

Erotic Pedagogy: Queer of Colour Sex Education

Jade Da Costa

Prelude

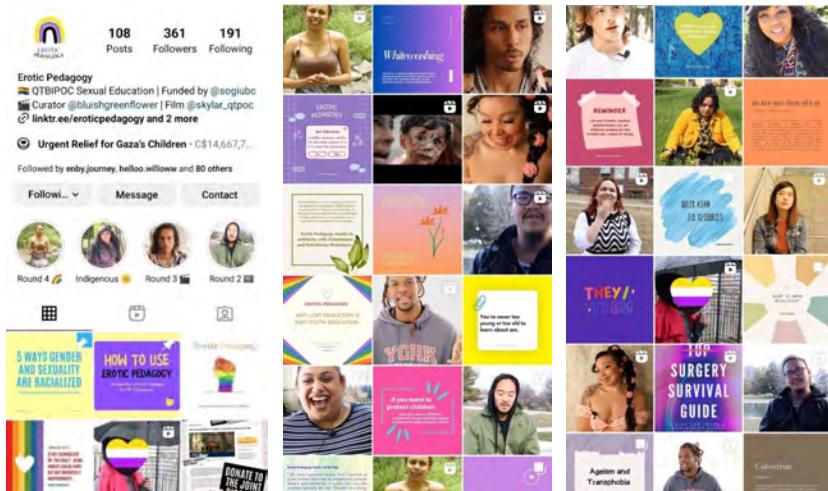
Below is a transcript of a 20-minute Zoom conversation that took place between me and my friend, Skylar Sookpaiboon (they/them), in which we discussed Erotic Pedagogy: an Instagram page (@eroticpedagogy) that we created to help PK-12¹ educators decolonize (or undo the colonialization of) sexual education (Fig. 1). The page features storytelling videos of Queer and Trans, Black, Indigenous, and People of Colour (QTBIPOC) across Central Southern Ontario² speaking to their past and current experiences of sexual education, sexual health, sexuality, and gender. Skylar filmed the stories, and I designed the project and curated the page. Storytellers were provided with seven prompts to draw from to facilitate their stories (see Appendix).

1 PK-12 refers to 'from prekindergarten to 12th grade.' It indicates the range of years during primary and secondary education that are publicly supported within so-called Canada.

2 Central Southern Ontario is located within so-called Canada and is comprised of two adjoining subregions, colonially known (ck) as The Greater Toronto-Hamilton Area (GTHA) and Tri-Cities Guelph (TCC). These are some of the country's most densely populated and racially-ethnically diverse geographies, and they are widely known hubs of queer/queer of colour activism, art, and knowledge. Skylar and I are both located within the region and organize, create, learn, and teach across its many cities, although Skylar resides in Ottawa, and I currently live in the city ck as Burlington (on the southwest border of the GTHA). Skylar has stronger roots within TCC, having attended Wilfred Laurier in Waterloo (one of the Tri-Cities) for their undergraduate degree and the University of Guelph for their Master of Science degree. That said, Skylar immigrated to the city ck as New Market (at the northeast border of the GTHA) and now works at the Thai embassy in Ottawa. My roots are strongest in Tkaronto, having co-funded an originally Tkaronto-based food justice group called The People's Pantry (TPP) and completed my PhD at York University, Toronto. However, I expanded TPP across the GTHA and into TCC, and through that, have connections to the city of Mississauga (between Tkaronto and Oakville), Hamilton, Guelph, and Kitchener-Waterloo. I also have family living throughout Mississauga and now teach and research at the University of Guelph as a Banting Postdoctoral Fellow, while also doing contract teaching work for Sheridan College in the city ck as Brampton.

Folk³ could respond to as many prompts, and tell as many stories, as they wanted, but most storytellers responded to three to four prompts total. Filming locations were chosen by each storyteller and ranged from their private residences to public parks. Videos are posted on a weekly basis,⁴ with accompanying educational infographics (Fig. 2), where both educators and the wider public can access them. Stories are also posted on a neutrally named YouTube page, both for folk without an Instagram account and for educators who want to play storytelling videos within the classroom.

