current position at the school and how long you have been teaching.
- How would you describe the overall environment for LGBTQ people in your school?
- What is the school's policy on bullying and harassment? Describe how they are effective and/or ineffective.
- Describe any professional development that addresses LGBTQ-relevant topics

II. Visibility of LGBTQ identity in participant's own school experiences as a student

- How were LGBTQ perspectives represented in your middle and high school?
- How were the climate and attitudes around LGBTQ identities?
- How did this impact you?

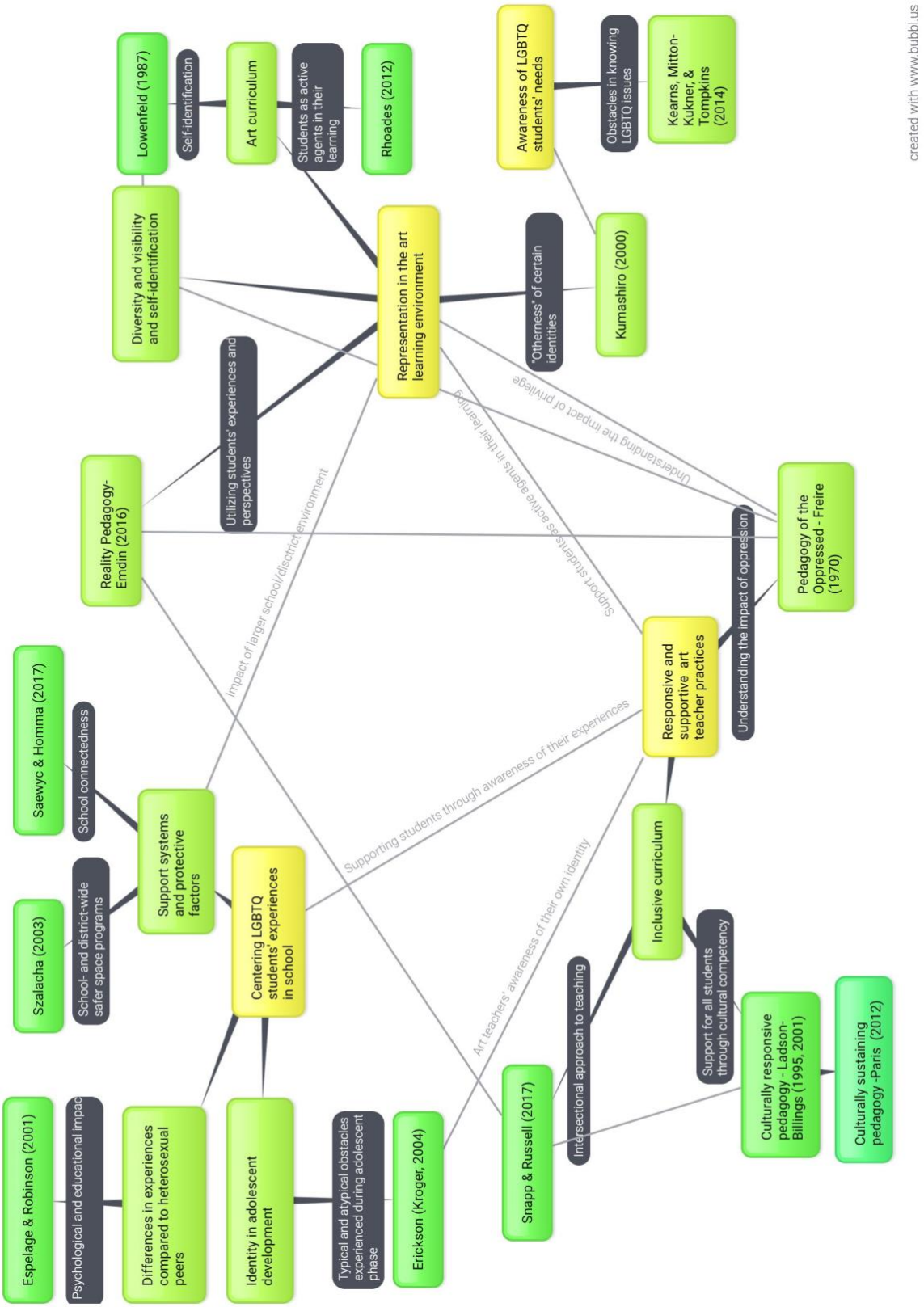
III. Opportunities for student identity exploration in art making

- Do you let LGBTQ students know about your identity?
- How often and to what extent can you bring in your experiences into the classroom?
- How do students respond to this?
- How do you incorporate identity exploration into lessons?
- What kinds of LGBTQ topics, art, and artists do you include in your curriculum?

V. Personal Art Teaching Practices

- What are your goals or purposes for teaching art? What has shaped or influenced your goals?
- What kind of environment do you try to cultivate in your art classroom?
- How do you address instances of homophobia, transphobia, and harassment?
- Do you believe that there are some universal teaching practices inherent to a practice in teaching art that is supportive of marginalized student populations?

Appendix C: Full Concept Map of Literature Sources



Appendix D: Matrices

D.1 Coding Guide

Coding Guide		
Code	**Description**	**Color**
Contributors to negative experiences (from past experiences as students themselves, current experiences as teachers, and as observed of their students)	Instances of non-affirming teaching practices Perceived attitudes towards LGBTQ identities Environments Lack of language, diverse representation of LGBTQ identities Lack of positive LGBTQ exemplars Persistent feelings of being "other"	Aqua Sub-theme
Sub-category: Typical and atypical experiences during adolescent development	Typical adolescent development Personal trauma atypical of adolescent development	
Supportive teaching practices	Respect for students, treating them like adults Structure and consistency, high expectations Relating to students on a personal level Making space for autonomy, independence Affirming students' assets, identities, needs Differentiating or individualizing instruction for varying abilities Cultural competency and/or sustainment	Fuchsia Sub-theme
Subcategory: supportive non-academic spaces and people	LGBTQ exemplars Community	
Personal practices- teaching and student interaction	Academic excellence Cultural competency Culturally sustaining Sociopolitical consciousness Critical and/or anti-oppressive practices Asks for student input, responsiveness Relating to students	Yellow
Impact of self-identifying	Informs interactions with students In-touch with self Provides positive LGBTQ exemplars for students Normalizing LGBTQ identities Psychological/mental/emotional relief	Green
Outliers	Data that do not easily fit in categories	Teal

D.2 Full matrix: Contributors to Negative Experiences

<table>
<tr><td colspan="2">Contributors to negative experiences in school as a student with latent LGBTQ identity</td></tr>
<tr><td>DESCRIPTION:</td><td>Instances of non-affirming teaching practices
Perceived attitudes towards LGBTQ identities
Environments
Lack of language, diverse representation of LGBTQ identities
Lack of positive LGBTQ exemplars</td></tr>
<tr><td colspan="2">Sub-category: Typical and atypical experiences during adolescent development</td></tr>
<tr><td>DESCRIPTION:</td><td>Typical adolescent development
Personal trauma atypical of adolescent development</td></tr>
<tr><td>Researcher

Memos:

Would have benefitted from LGBTQ exemplars, lack of vocabulary

Contributed to feeling "not seen"</td><td>It felt really really good to finally be like, oh this is actually what it is like all those years of feeling terrible about myself and frustrated and just like, why can't I be normal? Why can't I look like that, why can't… when I put on that dress why doesn't it feel right or look right. Why do I feel like when I'm in a skirt I just constantly want to like rip my skin off. All those years of that toxic audio loop, there really was something going on. Had I been exposed to more diverse identities I think I would have been able to reflect on myself sooner. I wouldn't have been spared the typical teenage drama, but that's something we all have to go through. But that feeling of being "other", of not feeling seen or represented and part of a community, I don't think that's necessarily something that's typical.

Before that, I doubted myself a lot and denied myself. Not being represented equated not being seen. My identities didn't exist in... everywhere, in media, in books I read, in school. So I felt non-existent. I doubted my abilities and any good things that happened to me. I think I let a lot happen to me that I shouldn't have let happen. But in art, I felt like that was one area where I couldn't be wrong, although there was still a part of myself that I held back and only expressed when I was making art for myself.

I think back to my experiences in school a lot when I approach education and teaching. I really liked school, I loved learning, but I thought I was bad at school. But I tried anyway and I was very fortunate that I kind of flew under the radar. Kept my head down and did the work, did really good at what I was good at and struggled with what I wasn't. I was fortunate that my teachers were alright. I didn't have teachers who were awful. The teachers I didn't like were ones who I saw would treat</td></tr>
</table>

	other students differently. Like I could tell they didn't like a particular student because they struggled or had a certain kind of attitude. I just thought it wasn't ok for a teacher to treat students differently just because they didn't get along or something.
Participant A Memos: Reflecting on presentation (how one is "read" by others) and prevalence of heteronormativity. [1] Referring to stereotypical, rigid representation of gayness	Yeah I don't know I think like, also like just thinking I was presenting as straight you know, my friend group in high school was definitely like pretty heteronormative. And yeah, again if I… that probably would not have been the case if I was like out or like more flamboyant anyway, so I wonder if that was like, I don't know, good or bad. [1]
Participant B Memos: [1] Bullying, lonely and isolated when she came out as queer [2] She and peers didn't have language for experiences and identities, didn't find language and concepts until later Impact on emotional and relationship health	And, yeah school made it very difficult of course because you know some kids were accepting a lot of kids weren't. When it got around or when I told people that I was queer or whatever some kids reacted really badly and I lost friends and stuff like that so you know, not good friends but like people I would you know just chilling with in study hall or whatever. And it was just very lonely and isolating throughout middle school and high school. I didn't get like physically bullied but I got verbally bullied a fair amount I would say. [1] Well it was quite cr*ppy at the time because [redacted] is a city like Pittsburgh or Philly where it's a city that's pretty cool that surrounded by a lot of areas that are not so cool to GLBT people. You know but at the same time it is still the [region in the US] so as a result it was really cr*ppy for GLBT students especially at the time because you know **I had friends who like me were identified as cis like queer and cis. And now they all identify as trans. So, none of us had the language that we needed for the concepts that we needed really.** [2] But other than that I had the general, **I had gay friends but you know none of us knew anything about trans stuff until much later**[4] and I think a lot of us were pretty confused and

[3] Not much support from queer teacher, little connection or conversation about experience [4]Navigating through vocabulary- still didn't immediately identify because of minimal diversity in representation	uptight and freaked out and anxious and a lot of us you know we're not having relationships or good relationships. I had one teacher who was a lesbian. But you know she had such kind of a Midwestern attitude about it she was like you know you don't really talk about it you don't really mention it. [3] You know that that kind of way which is like cool but... and she had a very kind of second wavy look at things I thought. Further example we had a club, we had a Comics club and we were talking about like queer representation. And I mentioned how much I hated the show Will &. Grace because I thought it was so sexless and dishonest. And she said something where I was like wow really both really understand where you're coming from and I'm also really frustrated with you. Because what she said was, "Well it's better than being, turning on the TV and seeing yourself and you're a literal monster," you know so I was like well as both totally understand where you're coming from, from like wow that really is awful, like to turn on the TV and you're like a character is like a predator or something. But at the same time, you're shutting down this conversation. [3] You know you're you're, I think your critique is a little far behind. So that was my experience with like the one out queer teacher that I had. **Yeah because it wasn't until I was on Tumblr when I was like 20, in my early twenties after college that I was introduced to trans stuff really at all. And I'm sure it would have made a difference. But the first few years I was introduced to trans stuff I still didn't identify as trans. Because I think because I was so butch and my identity that, it was hard, I didn't have an example of like a butch trans girl.** [4] And I was seeing online a lot more trans guys than I was trans women. I wasn't seeing trans women online very much I was seeing a lot of trans dudes and I was dating a lot of trans dudes. Exclusively dating trans guys. I didn't really know too many trans women. **And had I, I bet things would have been different for me earlier I bet.** [4]
Participant C Memos: Always felt "other" despite being the same racial and	I think I've always felt like an "other" I didn't really understand why. I grew up in a white, suburban area. **I didn't really understand why I felt like an "other" I think it's because I am bisexual. Of course I didn't know I was bisexual because nobody used that language you were either like gay or you're not** [1] and being bisexual just meant that men just like

