

MORAVIAN COLLEGE
Bethlehem, Pennsylvania

Writing 100 G
Broadway and Beyond:
New York City Plays, Players, & Playwrights 2008
Fall 2008

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M,W 2:20 – 3:30
Zinzendorf 100
& Scheduled Events in NYC*

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Objectives

1. Attend, reflect upon, and write about a wide array of New York City theatrical events.
2. Use a Writer's Notebook to hone your craft as you analyze New York City plays, players, playwrights, and your intellectual relationship to them.
3. Read and respond in meaningful ways to plays, theatre reviews, essays, and other print and electronic texts.
4. Utilize a process approach to writing to create documents in a variety of genre, including the theatrical event critique, academic research paper, blog, and personal essay.
5. Adhere to a code of academic honesty within a collaborative, intellectually challenging community of fellow theatre-goers, writers, and thinkers.

Required Texts

Bolt, Robert. *A Man for All Seasons*. New York: Vintage, 1990.

Palmquist, Mike. *The Bedford Researcher: An Integrated Text, CD-ROM, and Web Site*. 2nd ed. New York: Bedford/St. Martin's, 2005.

Shaffer, Peter. *Equus*. New York: Scribner, 2005.

Wilson, Edwin. *The Theater Experience*. 10th ed. New York: McGraw-Hill, 2008.

Print and Media References

Bogart, Anne. *A Director Prepares: Seven Essays on Art and Theatre*. New York: Routledge, 2001.

Brook, Peter. *There Are No Secrets: Thoughts on Acting and Theatre*. London: Methuen, 1993.

Burns, Ric, dir. *New York: A Special Presentation of American Experience*. PBS, 1999.

Burns, Ric and James Sanders. *New York: An Illustrated History*. New York: Alfred A. Knopf, 1999.

Daum, Meghan. *My Misspent Youth*. New York: Open City Books, 2001.

Elbow, Peter. *Writing with Power: Techniques for Mastering the Writing Process*. 2nd ed. Oxford: Oxford University Press, 1998.

—. *Writing without Teachers*. 2nd ed. Oxford: Oxford University Press, 1998.

Kalb, Jonathan. *Play by Play: Theater Essays and Reviews, 1993-2002*. New York: Limelight, 2003.

Kantor, Michael. *Broadway: The American Musical*. New York: Educational Broadcasting Corporation and the Broadway Film Project, 2004.

Loughery, John, ed. *The Eloquent Essay: An Anthology of Classic and Creative Nonfiction*. New York: Persea Books, 2000.

Mamet, David. *Make-Believe Town: Essays and Remembrances*. New York: Little, Brown, & Company, 1996.

Oates, Joyce Carol and Robert Atwan, eds. *The Best American Essays of the Century*. The Best American Series. New York: Houghton Mifflin, 2000.

Zinsser, William. *On Writing Well: The Classic Guide to Writing Nonfiction*. 25th Anniversary Edition. New York: Harper Collins, 2001.

Electronic Resources

Bedford Online Citation Styles

<http://www.bedfordstmartins.com/online/citex.html>

Bedford Researcher On-Line Resources

<http://bcs.bedfordstmartins.com/bedfordresearcher/>

New York Times: Today's Paper

<http://www.nytimes.com/pages/todayspaper/index.html>

New York Times: Theater

<http://theater.nytimes.com/pages/theater/index.html>

Playbill Online

<http://www.playbill.com/index.php>

Purdue University On-Line Writing Lab

<http://owl.english.purdue.edu/>

Purdue University On-Line Writing Lab: Grammar, Punctuation, & Spelling

<http://owl.english.purdue.edu/handouts/grammar/>

Reeves Library Home Page

<http://home.moravian.edu/public/reeves/>

Assignments and Grading [See individual rubric for each assignment's criteria for evaluation.]

