Note: A separate test bank is available upon request.

Contents

1. Sex and Gender: Stories and Definitions

2. Sexual Orientation: Stories and Definitions

3. Modern Sexology: The Science of Objectification, or the Science of Empowerment?


5. Navigating Binary Spaces: Bathrooms, Schools, Sports


7. Global Gender Diversity throughout the Ages: We Have Always Been with You

8. Four Historical Figures Who Cross-Dressed: The Adventurer, the Ambassador, the Surgeon, and the Seamstress

9. Cross-Dressing and Political Protest: Parasols and Pitchforks

10. Gender Diversity in Artifacts, Art, Icons, and Legends from Antiquity to the Middle Ages: Classically Trans


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Sample Syllabus
Chapter One – Sex and Gender: Stories and Definitions

Chapter Description:
Chapter One explores definitions of sex and gender. Biological sex, gender identity, and gender expression are often conflated. There are also broad social and cultural ideas that biological sex exists only within a male/female binary and that gender identity also exists only within a man/woman binary. This chapter focuses on complex variations of biological sex as well as gender diversity. The definitions in this chapter are highlighted through stories from a diverse range of people who describe their lived experiences.

Chapter Outline:
Key Questions
Chapter Overview
Introduction: How Did You Express Your Gender Today?
Defining Sex: Is It a Boy or a Girl?
   Genitalia
   Chromosomal Makeup and Differences of Sex Development (DSD)
   Historic Terms and Healthcare Issues for People with DSD
   Secondary Sex Traits
Defining Gender: Is the Baby Male or Female?
   Gender Roles
   Gender Norms, Stereotypes, and Intersecting Identities
   A Note on Privilege
Gender Identity
   The Problem with Pronouns
How Do You Look? Gender Expression
   Cross-Dressing
   Drag
Transgender: Across and beyond the Binary
Cisgender
Writings from the Community
   Tasha
   Charlie Manzano: Five Foot Five
   Lorenzo: GUTS, or Growing Up Trans in Secret
Key Concepts
Activities, Discussion Questions, and Observations
Film and Television of Interest
Notes
Bibliography
**Key Concepts and In-Text Pages with Definitions:**

- appropriation (p. 14)
- binary (p. 4)
- cisgender (p. 25)
- colonialism (p. 14)
- cross-dressing (p. 17)
- differences of sex development (DSD) (p. 4)
- drag (p. 19)
- gender (p. 8)
- gender expression (p. 17)
- gender identity (p. 12)
- gender-neutral pronoun (p. 16)
- gender role (p. 9)
- hermaphrodite (p. 4)
- imperialism (p. 14)
- intersecting identities (p. 10)
- intersex (p. 5)
- libido (p. 8)
- norm (p. 10)
- paradigm (p. 13)
- privilege (p. 11)
- secondary sex traits (p. 7)
- sex (p. 3)
- sexism (p. 19)
- trans (p. 20)
- transgender (p. 19)
- transphobia (p. 26)
- transsexual (p. 19)
- transvestism (p. 17)
- Two-Spirit (p. 14)
- ze, hir (p. 170)

**Pedagogical Tools:**

**Key Teaching Points:**

**Tips for Using the Writings from the Community**

**Further Suggestions For Research, Writing, and Activities**

Each chapter of *Introduction to Transgender Studies* includes one to three essays from a diverse selection of people around the world. This proved to be an excellent way to include numerous voices and examples about topics covered in each chapter. With the exception of Jess T. Dugan and Vanessa Fabbre’s collaborative pieces from *To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults*, these writers created the pieces specifically for this textbook.
1) Tasha, from *To Survive on This Shore*

The first piece comes from Dugan and Fabbre’s work with older adults (there are four of these pieces throughout the textbook). In this first example, there is a photograph of Tasha accompanied by her story. Students can conduct a close reading of Tasha’s photograph. What can students tell from her expression and the way she poses in the photograph? What do her surroundings tell the viewer? What is her location? We are told that she is in Birmingham, Alabama, but what else can students discern about where she is from the image? What are some of the most surprising parts of Tasha’s story? How does she experience her own intersecting identities? If you would like students to explore more of the images and the stories from the project—perhaps for comparison or close readings—they can visit this website: [https://www.tosurviveonthisshore.com/](https://www.tosurviveonthisshore.com/)

**The idea behind this exercise:** Tasha’s image and story (as well as the others featured in Dugan and Fabbre’s work) can be an excellent way to start a class discussion about close readings of images and/or close readings of the ways that people talk about themselves. When doing comparisons, students can explore two to three images and stories and discuss what the people have in common as well as the differences. Often, there is one set idea about what it means to be transgender or trans; however, these stories illuminate the diversity within the trans community.

2) Charlie Manzano, “Five Foot Five”

The second story is written by Charlie Manzano and is a piece he wrote in high school. Charlie approaches the one aspect of himself that, as a young trans man, he is incredibly self-conscious about: his height. Depending on your class dynamics, students could work together in pairs or in groups of three or four to talk to one another about something that they completely focused on regarding their own bodies when they were teenagers. If this activity seems like it is too risky in the classroom, then this could also make an outstanding journal entry or in-class writing project that would not be shared with the group.

**The idea behind this exercise:** All students, even the most confident ones, will have something that they remember “obsessing” over in middle or high school. There is most likely some aspect about themselves that they felt insecure about. This exercise is an excellent way for each student to find a connection to Charlie and his story. For trans students, this exercise could be empowering. For cis students, this exercise can draw parallels and help with becoming allies or continuing to be allies as well as build empathy.

3) Lorenzo, “GUTS, or Growing Up Trans in Secret”

The third story is written by Lorenzo, who has chosen not to have his last name published. Whereas Charlie felt comfortable being completely out about being trans in his piece, Lorenzo still has concerns about being out in the world. One discussion point could focus on why it might not feel completely safe for Lorenzo to have his name on this essay. Lorenzo and his family emigrated from Argentina. For an in-
class discussion, students can talk about the ways that children of immigrants feel the simultaneous pressure to assimilate and to hold onto traditions from their original culture. Another in-class discussion could focus on the ways that marginalized people find chosen family, as Lorenzo does in this piece.

**The idea behind this exercise:** It is important to think about transphobia within families and then move beyond the family unit to look at intersecting identities. In this case, Lorenzo’s family deals with the difficulty of being immigrants; Lorenzo then deals not only with being an immigrant but also with being trans in a new country. This is also a good opportunity for students to consider if they have their own chosen families. For students who are recent immigrants, this exercise gives them an opportunity to discuss their own family’s expectations of them in their new country.

**Key Teaching Points:**

**Tips for Using the Media Suggestions**

These groupings can be used for undergraduate or graduate classes. Note that any of the films can work really well with one another. These are just some groupings that I recommend. This book can be used in a variety of courses, not solely transgender or trans studies courses. I have used these media in Women’s Studies and Feminist and Gender Studies courses as well as in my own more generalized LGBT Studies courses. Of course, I have also used the book in my Transgender/Trans specific class as well. These groupings are here to show the ways that these films can work together according to what type of course you may be teaching. These listings are intended only to give you ideas and to convey what has worked really well for me in over two decades of teaching in feminist/women/gender/LGBTQ+/Trans Studies. Key concepts in the chapter that are also found in the film are also included. Please note that not all of the key concepts are discussed specifically, but that, in some cases, they are implied.

**If you are teaching a gender studies, feminist studies, or women’s studies course:**

1) *Apache 8* (2011, U.S., 57 minutes)

This documentary film focuses on a group of women from the White Mountain Apache Tribe who fight wildland fires throughout the United States. The film explores intersecting identities and gender stereotypes. Although there is no trans content in this film, it is an excellent look at binary gendered expectations for women. This film relates key concepts about gender stereotyping by looking at cisgender women and the ways that they are often socialized not to be strong. It is an excellent starting point for looking at cisgender stereotyping before exploring trans issues. Because the film also focuses on Indigenous women firefighters, there are excellent in-class discussion possibilities that can focus on Eurocentric notions of masculinity and femininity and the ways that Indigenous people have both
suffered from and persevered through the enforced Western gender binary. Classes can also discuss the ways that the Western paradigms have been adopted into Indigenous communities and the ways in which the Women in *Apache* 8 are helping to change these notions. Key concepts covered: gender, gender expression, gender role, intersecting identities, paradigm, sex, sexism.

2) *A Place in the Middle: A Strength-Based Approach to Gender Diversity and Inclusion* (2015, U.S., 25 minutes) Focusing on a middle-school youth who identifies outside the gender binary, this award-winning film looks at intersecting identities and ways to combat bullying and bring about inclusion. This outstanding teaching tool helps students understand that Indigenous Hawai’ian culture had room for more than a strict gender binary. This is a short film produced by PBS Hawai’i and I have found that students have a really positive reaction to both the middle-school student and the student’s trans woman mentor, Kumu Hina. The beginning of this film offers an excellent and quick explanation of the ways that Western colonization re-defined gender categories in Hawai’i. Key concepts covered: binary, cisgender, colonialism, gender, gender expression, gender identity, gender-neutral pronouns, gender role, imperialism, intersecting identities, norm, paradigm, privilege, transgender.

3) *Freak Show* (2017, U.S., 91 minutes) Billy is a gender-nonconforming teenager who gets sent to a small southern high school where the majority of the students uphold the belief in the gender binary, often violently. Despite being bullied, Billy still strives to become homecoming queen. This comedy looks at the serious bullying that goes on with gender policing while also managing to be uplifting. This is another film that explores the ways that we all have assumptions about gender stereotyping and the gender binary. The film also looks at gender policing and bullying as well as what allyship can look like. The film takes place in the American South and looks at stereotypes of “red states.” It combines comedy and drama, which makes it entertaining as well as educational. Key concepts covered: binary, cisgender, cross-dressing drag, gender, gender expression, gender identity, gender-neutral pronouns, gender role, norm, paradigm, privilege, sex, sexism, trans, transgender, transphobia.

4) *Intersexion* (2012, New Zealand, 68 minutes) This award-winning documentary film presented by an intersex person from New Zealand explores stories of intersex people around the world. It is a very engaging and accessible film that looks at the intersections of sex, gender, race, and socioeconomics along with various issues and concerns about Western medical interventions. This is an outstanding documentary that educates students about people with differences of sex development and the ways that culture and society still expects sex to be a binary. The stereotypes and ideas about gender that follow from sex assigned at birth are also explored. Key concepts covered: binary, differences of sex development, gender, gender
expression, gender identity, gender role, hermaphrodite, intersex, libido, norm, paradigm, secondary sex traits, sex.

5) *Three to Infinity: Beyond Two Genders* (2015, U.S., 84 minutes) This is a documentary film that explores people who identify as trans outside a gender binary. The film depicts gender and gender difference as something to be celebrated. This is one of the first films to interview people who identify outside of a gender binary. The stories in this documentary highlight the ways that people see the gender binary as crushingly oppressive, and yet the people in the film are upbeat. This film has fostered some excellent class discussion in both my Women’s Studies classes as well as my trans classes. Key concepts covered: binary, cisgender, cross-dressing, drag, gender, gender expression, gender identity, gender-neutral pronoun, gender role, norm, trans, ze, hir.

If you are teaching an LGBT Studies/Queer Studies course:
1) *The Cockettes* (2002, U.S., 100 minutes) Hippies, flower children, and acid freaks converge in this documentary about San Francisco in the late 1960s and early 1970s. The performing group known as the Cockettes became famous for their gender-expansive shows that melded together Broadway musicals and U.S. politics. Early followers of the Cockettes were the filmmaker John Waters, the actor Divine, and the Beat poet Allen Ginsberg. *The Cockettes* beautifully melds together issues concerning gender identity and gender expression as well as LGBTQ+ experience in the late 1960s and early 1970s in San Francisco, specifically. One of the Cockettes interviewed notes that they were all “living on the edge of gender,” and doing so without all of the labels. I have had a lot of success teaching this film in my Introduction to LGBT Studies course during our San Francisco section as well as in a course that focuses on LGBTQ+ U.S. art and culture in my 1960s section. All forms of gender identity and sexual orientation are covered in this film. Key concepts covered: binary, cisgender (although they do not use the actual term), cross-dressing, drag, gender, gender expression, gender identity, gender role, libido, norm, paradigm, sex, sexism, transvestism.

2) *Intersexion* (2012, New Zealand, 68 minutes) This award-winning documentary film presented by an intersex person from New Zealand explores stories of intersex people around the world. It is a very engaging and accessible film that looks at the intersections of sex, gender, race, and socioeconomics along with various issues and concerns about Western medical interventions. This film is mentioned above for gender, feminist, or women’s studies courses. I have also included it here because LGBTQ+ Studies courses—particularly intro courses—often do not have a lot of sources on differences of sex development. This film is an excellent addition for teachers looking to include the “I” in LGBTQI+ Studies. Key concepts covered: binary, differences of sex development, gender, gender expression,
gender identity, gender role, hermaphrodite, intersex, libido, norm, paradigm, secondary sex traits, sex.

3) Outlaw (1994, U.S., 26 minutes) Alisa Lebow’s documentary film features Leslie Feinberg, the famous gender outlaw, historian, writer, and activist. Feinberg speaks about hir experiences in a binary gender culture in this video manifesto. Leslie Feinberg was an amazing and outspoken LGBTQ+ activist, speaker, and writer. This film is particularly excellent in an LGBTQ+ course for looking at the juxtaposition of the Michigan Womyn’s Music Festival with their anti-trans policies and Feinberg’s involvement with Camp Trans. At the same time, Feinberg was an incredibly complicated person because Feinberg was also very much part of a lesbian/dyke community—although this community often attempted to stifle Feinberg’s transness. Key concepts covered: binary, cisgender (word is not used, but the concept is discussed), gender expression, gender identity, gender role, norm, paradigm, privilege, trans, ze, hir.

4) Two-Spirit People (1992, U.S., 20 minutes) One of the first films to explore Indigenous cultures in the Americas and the gender diversity embraced in many of those cultures before European colonization. What is so wonderful about this short film (which is free and accessible online) is that it shows that Two-Spirit identity encompasses various sexual orientations and gender identities outside of the heteronormative and the cisnormative. If students are interested in further research, too, there is an entire list of words for Two-Spirit that are tribal specific: Alyha, Hoobuk, and Winkte, for example. Key concepts covered: appropriation, binary, colonialism, cross-dressing, gender, gender expression, gender identity, gender role, hermaphrodite, imperialism, intersecting identities, norm, paradigm, privilege, sex, Two-Spirit.

If you are teaching a trans studies course:
1) Finding Phong (2015, Vietnam, 92 minutes) This film works within two genres as a documentary and a video diary that explores a year in the life of Phong, a trans woman in Vietnam, as she begins her journey to transition. Phong’s biggest challenge is coming out to her large family living in a small village. This is an outstanding international film that explores gender norms in Vietnam. It is a very personal documentary and video diary that does an amazing job of looking at the challenges of coming out to family that trans people face. Key concepts covered: cross-dressing, gender, gender expression, gender identity, gender role, intersecting identities, norm, sex, trans, transgender, transphobia, transsexual, transvestism.

2) Girl Unbound: The War to Be Her (2016, Pakistan, Canada, 80 minutes) Maria Toorpakai, an outstanding squash player, was assigned female at birth but as a youth passed as a boy in order to play squash in a region of Pakistan
controlled by the Taliban, who do not allow girls to go to school, much less play sports. This is a beautiful documentary about a gender-fluid squash player on the international stage whose biggest support comes from family in a region controlled by conservative religious ideals and laws. This film brings up some excellent discussion questions for students. Is it specifically a trans film? Is it a film looking at misogynous laws and culture? Where do trans identity and the desire for a young person assigned female at birth who wants to play sports in a country that denies girls this right intersect? Finally, the film shows the power of a loving and accepting family in a place where supporting a gender fluid child could literally have them all punished. Key concepts covered: binary, colonialism, gender, gender expression, gender identity, gender role, imperialism, intersecting identities, norm, paradigm, sex, sexism, trans.

3) *Kumu Hina* (2015, U.S., 77 minutes) Hinaleimoana Wong Kalu (Hina) is a cultural icon and teacher (kumu) in Hawai‘i. She is Māhū and has spent her life battling against the leftovers of colonial transphobia and homophobia. Kumu Hina teaches Indigenous Hawai‘ian values at a public school. This film is an in-depth documentary that delves into her life. Kumu Hina is featured in the short film, *A Place in the Middle*, which I recommended for a feminist, gender, or women’s studies course. This is a longer in-depth documentary focusing on Kumu Hina’s life and struggles as a trans woman. Students in trans classes are particularly keen on seeing biographical documentary films, and this is an excellent one. Key concepts covered: binary, cisgender, colonialism, gender, gender expression, gender identity, gender role, imperialism, intersecting identities, norm, paradigm, privilege, trans, transgender, transphobia, transsexual.

4) *Mind If I Call You Sir?* (2004, U.S., 30 minutes) This is a documentary about Latinx trans men. (Latinx or Latinx now often used instead of Latino or Latina, which are rooted in the gender binary. The “x” leaves room for gender diversity.) It is one of the few existing documentaries that explores trans issues within Latinx culture. This short film is excellent for in-class viewing and discussion; it is particularly with issues of intersecting identities and people being raised to be “good girls.” Key concepts covered: binary, cisgender, colonialism, gender, gender expression, gender identity, gender-neutral pronoun, gender role, imperialism, intersecting identities, norm, privilege, sex, sexism, trans, transgender, transphobia.

5) *More Than T* (2017, U.S., 54 minutes) This documentary film looks at intersecting identities and explores the ways that trans people are often defined only by their gender identity. The trans people in this film are from all walks of life: Asian/Pacific Islanders, African Americans, Two-Spirit people, AIDS survivors, and spiritual leaders. Students love this film because of the intersecting identities of the people portrayed. Many more mainstream trans narratives are still very white. This film considers trans people with
various lived experiences and shows the diversity of people under the trans umbrella. Key concepts covered: binary, cisgender, colonialism, cross-dressing, drag, gender, gender expression, gender identity, gender-neutral pronoun, gender role, imperialism, intersecting identities, norm, paradigm, privilege, sex, trans, transgender, transphobia, transsexual, transvestism, Two Spirit.

A Note on Two Problematic Films on This List That Are Still Worth Teaching:
Many of the films on this list can be seen as controversial or difficult to teach. Of particular note, though, the two films that need the most explanation and discussion are *A Florida Enchantment* and *Paris Is Burning*.

*A Florida Enchantment* is a silent film that has just been re-released. The film is about a wealthy white heiress who swallows a magic seed from Africa and then turns into a man overnight. The film looks at the ways that men and women are supposed to act. There are also people in blackface in the film, which is highly problematic. This film from the silent era, though, can lead to excellent in-class discussions about Hollywood’s racism as well as the stereotypes people have about the gender binary. The people assigned female at birth who take the seed and turn into men are often seen as “one of the guys” as well as treated with humor. The people assigned male at birth who take the seed and turn into women, though, are ridiculed and then, before the film ends, are hunted down and abused. This already sets a precedent for violence against trans women. This film comes with a strong note of warning. I just taught it in my History of LGBTQ+ film course and the students found it very troubling. At the same time, we had an amazing discussion about the film. I want to also recommend, depending on the level of course you are teaching, an outstanding essay on this film by Kara Raphaeli. Their essay is entitled, “Victorian Gender Fluidity: Performativity and Reception in *A Florida Enchantment* and *Gabriel*” (*Victorian Review: An Interdisciplinary Journal of Victorian Studies*, Volume 44, Number 1 – Spring 2018). This edition of *Victorian Review* is a special topic: Trans Victorians, and it was edited by me. Raphaeli’s essay is on pages 131-146. Students found the essay very helpful.

The second film, *Paris Is Burning*, is an iconic LGBTQ+ classic documentary. However, it is really important to give the history of this film. Jennie Livingston went to NYC to film a group of gay and trans people of color who take part in the Ball Culture in New York in the late 1980s. The film brings up excellent questions about the ways a director chooses to film a group of people who are not within her own social and/or cultural circle. The film has proven to be more controversial as time goes by because the subjects in the
Chapter Two – Sexual Orientation: Stories and Definitions

Chapter Description:
Chapter Two builds on definitions of sex, gender, gender identity, and gender expression from Chapter One to explore sexual orientation and the ways that sexual orientation is related to, but not the same as, sex and gender. Like sex and gender, sexual orientation is often considered within a binary—in this case, the heterosexual/homosexual binary. Not only does this chapter examine diverse sexual orientations, it also strives to consider the ways that heterosexuality is also often seen homogenously. This chapter also considers historic and contemporary words and definitions that encompass diversity within sexual orientation as well as certain terms that have, historically, been used as insults, but that have been re-claimed as empowering. The stories found in this chapter reflect gender identity and sexual orientations across a broad spectrum.

Chapter Outline:
Key Questions
Chapter Overview
Introduction: Sexuality and Sexual Orientation
The Homosexual/Heterosexual Binary
Boy Meets Girl: Heterosexual = Normal?
Diverse Heterosexualities
Identities beyond the Homo/Hetero Binary: Bisexual, Pansexual, and Asexual
   Asexuality, Sexual Abstinence, and Celibacy
Alternatives to the Term Homosexual
   Gay
   Lesbian
Reclaiming Labels
   Fairy
   Dyke
   Queer
Reclaiming Identities: Global Contexts and Problems with LGBTQ+ as Western Eurocentric
Writings from the Community
   Andrea Jenkins: Blues for SOGI
   Austin Mantele: Deb
Key Concepts
Activities, Discussion Questions, and Observations
Film and Television of Interest
Notes
Bibliography
**Key Concepts and In-Text Pages with Definitions:**
- asexual (p. 55)
- bisexual (p. 53)
- celibacy (p. 55)
- colonialism (p. 69)
- cultural norms (p. 48)
- dyke (p. 62)
- fairy (p. 63)
- gay (p. 57)
- heteronormativity (p. 49)
- heterosexism (p. 48)
- heterosexual (p. 47)
- homophobia (p. 58)
- homosexual (p. 46)
- imperialism (p. 69)
- kuchu (p. 68)
- lesbian (p. 60)
- misogyny (p. 58)
- pansexual (p. 54)
- queer (p. 64)
- Sapphic (p. 60)
- sexology (p. 46)
- sexual abstinence (p. 55)
- sexuality (p. 45)
- sexual orientation (p. 45)

**Pedagogical Tools**

**Key Teaching Points:**

**Tips for Using the Writings from the Community**

**Further Suggestions For Research, Writing, and Activities**

Each chapter of *Introduction to Transgender Studies* includes one to three essays from a diverse selection of people around the world. This proved to be an excellent way to include numerous voices and examples about topics covered in each chapter. With the exception of Jess T. Dugan and Vanessa Fabbre’s collaborative pieces from *To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults*, these writers created the pieces specifically for this textbook.

1) Andrea Jenkins, “Blues for SOGI”
   The first piece of writing in Chapter Two is a poem written by the award-winning poet, scholar, historian, and City Council Member for Ward 8 in Minneapolis, Minnesota, Andrea Jenkins. While Jenkins was still working with the Transgender Oral History Project at the University of Minnesota’s Jean-Nickolaus Tretter Collection in GLBT Studies, I asked if she would be
willing to contribute to the *Writings from the Community* for this book. Andrea was so gracious and has contributed this poem, “Blues for SOGI,” in Chapter Two as well as a piece about the Transgender Oral History Project in Chapter Twelve. Jenkins addresses “SOGI” (Sexual Orientation and Gender Identity) as a person, which enables her to reach beyond theoretical concepts about sexual orientation and gender identity and to personally and historically explore the ways that people who did not and do not conform to “norms” have been and still are oppressed. “Blues for SOGI” also recalls and pays tribute to the writings of past great LGBTQ+ writers. The exercise at the end of the chapter asks students to pick something or someone unfamiliar to them in the poem and to conduct further research to understand the reference and to understand the poem in more depth. At first, students may feel “left out” if they do not understand all of the cultural references; however, after further research, they will learn about the people and historic moments to which Jenkins refers.

Another interesting discussion that is not included in the end-of-chapter activities could focus on Jenkins’ use of language. Poetry, in particular, can enable writers to experiment with wording and grammar. Jenkins is making some very clear political and cultural statements by her word choice, which, interestingly, came back to me during the page proofs with “corrected” grammar. I asked that Jenkins’ actual wording be kept exactly the way she had it—poetic license. But, this experience could make for a good in-class discussion about the ways we use language and the power of poetic language. A broader discussion about the ways that artists are often asked to edit themselves could also be interesting. Finally, it might be fun to have students read the poem out loud.

**The idea behind this exercise:** Students are often afraid of poetry. And yet, those same students usually tend to listen to music with lyrics; and music is, of course, poetry. This poem offers students a way to learn about LGBTQ+ history within a relatively short poem. One successful strategy I have used in the classroom is to divide students into small groups (depending on class size) to and have each group (it can even be two students per group) focus on one or two stanzas in progressive order of the poem. This is an excellent exercise in close reading and a great way for the entire class to be able to come to the poem as a whole after each group has focused on a small portion of it. Jenkins has some brilliant turns of phrase, like “Shocked by the therapy,” which will enable you to have a discussion about the practice of shock therapy that was and still is, in some places, carried out on LGBTQ+ people to “cure” them. The footnotes include information about each person invoked in the poem, and one of the end-of-chapter exercises asks students to pick one of these individuals to explore in more depth.

Students are certainly not strangers to being told that they have written something “wrong”—and of always being aware of teachers and other people
in authority as “editors.” Discussing Jenkins’ turns of phrase and having students read the piece out loud can also help empower students to see the diversity of ways to approach history, art, and culture.

2) Austin Mantle, “Deb”
The second piece of writing in *Writings from the Community* was written by Austin Mantele while he was still an undergraduate studying in the Creative Writing Program at Columbia University. Prior to his time at Columbia, Austin was a student at City College of San Francisco. Students may recognize shades of Austin’s own personal story from the end-of-chapter activities in Chapter One. Here, Austin took a very painful time in his childhood and transformed it into this short story. Students could discuss the ways that children treat one another in classroom settings and the ways that children get their cues from the adults in charge. To expand on the exercise in the chapter, which focuses on the ending, students can also discuss their own elementary school experience around gender roles and gender play. This story also provides an excellent opportunity to have a discussion about the uncomfortable silences that the adults in the story seem to exude. Nobody is actually giving voice to their biggest fears in this story, namely that the little boy who is “Deb” is not masculine enough and that, underneath that, he may turn out to be gay. And that, somehow, this type of gender play that the adults all see as abnormal, constitutes a classroom emergency.

*The idea behind this exercise:* “Deb” could very well bring up a lot of feelings for various students. For some, they, themselves, were a “Deb.” For others, they were part of the larger group wanting to police gender play. And for some others, like Deb’s one ally, they, too were an ally to other marginalized students at school. Asking students to write journal entries may be a better match for considering the story unless you have a group of students who all know one another and feel safe discussing the issues.

