

An Anzaldúan Approach to Curriculum: Envisioning Chicaxx Cuir (Queer)/Trans Futurity in K-5 Classrooms

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In this submission I am invested in understanding the ways in which Gloria Anzaldúa's work provides a framework where Cuir (Queer) Chicaxx youth can envision and practice queer ways of knowing in K-5 Classrooms. To help guide the entirety of this paper I will focus on unpacking two research questions. Before that however, I would like to take an unconventional approach to this submission by offering a quick three-minute writing *pensamiento* (thought) activity to whoever is on in the other end of this paper. During this time, I would like you to consider the following question: How would you (as a parent, as an educator, as a student, as a researcher, as you) envision a Cuir (Queer)/Trans centered elementary school? Some aspects of schooling you might take into consideration while responding to this question include teachers, children's literature, physical structure of a school, movement, art, food, language and more. While you continue *leyendo* (reading) the rest of this document keep this list close and come back to it as many times as you need. Perhaps, by the time you reach the final page of this document you will find *que tienes mas que decir* (that you have more to say). As promised, the two research questions I am centering in this body of work are first, how can Chicaxx youth and educators hold space for queer futurism in their classrooms? Second, how can Gloria Anzaldúa's scholarship, specifically, support us in collectively creating curricula that is responsive to the needs of Cuir (Queer)/Trans youth?

To better-equip readers who might not be familiar with this kind of research I would like to dedicate the following paragraph to explain relevant terms I will frequent in this body of writing. In particular, I will be providing context on the following frameworks and terminology: futurity vs futurism, schooling vs education, Chicana feminist epistemology, teaching Gloria Anzaldúa, and cuir (Queer) identity.

Schooling vs Education

First, I would like to make a distinction between the concepts of schooling and education in research. In order to discuss these topics I will turn to the scholarship of authors such as Robert Runte and Angela Valenzuela whose research is dedicated to understanding how schooling and education intersect but also exist as separate entities. Dr. Runte defines schooling practices as a preconceived set of curricula that compartmentalizes the ways that schooling takes place such as the teacher talks and students listen (Runte, 1995). However, when it comes to education they are firm in the belief that because children are individual learners with their own set of knowledge(s), education then becomes a set of collective organic interactions between adult/child and teacher/student (Runte, 1995). Furthermore, Angela Valenzuela's work speaks more to how schooling and education exists in the lives of multilingual students of color. Dr. Valenzuela's book *Subtractive Schooling* takes an intersectional (Crenshaw, 1990) approach to understanding the political dynamics of schooling as a space where educators and students are encouraged to critique how schools are organized to detach students from their cultures and languages (Valenzuela, 1999). While advocating for dual language programs in schools, Dr. Valenzuela's research sparked a movement in teacher education and bilingual education studies that resists static schooling practices. These practices are only interested in training students to successfully complete state sanctioned standardized tests rather than holding space for youth to utilize all their cultural experiences, lives, and identities in the classroom. In this paper, I make the case that schooling practices need to be (re)considered and (re)imagined in order for classrooms to be a space of collective learning for and by Queer/Trans youth.

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Futurity vs Futurism

Second, I would like to write to the ways in which I will be using concepts of Futurism in this body of work. Specifically I would like to revisit my initial research question that asks; how can Chicax youth and educators hold space for queer futurism in their classrooms? Before I can speak to my findings on this, I'd like to take a moment and give context to the terms Futurity and Futurism as they are interchangeably used in academic research. I learn from two Cuban queer identified authors Jose Esteban Munoz and Juana Maria Rodriguez to understand the lens, in which they both complicate and affirm queer futurity in communities of color. On first page of Dr. Munoz book they define queerness as a vessel of desire and longing that not only solidifies social relations and creates a utopic space to envision a new world but, to do so it also actively rejects the present which allows for the constant creation of queer futurity (Munoz, 2009). Their work is constant reminder that queerness in its wholesomeness is nothing really but the rejection of here and now. In a way, my work argues the same thing that weaving queerness into elementary school curriculum serves as a constant rejection of heteronormative teaching instruction. Next, I learn from Dr. Rodriguez that in part, their definition of queer futurism is to envision queerness as tender gestures of the social and sexual but also, understanding that futurity is something that is not yet acquitted to queers and children of color (Rodriguez, 2014). With these understandings of futurity, I plan to interrogate the possibilities of the presence and preservation of queer futurity in K-5 classrooms.

