



MORAVIAN COLLEGE

A SMALL NATIONAL TREASURE

LinC 101 S—First Year Seminar Broadway and Beyond: New York City Plays, Players, & Playwrights Fall 2011

Dr. Joseph M. Shosh, Moravian College, Hurd Academic Complex 327
Office Telephone: (610) 861-1482
Cell Phone: (610) 417-2055
Office Hours: M 2:00-4:00 p.m., W 2:00-4:00 p.m., and by appointment
E-mail address: jshosh@moravian.edu
Website: <http://www.moravian.edu/default.aspx?pageid=2639>

M, W, F
11:45 a.m. – 12:55 p.m.
HILL 410
& Scheduled Events in NYC*
Andrew Benson, Junior Fellow
stacb04@moravian.edu

Course Description

What are the best new plays and musicals of the current Broadway season? Do you agree with the New York theatre critics' picks for outstanding plays, players, and playwrights of 2011? Throughout the fall semester, members of this living learning community will attend productions in New York City from the newest musicals on the Great White Way to the latest Royal Shakespeare Company import at the Brooklyn Academy of Music to experimental new works off-off Broadway. Registrants will maintain a theatre-going journal, blog about their experiences in New York City, and prepare critiques for publication. Students enrolled in previous renditions of the course have celebrated the 50th anniversary of the New York Shakespeare Festival in Central Park, gone on a scavenger hunt of the Broadway theatre district, participated in a role-play at the Lower East Side Tenement Museum, and met Harry Potter's Daniel Radcliffe after attending a performance of *Equus* at the Broadhurst Theatre. To read about some of their adventures, visit <http://moravianbroadwaynyc.blogspot.com/>.

Goals of the Moravian College First Year Seminar (FYS):

- Articulate an understanding of liberal education as it affects one's life now and prepares the individual for the future.
- Use writing as a way to discover new information and insights, in short, to learn.
- Demonstrate a process approach to writing.
- Demonstrate competency in writing, including framing questions, posing problems, and synthesizing information to write an academic paper.
- Demonstrate an ability to write effectively for a variety of audiences.
- Gather information for assignments through the use of appropriate technology and evaluate the credibility of sources needed to write an academic paper.
- Read critically and comprehensively to integrate others' ideas with their own.
- Demonstrate behaviors for successful learning, including effective study habits, time management, goal setting and coping skills.
- Collaborate with faculty and student advisor to engage with the college community.

Additional Goals of Broadway & Beyond:

- Critically analyze a wide array of theatrical events using rhetorical structures and vocabulary germane to the discipline. [Preparation for strong academic major]
- Share knowledge constructed through experiential learning with different target audiences, including fellow first year students, the wider Moravian community, and world-wide-web readers. [Hands-on learning]
- Examine the interdisciplinary nature of theatre and the roles it has played in examining the human condition throughout history. [Deeper enjoyment of life]

Required Texts

Cuadros, Paul. *A Home on the Field: How One Championship Soccer Team Inspires Hope for the Revival of Small Town America*. New York: Harper Collins, 2006. Print.

Miller, Arthur. *Death of a Salesman*. New York: Viking, 1949. Print.

Palmquist, Mike. *The Bedford Researcher*. 3rd ed. New York: Bedford/St. Martin's, 2009. Print.

Wilson, Edwin. *The Theater Experience*. 12th ed. New York: McGraw-Hill, 2011. Print.

Print and Media Resources

Aristotle. "Excerpts from *The Poetics*." *Dramatic Theory and Criticism: Greeks to Grotowski*. Ed. Bernard F. Dukore. New York: Holt, Rinehart, and Winston, 1997. 31-54. Print.

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

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

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

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

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

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

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

Hamill, Pete. *Downtown: My Manhattan*. New York: Little, Brown, 2004. Print.

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

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

Kozol, Jonathan. *The Shame Of The Nation: The Restoration Of Apartheid Schooling In America*. New York: Three Rivers Press, 2005. Print.

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

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

McDonald, Ronan. *The Death of the Critic*. London: Continuum, 2007. Print.

Miller, Arthur. "Tragedy and the Common Man." *Dramatic Theory and Criticism: Greeks to Grotowski*. Ed. Bernard F. Dukore. New York: Holt, Rinehart, and Winston, 1997. 894-896. Print.

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

Plato. "Excerpts from *The Republic*." *Dramatic Theory and Criticism: Greeks to Grotowski*. Ed. Bernard F. Dukore. New York: Holt, Rinehart, and Winston, 1997. 12-30. Print.

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

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.