One of the main reasons that I included “Deb” in the book was because it beautifully illustrates the ways that gender play often causes worries about sexual orientation outside of heteronormativity. Now, in the 21st century, depending on location, some parents and teachers would possibly see the gender play and worry that the child was trans; however, generally speaking, the silent underlying worry is almost always that the child is going to be gay. “Deb” is also important because it is written by a young cisgender gay (or queer as Austin prefers) man. This story focuses on the ways that playing with “girls’” items or playing a girl caused a state of gender emergency for his classmates, teacher, and parents. In the best possible world, of course, teachers and parents would see a child playing “Deb” and embrace whatever gender play their child was engaging in. This piece also gives you an excellent opportunity to have students discuss masculinity and what one is supposed to do to display masculinity. Likewise, it is a terrific story for discussing
options for girls. What if the child was assigned female at birth and instead of playing “Deb” the diner waitress, played “Fred” the construction worker? Would the same worry grip the teacher and parents? Answers may depend on the type of school and location, of course.

**Key Teaching Points:**

*Tips for Using the End-of-Chapter Activities, Discussion Questions, and Observations*

Questions 4 and 6 from Chapter Two may need some further explanation or anecdotes.

**Question 4**

Question 4 at the end of Chapter Two has proven to be an outstanding in-class activity that I have done for the past five years every semester in both Introduction to LGBT Studies courses as well as Introduction to Women’s Studies classes. Here, I discuss the exercise in both types of classes.

**LGBT Studies:** In the United States, I find that even students who have a good idea about news in the world may not have given much thought to the laws in other countries where LGBTQ+ people are concerned. I set this exercise up as a model United Nations project and have students work in groups of 2, 3, or 4 depending on class size. And, again, depending on your length of time in class, number of students, etc.—I set aside about two weeks for my three-unit classes to be able to get all of the student groups worked in—you may need less time or more time. Although I know curriculum demands are great, and we never seem to have time to cover all the material we want to, but this exercise is like waiting for a truly arduous recipe to be done: worth it! For me, I like an element of surprise for the students, so I pick random countries and have 2, 3, or 4 pieces of paper with the names of each country, and then I go around the room with a hat, a baggie, an envelope—something that the students can randomly pick a country out of. Then, the students have to move seats and get with their country group. This is a terrific way to get students to work with other students whom they do not usually sit next to, and it really helps build community. The students have a week to work with their group to prepare their seven- to ten-minute presentation to the class on the status of the rights and protections for LGBTQ+ people in their country.

A colleague of mine asks the students to group together and choose a country. This method can work really well, too. There are now some outstanding Human Rights websites that cover LGBTQ+ rights in countries around the world; however, I also ask students to explore the history of the country a little more in depth. Has the country been colonized? Do the students know what the culture around LGBTQ+ people was pre- or post-colonization? There are some really interesting examples in the world—for example, in India, trans people or Hijras who are heterosexual are
protected under the law, but anyone (cis, trans, Hijra) who is gay, lesbian, or bi is not covered under the law because homosexuality is still illegal. Uganda offers a really bleak outlook where LGBTQ+ human rights are concerned; however, South Africa was one of the first nations in the world to pass a complete and progressive bill of full human rights that includes LGBTQ+ people.

For Women's Studies classes, I do the exercise the same way that I do in LGBT Studies with a focus on the ways that women (cis and trans) and girls (cis and trans) are treated under the law. I still ask students to consider LGBTQ+ issues as well because often the measure of LGBTQ+ protections can help give a good idea about where the country is in relation to the ways that women and girls are treated there.

In all cases, many of these more conservative and harmful laws are operating on very strict gendered assumptions—underlying homophobic laws there are also misogynous laws.

Finally, as I said, this activity takes up class time; however, it is an excellent way to do an in-class group presentation and helps build community in the class. Students have consistently stated an outstanding response to this exercise on their evaluations; they are often shocked that they did not know about these issues within a global context.

Question 6

I have now used this question for two years as a first reflective paper for students to turn in to me. It is crucial to let students know you are not asking them to come out about their gender identity or their sexual orientation unless they want to. Rather, this is a more universal question about the fear of having to disclose something about yourself to someone and the worry that your disclosure will mean a negative change in your relationship.

At City College of San Francisco, I teach a Working Adult Degree Program class. Introduction to LGBT Studies is part of their curriculum. Many of the returning working adult students do not identify under the LGBTQ+ umbrella. For the past two years, this exercise has been so empowering because many of these students wound up writing about their experience as teenagers who found out that they were going to become parents before they were quite ready. In many cases, early parenthood is part of the reason they are now, in their 30s, 40s, and 50s, coming back to college. The fear the students had in every single case was the fear that their family members were going to reject them. In class, I do not disclose which student wrote about which incident; however, I do use these stories to discuss that feeling—that worry about rejection to discuss what LGBTQ+ people feel almost all of the time when wanting or needing to come out. The actual issue that the students have to come out about may be different; however, that feeling and that fear of rejection are the same. And we discuss the ways that the similarity of that feeling can help build understanding and awareness.
**Key Teaching Points:**

*Tips for Using the Media Suggestions*  

These groupings can be used for undergraduate or graduate classes. Note that any of the films can work really well with one another. These are just some groupings that I recommend. This book can be used in a variety of courses – not solely transgender or trans studies courses. I have used this media in Women’s Studies and Feminist and Gender Studies courses I have taught as well as in my own more generalized LGBT Studies courses. Of course, I have also used the book in my Transgender/Trans specific class as well. These groupings are here to show the ways that these films can work together according to what type of course you may be teaching. This is only meant to give you ideas and to convey what has worked really well for me in over two decades of teaching in feminist/women/gender studies, LGBTQ+ Studies, and Trans Studies. Key concepts in the chapter that are also found in the film are also included. Please note that not all of the key concepts are discussed specifically, but that, in some cases, they are implied.

**If you are teaching a gender studies, feminist studies, or women’s studies course:**

1) *Chavela* (2017, U.S., 90 minutes)  
   This documentary film looks at the life of a renowned singer Chavela Vargas. One of her lovers was the iconic artist Frida Kahlo. This is an outstanding look at two strong women artists who were lovers. This film about two queer women artists who were lovers also explores gender stereotypes. Both Vargas and Kahlo experimented with more “masculine” looks and behavior. When Kahlo was a teen, she often dressed in men’s suits. Key concepts covered: bisexual, dyke, lesbian, queer, Sapphic, sexual orientation.

2) *Fire* (1996, Canada, India, 104 minutes)  
The renowned filmmaker Deepa Mehta set out to make her feminist Indian trilogy: *Fire, Earth, and Water*. In each film she focuses on the ways that women in Indian culture are often oppressed. *Fire* is an “older” film now; however, it is a classic and still teaches beautifully. The film focuses on the ways women are trapped in tradition; and yet, Sita and Radha, the main characters, wind up in a relationship with each other. This is a stunning film that is still considered a critical study for young feminist filmmakers. One of the reasons this film is so powerful is that it shows the ways that men and women in traditional Indian society can be hemmed in by tradition and expectations based on a very rigid gender binary underscored by a hyperheteronormativity. I teach this film in my LGBT film classes and in my Feminist Studies classes. Key concepts covered: celibacy, colonialism, cultural norms, heteronormativity, heterosexism,
heterosexual, homophobia, homosexual, imperialism, lesbian, misogyny, sexual abstinence, sexuality, sexual orientation.

3) *Watermelon Woman* ((1996, U.S., 90 minutes)
Cheryl Dunye’s award-winning film looks at issues that African-American lesbians face. This is an excellent film that looks at the historical erasure of queer women of color, particularly in feminist and lesbian discussions. Of particular note, if you happen to teach the really messy film, *A Florida Enchantment*, from Chapter 1, then this film is a perfect antidote to that one. This film explores the erasure of African American women in Hollywood films and the long history of racism within the mainstream U.S. film industry. Dunye is brilliant at weaving together a look at the intersections of racism and homophobia. Make sure students really watch the ending of this film because Dunye (if you are not familiar, I do not want to give it away) does something totally stunning and groundbreaking at the end. I have put this film in this section; however, it also teaches wonderfully in LGBT Studies and is an example of the genre of New Queer Cinema. Dunye is one of the few women filmmakers within this genre. Key concepts covered: bisexual, bulldagger (not in the key concepts but important), colonialism (by way of looking at slavery and the ways it continues to haunt relationships between African American and white women today), cultural norms, dyke, heteronormativity, heterosexism, heterosexual, homophobia, lesbian, queer, Sapphic, sexual orientation.

This quirky sci-fi drama written and directed by trans sisters Lana and Lilly Wachowski and J. Michael Straczynski has numerous episodes that focus specifically on Nomi, a U.S. trans lesbian character played by Jamie Clayton, a trans actress. The feminist message where Nomi and her partner, Amanita, are concerned is outstanding. Also of note, Sun, a Korean woman character and martial artist, also exemplifies the strength of women overcoming male domination. This series ticks all of the boxes. It is deeply feminist, queer, and trans! I have taught episodes in all of my courses—from Feminist Studies, to LGBT Studies generally, to Trans Studies. The intersections of identity and an incredibly deep look at gender fluidity make this a quintessentially twenty-first century feminist, queer, and trans work of art. Key concepts covered: asexual, bisexual, celibacy, colonialism, cultural norms, dyke, fairy, gay, heteronormativity, heterosexism, heterosexual, homophobia, homosexual, imperialism, lesbian, misogyny, pansexual, queer, Sapphic, sexology, sexual abstinence, sexuality, sexual orientation.

**If you are teaching an LGBT Studies/Queer Studies course:**

1) *Watermelon Woman* ((1996, U.S., 90 minutes)
Cheryl Dunye’s award-winning film looks at issues that African-American lesbians face. This is an excellent film that looks at the historical erasure of queer women of color, particularly in feminist and lesbian discussions. In my LGBT Studies film classes at CCSF, this film is simply iconic. Of particular note, if you happen to teach the really messy film, *A Florida Enchantment*, from Chapter 1, then this film is a perfect antidote to that one. This film explores the erasure of African American women in Hollywood films and the long history of racism within the mainstream U.S. film industry. Dunye is brilliant at weaving together a look at the intersections of racism and homophobia. Make sure students really watch the ending of this film because Dunye (if you are not familiar, I do not want to give it away) does something totally stunning and groundbreaking at the end. I have put this film in this section; however, it also teaches wonderfully in LGBT Studies and is an example of the genre of New Queer Cinema. Dunye is one of the few women filmmakers within this genre. Key concepts covered: bisexual, buldagger (not in the key concepts but important), colonialism (by way of looking at slavery and the ways it continues to haunt relationships between African American and white women today), cultural norms, dyke, heteronormativity, heterosexism, heterosexual, homophobia, lesbian, queer, Sapphic, sexual orientation.

2)  *Welcome to My Queer Bookstore* (2009, Taiwan, 19 minutes)
This short film, which can be found online for free, is an excellent look at the ways the LGBTQ+ community in Taipei struggles for its rights. Gin Gin’s bookstore is at the heart of the LGBTQ+ community in Taipei. Students love this film! What is amazing about Gin Gin’s bookstore (which still exists—a student just brought me a fridge magnet from there) is that it marries a look at colonial laws against homosexuality, ideas about gender norms, and sexology. Be forewarned: The sexologist interviewed in the film (she is amazing) has the very beautiful and very graphic print of Gustave Corbet’s *L’Origine du Monde (Origin of the World)* on the wall behind her. Key concepts covered: bisexual, colonialism, cultural norms, dyke, fairy, gay, heteronormativity, heterosexism, heterosexual, homophobia, homosexual, imperialism, lesbian, queer, sexology, sexual orientation.

3)  *Pride* (2014, U.K., 119 minutes)
Speaking of bookstores, this film starts with a group of young gay men and lesbians who hang out and work at London’s Gay’s The Word Bookshop (still there in Bloomsbury and still thriving as a cultural center). It is a dramatization of true events taking place in the U.K. in the 1980s when the Welsh miners went on strike and a group of young gay men and lesbians from London decided to go support them. The film offers an excellent look at the ways allies can learn to work with one another and the ways that people, once they work together,
begin to face their own stereotypes about various marginalized groups. Key concepts covered: cultural norms, dyke, gay, heteronormativity, heterosexism, heterosexual, homophobia, homosexual, lesbian, misogyny, queer, sexuality, sexual orientation.

4) *Purple Skies: Voices of Indian Lesbians, Bisexuals, and Transmen* (2013, India, 67 minutes)
This film is unique in that it focuses on people assigned female at birth who are now out as lesbian, bisexual, and/or transmen. A good number of films from India focus on Hijras or trans women—often people assigned male at birth. This film could be taught in a Feminist Studies course, too. The interviews are excellent, and the examination of the politics around India trying to overturn British colonial anti-sodomy laws is excellent. Key concepts covered: bisexual, colonialism, cultural norms, dyke, heteronormativity, heterosexism, heterosexual, homophobia, homosexual, imperialism, lesbian, misogyny, queer, Sapphic, sexology, sexuality, sexual orientation.

5) *(A)Sexual* (2011, U.S., 75 minutes)
This is the only feature-length film that explores asexuality in terms of a valid sexual orientation. What is really excellent for class discussion after viewing the film is to look at the ways that members from the gay, lesbian, and bisexual communities, in particular, have discriminated against people who identify as asexual. This is, I think, a crucial film particularly for an Intro to LGBT Studies course. Key concepts covered: asexual, celibacy, cultural norms, heteronormativity, queer, sexual abstinence, sexuality, sexual orientation.

6) *Call Me Kuchu* (Canada, Uganda, 87 minutes)
Outstanding documentary that looks at the human rights abuses of LGBTQ+ people in Uganda. The film features the late David Kato, one of the world’s great human rights advocates from Uganda. This film is terrific for class discussion about global human rights, LGBTQ+ issues, and the need for a global LGBTQ+ focus. I often teach this film in conjunction with the United Nations project that students work on for in-class presentations. This film really gets students thinking about LGBTQ+ rights around the world. There are other documentaries that look at the intersections of imperialism, de-colonial recovery projects, homophobia, and transphobia, but this film is still incredibly powerful and accessible for students. There are some graphic descriptions of corrective rape and of people becoming infected with HIV. There are also graphic descriptions of a hate crime when David Kato is murdered during the course of the film. Finally, for students who have suffered at the hands of religions that have tortured them, there is a very upsetting scene at David Kato's funeral; however, there is also a
stunning moment of community empowerment. This film also features one of the most amazing LGBTQ+ allies in our twenty-first century world: Bishop Christopher Senyonjo. Key concepts covered: bisexual, colonialism, cultural norms, dyke, gay, heteronormativity, heterosexism, heterosexual, homophobia, homosexual, imperialism, Kuchu, lesbian, misogyny, queer, sexology, sexuality, sexual orientation.

If you are teaching a trans studies course:

1) *Apricot Groves* (2016, Armenia, 78 minutes)
   An outstanding film that explores a heterosexual trans man who is an Armenian immigrant in the United States. This film looks at the intersections of being a trans Armenian man who has grown up in the United States but who has to travel to Armenia and Iran in order to propose marriage to a cisgender woman he has met in the United States. The film explores the relationship between Aram, the trans man, and his cisgender brother, Vartan, as they navigate the cultural rituals leading up to the marriage. Key concepts covered: colonialism, cultural norms, heteronormativity, heterosexism, heterosexual, imperialism, misogyny, sexology, sexuality, sexual orientation.

2) *Boy Meets Girl* (2014, U.S., 95 minutes)
   This award-winning romantic comedy takes place in rural Kentucky, where a young trans woman falls in love with a cisgender woman who is also being courted by the trans woman’s best friend, a cis man. A fun and educational film that looks at gender identities and sexual orientation from bisexual, lesbian, and heterosexual identities. This film beautifully encompasses queer and trans issues, all in a very conservative rural U.S. location. Key concepts covered: bisexual, cultural norms, dyke, gay, heteronormativity, heterosexism, heterosexual, homophobia, homosexual, lesbian, queer, sexuality, sexual orientation.

   This complex and wonderful film from the Philippines is based on the true story of a gay (although with definite trans leanings) elder who grew up in the Philippines during World War II. The film beautifully weaves together the fluidity of gender and sexual orientation. Hard to find for a long time, this film appears to now be available on Amazon Prime Video. This film beautifully depicts the intersections of race, sexual orientation, gender expression and gender identity, and elder issues. It is a dramatization of a true story. Students need to be forewarned that there are graphic scenes of rape and torture. Of particular note: The Japanese
soldiers occupying Manila victimize Markova and a group of drag queens/trans women. The United States soldiers, on the other hand, are presented as saviors. Clearly, there is a bias in this film as told through the eyes of a queer (and possibly trans) survivor of World War II. The Philippines are, more and more, being depicted in LGBTQ+ film, and this is one of the first. Another truly wonderful teaching film is the 2005 The Blossoming of Maximo Oliveros, which looks at a young Filipino person assigned male at birth but who is definitely feminine of center and queer. Maximo has to keep the family of men together after their mother has died. There are some uncomfortable moments in the film when it looks like the adult police officer on whom Maximo has a crush is going to do something morally reprehensible—but he does not! It turns out to be an amazingly beautiful, sweet, and empowering film of the coming of age of a young queer and trans person. If you are doing a course that focuses on LGBTQ+ in the Philippines, these two films pair very well together because you have an elder-focused film and a youth-focused film. Key concepts covered with both: bisexual, colonialism, cultural norms, gay, heteronormativity, heterosexism, heterosexual, homophobia, homosexual, imperialism, queer, sexuality, sexual orientation.

4) Purple Skies: Voices of Indian Lesbians, Bisexuals, and Transmen (2013, India, 67 minutes) This film is unique in that it focuses on people assigned female at birth who are now out as lesbian, bisexual, and/or transmen. A good number of films from India focus on Hijras or trans women—often people assigned male at birth. This film could be taught in a Feminist Studies course, too. The interviews are excellent, and the examination of the politics around India trying to overturn British colonial anti-sodomy laws is excellent. Key concepts covered: bisexual, colonialism, cultural norms, dyke, heteronormativity, heterosexism, heterosexual, homophobia, homosexual, imperialism, lesbian, misogyny, queer, Sapphic, sexology, sexuality, sexual orientation.

Two Special Notes to Films for This Chapter:

If you are teaching an LGBTQ+ People of Color/QPOC/QTPOC class, these films and television all work well:

The Blossoming of Maximo Oliveros
Call Me Kuchu
Chavela
Fire
Markova: Comfort Gay
La Mission
Orange Is The New Black
Paris Is Burning
Purple Skies: Voices of Indian Lesbians, Bisexuals, and Transmen
Sense8
Shinjuku Boys
Watermelon Woman
Welcome to My Queer Bookstore

And a word about the short “coming out” series of films:

Coming Out in the 1950’s
Coming Out in the 1960’s
Coming Out in the 1970’s
Coming Out in the 1980’s

The film on the 60’s and the film on the 80’s both feature a trans person. Felicia Flame, a trans elder of color and advocate in San Francisco, is interviewed in the 60’s film.

Ardel Haefele-Thomas, a white non-binary trans person and advocate, is interviewed in the 80’s film. Interestingly, they put a lot of make-up on me and may have misgendered me in the filming process.

These films, though, are free online and very teachable when you need to focus on the history of LGBT people in the United States.
Chapter Three –
Modern Sexology: The Science of Objectification, or the Science of Empowerment?

Chapter Description:
Chapter Three focuses on Western medicine and the science of sexology, which is in large part responsible for many of the labels and identities explored in Chapters One and Two. From the nineteenth century to the twenty-first, the work of sexologists has been responsible for most of the Western medical health and wellness approaches for trans people. In the very early days of sexology, sexual orientation and gender expression were conflated; today, we still have confusion around the difference between the two. To move away from the model of homosexuality as a sin, some of the early sexologists wanted to explore human sexuality and what they saw to be deviations from the norm, as diseases. Sexology originally came out of Enlightenment ideals and the creation of taxonomies carried out by Italian, German, and British men of science. The chapter moves historically from sexologists who pathologized people to sexologists who strove to empower people.

Chapter Outline:
Key Questions
Chapter Overview
Introduction: Pathologies and Empowerment
Let’s Relabel That!
Step Right Up! The Popularity of Sideshows: Race, Sex, and Gender on Display
[boxed feature]
Degeneration and Criminal Anthropology
Sex Taxonomies: They Talked to a Stranger about That?
  Richard von Krafft-Ebing
  John Addington Symonds
  “The Einstein of Sex”: Reclaiming Magnus Hirschfeld and the Institut für Sexualwissenschaft
  Harry Benjamin
Taking Matters into Our Own Hands!
  Along Comes Lou
  Fighting the Tyranny of “Normal”: Dr. Li Yinhe
  A Gender Wellness Clinic
Writings from the Community
  T.J. Gundling: The Trans Experience: A Biocultural Dialectic
Key Concepts
Activities, Discussion Questions, and Observations
Film and Television of Interest
Notes
Bibliography

**Key Concepts and In-Text Pages with Definitions:**
devolution (p. 95)
gender affirmation (p. 104)
gender affirmation surgery (p. 105)
gender dysphoria (p. 107)
pathologies (p. 92)
sexology (p. 91)
sex-reassignment surgery (srs) (p. 104)
urning (p. 99)

**Pedagogical Tools**

**Key Teaching Points:**

*Tips for Using the Writings from the Community*

Further Suggestions For Research, Writing, and Activities

Each chapter of *Introduction to Transgender Studies* includes one to three essays from a diverse selection of people around the world. This proved to be an excellent way to include numerous voices and examples about topics covered in each chapter. With the exception of Jess T. Dugan and Vanessa Fabbre’s collaborative pieces from *To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults*, these writers created the pieces specifically for this textbook.

1) Bobbi, from *To Survive on This Shore*

The first Writing from the Community for Chapter 3 comes from Dugan and Fabbre’s work with older trans and gender nonconforming adults. Here is a photograph of Bobbi accompanied by her story. Students can conduct a close reading of Bobbi’s photograph. What can students tell from her expression and the way she poses in the photograph? What do her surroundings tell the viewer? If your students also read Chapter One, how does Bobbi’s not looking at the camera make a difference in the photo? (Tasha from Chapter One is looking at the camera.) What are some of the most surprising parts of Bobbi’s story? How does Bobbi look at binary thinking—the either/or terms that she talks about?

If you would like students to explore more of the images and the stories from the project, perhaps for comparison or close readings, they can visit this website: [https://www.tosurviveonthisshore.com/](https://www.tosurviveonthisshore.com/)

*The idea behind this exercise:* Bobbi’s image and story (as well as the others featured in Dugan and Fabbre’s work) can be an excellent way to start a class discussion about close readings of images and/or close readings of the ways that people talk about themselves. When doing comparisons, students can explore two or three images and stories and discuss what the people have in common as well as
the differences. Often, there is one set idea about what it means to be transgender or trans; however, these stories illuminate the diversity within the trans community.

Bobbi’s story is an excellent place to discuss the numerous stereotypes we may have about trans people, specifically older trans people and family history. Bobbi makes it very clear that when she began her full transition in her seventies that the clues, at least for her, had always been there. She talks about herself as a young child asking her mother to teach her to knit, and her mother did. Through some of these memories, Bobbi makes the statement that she thinks her mother knew she was trans even though the language was not available to them during the Great Depression. To go further into this topic, then, students can begin to explore the ways that trans people, historically, have been known and accepted within their families—this is not a new concept. And, of course, how else might her mother have known? Knitting is not necessarily a gendered activity; especially in the Great Depression, people of all genders had to pitch in with various household activities during a socioeconomically difficult time. Is it that Bobbi and her mother were close and that there was simply a knowing and an acceptance from a beloved parent?

Bobbi’s story can also be an excellent starting point for a discussion about various governmental types of jobs being open or not open to trans people. Bobbi says she was not out as a trans person when she played golf with President Ford or when she worked in the CIA; however, for the past few years in the United States, trans people have been at the center of a debate on access to military service and other types of high-level classified jobs.

The idea behind this exercise: Students can begin to explore the issues surrounding trans people in the military. With some online research, students will also find that, in the United States, there are numerous trans people who are serving or who have served in all of the branches of the United States military. It might also be useful to have students explore what countries in the world already have an open policy on trans people serving in the military or working within government at high levels.

2) T.J. Gundling, The Trans Experience: A Biocultural Dialectic

T.J. Gundling (who does not use any pronouns) is a professor of anthropology. Gundling’s essay is a theoretical and academic piece that explores biological determinism and social constructionism in terms of trans identity. Not only does Gundling discuss scientific approaches and controversies within these approaches, but Gundling also begins the essay with an anecdote about Caitlyn Jenner in which Gundling uses Jenner’s name assigned at birth. As Gundling writes in the footnote, there is great controversy in using a trans person’s dead name; however, Gundling explains why Gundling chose to keep Jenner’s name assigned at birth. Without sending students down the proverbial rabbit hole, this is an excellent opportunity for a short in-class writing piece, a longer journal essay, a small-group discussion, and/or a large class discussion.
**The idea behind this exercise:** One of the biggest questions that people who are not transgender, or people who do not know (or think they do not know) anyone who is transgender, is this question about “before and after” names. This question does not apply only to trans people who move from one side of the gender binary to the other, but also to trans people who identify as agender, non-binary, and so on. This exercise, depending on class dynamics, can prove to be a safe space or a brave space for people to discuss this confusion. It is also an excellent place to bring in other examples of people with different names than the names assigned to them at birth. Name changes are not just about trans people; people change names for numerous reasons. Sometimes, a name change is simply taking a name that feels more “right.” Other times, a name change is necessary to move away from a dangerous or violent situation. And, other times, students will take on another name when they have come from another country (for example, a U.S. student going to China to study and taking on a Chinese name, or the other way around). This exercise is also an excellent place to discuss Gundling’s point about Jenner being fine with the name assigned at birth if one is talking about her before she came out as trans. Finally, in many cultures, when does a name change not cause confusion? Why?

Gundling’s essay is more theoretically dense than any of the writings from the previous chapters. Depending on the course level, this piece could be intimidating to students. If you are teaching a lower division course, T.J.’s essay would be a terrific place to begin modeling close reading of theoretical materials. I have often found that essays like this work nicely divided up into sections. Encourage students to annotate, or if they hope to sell the book back, take extensive notes on any parts of the essay that need further explanation. If this is an upper-division or more theoretically based course, then students can work to deconstruct Gundling’s essay. What are the essays strengths, rhetorically? What are the essay’s weaknesses?