Fig. 1: Screenshots of the @eroticpedagogy Instagram page, including the page's profile.



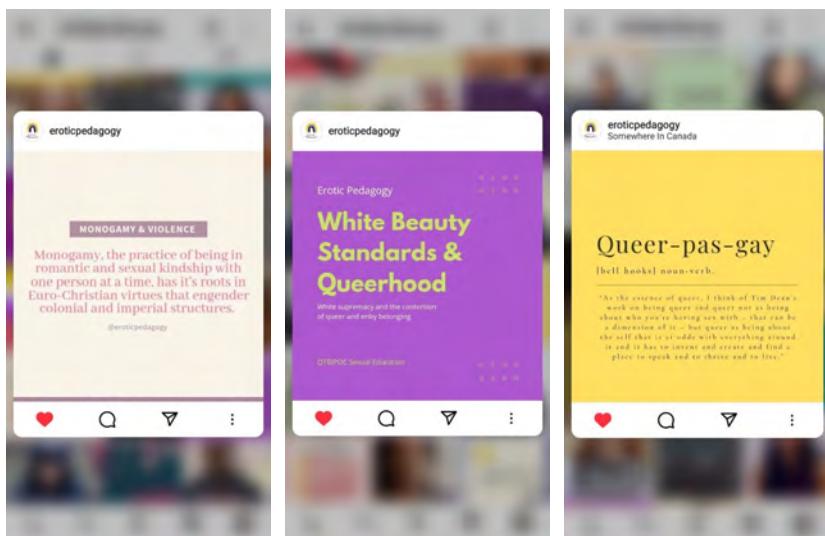
Erotic Pedagogy was launched in February 2022 and funded by the Sexual Orientation and Gender Identity institute at the University of British Columbia (SOGI

3 'Folk' is a politicized version of the word 'folks' that emphasizes the inclusion of all people, especially those who are trans, queer, two-spirited, and intersex. 'Folk' adopts the gender neutralizing linguistic practice of replacing one of the letters in a gendered word with the letter 'x', such as 'Latinx' (versus 'Latin') or 'womxn' (versus 'woman'), to signal the shortcomings of the gender binary within colonial language structures. However, unlike these other words, 'folk' is meant to replace 'folks,' an already gender-neutral term. In this application, the use of 'x' signals a remaking of colonial language systems that extends beyond mere inclusion (re: revising a gendered word to include the Other). In turn, the Other indicated by the 'x' goes from being additive, applied only to expand and push the boundaries of colonial frames, to central; assumed within the conceptual basis of the language itself.

4 There is also a Linktr.ee (a freemium social media reference landing page) linked to the account's profile with additional online resources on how to decolonialize and improve sexual education from across so-called Canada.

UBC) through their Research to Practice Microgrant Program (\$ 3.000), with additional support from York University's Academic Excellence Fund in September 2022 (\$ 700). The project is named after the ideas of two iconic Black feminists: 'the erotic' by Audre Lorde (1984) and 'engaged pedagogy' by bell hooks (1994). Lorde coined the term 'the erotic' to name and embrace the power of radical love within us all, but especially non-white gender/sexual minorities who exist at the imperial nexus of western domination, or what hooks (2014: 124) famously called, white supremacist-[cis-hetero]patriarchy-capitalism. For those of us located at the crux of this system, self-actualization is only possible when it occurs in diametrical opposition to the hierarchical violences of the normative world. With this comes a heightened inner realm (the erotic) that is otherworldly to dominator culture and thus capable of embracing difference beyond its colonial binds.

Fig. 2: Screenshots of three infographics from *Erotic Pedagogy*.