1. Writer's Notebook	15%
• Entries due as indicated in course schedule	
2. Theatrical Event Critique	15%
• Draft due 10/3/11	
• Final Draft due 10/5/11	
3. Midterm Exam [in class on 10/12]	15%
4. Research Project	20%
• Draft due 11/14/11	
• Final Draft due 11/21/11	
5. Web Log Posting and Response	15%
• Minimum of one posting and response	

following each trip into NYC

- Due on 9/9, 9/16, 9/23, 10/10 (Public Critique), 10/21, 11/4

6. Digital Media Final Project

20%

- Text Draft due 12/5/11
- Final Project due 12/14/11

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. *A Home on the Field* will be discussed in the context of the 2008 Tony-Award winning musical *In the Heights* in advance of the Paul Caudros lecture, which will be re-scheduled thanks to Hurricane Irene.

Monday, August 29

In Class:

Building a Collaborative Inquiry Community

Introductions
Significant Object Activity
Course Overview
Preparing for Our NYC Trips

Wednesday, August 31

Due:

Becoming a Theatre Audience

Wilson, Chapter 1: “Experiencing Theatre: Past and Present”
Visit <http://www.playbill.com/celebritybuzz/article/80060.html> to preview the upcoming Broadway season.
Writer’s Notebook #1: Write a brief theatre arts autobiography. What most interests you about this particular section of the FYS? What theatre have you seen and/or performed? What do you most look forward to seeing this semester? Why?

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 *Follies*?
• NPR Interview with Bernadette Peters
<http://www.npr.org/2011/05/21/136525451/bernadette-peters-revives-sondheims-follies>

Friday, September 2

Due:

Preparing to Visit the Crossroads of the World

Wilson, Chapter 2: “The Audience: Its Role and Imagination”
Pete Hamill’s “Crossroads of the World” excerpt from his memoir *Downtown: My Manhattan*
Writer’s Notebook #2: Conduct an on-line search to learn more about

*Saturday, September 10:	10 a.m. Lower East Side Tenement Museum 11:30 a.m. Walk through China Town to Little Italy 3:00 p.m. Matinee Performance of <i>Traces</i> 8:00 p.m. Closing Night Performance of <i>Hair</i>
Advance Preparation:	Reserve and pick up bag lunch and/or dinner from Dining Services if desired. Consider bringing backpack with umbrella and inclement weather clothing, small notebook, and digital camera. Keep in mind that you may opt to focus your theatrical event critique (due 10/5) on the performance you see today. Keep in mind that you may want to use digital photos/ video clips for future course assignments.
Itinerary:	6:45 a.m. Meet at HILL ground floor entrance 7:00 a.m. Depart for NYC aboard Trans-Bridge chartered bus 9:00 a.m. Arrive outside Lower East Side Tenement Museum 10:00 a.m. "The Moores: An Irish Family in America," LESTM 11:30 a.m. Walk through China Town to Little Italy Noon Free time in Little Italy 1:00 p.m. Broadway Walk to Strand Book Store, 828 Broadway 2:30 p.m. Depart Strand Book Store for Union Square Theatre, 100 E. 17 th St. 3:00 p.m. Matinee performance of <i>Traces</i> 5:00 p.m. Broadway Walk to Times Square 6:00 p.m. Free time in Theatre District 7:30 p.m. Meet outside St. James Theatre, 246 W. 44 th St. 8:00 p.m. Closing night performance of <i>Hair</i> 11:00 p.m. Depart for Bethlehem aboard Trans-Bridge chartered bus
Monday, September 12:	Identifying and Critiquing Production Intent
Due:	Wilson, Chapter 3: "Background and Expectations of the Audience" Writer's Notebook #4: Reflect on Saturday's performance events in the Lower East Side, off-Broadway, and on Broadway. What did each attempt to achieve? From your perspective, which event best achieved its intentions? What made that attempt worthwhile for an audience in 2011? What single moment was most powerful for you at this event?
In Class:	Discussion of Writer's Notebook accounts Powerful Incident Revision: Show; Don't Tell Review of Blog Postings
Wednesday, September 14:	Making a Political Statement in Contemporary American Theatre
Due:	Wilson, from Chapter 15, "African American Theatre," p. 350-353 Wilson, from Chapter 15, "Political Theatre," p. 361-362 Wilson, from Chapter 15, "Performance Art," p. 362-365 Kozol, Chapter 1 from <i>Shame of the Nation</i>
In Class:	Why do you suspect the NYSF decided to revive <i>Hair</i> in Central Park in 2007? How was <i>Traces</i> an example of performance art? What statement did it make? What was theatrical about your visit to the LESTM? What political point does Jonathan Kozol attempt to make in the first chapter of <i>Shame of the Nation</i> ? Nilaja Sun's No Child Clip: http://www.youtube.com/results?search_query=No+Child&aq=f How would you classify Nilaja Sun's <i>No Child</i> ?