**The idea behind this exercise:** Particularly for lower-division courses, students can be intimidated by theory. This essay is not too long, so it is an excellent place for students to annotate and ask questions. This is also a good exercise to discuss theoretical language and the uses of academic language (some would say jargon) within a very specific disciplinary context: anthropology. But this essay also highlights the fact that trans studies is interdisciplinary. For upper-division students, again because of the essay’s length, there are several outstanding places to discuss the rhetorical choices on Gundling’s part. Gundling also focuses on memoir in this piece, so students could consider how they would each look at their own memoir in the context of a “biocultural dialectic.”

**Key Teaching Points:**

* Tips for Using the End-of-Chapter Activities, Discussion Questions, and Observations

Question 7 may need further explanation.
**Question 7:** The Standards of Care (SOC) have been very important for the health and well-being of trans people. At the same time, many people feel that these Standards are not as expansive or moving as quickly as they should. In many ways, the SOC is still governed by medical professionals and often still feels removed from many of the actual people affected. For students who are interested in the evolution of science, psychology, and medicine, a comparative study between various versions of the SOC can be rewarding. Here, I have asked students to look at Version 6 and Version 7; however, all of the versions are available to view online. Tracing the evolution of the SOC might prove to be an interesting research project. For some students, seeing the evolution of who is in charge of the SOC and the advances that the trans community has made there might be an interesting project. This is also an excellent place for students to consider what they would do if they were in charge of the next revision of the SOC.

**Key Teaching Points:**

**Tips for Using the Media Suggestions**

These groupings can be used for undergraduate or graduate classes. Note that any of the films can work really well with one another. These are just some groupings that I recommend. This book can be used in a variety of courses, not solely transgender or trans studies courses. I have used these media in Women’s Studies and Feminist and Gender Studies courses as well as in my own more generalized LGBT Studies courses. Of course, I have also used the book in my Transgender/Trans specific class as well. These groupings are here to show the ways that these films can work together according to what type of course you may be teaching. These listings are intended only to give you ideas and to convey what has worked really well for me in over two decades of teaching in feminist/women/gender/LGBTQ+/Trans Studies. Key concepts in the chapter that are also found in the film are also included. Please note that not all of the key concepts are discussed specifically, but that, in some cases, they are implied.

**If you are teaching a gender studies, feminist studies, or women’s studies course:**

5) *Li Yinhe: China’s First Female Sexologist* (2017, Makers online film, 4 minutes and 29 seconds)

This is an outstanding short documentary featuring an interview with Dr. Li Yinhe (it is subtitled) as she discusses growing up in China as a young woman who wanted to become a doctor. She is a pioneering feminist doctor who has been outspoken in China and has garnered international attention as well as created controversy with her feminist and pro-LGBT approach to medicine and sexology. This short film is a terrific way to introduce students to an amazing woman sexologist, feminist, advocate for sex workers’ rights, and LGBTQ+ rights advocate in a country where
such advocacy is anything but easy. Her feminist and sex-positive approach is radical. She does not talk about her marriage to a trans man in the film, but she has been interviewed extensively elsewhere about her marriage; one of her goals is to educate people in China about the difference between gender identity and sexual orientation. The interview is in Chinese with English subtitles. Key concepts covered: sexology (an excellent description of her gay male book helping people survive homophobia—and a description of her work on the diversity of women’s sexuality).

6) *Break Free, Ruby Rose* (2014, U.S. 5 minutes)
This beautiful YouTube short film narrated through song shows a young person who rejects all of the sexist stereotypes about what proper femininity should look like. (This is not on the original list of films at the end of the chapter.) Instead, the person through the course of the video goes from a hyperfeminine to an andro/masculine appearance. It is ambiguous if the person is identifying gender, sexual orientation, or both. This is an excellent video for a close reading exercise in a feminist/gender studies course. Key concepts covered: gender affirmation and sexology (neither talked about specifically, but implied).
https://www.youtube.com/watch?v=EFjsSSDLi8w

7) *XXWhy* [(2008, India, 48 minutes)]
This documentary film, which is not listed under the films at the end of this chapter but is a new addition to this list, was directed by Dr. Manjula Bharathy, Professor of Women and Gender Studies at the Tata Institute of Social Science in Mumbai, India. The film explores Sree Nandu and his experience growing up as a trans man in India. The portrayal of the pressure to conform to gendered stereotypes is outstanding and would work well in a discussion about the pressures trans people face to be “masculine enough” or “feminine enough.” Key concepts covered: gender affirmation, gender-affirmation surgery, gender dysphoria, pathologies, sexology, sex-reassignment surgery.

If you are teaching an LGBT Studies/Queer Studies course (note that a sub-theme could be a focus on Magnus Hirschfeld):

7) *Paragraph 175* (2000, U.K., 81 minutes)
This award-winning documentary focuses on a handful of gay men and one lesbian who survived Nazi internment camps in Germany; they were imprisoned for being homosexual, and two of the interviewees were homosexual and Jewish. Some of the very negative sides of sexological research are discussed in the film as Nazi scientists and sexologists would often experiment with electric shock and torture on gay men in the name of scientific innovation. None of those interviewed in the film are transgender; however, the conflation
of sexual orientation and gender identity are evident. The film also has a short section exploring Dr. Magnus Hirschfeld, his work, and the Nazi burning of his institute. Key concepts covered: pathologies, sexology, urnings.

8) *The Einstein of Sex* (1999, Germany, Netherlands, 100 minutes)
This is a biopic about Magnus Hirschfeld and his work in the field of sexology. This is an excellent look at a pioneer of sexology who was also Jewish and gay. This film works well in an LGBTQ+ Studies course because Hirschfeld is such an important (and nearly lost) pioneer in the field of positive research and sexology for queer and trans people. Key concepts covered: gender affirmation, gender-affirmation surgery, gender dysphoria, pathologies, sexology, sex-reassignment surgery, urnings.

9) *Different From The Others* (1919, Germany, 50 minutes)
When this film was released in 1919, it was meant to be used as a teaching tool in medical schools as well as an educational video to help teach tolerance toward LGBT people in Germany. Although this silent film was nearly lost in the fire that destroyed Hirschfeld’s institute in the early 1930s, pieces of the film survived, and it has now been put together and released on DVD. This is a very teachable film, and 21st century students are stunned at how much of the concern about LGBTQ+ people and the need to educate the general public in the ways of tolerance and acceptance are still timely. Magnus Hirschfeld is filmed giving lectures and consoling people who have been harmed by homophobia. The film also looks at feminine stereotypes of gay men. Key concepts covered: pathologies, sexology, urnings.

**If you are teaching a trans studies course:**

4) *The Danish Girl* (2015, U.K., Germany 119 minutes)
This is an outstanding film for discussions about film memoirs loosely based on the life of a trans person. T.J. Gundling's essay can be used very effectively alongside this film. This film also offers students an opportunity to discuss high-budget films that may not tell a trans story as well as lower-budget films. Key concepts covered: gender affirmation, gender-affirmation surgery, gender dysphoria, pathologies, sexology, sex-reassignment surgery.

Trans filmmaker and historian Rhys Ernst explores the life and legacy of Lou Sullivan, a gay trans man originally denied gender affirmation procedures at numerous clinics because they believed a gay trans person could not exist. Lou Sullivan became the
founder of FTM International and fought tirelessly for the rights of trans men and for the re-evaluation of the Standards of Care (SOC). This film along with online interviews of Lou Sullivan are always well received by students. Lou Sullivan had to pave a path that he was constantly told by sexologists did not exist. Of course, he knew that being a gay trans man was an option, as did the gay male community in San Francisco that embraced him. Students are always happy to learn about Lou Sullivan, and this film can also be paired up with some of Sean Dorsey Dance’s clips from their award-winning show, The Diary Project, which is based on Lou Sullivan’s diaries. Key concepts covered: gender affirmation, gender-affirmation surgery, gender dysphoria, pathologies, sexology, sex-reassignment surgery.

6) Trans (2012, U.S., 104 minutes)
This documentary has some very problematic elements, beginning with the initial voiceover that completely sensationalizes trans people and trans existence. However, the film does focus on the experiences of several trans people in the healthcare system. Most notably, the film does have an outstanding focus on Dr. Christine McGinn, a trans woman and surgeon who founded the Papillon Gender Wellness Clinic in New Hope, Pennsylvania. Despite some of the problematic aspects of the film, it is well worth seeing Dr. McGinn in action. Also, several patients who are cared for at the Papillon Clinic discuss their family’s reactions to their coming out as trans. The film provides an excellent look at the ways that this particular health clinic, run by a trans surgeon and her wife, makes a safe space for trans people within Western medicine. This film could also easily be used in a general LGBTQ+ Studies course because Dr. McGinn is a lesbian trans woman. In fact, she has an amazing line in the film where she discusses the fact that she was not alarmed when she figured out she was attracted to women because of people who had come before her who were queer and trans (a self-affirming and radical thing for her to say). Key concepts covered: gender affirmation, gender-affirmation surgery (the term gender-confirmation is also used), gender dysphoria, pathologies, sexology, sex-reassignment surgery.
Chapter Four –
Direct Action, Collective Histories, and Collective Activism: What a Riot!

Chapter Description:
Chapter Four looks at political activism in the United States during the turbulent and politically charged 1950s and 1960s. The story of transgender activism, political movements, and coalition building is very much the story of intersecting identities and intersecting oppressions. In many cases, the beginnings of the legal reforms that support LGBTQ+ people in the United States in the 21st century were brought about by trans people of color who lived at the poverty level or who were homeless. This convergence of being gender nonconforming or a gender outlaw, being a person of color, and being someone who did not have financial security motivated and gave strength to these early activists.

While individuals are discussed in this chapter, larger ideas about the importance of collective histories and collective activism are also explored. This chapter also examines various activist philosophies about working within or outside of existing power structures as well as the tension between gay, lesbian, and bi cis people and gay, lesbian, and bi trans people. The chapter concludes with a look at Georgina Beyer, a Maori trans woman who was the first known trans person elected to parliament in the world. Beyer’s example of working with constituents for rights for all people in New Zealand is an excellent model.

Chapter Outline:
Quote from Sylvia Rivera, Stonewall Veteran
Key Questions
Chapter Overview
Introduction: A Need for Collective Histories
(Introduction includes 3 full-page drawings by Cameron Rains)
Would You Like a Protest with Your Coffee?
   May 1959: The Little Doughnut Shop That Could!
   April 1965: The Quaker City’s Collaborative Sit-In
   August 1966: The Compton’s Cafeteria Riot – “All the Sugar Shakers Went through the Windows!”
   June 1969: One Police Raid Too Many at the Stonewall Inn
The Split between LGB and T in the United States
SONDA and ENDA: Everyone Needs a Seat on the Bus
New Zealand’s Example: Georgina Beyer
Writings from the Community
   Paulina Angel: Becoming an Activist
   Jesus Coronado: Coming Out as a Trans Man
Key Concepts
Activities, Discussion Questions, and Observations
Film and Television of Interest
Notes
Bibliography

Key Concepts and In-Text Pages with Definitions:
drags (p.140)
ENDA (p.150)
homophile (p. 147)
Selma (p. 132)
Seneca Falls (p. 132)
sodomy laws (p. 139)
SONDA (p. 150)
Stonewall Inn (p. 132)

Pedagogical Tools
Key Teaching Points:
Tips for Using the Writings from the Community
Further Suggestions For Research, Writing, and Activities

Each chapter of Introduction to Transgender Studies includes one to three essays from a diverse selection of people around the world. This proved to be an excellent way to be able to include numerous voices and examples about topics covered in each chapter. With the exception of Jess T. Dugan and Vanessa Fabbre’s collaborative pieces from To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults, these writers created the pieces specifically for this textbook.

1) Paulina Angel, “Becoming an Activist”

The first piece in Chapter Four comes from Paulina Angel, who hails from the Coachella Valley in Southern California. Many people associate the Coachella Valley with Palm Springs, a famous elite vacation spot that is now known as a very friendly LGBTQ+ resort town. However, as Paulina points out in her essay, Palm Springs was not always so open. Furthermore, the Valley encompasses numerous other towns like Indio and Mojave, which both struggle with poverty as well as house U.S. military bases. I wanted to include Paulina’s story because she discusses coming out as a trans lesbian/ a trans queer woman. Chapters One and Two have already discussed gender identity and sexual orientation as related but separate, and Paulina’s story in this chapter underscores those notions.

Paulina is also an activist, which is the main reason her story appears in this chapter, which is focused on the activism of trans people of color in particular. The activity at the end of this chapter looks at both Paulina and Jesus Coronado;
However, their stories also offer students a place to dig into the more complex terrain of stereotypes, intersecting identities, and different experiences that they each have had as Latinx trans people. Paulina and Jesus’s experiences are quite different in many ways. With Paulina’s story, students can discuss ideas about what makes an activist. Perhaps the students would like to talk about their own activism and their own community involvement. Also, for some people, Paulina’s use of the word “Hispanic” for herself may cause discussion, debate, and confusion. Do students understand the different nuances behind the terms Hispanic, Chicano (Chicano/a), and Latinx (Latino/a)? Students can also ask further questions about coming out as trans and queer. Paulina’s story helps us ask the question: Can one person really make a difference?

**The idea behind this exercise:** There are many stereotypes about activism being something that only people in large cities or in stereotypically “liberal” or “radical” college towns do. Indio is a small predominantly Latinx and predominantly working-class town in the California high desert. It is “only” 30 miles away from Palm Springs, but in the desert, that distance can often feel like a million miles. Paulina’s story underscores the ways that one person in a desert can make a world of difference not only for herself, but also for her community. Since the publication of this essay, Paulina has been recognized throughout the state for her constant work that focuses on the intersections of racism, classism, cissexism, and heterosexism. Although Paulina is still struggling to make ends meet and to finish college, that did not stop her from writing the California governor, Jerry Brown, to advocate for California’s Senate Bill 48: the FAIR Education Act, which was passed.

Paulina’s story also points out layers of privilege. She notes specifically that trans people with money (usually white) tend to have more options where gender affirmation procedures are concerned. I also felt it was critical to include Paulina Angel’s story about activism because she, like Sylvia Rivera and Marsha P. Johnson (also highlighted in Chapter Four) advocates fiercely despite hardships facing her. I was careful to honor Paulina’s terminology for herself here; doing so is important when asking people to write their stories or when conducting oral histories.

2) Jesus Coronado, “Coming Out as a Trans Man”

The second Writing from the Community in Chapter Four is written by Jesus Coronado, who is also Latinx and trans. His story has some similarities with Paulina’s; however, he discusses very painful issues around losing friends—many of them who were gay, lesbian, or bisexual—when he came out as transgender. Jesus’s story can offer students the opportunity to look at the diverse individual responses to trans people who either first come out as gay or who are labeled gay. In the case of Paulina, she happens to be both trans and queer. For Jesus, though, being given a label and identity on the lesbian spectrum—a stud—wound up pigeonholing him in an uncomfortable way. Whether your students are more advanced in LGBTQ+
studies and want to discuss the nuances of labels and self-identity, or whether you need to continue looking at the ways that gender identity and sexual orientation are different, Jesus's story can help the discussion.

The idea behind this exercise: For Sylvia Rivera, in particular, the community that she helped liberate and put on the proverbial map wound up being the exact same community that rejected her. Rivera was a trans woman of color living below the poverty level for the majority of her adult life. She was also queer. Shortly after the 1969 Stonewall Rebellion, Sylvia Rivera and Marsha P. Johnson and their ideas and goals for an emerging LGBTQ+ political community were rejected by more mainstream gay and lesbian people (many of whom were also white). This is one of the reasons that Rivera and Johnson formed Street Transvestite Action Revolutionaries (S.T.A.R.).

This split within the L, G, B, and the T in the community continues in the United States. Jesus’s story helps illuminate the ways that this harmful split continues. Jesus’s story also serves an excellent starting point, in particular, for class discussions about some ideas behind trans exclusionary radical feminist (terf) arguments. For example, one of the arguments I often hear and have to refute is that feminism and, more specifically, lesbian feminism worked so hard to ensure that all women would be accepted, including studs, butches, and other people assigned female at birth who may be “masculine of center.” However, as Jesus’s story underscores, these are often ideas and labels put onto people who may not identify with them, but those people may also not know about alternatives. Discussions on this topic could become quite heated, so I give that as a fair warning.

If you are looking for more tools, I highly recommend the 2006 book Trans/Forming Feminisms, edited by Krista Scott-Dixon, or the 2012 book Transfeminist Perspectives in and Beyond Transgender and Gender Studies, edited by Anne Enke. Although both books are a bit "older" now, they have outstanding essays to help you navigate these waters.

Key Teaching Points:
Tips for Using the Media Suggestions

These groupings can be used for undergraduate or graduate classes. Note that any of the films can work really well with one another. These are just some groupings that I recommend. This book can be used in a variety of courses, not solely transgender or trans studies courses. I have used these media in Women’s Studies and Feminist and Gender Studies courses as well as in my own more generalized LGBT Studies courses. Of course, I have also used the book in my Transgender/Trans specific class as well. These groupings are here to show the ways that these films can work together according to what type of course you may be teaching. These listings are intended only to give you ideas and to convey what has worked really well for me in over two decades of teaching in feminist/women/gender/LGBTQ+/Trans Studies. Key concepts in the chapter that are also found in the film are also included. Please
note that not all of the key concepts are discussed specifically, but that, in some cases, they are implied.

If you are teaching a gender studies, feminist studies, or women’s studies course:
1) *Envisioning Justice* (2013, U.S., 32 minutes)
This documentary film focuses on Pauline Park, a Korean-born trans woman adopted by white parents in Wisconsin. Students tend to love this short film that focuses on numerous intersecting identities. Pauline Park is a feminist and trans activist. Her discussion about gender stereotypes and ideas about gender expression in this film are excellent. Key concepts covered: ENDA, SONDA.

2) *Georgie Girl* (2001, New Zealand, 69 minutes) This award-winning documentary focuses on the life and work of Georgina Beyer, a Maori trans woman who was the first out trans member of parliament in the world. Of particular note is Beyer’s frank discussion about issues surrounding sex work by both cis and trans women. Beyer’s all-inclusive feminist approach is part of why she was voted into parliament. Students have always taken a lot away from this documentary, and I have taught it in Feminist Studies, LGBTQ+ Studies, and Trans Studies classes. Key concepts covered: drag, sodomy laws (also anti-sex-work laws).

3) *No Secret Anymore: The Times of Del Martin and Phyllis Lyon* (2003, U.S., 57 minutes) The release of this film coincided with Martin and Lyon's 50th anniversary. Not only is it an excellent look at a long-term lesbian couple, but it also explores notions about gender stereotypes, lesbian identity, and feminism. Martin and Lyon were part of the lesbian activist group, the Daughters of Bilitis. This, and the Mattachine Society, are two early lesbian and gay groups, respectively, that were political—but differently so than the protestors covered in this chapter. These two groups often carried out pickets at governmental agencies, but they were very aware that the men needed to look “very masculine and normal” and that the women needed to look “very feminine and normal.” This actually caused a rift with many of the butch lesbians and more femme gay men because it felt like conforming to gender stereotypes. This film can help stimulate a discussion about gender expression within both of these groups, which are often seen as much less radical than the rioters at Stonewall. This film can also help with discussions about the split among the L, G, B, and T communities as it looks at two pioneering lesbian feminists. Key concepts covered: homophile, Stonewall Inn.

If you are teaching an LGBT Studies/Queer Studies course:
1) *Before Stonewall* (1984, U.S., 87 minutes) and *After Stonewall* (1999, U.S., 88 minutes) Both of these documentary films have the Stonewall Rebellion of 1969 as their focal point; however, they both tend to
leave out the stories of trans people who were a large part of the rebellion. These films offer an excellent way to begin looking at the ways that history gets only partially told or is rewritten. The films are excellent as far as what they do cover, but they certainly do not tell the entire story. Key concepts covered: drags, homophile, sodomy laws, Stonewall Inn.

2) *Sylvia Rivera Trans Movement Founder* (2011, U.S., 25 minutes) One of the last times that Sylvia Rivera was interviewed for a film, this is an incredibly moving and sometimes hard to watch YouTube video focusing on Rivera’s work and also on the ways that Rivera was boot ed out of the LGBTQ+ rights movement that she helped create. The interviews with Rivera were shot after the death of her beloved soul mate, Marsha P. Johnson, and include footage of Rivera giving the filmmaker a tour of her home: a cardboard box located near the Hudson River. Of particular note is the very moving interview with Rev. Bumgardner, a lesbian cleric who fully supported Rivera’s fight for a fully inclusive SONDA. Students can have an excellent discussion about what a lesbian ally looks like—someone who is not a trans exclusionary lesbian feminist. Key concepts covered: drags, ENDA, homophile, sodomy laws, SONDA, Stonewall Inn.

3) *Stonewall* (1995, U.S., 99 minutes) A handful of films have focused on the 1969 Stonewall Rebellion. This 1995 film takes plenty of liberties; however, the underlying theme about the tensions between the predominantly queer people of color (many of them trans) street activists and the more mainstream (predominantly white and cis) gay men and lesbians with the Daughters of Bilitis and the Mattachine Society is very nicely done. This is a musical docudrama with a Greek chorus of trans women of color and drag queens of color in the background narrating the tale. Unlike the highly controversial 2015 film also entitled *Stonewall*, this film does not whitewash the Stonewall Rebellion. The two films offer many opportunities for comparison. Key concepts covered: drags, homophile, sodomy laws, Stonewall Inn.

4) *On These Shoulders We Stand* (2010, U.S., 75 minutes) Glenne McElhinney’s documentary focuses on LGBTQ+ elders in Los Angeles. Of particular note is Nancy Valverde’s interview, which explores the intersections of racial, gender, and sexual orientation oppression and the anti-masquerading laws in L.A. in the 1950s. This film is very difficult to find, but if you are able to get a copy of it, I do highly recommend it for a look at elders on the West Coast in Los Angeles. Key concepts covered: drags, homophile, sodomy laws, Stonewall Inn.
(there is also discussion about the anti-masquerading laws in Los Angeles).

If you are teaching a trans studies course:

1) *The Death and Life of Marsha P. Johnson* (2016, U.S., 105 minutes); *Happy Birthday, Marsha!* (2018, U.S., 14 minutes); *Pay It No Mind—The Life and Times of Marsha P. Johnson* (2012, U.S., 54 minutes). I realize that it may not work to show all 3 of these films focused on Marsha P. Johnson. However, the three films do go well together, and they offer terrific opportunities for in-class discussion and writing. The 2016 film is steeped in controversy for two main reasons: (1) It was done for Netflix by David France, a gay white cis man, and (2) An African American trans activist, Reina Gossett, who had been working on archival footage and images for her own film (*Happy Birthday, Marshall*), accused David France of using her archival work without her permission or without giving her credit. Janet Mock wrote an op-ed piece in solidarity with Gossett. These two films viewed together offer classes the opportunity to discuss the differences between allyship and appropriation. It is also clear that France had a lot of financial support whereas Gossett’s film was on a very low budget. Finally, away from the controversy of these two films, the 2012 *Pay It No Mind* can give students another lens through which to view Johnson. Key concepts covered in the course of all of the films: drags, ENDA, homophile, sodomy laws, SONDA, Stonewall Inn.

2) *Major!* (2015, U.S., 95 minutes) Students love this documentary about Miss Major Griffin-Gracy because she is still fighting for trans rights. In particular, Miss Major focuses on trans issues within the U.S. penal system. This film offers students an opportunity to talk about social justice issues and the prison industrial complex. It is also an excellent starting point for students to begin some online research about the ways that other countries work with issues around incarcerated trans people. Every semester, no matter what I am teaching, I find a way to include this outstanding film! This film could easily go into the Feminist Studies recommendations, too. Key concepts covered: drags, ENDA, homophile, sodomy laws, SONDA, Stonewall Inn.

3) *Georgie Girl* (2001, New Zealand, 69 minutes) Although I recommended this film for gender studies courses more generally, it is an excellent film to include in a trans class. Georgina Beyer offers students a powerful role model. She also exemplifies the ways that a member of parliament can argue successfully for all members within the LGBTQ+ community; Beyer does not focus solely on any one group. Students have always taken a lot away from this documentary, and I have taught it in Feminist Studies, LGBTQ+ Studies, and Trans Studies classes. Key concepts covered: drags, sodomy laws (also anti-sex-work laws).
4) *Screaming Queens: The Riot at Compton’s* (2005, U.S., 57 minutes) Susan Stryker and Victor Silverman’s documentary is absolutely critical for a trans class. So many stories and films focus on the Stonewall Rebellion; however, Stryker and Silverman’s film was the first to look at other rebellions before Stonewall. Because Chapter Four focuses on early trans uprisings, this documentary works beautifully in a trans class. Key concepts covered: drags, homophile, sodomy laws, anti-masquerading laws.

5) *S.T.A.R.* (2016, U.S., 30 minutes) This film is particularly excellent for students wanting to learn more about the early split within the LGB and T communities. Trans filmmaker Rhys Ernst looks at the reasons that Johnson and Rivera needed to form STAR in the face of trans exclusion and animosity coming from some gay and lesbian people in the early days of Gay Liberation. Key concepts covered: drags, homophile, sodomy laws, Stonewall Inn.
Chapter Five – Navigating Binary Spaces: Bathrooms, Schools, Sports

Chapter Description:
Chapter Five examines our early 21st-century progress and barriers where full inclusion and access for trans people are concerned. The chapter explores trans accessibility in three interconnected areas: bathrooms, schools, and sports. At some point, everyone has to use a public restroom. In schools, restrooms are often strictly monitored gendered spaces. Participation in athletics is often tied to school. Whether people participate in sports locally in a club or at school, or whether the sporting arena moves to an international stage like the Olympics, bathrooms are often at the center of gender policing and monitoring in terms of locker rooms and who can and cannot use them. This full-access model also explores other groups of people who have, historically, been denied full access to bathrooms, schools, and sports.

As in the other chapters, intersecting identities play a key role in this chapter. For example, someone who is differently abled and may not have had full access to public bathrooms in the United States before the Americans with Disabilities Act (ADA) could also be transgender, a person of color, or both.

Chapter Outline:
Key Questions
Chapter Overview
Introduction: Do You Think about Where You’re Going?
Everyone’s Gotta Do It!
  - Racial Segregation and Restrooms
  - Restrooms before the Americans with Disabilities Act
  - Men-Only Spaces and Restrooms
  - Cisgender Men or Cisgender Women Only in Public Restrooms
  - Unisex/Gender-Neutral/All-Genders Public Restrooms
Full Access in Educational Settings
Gender in the Schools
  - A Preschool without Gender
  - Middle School Student Takes on Catholic School
  - Texas High School Wrestler
Going for the Gold: Trans Athletes
  - Victory Lap?
  - Game, Set, Match!
LGBTQ+ Powerlifters: A Solution?
Writings from the Community
  - Luke: Life as a Trans Teenager
  - Hanne: When My Daughter Became My Son
Each chapter of *Introduction to Transgender Studies* includes one to three essays from a diverse selection of people around the world. This proved to be an excellent way to be able to include numerous voices and examples about topics covered in each chapter. With the exception of Jess T. Dugan and Vanessa Fabbre’s collaborative pieces from *To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults*, these writers created the pieces specifically for this textbook.