socioeconimic makeup of area- reflects that it might have been because of then-unknown bisexuality, lack of vocabulary[1]	would like you better. You know, there was a sense that like that side of me is actually owned by someone else.
[2]Typical adolescent development- less life experience than adults, less likely to know how to navigate through challenges	I think for students it's a lot more difficult. Namely because the adults have control over the personal lives and so they're able to like mitigate like whatever toxicity there is in their own lives whereas like the kids are still subjected to toxic masculinity from their peers. Or rape culture, you know whatever facet of like homophobic culture there is. You know. I think they have a harder time than we do with stuff. [2] I think the school is willing and open and **I think the reason why some of our kids feel so comfortable being who they are is because they can find a staff member of LGBTQ and identify with them in some way. And if they can't at least they know who people are in case there's a moment where they need to.** [3]
[3] For LGBTQ students, having an LGBTQ staff member contributes to feeling comfortable as they navigate through adolescent development	Well it's interesting I was very sexual with girls my childhood. Little bit though the odd part about it is before I ever was with a man or interested in having sex with a man I was hooking up with girls in my Girl Scout troop, and you know girls in my neighborhood. And like it would start off as like we're playing house and then like I was the dad and then it would like evolve from there, totally twisted and weird it feels like. But, and I didn't date in high school because I, there was like, I didn't feel like there was anybody to date.
[4] Did not identify with young women who were "typical", hard time identifying with this Self-labled as a "tomboy"	I did, I do remember feeling a lot of social pressure as an adolescent to fit in with groups of girls that were straight or presented as straight at that time. I always like I was always a tomboy. I always competitive with boys. You know I think you like my size allowed me so like kind of like dabble in the world of physical athleticism. [4]
[5] Intersections of religion and culture- important when considering cultural competencies and introducing LGBTQ topics	And I think that students identified as gay and were very open and honest about it they were ostracized. And I was on the cheerleading team and I was like friends with very very much everybody on a very superficial level like I didn't have any issues with people. **I just like it didn't occur to me to push myself outside of my comfort zone by identifying or putting on to that.** And not only that, but all the females around me, all they spoke about was men. [4] **And that's probably why I didn't identify. I didn't have the words to identify. I didn't think that, "Oh that's me."**

[6] Recognizes privileges- again, important when considering cultural competency (of self and of students)	And I see that even more so in like my Latinx students just because the family dynamic is so important and gender roles within family dynamics are so important. So if a student identifies as gay within a family is like that is breaking of the family unit you know. And I've seen that with like students identify as Muslim, it's not okay there and then there's like the religious factor on top of the family unit. It's interesting how deeply sexuality and gender tie together on so many layers. [5] And I realize as a white woman my, I have a lot more privilege in the LGBTQ because I am white, because I am cisgender, cuz I'm bisexual even [6], people argue that all the time, while I read a lot of, I started to coming at my sexuality form an academic standpoint just cuz it's easier to do that sometimes. And I read something about how people who are bisexual have to constantly come out. It's this is constant, "Oh! Oh!" and then they're constantly faced with like microaggressions because people to become very curious about the side that nobody saw before or...
Participant D Memos: [1] Actually needed someone to check in with her Being gay was culturally not acceptable (local culture) so it wasn't even an option	I think that I was a kid that was really went unnoticed. I don't think that I ever like screamed, you know, I need something. I don't... yeah I think I really was just I think I was able to fade into the background really easily. Yeah I flew under the radar really well. I don't think I like stuck out anybody. [1] I think that are really yeah I think that I really look, lacked, I needed attention I think in general for sure. Not for anything in particular but just for somebody to stay like, I'll give you attention. Yeah. Sometimes you just wanna sit down and be heard, doesn't really matter what you're going to say you just wanna be heard. [1] And yeah I think that's the, I think that was probably the case. No. I still don't think there's anyone in that town that's out or identifies as gay. So, I really can't think of one person. So you know it was just something that was, and I also come from a very strict Catholic family. So. Yeah it just wasn't a thing. Just not something that you'd even... I haven't really ever reflected on this, I don't know why. But I, it wasn't something that I really acknowledged in high school. I mean I did, but in that very denial way. Yeah I mean I was from like a very small town so it's not like. **Small little hick town so it wasn't really something that I was ever mentally prepared to acknowledge until it was like away from it, away from home away from the little bubble.**

	Fairly recently we started our LGBT group. Bullying is a big one that comes up in group. A lot of things centered around toxic masculinity among their peers is like I feel like at least twice during a group check-in. Something along those lines will come up. What else is it comes up for them. **Bullying isn't as bad as I think because it's a smaller school. Isolation for a lot of them.** And then a lot of it's like the typical like coming out to parents. How parents receive it has been what they all have in common is that their parents have been very nasty towards them when they came out. And sort of just rejected them in a pretty harsh way. But yeah I think those are the most common topics that we're going over right now.
Participant E Memos: [1]Aware of students' cultural and religious identities and how that can complicate acceptance of LGBTQ identities [2]Cultural (among peers) normalization of homophobic terms- having to work against this	**And, it's hard, I think it's really hard to be gay and be an educator. Just because there are definitely like parents or families or even kids who are homophobic or think that being gave me something's wrong with you and so. One, you don't want to like upset family's but two, I think there's also this like connotation of some sort of perversion with gay people so I, I always feel hyper aware of being like around female scholars and like.** I think it's really hard to be gay and in my first placement where I taught for 3 years I didn't tell any of the kids that I was gay. In this placement it feels a little safer here like I feel like I have the support of the administration where at that last school our administration was pretty conservative. **We work in a predominantly black school. There's other races too but the vast majority of our students are black and a lot of our students are black Caribbean and. It is not, in some black Caribbean cultures especially ones with strong religious ties, it's not okay to be gay so.** [1] L and I run the GLBT group. I don't know if you'd be interested in going to that if that would help with I don't your study at all but we do run a group that meets today. And they would say like as students like gay students that they feel so uncomfortable here and that most of the boys I think the girls feel pretty comfortable and it's pretty accepting amongst the girls but for the boys it's not very accepting and they say you know they'll hear boys just use derogatory terms like fag, and then there's all sorts of lingo that I don't even know. Like "Bati Boy" and, I don't know. All these words I don't even know but that they use a lot of derogatory terms. And that you know after they say anything it's always like no homo no homo you have so. I think amongst the boys here it's very not accepting. Though they are

	accepting to me and to the women but gay men is not they're not accepting. And when they're mad at like a teacher who they're pretty sure is gay they'll be like that stupid f*gggot or like whatever. [2] I'd say most cases they're not trying to be malicious they're just accustomed to using the word in a derogatory way and are kind of having to break a habit. [2] I think I would have still been more like maybe scared or not thinking it was normal like **there was nobody out at my high school. There's one gay boy and he was like stereotypical I'd say. Like he was a little bit more flamboyant and like he came up pretty early but he was like the one gay kid. And so nobody was gay and I think. And I was like kind of in the popular group and definitely no one in the popular group was gay so it was like. It just seems so not normal not ordinary. And I think she normalized it a bit.**
Participant F Memos: [1]Again, normalization of homophobic words- perhaps never challenged or questioned [2]Biases against identity a barrier [3]Does see a shift through time/generation [4]Already had messages that being gay was not a good thing	...and a bad teacher was someone who made you feel singled out, who's very unfair obviously, obviously displayed favoritism and yeah someone who felt like they were out to get you. Not that I ever felt that way but I saw differential treatment between me as like a person of color as opposed to like another person of color who's not Asian and doesn't have that model minority myth. **I think one of the things is a lot of the culture of the school is based on the cultural composite, the ethnic cultural composition of my students. My students come from varying backgrounds most of them the majority is from black African American communities. So Caribbean, like Jamaican, Haitian. And then you up like Italians in Chinese and Hispanic. In a lot of these cultures are very conservative especially their views of LGBTQ and I've heard micro aggression from students of like that's gay, etc.** And those are just the many slights that I've had to deal with but I it also makes me feel uncomfortable coming out, not even coming out but just be myself and having to hide. When they ask things like, "Oh do you have a girlfriend who's your girlfriend?" when it's I think clearly obvious that I'm queer and the kids just are operating in this umbrella of like let's pretend for the sake of the pending. And the other thing is I kind of I guess it's a choice for me working in like corporate America and **knowing that I will be perceived in a different way if I'm up front with that from the beginning as opposed to my abilities and my skills and I see it in the students**

	themselves. We have knowledge of latent queer students we know students who have reached out to us about their queerness and just other students who are very clearly projecting and projecting and rejecting queerness and they're just very difficult conversations to have. It needs to be a big cultural shift. I don't want to take the cop out and say like society and cultures need to change but I don't know. I don't know if it's workshops I don't know if it's professional development I don't know if it's like a school rally I don't know. It's been 4 years ago and I still haven't come out to my students and my queer students know that I'm queer but not all of my students know that I'm queer and I don't know what other stuff we can take besides like. Just all coming out and then having the students being, having their freak out and being like oh well I actually love [participant] it doesn't matter if he's queer. And I think it would be a huge shift for everyone and I think it would be a solidarity effort of outing everyone who is queer but that's obviously not feasible and not fair to anyone who is queer. So I went, so I actually grew up in Brooklyn and I went to school in Brooklyn. It's a high school called [redacted] High School. I feel like as much as a climate has changed in the 10 to 20 years that I've been out of high school it's a lot of the same especially because the cultural composition of [redacted] was very similar to the one that we have here. People are still have conservative thoughts people still say these microaggressions kids are still kids. I do see the kids here being a lot more kind than they were back at my high school just because of how much we come in the 20 years that have passed [3] and gay marriage and LGBT rights and trans rights but there's still so much more to go I think it's always been latent in the background I've always known that I've been different... So it's like things like that that built up and then having these weird feelings about my fellow male friend, my best friends. I'm like oh I'm very attracted to them I find them very pretty, but you know you learned that socially, it's a social construct that you were, that you learned very early on that like if you think about these things and you express it you're going to be shunned. So I learned to suppress it until 9th grade [4]and we were changing for the locker room for wrestling class and I saw another student shirt off and I was like oh I have a boner and that's really uncomfortable what is this, and that's how I knew that I was queer 100%. And I knew

	that it was something I needed to hide. I ended up coming out to my friend, some of my friends in senior so it was kind of exponential curve where it was always there and present but I'm very large salient about and then 9th grade was kind of the tipping point and it just escalated from there where I even like try to convert to Christianity to suppress thoughts and a lot of the trauma behind that. **It was helpful to see other people out but because it was so few it still felt like I was alone. Which I think is as much as we can generalize and say like queer people are out and they're there in like have role models on TV I think being raised where you're not the standard, being raised where it's not heteronormative, where you're not heteronormative you will always feel like you're in this bubble alone and stuff and it's really hard to have someone come in especially when they look so different from you and they project what you could be in life and you're not in a secure place with your parents and with yourself with your identity.**
Participant G Memos: [1] Non-affirmed at a very young age [2] Intersection of Latin American machismo/misogyny and Afro-Amer womanhood machista with LGBTQ identity Additionally, negative environment for LGBTQ identities from family [3] Didn't know "dyke" but knew it wasn't	I definitely always thought there was something going on. And I, I remember when I was 4. I was talking about how much I love skateboarding and how much I just wanted to do it all the time. One of my mom's friends was like, do you think you're a girl or a boy? Like she just casually asked it while I was describing like how much I loved all these things. I was like well sometimes I'm a girl and sometimes I'm a boy. And then like all the adults in the room just like erupted and laughter and they're like, you can't be sometimes a boy and sometimes a girl that's not a thing. And they were like you're a girl and like my insides just like sunk into my feet like this like, this like, I don't even know, like the disappointment of like... not being, not being what I thought I was just like, oh my god no. You know. For me as well as a four-year-old I was very disappointed. [1] And I feel like I was a theme for a long time in my life where it's like this is kind of not even me questioning, well I often did question my gender or my feelings around certain things. But I do feel I feel like misogyny also played a large role in that besides any, which is like very ever present within Latin American culture kind of this like machismo that exist where it's like, we don't, men don't cry or whatever you know. Just certain types of things that were evident and that I was socialized into feeling through family. I saw it and I internalized it even though it wasn't necessarily directed at me and, you know. But there were a lot of moments where I was