Assignments are due as indicated below. Please note that unless a mutually agreeable revised due date is negotiated with the instructor, any late assignment will lose five percentage points for each day it is late, and any assignment not submitted within two weeks of the due date will receive a "0." It is within the instructor's purview to apply qualitative judgment in determining grades for an assignment or for a course. Day students who wish to disclose a

disability and request accommodations under the Americans with Disabilities Act (ADA) for this course first MUST meet with either Mr. Joseph Kempfer in the Office of Learning Services or Dr. Ronald Kline in the Counseling Center. Comenius Center students who believe that they may need accommodations in this class are encouraged to contact the Dean of the Comenius Center as soon as possible to enhance the likelihood that such accommodations are implemented in a timely fashion.

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|--|------------|
| 1. Writer's Notebook | 20% |
| • 15 entries due, as indicated in course schedule | |
| 2. Theatrical Event Critique | 20% |
| • Draft due 9/29/08 | |
| • Final Draft due 10/1/08 | |
| 3. Research Report | 25% |
| • Draft due 11/10/08 | |
| • Final Draft due 11/17/08 | |
| 4. Web Log Posting and Response | 15% |
| • Minimum of one posting and response
in September, October, & November | |
| 5. Personal Essay | 20% |
| • Draft due 12/3/05 | |
| • Final Draft due 12/10/05 | |

Attendance

Due to the nature and structure of the course, attendance at each meeting is crucial. If you must miss a session, please call the instructor to explain. When an absence is unavoidable, a written summary of the assigned readings must be submitted on or before the next regularly scheduled session. Each unexcused absence will reduce the final grade by five percentage points, and more than two unexcused class absences or a pattern of late arrivals to class may, at the discretion of the instructor, result in a failing grade for the course. Note that attendance at live theatre events in New York City is an integral component of this course. If, for any reason, you are unable to attend a scheduled performance, it is imperative that you notify the instructor as far in advance as possible and make alternate arrangements to attend a subsequent performance. Note that most theatre tickets are purchased on a no refund/ no exchange basis, so you are responsible for any additional costs you may incur.

Academic Honesty

You are encouraged, and in some instances, required to use conventional and on-line secondary source materials, but all work that you submit must be your own. Be certain to cite the sources that you used, and take care to avoid plagiarism, which the *Moravian College Student Handbook* defines as “the use, deliberate or not, of any outside source without proper acknowledgement” (52). Consult *The Bedford Researcher* for more information on how to avoid plagiarism. Note that academic dishonesty will result in a zero for the assignment and notification of the Academic Dean, in accordance with Moravian College policy.

Course Schedule

Please note that while every effort will be made to follow the schedule indicated below, the syllabus is subject to change as the instructor deems necessary to help students meet the objectives of the course.

Monday, August 25

In Class:

Building a Collaborative Inquiry Community

Introductions

Significant Object Activity

Course Overview

Writing about Theatre

Wednesday, August 27

Due:

Becoming a Theatre Audience

Wilson: Introduction

Wilson, Chapter 1: "The Audience: Its Role and Imagination"

Visit <http://www.playbill.com/celebritybuzz/article/80060.html> to preview the 2008-09 Broadway season.

Writer's Notebook #1: Write a brief letter of introduction to your Writing 100 G colleagues. What most interested you about this particular section of the course? What theatre have you seen and/or performed? What do you hope to see later this year?

In Class:

What is theatre?

What are our theatre autobiographies?

What, if anything, makes Broadway special?

What do we know about American musical theatre and *In the Heights*?

- *You Tube* Interview with Lin-Manuel Miranda

- http://www.intheheightsthemusical.com/story_lin.html

- *In the Heights* Musical Montage

- <http://www.intheheightsthemusical.com/media.html>

Monday, September 1:

NO CLASS: LABOR DAY

Wednesday, September 3:

Due:

Preparing to Visit the Crossroads of the World

Wilson, Chapter 2: "Background and Expectations of the Audience"

Wilson, Chapter 10: "Musical Theater"

Isherwood Review of *In the Heights* and Anna Louizos (Scenic Designer) Interview Slide Show available at:

<http://theater2.nytimes.com/2007/02/09/theater/reviews/09heights.html?pagewanted=1&ref=theater>

Writer's Notebook #2: Conduct an on-line search to learn more about *In The Heights*. Maintain a research log that includes the URLS you visit and a write brief summary of what you encounter and learn at each site.