Chicana Feminist Epistemology

To provide some brief background on Chicana Feminist Epistemologies I will be citing the collective work of Alejandra Elenes, Francisca Gonzalez, Dolores Delgado Bernal, and Sofia Villenas, specifically their writing in the article, "Introduction: Chicana/Mexicana feminist pedagogies: Consejos, respeto, y educacion in everyday life." This article provides insight on the ways that people can begin to rethink traditional notions of critical pedagogy in education through cultural knowledges, pedagogies of the home and Chicana/o scholarship. This piece also reminds scholars to focus on the spaces and places where feminist pedagogies of teaching and learning occurs which is inclusive of the kitchen table, local stores, under shaded trees etc. (Elenes, et.al, 2001). She invites researchers to consider pedagogies of the home as critically important to understanding cultural knowledges at play within and among the home space and community (Bernal, 2001). But also, to

understand that pedagogies of the home are not only essential to understanding the lived experiences of Chicana/o students in education but also to essentialize pedagogies of the home as an interruption of dominant ideologies and a generational tool of everyday survival. The core of this article speaks to the various ways that Chicana feminist thought takes place in the day-to-day lives of Chicax communities and that through Chicana feminist epistemologies there is a need to re-envision educational research.

Teaching Gloria Anzaldua

Lastly, this paper borrows from the intellectual work and writings of Margaret Cantú-Sánchez, Candace de León-Zepeda, and Norma E. Cantú, collective editors of the book *Teaching Gloria E. Anzaldua: Pedagogy and Practice for Our Classrooms and Communities*. Specifically, I will be focusing on one chapter from this book which is chapter six by Veronica Solis titled *Writing Autohistoria through Conocimiento*. This chapter offers insight and personal narratives to how they have organized and facilitated Anzalduán curriculum, but also how they were first introduced to Gloria Anzaldua's literary offerings. Although this book is central to aiding a Anzalduán approach to curriculum in high school and undergraduate courses in this paper I argue that these two contributors speak of curriculum that I envision can be adapted to serve Cuir Chicax youth of color in K-5 classrooms. For example, in the introduction authors state that by reading Gloria Anzaldua's book *Borderlands* alone aids students' concociamiento amongst the following intersectional happenings of gender, language, sexuality, class and space (Solis, 2020).

Cuir (Queer) identity

The usage of the word Cuir alongside Queer is intentional in this paper as a way for folks to visually recognize and inform themselves on the way(s) in which Queer is spelled in Spanish. Specifically, I was informed about this term through a Trans activist academic colega who spent their summer conducting an extensive literature review on the violence against Cuir/Trans bodies in Guatemala. Similarly, when speaking of sexuality and gender other scholars like (Rivas, 2011) situate Cuir as an alternative term to the anglo *queer* that demands recognition for the ways the linguistic of *Cuir* takes up cultural, public and organized political space in Chile and across Latino America. I bring this up because there is an extensive responsibility that comes with utilizing and conducting research with the term Cuir in that its roots come from queer theory in Latin America. Also, most writing that is inclusive of this term speaks

directly to the political impact on the lives of Cuir and Trans people in places like Argentina, Chile, Guatemala and elsewhere. Because my work isn't doing this specific work per se I am still including this term not as a way to monopolize it, but rather call attention to the ways violence and critique of Cuir folks operates and deconstructs beyond the central narrative of the United States. More so, I do this so that other researchers who are using queer theory and maybe intersect their work with Latinx / Chicax studies do the work of acknowledging the community and resistance work that Cuir gente are foregrounding on their respective, lands many of which are indigenous and under constant militant and state scrutiny.

Having already outlined my research questions and provided background information on the relevant terms, the remainder of the paper will provide a statement on the ways in which this paper makes an original contribution to both the field of Chicax studies and teacher education. After this, readers are provided with a review of relevant literature that speaks to both research questions. I will then address queer Chicana feminisms in education and provide suggestions for implementing these theories in cuir-centered classroom. The final sections of the paper are the gaps and next steps and lastly, the conclusion.