Engaged pedagogy is of a similar conceit and activates the liberatory praxis of social thought through learning methods that foreground the experiential, situated, and personalized knowledges that students bring into the classroom and, in so doing, promotes the mutual self-actualization of both student and teacher (hooks 1994: 13). The praxis is rooted in hooks' larger educational philosophy of 'teaching to transgress.' As I have written elsewhere:

This philosophy positions education as a site of freedom, whereby the liberatory power of social thought can be harnessed against the hierarchical infrastructure

of modern western society [...]. Critical thought empowers and encourages human beings to interrogate the mechanisms of western socialization that have systematically taught us to think of ourselves as either better or worse than one other—as either dominant or subordinate—and instead situate ourselves within a diametrical ‘matrix of domination’. Through the praxis of engaged pedagogy, students and teachers alike are able to tap into this liberatory power and transgress a sense of self rooted in hierarchy and qualified difference. (Da Costa 2025)

Building on the ethos of these two transformative Black women, Erotic Pedagogy uses storytelling to share the situated and experiential knowledges of QTBIPOC in areas of sexual health to mobilize the power of the erotic and render it accessible to the PK-12 educators who create sexual education lesson plans, as well as to the public writ large.

I describe this method as helping PK-12 educators decolonialize sexual education because it takes as its point of departure the belief that race, ethnicity, culture, Indigeneity, and spirituality fundamentally shape gender, sexuality, and sex—that QTBIPOC have something central to share about sexual education based on our lived experiences at the intersections of western domination. In turn, the page enables a wider decoding of how dominant perceptions of gender, sexuality, and sex are informed by what critical race scholars identify as the three pillars of white supremacy: settler colonialism, anti-blackness, and Orientalism/imperialism, as well as its attendant postures of transphobia, queerphobia, sexism, classism, ableism, whorephobia, fatphobia, xenophobia, and sanism (Da Costa 2023).

Erotic Pedagogy promotes queer of colour sex education—not because it has queer of colour people discussing sexual education, but because it links sexual education to a queer of colour politic. A queer of colour politic centralizes how white supremacist-cis-heteropatriarchy-capitalism shapes gender and sexual identities, rights, and norms, while also taking seriously the cultural, racial, ethничal, and spiritual elements of gender and sexual belonging (Muñoz 1999). It intentionally combines the affectual, psychological, and cultural analyzes of cis-heteropatriarchy present within mainstream queer theory with the systematic, transformative ethos of Black feminism to highlight how gender and sexuality are racial, ethничal, and cultural optics that function in conjunction with systematic structures (Ferguson 2019). In mobilizing this praxis within the realm of sexual education through the practice of its namesake, Erotic Pedagogy allows the knowledges of QTBIPOC to be carried into the classroom in liberatory ways.

Since creating Erotic Pedagogy, I have only presented the project at one public conference: “30 Years of *Stone Butch Blues*—Memories and Visions”. When the organizers of the conference invited me to contribute a reflection of my work to this anthology, I happily accepted, but was unsure of how to adequately capture the page. The prelude I have written here provides insights into the theoretic of Erotic Peda-

gogy, but not its ethos; not what it felt like to make, live, and curate the project as an ongoing knowledge mobilization effort born from, of and for the lives, dreams, and worlds of QTBIPOC, Skylar's and mine included.

Theorizing the stories feels wrong. The page exists as a platform for QTBIPOC to share their stories in their own words, in their own bodies, in their own ways, untouched by me, the researcher (save for my minimal editing of their videos). To impose my researcher brain onto these stories and extract meaning from them seems to violate an unspoken agreement between Skylar and I and the storytellers. Also important to me is the inclusion of Skylar's voice. Even though I am the curator and technical Principal Investigator (PI) of the project, Skylar played a vital role in bringing it to life. Not only did they film all the stories, but they discussed ideas for the project with me and drove us to each filming location, which spanned across nine cities within Central Southern Ontario. Even more than this, Skylar would always connect with the storytellers during filming, conversing with them and sharing their own stories and vulnerabilities. Skylar bore witness to the grief and joy of every storyteller and bared their own spirit in return. I wanted this to be reflected here, in the first publication about Erotic Pedagogy.

