

# The Queer Art of Drag

## WGST 30903.035



**Stormé DeLarverie**

**Instructor:** Dr. Nino Testa, he/him (aka Maria von Clapp, she/her)

**Semester and Year:** Spring 2023

**Number of Credits:** 3

**Class Location:** [ ]

**Class Meeting Day(s) & Time(s):** [ ]

**Office Hours:** Tuesday and Wednesdays 3-4 pm

**Office:** Sadler 313 K

**Telephone:** 817-257-4805

**Email:** n.testa@tcu.edu

**Response Time:** 24 hours (if over the weekend, by Monday at noon)

### Final Exam Date

**Final Exam:** [ ]

**Rescheduling of Finals Policy:** According to the [Faculty/Staff Handbook “Rescheduling of Finals”](#), rescheduling a final arrangement must be made one week prior to the last day of classes. Rescheduling of final examinations is permitted 1) for meeting the 24-hour rule or 2) for graduating seniors whose faculty members must submit final grades by Wednesday 5pm of finals week. Unless the student is graduating, the exam must be taken during final examination week. I will also add that if our final exam falls on a religious holiday or observance, I encourage you to reschedule the exam. Please let me know by the third week of class whether you fall into one of these categories.

## Course Description

***“When you read, you begin with ‘A, B, C’”***

-Maria von Trapp, *The Sound of Music*

***“Gender is the poetry each of us makes out of the language we are taught.”***

-Leslie Feinberg, author and union organizer

***“We’re all born naked. The rest is drag.”***

-RuPaul

Gender revolutionary Leslie Feinberg begins the book *Transgender Warriors* by invoking the violent question asked of so many queer, trans, and non-binary people: “*Are you a guy or a girl?*” The gender binary is enforced through compulsory norms, harassment, and violence in service of a white-cis-hetero-patriarchy. In the epigraph to this syllabus, Feinberg encourages us to abandon the sterile and diagnostic attitudes toward gender that characterize dominant cultural logics: by asking us to consider gender not as *category of being* but as *poetry*, Feinberg opens up new ways for us to understand and experience ourselves and our worlds. By *theatricalizing* gender, drag participates in and comments on the poetry that Feinberg names, marking and expanding the possible queer worlds that we could inhabit.

Drag is an art form with a rich history of challenging dominant norms and systems of oppression; building queer community; and cultivating experiences of queer joy in a hostile world; but drag has also been deployed in service of violent ideologies and can sometimes participate in harmful normative logics. *Critical drag* explores drag performance as an outlet for social critique, pedagogy, and queer worldmaking. In this class, we will explore critical histories of the *queer art of drag*; meet with drag performers and experts; and craft our own drag personas to debut at TCU’s Annual Night of Drag on April 21, 2023.

## Learning Outcomes

- 1.) Students will apply threshold concepts in the field of women’s, gender, and sexuality studies (i.e. social construction of gender, sex, and sexuality; intersectionality; privilege and oppression; feminist praxis) to analyze diverse texts, contexts, and/or sites.
- 2.) Students will analyze performance as critical intervention
- 3.) Students will engage queer theories in relation to performance practice
- 4.) Students will develop a drag persona and create a virtual drag performance that demonstrates their understanding of drag as critical performance practice



**Dorian Corey**

### Required Texts / Materials

- 1.) All materials will be made available on D2L, via hyperlink, via Panopto, or via Kanopy
- 2.) Each student will be allotted \$100 for supplies related to the production of their drag persona and performance. You must submit all receipts within one week of purchase and [add them to this Box folder](#) for prompt reimbursement. Create a folder with your first and last name and insert your receipts.

*This class has been generously funded by an Inclusive Excellence Grant from the Office of Diversity & Inclusion*

### Assignments

#### **Assignment 1: Reflection and Analysis**

**Each original post is DUE by Friday at 5 pm of the week for which the text/video is assigned.**

**Reflection and Analysis Posts:** Each reflection post should be a content-rich paragraph that demonstrates your critical engagement and careful attention to the reading/video content. Here are the requirements for each type of post:

- **3 Reading Reflection Posts:**
  - Identify the thesis or main point of the assigned text
  - quote the assigned text/film
  - analyze the significance of your quotation

- be at least 300 words
- **3 Xtras Reflection Posts**
  - Identify the thesis or main point of the assigned text
  - quote the assigned text/film
  - analyze the significance of your quotation
  - be at least 300 words
- **3 Performance Analysis Posts**
  - Describe the formal elements of the performance (hair, makeup, costume, style, genre, choreography, lyrics/dialogue)
  - Assess and reflect upon on the impact/significance of the performance: what does this performance have to say about gender, race, sexuality, nationality, identity, or politics?
  - Articulate how this performance might inspire, guide, or contribute to your own drag persona and/or performance
  - be at least 300 words

Here are some questions that you might consider using as a starting point for your posts: What is the thesis of this text? What questions do you have about the text and its thesis? What examples in the text stood out to you or surprised you? How did the examples in the text help you to understand the thesis? What tensions arise between the text and other things we have read in class? How does this text help you to better understand the uses of drag? How might it contribute to the production of your own drag persona?