1 and 2)

Hanne, “When My Daughter Became My Son”

The first two essays in Chapter Five go together, and I was so pleased to be able to have both authors write for this book. I first met Hanne, a woman in her 50s, when she enrolled in my Introduction to LGBT Studies class specifically because she wanted to educate herself about trans issues. Her youngest child had just come out to her as trans, and Hanne wanted to find the best ways to support him. I was thrilled when both Hanne and her son agreed to write companion pieces for this chapter. Since these were written, Hanne has continued to advocate for Luke at school, with medical care, and in any other arenas where he has faced issues as a young trans person.

Anything that is LGBTQ+ related surrounding children and teens is still very controversial. For example, in the United States, grant writers working with non-profits that help LGBTQ+ youth often have more of a struggle to find foundations
and donors willing to fund such endeavors. LGBTQ+ non-profit work that does not deal with children and teens tends to have an easier time.

Yet, some of the most brave and amazing advocates for trans rights are trans kids. In this chapter, students read about Tru Wilson taking on her Catholic middle school in Canada and Mack Beggs taking on the entire high school wrestling federation in Texas. The common theme in these stories—including Luke and Hanne’s—is of family support. With these positive stories, though, there are still negative ones. In the book, I tried to keep to the positive; however, for another in-class discussion or writing assignment, you could have students discuss negative family reactions to their trans kids. What tends to happen in these situations? For a short research project, students could try to find statistics on trans youth and homelessness or trans youth and sex work because both being homeless and often engaging in survival sex work happens to LGBTQ+ youth, and especially trans youth, more often than we like to think. This was certainly Sylvia Rivera’s story (see Chapter Four).

For a private journal exercise, you could ask students to write about how they think their family would react to someone coming out as trans. Or you could ask them to write about how they think they would react as a parent if their child was coming out as trans. Be careful, though, because some of your students may be trans and may have already had a traumatizing experience with family.

Luke’s story also discusses gender stereotyping about people’s expectations of what he should and should not do now that he is out as a young trans man. For example, he talks about tap dancing. Enjoying this activity was fine before his transition, but now people wonder about his enjoying tap. He makes the point that he is still the same person. Luke’s point about being the same person could lead to an excellent class discussion about why gender often winds up at the root of who a person is. What does gender have to do with tap dancing? Any person of any gender can enjoy it, but we continue to hold stereotypes about this activity (and many others). There is also a lot of pressure on trans people who cross the gender binary to not only embrace but almost hyper-embrace stereotypical affects of that gender. That is part of what annoys Luke about the tap dancing. Now that he is a young man, there is an assumption that he needs to be hyper-masculine, and he rejects that notion. The fact that he likes tap dancing does not make him any less male.

Some other points that might be interesting to discuss in class are Hanne’s comments about the family being thrilled when Luke’s voice starts to crack like any other teenage boy hitting puberty. Most parents have fears around puberty approaching, but clearly Hanne and her family were afraid that Luke might not have a masculine puberty, and they are relieved when he does. Another discussion that would be interesting with this exercise is to look the last paragraph of Hanne’s essay, where she acknowledges that she has become Luke’s fiercest advocate, but that she also needs to learn from Luke and his sister. This is a very humbling thing for a parent to admit—that the kids need to do the teaching. But this is also one of the points of strength in Hanne’s essay.
The idea behind these exercises: As I mentioned earlier, I wanted the chapter to focus on the positive; however, the reality of trans children and trans youth being shunned, disowned, and brutalized by family is still a sad reality. It is important for students to be able to research and understand the impact that rejection has on young trans people. There are many excellent statistics that are relatively easy to research concerning homelessness and trans youth, sex work and trans youth, and drug addiction and trans youth. In many urban centers, there are also outreach programs focused on LGBTQ+ youth who have been kicked out of their family homes and who are living on the streets or in shelters.

The questions that accompany Luke’s story offer opportunities for a discussion about all of the ways that we stereotype binary genders. Even when family and friends are being supportive of a trans person, there are still ideas about what a woman or a man should look like and what they should do. These ideas, of course, are tied into the notion that the person needs to “pass.” I have seen parents who thought they were being supportive giving advice to a trans son about needing to go to the gym and start lifting weights to look like a man when that same parent never makes that suggestion to a scrawny cisgender male child. What about our gender stereotyping really hurts trans people who decide to cross the gender binary? And what sorts of stereotyping might be in play concerning non-binary trans people?

3) Chris, from To Survive on This Shore

The photograph of Chris is from Jess T. Dugan and Vanessa Fabbre’s To Survive on This Shore. Here, Chris, a trans man, explains that neither straight people nor lesbians could deal with his masculinity before he transitioned. He also talks about how wonderful it feels to be able to fully be the man he has always felt like—and part of what is wonderful for him is the way that other people treat him.

Interestingly, his essay makes it clear that his gender presentation when he was a lesbian in that community was more distressing than his gender presentation as a man. Chris also makes the point that being pregnant and giving birth to their two children was “never inconsistent with my sense of still being a man and being pregnant.” In the next chapter, students will read about Robert Eads, a trans man who also gave birth to children. But Eads talks about being pregnant and giving birth as truly causing even more gender panic and gender dysphoria. For Chris, though, it does not. You could have an excellent discussion about reproductive rights and gender stereotypes. For Chris, pregnancy and masculinity can go hand in hand. How does his outlook radically re-shape romanticized notions of what “motherhood” or being a birth parent is supposed to look like? What does pregnancy say about masculinity?

Students could also do a close reading of this image—either the black and white image in the book or the color image in the PowerPoint. Where is Chris when the
photo is taken? What does the background tell us? What does his body language in the photo tell us?

**The idea behind these exercises:** There are still so many stereotypes about people who are pregnant—and gendered assumptions about what pregnancy is supposed to be and supposed to mean. Chris’s story is radical because, for him, masculinity and pregnancy go hand in hand. You can have students recall Rafael from Chapter 1. For him, his masculinity came about through changing his great grandmother’s diapers in the last days of her life. These ideas about nurturing and masculinity are still, at least in U.S. culture, seen as suspicious. Chris’s story really opens up some excellent space for discussions around masculinity and toxic masculinity. What do we mean by these terms?

**Key Teaching Points:**

**Tips for Using the End-of-Chapter Activities, Discussion Questions, and Observations**

**Question 5**

This bathroom exercise has proven, over the last eight years, to be one of the most valuable assignments I (Ardel) have ever done in class. Students love it, and they never look at public bathrooms quite the same way again. I have also included this full assignment as part of the test and project bank.

**Question 8**

This question talks about the gender in sports debate. Because I (Ardel) am the international ambassador for non-binary and intersex athletes for the LGBT International Powerlifting Congress, I am happy to do some sort of Zoom or Skype interview/discussion session with your students. I would ask that you schedule well in advance with me, but I am happy to make myself available for this discussion or other discussions about trans athletes. Please e-mail me at athomas@ccsf.edu to ask questions or to set up either Zoom or Skype.

**Key Teaching Points:**

**Tips for Using the Media Suggestions**

These groupings can be used for undergraduate or graduate classes. Note that any of the films can work really well with one another. These are just some groupings that I recommend. This book can be used in a variety of courses, not solely transgender or trans studies courses. I have used these media in Women’s Studies and Feminist and Gender Studies courses as well as in my own more generalized LGBT Studies
courses. Of course, I have also used the book in my Transgender/Trans specific class as well. These groupings are here to show the ways that these films can work together according to what type of course you may be teaching. These listings are intended only to give you ideas and to convey what has worked really well for me in over two decades of teaching in feminist/women/gender/LGBTQ+/Trans Studies. Key concepts in the chapter that are also found in the film are also included. Please note that not all of the key concepts are discussed specifically, but that, in some cases, they are implied.

If you are teaching a gender studies, feminist studies, or women's studies course:

1) *Girl Unbound: The War to be Her* (2016, Pakistan, Canada 80 minutes) This gorgeous documentary film focuses on Maria Toorpakai, an outstanding Pakistani squash player who has to pass as a boy to be able to attend school and play her sport. This is an excellent film for feminist studies because it looks at misogyny within a Taliban-controlled town and the resistance to the misogyny on the part of this young woman and her family. It also provides an excellent look at various gender issues. The key concepts covered here are not on the short list at the end of the chapter; however, this documentary is an excellent look at gender stereotyping in sport.

2) *Hidden Figures* (2016, U.S., 127 minutes) Hollywood’s dramatization of the real lives of brilliant and nerdy African American women at the heart of NASA’s space project is an excellent look at sexism and racism within science. I include the film here because of the segregated bathroom situation; however, the entire film is an excellent look at false stereotypes about African American women. Key concepts covered: Jim Crow laws.

3) *Too Fast to Be a Woman? The Story of Caster Semenya* (2011, U.K., South Africa, 49 minutes) Caster Semenya is one of the greatest athletes in the world. She also happens to have differences of sex development (DSD), also known as intersex. She identifies as a woman and as a lesbian. However, the world track federation continually puts her through horrible physical tests to see if she is “woman enough” to compete as a woman. This is an excellent film for feminist discussion. The key concepts covered here are not on the short list at the end of the chapter; however, Caster Semenya’s story, which is constantly evolving, continues to prove to be a frustrating example of the absolute gender binarisms found in the world of sport. With the most recent ruling against Semenya in 2019, she is now being told to take hormones to make her “feminine enough” to be able to compete as a woman. She has replied to the world track federation that she will not dose up because some men tell her to do so. Semenya is an amazing feminist athlete who insists that her sport should let her compete as herself. She has also helped open the door for other athletes who have DSD.
If you are teaching an LGBT Studies/Queer Studies course:

5) *Deep Run* (2015, U.S., 75 minutes) This outstanding drama focuses on a young trans man and his girlfriend in North Carolina. They face the hatred spewed out by the conservative Christian community. This is an excellent film for LGBT Studies because the couple constantly deals with the conflation of gender identity and sexual orientation. Key concept covered: gender adviser.

6) *The Legend of Billie Jean King: The Battle of the Sexes* (2013, U.K., 60 minutes) Although this BBC documentary mostly focuses on the famous tennis match between Billie Jean King and Bobby Riggs, it is an important look at an international sports star who was outed against her will. The subsequent loss of all of her sponsorship because she is a lesbian was nearly devastating. Now, Billie Jean King is proudly out and working against homophobia in sports. She was one of the international LGBTQ+ delegates to go to the Winter Olympics in Sochi, Russia, when there was fear that violence would be done to LGBTQ+ Olympic athletes. The key concepts covered here are not on the short list at the end of the chapter; however, this documentary provides an excellent look at homophobia and gender stereotypes in sport. This film could also easily be taught in a Feminist Studies course.

7) *52 Tuesdays* (2013, Australia, 109 minutes) This gorgeous film won numerous awards, including best dramatic director, at Sundance. The film focuses on the relationship between a sixteen-year-old girl and her mother, who is coming out as a trans man. This is a unique film and teaches wonderfully in an LGBTQ+ Studies course (also a Trans-focused class). The key concepts covered here are not on the short list at the end of the chapter, but the film is an excellent look at a family’s response to someone coming out as trans.

If you are teaching a trans studies course:

One of the biggest themes in these films is family, so for the trans course, I focus on family:

8) 1) *52 Tuesdays* (2013, Australia, 109 minutes) This gorgeous film won numerous awards, including best dramatic director, at Sundance. The film focuses on the relationship between a sixteen-year-old girl and her mother, who is coming out as a trans man. This is a unique film, and it teaches wonderfully in a Trans Studies course (also an LGBT/Queer-focused class). The key concepts covered here are not on the short list at the end of the chapter, but this film is an excellent look at a family’s response to someone coming out as trans.
2) *Raising Zoey* (2016, U.S., 54 minutes) Zoey is being bullied by students and teachers at her school because she is trans. With her mother’s help and the help of the ACLU, she was able to sue the school. An excellent look at family support and legal advocacy. The key concepts covered here are not on the short list at the end of the chapter; however, this film provides another outstanding example of what the model of a fully supportive family looks like. This film is particularly important because we often hear about families who desert their children when they come out as trans. This film, though, offers an example of a family’s strength in the face of transphobia.

3) *Growing Up Coy* (2016, U.S., 83 minutes) This documentary focuses on a transgender 6-year-old and the family’s struggle in the state of Colorado. Their legal fight became a landmark civil rights case. Key concept covered: gender advisor.

4) *Transparent* (2005, U.S., 61 minutes) Please note this is not the television show! This documentary focuses on trans men who have given birth to their children. This film will go very well with the discussion about Chris and his photo and story from *To Survive on This Shore*. This film adds another resource to the growing number of films about trans parents. All of the films in this section would work wonderfully with a unit or module on family issues. The key concepts covered here are not on the short list at the end of the chapter, but this is another film focusing on family and strength.

Chapter Description:
Chapter Six, like Chapter Five, continues to look at early 21st-century progress and barriers for trans people where identification forms, employment, and healthcare are concerned. The chapter begins with a look at trans access to government documents and then moves to broader issues concerning work access, workplace environment, and the kinds of work that are open to trans people. Often, getting credit, opening a bank account, applying to colleges, accessing financial aid, and applying for health benefits become almost insurmountable obstacles for trans people. The chapter concludes by examining healthcare access for trans people with a special focus on access for trans youth and trans elders. Contemporary laws are constantly changing from country to country. For example, in the United States, when this textbook originally went to press, trans people were allowed to serve in the U.S. military, and the U.S. military was one of the largest employers of trans people. The law has shifted again and trans people are now barred from serving in the military. This chapter is not meant to be exhaustive but rather to help students examine and consider problems and possible solutions.

Chapter Outline:
Key Questions
Chapter Overview
Introduction: Government Documents – Red Tape, Existential Crises
Legal Identification
  Your Very First I.D.
  Going Global
The Workplace: “You Better Work!”
Miss Major Griffin-Gracy, Prison Systems, and Work
The Healthcare System: Dying for Care
  Fighting the Wrongs of Others
Writings from the Community
  Dr. Jules Chytien-Brennan and Dr. Mat Kladney: Interview
  Veronika Fimbres: My “Tea”!
  Dallas Denny: I Don’t Fear the Reaper
Key Concepts
Activities, Discussion Questions, and Observations
Film and Television of Interest
Notes
Bibliography
Each chapter of Introduction to Transgender Studies includes one to three essays from a diverse selection of people around the world. This proved to be an excellent way to be able to include numerous voices and examples about topics covered in each chapter. With the exception of Jess T. Dugan and Vanessa Fabbre’s collaborative pieces from To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults, these writers created the pieces specifically for this textbook.

1) Interview with Dr. Jules Chyten-Brennan and Dr. Mat Kladney

The first piece in Writings from the Community is an interview that I conducted through e-mail with Jules and Mat. They are both physicians in New York City, and they discuss their training in medical school around LGBTQ+ issues and trans issues more specifically. They are also both part of the LGBTQ+ community. Jules and Mat attended different medical schools, so their report on the LGBTQ+ training they received is very different—except where trans issues are concerned because neither of them had much training in this area. Jules talks about a clip from Kate Davis’s documentary, Southern Comfort, being part of one lecture on trans health. He also notes that this film seemed sensationalist, but that it did get people talking. Mat, who went to UCSF, notes that the school prides itself on its LGBTQ+ curriculum, more so than most medical schools in the United States. However, he also notes that the trans portions of these lectures were much less informative and that the medical students were told that there is just not much research on the trans community so data could not be presented. In both cases, trans people are not truly a part of the curriculum.

Several excellent class discussions and projects can come out of this information. In what ways does Western medicine continue to perpetuate the idea that there are no statistics out there about trans people? In what ways are trans issues relegated to being covered only for specialized medicine in gender affirmation? Is it important if a person breaks a foot to know the person’s gender identity? Or, more to the point, is it important to know the person’s sex assigned at birth? Why or why not? Time after time, trans people go into a clinic or emergency room seeking help for a broken bone, a lingering cough, and other ailments that have nothing to do with gender
identity, and yet, all too often, the entire exchange between patient and healthcare provider winds up centering on the person’s trans identity. Every day, trans people have to decide if they have enough strength to seek medical help because their being trans often becomes “the issue” when it may have nothing to do with their reason for seeking medical help.

One of the exercises that students can work on is to discuss ways that medical schools can include trans issues in the curriculum. If your school does not have a medical school or if you do not have any pre-med students, this is still a terrific exercise for people going into any area of the healthcare field: nursing, radiologic technology, physician’s assistant, and so on. Students could discuss what parts of the medical school or healthcare curriculum could focus on trans issues, and also on the ways that healthcare providers could be more sensitive and open to trans patients. What would fully inclusive medical models look like? It might also be helpful to talk about other groups of people who may have been misrepresented and/or misunderstood in the field of medicine. How much do current curricula go back to 19th-century ideas about sexology? Also: Make sure that the students note that both Jules and Mat are trying to change policies and outreach at their medical institutions. They both probably have a bit of a battle ahead, but it is important to note that individuals can help change the entire culture of an institution.

**The idea behind this exercise:** Presumably, your students are not in medical school—at least not yet. But this reading can open up excellent discussions about healthcare and the idea of healthcare for all. Depending on class size, it could also be a terrific way to have students share their own stories about how they are treated when they go to see a doctor. Are they respected? Are they not respected? More generally, this reading can lead to an excellent discussion about the ways that doctors treat patients on the basis of sex assigned at birth, gender identity, gender expression, race, ethnicity, religion, socio-economic status, and physical, mental, and cognitive ability. Are all patients treated equally? Many of your students may end up working in some facet of the healthcare industry, and this discussion will surely stick with them. Over the past 20 years of teaching LGBTQ+ studies, I have more and more returning students who work in healthcare who want to be more educated about LGBTQ+ issues.

2) Veronika Fimbres, “My ‘Tea!’”

The second piece in Writings from the Community is by Veronika Fimbres, an African American trans woman who is also a Navy veteran in her 60s. The focus of her writing is on work and healthcare. Veronika’s essay does not pull any punches. She tells the reader that she has done sex work for survival, she suffers from PTSD from her military experiences, she has been in jail, and she is an AIDS survivor. As a trans woman, Veronika is most likely one of the people about whom medical schools say there are no statistics. In fact, a large number of trans women during the early years of the AIDS epidemic were not recorded as trans women but rather as men
who had sex with men (MSM) because the system did not know how to deal with trans people with AIDS. So, the data are skewed, but they are not necessarily non-existent.

Veronika discusses what she, as an individual, has done to help change policies around gender labeling and AIDS data. After students have read Veronika's essay, they could discuss her overall tone and attitude in this piece. She has survived a lot of adversity, and yet she continues to fight for the rights of trans people—and trans veterans and trans people with HIV/AIDS specifically. Veronika has been the “first” in several instances; why is being first important to her? What do students think about her work? Why is it important for individuals to keep fighting to make inroads? What are some of the surprising things that Veronika has accomplished? It might also be interesting to look at the ways that Jules, Mat, and Veronika approach the issues of full access for trans people in healthcare situations. What are some of the similarities in their approaches? What are some of the differences? Does the fact that all three are in the LGBTQ+ community make a difference to the way they approach trying to change healthcare systems that are not friendly or welcoming to trans people?

**The idea behind this exercise:** People often have stereotyped ideas about sex workers, about people who are crack addicts, and about Navy veterans. However, these three identities often do not come together. Veronika offers a very complex look at one individual. the various systems that she has had to fight, and the various systems that she has been able to change. She has also had her own personal struggles, but the overall tone of this essay is very positive. It is important for students to see the strength that Veronika brings to the story of her life. And it is important to look at the diverse ways that Jules, Mat, and Veronika are making changes at the local level.

3) Dallas Denny, “I Don't Fear the Reaper”

The third piece in Writings from the Community is Dallas Denny's “I Don't Fear the Reaper.” Denny is a pioneer in the trans rights community, and her work has helped advance trans rights for people around the world. In this essay, Denny takes on ageism by beginning her essay with what her own stereotypes were about “old” people. She then writes about one person, Miss Dee, who became her mentor on how to age. In her sixties now, Dallas Denny writes about what she still loves to do: riding her motorcycle, going on long hikes, and driving her convertible with the top down in winter. She writes about this aging process through the lens of being a trans woman. She discusses being seen as a sex object by men when she was younger and finding the woman who is the love of her life in her late fifties.

After students have read this essay, they could discuss the stereotypes they have of older people. What does aging mean to them? Do they have ideas about what they are or are not supposed to do as they get older? Both Veronika and Dallas are in their sixties, but neither of them sounds like they are going to stop advocating and
having fun any time soon. Is there something about the fact that they have both survived so much that frees them up to be more outspoken and to embrace life more fully? If you could imagine the two of them in a conversation with each other, what do you think they would talk about?

**The idea behind this exercise:** Dallas’s sense of humor shines in this essay. At the same time, she beautifully discusses what it was like to continually and progressively come out as trans from her twenties into her forties. For many people, coming out as trans is a lifelong process. There are so many stereotypes about aging and older people, but both Veronika and Dallas reject these stereotypes. They both know they will have some limitations, but neither of them dwells on what they cannot do. Instead, they emphasize what they can do. Dallas’s essay can give students a window into this one person’s approach to aging as a trans lesbian. A film that would go wonderfully with Veronika and Dallas’s stories is *Major!* It is an outstanding documentary about Miss Major Griffin-Gracy, an African American trans woman and activist who at the age of 78 is still working for trans rights. The documentary also has some very funny and candid moments with Miss Major discussing sex and sexuality after 70 and shows the ways that she mentors younger trans people. Combined, the stories of Veronika, Dallas, and Miss Major ask students to question their stereotypes about age, sexuality, and ideas of being radical. In many ways, these three are much more radical now because of their elder status than they were when they were young. Does being trans and surviving into senior citizenship give these three women more energy? Depending on your institution and your comfort level, you can also discuss Miss Major’s signature line—she is an African American trans woman in her seventies who has survived just about everything life could throw at her, and she states: “I’m still fucking here!” My own students love discussing this empowering phrase. Veronika and Dallas also embrace this attitude.

**Key Teaching Points:**

**Tips for Using the Media Suggestions**

These groupings can be used for undergraduate or graduate classes. Note that any of the films can work really well with one another. These are just some groupings that I recommend. This book can be used in a variety of courses, not solely transgender or trans studies courses. I have used these media in Women’s Studies and Feminist and Gender Studies courses as well as in my own more generalized LGBT Studies courses. Of course, I have also used the book in my Transgender/Trans specific class as well. These groupings are here to show the ways that these films can work together according to what type of course you may be teaching. These listings are intended only to give you ideas and to convey what has worked really well for me in over two decades of teaching in feminist/women/gender/LGBTQ+/Trans Studies. Key concepts in the chapter that are also found in the film are also included. Please note that not all of the key concepts are discussed specifically, but that, in some cases, they are implied.
If you are teaching a gender studies, feminist studies, or women’s studies course:

1) Simply Love (2006, Netherlands, 50 minutes)
This is a very simple and beautiful film that focuses on an elderly lesbian couple who have just reunited after not seeing each other for over forty years. The last time they saw each other, one of the women was still identifying as a man. This is an excellent film to discuss in a feminist studies, gender studies, or women’s studies course because the couple looks at gender issues and what it means to be women. The cisgender woman in the couple talks about loving the person and not the gender. The film also exhibits a feminist model of the two women taking care of an ex-wife who is physically unwell—an excellent example of the chosen family. There are no key concepts covered from the end of the chapter, but this film is very feminist and looks at the important issues around caring for elder cis and trans women.

2) Woman on Fire (2016, U.S., 85 minutes)
This documentary film follows Brooke Guinan, an FDNY firefighter. Through interviews with Brooke, her family of origin, and her firehouse family, this film examines the day-to-day realities of being out as a trans person on the job as a first responder. The film is an excellent look at gender bias and gender issues within a profession that has been, historically, very male centered, and it takes these issues to a complex level when looking at someone assigned male at birth but who is now a woman and a firefighter. Brooke comes from a family of male firefighters, so the gender dynamics within the familial relationships are also interesting. There are no key concepts covered from the end of the chapter; however, this film is outstanding at looking at the intersections of feminism and trans identity.

3) Major! (2015, U.S., 95 minutes)
Miss Major Griffin-Gracy is a feminist icon. She is an African American trans woman, former sex worker, founder of TGI Justice, and all-around amazing human rights advocate. Her frank comments throughout this film regarding intersecting identities such as race and gender truly speak truth to power. Black Panther and feminist Angela Davis is also featured in this film as she honors the prison reform work and feminist work that Miss Major has done and continues to do. I showed this film as part of CCSF’s International Women’s History Month, and it thrilled the audience. Every semester, no matter what I am teaching, I find a way to include this outstanding film! This film could easily go into the Trans Studies recommendations, too. Key concepts covered from Chapter Four: drags, ENDA, homophile, sodomy laws, SONDA, Stonewall Inn. Key concepts covered in Chapter Six: microaggression, pass.
If you are teaching an LGBT Studies/Queer Studies course:

1) *Simply Love* (2006, Netherlands, 50 minutes)
This is a very simple and beautiful film that focuses on an elderly lesbian couple who have just reunited after not seeing each other for over forty years. The last time they saw each other, one of the women was still identifying as a man. This is an excellent film to discuss in a feminist studies, gender studies, or women’s studies course because the couple looks at gender issues and what it means to be women. The cisgender woman in the couple talks about loving the person and not the gender. The film also exhibits a feminist model of the two women taking care of an ex-wife who is physically unwell—an excellent example of the chosen family. There are no key concepts covered from the end of the chapter, but this film is very feminist and looks at the important issues around caring for elder cis and trans women. It is also interesting because the cis woman in the couple has no issue at all about now being identified as a lesbian.

2) *Remember Me in Red* (2010, U.S., Mexico, 16 minutes)
This haunting and empowering short film focuses on the death of a young trans woman, Alma, whose friends are gathering to bury her in the most respectful way, which includes laying her to rest in her favorite red dress. Alma’s parents arrive and insist that she be buried as their son. This film is short and really brings out, even in death, the phenomenon of families of origin attempting to “closet” their LGBTQ+ relatives. In this case, Alma’s gender identity is something her parents do not want to acknowledge. Her situation certainly recalls gay men who have died of AIDS and whose families want to ignore that fact. Key concepts covered: microaggression, pass.

3) *Black Is Blue* (2014, U.S. 21 minutes)
Cheryl Dunye, the iconic queer African American woman director of *Watermelon Woman* is back with a short film that explores an African American trans man’s journey as a security guard as he navigates passing as a man and attempts to keep his job. Dunye, as always, looks at the intersections of race, gender, socio-economics, and sexual orientation. Key concepts covered: microaggression, pass.