In part, my argument in this work is to create a queer/trans centered approach to schooling through a queer Chicax epistemological framework. This work-in-progress research adds to the narrative that affirms, scaffolds and collectively builds from and for queer/trans liberation in education studies. In addition to centering queer ways of knowing, I am also intentional about creating space in my research for folks to consider the possibility that in order to envision a queer/trans future for youth in elementary schools we must first envision a queer/trans centered approach to curriculum studies in the academy. This contribution, in return holds the field of education responsible for not only the lack of urgency in creating space necessary for preservice/pre-credential educators to learn, question, theorize and implement queer/trans knowledges but also, for its stagnant ideologies that prevent queer ways of teaching and learning to exist in teacher education. While I am not omitting the possibility of queer/trans learning spaces without the academy, I offer this example because in most cases almost all educators are after all, housed in the academy before they are housed in their selective classrooms. Ultimately, this research will attempt to further the conversation regarding collectively envisioning schooling for queer/trans youth as a space where youth are loved, where they thrive, and learn from each other.

Review of Relevant Literature

Chicax Youth Home Pedagogies

Carmona and Bernal (2012) details the process of conducting an oral history project with immigrant Latina/o students and families to help affirm home and community knowledges. This project took place at Jackson Elementary school where members of *Adelante* (a college awareness and Participatory Partnership) seek to empower second grade dual immersion students to become cultural theorists, historians and storytellers. In partnership with *Adelante* folks—teachers, parents, and students—the second graders were tasked with collecting family members' oral histories through short interviews as well as documenting family members via photography and photo stories. According to the teachers, this project allowed for students to share and access ancestral and cultural wisdom that promoted each student's individual self-esteem and awareness. Another key aspect of this project was a collective effort to debunk the narrative that Latina/o parents are non-existent in the educational lives of their children. In fact, one of the findings asserts that cultural familial knowledge like oral histories affirm the education of the home while holding intellectual and familial space for students to view their elders as *maestras/os* (Carmona and Bernal, 2012).

In a similar study, Dr. Bernal was able to situate the ways in which students of color have been devalued, misinterpreted, and omitted from educational settings as holders and creators of knowledge by gathering counter-stories from Chicana/o college students (Bernal, 2001). In addition, Dr. Bernal details the ways in which race gendered epistemologies such as critical race theory (CRT) and Latina / Latino critical theory (LatCrit) affirms students of color as creators of knowledge. The article also gives keen examples of the types of experimental knowledges (counterstories, narratives, testimonio, and oral histories) that students of color contribute to the classroom that can be used as foundational credence that they are holders and creators of knowledge.

Another piece of literature that speaks to Chicax student home pedagogies and provides insight on the ways that people can begin to rethink traditional notions of critical pedagogy in education through cultural knowledges, pedagogies of the home, and Chicana/o scholarship is that of Dr. Elenes research in *Introduction: Chicana/Mexicana feminist pedagogies: Consejos, respeto, y educación in everyday life*. This piece also reminds scholars to focus on the spaces and places where feminist pedagogies of teaching and learning occur which is inclusive of the kitchen table, local stores, under shaded trees etc. (Elenes, 2001). Dr. Bernal invites

researchers to consider pedagogies of the home as critically important to understanding cultural knowledges at play within and among the home space and community (Bernal, 2001). But also to essentialize pedagogies of the home as an interruption of dominant ideologies and a generational tool of everyday survival. The core of this article is to respond to the need of Chicana/o scholars to re-envision educational research.

insight that will respond to the following question: *How can Gloria Anzaldúa's Scholarship support us in collectively creating curricula that is responsive to the needs of Cuir (Queer)/Trans youth?* To do this I turn to the scholarship of Gloria E. Anzaldúa, Dolores Delgado Bernal, Juana Maria Rodriguez, Angela Valenzuela, and Veronica Solis. In this section I am interested in understanding how an Anzaldúan approach to curriculum serves as a

I don't think that schools do enough work that places the student—especially the queer, non binary student—at the center where they can affirm their scholarly community while affirming themselves.