Wednesday, September 14:	4:00 p.m. Extra Credit Option: Graduate Studies Symposium Usher Time TBA “Sex Signals” Lecture, Prosser Auditorium, Hauptert Union
Thursday, September 15:	10:00 a.m. Fall Convocation, Johnston Hall Cohen Keynote Speaker: Jonathan Kozol — “Joy and Justice: A Challenge to the Young to Serve the Children of the Poor”
Friday, September 16:	Revising Writing with Dialogue, Participles, and Absolutes
Due:	Wilson, Chapter 4: “Stage Spaces” Mamet Essay: “Delsomma’s” Blog Post & Response to 9/10 NYC Trip
In Class:	Why is it important to consider the physical theater space when mounting a production? What physical spaces have we encountered to date? According to Mamet, what makes physical space meaningful? Inductive analysis of Mamet’s prose Powerful Incident Revision: Dialogue, Participles, Absolutes
*Sunday, September 18:	7:00 p.m. Performance of <i>Maafa: A Healing Journey</i>, St. Paul Community Baptist Church, Brooklyn
Advance Preparation:	Reserve and pick up bag dinner from Dining Services if desired. Consider bringing backpack with umbrella and inclement weather clothing, small notebook, and digital camera. Keep in mind that you may opt to focus your theatrical event critique (due 10/5) on the performance you see today. Keep in mind that you may want to use digital photos/ video clips for future course assignments.
Itinerary:	2:45 p.m. Meet at HILL ground floor entrance 3:00 p.m. Depart for NYC aboard Trans-Bridge chartered bus 6:00 p.m. Performance of <i>Maafa</i> , St. Paul Community Baptist Church, Brooklyn 9:00 p.m. Return via chartered bus immediately following performance
Monday, September 19:	Examining Ancient Views of Theatre: Plato vs. Aristotle
Due:	Wilson, from Chapter 3, “Greek Theatre and Culture,” p. 43-44 [Yes, you did already read this, but re-reading now will be helpful!] Wilson, from Chapter 9, “Tragedy” and “Heroic Drama” p. 198-202 [This is purposely a short reading assignment so that you may get a head start on the larger reading assignment due on Wednesday!]
In Class:	Plato’s <i>Republic</i> Study Groups Aristotle’s <i>Poetics</i> Study Groups If Plato and Aristotle could have joined us to see the <i>Maafa Suite</i> , what critique might each have offered based on your readings from <i>The Republic</i> and <i>Poetics</i> ? What did the <i>Maafa Suite</i> producers set out to achieve? How well did they do so?
Wednesday, September 21:	Critiquing the Playwright’s Craft
Due:	Wilson, chapter 7: “Creating the World of the Play” Arthur Miller’s <i>Death of a Salesman</i> “Death of a Salesman Coming to Broadway” available at: http://www.deadline.com/2011/08/death-of-a-salesman-coming-to-broadway-with-spider-mans-andrew-garfield-in-stellar-cast/
	Writer’s Notebook #5: How are the structural conventions Wilson mentions

Handled in Miller's play? Why do you think this play is being revived this season?

In Class:

Death of a Salesman Discussion

Clip of Arthur Miller Interview with Charlie Rose (1992):

<http://www.youtube.com/watch?v=BirquayQTA>

Is Willy Loman a tragic hero? What would Aristotle say? Why?

Friday, September 23:

**Student Affairs Presentation, Prosser Auditorium, Hauptert Union Building
The Happiest, Dopiast, Grumpiest, Sneeziest, time of YOUR life...**

Dr. Ron Kline, Director of the Counseling Center

Dr. Michelle Santiago, Assistant Director of the Counseling Center

TBA, Student Health Center Coordinator

Due:

Blog Post & Response to 9/18 NYC Trip

Access AMOS: https://amos.moravian.edu/ICS/New_Students/

and follow the link to the Counseling Center website; click on the FYS tab on the left. Read the two posted articles prior to Sept. 23rd.

Assignment:

Writer's Notebook #7: Think of a real or imagined situation when a friend or a family member was going through a tough time with some difficulty. How could the situation have been handled? What could you have done to help? What feelings went through your mind? What was the lesson you learned that made you the person you are today? [Due 9/30]

Monday, September 26:

Due:

Critiquing the Players in Performance

Wilson, Chapter 5, "Acting"

Bogart: "Terror"

Writer's Notebook #6: How do the assigned readings help you critique an actor's performance more effectively?