something to identify with [4] Did distance from comfort zone/bubble contribute to realizing LGBTQ identity? [5] Non-affirmed even when they came out	taught you don't cry. And it was like okay. So I didn't you know for years. And yeah so like even the way I was socialized by my parent's is kind of like this, being socialized between like, like these machista ideals and like. And also like this black womanhood, black African American womanhood which is also like, which is which, I don't want to say traditionally cuz it's like really fucked-up thing to say but like a lot of time like there's this viewpoint right, like the stereotype of like the strong black woman who doesn't cry when people fuck up her life who just keeps it pushin' [2] Also like seeing the way that other people who were like closer to me treated queer and trans people or treat their queer and trans family members let me know that it wasn't a safe space to ever be that way. Like I remember when I was a kid I would ask my family like, talking about me and my siblings I'd ask my parents, what if one of us was gay as an adult? And my parents would be like you well you're not because you're going to go to hell or whatever you know. It was just like okay I guess we're never going to be gay. Joke's on me I've always been gay. That's pretty much my whole adult life, me skipping away from my family. So yeah like you know knowing that my family like wasn't affirming of queer people. So, so it's like all these things that like I didn't necessarily have language for, other people can have language for, and like but I knew other kids at school recognized something that they also didn't have language for. I'm like, in front of my friends? Like maybe if you wanted to ask me that by myself I could be like, I don't know, maybe? I don't know, what's a dyke, like what does a dyke do? But like in the moment I knew that was not something I wanted to be. [3] **And so there I am 18 it's my first time away from home** at [redacted] like I grew up in New York City. My family wasn't there like none of my friends from when I was a kid really were there. So it's like my first time away and I was alone and then also now started discovering like that I'm like queer and that there was also something else that was like okay I'm queer. But I also really love putting on men's clothing. I'm so like, so I'm like sitting there like what is this? [4] **But yeah like. It was the first time that I really like 2007 when I saw that I was like that, that is me, that thing but**

	like I didn't have the space to really identify that way until 3 years later. Like openly identify that way. Even when I did like people didn't believe me. [5] I had a teacher when I was, goodness in high school, who like she... I was the only student she did this to and to the point where other students in the class were like why are you doing this to [participant]? Like, stop doing this to [participant]. Where like every time there was an assignment, she would just like take me up to the front of the class, hold up in front of the class and say, "What does it look like to everyone? Does this even look like the assignment? Does this look good? Does this look..." And she would like purposefully kind of just like try to tear me down. And it said a lot to me because I was the only girl in that class. Well, "girl." I say that in quotes. But like, you know. Ok so I was the only "girl" in my class. And I was also the only black person in the class. And the teacher was a white woman. And for her to constantly pick apart my work in front of the class, to throw it, to like throw it on the floor like throw it in the garbage like... she was purposely trying to hurt me. Cuz no matter how much you try to how to kind of condition people out of it or even like, it's hard to this hard to recondition ourselves. And, but that's part of what I like to teach people. I like to teach it not only to students but also to their professors. Like, cuz professor are carrying a lot of sh*t too, just like me like you know a lot of them probably had similar teachers like the woman that I had who was just like, I'm throwing this in the garbage, you know. And so part of that colors our experience with our students or with people who are learning from us. Where we're just like, "Well, you know when I was your age you know what they said to me?" and it's like you know what, drop it. They probably did say some fucked up sh*t to you cuz it happens but that doesn't mean that you have to give that as a gift to someone else. I think in my middle school would have been the worst place for anybody to be queer or gay openly. Like kids who were, or kids who were remotely... like girls who were remotely masculine and boys who were like remotely feminine were made fun of. And like a lot of people that went to my school where either like black from the Caribbean or Latin American like there were a lot of folks with that identity in my high school. I mean in my middle school. And so those are both like two cultures that traditionally are very homophobic. And so folks just weren't welcome, you know. High school was a little

	more liberal. Or whatever you want to call it, I don't know. Little more welcoming.
Participant H Memos: Went to a progressive school but still had difficulty recalling LGBTQ-relevant curriculum in art classes Self-doubt encompassed academic and personal identities- others assumed their identity, felt disempowered and not listened to	[Long pause.] I can't. I mean. I know there must have been because of where I went to school but I mean, also possibly, not like I don't think... Like I feel like I would remember if it was explicit. Probably, not in an explicit way. I mean I feel like my education, like middle and high school education was way more progressive in terms of race, like anti-colonialism things like that. [Long pause.] I'm really trying to think... I feel like there must have been like. [Very long pause.] **I think that's because also like while I think a lot of that that work was being done in history, in social studies, in humanity Humanities classes, like. Reading black authors and reading like alternative to the textbook histories, I don't think that same work was being done like in art class or in art history class.** And when you're constantly told. That you are something that you're not sure if you are you don't trust anything that you know, know what I mean? Like. I was a really bad test taker and I think honestly. I'm smart I'm really smart and I was a really really smart kid it was really hard for me to take test and I haven't thought about this before but I could so see that being tied back to like my gender and my sexuality. Because like if you're like, I'm an always being told that I'm a girl I'm always being put in these dresses and duh duh duh duh, and no one's listening to what I say and I'm having these abuses happen to me and I'm talking about it but nobody acknowledges it and I'm trying to get help but nobody's listening to me in like this small way that I can as like a very disempowered like. Individual, as a tiny child person. And I didn't trust anything that I knew to be true so I would be I would like know everything upside down backwards and forwards in a class. I just loved learning I loved reading and loved everything about that and then I would sit down to take the test and it would be like, "You don't know anything. You're a piece of sh*t." Like I would just have that voice in my head and I couldn't... it was really hard for me. But because I was like seen a smart I never got any like extra help, I never got anything like that. I really loved teaching at [redacted]. [Redacted, irrelevant.] I worked full time as a substitute because I was the best substitute. I knew all the kids, I was really good at my fucking job, I can come in, I could lead the classroom, I could support,

	whatever. All the kids loved me, you know. So they would always using me for everything. And there would be a position open up like a full time position and they would be like, oh you'd be really good for this. And then they would take it away. Cuz they wanted to keep me there cuz I was useful to them there. And they didn't want to pay my benefits. [Redacted, irrelevant.] You know and then that was all before I came out when it came out as trans it went from like a not healthy work environment to being a living hell, like a living actual nightmare. Oh my god, I still have like so much PTSD from my old boss. And I did have folks that tried to like reach out to me in a very specific way of like, "I do see what you're going through and I do see the suicidal poetry that you're writing." And like, "I want to talk to you about it," in like a very ham-fisted, very what the fuck kind of way. No. I knew about gay. I knew about gay, I knew about lesbian, you know whatever. I would like sit on my school bus every day for like a long time. I would have like constant like weird like self-talk mantras and one of them was, "I'm not a lesbian, I'm not a lesbian, I'm not a lesbian, I'm not a lesbian," just over and over and over again. So weird. Which I'm not. But. I was right. Someone, one of my dad's like friends, their child... I don't remember like their name or pronouns anything. Cuz it was so long ago. Had like come out as trans and was going through hormone replacement therapy and stuff and I remember just being like, what the fuck? What the fuck? What the fuck? Like you're allowed to do that, what the hell?
Participant I Memos: Lack of language, narrow definition of LGBTQ identity through "tokenized" gay peer	And there is just like no language for any type of queer or identifying not as like a boy or a girl. And there was just no language, I just didn't understand that there were other possibilities, right. And there was no, there is definitely like a lot of people that came out after high school but I knew of like one gay kid in like my entire school. So there was just no exposure to it, right I mean we always like to talk about like those artists. We talked about like Keith Haring and stuff but never ever talked about their sexuality. And we never really did, for being an art school we never really did a lot of like identity-based work.

	I think the feeling unsafe happened later because I did come out so late. So I think that if I had come to those realizations I would've had those moments of comfortability a lot earlier. But I feel like a lot of me feeling unsafe has happened more in my professional career. I think inherently if you're not talking about these things, then it's not safe. I think that was happening but I didn't realize it until later that there was just -- I can't discover these things or talk about these things because no one has said it was okay. So why would I talk about it, right? And then we have this one gay kid who is like the tokenized gay best friend which is gross. It's terrible. Right. I don't know what kind of support he got from his teachers or if they even thought to do that. To give that kid an avenue which is -- then I feel like he had the pressure to be the gay kid, which sucks. It's not great.

D.3 Full matrix: Supportive Teaching Practices

<table>
<tr><td colspan="2">Supportive teaching practices</td></tr>
<tr><td>DESCRIPTION:</td><td>Respect for students, treating them like adults
Structure and consistency, high expectations
Relating to students on a personal level
Making space for autonomy, independence
Affirming students' assets, identities, needs
Differentiating or individualizing instruction for varying abilities
Cultural competency and/or sustainment</td></tr>
<tr><td colspan="2">Sub-category: supportive non-academic spaces and people</td></tr>
<tr><td>DESCRIPTION:</td><td>DESCRIPTION:
LGBTQ exemplars
Community</td></tr>
<tr><td>Researcher

Memos:

Teachers broke through a "fourth wall" to relate to students-humanizing, showed respect for students as people

Broke a "fourth wall" of curriculum-gave lessons and curriculum "dimension" by extending beyond classroom by relating non-academic</td><td>My one teacher Mrs. S especially, I had her for a lot of classes. Drawing and painting for multiple levels, and printmaking. I was one class short of getting into AP and she was like, "Well you don't have to be in AP to do the work." So she would give me extra assignments from the AP class. And I would do them on my own time and show them to her and she'd look them over for me. And she was the one who told me about figure drawing sessions with a live model at Princeton, and some friends and classmates and I would go. It helped me look at drawing in a different light because now there's possibilities. I was kind of getting bored even with the advanced drawing and advanced painting classes, and getting to do the AP level work that kind of re-invigorated my efforts. And I think it's, not only did this really help my portfolio and got me a scholarship but it planted this idea within me. That these rigid definitions of how a teacher should interact with students, how classes and assignments, like I thought differently about the purposes they serve. I think this also influenced how I started to approach teaching.

Another teacher that I really loved and I learned a lot from was my US history teacher pre-WW II. I liked him and other students liked him because he really brought his humanity, his whole self into the classroom. He also owned a comic book store, spent time in Japan, and he was able to bring these experiences into the lessons… it gave dimension. Like this is how this information can relate to life outside the classroom. And he was very obviously, he obviously loved the subject he taught and knew a lot about it. And that was infectious, and he created this environment that</td></tr>
</table>

	was so not threatening or stressful. He was goofy and funny, he would play pranks on us, tease us in a way that was lighthearted. He didn't take himself seriously so I think we didn't take ourselves seriously, and I think it helped us focus more on the content. At least that's how it was for me.
Participant A Memos: [1]Supportive teacher-respect, high expectations, affirming of students [2] Respected students' perspectives, allowed for multiple perspectives in class [3] Affirmed an asset	My American History teacher Junior year gave us, and I think this is like a very good, just teacher practice, we had to read three textbooks at a time. So we read our standard textbook that the high school gave us, that the district gave us, and we read Carl Degler, who's like a conservative historian, and we read Howard Zinn's A People's History and so. It was just fascinating read all three of those at the same time and that was like the point to not… that history isn't just what happened, it's also the interpretation of what happened. [1] That, you know, I had a really good teacher who cared about me. And that was pretty awesome and like just really respected our intelligence [2] cuz like I knew that she was a liberal- cuz it's like, only a liberal would give you Howard Zinn to read obviously but like she would never like... I mean, I went to a rich white public school and we definitely had conservative-leaning student but she would never like criticize anyone for having conservative or liberal views. She was always very much like, the neutral teacher kind of stance. And just challenging people to like articulate their views better but not telling them if they were wrong or right. [2] One time one of our other teachers heard about this and was like "Come do it in front of my class", so we did. [3] And so that was the first time I like really remember like, "I'm performing."
Participant B Memos: [1]High expectations of students. Liked school because of consistency and structure- didn't have this at home	Teachers had clear expectations for me and the other students and... if we followed that, and as long as we follow that or even if we didn't follow that we were treated with like a general sense of respect. Which like at home I wasn't getting.[1] So and... the a structure of, I guess just going to class especially starting in like upper elementary school when it was like you go to art class and then you go to this class like that was cool. But I thought having different teachers with different points of view and learning different skills. Well yeah I did really appreciate it because maybe in seventh grade I had a really great art teacher. And who I liked a lot who introduced me to The Smiths and who I shared like comics with