## **Assignment 2: Crafting Your Drag**

### **DUE: Thursdays throughout the semester**

The production of a drag persona and performance requires brainstorming, critical reflection, and workshoping in community with other performers. The requirements for completion of Assignment #2 are staggered throughout the semester. **A small element of Assignment #2 will be due each Thursday throughout the first 12 weeks of the semester.** I have created a multipage worksheet for you to do your brainstorming. You may download and add text to the PDF itself, or create your own word document, Prezi, PowerPoint, other format, as long as ALL elements of EACH component are present:

- **My Drag Vision Board:**
  - **Part 1** is a series of brainstorming questions to help you begin to do the critical self-reflection necessary to develop a drag persona for this class.
  - **Part 2** is a collage of images/ideas/quotes to help you visualize your inspirations for both your persona and your performance.
- **Bibliography:** What inspires your drag? Find 8-10 articles about the people, performers, aesthetics, movements, politics, ideas, or communities that inspire your persona.
- **My Drag Worksheet:** This contains the elements of your drag persona. You will add to this throughout the semester. You are able to change ANY element of this before your drag performance and are NOT required to go back and edit or change this document. This is a brainstorming/workshopping document. The elements on the worksheet are:

- Name Your Drag Persona
- Describe Your Drag Persona
- Drag Greeting
- Strike a Pose
- Lip-Sync Portfolio
- **1 in-class lip sync performance (1 minute):** Choose one of the three songs in your lip sync portfolio and plan a 1—minute lip sync performance which you will do live for the class (performers will wear face shields, but may remove their masks). You need not be in costume or makeup (though you are welcome to be). You should focus on: choreography, movement, gestures, poses, style, facial expressions, and accuracy of the sync.
- **My Drag Storyboard:** This worksheet will help you conceptualize and plan the elements of your final drag performance. What will the themes of the performance be? How will you create tension/narrative? What elements of style and genre will be important to your performance? What materials will you need to execute your performance?

### **Assignment 3: The Queer Art of Drag**

- **Edited Video Performance: DUE: April 6**
  - **Each student will produce a one-to-two-minute solo drag performance to be recorded, edited, and shared with an open audience at TCU’s Annual Night of Drag on April 21.** This is the culmination of our class discussions, brainstorming, and workshops. You may produce any kind of drag performance, and it need not include a lip sync if you have some other idea. No matter what you decide to produce, the performance and its production must be submitted by Friday, April 6. **While I encourage everyone to share their work at the drag show, I will not force anyone to do so. If you have concerns, please schedule a time to meet with me.**

Possibilities include:

- A traditional lip sync
  - A vocal performance
  - A dance performance
  - A drag story or children’s program
  - A sketch or comedy routine
- **Group Live Performance: DUE: April 21**
  - Students attempting to receive an A or A- in the class will participate in a live group number on the night of the Spectrum Drag Show (April 21). The number will be choreographed by our Drag Auntie De’ja DuBois. **Note: those who miss more than 5 class sessions will not be permitted to participate in the live group performance.**

### **Assignment 4: Final Paper and Presentation**

- **Final Paper (4 pages, MLA format): DUE: Tuesday, May 9**  
This paper should reflect on the entire process of developing your drag persona and developing/producing your performance. You must cite at least two readings (not Xtras or performances) from our class in this. ***This paper should be written in the voice of your drag persona. You will respond to a specific prompt, which you will receive at the end of the semester.***
- **Presentation: Due Tuesday, May 9**  
A 10-minute presentation of your final paper with a powerpoint, prezi, performance, social media account, or other visual element.



**Dr. Lady J**



**Miss Chief Eagle Testickle**

### **Labor Contract/Grading/Attendance**

Given the uncertainties of the semester, I want to create an optimal space for student learning, one that does not overemphasize the minutiae of grading, but rewards your ongoing labor and commitment to the process of learning in this class. I also want to build in the opportunity for each of you to determine with intentionality what grade you are aiming for in this class and how much time and energy you are able to put into getting that grade. The reality is, not everyone is shooting for an A and there is nothing wrong with weighing your own goals across all of your classes (along with your many other obligations) to determine how you navigate the work requirements of this class. We do this kind of prioritizing throughout our lives.

Furthermore, this is a class about performance, but it does not require or presume prior performance experience. I, myself, am a novice performer and will be engaged in learning alongside you. I don't feel that it would be productive to create grade rubrics for your performance when we are all starting from different levels of experience. What matters to me is that you engage in the critical self-reflection and performance practices that this class explores.

**The baseline grade for this class is a B+.** You will receive a B+ if you do the required readings for the class and complete the appropriate number of assignments. I will not be grading the "quality" of your assignments or your understanding of core concepts; instead, you will receive credit for demonstrating through the prompt submission of assignments that you are doing the work of the class: reading, thinking, writing, and performing.

If you would like to receive an "A" in this class, you must complete all elements of each assignment. **You will also be required to regularly attend class sessions (4 absences allowed). There will be no attendance requirement for the labor contract grade of a B+. By remaining in the class, you are acknowledging and accepting the parameters of this Labor Contract.**

**For work to count toward the labor contract, it must adhere to the following standards:**

- **Complete:** according to requirements laid out in assignment descriptions. This means that if you do not meet each requirement laid out for an assignment (word count, use of citations from a reading, etc.) you will not receive credit for an assignment and will not be on track to receive a B+. Please read instructions carefully and ask questions BEFORE you turn in an assignment.
- **Your own:** you agree to adhere to the TCU's academic honesty policy.
- **On time:** There are rolling deadlines throughout the semester which allows you some flexibility for certain assignments (ie, there is no specific class that you are required to do a response paper for; but you do have deadlines for each response paper that you turn in); however, some assignments do have hard deadlines (the live performance and video performance, for instance).

I will provide feedback on your writing throughout the course of the semester; but your grade will be determined solely by your prompt completion of assignments by the specifications outlined. In theory this means that your writing could be completely off track and missing the point of the readings entirely and you could still receive a B+ (or even an A) for this class. I don't believe this will happen, because the learning process happens when you commit to ongoing critical engagement; nevertheless, you are NOT being graded on *understanding*, but *labor*, for this class.