Mulling over my desires for this chapter, I had the idea to transcribe a conversation between Skylar and I in which we would discuss our experiences of the project. I thought: what better way than to capture Erotic Pedagogy, a QTBIPOC storytelling project, than by having the two queer and trans people of colour who created the page concordently share their narratives of the research? I texted Skylar with the idea, and they loved it. We soon met over Zoom for our chat, where our conversation was recorded and transcribed using the communication software program's recording and transcription features. Like the storytelling prompts, I came up with four questions to anchor our conversation. The questions were as follows: 1) How would you describe what Erotic Pedagogy is, in your own words? 2) What makes it a queer of colour sex ed project? 3) Why do you think Erotic Pedagogy is important? 4) What did you learn from filming Erotic Pedagogy? I asked Skylar each question, they responded, and then we engaged in dialogue from there. Afterward, I watched the recording of the conversation and edited the transcription for readability, accuracy, spelling, and grammar. The edited transcript is inserted below. I added footnotes to the transcript during moments I felt required additional clarification or to include links to the storytelling videos being referenced. I also inserted citations for some of the concepts that we mention for curious readers. In documenting and exploring Erotic Pedagogy in this personalized, story-driven, and somewhat fluid and creative way, I hope to honour the rich aliveness that is the project, and which is the erotic; engaged pedagogy; decolonialized knowledge. Most of all, I hope to honour the wondrous QTBIPOC storytellers who shared the knowledges of their inner selves with us and allowed us to create a platform to help decolonialize PK–12 sexual education.

Transcript: Erotic Pedagogy Chat on December 26, 2023

Jade Da Costa (JD): So, how would you describe what Erotic Pedagogy is, in your own words?

Skylar Sookpaiboon (SS): I always have a hard time putting it into simple words, because of how nuanced it is, which is probably why I love it [laughs]. So, for me to describe this project is hard. I feel like whatever way you would describe it would be the best way to articulate it.

JD: I guess a better question would be, not so much like—don't think about describing it for a reader or an academic audience, but describe, like, what it means to you, tell me what comes to your mind when you think about it.

SS: Oh, okay. It's, like, an opportunity for me to be a part of creating a space for people to share their stories, especially stories that so often get misinterpreted or completely ignored and, like, silenced, especially in sex education, and, like, within the educational system that we currently have. So, I think that is a good way of putting it. How would you describe it?

JD: So, like, I describe it in different ways, right? It depends on who I'm talking to. I usually say that it's an online educational resource designed to help PK-12 educators decolonize sex ed, but that's, like, the brief intro, right? So, that's just the way of capturing it quickly.

Where, if I were to describe what it means to me, it's about the storytelling, too. It's about providing a platform for Queer and Trans, Black, Indigenous, and People of Colour to talk about their experiences and memories with sexual education, sexual health, in a way that's public facing and where I don't play a big role. I think it's important to me that I'm not, like, analyzing and theorizing, and, like, I play more of a curator role than, like, if you do interviews for an academic project you have to theorize everything, and for me, one of the key parts [of Erotic Pedagogy] is that it's people telling their own stories for themselves.

SS: That actually reminded me of another thing. I think for me, what's really cool about this project is that we're hearing people talk about so many different experiences and stories, because, like, the way that we're approaching it, we're not limiting people to talk about their sexuality, or just, like, their sex life, you know, it's just people talking about everything. It's all interconnected. And I think that's something that we don't really get a chance to see.

Often when we're thinking about sex education, automatically we're thinking about human anatomy and reproduction and all those things. But, like, now, we're getting people to actually talk about accessing healthcare, and their relationship with their families, or, like, you know, their religious upbringing and things like that. I think it's really interesting for us to just kind of open that space up for people to just talk about whatever is important to them.

So, now we're able to hear and be able to get more perspectives on, like, how everything is so interconnected, and everything is, you know, leading to positive, healthy sex lives. Or, like, harm reduction (see National Harm Reduction Coalition), like, everything is so connected that yeah, I don't think we would have been able to capture how complex and how interconnected it [sexual health] is if we didn't approach it in this way. Like, if we didn't ask about their gender identities, about health care, and, like, just letting people choose what stories they want to tell.

So, I think the way that we approached it is really... that it's so open ended that, like, I wish more research was like that. That more research methods incorporated this type of open-endedness. Just from a researcher perspective, we're not determining what stories people can share and what we want them to say or talk about. It's really so open-ended for people to define for themselves.