In Class:

Criteria for Critiquing an Actor's Performance

Clip of Brian Dennehy's (2000) performance as Willy Loman:

<http://www.youtube.com/watch?v=brdbM9YSCq4>

Clip of Dustin Hoffman's (1985) performance as Willy Loman:

<http://www.youtube.com/watch?v=cY-FyfpELfg>

Wednesday, September 28:

Due:

Critiquing the Director and Design Team

Wilson, **one** assigned Chapter on member of production team as follows:

- Chapter 6, "The Director and the Producer"
- Chapter 10, "Scenery" OR
- Chapter 11, "Stage Costumes" OR
- Chapter 12, "Lighting and Sound"

One-page group-prepared fact sheet with tips for critiquing, as follows:

- The Director
- The Scenic Designer
- The Costume Designer
- The Lighting and Sound Designers

In Class:

15-minute group presentations on how to critique the work of...

- The Director
- The Scenic Designer
- The Costume Designer
- The Lighting and Sound Designers

Pre Writing Graphic Organizer: *Theatrical Event Critique*

Friday, September 30:

Due:

Critiquing Professional Theatre Critiques

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

Writer's Notebook #7 (response to 9/23 Student Affairs prompt)
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

Monday, October 3:

Due:

Revising and Editing the Theatrical Event Critique

Wilson's "How To Write A Theater Report"

Draft of Theatrical Event Critique

In Class:

Peer Revision and Editing

Wednesday, October 5:

Due:

Sharing the Theatrical Event Critique

Theatrical Event Critique Final Draft

In Class

Preparation of critique for blog posting over Fall Break

Review for Mid-Term Exam

Friday, October 7:

**Student Affairs Presentation, Prosser Auditorium, Hauptert Union Building
You're Not in Kansas Anymore**

Ms. Laurie Roth, Director of Learning Services

Mr. Joe Kempfer, Assistant Director of Learning Services

Due:

Access AMOS: https://amos.moravian.edu/ICS/New_Students/ and follow the link to the Learning Services' website. Read the instructions for the Learning Styles Inventory (LSI) and take the assessment quiz. Bring a printed copy of your results to the Oct. 7th session. Also read the handout "Important Differences Between High School and College." While on the site, familiarize yourself with the calendars, planners, handouts, and other resources available through Learning Services to assist students.

Assignment:

Writer's Notebook #9: Write a response using what you learned about the college classroom, faculty expectations, and your learning style preferences, to describe your step-by-step personal study plan to ensure your academic success. You may use the calendars, planners, and other resources on Learning Services site in constructing your plan. [Due 10/14]

Monday, October 10:

NO CLASS: FALL BREAK

Don't forget to post modified critique with digital image(s) to blog spot and to respond to a colleague's post.

Study for mid-term exam.

Wednesday, October 12:

MID TERM EXAM

Friday, October 14:

Due:

Setting the Stage for Self-Guided Inquiry

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

Palmquist, Chapter 1: "Getting Started"

Writer's Notebook #9 (response to 10/7 Student Affairs prompt)

In Class:

Discussion of readings

Discussion of possible topics for research project inquiry

***Saturday, October 15:**

10:00 a.m.

Museum of the City of New York

	2:00 p.m. 8:00 p.m.	Matinee performance of <i>Other Desert Cities</i> Evening performance of <i>Venus in Fur</i>
Advance Preparation:		Reserve and pick up bag lunch and/or dinner from Dining Services if desired. Consider bringing backpack with umbrella and inclement weather clothing, small notebook, and digital camera. Keep in mind that you may want to use digital photos/ video clips for future course assignments.
Itinerary:		7:45 a.m. Meet at HILL ground floor entrance 8:00 a.m. Depart for NYC aboard Trans-Bridge chartered bus 10:00 a.m. Arrive outside Museum of the City of New York, 1220 5 th Ave. at 103 rd St. Noon Take #1 subway train from 103 & Broadway to 42 & Times Square 12:30 p.m. Free time in Theatre District 1:30 p.m. Meet outside Booth Theatre, 222 W. 45th St. 2:00 p.m. Matinee performance of <i>Other Desert Cities</i> 5:00 p.m. Free time in Theatre District 7:30 p.m. Meet outside Friedman Theatre, 261 West 47th Street 8:00 p.m. Evening performance of <i>Venus in Fur</i> 11:00 p.m. Depart for Bethlehem aboard Trans-Bridge chartered bus
Monday, October 17: Due:		Identifying the Research Question Palmquist, chapter 2: “Exploring and Narrowing Your Topic” Anne Joseph’s “The Colorful Great White Way” Christina Villani’s “The Immigration Sensation That’s Sweeping the Nation” 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 19: Due: In Class:		Searching Successfully [Reeves Library Session] Palmquist, chapter 3: “Developing Your Research Question and Proposal” Reeves Library Web Searching Session
Friday, October 21: Due:		Student Affairs Presentation, Prosser Auditorium, Hauptert Union Building Brief Encounters with Cultural Differences Mr. Kerry Sethi- Director of International Studies Ms. Sharon Brown- Director Institutional Diversity Blog Post & Response to 10/15 NYC Trip Access AMOS: https://amos.moravian.edu/ICS/New_Students/ follow the link to the International Studies Website review resources for preparing to study abroad. Read the two short dialogues, “Lucky for Hassan” and “Near the Family,” and the blog “How Study Abroad Changed My Life”. During the session, students will break into small groups and actively participate in a cross-cultural exercise so preparation is important.
Assignment:		Writer’s Notebook #13: Using the information from the session, explain why you plan or do not plan to incorporate the study abroad experience into your academic experience. [Due: 10/28]
Monday, October 24: Due:		Gathering Information Palmquist, Chapter 8: “Planning Your Search for Information”