In Class:

Preparing for our 1st excursion to NYC on Saturday

New York City Geography

Clip from Ric Burns' documentary film *New York*

Sharing what we learned about *In The Heights*

***Saturday, September 6:**

10 a.m. Broadway Theatre District Scavenger Hunt

2 p.m. Matinee 2008 Tony Award Winning Best Musical *In the Heights*

Itinerary

6:30 a.m. (yes 6:30 a.m.!) Meet at Trans-Bridge Terminal, Industrial Drive [Make sure you have your bus ticket with you!]

7:00 a.m. Depart for NYC aboard Bus 205

9:00 a.m. Arrive at Port Authority Bus Terminal, 625 8th Avenue, Gate 4 or 6

9:15 a.m. Walk to Broadway & 42nd St.

9:30 a.m. Begin Theatre Scavenger Hunt

Noon Lunch, Film Center Café, 635 9th Avenue (between 44th and 45th)

1:30 p.m. Depart for the Richard Rodgers Theatre, 226 West 46th St.

2:00 p.m. Matinee Performance of *In The Heights*

5:30 p.m. Return to Port Authority Bus Terminal, Gate 4 or 6

Buses depart for Industrial Drive @ 5:50, 6:70, 7:15, 8:50, 9:45, & 11:30 p.m.

Monday, September 8:

Due:

Drafting a Critical Incident

Wilson, Chapter 3: "The Critic and the Audience"

Writer's Notebook #3: Describe your NYSF experience. Consider organizing

your account chronologically or in order of importance. Pay particular attention to detail as you allow your reader to live vicariously through your written summary of what you saw, heard, tasted, smelled, etc.

In Class: Discussion of Broadway Scavenger Hunt, *In the Heights*, and Writer's Notebook accounts
Sample Critical Incident
Critical Incident Composition

Wednesday, September 10:

Revising with Dialogue, Participles, and Absolutes

Due:

Mamet Essay: "Delsomma's"
Wilson, chapter 4: "Stage Spaces"
Writer's Notebook #4: According to Wilson, why is it important to consider the physical theater space when mounting a production?
According to Mamet, what makes a physical space meaningful in life?
What are the implications for a writer?

In Class: Discussion of space and movement through space
Inductive analysis of Mamet's prose
Revision of Critical Incident

Monday, September 15:

Examining the Playwright's Craft

Due:

Wilson, chapter 8: "The Text: Subject, Purpose, and Perspective"
Wilson, chapter 14: "Conventions of Dramatic Structure"
Shaffer's *Equus*
Writer's Notebook #5: What conventions of dramatic structure are at work in *Equus*? Whose play is *Equus*? Why?

In Class: *Equus* discussion
BBC Interview with Giffiths & Radcliffe on Opening Night of London Production of *Equus* available at <http://www.youtube.com/watch?v=ZrUnztxW2YY>
Reuters Report "Daniel Radcliffe on *Equus*" available at http://iesb.net/index.php?option=com_xevidmegafx&Itemid=139&func=detail&id=244
Examination of Shaffer's conventions of dramatic structure

Wednesday, September 17:

Critiquing the Players in Performance

Due:

Wilson, chapter 6: "Stage Acting Today"
Bogart Essay: "Terror"
Writer's Notebook #6: How did you use on-line resources to prepare for your visit to the Lower East Side Tenement Museum, the San Gennaro festival, and *[Title of Show]*? What acting will you encounter at each of Saturday's three events? How will you critique each performance?