Art as a "personal endeavor" with no right or wrong answer. Answers are individualized so treating students with respect was identified as a necessary art teaching practice. [2] Different perspectives through examination of identities [3] Academic excellence, teacher made extra effort [4] Awareness of students' abilities, individualizing assignments	and stuff like that. And that was great. And I just really appreciate it being talked to like an adult. Or like with respect at least rather. **And I thought that the best art teachers did that I thought that they especially had to do that maybe in retrospect because art making is such a personal endeavor**. You know, it's not just spouting facts back like a lot of school ends up being unfortunately you can't revert to that. Except in art history like AP art history. You really can't fake what you're learning. there is no room for that in art class. And another teacher that I loved [redacted] who made a huge impression on me. He was wonderful and was critical of our work but in a very kind way and in a very encouraging way. That... I had one teacher who in an English teacher who said you know "I don't judge things that are high school level, I judge things on a college level." And she was a high school teacher. And I thought maybe that was like a little rough at the time but in retrospect I'm really glad that she did because she again left no room for bullsh*t. And because the idea of kind of, treating things as like high school level quote unquote usually means oversimplifying things sometimes, I think, especially when it comes to literature. And also I had a feminist literature class that was a big, that was very impactful to me where we read Their Eyes Were Watching God and we were supposed to read The Awakening which I didn't. And what else. But that class is very important to me in like developing queer consciousness kind of way. Being like, identifying as a boy in a feminist literature class and being the only like quote unquote boy in that class was very interesting and made me think about being queer in a different way. [2] One with [redacted] where he, we were doing portraits. And we got a week into them. And you know a couple class sessions cuz the classes rotated. And he was like, "Okay we're all going to scrap these. We're going to start over because I think you guys can do better." [3] And he explained how he thought we could make stronger work and ways to kind of consider the composition differently and stuff like that. And I think we all made stronger work as a result. With writing, with the individualized assignments I remember our writing teacher, creative writing teacher said to me like, "Okay you've been doing a lot of poems. I want you to do a story. Because that's something you haven't done in a while. Or I haven't seen you done in my class or maybe in my last class."

	So she had us yeah all do different activities based on, or different assignments based on what she felt like out perceived strengths and perceived weaknesses were. [4]
Participant C Memo: Teacher was aware of participant's disposition and best work environments, kept this in mind when pairing up peers	And so an adolescent I think I noticed I felt very comfortable when the teacher allowed me to get like really experiment a lot. He was an art teacher from 8th grade. It was a… I forget, it was a jewelry, like a sculpture 3D class? I think it was 3D. Cause I remember we made masks and we did jewelry like metalworking and a lot of masking tape. I just remember a lot of masking tape. Paper mache a lot. And that was exciting. He allowed me to kind of like branch off on my own I think he paired me with another girl that I kind of like, we were similar in like our mood and like I wasn't like I wasn't like girly girly and. And I remember when it was just us. Feeling, not feeling that pressure. And having like a sense of anxiety re-entering the whole group for the class discussions and stuff like that. There was one teacher Mr. Z who I liked. He was an AP biology teacher my senior year. I liked him because he honored experience. I like him because he honored failure. And he didn't relish in failure he only really relished in the learning that came from failure. Sometimes it looked like he relished in the failure that we had. But when you earned his like respect it felt like a big deal. And so you wanted to earn his respect.
Participant D Memos: LGBTQ exemplar normalized that identity Attentative adult checking in with participant could have started self-reflection sooner-how?	During my first deployment to Iraq actually. There was another lesbian soldier there and. Yeah she I think she just helped me figure it out in a way that was safe. She was just so normal about it and so confident in it. It was like a very, um. It just didn't, it never felt like a weird or bizarre thing to her and, god, her confidence it was just like. Yeah, it was very, just something you just envy. Yeah, she was never judgmental she was never you know. God, but yeah, that confidence. It just almost like she made it cool to be gay. I needed attention I think in general for sure. Not for anything in particular but just for somebody to stay like, I'll give you attention. Yeah. Sometimes you just wanna sit down and be heard, doesn't really matter what you're going to say you just wanna be heard. And yeah I think that's the I think that was probably the case... I think I would have started my self-

	reflection a lot earlier. Yeah I think I would have started some of that internal work sooner.
Participant E Memos: Believes teachers should be aware of micro and macro ways to disrupt bigotry Had little relationships with adults to begin with, yet was able to identify one adult	I think on the most minuscule level disrupting any sort of bigotry, hate, ignorance, microaggressions, macroaggressions, like I think that's like the smallest thing you can do is just like disrupt those so if you hear them, call them out. If it's a consequence, issue a consequence, be a part of the restorative process but like not remain silent. I think that's like a small thing you can do individually. In a more macro-level, having people of different identities- race, class, gender, sexuality, religion, ability- be represented in the curriculum. And then also creating campus events, campus, yeah like campus events that promote diversity and identity. **I think that's those are more macro things, on an individual level... or if you're a teacher you can put those things into your direct curriculum but yeah definitely disrupting any sort of microaggression, macro, hate speech, anything that you witness.** I mean they have to be aware. You know it shouldn't be like here's the one black author we're going to read or here's the one gay author like there should be a range of different identities represented in the curriculum, and then different perspectives within each identity to yeah ensure that you're not just giving a single perspective. Also something I just thought of that I didn't say it was also having a diversity in staff would be helpful for the students to see adults that are diverse in their multiple different identifying factors. I don't know I didn't, I didn't have relationships with adults really. I don't know I was more interested in having relationships with my peers. I think it wasn't until senior year I had, the first, this is very stereotypical but I had a softball coach who was a lesbian and I could kind of tell like I kind of got the vibes from her I was like not aware that if I was or I wasn't or anything really I was definitely not ready to like put a label on myself. But we became close-ish I mean she was pretty standoffish but we would like joke around and you know. I remember one time she mentioned her partner to me, she was like, "My partner Stephanie" and I remember having this moment of like she's gay I knew she was gay, you know. It kind of normalized it a little bit for me. And then after our like last day of school, seniors used to finish like a month earlier than the

	rest of the kids and we'd still be around doing like projects and stuff but we weren't like in classes, we went to go get lunch which is something that teachers and students did sometimes like they'd go get lunch. And I told her about the girl that I like had secretly been with all through high school and she just listened and told me about her experience and she was the first person I ever told that to and then I didn't tell anyone after that for like probably another year-and-a-half so. **I think that was important like I felt comfortable telling her and. I think it was important that I got it out like right before I left and went to college to like. It was like and I did at the last minute like I so nervous you know it was like. I told her that it was like, graduation's next week see ya! You know like. So yeah that was really important but honestly until then I don't, I didn't know like. I didn't have any relationships with adults at all.**
Participant F Memos: Corrected homophobic behavior on the spot	When I was a kid, a good teacher was someone that was fair. They were someone that sought to understand your situation without immediately jumping on you. It was someone who went out of their way to vouch for you someone who cared about you as a person Another one was my creative writing teacher because she just let it, gave us a creative writing outlet and we can write whatever and it wasn't structured it just flow of consciousness, whatever you want. It was basically like do you. And I didn't feel like I was being graded on my ability to write I was just being graded on like me as a... like how, how willing we are. That's what I enjoy because I had not been given the choice to be a person. And then the third teacher was Mr. H he's my social science Intel research teacher, my advisor. Do you know what intel is or, do you guys have it? It's like a science research, it's just like early research for high school kids but I was in the social science one. So like history, psychology, etc. because I was interested in psychology to understand my queerness. But there was an incident where coincidentally the jock who I saw in the locker room in the ninth grade wrestling he was like a pretty fit and I had a big crush on him. But he was also like this wrestling jock who was like a dick. And one-time Mr. H asked me to pass out papers so I was passing out papers and J tried to trip me with

	his foot and then he went "F*ggot," and then I looked behind I was like, what the fuck dude. Like I wasn't even out at that time and I was like really scared like oh my god he caught me in the locker room. And then Mr. H was like J if you ever say that again I'm going, to I'm going to like to suspend you. Like he was the only one who I felt like, it the only incident also but he immediately stopped that bigotry like on the spot. And it was very clear that because we were queer Asians and we're both queer we're and we're both Asian we were going head to toe like identifying each other and like calling out and just projecting on each other our own identities. And then senior year he fully came out and he was like outed and like isolated immediately and I was still the one who was like closeted but people knew. And so that was like a watch watchful eye for me. Senior year I also came out to another person who identified as queer and he was like a better friend but he still would do like some sexually promiscuous things that at the time I would not accept it. Now as an adult like cool sexual fluidity but as a kid not having sex and like all things that are laced with queerness I was really scared and he just represented everything that I could be that I didn't want to be at the time... one of the counselors [redacted] and after I graduate it became very obvious that she was queer. And she got married and she has a kid now. But she was someone that I looked up to with like kindness. And we never talked about like the queer things like that, we also didn't even have a really close relationship but she was someone that I looked up to as different because she would go on vacation like Florida to tan and we would never heard about it a man in her life and she just I guess it was a little bit more butch than we would have expected and yeah.
Participant G Memos: Supportive non-academic adult: cultural competency for black Latin American identities Culturally sustaining	It was 2007, was when I had to... it was during my like homeless period after my parents kicked me out and I was pretty much couchsurfing with this minister, these two church ministers and I was unemployed at the time and just kind of sitting there watching it was either the Sundance Channel or the Independent Film Channel I don't remember which one. And this film came on called Genderqueer. I've been looking for this film for years, cannot fucking find it but I know it exists. I know it's real. I know it's real. And it came on. **And it was a bunch of like white AFAB folks. But like they were talking about sometimes I feel like a guy and sometimes I feel like a girl and sometimes I don't feel like anything and I was like oh my god. I was like these people know exactly what I feel**

Affirmation of ethnocultural identity Teacher recognized participant's needs and possible LD-responsive, structure, high expectations	**like. It's just like hearing those words come out of other people's mouths like I was like glued to the TV. I watched the whole fucking thing. I was just like oh my god, oh my god, yes. What they're talking about makes so much sense. And they were like, yeah you know I call myself genderqueer because... and so that was the first time I had a word for it was 2007. And I was like oh I guess I'm genderqueer.** I was like heartbroken because he was like trying to embarrass me in front of all my friends and in my class. And all of them are like trying to defend me but it was like even with them defending me, there was still something else that hurt and I couldn't place a finger on what it is and it wasn't until I became an adult that I understood what the problem was that, why I was so hurt. **So I ran to the counselor's office and I told her I was like in he's yelling at me, he embarrassed me, and he said that I couldn't be Puerto Rican because I'm black. And she was, like this is the first time I've ever heard anybody say this. The first time. I was in 8th grade. She said black Puerto Ricans exist. She wasn't she wasn't Latin American, she was African American. But she was very clear she was like, there's a lot of black Puerto Ricans in Puerto Rico's history who have done amazing things.** **And she was like I made a bulletin board for you. I'm like so emotional right now. When I got to it, it was it was for Black History Month but all of the people on the bulletin board were black Latin Americans. And it was my first time seeing that.** **this counselor at my school like she thought enough of me as a student who is struggling with my identity and also struggling with the students around me defining finding my identity to make time to make a bulletin board just for me. Like a bulletin board with just me in mind and. And that like changed my life like in this like... I can't even describe the way that it changed my life but it was like here was this woman who had no reason to see me as a person but she chose to and not only chose to do that but then also chose to like celebrate part of who I was in a very singular way. And like you know, out of an entire school to make a bulletin board that you're dedicating to one student is a lot. That's a lot. Like that's so it's, especially cuz like she wasn't a teacher**