	<b>Assignment 1:</b> Reading Reflections (3), Xtras Reflections (3), Performance Analysis Posts (3)	<b>Assignment 2: Crafting Your Drag:</b> (6 components: Vision Board part 1, Vision Board part 2, Bibliography, Drag Worksheet, Lip Sync, Storyboard)	<b>Assignment 3:</b> The Queer Art of Drag: (2 components: 1 edited video and 1 participation in live group number)	<b>Assignment 4:</b> Final Paper and Presentation (2 components)	<b>Absences</b>
A	9	6	2	2	4
A-	9	6	2	2	5
B+	9	5	1 (video)	2	6 or more
B	8	5	1 (video)	2	6 or more



B-	7	5	1 (video)	2	6 or more
C+	6	4	1 (video)	1	6 or more
C	5	4	1 (video)	1	6 or more
C-	4	4	1 (video)	1	6 or more
D+	3	3	0	0	6 or more
D	2	3	0	0	6 or more
D-	1	3	0	0	6 or more
F	0	1 or 0	0	0	6 or more

## Late Work

If you are absent because of an official university absence, please submit any work that was due on that day by the start of the next class period. I want you to succeed in this class. If a looming deadline feels unrealistic to you, I would prefer that you notify me so that we can talk about how to make it work; if you find you are unable to submit work and are falling behind, please contact me immediately. I am not here to judge you, I am here to help you learn; but, radio silence will not make the problem easier. An open line of communication is one of the best ways to ensure your success in this course. Because we are using a labor contract for grading in this class, it is imperative that you keep pace with the class readings, reflection posts, and other assignments.

*Grading Concerns: If you have a question or concern about a grade you receive in this class, I am always open to discussing this. The official TCU policy for Grade Appeals can be found here:*  
<https://tcu.codes/policies/academic-affairs/grade-appeal/>

## Land Acknowledgement

As we start our semester, let us respectfully acknowledge all Native American peoples who have lived on this land since time immemorial. TCU especially acknowledges and pays respect to the Wichita and Affiliated Tribes upon whose historical homeland our university is located.



**Buck Wylde**

## Community Agreements and Drag Ethics

In the first week of class we will collaboratively determine community agreements for how we will engage, respectfully, in our class discussions. These agreements will be a list of practices to which we will hold ourselves and each other accountable. The topics we discuss in this class may be considered controversial to some. Because of the nature of queer studies classes, class discussions may also make us uncomfortable and could perhaps produce disagreement. How we, as a learning community and a drag community, process and work through the many emotions that come up when discussing such topics will be guided by the community agreements we discuss.

### **A few thoughts on drag ethics, and our responsibilities to each other and to drag communities:**

- This class will emphasize the doing of drag. Because drag can be controversial and provocative, we will be especially mindful of how our personas/performances could be received, interpreted, and circulated.
- We will reflect upon our own social identities/locations and consider what performance possibilities these might open up or close down. For instance, while drag opens up a world of possibilities related to the expression and embodiment of gender, the same fluidity does not necessarily extend to race, religion, nationality, and other markers of identity. How and why this is the case will be discussed throughout the semester.

- While drag has a rich history of critical engagement, it also has a history of participating in racist, sexist, anti-trans, appropriative, and colonial logics. We will all strive not to replicate these uses of drag in our own performances, and will commit to creating an environment that welcomes critique and critical self-reflection.
- There are countless types of drag, each with its own history and politics. This class is especially interested in drag as part of a *queer historical lineage* and *queer political project*. Drag is available to all people, and this class enthusiastically welcomes the participation of straight and cisgender students (**and we will never ask anyone to self-identify or assign themselves an identity label**); however, we will all work to demonstrate appropriate reverence to the use of drag as a *queer survival strategy*, an ethos that may or may not be equally accessible to all students in their own drag personas and performances.

### Name and Pronoun Policy

Names and pronouns are deeply personal. Assumptions about them can cause harm. In this class, we will respectfully use whatever name and pronouns peers, authors, and community members ask us to use. If we make a mistake (for instance, using the wrong pronouns or mispronouncing someone's name), we will respectfully correct ourselves. If you would like to change the way your name appears on D2L you can start a self-service ticket through IT: <https://it.tcu.edu/support/self-service/>

This class involves the development of drag personas, which may or may not use the same pronouns that we use in our daily lives. We will use our drag pronouns and the drag pronouns of others respectfully and with an acknowledgement that pronouns can and do have especially profound impacts on trans and queer people.

### Bathroom Policy

All bathrooms in Scharbauer are multi-stall, gendered bathrooms. The nearest single-occupancy, all-gender restroom is on the first floor of Sadler (next door). Please use the bathroom that feels safest and most comfortable for you. You will not be penalized for taking a longer trek to the all-gender bathroom. You need not ask permission to use the bathroom at any time.

### University Netiquette Policy

All members of the class are expected to follow rules of common courtesy in all email messages, discussions, and chats. If I deem any of them to be inappropriate or offensive, I will forward the message to the Chair of the department and appropriate action will be taken, not excluding expulsion from the course. The same rules apply online as they do in person. Be respectful of other students. Foul discourse will not be tolerated. Please take a moment and read some [basic information about netiquette](http://www.albion.com/netiquette/) (<http://www.albion.com/netiquette/>).

Participating in the virtual realm, including social media sites and shared-access sites sometimes used for educational collaborations, should be done with honor and integrity. Please [review TCU's guidelines on electronic communications](https://tcu.codes/policies/network-and-computing-policy/e-mail-electronic-communications-social-networks/) (email, text messages, social networks, etc.) from the Student Handbook. (<https://tcu.codes/policies/network-and-computing-policy/e-mail-electronic-communications-social-networks/>)



LaWhore Vagistan

## Technology Policies

### Phones and Recording

Please do not use your phones or other devices during class discussions. ***No portion of the class should be recorded without the prior consent of all present.***

There will be moments during Friday workshops when I will encourage you to record your own work so that you may refer back to it later. If you have a phone, tablet, or other recording device, I would recommend bringing it on Fridays.