In Class: Discussion of readings
Criteria for Performance Critique
Clip from Ric Burns' documentary film *New York*

***Saturday, September 20:**

10 a.m. Lower East Side Tenement Museum Living History Tour

Noon 81st Annual Feast Of San Gennaro

3 p.m. Performance of *[Title of Show]*

Itinerary

6:30 a.m. Meet at Trans-Bridge Terminal, Industrial Drive
7:00 Depart for NYC aboard Bus 205
9:00 Arrive at Port Authority Bus Terminal, 625 8th Avenue, Gate 4 or 6
9:10 Take A,C, or E train downtown to West 4th Street, Washington Square
9:30 Change trains and take the Brooklyn-bound F train to Delancey Street
9:45 Walk two blocks west on Delancey to intersection of Orchard
10:00 Living History Tour at Lower East Side Tenement Museum, 91

Orchard Street
 11:30 Walk one block south on Orchard Street to intersection of Grand. Walk eight blocks west to intersection of Mulberry Street in Little Italy
 Noon San Genarro Festival
 1:30 Reconvene at intersection of Mulberry & Grand in Little Italy. Walk four blocks north on Mulberry to intersection of Prince. Continue three blocks west on Prince to N,R,W subway station at intersection of Prince & Broadway
 2:00 Take N,R,or W train uptown to 42nd St. Times Square
 2:20 Walk north on Broadway to West 45th St.
 3:00 Matinee performance of *[Title of Show]* at the Lyceum Theatre, 149 West 45th Street
 5:00 Return to Port Authority Bus Terminal, 625 8th Avenue, Gate 4 or 6
 Buses depart for Industrial Drive @ 5:50, 6:70, 7:15, 8:50, 9:45, & 11:30 p.m.

Monday, September 22:
 Due:

Planning the Theatrical Event Critique

Wilson, chapter 7: “The Director and the Producer”

Writer’s Notebook #7: Free write a response to Saturday’s events as soon as Possible. What images resonate with you most? What theatrical elements did the Tenement Museum, San Genanaro Festival, and *[Title of Show]* share? What was distinct about each? How might you begin to pre-write a critique for the *Comenian*?

In Class:

Discussion of theatrical elements from *In the Heights*, *Equus*, Tenement Museum, and *[Title of Show]*

Pre Writing Graphic Organizer: *Theatrical Event Critique*

Wednesday, September 24:
 Due:

Drafting the Theatrical Event Critique

Zinsser, Chapter 18: “Writing About the Arts: Critics and Columnists”

Writer’s Notebook #8: Examine a recent theatrical event review from *The New York Times*, or select one on-line by visiting <http://theater.nytimes.com/pages/theater/index.html>. What do you suspect Zinsser would like about the review you selected? What do you like about it?

In Class:

Class-generated tips from *New York Times* professionals in practice

Discussion of Theatrical Event Critique Assignment rubric

Introduction to *Maafa*

***Thursday, September 25:**

7 p.m. performance of *Maafa: A Healing Journey* at St. Paul Community Baptist Church, Brooklyn

Itinerary

4:00 p.m. Depart from HUB for NYC aboard chartered bus

7:00 p.m. Performance of *Maafa*, St. Paul Community Baptist Church, Brooklyn
 Returned via chartered bus immediately following performance

Monday, September 29:
 Due:

Revising and Editing the Theatrical Critique

Kalb Essay excerpt from “The Death (and Life) of American Theater Criticism”

Draft of Theatrical Event Critique

In Class:

Verbal Critique of *Maafa*

Peer Revision and Editing

Wednesday, October 1:
 Due:

Sharing the Theatrical Event Critique

Theatrical Event Critique

In Class

Preparation of critique for *Comenian* submission

Monday, October 6:

NO CLASS: FALL BREAK

Wednesday, October 8:

Due:

Setting the Stage for Self-Guided Inquiry

Kingsolver Essay: "How Mr. Dewey Decimal Saved My Life"

Palmquist, Chapter 1: "Getting Started: Choosing an Appropriate Topic"

Bolt's *A Man for All Seasons*

Writer's Notebook #9: How are this week's disparate readings actually connected to one another? In light of your theatrical experiences so far this semester, how has your curiosity been piqued? What topics might warrant further exploration?