JD: Yeah, and I think that's why I say 'decolonize', 'cause I feel like that's the only word that captures everything because it captures the fact that we're talking about racialized and Indigenous perspectives and that empirical component of the page where it's like, "hey sex ed doesn't really talk about queer and trans stuff, and when it does, it's white," and that the project's informed by Black feminist thinkers and queer of color thinkers and all that, and so 'decolonize' gets at that part, but then it also gets at the actual decolonialized method of it.

Like, we don't get to decide as researchers what narratives matter, and so much of colonialized knowledge (Watts 2007) is predetermined and set out, where, when we were doing it, people took us on adventures with what they wanted to talk about, and in other research, it's like you can't even help but be colonial, you can't help but extract what you want from it and to project your ideas. It's just how the researcher dynamics are made up. But for this project people just took us on adventures of learning, and they got to decide what was important and what stories needed to be told, and that, for me, automatically opens up what we're sharing, what resources we're giving to PK-12 educators, 'cause the limits are that of people's collective imagination.

SS: Yeah, absolutely. And I think for me, because I also want to get a chance to share my stories,⁵ but I think because of my identities, my gender and my sexuality, everything with my family is still unfolding.⁶ So, like, for me, I don't really know how to talk about it yet. I'm still figuring out how I fit into my family right now, and it's so complicated that it feels bad that I can't just give, like, a simple story to share, because it's just, it's so complicated.

5 In addition to being our filmmaker, Skylar was also invited to be a storyteller, and to record themselves, with me, responding to some of our prompts; however, we have yet to film their stories, for the reasons that they discuss.

6 Skylar identifies as a transmasculine/gender nonbinary/trans queer Thai immigrant. They were born in Thailand and moved here when they were eight years old, where they have lived ever since. They are currently 30 years old.

JD: I think stories aren't simple, like, I think stories allow for tangents, right? When you do interviews, when you do most qualitative and quantitative research methods (Blackstone 2012), tangents aren't really allowed. But people could literally just go on tangents when we were filming the stories. Like, Ellie⁷ did that a bit, and Ellie is a genius, so I mean, all her tangents are just, like, *yes*, but the method allowed for people to go on these tangents of knowledge 'cause it's, like, what was considered knowledge wasn't predetermined. It's whatever you want to share.

And I also think part of it is that it's okay that you don't want to share, because we gave that choice to the storytellers, everyone had the choice, and plenty of people said no to the invitation to participate in the project. Not everyone responded to all the prompts, either. People also decided where they wanted us to film. So, I think not wanting to share a story is very important, too. The project is about sharing your story, if that's what *you* want, but not everyone can take their experiences and make them into a story, and, like, I think that's really valid as well.

SS: Yeah, true.

[pause in conversation]

JD: I'm wondering, do you think that it's a queer of colour sex ed project?

SS: Yeah, I think especially 'cause it's created by and for the community, that makes it even more meaningful, at least for me. And I think that's why I do have a hard time of just categorizing it as a sex ed resource for educators 'cause I think, because of it being hosted on Instagram, YouTube, it's open and out there for anyone to access so, for me, I think I see this project being something much bigger. And my hope is that everyone would spend time listening to these stories and checking out everything that we posted.

JD: Yeah, for sure. And like, I use queer of colour because it's all... it's not just queer, right? It's trans, it's not just of colour, it's Black and Indigenous, but queer of colour is the word that I know to describe the praxis of bringing together queer theory (Muñoz 1999), with things like Black feminism to talk about the fact that sexuality and gender are inherently racialized and culture based. I think within that politic is the conceit that these things are everywhere, right? It's not just sexual education, it's not just sexual health—the intimacies between gender, sexuality, race, culture, ethnicity, indigeneity, religion, spirituality, they're cornerstones of the world. So, I think it makes sense that you're like, yeah, it's about that. You can't just talk about sexual health and sexual education without talking about all the other things that shape it.

⁷ Ellie (she/her) is a storyteller and fellow co-founder of The People's Pantry, as well as the director of Maggie's Toronto Sex Worker Action Project, and a long time Black, queer, and sex worker activist. At the time of writing this, we have posted three of her stories; for her latest see Sociology Etc 2023.

