A Selected Bibliography of Writing on Anti-homophobia Education
by
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Updated: October 16, 2012

ACADEMIC WRITING ON ANTI-HOMOPHOBIA EDUCATION


In this article I discuss the use of two of my performed ethnographies, Harriet’s House and Ana’s Shadow, to provide opportunities for teachers to learn about Other people’s families in ways that work against presenting a singular, dominant narrative of the Other’s experiences and positioning Other students as experts. I argue that although the outcomes from educating teachers about Other people’s families are unpredictable and do not always disrupt the prior, potentially harmful, knowledges teachers bring with them to teaching, ongoing labour to stop the repetition of harmful knowledges is important anti-oppressive educational work.


The chapter in this book on mothering begins with a synopsis and several scenes from my play Harriet’s House. The selected scenes, which focus on mothering and daughtering across cultural, linguistic, sexual borders, have something to say to teachers who are teaching and working across borders, and are discussed in a commentary that follows.


This article reports on findings from the same 18-month SSHRC-funded study that informed the writing of Snakes and Ladders. The study investigated successes, tensions and conflicts associated with the implementation of the anti-homophobia policy in the Toronto District School Board (TDSB).


This article introduces a conceptual framework for thinking about the development of anti-homophobia education in teacher education and schooling contexts. It brings the safe, positive,
and queering moments framework to bear on three distinct anti-homophobia education practices: coming out stories, homophobic name-calling analysis, and Pride Week activities. The analysis of these education practices through the lens of the conceptual framework illuminates its usefulness for thinking through both the intent and impact of anti-homophobia education within classrooms. The analysis also reveals that within a classroom of students who are taking up anti-homophobia education in different ways any one moment can be all three - safe, positive, and queering.


This paper discusses my pedagogical work with *Snakes and Ladders*, a play which disseminates Canadian research findings on homophobia and anti-homophobia education in public schools. The paper begins with a brief commentary on why I have embarked on a research program of performed ethnography for critical teacher education. Next, it provides some background on the critical ethnographic research study that informed the writing of *Snakes and Ladders*. This is followed by a plot synopsis, several excerpts from the play, and an analysis of the post-play discussions elicited by the play excerpts featured in the paper. The paper concludes with a brief summary of what the post-play discussions reveal about the pedagogical possibilities of *Snakes and Ladders* for anti-homophobia teacher education.


This paper documents the translation of a performed ethnography into an anti-homophobia curriculum activity for teacher education students. The performed ethnography, called *Wearing The Secret Out*, is based on the life histories of eight physical education teachers who identified as “lesbian”, “gay” and “queer”. Pedagogically, *Wearing The Secret Out* contains a montage of stories that require the audience to make their own meanings about how to approach anti-homophobia teaching. Teacher education students enrolled in an anti-homophobia course (known as “subject” or “unit” in Australia) called *Inqueeries About Education* viewed the performance. They then read a complete transcript of the life history interview with one of the teachers featured in the performance. Students then created and performed their own “mini-ethnographies” based on the interview transcript as a way of constructing their own meanings. The paper discusses how moving from performed to performing ethnography contributes to anti-homophobia pedagogy by examining our experiences instructing the course, a video tape of the students’ performances, a script from one of the students’ performances and a set of “free-writes” written by the students in the course.

**Editorship of a Special Issue of a Refereed Journal**

PERFORMED ETHNOGRAPHIC SCRIPTS
(Available on T-Space: [https://tspace.library.utoronto.ca](https://tspace.library.utoronto.ca))

Goldstein, T. (2012) *Ana’s Shadow* (transnational adoption in a same-sex family)

DISCUSSION GUIDES TO ACCOMPANY PLAY SCRIPTS
(Available on T-Space: [https://tspace.library.utoronto.ca](https://tspace.library.utoronto.ca))