In Class:

Discussion of readings

Discussion of possible topics for inquiry

***Saturday, October 11:**

2 p.m. matinee performance of *A Man for All Seasons*

8 p.m. performance of *Equus*

Itinerary

10:00 Meet at Trans-Bridge Terminal, Industrial Drive

10:30 Depart for NYC aboard Bus 217

12:30 Arrive at Port Authority Bus Terminal, 625 8th Avenue, Gate 4 or 6

1:30 Meet at American Airlines Theatre, 227 West 42nd Street

2:00 Performance of *A Man for All Seasons*

5:00 Free Time in Broadway Theatre District

7:30 Meet at Broadhurst Theatre, 235 West 44th Street

8:00 Performance of *Equus*

10:30 Return to Port Authority Bus Terminal, 625 8th Avenue, Gate 4 or 6

11:30 Last bus departs for Industrial Drive @ 11:30 p.m., arriving in Bethlehem at 1:30 a.m.

Monday, October 13:

Due:

Identifying the Research Question

Wilson, chapter 12: "Theater of Diversity"

Wilson, Epilogue: "Integrating the Elements and Predicting the Future"

Palmquist, chapter 2: "Exploring and Narrowing Your Topic"

Writer's Notebook #10: What new lines of inquiry do today's readings suggest you consider? What three unanswered questions might you explore through both library research and your theatre attendance?

In Class:

Discussion of readings

Selection of initial topics for inquiry

Formation of Inquiry Support Groups

Wednesday, October 15:

Due:

In Class:

Basic Web Searching Skills [Reeves Library Session]

Palmquist, chapter 3: "Developing Your Research Question"

Reeves Library Web Searching Session

Monday, October 20:

Due:

Gathering Information

Palmquist, Chapter 4: "Planning to Collect and Manage Information"

Palmquist, Chapter 5, 6, or 7 as assigned by Inquiry Support Group

Writer's Notebook #11: From your group-assigned reading in

Palmquist, make a list of tips that you'll want to share and discuss with your Inquiry Support Group members in class. Make enough copies of this entry to share with your group members.

In Class:

Discussion of how Saturday's matinee selections support inquiry topics

Inquiry Support Group discussions of strategies for gathering information

Wednesday, October 22:

Organizing Information & Avoiding Plagiarism

Due: In Class:	Palmquist, chapter 10: "Taking Notes and Avoiding Plagiarism" Examination of Moravian College Academic Honesty Policy Clustering with preliminary thesis statements Discussion of organizational strategies
Monday, October 27: Due:	Planning the Research Report Palmquist, chapter 11: "Organizing and Outlining" Writer's Notebook #12: Once you have selected an appropriate organizing principle, create the type of outline that will best guide you to draft your research report (informal outline, topical outline, sentence outline)
In Class:	Inquiry Support Group outline presentation and discussion Identification of target audience Instructor & TA conferences
Wednesday, October 29: Due:	Drafting the Research Report Palmquist, chapter 12: "Drafting Your Document" Zinsser, chapter 9: "The Lead and the Ending"
In Class:	Discussion of drafting strategies Instructor & TA conferences
Monday, November 3: Due:	Integrating Source Material into the Research Report Palmquist, chapter 13: "Integrating Source Information into Your Document" Writer's Notebook #13: Draft the lead, ending, and/or one section of the body of your research report. Make enough copies of this entry to share with your group members.
In Class:	Minilesson: Source integration and parenthetical documentation Inquiry Support Group responses to lead, ending, and/or body section Instructor & TA conferences
Wednesday, November 5: Due:	Preparing a List of Works Cited Palmquist, chapter 16: "Understanding Why You Should Document Your Sources" Palmquist, chapter 17: "Using MLA Style" (Skim & use as reference) Writer's Notebook #14: Prepare your preliminary bibliography in MLA format. Make enough copies of this entry to share with your group members.
In Class:	Documentation discussion Inquiry Support Group peer editing of preliminary works cited lists Instructor & TA conferences
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*Sunday, November 9:	HUB NYC Trip sponsored by I.M.P.A.C.T. Phone HUB Desk for details (610) 861-1491 Generally departs from HUB between 8:00 and 9:00 a.m. Sign up for space on bus, as directed. Think about how your theatre selection might support your final personal essay.
Monday, November 10: Due:	Revising and Editing the Research Report Palmquist, chapter 14: "Revising and Editing" Iyer Essay: "In Praise of the Humble Comma" Research Report Draft
In Class:	Minilesson: Comma Usage Inquiry Support Group peer revising and editing Instructor & TA conferences