SS: Yeah. That's well put.

JD: So, the other questions I had are why do you think Erotic Pedagogy is important? And what did you learn from filming it? Are those questions that you think are good?

SS: Yeah, yeah. Actually, when you mentioned Ellie, like... I feel like I have learned and processed through a lot of my own experiences while we were filming other people sharing their stories. And I think that was another great learning opportunity for me. Hearing people's reflections allowed me to also kind of do my own reflections and process things in ways that I maybe haven't had a chance to really think about.

Like, Ellie's experience with that one doctor...⁸ that story has come up in my head so often over the past few years, like, while I was writing my thesis,⁹ and while I'm thinking about my parents' experiences with the doctor [as Thai immigrants]... it kind of reaffirmed my experiences. It's like how some stories really stick with you and can help you navigate different things... It goes beyond just hearing the stories, it was actually more about opening up my perspective and opening up the world to me in a different way than if it was just all in my head.

JD: Yeah, I felt similarly about Narmeen's story when she talked about consent-based education.¹⁰ I didn't even think about consent-based education as being a part of sexual education. I just didn't. And then she was talking about it, and she said something like, "consent-based education would have changed so much of my life," and I remember almost crying when she said that because I was like, "yeah, that's the exact same thing for me."

Even though I have all the knowledge where I should have thought of consent-based

⁸ Skylar is generally referring to Ellie's first video (Sociology Etc 2022a) where she shares that a couple years ago, she was experiencing pain during sex and cramping and kept going to the doctors for help, and they would routinely dismiss her. After months of pushing back, she found out that she had pre-cancerous cells on her cervix. More specifically, however, Skylar is referring to a related instance (currently unpublished) where Ellie lost 70 pounds in a matter of months from the precancerous cells and when she went to the doctors for it, they told her that she was fine and should just be happy that she "looks pretty in a sundress."

⁹ Skylar's master's thesis, entitled *Moving Through the Cis-tem: A Collection of Digital Stories Exploring Racialized Trans and Non-binary Experiences Navigating the Canadian Health Care System* (Sookpaiboon 2022), explores how QTBIPOC navigate the Canadian healthcare system, and they were writing it while filming Erotic Pedagogy.

¹⁰ Narmeen (she/her) is a storyteller and a queer Muslim woman of colour who does community and non-profit work in and around Diversity, Equity, and Inclusion (DEI), LGBTQ politics and feminism, decolonialization, anti-racism, and anti-Islamophobia. The story that I am referring to was published, then taken down, upon Narmeen's request. However, she broadly spoke of the importance of including consent-based education within PK-12 sexual education. I describe the opening line of the video that impacted me in the transcript for reference, but nothing more (to respect Narmeen's wish that I do not share the stories within the video publicly). For Narmeen's one public video see Sociology Etc 2022c.

education as sex ed, where I should have been able to make those ideas myself, so much of that is hard—like, when you think about sexual education, sexual health, gender, sexuality, these things are so situated that you have to revisit a lot of past trauma to make sense of them as an adult, and for me to go back to my high school self and to think about the violence that I endured, to think about the impact that knowing what consent was would have had on me... I don't really want to do that, or I can't do that all the time. But when people share stories that are like that, it brings it all together, and it's like being able to breathe for the first time [Skylar nods head in agreement].

[slight pause in conversation]

JD: And then something else, I was raised Catholic, but something I didn't think about, because I haven't particularly had negative experiences with it, is about how so many people talked about religion, and how especially Catholicism and Christianity negatively impacted their lives, because I didn't experience that, even though I know about it, I didn't even think to ask about it. But then so many people made similar points without ever talking to each other. And it's like that's something we got to learn, right? Like, we weren't the experts in that space.

SS: Yeah, I feel like I learned a lot, too, because I grew up as Buddhist, and I don't really know much about Catholicism and Christianity, like, I don't even know the difference or anything, so hearing other people talk about, like, their upbringing, and how that shaped them or was ingrained into their socialization (CrashCourse 2018), and how they internalized a lot of that self hate through religion was interesting for me to put together. I didn't see that connection before. But now I'm rethinking about my own religion and how that would play into my gender.