	she was like a counselor you know. Other schools, like I've never seen a counselor make a bulletin board. **That changed things a lot because then I was like. That was like the first time that anybody had very distinctly said to me Puerto Ricans can also be black.** So fourth grade, so she said well you know what, this back bulletin board in the class... it was like the supply closet bulletin board so it's like all the way in the back of the class. She was like this is going to be your bulletin board. And whenever we finish a test early or whenever we, whatever like if you know other kids turn in their reports but you have to turn in two report. So like she would give me like almost double the work of other students. But I was finishing the work, like as much work as she was giving me, like constantly finishing it. And so she gave me a bulletin board where like every time I finish something, I can put it up. So it would be like on display. But it was validating in this weird way for like somebody who's like hyperactive and also like loved to read feel. So like she recognized that I was hyperactive and I loved to read and she gave me the space to like do extra book reports while other kids are still taking a test. I'm like making a book report to put on the thing In high school I honestly like, I don't remember too many supportive teachers. There was one woman but she wasn't a teacher. I can't remember what her role was in the school but I do remember that when we did like musicals at school that she was usually one of the people working on the musicals. And she was really supportive of me and will always want me to be in musicals and sing and do whatever. And I remember she, like one year I was doing so bad in high school like I was just doing whatever the fuck I wanted. And she wanted me to be in the musical that year she was like listen, we picked this musical because we want you to be the lead, you have to be in it. And I was like, my mom won't let me cuz I did really bad in school. And she sat and like hand wrote a letter to my mother. And called my house like to make sure I was in the show. And my mother was like, fine but you need to do your homework. So yeah, then I was in the show that year with this woman like she was really supportive of me but like in an artsy way you know

	she wasn't supportive of me like as a teacher cuz she wasn't a teacher. But yeah. Within the arts she was supportive. Like there was one cousin I had and you know. She's passed away or they pass away I honestly at this point don't know how this person would want to be identified. But when I was growing up I had a cousin named R. And R looks like my mom's generation of folks. And R would wear suits. Yeah right exactly right. And. I just assumed that was how R chose to dress like it didn't dawn on me as a kid that like. R, cuz I don't want to pronoun R even though like R use like she/her pronouns because R also wanted to be referred to as Uncle R and we weren't allowed to. We weren't allowed to say that and now like R passed away a few years ago.
Participant H Memos: Teacher allowed participant to eat lunch in the classroom- less anxiety in a less social environment Sought out LGBTQ identities- unable to find them in school so they looked to popular media LGBTQ peer normalized LGBTQ identities	I don't know I mean I always felt really special in those classrooms cuz I was often noticed by the teachers and they would be like, well you're an artist, and I'd be like, I knew that. And. I mean like like skills that people see as important like being able to draw something that looks like something else. It was like something I could do so I think that like impressed people. **But that was also like I kind of look at that time as a kind of like dirth, if that make sense like a kind of cavity because I think I was doing my best work like as a child before I was indoctrinated into those systems of like representational artwork.** And I had teachers that would let me eat lunch with them. Miss S, she let me do that. So I would eat lunch with her and let me hang out before classes with her. I think she invited me. Cuz I don't think I would have, cuz I like idolized my teachers so I wouldn't have been like, can I eat with you? I think she was just like, "I'm gonna eat my sandwich here. Do you wanna eat your sandwich, too?" It was just really chill. And then it became like she called it like The Breakfast Club. At first it was just me and then like my friends would come, too, and they were always nice to me cuz there was a teacher there. We would like sometimes we would like watch movies or like something like after school and. Yeah. **I remember like, like a heat-seeking missile seeking out like any gay culture**. Like me and my friend M- we would watch Will and Grace. And it came on, it was like Sabrina the Teenage

	Witch, Dharma and Greg, Will and Grace. And I'd be like, "Okay Mom and Dad, I'm watching Sabrina the Teenage Witch." Really just to get through Dharma and Greg to watch Will and Grace. Like even that like kind of like sitcom-y, like campy like goofy stuff. There was there was this dyke in the social justice program at my school. And she was really cool, didn't give a shit. And I worked with her on a project and I like hyperventilated. Cuz she was like leaning over the desk like, "So what's going on like what's this project? I don't really come to school so I don't really know." And I would be like, [panting] I'd do anything for you. I wasn't like attracted to her I just thought she was... Just so cool and so amazing.
Participant I Memos: Invited into class as a younger student-teacher treated them as equal to peers in class, pushed just as hard Allowed for students to make problematic mistakes- took these as teachable moments on the spot	I had him in my classes before and had him in a program that was almost like an independent study class. And he let me in as a younger student, it was a junior/senior class and I was a sophomore and he was like all right you can do this but I'm going to push you really hard. It was just like a perfect meld of like being a peer and being a teacher, you know where I got like my ass kicked in that class and he liked called me out for a lot of stuff that I was doing. So that was like I said I got perfect melting pot of having the space to like explore and make mistakes but they also to learn a lot and to be pushed to think academically and culturally and all the things and all of our, the one thing that he was everything we did came with writing. So everything that we created we wrote about. Which I did in high school but it was different. And I really liked that cuz we had to really think about it. And really was like, really focused on like how to make me like a more thoughtful creator and a more. He's like really pushed me like that way but he was also bringing so many artists that like were queer and people of color and like showing it, cuz he was a person of color, so he was like you all, cuz it was a very white school, so he was like you all have to be introduced to diversity. He created just a really interesting amazing space to create work that... he just created space for us to have a lot of dialogue. Which I think was really good and he would incorporate like

	elements of photography but would really challenge us to like have it connect to something that was important to us. And I think that ended up with a lot of really in-depth and like interesting work from the students and he was also very very critical. He would let people make problematic mistakes and then have a moment of like, let's talk about what happened and let's talk about how we can do something better about this. And was like really really good about like having more of a call-out culture and like, where someone can make a mistake and then maybe do something especially like photography since photography is an inherently very problematic and comes from, stems from a lot of problematic behavior and why it was used and he was so aware of that. I feel like it allowed us to like talk about those things in like a really safe place that we can make mistakes that were maybe not chill to make but we could talk about why.

D.4 Full matrix: Personal Teaching Practices

<table>
<tr><th colspan="2">Personal teaching practices and student interactions</th></tr>
<tr><td>DESCRIPTION:</td><td>Academic excellence
Cultural competency, culturally sustaining
Sociopolitical consciousness
Critical and/or anti-oppressive practices
Asks for student input, responsiveness
Relating to students</td></tr>
<tr><td>Researcher

Memos:

[1]Students come in with different backgrounds, attitudes about school and learning

[2]Students enter with definitions of their identity, teacher's identity, peers' identities, etc.

[3]Some students spend the majority of their day at school

[4]Definitions for learning, student, teacher, etc. can already be formed through culture-students enter the classroom with these culturally defined concepts</td><td>Particularly when it comes to teaching I'm really influenced by progressive, not just progressive but like critical pedagogy that really really centers the students. And what they come in with when they walk into the classroom. Again, school is a schema. A classroom, a teacher is a schema. They're going to come and they're going to bring their own definitions and place it upon that and like. I need to be understanding and flexible about that. And understanding that maybe your aggression or your coolness or your warmth towards me is not me personally. But the schema that definition that you have for the schema. And how can we work with that.[1] And so I think pedagogies that consider students' experiences and their definition of their identity. And their ethnocultural identity, and their gender, and their sexuality and everything. Those are things that have to be considered in the classroom. [2] Not just content, not just differentiation or special needs. But you know students as human beings. And when we are in the classroom we are functioning not just as learners and teachers but as humans.

A big part, you know, a lot, speaking for myself I spend a lot of my time growing up at school because both my parents worked. So that's where I was socialized that's where I learned how to interact with people. [3] I didn't grow up with my brother my brother and sister so I couldn't really learn that. And school is where I learned that. So when we are in the classroom we are very much learning how to be with other people who come with their own definitions of things: how life should be conducted, what's wrong and right, what's good and evil.

I guess I would say that one of my most important priorities as an educator as an art educator is an exploration of identity and expiration of awareness. I think art is a very self-reflective thing even if it's not purposefully self-reflective I think it's like a natural consequence I think in the process. **Because we look at things through the lens of our experiences and our**</td></tr>
</table>

	experiences do have an influence. They don't define us but they influence how we I think approach things and see things. **I really do think that culture is something that is modeled by the people and environment around you. My racial and ethnic cultural competencies were modeled for me by my family. My family is Filipino, they were immigrants. But this LGBTQ culture was not.** Even though I was very fortunate to grow up in a time where it's more accepted, more visible, it was more accepted. I think we're still a long way from having it more integrated and into curriculum and into the art curriculum to the level that race and ethnicity are talked about and included in curriculum. And I think race, ethnicity, LGBTQ, they have some overlaps but I'm definitely not saying that they're the same. But I think that in terms of promoting more LGBTQ visibility and content and viability in schools, in curriculum, in the art room, we should look to the folks who did it with race and ethnicity. In addition to other influences in my life, I realized that teaching and learning, being a teacher and learner, those are things I can define for myself. And people in general can define for themselves. **And again these are definitions that are influenced by experiences. If someone has a bad experience with school they might not identify as a student or learner. But in fact they are, if maybe they like cooking and there's a food tradition in their family. And so that cultural competency is modeled and they're learning how to cook from older generations. And that's how I see education, we're learning about ourselves from each other.** [4] What's the culture of the classroom, of the school, of the surrounding community. And teachers and admins need to know about these different cultures and bridge them. Define things like learner and student and teacher on the students' terms.
Participant A Memos: Political consciousness in teaching and learning	I feel like I've always professionally have gotten involved in some type of education or critical consciousness raising and that to me is like what education is, is critical consciousness raising And not like the capitalist idea of practical but just like you know whatever it is they think is important them to learn how to do and I think there's some like objective things, you know, people should know how to like make food for themselves and kind of basic survival things [1] but like the best kind of

[1]Can be taught at home or learned from peers Aimed to break things down for ELL students, show them how things can get broken down to smaller parts Kept examples relevant and connected to something else they were doing- a reading or author	educational knowledge to me combine a practical kind of thing combined with like, a critical consciousness component. I really learned lot about… one of the things that was my like strong points but also just meant that I wasn't paying attention to other things was like, you know, abstract thinking and like how to connect like abstract concepts together. The thing I really had to work on was like… ok so how do you break that down to like concrete tasks that students can actually like do. It was from doing it and it was from just like sticking with a few daily exercises and just fine-tuning them everyday so so something that… an exercise that we were taught to do that I really really liked was… so for example if you… ok, So if you want to teach about like dependent clauses then find like a good real sentence, I think that's important like authentic examples, so I would always try to make sure that it was like from a book we were reading or an author we were studying. I have some options but something that is very tempting me is like becoming a teacher like I would love to like teach ESL again. And I think there's so much opportunity for like theater and theater games in teaching ESL. And I think it's, I think the thing that frustrates me the most about English and language learning is like, you know, know language learning is really reading, writing, listening, and speaking and we really only do reading and writing in school based settings and that's fucking terrible especially for new language learners. Because so much information can be from body language and context, like you can learn a lot. But we don't teach that all. **So, I like to think in terms of triangles when I'm teaching something, so exploring three different, three different sets of relationships at once. So, you have the subject cat, and then you have the subject of a student, and then you have the subject of the world. And so, to me you always kind of want to be teaching about those three things, and there's definitely triangles that go into the triangle.** But I would start off with a triangle like that. So, I would never just teach about cats like, here's a bunch of facts about cats I would want students to think about why do cats matter to you. And if they don't why don't they cuz that can be an interesting question. And why do cats matter to the world. And not even like a matter sense but like what the fuck do they have to do with the world like the biological historical or whatever. Yeah anyways

	and then you know the whole time, students should always be thinking about their relationship to the world, too. **I think your students knowing who they are is like really critical cuz that's always going to orient their perspective to the subject matter, to the world in which subject matter exist, and also to you as the teacher. And so like authenticity is like very important in teaching.** **And you know demanding that students are, bring their authentic selves to class, too. I think is important and so that means that you the teacher need to be that way also. You should be authentic.** I think for me, practically, I would never deny that at I'm like not straight to like a group of students. I'm not going to like lead with that and be like "Hey everyone I'm your gay substitute Ben." Right? but if they ask even in like a joking and like deriding way, you know the way the kids will be like "Are you gay?" I'll be like, "As a matter of fact I am." And I think that's like, so being authentic I think is really valuable cuz students need to know who they are if they're going to learn anything and you need to model that for them. So that's one thing. To me this has to do with like political authenticity, too. And it's like. You know to me teaching, like the kind of teaching I want to or think I'm think I'm doing or whatever is like a political act. You know I think I think one of the most important things that's like easily noticeable to everyone immediately is like how you arrange where students spend their time. And how does that convey power or shared power in the classroom. And I think you know students are so used to that, they just they know what kind of teacher you are just from how the seats and chairs are arranged. Yeah or maybe I could have, I feel like I can make a very educated guess about I kind of teacher just by looking at the arrangement of the table and chairs in the classroom and nothing else. That tells me like how the teacher prefers to be seen by the class. What they like, the basic power structure to be in the classroom yeah.
Participant B Memos: [1]Responsiveness to students, asked for input, adjusted	Well the example I always think of is my comics class at Learning Works because I had a co-teacher for that class and at first, I had kind of all these pre structured ideas that I would like feed them a particular kind of information about comics and then we would go from there. But I found out that didn't work well at all. The students that had different ideas about comics than I did and they were bored and so I talked to one of the students during another class and I said, "How is the class