Wednesday, November 12:	Desktop Publishing the Research Report
Due:	Palmquist, chapter 15: "Designing Your Document" (p. 246-266) Revised and Edited Research Report Draft
In Class:	Document Design Workshop
Monday, November 17:	Sharing the Results of Your Research Endeavors, Part I
Due:	Research Report
In Class:	5-minute presentations of research reports, part I Reflective Web-Based Portfolio Rubric discussion
Wednesday, November 19:	Sharing the Results of Your Research Endeavors, Part II
Due:	Palmquist, chapter 15: "Designing Your Document" (p. 267-278) Reflective Web-Based Portfolio
In Class:	5-minute presentations of research reports, part II
Monday, November 24:	Selecting a Personal Essay Topic and Target Audience
Due:	Mamet Essay: "Memories of Off Broadway" Shanley Essay from the preface to <i>Doubt</i> Shanley Essay from the preface to <i>The Big Funk</i> included on-line in the Sheila Variations BLOG at: http://www.sheilaomalley.com/archives/004004.html
In Class:	Writer's Notebook #15: Clearly, both Mamet and Shanley have a personal point of view to share on important issues. Of course, you do too! Reflecting on your experiences this semester as a theatre-goer, researcher, and writer, what topic(s) might you address in a personal essay? Free write about one or more of these topics. Discussion of readings Personal Essay Rubric discussion Discussion of possible essay topics
Wednesday, November 26:	NO CLASS: THANKSGIVING BREAK
Monday, December 1:	Organizing and Drafting the Personal Essay
Due:	Brook Essay: "There Are No Secrets"
In Class:	Inductive analysis of essays read this semester in Writing 100G
Wednesday, December 3:	Revising and Editing the Personal Essay
Due:	Personal Essay Draft
In Class:	Peer revising and editing
Monday, December 8:	Sharing the Personal Essay with an Audience
Due:	Personal Essay
In Class:	Personal Essay sharing
Wednesday, December 10:	Reflecting on the Plays, Players, and Playwrights of 2008

MORAVIAN COLLEGE
Bethlehem, Pennsylvania

Writing 100G
Broadway and Beyond: New York City Plays, Players, & Playwrights
Writer's Notebook
Fall 2008 Assignment Sheet

Assignment: Answer each prompt as assigned on the syllabus in a written response of approximately 500 words. Think about how the reading you are assigned relates to the question posed. Where appropriate, use specific examples from both the reading and your personal experience to respond to the prompt. Bring a copy of your response to class on the day the assignment is due. In most instances, the writer's notebook is intended to help you think about topics that will be discussed in class. In some cases, you will actually be drafting text that you may wish to copy, paste, and/or revise as you utilize a process approach to writing to compose the major papers required in the course. Note that late entries will not be accepted. Entries are due as follows:

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|---------------------------|---------------------------|--------------------------|
| • #1: Wednesday, Aug. 27 | • #6: Wednesday, Sept. 17 | • #11: Monday, Oct. 20 |
| • #2: Wednesday, Sept. 3 | • #7: Monday, Sept. 22 | • #12: Monday, Oct. 27 |
| • #3: Monday, Sept. 8 | • #8: Wednesday, Sept. 24 | • #13: Monday, Nov. 3 |
| • #4: Wednesday, Sept. 10 | • #9: Wednesday, Oct. 8 | • #14: Wednesday, Nov. 5 |
| • #5: Monday, Sept. 15 | • #10: Monday, Oct. 13 | • #15: Monday, Nov. 24 |

Suggested Response Format: Because you may want to incorporate portions of some of your responses into later drafts, it is required that you compose your entries in a word processor and save them for future access. The default font is Times or Times New Roman, 12 point. While every attempt should be made to respond with attention to fluency, clarity, and correctness, the dialogic discourse diary should be a venue in which you may play with ideas and try out new rhetorical strategies.