K-12 Queer Responsive Education

The book *Teaching Gloria E. Anzaldúa: Pedagogy and Practice for Our Classrooms and Communities* serves as a host to collective work y testimonio around the usage of Gloria Anzaldúa's work in the pedagogies of educators, researchers, community members, K-12 learning spaces, and undergraduate courses. Several Chicana Professorxs who have centered an Anzaldúan approach in their course curriculum author chapters included in this book such as Veronica Solis, author of chapter six, *Writing Autohistoria through Conocimiento*. The premise of this book is to continue Gloria Anzaldúa's legacy of "doing work that matters" or, in Spanish, "que vale la pena". I use this quote in my work as a reminder that creating and advocating for Queer Chicana centered curriculum for K-5 youth is integral to the narrative of que vale la pena.

Dyer's (2016) research is responsive to the need of merging the field of childhood studies and queer theory in conversation with notions of futurity. They attempt to merge both studies by questioning the common downfall of queer theory in childhood studies and to an extent the field of education, which is the innocence of a child. In particular, they bring into conversation the ways in which children are constantly negotiating their development, which in turn aids in queer curiosity. They do this by first acknowledging the presence of heteronormativity in early childhood education, because it is important to understand that the void of queerness in an early childhood educational space is operational in that education's only purpose is to reproduce students who soak up stagnant forms of knowledges that ultimately assist in acquiring professional jobs. Lastly, they mention notions of futurity in that Queer theories of childhood that do not account for histories of nation-states, slavery, or genocide cannot help effectively reimagine pedagogy of and for children (Dyer, 2016).

Queer Chicana Futurisms in Education: An Anzaldúan Approach to Queer K-5 Curriculum

The center argument of this paper is to provide

foundation for the following outcomes: schools to honor and normalize students culture and languages (Valenzuela, 1999), schools to introduce queer Chicana futurisms (Rodriguez, 2014) and schools to welcome pedagogies of the home (Bernal, 2001). While I am theorizing about these outcomes in this section my priority is to utilize the following chapter from the book: *Teaching Gloria E. Anzaldúa: Pedagogy and Practice for Our Classrooms and Communities* edited by Margaret Cantú-Sánchez, Candace de León-Zepeda, and Norma E. Cantú. What I am looking for in these readings is an understanding of the ways that author Veronica Solis is theorizing and implementing a curriculum that affirms queer latinx futurity in educational spaces. While this author writes about the ways she approached their curriculum through an Anzaldúan lens in higher education, I argue that their framework can become a blueprint for educators to create a queer Anzaldúan approach in K-5 curriculum.

In Veronica Solis's chapter, *Writing Autohistoria through Conocimiento*, they walk us through their first encounter with Gloria E. Anzaldúa's work, "The Journey: The Path of Conocimiento," and how Anzaldúa's writing held space for them to write their own autohistoria testimonio using poetry. This encounter was so impactful for them because it was the first time she wrote something where she didn't feel like they had to completely exclude their queer identity (Solis, 2020). This makes me think about the educational careers/trajectories of queer Chicana scholars and the reality that for some of us, we don't get to learn from a queer curriculum until we take a university course, usually a course housed in Chicana(o) studies. Keeping this in mind, I question whether I would have ever come to terms with my queerness as wholesomely as I did in my CHS 500-Las Chicanas course in undergrad. This is alarming because not all of our youth will make it to a university campus let alone find urgency or meaning in taking a Chicano studies course—a field notorious for being thought of as an empty career post-graduation. These happenings are in part, my reasoning for creating a queer chicana approach to K-5 curriculum, not only to validate the

testimonio and lived experiences for Queer/Trans youth but also to inform youth as much and as early as possible that their life is worthy of respect, honor and love.

