



## UNM LGBTQ Resource Center's Queer Course Guide—Spring 2021

A note on how this course guide was compiled: To assemble this course guide, emails were sent to select department chairs asking that they forward our request for instructors to fill out the LGBTQ Resource Center's Queer Course Guide submission form at <http://lgbtqrc.unm.edu/lgbtq-course-guide.html>. This form asked for basic catalogue information as well as more specific information about the content of the course as well as a description of the course. We used that information to create the list of courses that follows. If you are teaching a course that you feel should be included in the UNM Queer Course Guide, please fill out the Queer Course Guide submission form at <http://lgbtqrc.unm.edu/lgbtq-course-guide.html> and email at [lgbtqrc@unm.edu](mailto:lgbtqrc@unm.edu) to let us know that you'd like to be included in this list.

---

### CRN Subject, Number, & Section Course Title Credits Time Instructor

**English | 365.001 | Chicano/a Cultural Studies | T/Th | 12:30-1:45 PM (remote scheduled) | Jesse Aleman, [jman@unm.edu](mailto:jman@unm.edu)**

Course Description: This course will focus on the emergence of X in Chicano and Latinx literary and critical studies. We'll read posts, popular media pieces, and scholarly essays that call for, explain, or trouble the adoption of the X as it's currently in circulation. However, we'll also look at earlier appearances of the X to understand how it has traveled in our discursive histories, from its nineteenth-century use to signify anonymously authored texts by US Latinos to its adoption as the first rather than last letter of the words "Xicano" and "xicanisma," in ostensible homage to our indigenous linguistic roots and routes. Spanning translation to transgender studies, the X has stood in for, resisted, or expressed through X-ing the intersectionality of gender, race, sexualities, languages, borders, bodies, and belongings that Chicano and Latinx

communities have crossed or crossed out for quite some time. This course will study these Stories of X to understand its long history in our cultural production and its resilience as a marker of presence in the face of absence.

**JAPN/ENGL/COMP 339 | Gender in Japanese Popular Culture | TR | 3:00 - 4:15 PM (remote scheduled) | Lorie Brau, lbrau@unm.edu**

Course Description: This class investigates “femininities,” “masculinities,” and a host of alternative expressions of gender that are performed in Japanese popular culture. We explore this theme in historical perspective, focusing on particular moments in the early modern (1600-1867), modern (post-1867) and contemporary periods. How is gender ideology created, performed, maintained, and challenged in popular theatres, film, anime and other Japanese media, as well as through the practices of fans of these performances? The topics covered will include: (1) Kabuki theatre’s onnagata (female role players) and kabuki stereotypes of femininity. (2) The all-women’s popular musical theatre company called “Takarazuka”(3) Girls’ manga (shojo manga), including those that emphasize boys’ love (and yaoi), as well as their fan cultures.(4) Anime and gender fluidity (5) Hegemonic masculinities (samurai, salarymen) (6) Alternative Japanese masculinities such as otaku and (7) Non-heteronormativity, non-cis gender, LGBTI in Japan

**COUN330 | Individual, Family and Community Education | LGBT Issues in Education and Human Services | (remote scheduled) | Kristopher Goodrich, kgoodric@unm.edu**

Course Description: For students preparing for careers in educational or human services fields, the goal of this course is to increase competency in working with lesbian, gay, bisexual, transgender, and questioning persons in accordance with ethical guidelines.

**WMST 337/ WMST 537 / AMST 330 / ENGL 315/ SOC 398 | Transgender Studies | Th | 4:00 - 6:30 PM (remote scheduled) | Amy Brandzel, brandzel@unm.edu**

Course Description: This course offers an introduction to the exciting and brilliant field of Transgender Studies, with a special focus on centering the lives of transgender, gender non-conforming, and non-binary folks and how transgender intersects with race, coloniality, class, and more. Through the optic of trans\*, this field offers innovative analyses of sex, gender, identity, and the body and their normative enforcements in theory, culture, science, medicine, and law.

**AMST 520 001 | T: Queer & Trans of Color Critique | W 4:00-6:30 PM (remote scheduled) | Francisco Galarte, galarte@unm.edu**

Course Description: What are the foundational objects, questions, and debates within queer and trans of color critique? How do queer and trans of color critique and activism interface? This course offers an in-depth exploration of the field of queer of

color critique and the emerging field of trans of color critique, emphasizing close, critical reading of scholarly and artistic texts—especially novels, performance art, music, and films. We will trace the development of the term “queer of color critique,” and “trans of color critique” the history of queer and trans of color theory, foregrounding its emergence within and indebtedness to foundational women of color feminist texts and trans of color texts theorizing interlocking oppressions, intersectionality, and the racialized sexual regulation of social formations. For example, we will read essays, manifestos, and poems by The Combahee River Collective, Barbara Smith, Audre Lorde, Marsha P. Johnson and Sylvia Rivera. We will then read canonical essays by a variety of queer of color and trans of color theorists, among them José Esteban Muñoz, Roderick Ferguson, Kara Keeling, C. Riley Snorton, micha cárdenas, Jian Neo Chen, and Jasbir Puar and use these essays as frameworks for analyzing performance art, film, literary texts and archival primary sources. Ultimately, the course considers how queer of color and trans of color critique intersect with and interanimate one another, challenging dominant discourses of race, class, gender, and sexuality in the process.