Criteria for Evaluation: The instructor will collect and respond to approximately ten of the fifteen assignments, and the average of these graded entries will constitute 25% of the course grade. These entries will be evaluated according to the criteria below:

1. Entry responds thoroughly and thoughtfully to the assigned prompt.
 2. Entry shares specific details from assigned readings and/or from personal experience, as appropriate.
 3. Entry is fluent, clear, and attempts to follow the conventions of so-called standard written English.
 4. Entry demonstrates the writer's attempt to explore the use of new syntactic structures and rhetorical strategies.
 5. Entry is word-processed, double-spaced, and duly spell-checked.
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MORAVIAN COLLEGE
Bethlehem, Pennsylvania

Writing 100G
Broadway and Beyond: New York City Plays, Players, & Playwrights
Theatrical Event Critique
Fall 2008 Assignment Sheet

Assignment: Write a well-organized, thoughtful critique of one of the theatrical events you attended in Writing 100G. As Wilson suggests, determine what the event attempted to achieve and the way in which the event did and did not succeed. If you are critiquing a play or musical, examine key elements of play production, including the script, the direction, the acting, and the design elements to show how well the production did, or in some cases did not, achieve its goals. If you are critiquing another event, clearly identify theatrical elements germane to the event. Be certain to use a graphic organizer to plan both your use of specific theatre terminology and to identify and sequence the concrete details that will bring your critique to life. Do read the *New York Times* review(s) of your event, and identify specific quotations that you might want to use to support your own ideas—or offer up for learned disagreement! How might just the right quotation from David Mamet, Anne Bogart, Charles Isherwood, Ben Brantley, or others strengthen your critique? After drafting, be sure to revise for fluency, clarity, and correctness.

Suggested Response Format: 5-7 double-spaced, word-processed pages in Times or Times New Roman Font with a bibliography of works cited

Criteria for Evaluation: The theatre critique will be worth 20% of the final course grade and will be evaluated according to the criteria listed below:

1. Critique establishes a clear thesis and offers specific examples to show how the script, the direction, the acting, the design, and/or any other salient elements helped or hindered the theatrical event from achieving what it set out to achieve.
 2. Critique adopts an effective organizational structure, with an attention-getting lead, well-organized body paragraphs, and strong conclusion.
 3. Critique is fluent, clear, and attempts to follow the conventions of so-called standard written English.
 4. Critique demonstrates the writer's attempt to explore the use of new syntactic structures and rhetorical strategies.
 5. Critique is word-processed, double-spaced, duly spell-checked, and references appropriate secondary source material according to MLA documentation style.
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MORAVIAN COLLEGE
Bethlehem, Pennsylvania

Writing 100G
Broadway and Beyond: New York City Plays, Players, & Playwrights
Research Report
Fall 2008 Assignment Sheet

Assignment: Reflect upon the theatrical events you have attended to this point in the course. What issues of social justice does Lin-Manuel Miranda explore within *In the Heights*? How has life changed on the Lower East Side of Manhattan over the last one hundred fifty years? What makes the American musical theatre unique? What makes a “man for all seasons”? What do psychology and religion teach us about why we human beings behave as we do? What other questions have arisen as you have begun to explore this season’s plays, players, and playwrights? What issues have these or other theatrical events raised that you now want to examine in more detail? Select a topic and develop a research question that you will address in a thesis-driven academic paper of seven to ten pages, exclusive of references. Submit a final paper on November 17th in academic or desktop published format.