Furthermore, Dr. Solis offers more insight into just how impactful it is to utilize an Anzaldúa approach to their writing—in particular Anzaldúa's path of *conocimiento* that begins with *el arrebato*—because this beginning was something familiar to her. That as queer gender non-conforming people, we are constantly living in a state of *arrebato*: of conflict, violence, and suffering of the physical, ideological, and spiritual (p. 94). Using this *arrebato* framework, Solis created a writing workshop that helps guide her collegiate students through a *conocimiento* writing activity. This autohistoria testimonio-centered writing activity is meant to provide students with ideological and spiritual space to consider the ways they navigate their collective and individual queer rights of passage (Solis, 2020). Their workshop uses the 5 E lesson plan model, which broken down looks like this: Engage, Explore, Explain, Elaborate, Evaluate. Engaging students in this workshop means that they gather in a circle and take turns writing affirmations on a sheet of paper that corresponds to the student sitting to the left of them. Students are encouraged to avoid shallow or superficial affirmations. After this, students are instructed to use *Coatlicue* as a character in a poem, then students do a read aloud of Ana Castillos *Coatlicue* legacy (Solis, 2020). After this activity, the instructor takes time to explain Anzaldúa's connections about writing as healing to students. Lastly, students are encouraged to think about the collective activity as an outline for writing a personal narrative or, more specifically, an autohistoria testimonio.

This activity, I think, can be adapted to meet the needs of creative writing requirements in K-5 schools. I don't think that schools do enough work that places the student—especially the queer, non binary student—at the center where they can affirm their scholarly community while affirming themselves. Instead of doing this activity to lead youth in all of Gloria Anzaldúa's steps to *conocimiento*, I would host multiple micro writing workshops throughout the semester that lead up to a collective autohistoria testimonio writing assignment. Each week we would participate in a writing workshop that is dedicated to the following topics (one per week): *El Arrebato*, *Nepantla*, *Coatlicue State*, *El Compromiso*, *Reuniting Coyolxuahqui*, *Mindfulness*, and *Spiritual Activism*. Specifically, an example of how I would adapt this to fit a K-5 writing audience is to follow the same 5 E Lesson plan that begins with a collective affirmation activity followed by *debrief* and culminating with a queer Chicana-written children's book. The first week of writing, which would be *El Arrebato*, week we would read Gloria Anzaldúa's children's book *Prietita and the*

Ghost Woman: Prietita y la Llorona as a class. This book depicts *la llorona* in a completely different way than traditional Mexican folktales where *la llorona* is seen as a demonic carefree mother who murdered her children and haunts the living kids in the waters of Mexico. In this book, Anzaldúa offers a new perspective to view *la llorona* as a compassionate guide to a young Mexican girl's self discovery. This fits well in *el arrebato* week because it is through this book that students begin to unlearn normative, often machista tales of who Chicana women are.

Theory to Practice – Cuir Curriculum Activities for Teachers

Joteria – Queering Loteria for K-5 Youth

Many Chicana families are familiar with the family game of Loteria, but for those of you who aren't let's take a few sentences to break it down. Loteria is a game of chance that consists of various individual player sheets filled with sixteen Mexican iconographies at random and a card deck that matches such icons. While there are various ways to play this game, the most basic way to play is to shuffle the card deck that contains all the images that are included in each player's sheet then, choosing a card at random shout each icon out loud and proud until one of the players is the first to fill four icons horizontally, vertically or diagonally. This can be done by placing uncooked beans on each square of your sheet to keep track of the icons that the card deck holder has called.

Loteria has been around since the late eighteenth hundreds and since then has been adapted to showcase various forms of Mexican, Chicana, and Latinx iconography. For example, Mexican Loteria includes images or icons that are just as recognizable to the common Mexican child as their mother's daily bowl of frijoles like *La Luna*, *La Chalupa y La Sirena* (Figure 1). Next, what I consider to be Chicana Loteria is a fairly new loteria game based on the legendary tejana singer Selena Quintanilla created by Josue Morin in 2017 (Figure 2). These images reflect iconography that celebrates the life of Selena Quintanilla such as images of *el bustier*, *el chico del apartamento 512*, and *el washing machine*. Lastly, I include images from the next and probably most recent loteria adaptation which is commonly referred to as the Latinx loteria is the *Millennial Loteria*. This loteria set takes a completely different approach to loteria iconography in that it draws from social media trends in symbolic Latinx youth culture like *el gender reveal*, *la student debt*, even *el hipster*.