curriculum with more success [2]Academic excellence	going, what do you think might make it better, do you think it might be better if we just started making comics?" and she was like, "Yeah." So that's when me and my co-teacher shifted, threw out our curriculum, and just made simple new assignments that just had to do with making comics. [1] And specifically, autobiographical Comics because to me so much of the, it takes so much pressure away when you can just make stories about your own life like very small stories and it allowed students I think to deal with things that were uncomfortable or difficult at their own pace. And. So, we ended up switching directions completely. And students had a great time and we made a great little anthology of their work which is what I do every time, almost every time I have a Comics class. Make a little Xerox anthology. I've taught a lot of comics classes and workshops for high schoolers up through college students. And those are always fun because you get to see people kind of break through their preconceptions about what they can do in real time. Yeah cuz they show up thinking that they can't make a comic and then they learn that they can. So. You know if you just give things, if you give an activity to someone especially someone young, step by step. And it's broken down in a way that's manageable then you know anything's things possible [2], anything becomes possible. Within reason.
Participant C Memos: Avoid tokenizing when aiming for diversity, inclusion, visibility [1]Aware of how POC LGBTQ students' behavior had to change compared to non-LGBTQ POC peers- this had to start from first knowing cultural behaviors of POC students	I would say yes I don't know, unfortunately I don't have the insight to know how [unclear] that is in my classroom I try to include like we're having conversation around narrative I don't try to include just conversations like oh these are like the "gay" narrative and here's like tokens for it. It's like, here are a bunch of artists who talk about narrative. These happen to be artist who taught, who use strong narrative. Maybe here's like, this happens to be a Black artist happens, this happens to be gay artists like that just happens to be their narrative. It's not often that I'll be like this is a gay artist, and they make… Like, Andy Warhol his work was not about homosexuality you know it was about consumerism and about Pop Art in, and I don't like going "Andy Warhol is gay", you know what I mean like it just, I think it's important to like talk about those things but not in a way like, I try very much to avoid them as much as possible You figure out what you are willing to tell kids about yourself to quiet whatever like loneliness they have so they understand that like you're not the person you're not alone in the room you

	know, I see you. Yeah the best education I got was from being in the classroom.
[2]Asking questions in a non-threatening way- authentically wanting to know in order to build rapport Understanding where each student is- academic excellence Self-awareness of intersection of identities- resulting privilege	How to have kids understand what using the word faggot means. But I didn't understand like the nuances of intersectionality of homophobia until I started working in North Philly and how different communities, how groups of kids came together to create their own gangs because they're all gay and they need strength in numbers. How quickly some of my students who identify as gay and present very feminine had to learn how to physically fight very early because they would get jumped frequently. They had to learn a different code of conduct when it came to engaging in the bathroom. They had to understand proximity in a different way. [1] They were constantly, they were constantly being told, like being made to feel like a victim or like they're gaslighted all the time. And so they seem like they're just like ready to fight and ready to swing at any point and it's because they're invalidated every turn. I think that's even more so, I think it's more, it's more okay like for my students who identify as black they... the females, it was much different scenario for females. So part of it is like knowing their needs. And part of it is like, in the beginning of the school year when you do those diagnostic lessons. Paying very close attention to what do students do with a blank canvas. Who's hungry to fill the blank canvas. Who's scared to put the first mark down on a blank canvas. I think after 10 years and I imagine that you understand this is like you just, there's something in your gut that tells you this student has it. They've shown me that they can do this. This might be uncomfortable for them. And I take a lot of time to point things out about kids. When I have an opportunity to. I point it out like I see this about you and I know X Y and Z based on your grin or based on your body language. And then in that way they know that they are transparent to me and I just see them for who they are and then like. I don't have to put on a pretense on the way that I speak to them. Like the kids come up to me like, "Hey." You know and it's like very... I don't like using the word comfortable cuz I feel that has a negative connotation in education. Like, "Oh your kids are comfortable with you like how comfortable are they," but it's a matter of like... being like a teacher-student relationship doesn't have to be hard. Coming to school doesn't have to be hard. Being a teacher doesn't have to be hard at school. My interactions with you don't have to be difficult. And

	other art teachers who do a lot of like "mothery-s" and it just, they respect that teacher. But I wouldn't say I necessarily find that they are like safe there. Like their identities are safe there. I think that's one way for me to have a sense of what's happening in a room with 32 students, right? It's also an opportunity for me to know who they are as art makers. I need to understand how they problem solve. And that's kind of like... I don't think I would necessarily have ever been so comfortable in my early years of teaching to be so nosy about kids but I also think that there was something that I had to learn about microaggressions in order for me to be so nosy. You know, just like the way that you ask things. Making sure that when I'm asking questions that I'm filtering out microaggressions, filtering out assumptions that like that is something that I just began to do is just like never making assumptions. Saying stuff like, "Tell me more. What is this. I thought x y and z are you okay." And then I was able to develop better rapport. Like a couple weeks ago my gradebook for period 6 was very far behind. And I was like, "Listen you actually are all quite successful. I know a lot of you have failing grades with it's not reflective of your success in here and it's not fair and I want to like take ownership of that, that that's not fair. And this is what I'm planning on doing to remedy it." And I just make sure that I follow through with that. They need to see that I take ownership. That I honor it by following through. I think that also because I'm an art teacher that's not the biggest thing in the world to them. It's so interesting. But I think that that's part of my role as a white educator is to be super fucking nosey. And I want to know everything because I need to know you, I need to understand you. There's things I don't see. There's things that are implied in your experience and I don't understand, I will never understand. I understand even cognitively I have empathy but I don't have that same imprint into who I am.
Participant D Memo: Identity in culture, embodying identity	I think it's more common. I feel like there's so many kids that are just like they have no problem identifying as whatever they want. I mean it's, it's also like shocking how many Freshman this year even the males are okay with like openly identify as bisexual it's something I'd never seen. And I think yeah I think

as cultural competency	that's part but there's just a few brave kids that have stepped up and they made it okay with their class you know. ... that's something that I always look for in kids here. They fly under the radar really well there's a reason they're flying under the radar. So I like as often as possible checking on those ones you know. The quiet sweet ones that get all the good grades yeah.
Participant E Memos: Discuss topics that are relevant and impact LGBTQ students [1]LGBTQ group as support but also trying to push LGBTQ students out of their bubble in order to actively challenge larger school culture	We try to bring up topics based on things that are relevant either in our like high school community or relevant in the outer community so unfortunately that whole Jessie Smollett thing. That was like something we talked about a lot like when it first happened. We all believed it and talked about you know how that happens all the time and then when it came out as not true we talked about how we were hurt. And how we know that happens all the time and how we felt like it discredited our experience so. We talk about things that are happening in the world and then sometimes things that are happening on campus like Valentine's Day. I'm not as forward, I don't think, I'm not as forward thinking like... well my partner runs with me but she's also the social one of the social workers so her job is literally to think about these things, and so she was like oh Valentine's Day is coming up we have to talk about Valentine's Day and how Valentine's Day can be kind of lonely or isolating if you're gay in high school and I was like oh yeah I can I totally remember feeling that way in high school but I like forgot. Yeah we just talked about things that are pertinent and you know how the kids feel about them. But also you know trying to support them in the idea that like, there will never be a time in the future, somewhat future where like you're going to do something that's pro-gay and somebody's not going to be offended like that's our world too, right? Like, somone's going to be offended, someone's going to say something hurtful, how do we deal with that? You know so. **I think we're pushing them a little bit cuz they would rather just not do anything. So we're pushing them a little bit but not in a way that they, they have to expose themselve**s[1] or like. You know, we might do like something where we like put posters up with quotes of people's like coming out stories with they're anonymous, right, so that they don't have to personally be on stage but there's some sort of awareness we're raising.
Participant F Memos:	So safe environment is one where kids don't feel afraid to voice their opinions and when they do voice their opinions they're not judged or have fear of being criticized for that. And what it looks like when the student perspective is like I don't know if

Supportive environment=being able to take risks- how does this look like for LGBTQ identities? Safe environment impacts academic performance [1]Asking for student feedback and acting on it [2]Relevancy: pop culture, humor Talking about topics that are non-academic- build rappor	I'm going to get this right I'm going to try because I know that if I do try I'm going to be celebrated. And I know that my peers will build on with what I say and help me out and I don't feel I don't feel like threatened. But I also know that my teacher will walk me through that process and it's okay to not know. And from a teacher's perspective that looks like, not just saying you're wrong but like okay I see where you're coming from. Here's the misconception like here's how we can actually make that more correct something like that. So I'm very big on feedback form the children. Especially in the beginning of the year, the first 3 months. I will go up to certain students why I really trust that / all of them I'll always ask for feedback I'm like, "Hey how did this lesson do? Do you think I should do this next year? Did you like this reading task? Did you like working in groups? Do you think that we're doing is too often? Do you think this question was too difficult? What is a bad question? Etcetera." So I'm constantly asking not even just specific kids but whole groups of kids, I'll jump from group to group and be like, "Hey what do you think could have improved, do you think do you think that this was a fun lesson or like did you learn something, blah blah blah." **And I'll look at feedback to come away with it so they're always investors inside of their own education.** [1] I use a lot of memes. But that's just me, I use a lot of memes. [2] And I, this is gonna sound bad but they're doing work and I'll just check in and be like hey how was your day what did you do this weekend I heard that this you went to this concert etcetera **so it's just like finding the little ins and outs in the little investments to like put that emotional investment into their piggy bank so that they know that they can trust me.** All throughout all of my lectures I try it related back to their real life[2] even as superficial as like, there's a zombie apocalypse and like the zombie is using his laser eyes to like vaporize you, they're testing on a bottle of water, blah blah blah. Like something like that. Or like incorporating Beyoncé like stupid things that are just like hey I'm not trying to be like a kitchy teacher but it's like what would you do or how would you do this... Yeah pop culture is a huge one that I use just because that is my life also. I'm not that far removed, I'm quite young in mentality. Yeah trying to relate it back to them instead of some boring old dry white guy, straight cisgender scientist from the 1400.

Participant G Memos: Crits with compassion, trauma-informed crits: past experiences influenced how participant runs crits Considers the student and where they are artistically and emotionally- academic excellence, anti-oppressive practices	But yeah so like, so yeah something to do with education is like that but then also I like to do, I get invited to do a lot of crits as well. And I pretty much do like what I call like **crits with compassion**. And they're very different than the way that I've been taught how to do crits or the, and I say the way I've been taught not purposefully but like because of the crits that I've been through. So it's like crits are often, or when I was growing up, crits were brutal. Crits were spirit-breaking you know, heartbreaking. Or you know you put all your work into something to have a professor laugh at you or have a teacher laugh at you or have a teacher tear something up wo. I remember the humanity of the student who sitting in front of me and the feelings that they have and the fact that as artists, whenever we go into anything- anything- we are our worst critics first. Because we're always expecting that crit environment. It doesn't matter what it is, you know. We sit there and we're just like, I don't like the fucking... I don't even know like... I don't like the knuckle on this hand that I drew you know. And it's like it's because somewhere in our minds were waiting for that professor, that teacher that fellow student who is going to give us a crit that we don't want. So we're criticizing ourselves first. So I, I did a, I was invited for a portfolio reviews to [redacted] out in Lancaster last year. And I got there and I, every student that came out to me I was just like your work is beautiful and you are amazing. I was like let's talk about what you want to talk about. And so they were like what do I need to improve? And I was like, what do you want to improve? And so we're all carrying that thing with us so it's like when I go to students in crits they're holding that. And you can see it in their posture, you can see it in their face like exactly like they're holding this idea that this is not the best thing I could have done but it's what I did with what I have. And, and so it's like I told them release, like release what you're feeling right now because I'm not going to tell you this is bad at all because you already know your ideal art, right. Like you already know what's your ideal trajectory is. Or you know that it's something but you might not know exactly what it is in the future right. So we're not going to talk about like this because this is, I mean we'll talk about what you currently promoting or what you're currently showing me because it's what I'm here to do. But I'm not going to criticize it because I know that your student and you're working with what you have, right.

