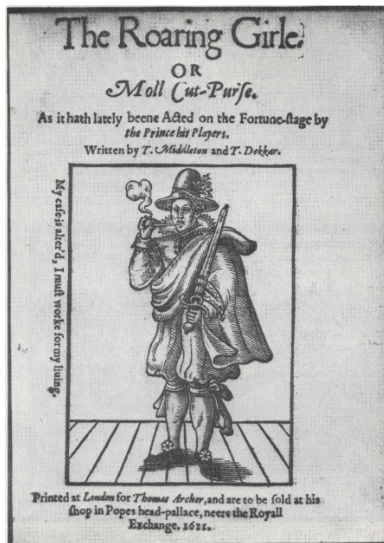


Department of English & Writing Studies

Special Topics in Drama: Thomas Middleton and Thomas Dekker's *The Roaring Girl*

English 2041F (001)

Fall 2022



Instructor: Dr. Jo Devereux
jdevereu@uwo.ca

Course Day/Time: Tues 12:30 pm-1:30 pm,
Thurs 12:30 pm-2:30 pm

Office Hours: By appointment

Delivery Type: In-person

Antirequisites: English 2041F/G if taken prior to September 2014.

Course Description

In this course, students participating in a major Western University theatre production explore in theory and practice approaches to text in performance. Only students working as an actor, or in such major production roles as stage manager, assistant stage manager, lighting, props or costume maker may enroll. Permission of the Chair of Undergraduate Studies is required to enroll.

Objectives:

By the end of the course, successful students will be able to:

- Perform an early modern comedy
- Write a critically engaged essay about the play and its performance history
- Present logical and reasoned arguments about the play with a sophisticated use of evidence
- Demonstrate familiarity with the historical context of early modern drama
- Show knowledge of the reception history of the play from its time to our present moment

Course Material (required and available at the Western Bookstore)

Thomas Middleton and Thomas Dekker, *The Roaring Girl*, edited by Kelly Stage, Broadview Press, 2019.

Methods of Evaluation

The grade for the course will be arrived at as follows:

First Essay (500-750 words) 10%

Second Essay (750-1000 words) 10%

Third Essay (2500 words) 40%

Performance Evaluation (See below) 40%

Students are fully responsible for looking at and being familiar with the information posted on the department website at

<https://www.uwo.ca/english/undergraduate/Student%20Information.html>

ESSAY TOPICS

Essay 1: Scene Analysis (500-750 words) 10%: **Due Oct. 6**

Choose ONE scene from the play, and in a 500-750-word essay analyze the scene in terms of such elements as theme, literary devices, and patterns of imagery, character development, staging techniques, and relationship to the play as a whole. **MLA 8 or 9 format**

Essay 2: Narrative Essay (750-1000 words) 10%: **Due Nov. 3**

Write an essay of 750-1000 words explaining your role in the production and discussing the ways in which this experience has affected your understanding of the play. **MLA 8 or 9 format**

Essay 3: Research Essay (2500 words) 40%: **Due Dec. 1**

In a 2500-word essay, respond to the central argument in ONE of the listed secondary source readings below. Use other primary (e.g. other works from the period) and secondary sources (e.g. critical articles and books) to support your argument. **Use MLA 8 or 9 format and document meticulously.** This is a critical essay, so you need a clear argument/thesis. Be sure to talk to me early about your ideas for this thesis and how to research the question.

Secondary Source Readings for English 2041F 2022

Bromley, James M. "‘Quilted with Mighty Words to Lean Purpose’: Clothing and Queer Style in *The Roaring Girl*." *Renaissance Drama*, vol. 43, no. 2, [The University of Chicago Press, Northwestern University], 2015, pp. 143–72,

Carter, Matt. "‘Untruss a Point’: Interiority, Sword Combat, and Gender in *The Roaring Girl*." *Early Theatre: A Journal Associated with the Records of Early English Drama*, vol. 21, no. 1, 2018, pp. 87–106.

DiGangi, Mario. "Sexual Slander and Working Women in ‘The Roaring Girl.’" *Renaissance Drama*, vol. 32, [University of Chicago Press, Northwestern University], 2003, pp. 147–76,

Kendrick, Matthew. "‘So Strange in Quality’: Perception, Realism, and Commodification in *The Roaring Girl*." *Criticism: A Quarterly for Literature and the Arts*, vol. 60, no. 1, 2018, pp. 99–121.