Figure 1 Mexican Loteria



Figure 2 Chicanx Loteria (Selena by Josue Morin)

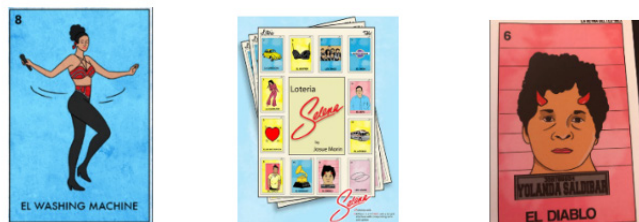


Figure 3 Latinx Loteria (Millennial Loteria by Mike Alfaro)

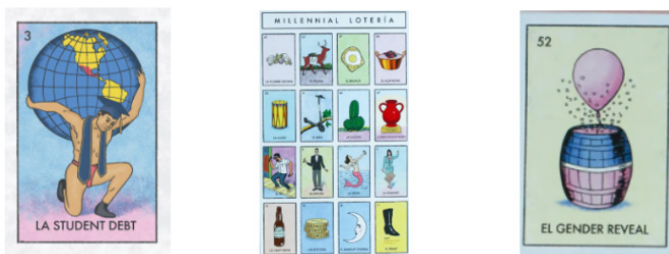


Figure 4



Now that we've talked about loteria at length the purpose of this section is to present to educators the ways in which they can adapt loteria activities in their classroom to create a queer loteria for K-5 youth. Specifically, this section is meant to provide a response to the research question in this paper: how can Chicax youth and educators hold space for queer futurism in their classrooms? Clearly, it is evident that loteria can be considered a shape shifting family game, but to what extent can we adapt it so that it functions as a classroom game that is both educational and queer? I offer some examples here. To do so, we must first talk about Jotería Studies, a field of study which branches from Chicana(o) studies that was created by Dr. Anita Tijerina Revilla, Dr. Joanna Nuñez, Dr. José Manuel Santillana Blanco, & Dr. Sergio A. Gonzalez. I learn from them that Jotería studies is a political gesture grounded in queerness that is invested in creating spaces of learning that fosters liberatory pedagogies (hooks, 2010), disrupts violence's of K-12 school systems, and places at the center las maneras that Radical Jotería-Muxerista educators navigate their queerness as aligned to their classroom and teaching pedagogies (Revilla et al., 2021). With this vision of Jotería Studies I contribute and theorize here, another interpretation of this term that combines that of Loteria and Jota that together reference Jotería and signals towards the Jotería-Muxerista pedagogies to offer a new, creative and culturally relevant (Ladson-Billings, 1995) way of queering classroom curriculum.

I was introduced to queer loteria through a game night hosted by Karama Blackhorn, 2-spirit director of the out the California State University Dominguez Hills Queer Culture and Resource Center. During this game night, I'll admit I wasn't expecting anything but to participate in a large group loteria game. However, to my surprise the entire game had been adapted.. again! But, in the most beautiful, intentional and meaningful of ways. The loteria, or as I am referring to in this context, **Joteria**, was created using actual students, professors, faculty, and even community members to reflect the queer joy, organizing, and activism that is known in Los Angeles. Figure. 4 shows a copy of this Joteria game that showcases a wide array of gente who at that time made up the queer culture at CSUDH. Some of these include students like the two-spiritcommunity organizers Jennicet Gutierrez and Bamby Salcedo as well as artists like Julio Salgado. What I found incredible about this game is that it included so many people I know. It included my professors, my comunidad, some of my dearest amistades which I think is the point of Joteria Studies, to combine the personal alongside the political. I offer this example to current K-5 educators to consider adapting a loteria of their own by centering the images and icons of the Queer/Trans/Jotx in their community.

Gaps and Next Steps

Some of the gaps in the literature is that most educational research literature on LGBTQIA 2+ curriculum centers the historical contributions of LGBT folks such as Marsha P. Johnson, Sylvia Rivera, Stonewall Riots, Harvey Milk. Although these historical notions of queerness are important to introduce and inform youth, I wonder if the queer inclusion stops there? Having literature in research that only reflects a historical inclusion of queer curriculum is great but not enough. Because a lot of this literature takes a historical approach this leads researchers to center more theoretical approaches to queer research rather than practical approaches to queerness in education. Being that the researcher completed their Bachelors degree at a teaching institution, this concept of shifting from theory to practice is crucial to aiding teachers. Specifically, on the practical ways they can include and hopefully center queer curriculums in the classroom. The same can be said about graduate coursework where professors coin "queer week," the one week in the academic semester usually toward the mid end of the semester, that holds one class session to briefly and theoretically speak about queerness rather than centering queer readings throughout the entire semester. Believe it or not there are queer engineers, educators, linguists and lawyers in academia who have an extensive research agenda that can be used to queer and decolonize your syllabus.