### Email

Only the official TCU student email address will be used for all course notification. It is your responsibility to check your TCU email on a regular basis.

### Course Materials

TCU students are prohibited from sharing any portion of course materials (including videos, PowerPoint slides, assignments, or notes) with others, including on social media, without written permission by the course instructor. Accessing, copying, transporting (to another person or location), modifying, or

destroying programs, records, or data belonging to TCU or another user without authorization, whether such data is in transit or storage, is prohibited. The full policy can be found at: <https://security.tcu.edu/polproc/usage-policy/>.

**Violating this policy is considered a violation of Section 3.2.15 of the Student Code of Conduct** (this policy may be found in the Student Handbook at <https://tcu.codes/code/index/>), **and may also constitute Academic Misconduct or Disruptive Classroom Behavior** (these policies may be found in the undergraduate catalog at <https://tcu.smartcatalogiq.com/current/Undergraduate-Catalog/Student-Policies/Academic-Conduct-Policy-Details>). TCU encourages student debate and discourse; accordingly, TCU generally interprets and applies its policies, including the policies referenced above, consistent with the values of free expression and First Amendment principles.



**Spikey Van Dykey**

## TCU Online: Our Learning Management System

### Getting Started with TCU Online

**Technical Requirements:** Check your computer is ready by looking at the [specifications list](https://community.brightspace.com/s/article/Brightspace-Platform-Requirements). (<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>)

**Log In:** (using your TCU Network Credentials)

1. Access via [my.tcu.edu](http://my.tcu.edu) > Student Quick Links > TCU Online
2. Login at the following [website](http://d2l.tcu.edu) (<http://d2l.tcu.edu>) my.tcu.edu

\*For information about logging into TCU Online, view these [instructions](http://tcuonline.tcu.edu/kb/how-do-i-log-in/). (<http://tcuonline.tcu.edu/kb/how-do-i-log-in/>).

**Student Orientation Tutorial for TCU Online:** If you have not yet taken the TCU Online Student Orientation Tutorial, please do so now. To access it, click on the Orientations semester OR view all courses in your My Courses widget visible upon logging in to TCU Online. Click on the "Student Orientation Tutorial" to enter the orientation course. Follow the instructions in the course. You can return to this tutorial at any time.

### Getting Help with TCU Online

If you experience any technical problems while using TCU Online, please do not hesitate to contact the D2L HELP DESK. They can be reached by phone or chat 24 hours a day, 7 days a week, 365 days a year.

**Phone: 1-877-325-7778**

**Chat:** Chat is available within TCU Online in the Help menu on the navigation bar.

*If you are working with the helpdesk to resolve a technical issue, make sure to keep me updated on the troubleshooting progress.*

If you have a course-related issue (course content, assignment troubles, quiz difficulties) please contact me.

### Personal Settings & Notifications for TCU Online

As a student, you should set up your account settings, profile, and notifications. To do this you will login to TCU Online and select your name on the top right of the screen. You can upload a photo of yourself and add personal information to your profile. In the notifications area, you can add your phone number to receive text messages when grades are given, as well as reminder texts for upcoming assignments and quizzes.

### Student Success Tools for TCU Online

#### Pulse

[Pulse](#) is a phone app which gives you access to the course calendar, assignments, grades, and announcements. This app provides a graph that can help you manage your time. Based on the number of assignments and events on the course calendar for your classes, the graph will display busy times for class work in the upcoming week. You can use this app to manage your daily workload, and it includes the ability to view and access course materials offline. You can download Pulse from the Google Play or Apple Store. You can learn more and download Pulse here: <https://www.d2l.com/products/pulse/>.

#### ReadSpeaker

[ReadSpeaker](#) includes a number of tools that can enhance your understanding and comprehension of course materials. ReadSpeaker can create an audio version of content that you can listen to while on a page within a course or that you can download to listen offline. ReadSpeaker can also read Microsoft Office files and PDFs. There are additional tools and features to assist you with reading and focusing in TCU Online, tools that provide support for

writing and proofing text, and tools that can read non-TCU Online content aloud. You can learn more about how to use ReadSpeaker tools here: <https://tcuonline.tcu.edu/how-to-hub/instructor-how-to-hub-for-tcu-online/integrations-and-mobile/readspeaker/>

## Support for TCU Students

### Campus Offices

- Alcohol & Drug Education Center (817-257-7100, Samuelson Hall basement)
- Brown-Lupton Health Center (817-257-7938 or 817-257-7940)
- Campus Life (817-257-7926, Sadler Hall 2006)
- Center for Academic Services (817-257-7486, Sadler Hall 1022)
- Center for Digital Expression (CDeX) (cdex@tcu.edu, Scharbauer 2003)
- Counseling & Mental Health Center (817-257-7863, Samuelson Hall basement)
- Mary Coats Burnett Library (817-257-7117)
- Office of Religious & Spiritual Life (817-257-7830, Jarvis Hall 1<sup>st</sup> floor)
- Student Development Services (817-257-7855, BLUU 2003)
- Center for Writing (817-257-7221, Reed Hall 419)
- Transfer Student Center (817-257-7855, BLUU 2003)
- Veterans Services (817-257-5557, Jarvis Hall 219)

## Food and Housing Needs

Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live, and believes this may affect their performance in the course, is urged to contact the Dean of Students (**Mike Russel** – [campuslife@tcu.edu](mailto:campuslife@tcu.edu)) for support. Furthermore, please notify the professor if you are comfortable in doing so. This will enable me to efficiently direct you to available campus resources.