Paul, Ryan Singh. "The Power of Ignorance and *The Roaring Girl*." *English Literary Renaissance*, vol. 43, no. 3, Sept. 2013, pp. 514–540

Real, Julian. "‘*The Roaring Girl* and *Astraea*: In Search of a Lost Allegory." *Parergon: Journal of the Australian and New Zealand Association for Medieval and Early Modern Studies*, vol. 33, no. 1, 2016, pp. 131–58.

Rubright, Marjorie. "Transgender Capacity in Thomas Dekker and Thomas Middleton's *The Roaring Girl* (1611)." *Journal for Early Modern Cultural Studies*, vol. 19, no. 4, 2019, pp. 45–74.

Stage, Kelly J. "*The Roaring Girl's* London Spaces." *Studies in English Literature, 1500-1900.*, vol. 49, no. 2, Johns Hopkins University Press for Rice University, 2009, pp. 417–36.

Votava, Jennie. "'the Voice that Will Drown all the City': Un-Gendering Noise in *The Roaring Girl*." *Renaissance Drama*, vol. 39, 2011, pp. 69-95,258.

Welshans, Melissa. "Queer Time and 'Sideways Growth' in *The Roaring Girl*." *Queering Childhood in Early Modern English Drama and Culture*, edited by Jennifer Higginbotham et al., Palgrave Macmillan (London), 2018, pp. 79–98.

PERFORMANCE EVALUATION AND EXPECTATIONS

40% (subdivided below)

Attendance and Punctuality (5%)

You must attend all rehearsals, classes, meetings, and performances to which you are called. All members of cast and crew must be on time for each call you are given.

Preparation (10%)

Cast members must research and prepare their roles from the first read-through to final performance. Actors must take careful blocking notes and must observe the off-book deadline punctually. Technical and production staff should also research their work thoroughly and produce set designs and set pieces, properties, costumes, and other necessities in a timely fashion.

Focus (5%)

Attentiveness and effort during rehearsals and performance will be assessed.

Innovation (5%)

Contribution of ideas and initiatives will be noted, in the rehearsal process and through the run.

General Progress and Improvement (5%)

Your attention to the director's and the stage manager's notes and your effort at improving performance or production work will be assessed.

Overall Professionalism (10%)

Respect towards the entire company, UWO staff, and the physical theatre, properties, and equipment will be noted. Commitment to the production, willingness to assist with production matters, and overall work ethic will be assessed, along with flexibility and problem-solving abilities. Clear communication of concerns and ideas will count.

DUTIES OF PRODUCTION CREW

Stage Manager: Attend all auditions, interviews, and rehearsals, as well as each performance. Write blocking notes, props notes, and technical cues into prompt script. Supervise two ASMs (see below). Give the calls to all cast members and needed production staff for rehearsals and run of show. Call the cues during the run of the show. Take charge of dressing rooms, green room, and stage during rehearsals and run. Head up technical crew during rehearsals and run.

Assistant Stage Managers (ASMs—two): Work with Stage Manager on keeping blocking and technical notes, and on calling cast members for rehearsals and run. Head up the running crew for the run of the show. Assist with properties, costumes, costume changes, and other cues.

Costume Designer: In consultation with the director, design and build, rent and/or borrow costumes for the run. Measure all cast members and draw up costume plot. Provide rehearsal skirts for female cast members in early rehearsal period. Organize and supervise two costume assistants. Take charge of costumes during run. Ensure return of borrowed and rented costumes after closing night. Submit all receipts to Director.

Costume Assistants: Assist Costume Designer during design process, measuring, and rehearsals. Assist in building, sewing, and altering costumes. Help in any costume rental or borrowing. Assist with costumes during run—changes, repairs, laundry, etc. Help return costumes at end of run.

Properties Designer: In consultation with director, costume, and set designers, design and build, purchase, rent, or borrow props before production week. Locate and borrow needed furniture for run. Organize and supervise running, maintenance, storage, repair, and replacement of props during tech and dress rehearsals, as well as during run. Return props at end of run. Submit all receipts to Director.

Composer/Music Director: Compose incidental, pre-show, intermission, and after-show music.
Choreographer: Choreograph needed dances and movements in the show.

Fight Choreographer: Choreograph safe and effective fights and combat scenes.