4) *Major!* (2015, U.S., 95 minutes)
Miss Major Griffin-Gracy is a feminist icon. She is an African American trans woman, former sex worker, founder of TGI Justice, and all-around amazing human rights advocate. Her frank comments throughout this film regarding intersecting identities such as race and gender truly speak truth to power. Black Panther and feminist Angela Davis is also featured in this film as she honors the prison reform work and feminist work that Miss Major has done and continues to do. I showed this film as part of CCSF’s International Women’s History Month, and it thrilled the audience. Nobody is more
amazingly queer and trans than Miss Major! Key concepts covered: microaggression, pass.

**If you are teaching a trans studies course:**

1) *Major!* (2015, U.S., 95 minutes)
Miss Major Griffin-Gracy is a feminist icon. She is an African American trans woman, former sex worker, founder of TGI Justice, and all-around amazing human rights advocate. Her frank comments throughout this film regarding intersecting identities such as race and gender truly speak truth to power. Black Panther and feminist Angela Davis is also featured in this film as she honors the prison reform work and feminist work that Miss Major has done and continues to do. I showed this film as part of CCSF’s International Women’s History Month, and it thrilled the audience. This is a critical film for a trans studies class! Key concepts covered: microaggression, pass.

2) *Transit Havana* (2016, Germany, Netherlands, and Cuba, 88 minutes)
This film truly took a global effort to make. Mariela Castro, director of the Cuban National Center for Sex and Education, is striving to ensure that trans Cubans are completely accepted within the fabric of Cuban society. This film documents the people who are waiting to be one of five chosen each year for gender-affirmation surgery. This film takes an in-depth look at governmental systems that attempt to help people while also regulating them. Key concept covered: pass.

The largest employer of transgender people in the United States is the military. In 2016, the Obama administration lifted the transgender military ban. In 2017, the Trump administration put it back into place. This documentary offers an outstanding look at the ways fluctuating policies have very personal effects on people attempting to serve their country with honor and dignity. **Special side note:** If students are interested, there is also an excellent short story titled “The President’s Protector,” by Kris Ripper. It features a woman president who is a widow and a trans man who serves on the Secret Service. It is an easy read and a romance, but it goes well with the theme of trans people serving in the Secret Service and the military in the United States. Key concepts covered: microaggression, pass.

Brandon Teena, a young trans man in Nebraska, was brutally murdered for being trans. This is a documentary that explores Brandon’s short life. **Note:** I teach this documentary. I do not teach *Boys Don’t Cry,* the Hollywood dramatization almost glorifies the violence done to Brandon Teena. *The Brandon Teena Story* still gets the point across but without the brutality.
Students are often traumatized by *Boys Don’t Cry*. Key concepts covered: microaggression, pass.

**Special note on this chapter:** If you are focusing specifically on healthcare issues and trans people in your class, these three films are highly recommended and work beautifully together. They can be seen and discussed separately as well, but if you are doing a medical/healthcare unit, I highly recommend these three together to look at various models of trans healthcare:

1) *Transgender Tuesdays* (2012, U.S., 60 minutes)
   Much medical care for trans people is centered around gender affirmation, and even then, it often remains accessible only to people with a certain amount of privilege. This documentary focuses on a healthcare clinic in the Tenderloin neighborhood of San Francisco, an inner-city area populated by the poor and one of the centralized trans communities in the Bay Area. Doctors, nurses, and other healthcare workers at the Tom Waddell Clinic noticed that when trans people did finally seek medical attention, they were often very sick or terminally ill because, as trans people, they had been afraid to seek medical care earlier. This clinic set up a special day, Tuesdays, that focuses solely on trans people. Trans people are welcome in the clinic any time, but the people working at the clinic thought that setting aside a special day each week set might increase the numbers of trans people who seek earlier interventions. This is exactly what has happened. Several trans people from the neighborhood community are interviewed in this film, which gives students an excellent place to begin discussions about all-inclusive clinics, coalition building, and creative approaches to healthcare disparities. Key concepts covered: microaggression, pass.

2) *Southern Comfort* (2001, U.S., 90 minutes)
   This is the film that Jules mentions in his interview (see *Writings from the Community*). His medical school showed portions of this film during its one day of trans training. Jules also comments that the film seems sensationalist. That being said, I, personally, think this film should be required in every healthcare training setting. Kate Davis’s outstanding documentary, which was shot on handheld video (and then won so many awards at film festivals that HBO took up the contract for it), is one of the most simple, profound, and, dare I say it, perfect documentaries I have ever taught. Robert Eads, a heterosexual trans man, was dying of ovarian cancer. He was a very active member in Southern Comfort, which is one of the largest trans conventions in the United States. When he found out he was dying, he asked filmmaker Kate Davis to document the last year of his life. *Southern Comfort* is unique because it focuses on Robert and his entire family—chosen and biological—within the setting of rural Georgia (and parts in Atlanta). Robert is dying from ovarian cancer because no
doctor would treat a trans man who still had ovaries. The medical ethical issues in this film are gorgeously presented. Robert’s partner, Lola Cola, a trans woman, speaks beautifully and profoundly about gender diversity. (After Robert’s death, she founded the Robert Eads Health Project, which provides trans men and trans masculine folks free lower exams such as PAP smears.) Although it seems that the film would be completely depressing, it is not. The film is full of Eads’ energy and the energy from the trans community around him. Here is a link to an excellent article looking at the film and at the health disparities for trans people: https://transguys.com/features/robert-eads-day
In my classes, this film has created amazing discussions. It teaches beautifully. Key concepts covered: microaggression, pass.

3) *Rural Transcapes* (2014, Canada, 30 minutes)
Chris Moore, the founder of Trans Connect (a rural trans outreach program in the interior of British Columbia), filmed this insightful documentary about trans people who have chosen to live in a rural setting as opposed to an urban setting that has more healthcare and other support services for trans people. This film, which focuses on the rural trans people as well as their (usually cisgender) healthcare providers in the small town of Nelson, British Columbia, offers quite a contrast to Robert Eads’ rural trans experience. The two films together can help create conversations about the two Western medical approaches in the United States and Canada. To what extent does socialized medicine make the Canadian model more possible, or is there no connection? How is it that Nelson, British Columbia, might be a better place for trans healthcare than a large city? This film also dispels some myths we may have about rural communities. Ultimately, all three films here offer some outstanding discussion and writing issues with respect to medical ethics. Key concept covered: pass.
Chapter Seven –
Global Gender Diversity throughout the Ages: We Have Always Been with You

Chapter Description:
Chapter Seven considers the numerous ways that imperial and colonial violence have affected and continue to affect various cultures, particularly where gender identity, gender expression, and gender norms are concerned. The goal of this chapter is not meant to be nostalgic or to romanticize cultures pre-colonization, but rather to look at the continuing complexities resulting from colonization. Traditionally, cultures in India, Africa, the Pacific Rim, and continental North America included gender identities beyond the man-woman binary. Their languages reflected these multiple gender categories. In many cases, gender-fluid people were revered and given a special place in society. They served as healers, bearers of good luck, and spiritual guides in the precolonial era. In some cases, these gender variations existed for thousands of years before first contact. The stereotypes and cultural misreadings found in the explorers’ accounts often informed historic perception, helping to fuel the momentum of imperial and colonial laws that criminalized Indigenous people and traditions. After a whirlwind tour through ancient gender diverse cultures, the last part of this chapter explores the ways that many of the cultures dealing with colonial hangover have begun to reclaim their ancient identities, religions, and laws. De-colonial projects are part of a global recovery effort, and the acceptance of and education about gender diversity is a large part of this forward movement.

Chapter Outline:
Key Questions
Chapter Overview
Introduction: The Trouble with History
Thanks, But We Already Had a Name: Misunderstanding, Misrecognition, Imperial Violence, and Colonial Laws
   Mislabling
   Eurocentric Gender Stereotypes and the Negation of Women
Back to the Past to Pave the Way for the Future: Postcolonial Progress
   Hope in Hawai’i
Writings from the Community
   Eileen Chester: Healing
   John (Longjones) Abdallah Wambere: LGBTI Identities and Rights in Uganda
Key Concepts
Activities, Discussion Questions, and Observations
Film and Television of Interest
Notes
Bibliography

Key Concepts and In-Text Pages with Definitions:
colonialism (p. 241)
eunuch (p. 247)
Fa’afafine (p. 248)
first contact (p. 241)
Hijra (p. 247)
imperialism (p. 241)
Māhū (p. 247)
Nádleeh (p. 249)
penectomy (p. 247)
sodomite (p. 247)
Two-Spirit (p. 250)

Pedagogical Tools:
Key Teaching Points:
Tips for Using the Writings from the Community
Further Suggestions For Research, Writing, and Activities

Each chapter of Introduction to Transgender Studies includes one to three essays from a diverse selection of people around the world. This proved to be an excellent way to be include numerous voices and examples about topics covered in each chapter. With the exception of Jess T. Dugan and Vanessa Fabbre’s collaborative pieces from To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults, these writers created the pieces specifically for this textbook.

1) Eileen Chester, “Healing”
The first piece in Writings from the Community is written by Eileen Chester, who is a Two-Spirit First Nations person from the Nuu-chah-nulth Territory. Eileen is a returning student to Camosun College in Victoria, British Columbia. In her story, Eileen discusses her difficulties in the process of moving into drug and alcohol recovery programs. She writes about the discrimination and harassment she encountered at the first two programs that she went into, both for First Nations people. Although she is a First Nations person, she is also Two-Spirit, and in her case she also uses the terms cross-dresser and transgender. Even while she was struggling with 18 months of being clean and sober and the first clinic treated her badly, she still managed to bring her case of discrimination and harassment from the clinic to the British Columbia Human Rights Tribunal. She relapsed again after the harassment. Later, she went to another First Nationals clinic, and again she had trouble because she is Two-Spirit. Today, Eileen has been clean and sober for a few years, she is back in college, and she is working toward a bachelor’s degree.
The first question at the end of the chapter asks students to consider Eileen and Longjones’ stories and the ways that their essays discuss the ramifications of colonialism. However, in Eileen’s essay, some of the more long-term and subtle nuances of colonial violence and colonial cultural restructuring may not be as obvious as they are in Longjones’ essay. Students could write about or discuss what it means, specifically, that the two clinics that caused the most pain for Eileen were specifically First Nations clinics. Shouldn’t Indigenous clinics know about Two-Spirit people because third, fourth, and fifth genders were recognized in numerous Indigenous cultures before Western colonization? Why might these clinics’ dishing out of transphobia possibly be even more painful for Eileen than the clinics that did not have a specific First Nations focus? There are probably several LGBTQ+ recovery clinics in and around British Columbia, so why did Eileen try to stick to First Nations clinics? What are some of the long-lasting components in colonial hangover? How does Eileen’s story reflect them?

**The idea behind this exercise:** Eileen never mentions the colonization of Canada directly in her essay; however, the ways she was discriminated against and harassed at the First Nations clinic can be traced back to the myriad ways that Indigenous cultures are still attempting to recover from colonization. Students can usually easily grasp ideas about the violence of imperialism and colonialism—the larger, overarching things that happen to cultures, such as religion and government being taken over and new laws being imposed. But colonialism is never just about the violent rupture, and it is not over when the oppressor is finally kicked out or when the colonized begin to reclaim their rights. The long process that goes along with colonization goes deep generation after generation, and it is evidenced in the loss of culture, foodways, language, clothing, and cultural practices around gender—especially if gender and sexual orientation were more fluid pre-colonization.

Once the colonizer has left, often many colonial rules are thrown out; however, interestingly, in the case of sexual orientation and gender identity, many former colonies hold onto the old colonial laws. In some cases, the colonizing culture has moved on to be much more open to gender diversity while the old laws are still zealously held onto by the formerly colonized culture. Eileen would most likely have been emotionally hurt if she had gone to a non-First Nations clinic and had been discriminated against for being trans; however, she may not have been surprised. After growing up as a First Nations person in a country that is still ruled by the colonizers—generations out from the first contact and violent takeover—she would not have been a stranger to racial discrimination. Even if it was transphobia she was dealing with, she would expect that of a culture that had consistently told her she was less than human. But for her to go to a First Nations clinic and be treated this way, the result was a very different hurt. Many people of color rely on
their home communities to help bolster them and support them in a racist culture. However, for many LGBTQ+ people—and in this case, a trans person in particular—that home community does not protect because the person is trans. Eileen’s story offers an excellent way to help students begin to talk about the ongoing and deep ramifications of colonialism and ways of moving toward de-colonial projects. Depending on your student body, of course, you will have students who represent all sides of the history of colonialism because we have—every one of us—been affected by it, whether we consciously know that or not.

2) John (Longjones) Abdallah Wambere: “LGBTI Identities and Rights in Uganda”

The second piece in Writings from the Community is by John (Longjones) Abdallah Wambere, a Ugandan LGBTQ+ activist who now lives in the United States after successfully seeking asylum. In his essay, Longjones discusses the various waves of colonization in Uganda, from the British to the American missionaries who are still in his home country. As a cisgender gay man, Longjones is very open about his own confusion about trans people; he says that understanding trans people is still a challenge for him. At the same time, he clearly understands that all people within the LGBTI community (this is the abbreviation he uses) need to work together. Throughout his essay, Longjones is very clear that white Christian missionaries have imported the bulk of hate toward the LGBTI community there—and that religion has been a colonizing force.

This piece offers an excellent opportunity for students to discuss world religions and their views on LGBTQ+ people. In Uganda, Christianity has led to hate rather than love, according to Longjones. Interestingly, in other parts of the world, some branches of Christianity have proven to be very open to the LGBTQ+ community. Why might Uganda be a specific target for Pentecostal missionaries at this time? How can religion colonize? How can religion liberate?

**The idea behind this exercise:** Religion is tricky. And it is tricky to talk about religion in class. Two films have focused on Uganda specifically: *Call Me Kuchu* and *God Loves Uganda*. Both are documentaries that show the ways that the evangelical religious right in the United States is sending missionaries (usually white) to convert Africans. A huge part of this conversion comes with anti-LGBTQ+ sentiment. Depending on your student population, there can be a fruitful discussion about the ways that religion can be a more powerful colonizing force than direct violence. Why are these more conservative Christian groups focusing on Africa? Longjones points out that these missionaries are not only condemning LGBTQ+ people, but they are also calling for their murder. But killing violates one of the Ten
Commandments. How can these ideas all work together? There are welcoming Christian ministers in Africa, but they are harder to find than the missionaries. Interestingly, there are also several LGBTQ+ welcoming Christian groups in the United States.

Key Teaching Points:
Tips for Using the End-of-Chapter Activities, Discussion Questions, and Observations

Question 3

This question asks students to consider ancient Greece, Rome, Scandinavia, and the British Isles, to name a few places that we think of as “Western.” I have put this activity here because it is often too easy to think that only non-Western cultures honored gender diversity when, in fact, various gender identities can be seen around the globe throughout numerous cultures.

Questions 4 and 5

Questions 4 and 5 ask students to consider their own ancestry and to consider respectful ways of studying other cultures. These two questions are meant to pull students directly into the discussion and into thinking about their own lives in terms of ancestry and culture. When studying the past, it is easy for students to distance themselves; however, when they are asked to focus on their own ancestry and to consider how they would approach studying other cultures, they become engaged on a deeper level.

Key Teaching Points:
Tips for Using the Media Suggestions

These groupings can be used for undergraduate or graduate classes. Note that any of the films can work really well with one another. These are just some groupings that I recommend. This book can be used in a variety of courses, not solely transgender or trans studies courses. I have used these media in Women’s Studies and Feminist and Gender Studies courses as well as in my own more generalized LGBT Studies courses. Of course, I have also used the book in my Transgender/Trans specific class as well. These groupings are here to show the ways that these films can work together according to what type of course you may be teaching. These listings are intended only to give you ideas and to convey what has worked really well for me in over two decades of teaching in feminist/women/gender/LGBTQ+/Trans Studies. Key concepts in the chapter that are also found in the film are also included. Please note that not all of the key concepts are discussed specifically, but that, in some cases, they are implied. If you are teaching a gender studies, feminist studies, or women’s studies course:
1) **Georgie Girl** (2001, New Zealand, 69 minutes)
This outstanding documentary focuses on Georgina Beyer, a Maori transwoman who became the world’s first out trans member of Parliament in the world. Beyer discusses issues about being a trans woman in a powerful position and the ramifications of colonialism on the Maori people in New Zealand. Beyer’s work has been incredibly feminist and forward thinking, particularly where the rights of sex workers are concerned. Students have always taken a lot away from this documentary, and I have taught it in Feminist Studies, LGBTQ+ Studies, and my Trans Studies classes. Key concepts covered in Chapter 4: drags and sodomy laws (also anti-sex-work laws). Key concepts covered in Chapter 7: colonialism, Fa’afafine, first contact, imperialism.

2) **Harsh Beauty** (2005, India, 53 minutes)
The Hijras in India have, over the course of 4,000 years, gone from a revered and relatively respected group of people to being at the bottom of the social pecking order. A huge part of the shift for hijras is the direct effects of British imperial rule. This contemporary documentary looks at a group of hijras as they discuss their lives as a gender outside of male or female. This is an excellent film for gender studies/feminist studies classes. Key concepts covered: colonialism, eunuch, first contact, Hijra, imperialism, penectomy.

3) **Call Her Ganda** (2018, U.S., Philippines, 93 minutes)
Jennifer, a young trans woman in the Philippines, was brutally murdered by a U.S. Marine in a transphobic rage. Jennifer’s family and friends are interviewed in this film as they seek justice for her murder. The film explores the complexity of the United States as a colonial power in the Philippines. It is also a feminist film in that it looks at gender stereotyping and trans panic. Key concepts covered: colonialism, imperialism.

If you are teaching an LGBT Studies/Queer Studies course:

1) **Call Me Kuchu** (2012, U.K., Uganda, 90 minutes)
Outstanding documentary that looks at the human rights abuses of LGBTQ+ people in Uganda. The film features the late David Kato, one of the world’s great human rights advocates from Uganda. This film is terrific for class discussion about global human rights, LGBTQ+ issues, and the need for a global LGBTQ+ focus. I often teach this film in conjunction with the United Nations project that students work on for in-class presentations. Starting the global unit with this film really gets students thinking about LGBTQ+ rights around the world. There are other documentaries that look at the intersections of imperialism, de-colonial recovery projects, homophobia, and transphobia, but this film is still very powerful and accessible for students. There are some graphic descriptions of corrective rape and of people becoming infected with HIV.
There are also graphic descriptions of a hate crime when David Kato is murdered during the course of the film. Finally, for students who have suffered at the hands of religions that have tortured them, there is a very upsetting scene at David Kato’s funeral; however, there is also a stunning moment of community empowerment. This film also features one of the most amazing LGBTQ+ allies in our twenty-first century world: Bishop Christopher Senyonjo. Key concepts covered from Chapter 2: bisexual, colonialism, cultural norms, dyke, gay, heteronormativity, heterosexism, heterosexual, homophobia, homosexual, imperialism, *Kuchu*, lesbian, misogyny, queer, sexology, sexuality, sexual orientation. Key concepts covered in Chapter 7: colonialism, first contact, imperialism, sodomite.

   This was the first film of its kind. It features Kumu Hina before she was featured in her own film as well as in the educational short film *A Place in the Middle*. This film is all-encompassing as far as the LGBTQ+ community is concerned. The film looks at the marriage equality debates in Hawai‘i in the late 1990s, but it also looks at gender diversity and sexual orientation in ancient Indigenous Hawai‘ian culture. As the film makes clear, Māhū is also an all-encompassing term, like the term *Two-Spirit*. The film also discusses “LGBTQ+” as Western terminology. Key concepts covered: colonialism, Fa’afafine, first contact, imperialism, Māhū.

4) *Purple Skies: Voices of Indian Lesbians, Bisexuals, and Transmen* (2013, India, 67 minutes)
   This film is unique in that it focuses on people assigned female at birth who are now out as lesbian, bisexual, and/or transmen. A good number of films from India focus on Hijras or trans women—often people assigned male at birth. This film could be taught in a Feminist Studies course, too. The interviews are excellent, and the discussions of politics around India’s attempts to overturn British colonial anti-sodomy laws is excellent. Key concepts covered from Chapter 2: bisexual, colonialism, cultural norms, dyke, heteronormativity, heterosexism, heterosexual, homophobia, homosexual, imperialism, lesbian, misogyny, queer, Sapphic, sexology, sexuality, sexual orientation. Key concepts covered from Chapter 7: colonialism, eunuch, first contact, imperialism.

If you are teaching a Trans Studies course:

1) *XXWhy* (2008, India, 48 minutes)
   Dr. Bharathy Manjula’s documentary film focuses on Sree Nandu, a young trans man from Kirala, India. This very intimate film looks at Sree Nandu’s process of coming out as trans and fighting various systems that want to
label him as a lesbian. In every aspect of his day-to-day life he insists on all of the documentation that notes he is a trans man. The film discusses Western terminology in India, especially Sree Nandu's confusion with the word "lesbian." This film is not listed in the textbook; it just came to my attention this past year when Dr. Manjula came to show the film as part of her visiting fellowship in the United States. Key concepts covered: colonialism, eunuch, first contact, imperialism.

2) *Leitis in Waiting* (2018, Tonga, 72 minutes)
Although Tonga is the only South Pacific island to escape colonization, the effects of Western religious ideals (evangelical in particular) have negatively affected trans people in the island kingdom. This is an outstanding and nuanced film, and it teaches beautifully. The film calls into question ways that colonialism—even seen from a distance—can adversely affect a community. There is also an interesting juxtaposition between the traditions of the ruling family, which is devoutly Catholic and supports trans people who have always worked for them, and the "new" evangelical Christianity that openly preaches against trans people and the ruling class. This is a complex documentary that makes for excellent class discussion. Key concepts covered: colonialism, Fa’afafine, first contact, imperialism, sodomite.

One of the first films to explore Indigenous cultures in the Americas and the gender diversity embraced in many of those cultures before European colonization. What is so wonderful about this short film (which is free and accessible online) is that it shows that Two-Spirit identity encompasses various sexual orientations and gender identities outside of the heteronormative and the cisnormative. If students are interested in further research, too, there is an entire list of words for Two-Spirit that are tribal specific: *Alyha*, *Hoobuk*, and *Winkte*, for example. Key concepts covered in Chapter 1: appropriation, binary, colonialism, cross-dressing, gender, gender expression, gender identity, gender role, hermaphrodite, imperialism, intersecting identities, norm, paradigm, privilege, sex, Two-Spirit. Key concepts covered in Chapter 7: colonialism, first contact, imperialism, sodomite, Two-Spirit.

5) *A Place in the Middle: A Strength-Based Approach to Gender Diversity and Inclusion* (2015, U.S., 25 minutes)
Focusing on a middle-school youth who identifies outside the gender binary, this award-winning film looks at intersecting identities and ways to combat bullying and bring about inclusion. This outstanding teaching tool helps students understand that Indigenous Hawai’ian culture had room for more than a strict gender binary. This is a short film produced by PBS Hawai’i, and I have found that students have a really positive reaction to both the middle-school student and the student’s trans woman mentor, Kumu Hina. The beginning of this film offers an excellent and quick explanation of the ways
that Western colonization re-defined gender categories in Hawai‘i. Key concepts covered in Chapter 1: binary, cisgender, colonialism, gender, gender expression, gender identity, gender-neutral pronouns, gender role, imperialism, intersecting identities, norm, paradigm, privilege, transgender. Key concepts covered in Chapter 7: colonialism, first contact, imperialism, Māhū.
Chapter Eight –
Four Historical Figures Who Cross-Dressed:
The Adventurer, the Ambassador, the Surgeon, and the Seamstress

Chapter Description:
Chapter Eight focuses on four historic individuals (17th, 18th, and 10th centuries) who cross-dressed in order to fully embrace their gender identity. The four figures covered in this chapter are Catalina/Don Antonio de Erauso, the Chevalier/Chevalière d’Éon, Dr. James Miranda Barry, and Frances Thompson. Historic context, geographic location, family structures (or lack thereof), and social and cultural backgrounds are crucial factors for students to understand when studying these four people. Their choice of clothing became a powerful way for them to present themselves to the world; their change of clothing (their gender expression) was the first step in projecting their gender identities to the outside world. Some of these four people may have started to cross-dress because of a specific situation; however, it is clear that the new gender they embodied by way of their clothing was complex and, in most cases, permanent.

While Chapter Eight focuses on four individuals, there are also underlying questions about the ways that historians present people from the past. In three of the four cases, I have, as an historian, chosen to use the pronoun that the person appears to have used most comfortably throughout life. In the case of d’Éon, though, I have adopted the contemporary neutral pronoun (they) because d’Éon always presented themselves as embracing masculine and feminine comfortably. For historic purposes, it might be best to use neutral pronouns for all cross-dressing figures—this is an excellent point of discussion within classroom.

Chapter Outline:
Key Questions
Chapter Overview
Introduction
   Clothing and Gender
   History and Gender
   The Power Ladder
In Their Own Words: The Memoirs of Catalina/Don Antonio de Erauso and the Chevalier/Chevalière d’Éon
   Basque Adventurer: Catalina de Erauso/Don Antonio de Erauso
      Adulthood in Peru
      de Erauso’s Arrest and Return to a Convent
      What was de Erauso’s Gender Identity?
   Embracing the Middle Ground: The Chevalier/Chevalière d’Éon
      The Life and Work of the Chevalier/Chevalière d’Éon
Not Much Has Changed: Trans Harassment in 1771
King Louis XVI Orders Women’s Wear
Writing for a Curious Public: d’Éon’s Memoirs
Poverty and Death
“The Philosopher of Gender”: Identifying a Trans Community

Actions Speak Louder: Social Justice Advocates Dr. James Miranda Barry and Frances Thompson
Speaking Up for the Silenced: Dr. James Miranda Barry
London Apprenticeship
Arrival in South Africa
Drug Distribution and Drug Quality
Sickness and Social Justice
The Broad Scope of Barry’s Reforms
The Good Doctor’s Death
The First Woman Doctor in Great Britain?

One Last Image
Defending Her Community/Defending Herself: Frances Thompson
A Short History of Memphis and the Civil War
The Memphis Massacre
Congressional Testimony
Frances Thompson’s Arrest
Political Fallout
A Clearly Articulated Gender Identity
How Are Incarcerated Trans People Treated Now?

What Is Written on the Body?
Writings from the Community
Ms. Bob Davis: How Do You Know What You’re Seeing?