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## Important Note for the 2022-2023 School Year

### Campus Life and the Student Experience

The health and safety of students, faculty, and staff is Texas Christian University's highest priority. Safety protocols may change during the semester and may result in modifications or changes to the teaching format, delivery method, or the course schedule (e.g., altering meeting times or frequency; changing

beginning or ending dates for a term; or partially or completely moving from a face-to-face classroom teaching to an online teaching or remote learning format). Any changes in teaching format, delivery method, or course schedule will not impact the credit hours for the course.

## Health and Wellness

**\*Have you gotten the COVID-19 vaccine? Let TCU know. →**

Fill out the vaccine survey by scanning the QR code below.

### Are you feeling unwell? Let TCU know.

If you are exhibiting symptoms that may be related to COVID-19 (fever or chills, dry cough, shortness of breath, etc.) or are concerned that you may have been exposed to COVID-19, you must self-quarantine and consult with the Brown Lupton Health Center at 817-257-7949 for further guidance.



In addition, you must notify the Campus Life Office immediately at 817-257-7926 or use the TCU COVID-19 Self-Report Hotline, 817-257-2684 (817-257-COVI). Campus Life will inform your professors that you are unable to attend class and provide any assistance and support needed. Click here for detailed information concerning COVID-19 symptoms: <https://www.cdc.gov/coronavirus>.

If you are unwell but are not exhibiting potential COVID-19-related symptoms, please notify your instructor as soon as possible that you are ill and will not be attending class.

## Mask Policy

Masks are currently not mandatory on campus. I encourage everyone to wear a mask as you are comfortable doing so and as meets your own needs, remembering that a N95 or K95 is best at personal protection from Covid. **If you have or suspect you may have Covid, please stay home.** If you are feeling under the weather with a non-Covid illness, but are well enough to be in class, I encourage you to wear a mask. I reserve the right to revisit the class mask policy should public health circumstances require it.

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**Student Access and Accommodation:** Texas Christian University affords students with disabilities reasonable accommodations in accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. To be eligible for disability-related academic accommodations, students are required to register with the TCU Office of Student Access and Accommodation and have their requested accommodations evaluated. Students are required to provide instructors an official TCU notification of accommodation approved through Student Access and Accommodation. More information on how to apply for accommodations can be found at <https://www.tcu.edu/access->



[accommodation/](#) or by calling Student Access and Accommodation at (817) 257-6567. Accommodations are not retroactive and require advance notice to implement.

**Note: This class will involve regular movement-based activities. If this is not possible for you, please let me know so that we can work together to make these activities meaningful and useful to you in the preparation for your drag performances.**

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## Anti-Discrimination and Title IX Information

### Anti-Discrimination and Title IX Information

#### **Statement on TCU's Non-Discrimination Policy**

TCU is committed to providing a positive learning, living, and working environment free from unlawful discrimination, harassment, sexual misconduct, and retaliation. In support of this commitment, in its policy on Prohibited Discrimination, harassment, sexual misconduct and retaliation, TCU has a range of prohibited behaviors, including unlawful discrimination and harassment and related sexual and other misconduct based on age, race, color, religion, sex, sexual orientation, gender, gender identity, gender expression, national origin, ethnic origin, disability, predisposing genetic information, covered veteran status, and any other basis protected by law. The **Office of Institutional Equity (OIE)** is responsible for responding to all reports of discrimination, harassment, sexual misconduct and retaliation.

Please use the following links to review [TCU Policy 1.008 Prohibited Discrimination, Harassment, Sexual Misconduct and Retaliation](#) or to review [TCU Policy 1.009 Responding to Reports of Prohibited Discrimination, Harassment, Sexual Misconduct, and Retaliation](#).

To make a report, you may call OIE at 817-257-8228, email [oi@tcu.edu](mailto:oi@tcu.edu), visit us at The Harrison, Suite 1800 or click here: [Make a Report](#).

[To learn about the Campus Community Response Team \(CCRT\) and Report a Bias Incident click here: https://inclusion.tcu.edu/campus-community-response-team/](https://inclusion.tcu.edu/campus-community-response-team/)

#### **Title IX**

TCU's Title IX Coordinator works within OIE. Andrea Vircks-McDew serves as TCU's Title IX Coordinator. You may call 817-257-8228 to make a report, email [oi@tcu.edu](mailto:oi@tcu.edu) or [a.vircks@tcu.edu](mailto:a.vircks@tcu.edu), or make a report [here](#). Additional Title IX resources and information are available at <https://www.tcu.edu/institutional-equity/title-ix/index.php>.

## **Mandatory Reporters**

ALL TCU employees, except confidential resources, are considered Mandatory Reporters. Mandatory reporters are required to immediately report to OIE any conduct that raises Discrimination, Harassment, Sexual Misconduct (Title IX or Violence Against Women (VAWA)) or Retaliation. Mandatory reporters cannot promise to refrain from forwarding the information to OIE.

## **Confidential On-Campus Resources**

Campus Advocacy, Resources & Education

<https://care.tcu.edu> | 817-257-5225

Counseling & Mental Health Center

[www.counseling.tcu.edu](http://www.counseling.tcu.edu) | 817-257-7863

Religious & Spiritual Life

[www.faith.tcu.edu](http://www.faith.tcu.edu) | 817-257-7830

## **On Campus Resources**

TCU Police

[www.police.tcu.edu](http://www.police.tcu.edu) | 817-257-8400 Non-emergency | 817-257-7777 Emergency

## **TCU Policy for Religious Observations & Holidays**

“Students who are unable to participate in a class, in any related assignment or in a university required activity because of the religious observance of a holy day shall be provided with a reasonable opportunity to make up the examination or assignment, without penalty, provided that it does not create an unreasonable burden on the University.” For more information, please visit the [TCU Policy for Religious Observations & Holidays](#) webpage.