Production Photographer/Videographer/Web Designer: Photograph cast and crew for programme and publicity stills to display on campus and elsewhere. Film rehearsal and/or show for record. Design and maintain production web site (linked to English department site).

Publicity Manager and Programme Designer: In consultation with director and producer, organize all publicity: flyers, teasers, posters, print and online advertising and media releases. Liaise with FIMS and with the USC and the *Gazette* and *Western News*, as well as London media, in order to set up television, newspaper, and online interviews and other coverage. With producer, organize pre-show ticket sales to large classes in English department and possibly other departments.

Box Office Manager (depending on venue): With Publicity Manager, organize and run selling of tickets pre-show to UWO classes, as well as at box office locations. Help manage box office during run. Look after box office receipts.

Running Crew, Lighting Crew, Sound Crew: Responsible for running technical elements of the show.

Attendance

Attendance is mandatory in all classes and tutorials. In cases of excessive absenteeism (e.g. more than 9 unexcused hours for a half course, 18 for a full course), which are not accounted for by either academic consideration or accommodation, students may be debarred from taking the final examination, and will receive an official warning to this effect by or before the course drop date (see Senate policy). In classes with or without final exams, students who do not attend class will receive 0% for course participation grades. Unless other policies dictate a different set of penalties in specific English and Writing Studies programs, this will apply to all department programs.

Intellectual Property/Copyright

All instructor-written materials (e.g. PowerPoints, lecture notes, oral lectures) for this course are created solely for students' personal use within the course, and remain the instructor's intellectual property. Further reproduction, fixation, distribution, transmission, dissemination, communication, or any other uses, without securing the consent of the copyright owner (the course instructor) may be an infringement of copyright. You may not distribute, email, or otherwise communicate these materials to any other person. These limitations extend to recording, photographing, or sharing lectures (online or in-person) and lecture material without permission. Posting the instructor's content from this course to online course sharing sites like OneClass or Course Hero without permission is both an infringement of intellectual property law and a violation of academic integrity guidelines. The instructor will pass these cases on to the Western University Ombudsperson or their Department Chair as appropriate.

Accommodation Policies

Students with disabilities work with Accessible Education (formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here: [Academic Accommodation for Students with Disabilities](#).

Academic Consideration for Student Absence:

Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student's final grade. Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus. Students are not able to use the self-reporting option in the following circumstances:

- for exams scheduled by the Office of the Registrar (e.g., December and April exams)
- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student's final grade,
- if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are *not* met, students will need to provide a Student Medical Certificate if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. **All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office of a student's Home Faculty.**

For Western University policy on Consideration for Student Absence, see:

[Policy on Academic Consideration for Student Absences - Undergraduate Students in First Entry Programs](#)

For the **Student Medical Certificate (SMC)**, see:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

Religious Accommodation:

Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if

their course requirements will be affected by a religious observance. Additional information is given in the [Western Multicultural Calendar](#).

Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Plagiarism:

Students must write their essays and assignments in their own words. Whenever students take an idea or passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence.

Plagiarism Checking:

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com <http://www.turnitin.com>.

All instances of plagiarism will be reported to the Chair of Undergraduate Studies. Proven cases of plagiarism will result in a grade of zero for the assignment. Subsequent offences will result in failure for the course.

Support Services

Registrarial Services <http://www.registrar.uwo.ca>

Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>

Services provided by the USC <http://westernusc.ca/services/>

Academic Support & Engagement <http://www.sdc.uwo.ca/>

Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

Timetable

Week

Sept.8	Introduction; First partial script read
Sept.13-15	Table Talk; Script read
Sept.20-22	Table Talk; Block/Work Act 1
Sept.27-29	Block/Work Act 2 and Act 3
Oct. 4-6	Block/Work Act 4 and Act 5; Scene Analysis Due Oct.6
Oct.11-13	Fall Reading Week—no classes!
Oct.18-20	Work needed scenes
Oct.25-27	Fight choreography
Nov.1-3	Work needed scenes; Narrative Essay Due Nov.3
Nov.8-10	Work needed scenes

Nov.15-17 Run whole show;

Nov.22-24 Work needed scenes

Nov.29-Dec.1 Run show with props and costumes; **Research Essay Due Dec.1**

Production Week!

Mon. Dec.5 Tech rehearsal

Tues. Dec.6 Dress rehearsal (evening)

Wed. Dec.7-Sat. Dec.10 SHOWS (evening)