**Communication & Journalism: Gender and Communication | T.TH | 2:00pm-3:15pm (remote scheduled) | Shinsuke Eguchi, seguchi@unm.edu**

Course Description: This cutting-edge and fun course considers how gender is created, maintained, repaired, and transformed through communication in particular relational, cultural, social, and historical contexts. This course is designed to help students develop thoughtful answers to the questions: What is gender, how do we acquire it, how do cultural structures and practices normalize and reproduce it, and how do we change and/or maintain it to better serve ourselves and our communities? Throughout the term, we explore how dynamic communicative interactions create, sustain, and subvert femininities and masculinities “from the ground up.”

Particularly, this course is designed to develop students' ability to critically think and analyze issues of gender and communication. This will be accomplished by examining theoretical perspectives used to explain gender phenomena, gender socialization, male and female interactions and stereotypes. It examines the influence of gender in our lives by utilizing various tools including films, guest speakers, lectures, in-class exercises and class discussion in both large and small groups. A high degree of class participation is both expected, and required to maximize student learning through integration and extrapolation of personal experience with in-class guided curriculum.

**CJ 519-001 Topics in Intercultural Communication: Gender, Intersectionality, & Communication | T | 4:25pm-6:55pm (remote scheduled) | Shinsuke Eguchi, seguchi@unm.edu**

Course Description: This graduate-level course is a theory and research oriented seminar that reconsiders how gender is created, maintained, repaired, and transformed through communication in particular relational, cultural, social, and historical contexts. This course is designed to help students develop thoughtful answers to the questions: What is gender, how do we

acquire it, how do cultural structures and practices normalize and reproduce it, and how do we change and/or maintain it to better serve ourselves and our communities? Throughout the semester, we examine how dynamic communicative interactions create, sustain, and subvert femininities and masculinities “from the ground up.” Particularly, this course is designed to develop students' ability to critically think and analyze issues and concerns of gender and communication. Hence, students will have the opportunity to apply what they learn to a research topic of their choice by articulating the value of one or a combination of theoretical perspectives, developing a new or extending an existing, theory/framework, and completing an exploratory study on a particular research topic of their choice.

In addition, it is important to highlight that this course elaborates the conceptual lens of intersectionality to examine issues and concerns of gender and communication. Emerged from women of color feminism (e.g., Crenshaw, 1989, 1991; Hill Collins, 1990), intersectionality unpacks the multifaced operations of differences (i.e., gender, race, sexuality, class, nation, coloniality, language, and the body) that complicate the institutional conditions and material realities of ciswomen, queer, and trans\* people of color in and across local, national, and global contexts. All differences are not equal. So, intersectionality redirects the attention to the material impacts of unequal power relations that maintain the hierarchies of differences (Calafell, Eguchi, & Abdi, 2020). However, this course also attends to on-going critiques against the misuse of intersectionality as an alternative term of multiple identities. Hence, by questioning, critiquing, and practicing the concept of intersectionality, we trouble social interactions and processes of gender that materialize inequalities and injustices.

### **DANC 1110| Theatre and Dance: Dance Appreciation | Asynchronous | Brianna Figueroa, [figueroab@unm.edu](mailto:figueroab@unm.edu)**

Course Description: How is dance uniquely positioned to help us shape our sense of self and our sense of community? How does dance reinforce tradition and belonging while also providing pathways to demonstrate divergent values and new aesthetics? This class considers dance a significant tool for defining and articulating the many varied and intersecting facets of identity such as gender, sexuality, race, class, and nationality among others. Over the course of the semester, we will delve into several forms of dance occurring in diverse contexts: from the modern dance innovators of the 1950s to vogue and ballroom culture of the 1980s and to the boom of online dance content that marks our current moment. This course is broadly based in the context of the US and will focus on how distinct dance communities enact a multicultural and non-static notion of identity in America. In our weekly explorations we will engage film, online media, and readings from field scholars accessible to both practiced dancers and the unfamiliar. By the end of this semester, students will develop the skills necessary to:

- Articulate the role dance can play in the formation of identity and community
- Apply cultural, social, political, and historical contexts to dance
- Demonstrate a mindset of critical thinking and problem solving as it relates to dance
- Understand how dance may act as a conduit for social change
- Sharpen their aesthetic appreciation and capacity for thoughtful interpretation of dance
- Comprehend and communicate the general value of dance as an art form

**GEOG 499 CRN# 55284 or WMST 479 CRN# 56674 | Geography and Environmental Studies: Geographies of the Body | Asynchronous | Natasha Howard, [nacosta@unm.edu](mailto:nacosta@unm.edu)**

Course Description: This course takes the approach that the body is a site of geographical inquiry. We will explore some of the ways that geographers have investigated and conceptualized the body. We will examine how relations of power (race, gender, sexuality) are organized around the idea of fundamentally embodied difference. We will explore how ideologies of difference have been historically mapped at the level of the body. Lastly, we will examine how the body can become a place for resisting systems of oppression. Some of the themes for this course include: geographical imaginaries; Black skin and scientific racism; sex tourism and the White racial imagination; reproduction rights and state intervention; blood impurity and mestizaje; controlling images, the media and beauty aesthetics; sexuality and queer geographies; the construction of pollution and violence against Black bodies; protest and resistance. This course is rooted in a Black geographies epistemological lens.