## **Student Access and Accommodation**

Texas Christian University affords students with disabilities reasonable accommodations in accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. To be eligible for disability-related academic accommodations, students are required to register with the TCU Office of

Student Access and Accommodation and have their requested accommodations evaluated. If approved for accommodations, students are required to discuss their official TCU Notification of Accommodation with their instructors. Accommodations are not retroactive and require advance notice to implement. The Office of Student Access and Accommodation is located in The Harrison, Suite 1200. More information on how to apply for accommodations can be found at <https://www.tcu.edu/access-accommodation/> or by calling Student Access and Accommodation at (817) 257-6567.

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### Emergency Response Information

Please review [TCU's L.E.S.S. is More public safety video](https://publicsafety.tcu.edu/less-is-more/) to learn about Lockdown, Evacuate, and Seek Shelter procedures. (<https://publicsafety.tcu.edu/less-is-more/>)

[TCU's Public Safety website](https://publicsafety.tcu.edu/) provides maps that show our building's rally point for evacuation and the seek shelter location. (<https://publicsafety.tcu.edu/>)

In the event of an emergency, call the TCU Police Department at **817-257-7777**.

Download the [Frogshield Campus Safety App](https://police.tcu.edu/frogshield/) on your phone. (<https://police.tcu.edu/frogshield/>)

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### Academic Misconduct

Academic Misconduct (Sec. 3.4 from the [TCU Code of Student Conduct](#)): Any act that violates the academic integrity of the institution is considered academic misconduct. The procedures used to resolve suspected acts of academic misconduct are available in the offices of Academic Deans and the Office of Campus Life and are also listed in detail in the [Undergraduate Catalog](#) and the [Graduate Catalog](#) Specific examples include, but are not limited to:

- **Cheating:** Copying from another student's test paper, laboratory report, other report, or computer files and listings; using, during any academic exercise, material and/or devices not authorized by the person in charge of the test; collaborating with or seeking aid from another student during a test or laboratory without permission; knowingly using, buying, selling, stealing, transporting, or soliciting in its entirety or in part, the contents of a test or other assignment unauthorized for release; substituting for another student or permitting another student to substitute for oneself.
- **Plagiarism:** The appropriation, theft, purchase or obtaining by any means another's work, and the unacknowledged submission or incorporation of that work as one's own offered for credit. Appropriation includes the quoting or paraphrasing of another's work without giving credit therefore.
- **Collusion:** The unauthorized collaboration with another in preparing work offered for credit.
- **Abuse of resource materials:** Mutilating, destroying, concealing, or stealing such material.
- **Computer misuse:** Unauthorized or illegal use of computer software or hardware through the TCU Computer Center or through any programs, terminals, or freestanding computers owned, leased or operated by TCU or any of its academic units for the purpose of affecting the academic standing of a student.
- **Fabrication and falsification:** Unauthorized alteration or invention of any information or citation in an academic exercise. Falsification involves altering information for use in any academic

exercise. Fabrication involves inventing or counterfeiting information for use in any academic exercise.

- **Multiple submission:** The submission by the same individual of substantial portions of the same academic work (including oral reports) for credit more than once in the same or another class without authorization.
- **Complicity in academic misconduct:** Helping another to commit an act of academic misconduct.
- **Bearing false witness:** Knowingly and falsely accusing another student of academic misconduct.

### Student Perception of Teaching (SPOT)

Towards the end of the term you will receive an email asking you to complete your SPOT for this course. I appreciate your thoughtful and reflective feedback to help make this course successful for future students. You can fill out the SPOT by clicking on the link in the email or in TCU Online when SPOTs open.

### TCU Mission Statement

To educate individuals to think and act as ethical leaders and responsible citizens in the global community.

### WGST Mission Statement

TCU's interdisciplinary Department of Women and Gender Studies puts women, gender, and sexuality at the center of academic investigation. Our programs promote inquiry into the intersections of gender with other identity categories; the workings of power in society; and the means of advancing social justice and equality.



Maria von Clapp

### Course Schedule

This calendar represents my current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunities. Such changes will be clearly communicated.

Content Warning: Due to the nature of this course, **many of our readings will refer to scenes of anti-queerness, racism, misogyny, and other forms of violence.** Some of the performance we will read about or watch may actually perpetuate or circulate racist/sexist jokes, ideas, and norms. We watch these texts in order to engage critically with them, but please take care of yourself while reading/watching difficult materials and if you have any specific questions or concerns before you approach a reading/video, please feel free to e-mail me. I will try to flag readings with content warnings as appropriate. Feel free to walk out of class as needed without notifying me or asking permission. You will be responsible for any material that you miss while out of the class, so you may want to follow up with me or a classmate should you leave for an extended period of time.