Key Concepts
Activities, Discussion Questions, and Observations
Film and Television of Interest
Notes
Bibliography

Key Concepts and In-Text Pages with Definitions:
assignation house (p. 302)
holistic medicine (p. 293)
pass (p. 270)
sumptuary laws (p. 270)
surtout (p. 289)

Pedagogical Tools
Key Teaching Points:
Tips for Using the Writings from the Community
Further Suggestions For Research, Writing, and Activities
Each chapter of *Introduction to Transgender Studies* includes one to three essays from a diverse selection of people around the world. This proved to be an excellent way to be able to include numerous voices and examples about topics covered in each chapter. With the exception of Jess T. Dugan and Vanessa Fabbre’s collaborative pieces from *To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults*, these writers created the pieces specifically for this textbook.

1) Ms. Bob Davis, “How Do You Know What You’re Seeing?”

Ms. Bob Davis is a professor of music and the founder and executive director of the Louise Lawrence Transgender Archive located in Vallejo, California. Ms. Bob has been collecting trans memorabilia, ephemera, and photos for forty years and has finally, though grassroots efforts, been able to build a “brick and mortar” space for her archive in a converted garage in her backyard. Ms. Bob does not have the same institutional and financial backing that other archives have; however, she does host scholars from around the world at her archive, and she also does numerous presentations and outreach around the world. Her archive is funded through grants and personal donations, but it truly operates on a shoestring budget. Here is the website for the Louise Lawrence Transgender Archive: [https://lltransarchive.org/](https://lltransarchive.org/)

The two questions at the end of the chapter that ask students to consider Ms. Bob’s writing and interpretations of the images already have quite a bit of detail. At a presentation this past year, though, a student in Ms. Bob’s audience asked why Ms. Bob was working so hard to read the people in the images as *either* male *or* female. The student wondered if it might be a better practice to use neutral pronouns for images of people in the past because we do not know exactly the ways they identified—that, perhaps, a neutral *they* would be more respectful. This question not only goes to the heart of Ms. Bob’s interpretations of her images, but it also goes to the heart of this chapter.

Historians tend to gender the people they write about. As the author of this book and as a historian, I have also made choices about gender. For instance, I have used *he* as the pronoun for Dr. Barry because I think it is clear that in his day-to-day life he always presented himself as a man. de Erauso seems less clear to me, but given that de Erauso chose to be a man when the Pope gave him that choice, I chose to honor his preference—although he, more than once, went back and forth between pronouns depending on whether his life was at risk or not. This phenomenon raises an even more important question about survival and what one does in order to survive, especially if one is on the trans spectrum. Frances Thompson steadfastly identified as a woman—we see that in the few glimpses into her life that we have, so it seems absolutely crucial to use her pronoun—and she is the only person in this chapter whose pronoun historians have respected. A related issue,
worthy of discussion, is journalism that presents a combination of racism and transphobia (neither term in use in the 19th century).

Interestingly, Frances Thompson may have the most clearly defined gender identity of the historical figures discussed in this chapter. She makes it very clear that she is a woman and has always been a woman. For Thompson, it seems clear that being a woman is as integral to her as being African American or having to use a cane or crutch to help her walk. Thus far, historians do not have a diary written by Dr. Barry; we have only his writings regarding his work as an army hospital inspector. de Erauso has written his life story as a great adventure, very aware of a future audience. Finally, d’Éon’s writings indicate a person comfortable, more or less, on either side of the gender binary—and quite possibly as a person fluidly in the middle of that binary.

For further exploration, students could discuss or write about the pronoun choices for the four people on whom this chapter focuses. What would they do if they were writing about one of these four people? And, as they begin to explore other people from the past who cross-dressed for one reason or another, what do they think the “best practices” would be when talking about these individuals, especially if the individual did not leave behind a diary or journal but was someone whom other people wrote about?

If students explore Ms. Bob Davis’s website for the Louise Lawrence Transgender Archive, they will note that on many of the images found there, Ms. Bob has provided some description or reading of the cross-dressed figures. What are the fine lines between speculation and possibly misunderstanding people as they cross-dressed? If people are in drag for fun, is a trans element still apparent?

The idea behind this exercise: This selection offers a terrific critical thinking exercise regarding the ways that we analyze and write about historic figures. Specifically, there is often a great hesitation to claim an historic figure was trans (or lesbian, gay, or bisexual) unless there is absolute proof. Interestingly, there is never a need for proof that the person is cisgender (or heterosexual). This is the power of cissexism and heterosexism—those assumptions and ideas that one must prove they are queer or trans. The assumption is the problem.

With the four people in this chapter, there is also a violent stripping down that goes on, with the idea that genitalia define gender. Students can discuss each of these people and the contemporary ways that trans bodies are often violated to find out “real gender.” Such violation often leads to rape and murder. Clearly, genital configuration did not define gender identity for de Erauso, d’Éon, Barry, or Thompson. Each very clearly had definite ideas about who they were to themselves and to the world. Given the time in which
they lived, the primary option open to all of them was cross-dressing, although it is clear that de Erauso used some sort of poultice to reduce his mammary glands. It is important to discuss how things have changed for trans people and how they have remained the same.

Also, to go back to the images from the Louise Lawrence Transgender Archive that are displayed in the book or online at the website, students can discuss if all types of gender transgression—even drag for fun—can count on the trans spectrum. Are normative gender disruptions trans disruptions? We will revisit this question in Chapter Nine.

**Key Teaching Points:**

**Tips for Using the Media Suggestions**

Chapters Eight and Nine list very few films. This, in and of itself, is interesting to note. Instead of grouping films into various courses and categories, as I have done in other chapters, I would like to make a few general comments about the films I have included.

1) This past semester, I showed my trans class the 2014 film, *Amazing Graces—Dr. Barry, the Female Doctor in the All-Male British Army*. This 12-minute video has some major ups and downs. Like most writing about Dr. Barry's life, the short documentary is obsessed with identifying Barry's name and sex given at birth, and the title alone is meant to be sensational. Some of the really problematic points in this film: consistently using *she* pronouns for Barry and the idea that Barry “fooled” everyone at the medical school in Edinburgh. Such stereotypes about trans people “fooling” people or trying to be deceptive are not only transphobic but also dangerous. Such stereotypes about trans people as deceptive are one of the biggest factors behind the violence perpetrated against trans people. Despite the cringe-worthy moments in this film, it makes a couple of very important and interesting points:

First, the film notes that Barry's father was sent to debtors' prison and that the family was struggling in poverty. This may have been one of the reasons behind Barry presenting as a young man and going to medical school. The fact that Barry was most likely Irish and poor adds a layer of complexity to his story of joining the British Army and working in the British colonies. Barry’s Irish background and his family’s socio-economics status may also help to explain why he was so responsive to colonized people in desperate need in the hospitals that he oversaw. When I was first writing about Dr. Barry, it was not completely clear that he was Irish, but it does seem that there is quite a bit of proof at this point. So, if you want to look at his radical health reforms and his view that all humans are human, then much of that belief may very well stem from his being from a country that certainly knew the harsh end of British colonial rule. In some ways, it is incredibly radical
that he carried out his social justice work as a member of the British army and as a British medical doctor. In other words, he worked from within the system and he always butted up against that system.

Second, once Barry arrived in South Africa, one of the people with whom he formed a deep bond with was the governor there, Lord Charles Somerset. In fact, it was probably Somerset who helped him navigate some of the British powers whenever Barry called them out on their cruelty. As the film will tell you, there was a huge scandal in which Somerset and Barry were accused of committing sodomy. I did find this information in my own research, and I struggled with whether I should include that information in the textbook or not. I chose not to because I already had so much information on Dr. Barry. But I do find this very interesting. First of all, Dr. Barry was not hyper-masculine, but rather a bit of a dandy. He was not afraid of being out and about and being flamboyant. He and Somerset were eventually found not guilty, but questions about their relationship remained. What is most important as a discussion point is that Somerset went back to London to face his accusers. The film tells us this and then only comments that Dr. Barry was bereft once his friend, confidante, and supporter had left South Africa. What the film does not tell us, though, and what is such a crucial point is this:

Lord Charles Somerset, in defending himself, did not “out” Dr. Barry “as a woman.” This would have been the easiest thing in the world for him to do. He could easily have said that he was not guilty of sodomy under English law (sodomy was between men) because Dr. Barry was actually a woman “in disguise.” Sodomy was punishable as an act of “gross indecency,” the wording used to send Oscar Wilde to prison at the end of the 19th century. There are some excellent classroom discussion possibilities about Somerset’s choice. What do Somerset’s actions say about him? What do they say about Barry? The punishment for sodomy was much worse than the punishment for “impersonating a man” because people assigned female at birth who dressed as and identified as men were often treated much more kindly than people assigned male at birth who dressed as and identified as women.

2) Many students are interested in Japanese manga and anime. Interestingly, d’Éon is a very popular character in both manga and anime. The television episodes of Le Chevalier d’Eon are easy to find on YouTube and have English subtitles. These are an excellent way to get students to begin to discuss the ways that historic cross-dressing figures can become popular culture figures for the huge numbers of fans of Japanese anime and manga. Why is d’Éon such a fascinating figure in popular culture? Students can have an excellent discussion about the enduring popularity of d’Éon globally, as reflected in these television episodes; the underground trans group and magazine, The Beaumont Society in England; and the code name for a cross-dressing resort in the Catskill Mountains in the early 1960s, the Chevalier d’Éon resort.
Why Not Have Your Students Create a Film or a Radio Lab?

Instead of focusing on the few films at the end of this chapter, another creative assignment might be to ask the students to work in teams to create their own short documentary on one of the four figures presented in this chapter, or on another historic figure (there are examples in the questions at the end of the chapter, but the list is certainly not exhaustive). The video on Dr. Barry, *Amazing Graces*, could easily have been put together with research and images and made into a Vimeo or YouTube presentation. A homepage could be created for the students to share within the course or out in the larger public realm. Transgender film, especially transgender short film, is still very much in the developmental stages, and film is no longer something only people with a lot of money and a film degree can create (one of the best trans films, which I will talk about in Chapter Eleven, *Tangerine*, was filmed on an iPhone). There are numerous LGBTQ+ film festivals and quite a few trans film festivals around the world. Students who do a particularly outstanding video could submit their project to these festivals. If they are accepted, they will get into the festival for free, and there are often special scholarships for young filmmakers.

Another assignment could have students doing research on a historic trans figure and putting the project into the context of something like Radio Lab—an audio documentary. Again, there is no need for fancy equipment, and there is lots of room for wonderful student research and creative ways to present nearly forgotten historic figures.

Either of these assignments could be workshopped in class and could serve as a final project.
Chapter Nine –
Cross-Dressing and Political Protest: Parasols and Pitchforks

Chapter Explanation:
Before I describe this chapter, I want to provide a personal note about it and explain why I very much wanted to include this chapter in the textbook. In the 1990s, one of my doctoral courses at Stanford University was a 19th-century social and cultural history class. In that course, we read E. P. Thompson’s classic, *The Making of the English Working Class*. The book is nearly 900 pages long, and, at times, I will admit, a bit difficult to get through. However, as I was reading for my seminar, a seemingly throwaway section on the Luddite riots caught my attention. Thompson had about three sentences where he discussed “General Ludd’s Wives,” who were men cross-dressed in their wives’, mothers’, or other female relatives’ clothing as part of their protest and destruction of the machinery that was replacing their labor. Just two or three sentences, but I was captivated. In my seminar the next day, I asked the professor about it, and he and my classmates dismissed me as focusing on something unimportant. But that scene has always stuck with me. So, to my great surprise, I found reference to cross-dressed agrarian and labor riots in Leslie Feinberg’s classic *Transgender Warriors*. And, in 2015, Rhian E. Jones, an independent scholar from Wales, published the amazing *Petticoat Heroes*, which focuses on the cross-dressing during the Rebecca Riots in Wales. Although Chapter Nine is the only chapter in the textbook that does not focus specifically on people who, today, would surely be on the trans spectrum, it does expand trans studies to show the ways that acts of cross-dressing as part of protests and riots still subvert societal gender norms by calling out a rigid gender binary for what it is: a social construction meant to keep people “in their place.” So, for instructors and students who are looking forward to more theoretical and expansive ways of looking at trans studies, I hope this chapter provides an exciting jumping off point for further research.

Chapter Description:
The first half of Chapter Nine explores the use of cross-dressing as part of political protests and riots throughout England and Wales over the course of three centuries. The poor farmers, artisans, and manual laborers who planned and took part in these protests and riots used aspects of folk customs that were specific to their village or region. In rural England, “rough music” or “skimmingtons” included cross-dressing, and in Wales, *ceffyl pren* was the folk custom. These small communities often governed and policed their own moral and ethical codes. Most of the people in these communities did not have voting rights; they had no political power. Protests and riots became their only recourse for achieving social and economic justice. Protesters often cross-dressed to express their disapproval of policies such as inflated prices for grain, food, and housing, as well as rising mandatory church
tithes. These economic policies were always put into place by men in power: clergy, landed gentry, and royalty.

In these cross-dressed riots, the gender transgressions had a specific purpose and occurred for a limited amount of time. The working-poor rioters and protesters donned clothing that was not “appropriate” to their gender; however, the protesters were not cross-dressing in order to “pass,” unlike the four historical figures discussed in Chapter Eight. Rather, the protesters often wanted to look outlandish and humorous, and they very purposefully transgressed the gender binary. Their reasons for crossing the gender binary were unique to each protest.

The second section of Chapter Nine moves to the late twentieth and early twenty-first centuries and explores protests that used cross-dressing and humor to make a political point. In the 1990s in Boulder, Colorado, a group made up of predominantly cisgender gay men known as “The Ladies” or “Ladies in Support of the President” (LISP) appeared over a two-year period at events such as anti-war protests and rallies in support of LGBTQ+ rights and women’s rights. These peaceful protesters used cross-dressing satirically to point to social inequalities. In the twenty-first century, a group of men in Iran have launched a social media campaign in which they take selfies and videos wearing their wives’, sisters’, or mothers’ hijabs to protest Iran’s rigid clothing restrictions, which have been in place for the last few decades. Their actions protest not only the clothing itself but also the restrictions on women’s rights in Iran. All of the cross-dressed riots discussed in this chapter use humor to call out social inequality and injustice.

**Chapter Outline:**

Key Questions
Chapter Overview
Introduction: Inverting the Social Order
   Is This a Carnival or a Protest?
Fences, Machines, and Toll Gates: Three Hundred Years of Protest
   You’re Putting a Fence Where? Lady Skimmington and the Enclosure Riots
   You’re Replacing Me with a Machine? General Ludd’s Wives
   What Is This in the Middle of Our Road? The Rebecca Riots
No Protections, Only Protest
   Ladies in Support of the President (LISP)
   #MenInHijab: Cross-Dressing to Support Their Wives
Writings from the Community
   Rhian E. Jones: Writing *Petticoat Heroes*
Key Concepts
Activities, Discussion Questions, and Observations
Film and Television of Interest
Notes
Bibliography

**Key Concepts and In-Text Pages with Definitions:**

inversion (p. 324)
Pedagogical Tools

Key Teaching Points:
Tips for Using the Writings from the Community

Further Suggestions For Research, Writing, and Activities

Each chapter of Introduction to Transgender Studies includes one to three essays from a diverse selection of people around the world. This proved to be an excellent way to be able to include numerous voices and examples about topics covered in each chapter. With the exception of Jess T. Dugan and Vanessa Fabbre’s collaborative pieces from To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults, these writers created the pieces specifically for this textbook.

1) Chapter Nine has only one Writing from the Community: Rhian E. Jones’s “Writing Petticoat Heroes.”

When I first found Rhian E. Jones’s Petticoat Heroes: Gender, Culture, and Popular Protest in the Rebecca Riots, I knew that I had found an amazing cultural history. The book itself is beautifully researched and engaging, and it changes the conversation about cross-dressed protests not only during the Rebecca Riots but also in other historic agrarian contexts. I will admit that I had a personal stake in this after my experience in the graduate history class after I tried to ask about General Ludd’s wives. With Jones, I found a feminist historian who was clearly familiar with many of the “go-to” historians writing about working-class uprisings, and who was willing to dig into archives to find out more about why cross-dressing was important in these protests. In short, Jones’s book was a pleasure to read and one of those books that I simultaneously was thrilled to read and wished I had written. I decided to reach out to Rhian E. Jones and thank her for her book and tell her how much I loved it. I also told her I was working on this book, and then I asked if she would consider contributing a piece for the Writings from the Community. She is an independent scholar and cheerfully agreed!

If you are teaching a more advanced class—upper division undergraduate or graduate—I highly recommend Jones’s book as part of your course. While students will read snippets of Jones’s book where I utilize her quotes to make the points about the Rebecca Rioters, I thought it was also important for students to see the personal and political thoughts and feelings that go into creating this type of history text. For further discussion or writing, students could work with Jones’s piece to discuss her agency in choosing to write about a topic that she had fascinated her since she was a young student. Jones did not write this book as part of a bid for tenure at an academic
institution, nor did she write it to get rich. Rather, she wrote it out of a deep
need to understand her own history, her community’s history, and Welsh
history in the context of English laws that were often forced on the Welsh by
people who may never have set foot in Wales. As part of the discussion,
students can consider their own agency in picking their own research topics.
What motivates them?

The idea behind this exercise: Often, students may not consider the
personal reasons behind more scholarly works. Academic writing certainly
has the stereotype of being dry and disembodied. Jones’s own background
growing up in Wales and her discussion about the ways that history from the
19th century still affects people today are so engaging that I think students
will be able to connect with her. Undergraduates, in particular, often choose
research topics that are going to be “easy”; however, these topics are often
quite boring for them. When I teach research and writing, I try to get
students to start from a personal place. What matters to them? What has
always fascinated them? What would be fun to write about? Not: What is
“easy” to research?

I think that Jones offers an excellent model for students to see the ways that
being passionate about a topic and having determination can create
something unique that really adds to the field of study. Jones hit several
roadblocks with many of the usual explanations about why the Rebecca
Rioters cross-dressed, everything from the silly idea that the men were in
disguise so the police would not arrest them to complete dismissals about
the importance of these cross-dressed protests. But Jones went to newspaper
archives and to the primary sources so that she could find her own answers
rather than just take the word of other academic authorities who were
dismissive. I am hoping that students will see some of the fun in researching
in more depth and in using archival resources. Research can be especially
rewarding if your institution has online access to various newspaper
archives.

End Chapter Activities, Discussion Questions, and Observations

The textbook contains a mistake in its list of festivals. Beltane or May Eve, a Druid
Festival, is NOT U.K. It is very specifically Irish. Hats off to my Irish student who was
not happy with me about this error!

Key Teaching Points:
Tips for Using the Media Suggestions

Chapter Nine, like Chapter Eight lists very few films. This, in and of itself, is
interesting to note. Instead of grouping films into various courses and categories, as
I have done in other chapters, I would like to make a few general comments about the films I have included.

1) The films *Border Café* and *Facing Mirrors* both explore the ways that Iranian women are confined. *Facing Mirrors*, in particular, looks at the similarities in oppression that an Iranian trans man and his friend, a cis woman cab driver, face. It is illegal for women to drive taxis for extra money in Iran. Both films take a feminist approach to their topics and work well with discussion about #MenInHijabs.

**Why Not Have Your Students Create A Film OR A Radio Lab?**

Instead of focusing on the few films at the end of this chapter, another creative assignment might be to ask the students to work in teams to create their own short documentary on one of the cross-dressed protests mentioned in this chapter, or they could research and find other examples. A homepage could be created for the students to share within the course or out in the larger public realm.

Another assignment could have students doing research on historic cross-dressed protests and putting the project into the context of something like Radio Lab—an audio documentary. Again, there is no need for fancy equipment, and there is lots of room for wonderful student research and creative ways to present on cross-dressed protests or on festivals that have a cross-dressing element.

Either of these assignments could be workshopped in class and could serve as a final project.
medieval history fully crossed the gender binary. From the sacred to the everyday, this chapter explores gender diversity from ancient times to the Middle Ages. Like many of the chapters in this book, this one could become an outline for an entire semester-long or quarter-long in-depth special topics course. I found that students were so interested in the cultures and figures here that covering this chapter took two weeks.

This chapter begins in Egypt, where recent excavations from the bottom of the Nile have recovered a religious statue of Hapy, a deity who was both male and female. After an exploration of gender diversity in ancient Egypt, the chapter goes on to explore the gender-diverse iconography and art of several world religions. On a religious note, one section of this chapter looks at the legend of Jeanne d’Arc and the Catholic Church’s original stance on d’Arc’s refusal to give up men’s clothing (burning at the stake); however, the Church later recants and grants sainthood to d’Arc. D’Arc’s story may well help explain the Pope’s leniency with de Erauso a few centuries later (see Chapter Nine). Next, it offers insight into two powerful people assigned female at birth who adopted male descriptors: the historic Pharaoh Hatshepsut (Egypt) and the fictional General Mulan (China). The chapter closes with a quick exploration of ancient Greek and Roman culture and their often uneasy relationship with gender diversity. Cheryl Morgan’s essay in the Writings from the Community section focuses on trans people in ancient Rome.

Chapter Outline:
Key Questions
Chapter Overview
Introduction: From the Depths of the Nile
Sacredly Trans: Gender Diversity in Religious Artifacts, Icons, and Legends
   Indigenous Americas
   Vodou and Diaspora
   Trans Deities at the British Museum
A Legend Burned at the Stake: Jeanne d’Arc and Shifting Religious Attitudes
Egyptian Reality/Chinese Folklore: Pharaoh Hatshepsut and General Mulan
   In the Twenty-first Century, a Pharaoh on Display
   A Pharaoh Nearly Erased: Hatshepsut’s Rediscovery
   Mr. Pharaoh Herself: Hatshepsut’s Transition from Queen to Pharaoh
   Erasing a Legend
   China’s Most Honorable Girl: The Legend of Mulan
   Searching for Mulan’s Origins
   Mulan in Popular Culture
Trans Cornerstones of Western Civilization: Ancient Greece and Rome
Writings from the Community
   Cheryl Morgan: “Trans Lives in Rome” including references
Key Concepts
Activities, Discussion Questions, and Observations
Film and Television of Interest
Notes
Each chapter of *Introduction to Transgender Studies* includes one to three essays from a diverse selection of people around the world. This proved to be an excellent way to be able to include numerous voices and examples about topics covered in each chapter. With the exception of Jess T. Dugan and Vanessa Fabbre’s collaborative pieces from *To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults*, these writers created the pieces specifically for this textbook.

2) Cheryl Morgan, “Trans Lives in Rome”
   Chapter 10 only has one Writing from the Community: Cheryl Morgan’s “Trans Lives in Rome.” I first met Cheryl Morgan when she was presenting on Trans Mesopotamia at the Moving Trans History Forward conference in Victoria, BC, Canada in 2016. She is an independent scholar who works on trans history in the ancient world. Morgan’s writing serves as an excellent example of outstanding and engaging scholarship outside of academia. One question in which students might be interested could focus on the difference between writings by people like Cheryl Morgan in this chapter and Rhian E. Jones in Chapter 9 (both independent scholars not attached to any academic institution) and TJ Gundling from Chapter 3 and Harrison Apple from Chapter 12 (both scholars attached to academic institutions). Morgan starts her essay by utilizing present tense: She places the reader in 204 BCE. Before she begins to write about Roman galli, people assigned male at birth who went through a ritual castration to live as women and serve the goddess Cybele, Morgan places readers within part of a myth. How does this approach to history read compared to listing facts?

   Morgan fluidly and succinctly packs in a lot of Roman myth and history throughout her essay, which moves from the origins of the cult of Cybele, to a discussion of galli and eunuchs in Roman history, and then to the story of Emperor Elagabalus. Like other sections of this textbook, Morgan shows the ways that history is complex and that historians often have a personal stake in what they are writing. With the history of Elagabalus, for instance, she
makes it clear that much of the historic record comes from historians who lived during the time of the emperor after Elagabalus—an emperor who may have even been involved in Elagabalus’s assassination. What is at stake for Morgan as she re-looks at this history and considers Elagabalus as possibly a trans emperor? In what ways does Morgan keep her argument complex and unbiased? Or, does she, too, approach the history with a bias? Can historians ever write engaging history without taking a side? And, finally, why is it important for Cheryl Morgan to explore all of these ancient Roman figures?

**The idea behind this exercise:**

1) The first comparison may be best suited for more advanced undergraduates—or even graduate students who are looking at different rhetorical styles in regard to their own research and writing. Morgan and Jones’s writing is as rigorously researched, as writings from people within academia often are; yet students often comment that Morgan’s and Jones’s writings are more accessible than the typical academic essay. This observation gives students an opportunity to discuss tone of voice and audience, and also to focus on and deconstruct the requirements of academic writing that all of us learn. This debate is not new within academia. It goes back to theoretical writings by various feminist scholars of color, in particular bell hooks, Gloria Anzaldúa, Audre Lorde, and Paula Gunn Allen, to name just a few. They all believed that rigorous academics and research could and needed to be fully accessible to everyone. If academic institutions were going to be catalysts for change, then the language used in academic writing needed to be academic for all—without, of course, taking away any of its intellectualism. I have found that in my own trans class, many of my international students whose first language was not English really appreciated the writings by Jones and Morgan because they felt that the writing was accessible and, therefore, the research and concepts were accessible.

2) These questions about Cheryl Morgan’s broad scope as well as her re-examination of a historically maligned figure (Elagabalus was hated because of his femininity) ask students to explore the ways that history has been written. Who writes history? Why should we always ask questions about the ways that history has been researched and written? And, of course, it is critical for students to consider a historian’s bias. Morgan is very careful not to make the bold claim that Elagabalus was a trans woman; however, Morgan opens the door for the subtle nuances of discussion around the ways we understand history. (In this way, Morgan’s piece is similar to the various historical accounts of the four people we studied in Chapter Eight: de Erauso, d’Éon, Barry, and Thompson). Morgan’s essay also offers excellent resources, which provide opportunities for students to read and learn more. In addition, Morgan’s essay ties ancient history to our very contemporary concerns. For example, she writes about the galli having a “wholehearted commitment to femininity in the face of a misogynistic society” and ties that commitment to
trans women in the 21st century who also have to deal with these same issues (p. 372). So, while Cheryl Morgan has researched and written on ancient Rome, she beautifully ties the past to the present to show that even though time-wise we are far away from 204 BCE, we still can relate. In other words, it may be “ancient history,” but it is also right now.

**Key Teaching Points:**

**Tips for Using the Media Suggestions**

Chapter Ten has a few more films than Chapters Eight and Nine; however, instead of grouping these films by the various courses in which they may be taught, I focus on the films and the ways you can utilize them.