	And so much of the criticism that we give other people is criticism that someone else gave us. And it's like why re-gift that if it hurt you? Why? So a lot of times when I'm teaching during crits it's a mutual teaching experience where it's like. I'm learning from the students what they see about themselves and how they see themselves. And, but also like learning how I can improve the way that I view other artists. And so when I do I crits don't do them from a place of your work is trash or your work needs to improve. I do it from a place of how can we improve how we see ourselves.
Participant H Memos: [1]Aware that participant was self-driven and needed the space to be active [2]Students as equals-challenges power dynamic [3]Excitement for the lesson can be contagious Sees role of educator as facilitator-students will naturally unfold as learners	I mean I loved most of my art teachers and I felt like. Mr. C who's my high school art teacher was like very open to like anything that I wanted to do and I did some like sewing and painting. Like sewing with thread but also sewing with like wire. Which I'm sure it looks stupid now but it felt really cool. **Like he was like really, like he could tell that I just wanted to... like, DO. And he just gave me space to do that which was awesome. THAT was a room where I can go anytime.** [1] I only found this to be a problem a couple times when I disagree with other adults but I see the children as equals, they're my peers. I see them, that we're working together to discover things and solve problems. [2] And like It's hard for me to grapple with the fact that I have more power in this situation than they do. And I know that that's like kind of like because of the way things are set up that's kind of a necessary... I don't want to say evil but you know what I mean. Yeah I'm like I am in control of the activities. But whenever possible I try to follow their lead and I try, and I feel like the longer I've been teaching the better I've gotten at that. I really love just like having conversations with them outside of the classroom and like kind of subtly like taking those things into the activities that I plan. I always like do follow up with the kids, "Did you like that? What do you want, do you want to do it again? Did you have fun? You know whatever. They'll be honest with you, they will be honest with you. You know. And I just try to like follow their smiles, you know. I try to follow the like laughter, make things funny. Cuz I don't know. Just do the things that I like and I'm excited about. [3] [Redacted, irrelevant.] I always know

	that if I enjoy, they're really gonna like it. It's hard cuz a lot of the skills I'm expected to teach are kind of boring. I want them to find their confidence. And whatever that means for them. And that could be quietly observing and raising their hand like once a month and then they blow everyone's mind with what they say. Whatever. It could be like a f*cking [redacted]-style, knowing all the answers, interrupting all the time. I don't want to ever shut that down, you know what I mean, but I do want to make space for the other kids. **So that the first step to me it's like finding their own confidence as a learner. And that means being excited, being curious. Feeling safe as like a baseline. Not being shamed, being able to ask any question. Being able to have answers for questions as well. Not just questions that I'm asking them but like knowing things. Being proud of what they know. I feel like that all goes into like feeling their own confidence as a learner. Which means they have to feel safe, precious, accepted for who they are.** But then also so much about being in the classroom is intrapersonal and that, I see that as being a really important part of my job, too. Like learning how to be confident, to love yourself, and be with others who are also doing that. And supporting each other doing that. **To me, if we're working on those things, then we got to where we need to go with all the other stuff. Like all the other stuff is a container. Letters, numbers, all that other stuff is just a container for learning how to be ourselves with each other. For me I see that as my job is facilitating that.**
Participant I Memos: Acknowledged impact of election-provided space to discuss, asked students what they needed	So the night of the 2016 Election I was teaching and in that class particular I had a lot of kids that were like on DACA. A lot of those kids, their parents are undocumented and that was such a heavy night because we're all freaking out and trying to focus and then coming back to class two days later was -- we talked a lot about as teachers about how are we going to handle this, our kids are devastated and scared. Don't know what's going on. Some of these kids don't even know if they're going to be here. We opened up the floor and we're like what do you guys want to do? What do you need right now? And all of them were like we just need to get into the dark room.

Sees art room as the space to build a supportive environment Less focus on directing work, more concerned with providing choice and freedom to explore- hands off, more of a guiding presence than directing	...watching those kids be pro-active and do something but also seeing these massive gaps in the holes in special education. Seeing the one place that they were really successful was in the art room. We never had to be in there because they always did really well. We had one kid that would get really excited about materials and would sometimes run with scissors but he wasn't disengaged, he just got really excited about materials and needed someone to remind him to calm down. That's where I was like this is where it's working. This is where things are happening and that's really beautiful and awesome. I want to do that. Always allowing space for it to happen. Always questioning kids when you hear things that are like, hm, that sounds a little off. I'm always going to question it and ask them a lot of well, why not questions but also being really aware of the language that I use and being really aware of how I address kids and support them. I always have my curriculum -- there's no right or wrong way to do what they're doing. Right. If they draw a face and cover it up, who cares. I give them a basis of what I want them to do and let them figure it out and let them take whatever route they want to do to do that. I've been trying to introduce a little bit more choice where I have stations set up and they can take whatever their artwork and move to different stations and that's really successful and it's always when the classroom is the most quiet right which is really interesting because they're like oh I have this thing that I'm making and I'm choosing to go over here and put some paint on it. Then I'm looking around and see that there's crayons over there so I'm going to go over there. They're moving, which they need at that age, but they're also creating this thing that they end up being really proud of. I think that the most important thing at this age is planning and exploring. And I want them to feel like they're playing when they're in that classroom. Allowing them to make mistakes without even realizing that they're making mistakes and not say that they are because I feel like one thing that I feel like a lot of kids face is like, oh, why did you do that? You ruined that? Why did you put this thing on there? Now your drawing is ruined. Why not ask them questions about their decision making and let them have that

	agency at the age of three, and four and five, right. And they can self-advocate for that and they start talking about their artwork and that's really cool.

D.5 Full matrix: Impact of Self-Identifying

Impact of self-identifying	
DESCRIPTION:	Informs interactions with students Awareness of self Provides positive LGBTQ exemplars for students Normalizing LGBTQ identities Psychological/mental/emotional relief
Researcher Memos: Lack of self-awareness (identity) was evident in other areas- self-image, artmaking, teaching Became aware of other gender identities, felt "right" [1]Did not identify because there was no image that reflected researcher Vocabulary of identities is important- ultimately these are self-defining	I realized that I was both and neither the same time and I was maybe something else completely. Maybe I'm nothing and everything but I just know that I'm not this gender that was just assigned to me when I was born. I remember that process kind of actually started when I was volunteering for [redacted] and that culture definitely normed pronouns and different identities. Everybody would do a go around where we would like introduce ourselves, then give our names, something else, and then give our pronouns. And that's what I heard, first heard that they/them/there was an option. One day I just decided you know what I'm going to try this. I'm going to, I'm going to try on this piece of clothing. This proverbial clothing. And it just fit so well. **And since then it's been this journey of just like finally discovering, like knowing myself like fully knowing myself without all of this… somebody else's idea of who and what I should be and how I should look like.** But it was the same thing where I had this. In college I went, I was an art major and I just had this frustration of just like I just can't figure out what I want to do. What imagery I want, what I want to focus on, what kind of I guess thesis I had behind what I was doing. But you don't always have to have that when you make art **but there is some level of self-awareness that you need to have when you go to pursue a thesis or a topic or material in your art.** And when I finally figured out who I am and what I am and define myself I was able I felt like I was finally able to express that in my art and I was making things that I liked and liked a lot. And just didn't care for what other people or institutions thought that art should look like. It took me a few years to really get the vocabulary I needed to describe my identity. And I'm comforted to know that even this isn't set in stone, maybe I'll find nuances that will further

	define who I am. There's just too many people in the world to just be like, "This is what queer looks like, this is what non-binary looks like." I would even extend this to the concept of teacher. I was an art ed. double major in undergrad and left the art ed. major halfway through because I didn't think I was "teacher material". I didn't see art teachers who looked like me, I began to think I didn't have a place here. **But then through places like GRP and my current teaching position I recognized that the identity of "teacher" was also something I get to define for myself. I am a teacher for as long as I identify as such. I definitely think this is connected to my gender and sexual orientation because once I started to accept myself I felt freer to define myself as an artist and art educator.** [1] Like I said I grew up during a time where LGBTQ was starting to emerge as identities that needed to be talked about and represented. I knew of like one gay kid in high school, a handful of bi kids. We also only really had these binary definitions of sexuality and gender. So I didn't fully identify with these things. I thought I was bi for a few years and then figured it out once I encountered more vocabulary. I remember thinking, "Oh these make more sense for me." And these identities are very much… like not gay but not straight, not male but also not female.
Participant A Memos:	And I feel like that's really when I feel like the most free and I just have like. I heard like a while ago theater is like what happens in, I'm like paraphrasing but it's something that happens between like when you, like an individual or group... negotiating its relationship with the space. So, theater is all about relationship with space. I don't know, just putting myself in a setting where I can like. Fill up a space with like my movements or like voice or whatever, is awesome and it's like totally non-dependent if people are watching or not. It just makes it different actually cuz when there's more people then the space different too, so. Yes I really get a lot out of that for me personally. Which I assume must be connected to my like queer identity in a way. **Yeah I think like I don't think I could be doing this if I hadn't fully accepting myself or, not that I even have cuz I'm not there yet but like I don't think I could be doing this or getting those kinds of emotional needs out of this work if I was still like as confused about who I was as I had been.**

Participant B Memos: [1] Aware of self, impact of identifying on work [2]Not able to teach as a "whole" person	I felt I had a lot of blockage early in my creative life until I was about 25 when I also had a nervous breakdown and that had to do with, that breakdown basically was this period where I realized I was trans and when I also realize I've been abused as a young kid by my mother and stuff like that so. That was all at once and as a result my writing and my drawing, especially my writing, got a lot stronger almost overnight[1] because **as a writer and as an artist one must be in touch with their emotions and what's in there, what's going on with them psychologically and spiritually. And if you're blocked off from that you really can't make great work for the most part, you know. Maybe you can stumble into it here and there but not consistently. You're not going to be in full control of your... not control, you're not going to have full influence over your creative powers unless you're more in touch with yourself.** Yeah so it would have been hard for me to bring into my teaching practice cuz it was not really integrated into my life in a lot of ways.[2] I wasn't even making comics reflected my queerness for the most part.
Participant C Memos: [1]Found others who identified as LGBTQ (community, exemplars) Finally able to view self and traumas from a distance to discover identity Students respond to the confidence-interact with students with respectful familiarity [2]Able to see past students' defenses	Teaching science, it just wasn't the same. **And so I thought you know what I'm just going to be an art teacher. And then it was like coming home. Becoming an art teacher. And I never looked back.** My whole life turned around after I changed my major. I started making art again. Started surrounding myself with like-minded people. Surrounding myself with like-minded people. I started volunteering in North Philly. Start teaching again, start teaching Pre-K to 10 year old at a daycare. And then I got around a couple people who are confident and comfortable in identifying. And then I have kind of, once I got clear of, we'll not really clear clear but I got far enough away from the trauma with the men I was able to kind of see myself as a whole. If that makes sense. Enough therapy, enough deep dive into like why I am who I am. And I why I react to the certain things that I do and you know all the intricacies that happened with therapy. I think I realized I'm bisexual, I've always been bisexual. [1] I don't even I don't even know that I am bisexual I might even be gay. I don't even know if I identify as a woman. But I think that so much of my history has been rooted in me being a woman and having a vagina and experiencing sex in the world through having a vagina and that I either is no way at this point that I could separate my gender

	from my sex because so much of my life experience is tied to that. **I think, being comfortable with identifying myself as bisexual offers me the opportunity to allow myself to connect with different kids. When I say different I don't mean different than the ones that I originally were comfortable with. More like I very plainly know who I am and I present very plainly who I am and that might be what kids respond to. Like they don't respond to me because I'm bisexual they respond to me because I'm comfortable.** I just have that like thing we're like I just say flat out the kids what it is and they're like they really respond to frankness. And they really respond to me speaking to them with respect. And they respond really well to familiarity and respect combined. You know what I mean? Like I'm not scared to talk to you. You're a child, I'm an adult. Not that it really means a lot but you and I are a human being, I see where you're at. This is where I'm at and being transparent, I hope that you're transparent with me. But I think that that's part of my role as a white educator is to be super fucking nosey. And I want to know everything because I need to know you, I need to understand you. There's things I don't see. There's things that are implied in your experience and I don't understand, I will never understand. I understand even cognitively I have empathy but I don't have that same imprint into who I am. They know who I am without knowing anything about me because I know them. I'm able to mirror them back to themselves. And that way they feel known and that way they feel like they know me. You figure out what you are willing to tell kids about yourself to quiet whatever like loneliness they have so they understand that like you're not the person, you're not alone in the room you know, I see you. [2]
Participant D Memos: Engaged to another teacher at the school- since students are	And majority of the kids know that, um, you know there's like two women that are engaged in school so they can, that's like something that is openly known. So I guess maybe like the normalcy of it also provides some sort of like support in a way where like, they just it's, it's because it's more for common for them. Like it's something that's just acknowledged.