One of my next steps is to develop and continue to facilitate *pensamieinto* activities at the beginning of every paper I write and let me tell you why. As a scholar who centers the work of queer and trans folks in academia, it is my purpose to always put our collective pain, critique and joy on the table of every conversation. I think that doing so requires a lot of emotional and mental resilience, but also these activities mark queer/trans *presencia* (presence) before I even begin writing. These activities can also be considered utopic in that when people enter my spaces of conversations—whether it be a guest lecture, a conference presentation or a workshop for teachers—they enter a space that is void of white supremacist rhetoric, white cis-gendered theories, and surface level research on queerness. When I ask my audience to stop, ingest the question/topic at hand, then pass down their thoughts, they become *semillas* (seeds). Planted. Steady and ready for growth. One of the ways that this seed of knowledge is *alimentado* (sustained) is through the process of unlearning. The question I asked of everyone at the top of this paper is to consider, (re)imagine, and most importantly unlearn what they know to be familiar about elementary school. It is utopic in that it requires everyone—not just queer/trans, gender non conforming, 2 spirit folks—to

revisit their inner child and ask "what is it that I needed in my elementary schooling that would've supported my developing identitie(s)?" This includes the sexual, the gendered, the lack of gender, the pronouns, the dead names—everything. It asks queer/trans folks specifically to center their past, present, and future selves. It asks non queer/trans folks to consider the ways in which they have been complicit in suppression, silence, and subduing of the education of the queer/trans child. All of this is part of my personal pedagogy where I situate inescapable *sitios* of *pensamientos* that are necessary to the *alimentacion* of queerness in education.

Conclusion

In closing, I'd like to revisit the two questions that were posed at the start of this term paper: How can Chicana youth and educators hold space for queer futurism in their classrooms? Second, how can Gloria Anzaldúa's Scholarship support us in collectively creating curricula that is responsive to the needs of Cuir (Queer)/Trans youth? Up until now I've highlighted prominent authors who speak to the work of futurism, queerness, literature and curriculum through an Anzaldúan lens. Additionally, I center *Joteria Studies* which is a field of study that branches from Chicana(o) studies that was created to validate the ways in which queer folks or *Jotxs* are lived legacies of colonialism, homophobia, and heterosexism but most importantly this field exists to bind the personal with the political (Hames-Garcia, 2014). Then, we visit the work of Veronica Solis *Writing Autohistoria through Conocimiento* that I later offer steps and resources that can be adapted to meet the needs of creative writing requirements in K-5 schools.

This paper responds to question one by allowing educators, teachers in training, theorists, education professors, chicano studies professors to understand how both of our work necessitates possibilities of learning. But most importantly, hold capacities for envisioning over and over again how we might bridge the gap between the field of education and the field of chicano studies while utilizing with *carino* the field of *Joteria* as vessel that positions us closer to queer chicana futurity in classrooms.

Similarly, question two asks us to consider how Gloria Anzaldúa's scholarship supports us in creating, developing, dreaming up curriculum that is responsive to the needs of Cuir (Queer)/Trans youth. We learn together, through a micro review on a chapter in *Teaching Gloria E. Anzaldúa: Pedagogy and Practice for Our Classrooms and Communities* that her scholarship has held paths for Chicana educators to envision what our classrooms, curriculum and care might look like given her legacy and contribution to Chicana Feminisms. Through cultural practices like playing *Loteria* we learn a template,

for queering Loteria which I name and reference here as Joteria. These conversations about the ways we can shift, transform and embody queer chicanx pedagogies can also support us in advocating for queer chicanx futurity in classrooms.

Ultimately, this research paper is meant to further the conversation across literacy studies, Chicanx Studies, and Curriculum studies to show that by centering culturally responsive and queer ways of knowing/teaching we can regard collectively the act of envisioning schooling for Queer/Trans youth as a space where youth are loved, where they thrive, and learn from each other.

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