2) The films *Joan of Arc* and *The Messenger: The Story Joan of Arc* are both dramatizations of the life of the famous cross-dressing saint. While neither film makes any sort of trans argument per se, the films do have good information and can help encourage students to conduct further research on d’Arc. There is now a graphic novel about d’Arc that does not shy away from the gender transgressing implications of d’Arc’s life and work, and there are other popular culture renditions of this saint also. D’Arc’s story works really well within the context of feminist and gender studies because it shows the strength of a young person assigned female at birth who refused to stay within the gendered and socio-economic expectations set out by culture and society. Jeanne d’Arc is also one of the figures on whom Leslie Feinberg focuses in *Transgender Warriors*, so if you are also using parts of that book, a discussion about Feinberg’s writing alongside a discussion of the films works really well. In classes that are more trans focused, d’Arc gives us an example of someone assigned female at birth who transgressed gender boundaries—and through the trial transcripts, it becomes clear that the main impetus behind d’Arc’s being burned at the stake centered more around gender transgression than around d’Arc’s hearing the voice of God. There is, of course, still question and controversy around the circumstances. But, unlike many people assigned female at birth who identify as men, who wear typically male clothing, and who are not punished in the same ways that their assigned-male-at-birth counterparts are, d’Arc is killed. Why? Was it the combination of refusing to don women’s clothing and making the claim that d’Arc had received a directive from God? Was it the fact that the French king was worried about d’Arc’s leading a peasant revolt?

3) *Hedwig and the Angry Inch* is a cult classic. Whether you show the entire film or not, I have found that Scene Six, “The Origin of Love,” is an outstanding teaching tool for looking at ancient Greece and gender. This song is taken
directly out of Plato’s *Symposium*—specifically Aristophanes. I often ask students why a 21st century trans film references Plato’s *Symposium*. This discussion is an excellent way to use Plato’s text in a contemporary context, just as Cheryl Morgan’s essay brings ancient history into the present.

4) The film *Hatshepsut: Secrets of Egypt’s Lost Queen* focuses primarily on the discovery of Pharaoh Hatshepsut’s tomb. This is an excellent historic documentary and an excellent film to promote discussion about why the original excavators were confused with the gendering—the pronouns—in the tomb. Another short online TedEd Talk that is not mentioned in the chapter may be worthwhile: Kate Green’s *The Pharaoh That Wouldn’t Be Forgotten* ([https://www.youtube.com/watch?v=8bYRy_wZEJI](https://www.youtube.com/watch?v=8bYRy_wZEJI)). This talk explores the *damnatio memoriae* (the damnation of memory) when, 20 years after burial, Pharaoh Hatshepsut’s tomb was nearly completely destroyed.

Both films can be used in a feminist-focused course because they both discuss the ways a woman in power threatens people. Although neither film makes a specifically trans argument, they both open up the door for lively class discussions about gender and power dynamics. Did Pharaoh Hatshepsut don the fake beard of the Pharaohs and wear Pharaoh clothing because doing so was the one way she thought that, as someone assigned female at birth, she could gain and hold power? Or, as Pharaoh Hatshepsut’s statuary and depictions evolved from female to male over time, was Pharaoh Hatshepsut someone who identified as male? Of course, there are many other areas ripe for discussion also. Online, there are numerous other films on Hatshepsut that I did not originally include in the textbook. There is also a series of 3 YouTube videos entitled *Queen Pharaoh—Hatshepsut* and a Discovery Channel video, *Hatshepsut—The Queen Who Would Be King*. There are nuances of difference between the arguments in these films, but they all look at Hatshepsut as a woman hungry for power. I think any of them would be excellent for in-class viewing or outside homework, and they will all stimulate a feminist and trans discussion about this Pharaoh.

5) My final recommendation for media and film in this chapter is my absolute favorite. I always have my students read the poem “The Ballad of Mulan.” Then, I also like to incorporate the two films: Disney’s *Mulan* and Jingle Ma’s stunning 2009 *Mulan: Rise of a Warrior*. There is never enough time to show both films in class, so I often ask students if they have already seen the Disney version or if they have access to it. The two films offer an excellent starting point for a rich discussion about Western and Eastern interpretations of the legend of the young woman who goes into the army in her sick father’s stead. Although the Disney version has some questionable humor (specifically from Mushu) and the film concludes with a heteronormative scenario, I have had trans students over the years tell me that they found a safe place for themselves in this film, especially in a couple of the songs. Jingle Ma’s drama is not only gorgeous, but it also looks at Mulan’s gender identity and gender
expression in a complex light. Moments that would, in American film, be fraught with “gender reveal” tensions or comedy are rendered much more complex in Ma’s film. And the ending is not heteronormative or gender normative at all. Both films, taken together, offer the opportunity for some excellent discussions in feminist and gender studies courses. And for both trans specific and LGBTQ+ courses, Ma’s Mulan works beautifully because not only is General Mulan not seen as a woman per se, but also because all of General Mulan’s soldiers are shown within a homosocial and homoerotic context in war. The fluidity across and beyond the gender binary in this film is subtle and smart, and nothing gets tied up nicely at the end. I have always had excellent discussions in class and excellent papers turned in for these two films. If you show Jingle Ma’s Mulan in class, it does have subtitles, which make it fully accessible for ADA as well as for students whose first language is not English—and you also need to warn students that the film is violent because it does not sugar coat the ravages of war.
Chapter Eleven –
Trans Literature, Performing Arts, Music, and Visual Arts: The Art of Resistance/The Art of Empowerment

Chapter Description:
Chapter Eleven covers a lot of ground from the Shakespearean stage up to the 21st century in an exploration of trans performing arts, music, and visual arts. Like Chapter Ten, this chapter is not meant to be exhaustive, but rather to give students some ideas about various artists over time. The world of queer and trans art continues to grow stronger every day—specifically in resistance to protections and laws being rolled back to less inclusive ones (U.S.) or to stringent laws being kept in place (Uganda).

This chapter begins with Gothic horror in part because that is one of my areas of expertise, but Gothic is an excellent way to focus on the ways that trans people have been depicted over the past two hundred years. As a marginalized genre itself because it was not deemed a “high” form of literature, Gothic horror offers a way to study how representations of trans people have evolved and developed over two centuries in art and the popular imagination. Art is not only aesthetic, but it also often resists cultural norms. Trans art, in particular, has resisted these norms. Art, of course, also empowers; for an outstanding example, you can look into Julio Salgado and the Undocuqueer Movement: https://equalityarchive.com/issues/undocuqueer-movement/. Many people within this movement are trans and reflect intersecting identities.

Finally, trans art is empowering. In twenty-first century art, many trans artists are creating and depicting their own truths to share with audiences.

Chapter Outline:
Key Questions
Chapter Overview
Introduction: It Was a Dark and Stormy Night ...
   Trans Identification with Frankenstein
   Tracing Trans Through Gothic
   Victorian Gothic and Trans Bodies
   Checking in at the Bates Motel: Trans Killers
   “My Name Is Nomi”: A Reading of the Wachowskis’ Sense8
Trans Literature: Definitely Queer/Trans, Too?
   Willa Cather
   Radclyffe Hall
   Virginia Woolf
Trans on the Stage
- *Famous for the Breeches Parts*
- *A Famous Japanese Finishing School*
- *Out as Trans on the Stage*

Historic and Modern Trans Music
- *Their Audience Did Not Know They Were Trans*
- “I Met Her in a Club Down in North Soho”: Mainstream Musical Trans Representation
- “I’m Calling Out a War Cry to Guide Me to My Hero”: Trans Musicians Becoming Our Heroes

Trans Visual Art: A Look at Two Visual Art Installations
- “Twilight People”: London, United Kingdom, 2016

Writings from the Community
- Sean Dorsey and Shawna Virago: Interview on Trans Art
- Jess T. Dugan and Vanessa Fabbre: Gloria from *To Survive on This Shore*
- Dallas Denny and Jamison Green: “We Control the Transmission” with references

Key Concepts
Activities, Discussion Questions, and Observations
Film and Television of Interest
Notes
Bibliography

**Key Concepts and In-Text Pages with Definitions:**
- breeches parts (p. 399)
- deadname (p. 391)
- double entendre (p. 399)

**Pedagogical Tools**

**Key Teaching Points:**

* Tips for Using the Writings from the Community
* Further Suggestions For Research, Writing, and Activities

Each chapter of *Introduction to Transgender Studies* includes one to three essays from a diverse selection of people around the world. This proved to be an excellent way to be able to include numerous voices and examples about topics covered in each chapter. With the exception of Jess T. Dugan and Vanessa Fabbre’s collaborative pieces from *To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults*, these writers created the pieces specifically for this textbook.

Chapter 11 has three different Writings from the Community: an interview I conducted with San Francisco-based trans art and culture activists and advocates
Sean Dorsey and Shawna Virago; the photograph and biography of Gloria from Jess T. Dugan and Vanessa Fabbre's *To Survive on This Shore*; and trans pioneers Dallas Denny and Jamison Green’s “We Control the Transmission.” As a fun side note, if you would like to see Sean Dorsey, Shawna Virago, and Jamison Green together, you can find them in a scene from Season 1, Episode 1 of *Sense8*. The episode is titled “Limbic Resonance.” Sean, Shawna, and Jamison are all on screen in a scene in a lobby before Sean Dorsey Dance’s production of *The Lost Generation*. Parts of Dorsey’s dance also appear in this episode.

1) Sean Dorsey and Shawna Virago: Interview on Trans Art

I have known Sean Dorsey and Shawna Virago for several years now, and am so honored to have this interview with them. They took time out of their busy schedules to answer all of my questions via e-mail. While I was writing this chapter, I kept playing Shawna Virago’s “Gender Armageddon” over and over as my inspiration. A 2017 article in *The Advocate* featured Dorsey and Virago as a “trans power couple” in the San Francisco queer and trans art scene. Dorsey has been very vocal as the first out trans dance choreographer in a field that has been oddly trans resistant, and Virago has been doing radical activist and community work for decades. They have been together for over two decades, and their work and their relationship have helped create and sustain the world's oldest Transgender Film Festival, Fresh Meat Productions (which is a trans and queer performance arts festival held annually in June), and the award-winning Sean Dorsey Dance. Here is a link to *The Advocate* article: [https://www.advocate.com/current-issue/2017/7/10/how-one-trans-couple-keep-their-fire](https://www.advocate.com/current-issue/2017/7/10/how-one-trans-couple-keep-their-fire)

Throughout this interview, both Sean and Shawna discuss their personal relationship and their working relationship. Shawna writes about their being each other's sanctuary in a transphobic world. She also discusses her numerous gender expressions and the fact that she is not tied to any one gender or pronoun, but most strongly identifies as a songwriter. Sean discusses his desire to honor LGBTQ+ ancestors and elders, and to do so through his artistic work. What questions might students have for Sean or Shawna if given the opportunity to ask them? What are some questions students may have after reading this interview? Why is it important to understand Dorsey and Virago as a couple who are trans artists? And, what might students like to know more about their individual art forms? Do their voices come through in these interviews? Can you “hear” a sense of humor in the answers? If so, where? Please note that Sean’s recording of oral histories has been an important part of one of his projects.

*The idea behind this exercise:*

Individually, Dorsey and Virago do amazing work; as a couple, they have brought so much brilliance, integrity, and beauty to the San Francisco Bay Area arts scene. They are both committed to the promotion of queer and trans art, especially for and by the very underrepresented groups in the
performing and film arts world: trans and queer people of color. For me, cooking up interview questions can be quite difficult, so the main goal of the questions I asked here is to get students thinking about how they might conduct interviews with other people. I know that instructors across the disciplines like their students to conduct interviews in person, by phone, or via e-mail. E-mail is, in many ways, the best method because there is much less of a chance of misquoting someone. What questions are useful in attaining information from the interviewee? What questions may not be as useful? And, of course, what sorts of questions should be completely off of the table? Also, because students approach each interview very differently, this Writing from the Community offers a good starting point for students to discuss tone of voice.

In my classes, I have had numerous students e-mail people for interviews as part of a class project. For example, Jo Clifford, who is also featured in this chapter, was unknown to me until one of my students, Charlie, decided to write to her and see if she would do an e-mail interview for his final project in my LGBTQ+ Global Artists and Culture class. She was lovely! And, I have found, over the years, that more often than not, people will gladly give e-mail interviews to students. I am sure there are other questions I should have asked Dorsey and Virago, so it might be fun to have students brainstorm what I missed.

2) Jess T. Dugan and Vanessa Fabbre: Gloria from *To Survive on This Shore*

The second Writing from the Community is from Jess T. Dugan and Vanessa Fabbre. It is my hope that students will either go online and see the beautiful color version of this photograph or that they view it on the PowerPoint slides for this book. Gloria’s image is just stunning and full of life and joy—and this is the image that Dugan and Fabbre chose for the cover of their book, *To Survive on This Shore*. Gloria mentions in her bio that she has made it to the age of seventy, but that “a lot of them won’t make it, they won’t make it at all.” She brings up the crucial point that Miss Major Griffin-Gracy also makes: that trans people (and trans women of color, in particular) are at a much higher risk of dying from drugs, diseases, or murder. She also talks about the need to be fully out—that hiding in a closet is not a healthy choice (this conclusion can be inferred by what she says at the end). What parts of Gloria’s story would students like to know more about? And, as with the other images from Dugan and Fabbre reproduced in the textbook, if students were to do a close reading of this photograph (preferably the color image), what do they see? What is the tone of the image? What can they infer about Gloria by looking at the image? What does the background information tell them?

*The idea behind this exercise:*
Gloria’s photo offers another excellent place to conduct a close reading of an image. What can we learn about someone from this one moment when they are frozen in time? How does the image reflect what the person has said in the short bio? In the questions at the end of the chapter, I pose a comparative question about all four images from To Survive on This Shore. Gloria’s story focuses on her being raised, as a person assigned male at birth, by a household of amazing women. How has her family supported and sustained her? What stereotypes about family might students have? And what stereotypes might be dispelled in Gloria’s story? We asked similar questions with Bobbie’s story in Chapter Three.

3) Dallas Denny and Jamison Green, “We Control the Transmission”

Dallas Denny and Jamison Green’s “We Control the Transmission” discusses the ways that technology currently helps the trans community—and helps people who may be in dangerous situations or who may feel isolated and alone know that there are other people like them. In short, technology now can literally save lives. This piece is also a nice bookend to the ways that trans people were NOT allowed to control information about themselves when certain Gothic horror stereotypes were being set up. Today’s technology allows trans people to be empowered and to control the information; we have much more agency than we did twenty years ago. For further discussion, though, it is important for students to focus on the timeline laid out by Denny and Green and a few of the examples they give—pre-Twitter and pre-Facebook—where trans people already started to take over their own narratives. Students could research the examples that they give here. Denny and Green end the piece with a positive and powerful take on trans people being empowered and having their own agency. While optimism is great, what are some of the continuing inequities in the ways that trans narratives are told?

The idea behind this exercise:
It is important for students to be aware of some of the past publications that Denny and Green mention here. These were groundbreaking pieces that may not have been mainstream, but that certainly helped to build up trans narratives by and for trans people.

Key Teaching Points:
Tips for Using the Media Suggestions

These groupings can be used for undergraduate or graduate classes. Note that any of the films can work really well with one another. These are just some groupings that I recommend. This book can be used in a variety of courses, not solely transgender or trans studies courses. I have used these media in Women’s Studies and Feminist
and Gender Studies courses as well as in my own more generalized LGBT Studies courses. Of course, I have also used the book in my Transgender/Trans specific class as well. These groupings are here to show the ways that these films can work together according to what type of course you may be teaching. These listings are intended only to give you ideas and to convey what has worked really well for me in over two decades of teaching in feminist/women/gender/LGBTQ+/Trans Studies. Key concepts in the chapter that are also found in the film are also included. Please note that not all of the key concepts are discussed specifically, but that, in some cases, they are implied.

If you are teaching a gender studies, feminist studies, or women’s studies course:

1) *Orlando* (1992, U.K., 93 minutes) In this film, director Sally Potter makes a feminist classic out of Virginia Woolf’s book that she dedicated to her lover, Vita Sackville-West. Tilda Swinton’s portrayal of Orlando is excellent, and Potter does take liberties with the conclusion of the film—I think to make it a more firmly feminist piece. This film looks at gender stereotyping throughout the ages. *Orlando* can be read as a trans feminist film. There are no specific key concepts from Chapter Eleven covered here—perhaps a “nod” to the breeches parts.

2) *Queen Christina* (1933, U.S., 99 minutes) Although this film is quite old, it is a classic and still teaches beautifully with feminist, LGBTQ+, and/or trans courses. The film is based on the life of the real Swedish monarch. Greta Garbo brings her own androgynous and feminist (that word would not have been in use at the time) approach to this film. With its depictions of gender fluidity, queer relationships, and a humane monarch, this film not only entertains students but also fosters excellent discussion. Garbo had a lot of input into the casting and direction of this film. Key concepts covered: breeches parts, double entendre.

3) *Princess Knight* (1967-1968, television, Japan, approximately 50 minutes per episode) The princess refuses to act like a girl! These delightful animated Japanese episodes with English subtitles are so much ahead of any U.S. cartoon of the time. For students who are particularly interested in feminist and gender critiques of Japanese anime and manga, this is a great place to start and show them the history of those genres. There are no specific key concepts from Chapter Eleven covered here, but this is a delightful cartoon.

If you are teaching an LGBT Studies/Queer Studies course:

1) *Dream Girls* (1994, U.K., Japan, 50 minutes) Takarazuka Revue is the focus of this documentary about a famous girls’ finishing school in Japan where the best student in the class gets to be a man—on and off of the stage—for an entire year. On one hand, the film looks at the ways that Japanese girls are raised to be perfect wives for men, and yet, of course, the film critiques that concept. There is also an interesting queer undertone to this film as many
married heterosexual housewives come to Takarazuka Revue in droves to worship the male leads, in particular. At one point in the film, one of the wives says that she wishes her husband were more like a woman playing a man. Very interesting queer and trans discussions happen with this film. Key concepts covered: breeches parts, double entendre.

2) Lou Sullivan (part of the We’ve Been Around docuseries; 2016, U.S., 30 minutes) Trans filmmaker and historian Rhys Ernst explores the life of Lou Sullivan, who was an out gay trans man. Because of Lou Sullivan’s legacy, many gender affirmation centers no longer refuse to work with trans people who are also queer. Sullivan was rejected by clinic after clinic and was told that these clinics were not in the business of making homosexuals. The film offers an excellent look at queer and trans masculinity. There are also other YouTube videos of Lou Sullivan in various interviews before he died of AIDS. There are no key concepts from Chapter Eleven covered in this film; however, it is an excellent short film about Lou Sullivan.

3) The Rocky Horror Picture Show (1974, U.K., U.S., 100 minutes) This is the film that Susan Sarandon thought just might start and end her career! I have shown this film recently, and I am still struck by how amazingly queer and trans this film is. Students love this film, and the discussions afterwards are always rich. One of the most interesting ways of watching this film is to look for the ways that it is still a radical film. Key concept covered: double entendre.

If you are teaching a trans studies course:
Basically, all of the films work! I will make some suggestions that I have found very useful and pedagogically successful:

1) Have your students first read Susan Stryker’s stunning essay, “My Words to Victor Frankenstein Above the Village of Chamounix: Performing Transgender Rage.” It is free online. Then, have them watch the 1931 Frankenstein. Shelley’s story is about being an outcast, an aspect of the story that Stryker discusses in her essay. How can Stryker’s essay help inform a reading of the 1931 film—or, if your students read Shelley’s classic novel, how does Stryker’s essay work with the novel? Why is Frankenstein so compelling as a metaphorically trans figure? Why is comparing trans identity to Frankenstein’s monster not seen as an insult? In other words, what about the monster is empowering? There are no key concepts from Chapter Eleven covered.

2) Glen or Glenda? (1953, U.S., 68 minutes) This experimental trans film is a bit of a hot mess, but culturally it is an extremely important film for trans studies. When I show it in my class, I often pair it with Rocky Horror (discussed above) because Ed Wood Jr.’s film clearly influenced Rocky Horror. The split narrative of Glen or Glenda? can be confusing, especially with Bela Lugosi as some sort of mad scientist/narrator. At the same time,
the film is trying to depict of trans people sympathetically. A fun exercise if you are able to teach both Wood’s film and Rocky Horror is to look for the ways that Wood’s film influenced Rocky Horror and to see the evolution of trans depictions. *Frankenstein* can also work in this mix. Key concepts covered: deadname, double entendre.

3) Both films from the *We’ve Been Around* docuseries are excellent to teach together: *Little Axe* and *Lou Sullivan*. These short films are easily accessed in-class and stimulate excellent discussion. In particular, both Little Axe and Lou Sullivan had supportive families, so these films are really great if you are talking about family support. Little Axe Broadnax was from a relatively poor African American family in Houston, Texas in the early 20th Century, and Lou Sullivan was from a white middle-class Catholic family from the Midwest in the mid-twentieth century. Key concept covered: deadname.

4) *Dream Girls* and *Shinjuku Boys* are both documentaries made by the same filmmaking team, and they pair beautifully. These two films together offer an excellent place to jump-start discussions about gender identity in Japan. For fun, you can throw公主之王 into the mix. *Dream Girls* is not overtly queer or trans; however, there are certainly queer and trans readings to be had with the film. *Shinjuku Boys*, in contrast, definitely is more overt in looking at both queer and trans issues. Key concepts covered: breeches parts, deadname, double entendre.

**These two films are not paired together. Rather, they are stand-alones. Both are outstanding for different reasons:**

1) *The Believers* (2006, U.S., 80 minutes)

If you are looking at art, music, and religion together, then this film is fantastic to teach. In fact, I often pair this film with a discussion and presentation of *Twilight People*, which I mention in Chapter Eleven. *Twilight People* is a photo exhibit with biographies that is on tour throughout the United Kingdom at the moment; it focuses on trans people within the Abrahamic religions. A presentation on those photos and then a screening of this film work together because *The Believers* is a documentary about a trans gospel choir that is part of a Christian church in San Francisco. Miss Major Griffin-Gracy is part of this choir. Not only does the film explore trans people wanting to keep in touch with their Christian roots, but it also explores the ways that a cisgender choir director wants to work with a group of people with changing voices (hormones) to develop an award-winning choir. But this group is not just about performing. They also wind up at a huge Christian conference where the board of the church is voting to recognize trans people. The intersections of transgender identity, race, and religion take center stage in this film. Key concept covered: deadname.
2) Sense8 is a beautifully filmed television show on Netflix. The Wachowskis’, who direct the series, are both trans women (Michael Straczynski also writes and directs). It stars Jamie Clayton, a trans actress who plays the trans lesbian character, Nomi Marks. The show has a lot of violence, but the depictions of all of the characters and the ways they work together are brilliant and complex. The show, over the course of several episodes, also completely deconstructs old medical notions about trans people being criminals or having psychosis. Instead, the show makes it very clear that the demonization of trans people at the hands of Western medical authorities is the true monstrosity. Key concept covered: deadname.
Chapter Twelve –
The Importance of Archives: Hearing Our Own Voices

Chapter Description:
Chapter Twelve is the concluding chapter and is different from the other chapters in the textbook. It begins with my own story and my own voice with a short example of a newspaper article that mentions my summer visit to my grandparents’ farm in the Ozark Mountains in Arkansas. I have used this example to show students that even the smallest article from a tiny local newspaper might have many types of information within it, but that it also opens up the door for other questions. It is my hope that students will be able to relate to this story and think about going into an archive, either in person or online. Transgender archives are so important in keeping our history alive.

Chapter Outline:
Key Questions
Chapter Overview
Introduction: A Small Local Notice
Go Ahead, Get Dusty!
   Dancing Archives?
Don’t Throw That Away!
The Importance of Transgender Archives
Writings from the Community
   Aaron Devor: “The World’s Largest Transgender Archives: The Transgender Archives at the University of Victoria”
   Harrison Apple: “Finding Trans Context in Everyday Newspaper Archives” – with references
Key Concepts
Activities, Discussion Questions, and Observations
Archives Websites
Notes
Bibliography

Key Concepts and In-Text Pages with Definitions:
ephemera (p. 444)
archive (p. 440)
Key Teaching Points:

Tips for Using the Writings from the Community

Further Suggestions For Research, Writing, and Activities

Each chapter of Introduction to Transgender Studies includes one to three essays from a diverse selection of people around the world. This proved to be an excellent way to be able to include numerous voices and examples about topics covered in each chapter. With the exception of Jess T. Dugan and Vanessa Fabbre’s collaborative pieces from To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults, these writers created the pieces specifically for this textbook.

Chapter 12 has three different Writings from the Community: Andrea Jenkins appears again, but this time in the capacity of the oral historian and archivist for the Tretter Transgender Oral History Project at the University of Minnesota. Aaron Devor, Chair of the Transgender Archive at the University of Victoria, British Columbia, contributes a piece about that archive, which is the largest trans archive in the world. And, finally, Harrison Apple has contributed their essay about finding trans context within an everyday newspaper archive in Pittsburgh, Pennsylvania. While Jenkins and Devor talk about specific trans archives, which are extremely important, you may not be teaching in a place where students can easily access an LGBTQ+ or trans-specific archive. I live in the San Francisco Bay Area, so I have access to the GLBT Historical Society’s archive as well as the newly founded Louise Lawrence Transgender Archive established by Ms. Bob Davis in Vallejo, CA. Harrison Apple’s piece is important because they model beautifully what trans treasures an everyday newspaper archive in a public library might have. I recommend that students read Harrison’s essay and discuss the ways that Harrison stumbles on their topic; it all starts with a massage parlor war in Pittsburgh. As they were researching this topic, though, Harrison found a trans masculine figure at the center of the controversy. This is part of the beauty of working with an archive; you do not know what you will find, and you may very well be surprised.

Another example of an archive visit that wound up creating an award-winning documentary film involves Susan Stryker. In her and Victor Silverman’s 2006 documentary about the Compton’s Cafeteria Riots, Stryker discusses her foray into the San Francisco GLBT Historical Society archive, where she found an old LGBTQ+ community newspaper from the early 1970s. Within its pages, she noted a quick reference to a trans riot at Gene Compton’s Cafeteria in 1966. From there, it took a lot of detective work, historical research, and interviews, but with her archival research, Stryker discovered this important 1966 trans riot in San Francisco, and it pre-dated the 1969 Stonewall Rebellion!

So, your students will most likely not find the next award-winning documentary film in an archive (although you never know), but the archive can be a fun and engaging “hands-on” sort of place. I think that what often makes research papers so stressful
for students is that secondary research material often does not “speak” to them. Whereas, an archive can! And, when researching within archives, whether online or in person, students have room to be more creative and to set their own research agenda. When I require final projects that focus on using archives, I often tell my students to be more creative and to engage with the archival sources more. For instance, I have asked students to compare four different covers of *Transvestia* magazine for a final project. The covers were from different decades, and a close reading of the images revealed the changes for the trans community and for the periodical over that period of time. For the Transgender Oral History Project (which is available online to all students anywhere), I ask students to select two stories of people to read and/or listen to. And then the students can either do a comparison or they can do something more creative like writing a letter to the people. In addition, the Digital Transgender Archive has a wealth of information, and it links in to other online trans archives and pieces of archives around the world.
ANNOTATED BIBLIOGRAPHY ASSIGNMENT

LGBT 18 – Trans Lives, Culture, Art

Due: October 25th

An annotated bibliography is a useful tool in your research. This is often a beginning step for a larger research project, and the purpose of this assignment is to help you think about ways to conduct meaningful research on your topic of choice. The one parameter: Your topic MUST have something to do with Trans Lives, Culture, Art. Keep the broadest definition of Trans for this.