### **Non-Class Time Commitments:**

- **Re-Generation:** Friday, February 17, 6:30 PM
- **Two Workshops with Aunty DeJa DuBois** (times to be selected in the first week of class)
- **Annual Night of Drag:** Friday, April 21, 8 pm

### **Week 1: Introductions and Syllabus**

T Jan 17: Introductions/Syllabus

R Jan 19: Introductions/Policies and Labor Contract/Community Agreements

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### **Week 2: What Even is Gender? (Real question)**

T Jan 24

- Leslie Feinberg, [Preface from \*Transgender Warriors\*](#) (content warning: anti-trans violence)
- Kravitz Marshall, [The Gender Binary is a Tool of White Supremacy](#)
- Colleen Hamilton, [“How Drag Villains Became the Far Right’s Ultimate Villains”](#)

R Jan 26:

- Alana Kumbier, [“One Body, Some Genders: Drag Performances and Technologies”](#)

### Week 2 Xtras and Performances:

- Xtras:
  - Judith Butler, [What is Performativity?](#)
  - Mr. Von B., [Styles of Drag](#)
  - [RuPaul on Arsenio Hall](#) (1993)
  - [Gladys Bentley](#)

- Performances:
    - Eugene Lee Yang, [I'm Gay](#) (content warning: queer bashing and gun violence)
    - Culture Club, [Karma Chameleon](#)
    - Sylvester, [You Make Me Feel \(Mighty Real\)](#)
    - Dusty Springfield, [Son of a Preacher Man](#)
    - Stroma, [Tous Les Memes](#)
    - [Strongest Suit](#)
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### Week 3: What Even is Drag? (Realness question)

T Jan 31: Readings

- Meredith Heller, ["What's In a Name?" pp. 1-7, 19-26, 30-34](#)

R Feb 2:

- K. Bradford, ["Grease Cowboy Fever, or, the Making of Johnny T."](#)
- **DUE: Drag Vision Board part 1**

#### Week 3 Performances and Xtras

- Xtras:
    - [The Complicated Truth About Female Drag Queens](#)
    - [RuPaul's Drag Race and What People Get Wrong About the History of Drag](#)
    - [Maxx Pleasure, 3 Tips for Creating Your Drag Persona](#)
    - [10 Tips for New Drag Performers](#)
    - Trixie and Katya, Unhhhhh, [Drag Names](#) and [Straight People](#) (content warning: sexually graphic)
    - RuPaul, [How to Choose Your Drag Name](#)
  - Performances:
    - Tandi Iman Dupree, [I Need A Hero](#)
    - Dena Cass, [This is My Life](#)
    - Spikey Van Dykey [Performing in Pensacola](#)
    - La Cage Aux Folles, ["We Are What We Are/I Am What I am"](#)
    - Grace Jones, [I've Seen That Face Before](#)
    - Dolly Parton, [Backwoods Barbie](#)
    - Cardi B featuring Megan Thee Stallion, [WAP](#)
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## Week 4: Glitter, Glamor, and Grit: A Short History of Drag

T Feb 7: Readings

- Channing Gerard Joseph, [“The First Queer American Hero”](#)
- Hugh Ryan, [“How Dressing in Drag was Labeled a Crime in the 20<sup>th</sup> Century”](#)
- Thaddeus Morgan, [“How 19<sup>th</sup> Century Drag Balls Evolved into House Balls, the Birthplace of Voguing”](#)
- Lauren McGaughy, [“A Brief History of Drag Queens in Texas”](#)
- [When Womanless Weddings Were Trendy](#)

R Feb 9:

- Lady J, [Untucking The Past \(Podcast\)](#)
  - [Why do Drag Queens Lip Sync?](#)
  - [Battling Bigotry with Balls](#)
- **DUE: Drag Vision Board part 2**

### Week 4 Performances and Xtras;

- Xtras:
    - [Drag History at TCU](#)
    - [A Drag King’s Journey From Cabaret Legend to Iconic Activist](#)
    - [A Storme Life](#)
    - [Drag in the Windy City](#)
    - [The History of Drag on Screen](#)
    - [100 years of Drag Kings](#)
    - [100 Years of Drag Makeup](#)
  - Performances:
    - Kennedy Davenport, [South Florida International Closet Ball](#)
    - RuPaul, [Supermodel \(You Better Work\)](#)
    - Alaska Thunderf\*ck 5000, [This is My Hair, I Don’t Wear Wigs](#)
    - Lesley Gore, [You Don’t Own Me](#)
    - Little Richard, [Tutti Frutti](#)
    - Charles Pierce as [Mae West](#)
    - [Sasha’s Rose Petal Reveal](#)
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## Week 5: Regeneration: Transnational Drag, Activist Drag

T Feb 14: Readings

- Gabriel Dharmoo, [“Bijuriya Chamke!: Curating My Drag Sound”](#)

R Feb 16:

- Sophie Chamas, [“Drag Queens Everywhere”](#)
- **DUE: Bibliography**

Week 5 Performances and Xtras

- Xtras:
    - LaWhore Vagistan, [How to Be An Auntie](#)
    - [Sisters of Perpetual Indulgence](#)
    - [The Latinx Drag Queens Spearheading HIV Activism at the Border](#)
    - [A Drag Persona Shaped by AIDS Activism](#)
    - Daniel Villarreal, [Drag Queens Are More Political Than Ever](#)
    - G Benson, [Drag Affair](#)
  - Performances
    - [Maria von Clapp and LaShawnah Tovah Read AIDS Poetry](#)
    - Lady Shug, [Uninvited](#)
    - LaWhore Vagistan, [Sari](#)
    - Lola von Miramar, [Cooking with Drag Queens](#)
    - Honey Andrews, [Selena Medley](#)
    - Lady Gaga and Beyoncé, [Telephone](#) (content warning: violence)
  - **Friday February 17, 2023, 6:30 PM: Re-Generation: Virtual Drag Event: Co-Sponsored by this class! Please bring at least 1 friend! Pizza will be served. Intercultural Center (BLUU).**
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**Week 6: Walk This Way: Racialized Masculinity, Minstrelsy, Nationalism, and Conservative Drag**