Response Format: 7-10 double-spaced, word-processed pages in Times or Times New Roman Font (prior to desktop publishing) with an additional roster of no fewer than ten cited works

Criteria for Evaluation: The research report will be worth 25% of the final course grade and will be evaluated according to the criteria listed below:

1. Research report presents a clear thesis and offers well-researched specific examples that clearly support the development of that thesis.
2. Research report adopts an effective organizational structure, with an attention-getting introduction, well-organized body paragraphs, and strong conclusion.
3. Writing is fluent, clear, and attempts to follow the conventions of so-called standard written English.
4. Research report demonstrates the writer’s attempt to explore the use of new syntactic structures and rhetorical strategies.
5. Research report is word-processed or desktop published, duly spell-checked, and references appropriate secondary source material according to MLA documentation style.

Key Due Dates:

- 10/13: Preliminary Research Question
 - 10/22: Preliminary Thesis Statement
 - 10/27: Working Outline
 - 11/3: Lead, Ending, or One Body Section
 - 11/5: Preliminary Works Cited
 - 11/10: Research Report Complete Draft for Self/Peer Revising & Editing
 - 11/16: Final Draft (Academic or Desktop Published Format)
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MORAVIAN COLLEGE
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Web Log Posting & Response
Fall 2008 Assignment Sheet

Assignment: Posting your written commentary and digital photographs on the internet allows you to share what you have learned about theatrical events, writing, and college life with other members of the Moravian College community as well as others who are interested in what you have to say. At least once each month (September, October, and November), post what you consider to be some of your most thoughtful responses to this fall's theatrical events at <http://moravianbroadway.blogspot.com/>. Also be certain to respond to the postings of your Writing 100G colleagues. Consider using some of your writer's notebook entries as a draft for on-line submissions. Keep in mind that blogging places your writing in the public arena, so think carefully about what you want to say and how you say it before uploading it for public consumption.

Response Format: Minimum of one web log posting and response monthly for September, October, and November, 2008

Criteria for Evaluation: The web log will be worth 15% of the final course grade and will be self-evaluated according to the criteria listed below:

1. Web log posts are made at least once each month, according to the assigned schedule.
 2. Web log posts demonstrate a thoughtful critique of theatrical events.
 3. Web log responses demonstrate a thoughtful critique of theatrical events.
 4. Web log submissions demonstrate the writer's attempt to explore the use of new syntactic structures and rhetorical strategies.
 5. Web log submissions are fluent, clear, and attempt to follow the conventions of so-called standard written English.
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MORAVIAN COLLEGE
Bethlehem, Pennsylvania

Writing 100G
Broadway and Beyond: New York City Plays, Players, & Playwrights
Personal Narrative Essay
Fall 2008 Assignment Sheet

Assignment: This semester you have read many different personal narrative essays written by theatre arts practitioners, including John Patrick Shanley, David Mamet, and Anne Bogart. You have also read personal narratives by professionals Barbara Kingsolver and Pico Iyer as well as the Lebensfeld Prizewinning essays of former Writing 100 students at Moravian College. Now it is your turn to mine your memories from this semester and your life before college. What story or stories might you bring to life for your reader, focusing upon what you learned along the way? Compose a personal essay for a specific target audience that uses narrative conventions of storytelling to make a clear point.

Response Format: Approximately five double-spaced typed pages in 10 to 12 point Times or Times New Roman font

Criteria for Evaluation: The personal narrative essay will be drafted in class on Monday, December 1 and peer edited in class on Wednesday, December 3. The final draft, worth 20% of the course grade, will be evaluated according to the criteria listed below.

1. Personal essay uses a variety of narrative conventions effectively in support of a clear point.
2. Personal essay adopts an effective organizational structure, with an attention-getting lead, well-organized body paragraphs, and strong conclusion.
3. Personal essay is fluent, clear, and attempts to follow the conventions of so-called standard written English.
4. Personal essay demonstrates the writer's attempt to explore the use of a variety of syntactic structures and rhetorical strategies.
5. Personal essay is word-processed, double-spaced, and duly spell-checked.

Due: Monday, December 8, 2008

Reminder: Lebensfeld submission deadline is Friday, December 5, 2008!