Definitions First:

**Bibliography**: A list of references often found at the end of a book or a scholarly article. Technically, the term “bibliography” can encompass works that are actually cited within the book or essay as well as sources that were consulted but not necessarily used directly. Whether a paper or a book has footnotes, endnotes, or in-text citations, it will and should always also have a bibliography at the end. Depending on what style has been called for—MLA, APA, Chicago Manual of Style, Oxford English Style, or some other wacky version—the bibliography will appear in a specific way.

**Annotated**: An annotation is, quite simply, a description of the source. Some annotated bibliographies call for very short two-sentence annotations. Other annotated bibliographies ask for more detailed and nuanced entries. **For this midterm project, I am asking you to create the second example, which is more detailed annotations.**

**Bibliographic Reference**: Interestingly, like some math or science equations, there is a very specific way that an annotated bibliography should be set up—a specific way that it should look. For this assignment, you must use MLA format. Your entries must, then, appear in alphabetical order by the author’s last name. The bibliographic reference must comply with MLA style on indentation and other matters of formatting. There must be at least two line spaces between the bibliographic reference and the annotation.

**Annotation Style**: The annotations for this assignment are of the longer variety, which means that the annotation on EACH bibliographic reference needs to be about 6-7 sentences long. This means that you need to do more than give the back cover of the book a quick once-over! Here is the basic formula: 1) The first sentence or two should give the reader an overall and overarching idea of what this specific source says about your topic. 2) The next sentence or two should explore the author’s methodology or approach to the topic. If it is an older source, this would be a good place to mention that it is a bit dated. And especially for this assignment, older
sources may be quite necessary. 3) The next sentence or two should discuss the intended audience. 4) The final part of the annotation should encompass why YOU think this is an important source to include in your bibliography. Why you pick this source one over another one, for example. You can explain the strengths, weaknesses, and importance of this reference for you and why it might interest others.

EXAMPLE:


Walkowitz’s book explores various controversial and shocking events that took place in London in the latter half of the nineteenth century and the ramifications of these events on our understanding of Victorian culture and society. From the journalistic scandal of the “Maiden Tribute to Modern Babylon,” which uncovered a children’s pornography ring, to the ultimate violent sexual predator, Jack the Ripper, Walkowitz examines the ways that the metropolis was teeming with sexual danger, particularly for young girls and women. Although the book is now twenty years old, it was a seminal piece in literary as well as Victorian cultural studies in that it uncovered the underbelly of sexual danger as well as sexual possibilities in London in the late nineteenth century. Her approach is engaging, and she makes what could, by another author, be dry historic fact, into accessible and interesting information. In short, the filthy streets of London come to life in ways that connect to our deepest contemporary urban concerns.

GUIDELINES FOR YOUR ANNOTATED BIBLIOGRAPHY:

MLA Style – Follow MLA rules for citations, alphabetizing, indentation, and so on.

6-8 DIVERSE types of sources, with a transgender focus

1 encyclopedic source only, and NOT, NOT Wikipedia! Think of GLBTQ.com or Rictor Norton, who also has some terrific articles online—he’s quite prolific!

1 – 3 primary sources: interviews, archives, films, radio shows, photographs, and so on. An example of a primary source is the radio show that I will be playing for you in a couple of weeks.

The rest of your sources should be secondary sources that include books, scholarly periodicals, and newspaper articles. Periodicals may come from online databases.
If you want to annotate more primary sources, check out your topic with me first. For example, if your research topic is Alfred Hitchcock’s films, you MAY NOT have 1 encyclopedic source and then 5 of his films and call that a full annotated bibliography. There are LOADS of scholarly articles on Hitchcock and about a gazillion books! But, I will consider each case individually because if you are working in an archive on this project, I will most likely approve the use of more primary sources.

LGBT 18 Spring
Final Project: Working with Trans Archives
Due: Thursday May 16th at our final exam time: 10:30-12:30

Chapter 12 of Introduction to Transgender Studies gives you some various ideas about archives and what can be found in them. Perhaps the most important “takeaway” from Chapter 12 is that you do not necessarily have to be at a Trans-specific or even LGBTQ+ specific archive to find Trans archives. Look at Harrison Apple’s essay, for example. Luckily, though, there is a growing number of LGBTQ+ focused archives—and even Trans archives more specifically.

For this assignment, you will be choosing an archive that you would like to explore. Here in the Bay Area, we are very lucky to have numerous archives within our reach. For example, the GLBT Historical Society has an archive. If you are interested in the famous disco diva, Sylvester, then you will be thrilled with the archives at the GLBT Historical Society. Or, if you would like to explore the diaries of Lou Sullivan, an out gay trans man, you will need to go to the San Francisco Public Library at the Downtown Main location and make an appointment to see the archive. This takes a bit more effort, but is well worth it. And, as you know, there is the Louise Lawrence Transgender Archive in Vallejo, Ms. Bob Davis has invited students from this class to come visit. Remember, too, those of you using LLTA, you will receive extra credit in the class for this.

There are also online Trans archives if you are not able to go into an actual brick-and-mortar archive. The two main online archives that are excellent for students and easily accessible are the Digital Transgender Archive and the Transgender Oral History Project. With the Digital Transgender Archive, there are also other excellent archives you can access through its website—for example, NYC Transgender Oral History Project and Country Queers. There is also the University of Victoria’s Transgender Archive, which is the largest Trans archive in the world. UVic has some items digitized.

Online Archives:

Digital Transgender Archive: https://www.digitaltransgenderarchive.net/
This final assignment is more “loosey goosey” than what you may be used to because what you do will entirely depend upon which archive you choose, and then within that archive, what you choose to focus on. More than anything, I want you to have some fun in the archive, whether you are in a physical archive or you are surfing around a website and clicking on items in the various collections to see where they take you. What is interesting about them? What compels you? What did they make you think about? Answering these questions will help you find something you want to write about. I am expecting about 5 pages double spaced (1,500 words) but you can choose your topic. Think of the ways that an archive like the one you have chosen functions. How can it be useful in our day-to-day lives? Why is it important to have an archive like this? How do you see the ideas about Trans people evolving in the archives?

Examples:

At the Louise Lawrence Transgender Archive, you could find some of the underground newsletters really interesting. You could compare 3-4 different newsletters from different regions. Or, if you are interested in Transvestia, you could choose three different volumes and explore how the journal changes over time. You could choose volumes that are a few years apart, or you could compare three volumes in a row.

Also at the LLTA, you could study one of the photo collections Ms. Bob Davis has acquired. There may be absolutely no writing about the images, but if you look at the entire collection, what does it tell you? If you choose something that is solely visual, then you will need to do close readings (your interpretations) of the images—describe them in your paper.

At the Tretter Transgender Oral History Archive, you could watch the videos and read through the oral histories of two or three people of interest to you. Then, you could write about their lives and their experiences. What struck you the most about their story?

At the Digital Transgender Archive or any other digital online archive, you could focus on one person or one set of issues. For example, if you are in the DTA,
you could type in a search on Chevalier/Chevalière d’Eon. There are numerous items that come up because D’Eon’s name became synonymous with trans women. So, you will find images of Chevalier/Chevalière as well as underground zines with their name. You could do a comparison of archival images depicting d’Eon.

Be sure to cite the archive on your final project. Some of the digital archives have a place you click on that will tell you how to cite it. For in-person archives at LLTA, Downtown Main, GLBT, or other in-person archives, you will use the archive name and the box number or series number as part of your citation. Remember that a citation is telling someone else how to find what you found!

Finally, remember that if you are in an archive and the people in charge let you take photographs, you should not put them out on public display on social media unless you have the archive’s permission. But, if you are using the images for your LGBT 18 paper, then you will most likely be granted permission. Always ask. And always ask how the material should be cited.

CCSF LGBT 18
Transgender Lives, Culture, and Art
Book Review Assignment Due: Thursday, March 14th

Please choose any book you would like that is Trans in focus. It can come from any genre and any time period.

Book Review Overview:
A book review is not the same as a report or a summary of a book. A book report or summary is simply a paper that gives a synopsis of a book to prove that you read and paid attention to it. Basically, you just write about the plot and the characters. A book review is a much more nuanced and complex piece of writing. You have to give enough of the book’s plot (but not too much) to give your reader a sense of what the book is about, but you never want to give away the ending, and generally speaking you do NOT want to give away any “spoilers.” You are a literary critic and this is your book review. Be sure to keep the history of the book and the author in mind, specifically its time period and contexts.

For example:
In 1966, Dr. Harry Benjamin published a book entitled The Transsexual Phenomenon. It is a sexological approach to trans people and to looking at Western medical ways people can seek gender affirmation (at the time of the book called Sex Reassignment Surgery, or SRS). In 1966, this book was radical for many reasons. Perhaps most importantly, it was written in relatively plain English, and it was available to anyone who could get a public library card. In this way, trans people who lived in the San Francisco Tenderloin neighborhood, for example, have said in interviews that they finally could access information about themselves. This book was very different from other medical books on “transsexualism,” which were not accessible either because of language or because they were found only in medical school libraries. Today, though,
what might some of the problems with Benjamin's book be? What parts of it feel completely outdated? What parts of it still ring true?

Here are your steps:
1) Select a book that YOU would like to read.
2) Read the book and take notes.
3) Don’t forget that your review should include some background on the author and/or the history of the book and/or other trans books within this genre.
4) Research book reviews, not on the book you have chosen but on other books to see how they are written.
5) Unless it is something YOU are saying directly as the reviewer, remember that you must cite all of your sources, from quotes in the book you are reviewing to information about the author or any history on the topic you research.
6) Finally, do not think that you have to write a completely positive review in order for it to be a good review. Some of the best reviews do not fall on the TOTALLY WONDERFUL or TOTALLY AWFUL binary! Sometimes, things are really interesting when we don’t “get it” completely.

The final book review should be 1,000-1,250 words (4-5 pages double spaced). Typed. MLA citation format.

This project is an excellent way to have students work in teams, and it brings part of Chapter 5 to life for them. Hopefully, you are on a campus where every building has fully accessible bathrooms. But, you may not be, depending on the type of college or university where you are located, your state, province, city, town, or other factors. Students love this project, and it is really eye opening for them. At City College of San Francisco, this final project for my class served as a blueprint for buildings and campuses (CCSF has several campuses across San Francisco) that needed to be much more accessible. Even if your campus has fully accessible bathrooms in every building, this project is still fun for students. Please edit in ways that will be most useful for your students and your school.

U to the Loo!
(Brit title makes it sound fun)

Introduction to Transgender Studies (Relates to Chapter 5)

Final Project Due: Last night of class, when your group will present to the class

Bathrooms, Restrooms, Powder Rooms, THE LOO! Yes. We are back there. Historically, these spaces have been so binary gendered that they have proven to be
unsafe spaces for many people: those who do not feel comfortable in the gender binary; those who have crossed the gender binary but still feel worried they may be seen as Trans; people who are differently abled; sexual abuse survivors; the list goes on and on. Unisex, One-Holers, Gender Neutral, plain old WC for anyone: These are some of the answers to making spaces safe for ALL PEOPLE who need to do what we all need to do—go potty!

When you finish this project, you will not only be more aware, but you will also be turning in your results to me, and I will then give your results to Buildings and Grounds in order to help us all keep pushing for SAFE, ACCESSIBLE BATHROOMS FOR ALL PEOPLE AT ALL CCSF LOCATIONS!

Your assignment: You have 5 weeks to complete this assignment. You will work in pairs for this project, so talk to each other and plan ahead!

Each pair will go to one CCSF campus. I will be randomly handing out the campuses in class on Thursday, November 14th. Then, you will get together with your other half for this assignment. We will have 30 minutes to discuss the parameters of your safe and accessible bathroom space grade sheet. That’s right: YOU get to grade the safety and accessibility of your assigned campus. The class as a whole will come up with the criteria for what makes a fully accessible and safe bathroom.

Once we have our parameters, you and your partner will figure out a time to go visit the campus and test out the various safety and accessibility issues for the bathrooms at that campus. You will then grade that campus on a regular grading scale: A+ through F. You will need to write out your findings in the categories that we come up with on the parameters. As we are doing parameters, think of gender issues, safety issues, and accessibility issues. Remember that ADA compliance and LGBT issues have, historically, often gone together. One needs only to look at CA State Senate Bill 48 from 2011 to see that it was a bill demanding that K-12 CA public schools teach LGBT as well as People With Disabilities (some, of course, are LGBT people with disabilities) in their classes.

You can also go online to look up resources; there are several that discuss safe bathroom spaces. And there are a couple of infamous trans safe spaces to pee websites.

In-Class Presentation Last Night: Tell us what you found!

Written Report: The final written report will be 3 to 5 pages. You will: 1) write your findings for each of the criteria, 2) give the campus a grade, and 3) suggest ideas for improvement. If the campus is perfect—tell them “Way to go!”
SAMPLE SYLLABUS

The syllabus is subject to change depending on visiting presenters from the community, films available, and readings available. This syllabus is meant to be a road map for the course, but we might need to take a detour or two.

LGBT 18: Transgender Lives, Culture and Art: (3)
Course Description:
Student Learning Outcomes:
A. Analyze the importance of Transgender peoples from ancient cultures to the present day in different regions of the globe through art, film, and literature.
B. Critically approach key issues in the social construction of Transgender or “gender variant” identity in various regions of the world with a keen understanding of the ways that cultural identity is informed by issues that include politics, religion, colonial history, and a developing insistence on the binary gender scheme.
C. Identify and analyze personal strategies and social patterns developed by Transgender and “gender variant” individuals to provide protection and enable expression within a general culture that is transphobic (including parts of the Gay, Lesbian and Bisexual community).
D. Analyze changing definitions of sex and gender roles and identities within their historic and cultural complexities.

Additionally, students have the opportunity to develop critical thinking skills and practice academic skills vital for further progress in the program. Students leave the course with practice in essay writing, collation of bibliographic references, and exploration of these references through an annotated bibliography, exam preparation, and literary analysis. They also become familiar with academic resources available to them through archives, libraries, and the Internet. UC and CSU transferrable – Humanities.

Instructor:
Ardel Thomas, Ph.D.
Chair – LGBT Studies
Office: Cloud 302B Ocean Campus
e-mail: athomas@ccsf.edu

Office Hours:
All office hours for Spring 2019 will be at the Ocean Campus in my office – Cloud 302B

Tuesdays: 12:30 - 2:30 p.m. (Except Tuesday, February 12; Tuesday, March 12; Tuesday, April 9; Tuesday, April 30; Tuesday, May 14 – These are days I am facilitating the Gender Diversity Project from 2:15 to 3:15. On these Tuesdays, I will hold office hours from 12:30 to 2:00.

Wednesdays: 5:30 - 6:15 p.m.

Thursdays: 12:30 - 2:00 and 5:00 – 6:00 p.m.

And by appointment!

Information for Students with Disabilities: Ocean Campus Room 323 in Rosenberg Library. For an appointment or more information: (415) 452-5481 (voice) or (415) 452-5451 (TDD).

Textbook:
Introduction to Transgender Studies by Ardel Haefele-Thomas. I will also supplement the book with various readings throughout the semester at no cost to the student. There will also be a lot of online research that you will need to do for this course—again, free and full access because you are a CCSF student.

Assignments and Method of Grading:
In-Class Participation: 20%
Reflective Papers: 40% – 4 throughout the semester
Midterm Archival Project: 20%
Final Book Review Project: 20%
Please Note: No grade of Incomplete will be given.
If you are taking this course Pass/No Pass, please let me know.
If you are taking more than one course with me, please let me know.
Finally, this course does have an Honors Project Option.
There will be several extra credit opportunities – I will let you know as they come up!

CELL PHONES AND TEXT MESSAGING: If you are using the cell or text in class, you’re not really in class and you will be marked as absent. HOWEVER, there are exceptions to this rule: You are with DSPS and you need to utilize this type of equipment, OR you are a caretaker of someone who may need to reach you in an emergency (i.e., a medically fragile person).

Types of Assignments: 4 Reflective Papers; 1 Midterm Project; 1 Final Project

Reflective Papers: Over the course of the semester, you will turn in 4 reflective papers. They should be 2-3 pages (500-700 words), double-spaced and typed; although, if there is a significant issue with typing for you, I also accept hand-written as long as I can read it. I do not expect these papers to be formal, but I do expect them to be thoughtful. These reflective papers have specific topics (although broad in scope) and exact due dates.

Due Dates in Order Reflectives and Projects Are Due:

- **Thursday February 7th**: Reflective Paper #1 due. Topic: Choose ONE of the questions/activities at the end of Chapter 7.
- **Thursday March 7th**: Reflective Paper #2 due. Topic: Choose ONE of the questions/activities at the end of either Chapter 8 or Chapter 10.
- **Thursday March 14th**: Midterm Project Due: Book Review – More details on the assignment sheet that will be distributed on January 31st.
- **Thursday April 4th**: Reflective Paper #3 due. Topic: Choose ONE of the questions/activities at the end of either Chapter, Chapter 4, or Chapter 9.
- **Thursday April 25th**: Reflective Paper #4 due. Topic: For this final reflective paper, you will be working on a special set of survey questions about the textbook that I will then be turning in to Columbia University Press. This is still an informal reflective paper! Please be as honest as possible so that if I have a chance to do a second edition, I can improve the book.
- **Thursday May 16th**: Final Project Due – Archival Project – More details on the assignment sheet that will be distributed on March 19th.

Class meets from 10:30 to 12:30 on this day.

Plagiarism: This is stealing intellectual property from someone else. There are many shades of plagiarism, ranging from copying published works directly and claiming they are your own, to paraphrasing (re-writing) someone else’s published work and still claiming it as your own, to buying papers from a paper website, to having your friend who writes better than you do write a paper for you. Plagiarism is the most serious academic offense.

Late Assignments: Prepare ahead of time! 2% off each day an assignment is late.

Week One: Welcome!
Tuesday, January 15: Introduce Ourselves. What pronoun(s) do you use? Jess T. Dugan and Vanessa Fabbre’s *To Survive on This Shore*; Digital Transgender Archives; Transgender Oral History Project at the Tretter Collection
Thursday, August 17: Hand out Chapters One and Two *Introduction to Transgender Studies* and assign reading for Week Two. Show short films.

Week 2: Chapter One: Sex and Gender
Tuesday, January 22: It all starts with sex and gender! Please come to class having read Chapter 1 up to the *Writings from the Community* section. Show color version of “The Gender Run” cartoon. Film: *The Infamous T* – a look at intersecting identities and transracial chosen family. Short video: Nike advert with Caster Semenya. Discussion about the terms and the film. *Extra Credit*: Watch the free film online entitled *Intersexion* and write two paragraphs about the film and turn it in by January 31st.
Thursday, January 24: Please come to class having read the rest of Chapter 1 – the *Writings from the Community*. Small groups will discuss questions 1, 2, 3, 6, and 7. Finish other questions and discussion from Tuesday’s class.
Week 3: *Chapter Two: Sexual Orientation*

**Tuesday, January 29:** Please come to class having read Chapter 2 up to the *Writings from the Community* section. Film: *Purple Skies*; class discussion regarding terminology from Chapter 2.

**Thursday, January 31:** Please come to class having read the rest of Chapter 2 – *Writings from the Community*. In-class discussion about Andrea Jenkins’ poem and Austin Mantele’s short story. *Distribute Midterm Project Guidelines and discuss.*

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**Week 4: Global Gender Diversity Throughout the Ages**

**Tuesday, February 5:** FLEX DAY – NO CLASSES FOR STUDENTS!

**Thursday, February 7:** Please come to class having read Chapter 7 – including the *Writings from the Community* because you have a week to read this chapter. *Reflective Paper #1 Due: Topic: Please choose ONE of the questions/activities at the end of Chapter 7 to write about for your first reflective paper.*

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**Week 5: Global Gender Diversity Throughout the Ages**

**Tuesday, February 12:** Short Film: *A Place in the Middle*; continue discussion of the chapter.

**Thursday, February 14:** Film: *Leitis in Waiting*. This is a 72-minute film, so we will start it at the very beginning of class.

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**Week 6: Classically Trans – Icons, Art, Artifacts**

**Tuesday, February 19:** Please come to class having read Chapter 10 up to the *Writings from the Community*. In-class look at various artifacts that display genderqueer aspects. Discuss the near erasure of Pharaoh Hatshepsut and the continued popularity of General Mulan.

**Thursday, February 21:** Please come to class having read the rest of Chapter 10 through *Writings from the Community* and go online to find “The Ballad of Mulan.” Discuss Cheryl Morgan’s essay. Discuss “The Ballad of Mulan.”

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**Week 7: Four Historical Figures Who Cross-Dressed**

**Tuesday, February 26:** Please come to class having read Chapter 8 up to “Actions Speak Louder.” In other words, read through de Erauso and D’Éon. Discuss historic cross-dressing and laws that forbade cross-dressing along gender and socioeconomic lines. Discuss the stories of de Erauso and D’Éon as they each wrote their own stories. Look at images of de Erauso and D’Éon from various archives. My own search for d’Éon in a London cemetery.

**Thursday, February 28:** Please come to class having read Chapter 8 up to “Defending Her Community/Defending Herself: Frances Thompson.” In other words, read through all of Dr. James Miranda Barry. Discuss the various historians and their writings and attitudes about Dr. Barry. Short film: *Amazing Graces — Dr. Barry, the Female Doctor in the All-Male British Army* and discuss the problems with historians and historic representation while still having to use the resources.

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**Week 8: Four Historical Figures Who Cross-Dressed**

**Tuesday, March 5:** Please come to class having read Chapter 8 up to the *Writings from the Community*. In other words, read all of Frances Thompson. Discuss Frances Thompson, slavery, the Memphis Massacre, language around historic events, intersecting identities. Present Susan Stryker’s piece on Frances Thompson. Discuss TGI Justice.

**Thursday, March 7:** Please come to class having finished all of Chapter 8, including the *Writings from the Community*. Class discussion of Ms. Bob Davis’s piece on cross-dressing and trans identity. Presentation on Casa Susanna and the enduring language around d’Éon in particular. *Reflective Paper #2 due today: Topic: Please choose ONE of the questions/activities at the end of either Chapter 8 or Chapter 10 to write about for your second reflective paper.*

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**Week 9: Cross-Dressing and Political Protest**

**Tuesday, March 12:** Please come to class having read Chapter 9 up to the section heading, “No Protections, Only Protest!” In-class discussion about historic cross-dressing and protest. Presentation of historic newspaper images. Discussion about the intersections of socioeconomic disparity and cross-dressed protest.

**Thursday, March 14:** Please come to class having read all of Chapter 9, including *Writings from the Community*. Due
Today: Midterm Book Review Project

Week 10: Modern Sexology: The Science of Objectification, or the Science of Empowerment?

Tuesday, March 19: Please come to class having read Chapter 3 up to the section entitled “Taking Matters into Our Own Hands!” Discussion about various sexologists and terminology. Distribute final project guidelines and discuss.

Thursday, March 21: Please come to class having read all of Chapter 3, including the Writings from the Community. Discuss T.J. Gundling’s essay.

Week 11: SPRING BREAK – NO CLASSES
March 25 - March 31

Week 12: Would You Like A Doughnut with Your Rebellion?

Tuesday, April 2: Please come to class having read Chapter 4 up to “August 1966: The Compton’s Cafeteria Riot.” Discuss anti-cross-dressing laws in the United States. Discussion about the ways we look at watershed moments in history. Compare the rebellions in L.A. and Philadelphia.

Thursday, April 4: Please come to class having read Chapter 4 up to the Writings from the Community. Film: Screaming Queens: The Riot at Compton’s. Reflective Paper #3 due today: Topic: Please choose ONE of the questions/activities at the end of either Chapter 3, Chapter 4, or Chapter 9 to write about for your third reflective paper.

Week 13: The Continuing Legacy of Sylvia Rivera and Marsha P. Johnson

Tuesday, April 9: Please come to class having finished Chapter 4, including the Writings from the Community. Short film on Sylvia Rivera, possible short film on Marsha P. Johnson. Discussion about the split within the L, G, B, and T. TERF issues, Camp Trans and Leslie Feinberg and how can communities come together? Ways that gay, lesbian, bisexual, pan, and ace trans folks are left out.

Thursday, April 11: Focus on Georgina Beyer and her example of working with whole communities in New Zealand. Film: Georgie Girl

Week 14: The Art of Resistance/The Art of Empowerment – Contemporary Trans Art and Culture

Tuesday, April 16: Please come to class having read Chapter 11 up to “Historic and Modern Trans Music.” Discussion about Dr. Frankenstein’s monster as an enduring and oddly empowering figure for trans people. Presentation of Trans Gothic.

Thursday, April 18: Please come to class having read Chapter 11 up to the Writings from the Community. Presentation on art and music. Short film from the We’ve Been Around series.

Week 15: The Art of Resistance/The Art of Empowerment – Contemporary Trans Art and Culture

Tuesday, April 23: Please come to class having read all of Chapter 11, including all 3 of the Writings from the Community. Discuss the interview with Shawna Virago and Sean Dorsey; discuss “Gloria”; Discuss Dallas Denny and Jamison Green’s essay.

Tuesday, April 25: Film: TBA; Reflective Paper #4 due. Topic: For this final reflective, you will be working on a special set of survey questions about the textbook that I will then be turning in to Columbia University Press.

Week 16: The Importance of Archives

Tuesday, April 30: Please come to class having read all of Chapter 12, including the three pieces in Writings from the Community. This is a relatively short chapter.

Tuesday, May 2: In-class focus on your final projects that involve archives. Pick up any further discussions about Chapter 12.

Week 17: Contemporary Issues – Class Split Between Chapters 5 and 6

Tuesday, May 7: Chapter 5 students please come to class having read all of Chapter 5 up to the Writings from the Community; Chapter 6 students, please come to class having read all of Chapter 6 up to Writings from the Community. Class discussion about the material in both chapters.

Thursday, May 9: Continue the discussion about topics pertinent to Chapters 5 and 6. Short film possibilities.
film did not receive any compensation for the film, but the filmmaker has certainly “made it” because of this film. It brings up excellent questions about who gets to tell a story and looks at ethical questions in documentary filmmaking. Students often find the discussion about intersecting identities worthwhile in this film. At the same time, it is important to be aware that most of the people in the film died before the age of 50, which speaks volumes about being queer and trans people of color on the streets of New York.