T Feb 21: Readings

- Jack Halberstam, [“Mack Daddy, Superfly, Rapper: Gender, Race, and Masculinity in the Drag King Scene”](#)

R Feb 23:

- Talib Jabbar, [“Drag Queens in Stars and Stripes”](#)
- **DUE: My Drag Worksheet**

Week 6 Performances and Xtras

- Xtras: (content warning: racism/white supremacy)
  - David Holthouse, [“Shirley Q. Liquor: The Most Dangerous Comedian in America”](#)
  - Mikelle Street, [Do Not Erase Black Femmes in Your History of Gay Slang](#)
  - [What Defines Cultural Appropriation?](#)



- Peter Holslin, [“Trump Queen”](#)
  - Matt Baume, [Here’s Why Drag and Blackface are Different](#)
  - Spikey Van Dykey’s [Amazing Drag King Transformation](#)
  - [How I Became a Drag King](#)
  - Performances:
    - Prince, [Cream](#)
    - Buck Wylde, [We Fancy](#)
    - Wang Newton, [Drag King Reel](#)
    - Aerosmith and Run DMC, [Walk This Way](#)
    - Lil Nas X, [Montero](#)
    - Hugo Grrrl and friends, [90s Drag King Boy Band](#)
    - Christian Gaye, [Cold Water](#)
    - Backstreet Boys, [I Want it That Way](#)
    - Queen, [We are the Champions](#)
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## Week 7: Como La Piñata: Quirky, Weird, Genderf\*ck, and Alternative Drag

T Feb 28

- Marcos Gonzalez, [“Piñata Drag: Crystal Methyd and The Pleasures of Quirky Latinx Aesthetics”](#)

R March 2:

- Sarah Hankins, [“I’m a Cross Between a Clown, a Stripper, and a Street Walker: Drag Tipping, Sex Work, and a Queer Socio-Sexual Economy”](#)
- **DUE: 1-minute lip sync**

### Week 7 Performances and Xtras:

- Xtras:
  - Lady J, [The Rise of Alternative Drag...50 Years Ago](#)
  - [The Most Original Queen in NYC: Avant Garbage](#)
  - Vaginal Davis, [This is Not a Dream](#) and [Decoupage!](#)
  - Matt Baume, [The Goddess Bunny, A Trans Disabled Cult Icon, Passes Away at 61](#)
  - [Drag King to Foul-Mouthed Granny](#)
  - [Dragula: Season 1, Episode 1](#)
- Performances:
  - Crystal Methyd, [I’m Like a Bird](#)
  - Gottmik, [Night of the Living Drag performance](#)
  - Lady J, [Tennessee Trash](#)
  - Eartha Kitt, [I Want to Be Evil](#)

- Tim Curry, [Sweet Transvestite](#)
  - Landon Cider, [What a Wonderful World](#)
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## **Week 8: Extravaganza Eleganza: *The Queen* and *Paris is Burning***

T March 7: Readings

- *The Queen* and *Paris is Burning*

R March 9:

- **Guest Lecture: Curt Rode imovie tutorial**
- **DUE: Storyboard**

### Week 8 Performances and Xtras:

Extras:

- [Everything You Need to Know About 90s Drag Legend Moi Renee](#)
- [A Window Into Kabuki: Japan's 400-Year-Old Drag Show](#)
- [Your Pitch Needs More Drag](#)
- [This KD Lang-Impersonating Drag King Has Seen It All](#)

Performances:

- Jaida Essence Hall, [Finale Performance](#)
  - [Pattie Gonia](#)
  - [Aurelio Sanchez](#)
  - Mariah, [Obsessed](#)
  - George Michael, [Faith](#)
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## **Week 9: SPRING BREAK**

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## **Week 10: The Library is Open: Drag Pedagogy**

T March 21: Readings

- Harper Keenan and Lil Miss Hot Mess, [“Drag Pedagogy: The Playful Practice of Queer Imagination in Early Childhood”](#)

R March 23:

- [Drag Kids](#) (view on Kanopy)
- Mary Zaborskis, [“Queer Childhoods and Drag Race”](#)

### Week 10 Performances and Xtras

- Xtras:
    - [The Sez Me Drag Special](#)
    - Drag Queen Story Hour, [Mission and Herstory](#)
    - [Drag Story Hour Protests in NYC Cap Year of Anti-Drag Attacks](#)
    - Vivian Ho, [Pioneer of Gender-Reveal Party Regrets Sparking the Trend](#)
  - Performances:
    - Mina Mercury, [The Hips on the Drag Queen](#)
    - Julie Andrews, [Do-Re-Mi](#)
    - Whitney Houston, [Greatest Love of All](#)
    - Johnny Cash, [A Boy Named Sue](#)
- 

### **Week 11: If You *Stay* Ready, You Don't Have to *Get* Ready**

T March 28: Readings

- ***Rehearsal***

R March 30:

- ***Rehearsal***
  - **DUE: Filmed Video Content**
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### **Week 12: Let's Get Physical!**

T April 4

- ***Rehearsal***

R April 6

- ***Rehearsal***

***Due: Edited Video***

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### **Week 13: Work It Girl, Work It!**

T April 11

- *Rehearsal*

R April 13

- *Rehearsal*
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#### **Week 14: Curtains Up! Light the Lights!**

T April 18

- *Dress Rehearsal*

R April 20

- *Dress Rehearsal*

#### **Friday April 21, 2023: TCU's Annual Night of Drag**

- *Due: Group Number at the Drag Show*
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#### **Week 15: You Are Now a Drag Performer**

T April 25

R April 27

- LaWhore Vagistan, "Lessons in Drag"
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#### **Week 16: What's Next For Your Drag Persona?**

T May 2

- *Wrap-Up*