JD: Yeah, I remember Gitanjali made the direct link between colonialism and Christianity and Catholicism, particularly in the global south,¹¹ which, again, I'm Catholic because I'm Goan, it's a remnant of colonialization, and I've studied these things, so I should have thought about this stuff before, but I guess you don't think about these bigger things coming up as a daily practice unless it's more present in your actual life. It's like our own situated knowledges (Hinton 2014) guide us to think about what we want to research, and that's normal, even a good practice in a lot of ways, but when you don't do that, you get to open up so many things that you wouldn't think to talk about and I think that's really fundamental when you do a queer of colour kind of politic, because my experience as a gender nonbinary queer woman of colour of Goan and Hungarian-English descent, and your experience as a transmasculine nonbinary queer Thai immigrant, those have a lot of value in them, but it's not gonna capture a lot of different experiences. Right?

¹¹ Gitanjali (they/them) is a storyteller who has asked us not to share any additional details about their personal life, other than their name and stories in regard to Erotic Pedagogy, including pieces written about the project, such as this (Sociology Etc 2022b).

SS: Yeah.

[pause in conversation]

JD: So, I mean, is there anything else you want to share? Anything you want to speak to about the project, how it made you feel, what you wanted for it, what you loved about it...

SS: This is more of a personal realization, but, I think, that was the type of project that I want to dedicate my life's work to. I felt so alive doing that with you. Whereas I would just, like, come home afterward and try to write my thesis paper, and would just bang my head on the walls... It was such a drastic experience for me to do something that I had to do but was dreading [my thesis] versus going out and filming people with you. But that was also what kept me going.

It was just this realization that what we were doing was something that I really wanted to do or, work on, it was interesting. I wanna even say that it was a pivotal moment for me to figure out, like, where I want to go next, which I'm still, I think, in that process of figuring out, what's next for me. But, like, I think this [Erotic Pedagogy] is... it is what I want to do. I just need to figure out how to make it a sustainable, livable thing... That's my own personal take on it, though.

JD: Yeah, I had something similar, where, when—'cause I was writing my PhD dissertation, too, and I do love writing, and I did love that work, but the contrast for me stood in what it was like to record people, and then put their stories into the world, and let them be the way that they were versus doing interviews and having to theorize them, and always feeling a little off about it, 'cause I was taking people's stories and making them fit my literal thesis, 'cause that's what you have to do. So, from that, I learned how much I want to do storytelling, how I want to do digital storytelling,¹² and my projects since incorporate that because it was through that experience that I just realized that it's so much more important for me as a researcher to get other people's stories out there than to impose my story onto the research, and Erotic Pedagogy did that for me.

SS: Yeah, that's incredible.

JD: Okay, well, I think this is good for the transcript. How are we feeling?

SS: Honestly, I'm just grateful and honored to, like, be a part of Erotic Pedagogy, and I'm just super grateful for you for even inviting me to be a part of it, too, like, it's something that I'm very deeply passionate about and you kind of, like, shined a light on that for me. So, thank you.

JD: Awe, well, thank you, because you literally drove my ass all around Central Southern Ontario, which you know I would have not done, or I would have hated to do, or would have just, like, struggled with greatly. So, you made the project possible

¹² Digital storytelling, or multimedia storytelling, is when participants create short videos (about two to five minutes long) "that pair audio recordings of personal stories with visuals and soundscapes" (Re-Vision).

for me to do, and not only possible, but something I loved doing and filming. So, thank you.

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Appendix: Storytelling Prompts

1. Share a memory that highlights how race, ethnicity, or culture have shaped either your gender identity or your sexual identity, or both.
2. Share an important memory that you have around trying to access healthcare.
3. What does gender affirming, or queer positive healthcare mean to you as a Black/Brown/Asian/Indigenous person?
4. What does sexual health mean to you as a Black/Brown/Asian/Indigenous person?
5. What is your first memory of sexual health education?
6. Share a memory of a sex positive QT/BIPoC mentor or educator from your past.
7. If you could go back in time and tell your child- or teenaged-self one thing about health, sex, or identity, what would it be?