familiar with people getting married, this further normalizes LGBTQ identity Reflects on self, provides the attention and environment she needed when she was a student	I mean, I was just gonna say that, that's something that I always look for in kids here. They fly under the radar really well there's a reason they're flying under the radar. So I like as often as possible checking on those ones you know. The quiet sweet ones I get all the good grades yeah. Well I think just, one of, I mean one of the main things is providing a support group like that. Providing a support group, but also being out and being you know I always like reflect on you know my experience with you know meeting somebody else who was gay and how confident they were and just really trying to push... push them to be proud, be proud.
Participant E Memos: [1]Compartmentalizes interactions with LGBTQ students- keeps relevant interactions in a safe space (LGBTQ group) Being out as a simple way of offering support- "I'm not alone"	Here we did like 2 years ago. Maybe three years ago we did this like we had Community meetings and they always were on different topics and one Community meeting with on like the GLBTQ community and the person running it asked if I would like to share my store in front of the school so I like did. So I pretty much came out to the whole school. Even through sharing that experience still like some kids didn't realize I was gay I don't even, kids are so. I don't know weird self-consumed sometimes they're not with it I don't know. Some of them we were there still like didn't realize but I think for the most part like most of the kids know I'm gay. It seems fine here I haven't had any problems but you still just want to be like extra cautious. Some students came out to me and we interact. But they're also in the group so like they came out and then we'd be like hey do you want to join this group. Pretty much all the students that came out to me directly are in the group. I know of students who are out but and we interact but only on a Teacher-Student sort of. Like I teach them sometimes in class like if I push into a class to help support, I like help them with a problem but we don't interact other than me helping them with a problem and except in the in our like gay group. [1] There, we talk about what it's like to be a gay person. So there I have direct interaction with students who are out and that's what we talk about. Being gay.
Participant F Memos: [1]Part of anxiety came from thinking being gay was not normalized	I think that goes back to the theme of vulnerability that I was talking about. **And for me personally it's like just being yourself with no shame.** I don't know if I'll ever get to there in my professional practice but I did feel that transition for me that happened like the coming of being and like that forgiveness of self I think I would call instead of humility.

[2]Hiding identity takes energy- is that energy diverted from attending to students and from teaching? Not having to hide=ability to be transparent [3]First impression may create bias which influences interactions	It was just like I forgave myself when I got to my freshman writing seminar and it was queer Sci-Fi and I remember this so much I went up to my TA after and I think I need to talk to you cuz I'm like freaking out and I had like come out in the end of senior year in high school but I was still not really out in college. So I went up to her I was like hey Miss, I think her name was G, Miss G I just like really want to tell you... and I was like shaking and it was like the first older person, I think I'm queer like this mean something more to me this like queer sci-fi class like when you guys talk about these themes like I feel like not attacked but I feel put on the spot and whatever. And she just answered me and she's like everyone in this class is queer. And I was like oh my god. And so, and like one of my, two of my best friends were in that class, too. And one of them I hang out with every single day and I talk to him every single day. **But it was so transformative to be like her telling me like you're different and that's okay and you'll figure it out and there's a community for you but like you don't have to stress it. And after that point I was like I'm just going to be me and it wasn't like an overnight thing but it slowly it was the stepping stone to pick something myself and forgive myself.** [1] **I think I'd be like a huge psychological just like weight off of my shoulders because in the back of my mind I don't have to think about like what do I need to hide what do I have to say what kind of pronouns do I need to use. It's just that like energy does not to be expended towards covering up. And I could just simply be me.** [2] But I think I would also be giving up... at this point I probably could with my kids because I've formed that relationship but I don't know what it would have been like the first year to tell them and have them start off because the first impression really matters for kids[3]. And if the most salient characteristic in their mind is [participant]: gay, weird, abnormal, strange. As opposed to great teacher, loving, also happens to be gay.
Participant G Memos: Past experiences in crits compounded with other negative experiences informs teaching practices	And I'm and so like I unfortunately like my bones, my body, whatever, the meat on my skeleton then, I tend to archive traumatic experiences like that's just..., I know a lot of people do like we kind of file away the things that have shaped us in a horrible way right. **And so for me, my body kind of holds those things in terrible ways. But what it allows me to do is to remember when I interact with other people.** And so we're all carrying that thing with us so it's like when I go to students in crits they're holding that. And you can see it

(connects with yellow matrix)	in their posture, you can see it in their face like exactly like they're holding this idea that this is not the best thing I could have done but it's what I did with what I have. And, and so it's like I told them release, like release what you're feeling right now because I'm not going to tell you this is bad at all because you already know your ideal art, right. Like you already know what's your ideal trajectory is. Or you know that it's something but you might not know exactly what it is in the future right. So we're not going to talk about like this because this is, I mean we'll talk about what you currently promoting or what you're currently showing me because it's what I'm here to do. But I'm not going to criticize it because I know that your student and you're working with what you have, right.
Participant H Memos: [1]Acknowledges pre-existing self-awareness, might have been overshadowed by internalized doubt [2]Like participant F, feels less encumbered by being themselves, less energy spent on hiding Able to act like their true self=easier time relating to students	I get closer to being myself and I am myself and I'm learning how to be me in like a more fuller way, do you know what I mean? So when I feel like when I make my artwork now it's like the artwork of like 8-year old [participant]. 7-year old [participant]. And I do feel like this was always who I was and I just... there are through the fate and destiny and twisted fucking horrible nature of like cishet-centralized society I was forced to unknow that information and to doubt myself[1] and to feel disgusting and terrible and ugly and unloved and unwanted by everyone around me, including my family, including myself. I think I mean I have found a deep resonance in being trans. Like similar to when I realize/remembered that I was queer, that I've always been queer. Same thing as being trans I felt like oh this is what home feels like, this is what community feels like. This is my family, these are my siblings. This is how I get unconditional love because I have never got anywhere else. I didn't get it from my family I didn't get, you know like it's here. With my trans siblings. Oh my god. Hugely. Hugely. I'm a better artist, I'm a better friend, I'm a better teacher. I'm a better human being. I'm kinder, gentler. **It's just like surprise, when you let yourself be who you are, you're happier so you become better at everything you're attracted to**. [2] **And I think even further than that, further than just accepting, further than just like realizing I was trans is like thriving within that and being fun and silly with my gender has also made me a better teacher as well I think cuz I'm like more playful. I'm having more fun.** The kids always like enjoy what I wear and that makes me feel good you know and like. I don't know and I love just seeing, they like to see my flair, I like to see their flare, you know. I don't know, just show

	them like the project of being feel really good to be able to share it with that with them.
Participant I Memos: Discovered concepts and vocabulary in college through peers and norms Moreso interactions and environments rather than internet	And then when I got to college or to [redacted] in Washington. And my very first day there we like talked about, getting to know everyone and my RA was like I literally have no idea what you're talking about. And I was trying to base my answer off of everyone else. And I eventually got it but I was just like, what are we even doing this for? Like I didn't even have a context for what it was, so I feel like college was like that point where I was like oh there is like a totally different side of things that I didn't even think about ...and I feel like it just took a lot of me putting myself in situations that always didn't feel good and like always felt bad and like trying to make relationships and hook-ups with straight cis men work and it just never did. And I was so confused about why it wasn't working and just shutting down and not understanding. But I was very lucky and like all of my friends in college were queer and my households were queer and I was exposed to it a lot it was able to read language about it, interacting and talk and like. It was always, seeing how other people were like dealing with their identity and dealing with like being queer. And in realizing that I also was that. it's very interesting cuz I feel like I almost like missed the internet side of like finding language and words and I feel like a lot, when I like moved in the college there was a lot more of that but no one ever talked about it like no one would be like. And like I said earlier just like being able to like watch and see people exist in this way that felt so amazing and beautiful and likes affirmative and like... okay, was really amazing to see and it was really cool. To be able to put words to what I was feeling was like, oooh this is like this is okay. This is great and there is communities like this all over the place and I don't know how I missed it in like middle school, high school it was so interesting that I did you know.

D.6 Full matrix: Outliers

Outliers	
Participant B Memos: [1]Issues at home impacted psychological experience in school. [2] Social navigation with peers- typical adolescent development experiences.	And so, that's you know the message I got as a little little kid. At school when I would get something wrong which isn't often I would get really stressed out and other kids and teachers would be like that's weird it's not that big a deal for you to get something wrong but I would be like cry or something you know. So yeah it was just like childhood was a minefield for me. And school was definitely a big part of that of course. [1] Especially like I don't know, I didn't have problems interacting with teachers most of the time. But I'm other students I had a lot of hard times interacting with because, you know a lot of them just thought I was a weirdo. And didn't have time for me or would make fun of me or stuff like that. [2] You know it's something I really worried about when I was at [redacted] but I really could have been. It was such a safe environment in so many ways I was just so concerned I didn't really feel comfortable... I didn't want to risk it. I mean I know that the administration and the mentor teachers would have been supportive but I just didn't know how the kids would react.
Participant C Memos: Recognizes eventual cognitive development and just "growing up"- but some of this was compounded by traumas	As far as affecting my teaching I think once I became more, I think this happens with everybody you know when you come into, your brain fully develops I think mine developed a little later due to the trauma. I spent the majority of my twenties living in my Reptilian Brain. Then once I was able to kind of move past that, and then as you get older you experience the same kind of social situations over and over again you develop Mastery and then it becomes easier to be who you are and understand who you are and those spaces.
Participant E Memos: Recognizes other factors besides homophobia-toxic	There's other things at play that I don't think are anti-gay but there's an element of a little bit of hyper-masculinity amongst our stuff we have like a few stereotypical I'm using a stereotypical term but a few like bros on staff. I would say that sometimes like men can say things that are little bit crossing the line at like happy hour but they're not I don't think they're targeted at me cuz I'm gay I think that's just cuz I'm a woman.

masculinity, etc.	
Participant G Memos: Partial representation, affirmation, non-affirmation of ethnocultural identity contributed to negative experiences	The African-American affirmations I got a lot in school. I can't say that I got a lot of Latin American affirmation unfortunately from school. Until I was in. college. So it it took awhile like to learn like certain aspects of Latin American history if I wasn't learning them on my own. Because They weren't taught to me in school. Also because. I think a lot of Latin American studies can be very anti-black a lot of things about Latin American culture or cultures because there are multiple cultures across Latin America but can also be very anti-black. So yeah so then, I mean aside from like me already questioning how I felt there were also like outside factors that made me question how I felt, too. But I feel like the only reason that my family currently acknowledges me as like human or alive or whatever on this planet is because of things that they call it visible success do you know like, like I'm the only one of my siblings or out of my parents who has a college degree. So, and I have several college degrees. And so it's like to them those are things that are worth something right. Like if I had never gone to college and never, or never finished school like I think, I don't think that my family would be talking to me right now. Like I don't think that they would view to me as, cuz like both my siblings still live at home with my parents. And so now it's like coming from an Evangelical family also a family that people of color on both sides. And recognizing that I'm gay, I'm mentally ill, and I'm away from home and I'm just like, and I had no real support system I was like, "Fuck! Fuck! Fuck!" And I did really really badly in school. Really badly at [redacted]. But. Yeah I had to learn how to exist in the world as all these things since dropping out. Which was... goodness... 13 years ago? Yeah 13 years ago when I dropped out. Yeah including going back to school, you know getting a degree from a different school. But yeah like it was it was a lot like it was just as burden almost of like finding out that I'm queer and trans and then also finding out that I'm like very mentally ill. Like yeah it's wild shit.