DESCRIPTIONS OF PERFORMED ETHNOGRAPHY SCRIPTS


A further meditation on mothering and daughtering, *Ana’s Shadow* is the sequel to *Harriet’s House*, which continues the story of how a mother and her three daughters negotiate the challenges and politics of transnational adoption in a same-sex family. Luisa is planning to study medicine, Ana is an emerging singer songwriter, and Clare is in high school and excited about her upcoming trip to Colombia with Luisa to start building the health clinic the family has raised money for. However, the breast cancer that Harriet was diagnosed with three years ago is back, and Ana’s reaction is pure panic. When Luisa starts pressuring her to go to back Colombia for the summer to reconnect with their birth family, Ana refuses. She is furious that Luisa is leaving when she is needed at home, and the two sisters stop talking. When the chemotherapy stops working, however, Harriet needs to find a way to help Luisa and Ana reconcile. Quickly, *Ana’s Shadow* features three original songs performed by Ana and composed by British singer songwriters Chantelle Pike and Hannah Dean from Eyes for Gertrude: “Absent Impact”, “Chanting” and “Heaven”. To listen to Chantelle and Hannah’s music visit: [www.myspace.com/eyesforgertrude](http://www.myspace.com/eyesforgertrude). *Ana’s Shadow* was performed as a staged reading in August 2011 at the 519 Church Community Centre.
Accompanying Discussion Guide


The Discussion Guide that accompanies Ana’s Shadow is organized by theme so that the important issues that are present in the play can be explicitly named. This intention of the guide is to support teachers in identifying connections between the play, their own curriculum and the lives of their students.


A meditation on mothering and daughtering, Harriet’s House is a contemporary drama about how a mother and her three daughters negotiate the challenges and politics of transnational adoption in a same-sex family. The play is based on personal narratives and documentary films produced by and about transnational adoptive families as well as interviews with these families. As the play opens, Harriet reluctantly gives her 17-year old adopted daughter Luisa permission to return to the orphanage in Bogotá where she spent three years of her childhood. When Harriet falls seriously ill, however, travels to Bogotá to bring Luisa home. Harriet’s House was performed in July 2010 at Hart House Theatre as part of the annual Toronto Pride Festival.

Accompanying Discussion Guide


The Discussion Guide that accompanies Harriet’s House is organized by theme so that the important issues that are present in the play can be explicitly named. This intention of the guide is to support teachers in identifying connections between the play, their own curriculum and the lives of their students.
Snakes and Ladders presents findings from an 18-month SSHRC-funded research study (2001-2003) on anti-homophobia education in the Canadian city of Toronto. The play tells a story of what happens when high school teachers and students in a fictional high school attempt to put on a Pride Day at their school. Coalitions are built, homophobia is resisted and reproduced, and teachers and students learn that they can’t take their human rights for granted. Originally written in 2004, the script has been updated and edited for publication in the International Journal of Curriculum and Pedagogy in 2010.

This essay explores what it takes to work towards a future of equitable pedagogy and schooling through the presentation of my short ethnographic play entitled The Card (originally written 2004 as a 10-minute adaptation of Snakes and Ladders). The essay begins with a discussion of how critical performed ethnography works as an example of “engaged pedagogy”, and the ways in which its form and content can promote anti-oppression teacher education. This discussion is followed by the presentation of the play. The Card tells the story of Roberto Rodriguez, a high school teacher who comes out as a gay man when he tries to help a student being bullied. Embedded in the ethnographic play are the kinds of social practices and beliefs needed to achieve an educational future that recognizes social difference and strives for equity. Following the play, a short commentary discusses these practices and beliefs in a more explicit way. The essay concludes with a brief discussion of the questions and issues a recent performance of The Card raised for other teacher educators. This discussion allows me to examine the ways that the play encourages readers, performers and spectators to both recognize and respond to social difference in ways that will move schools towards a more equitable future.

A 30-minute adaptation of Snakes and Ladders.

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1T-space is the University of Toronto’s Research Repository, which can be accessed on web with the following address: https://tspace.library.utoronto.ca/