Palmquist, Chapter 4, 5, or 6 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: Jigsaw Discussions of Chapters 4, 5, and 6
 Inquiry Support Group discussions of strategies for gathering information

Wednesday, October 26:

Avoiding Plagiarism

Due: Palmquist, Chapter 7: "Avoiding Plagiarism"
 In Class: Examination of Moravian College Academic Honesty Policy
 Examples of plagiarized passages

Friday, October 28:

Organizing Information

Due: Palmquist, Chapter 13: "Developing, Supporting, and Organizing Your Ideas"
 Writer's Notebook #12: What thesis statement will guide your writing? How will your current sources help you support your thesis? What source material do you still need to find?
 Writer's Notebook #13 (Response to 10/21 Student Affairs prompt)

In Class: "The Making of *Warhorse*" Documentary

*Saturday, October 29:	10:00 a.m.	Theatre District Digital Video Shoot
	2:00 p.m.	Matinee performance of <i>Warhorse</i>
	8:00 p.m.	Evening performance of <i>Spiderman: Turn Off the Dark</i>

Advance Preparation: Reserve and pick up bag lunch and/or dinner from Dining Services if desired. Consider bringing backpack with umbrella and inclement weather clothing, small notebook, and digital camera.
 Plan in advance what digital photos/ video clips you'll still need for future course assignments.

Itinerary:
 7:45 a.m. Meet at HILL ground floor entrance
 8:00 a.m. Depart for NYC aboard Trans-Bridge chartered bus
 10:00 a.m. Arrive Theatre District and conduct digital video shoot
 12:30 p.m. Meet at TKTS Booth for group walk to Lincoln Center
 2:00 p.m. Matinee performance of *Warhorse*, Vivian Beaumont Theatre, 150 W. 65th St.
 5:00 p.m. Free time in Theatre District
 7:30 p.m. Meet outside Foxwoods Theatre, 213 West 42nd Street
 8:00 p.m. Evening performance of *Spiderman: Turn Off the Dark*
 11:00 p.m. Depart for Bethlehem aboard Trans-Bridge chartered bus

Monday, October 31:

Weighing In on the *Spiderman* Controversy

Due: Wilson, Chapter 6, "The Director and the Producer" [Yes, a few of you read this for an earlier assignment, but you'll need the information here, so it's worth re-reading.]
 Wilson, "The Theater of Julie Taymor," p. 312 [This, too, you may have read earlier, but please review this profile of the original *Spiderman* director.]

In Class: Groups will review and report on the following *New York Times* articles by Patrick Healy:

'Spider-Man' Takes Off, With Some Bumps
 Published: November 28, 2010

<http://www.nytimes.com/2010/11/29/theater/29spiderman.html?scp=9&sq=Spiderman&st=cse>

Precipitous Fall for 'Spider-Man' Director
Published: March 9, 2011

<http://www.nytimes.com/2011/03/10/theater/julie-taymor-spider-man.html?scp=2&sq=Spiderman&st=cse>

Superstars Never Gussed the Size of 'Spider-Man' Challenges
Published: June 13, 2011

<http://www.nytimes.com/2011/06/14/theater/bono-and-the-edge-explain-spider-man-back-story.html?scp=6&sq=Spiderman&st=cse>

***November HUB I.M.P.A.C.T NYC Trip Date and Schedule TBA**

Advance Preparation:	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
Wednesday, November 2: Due:	Drafting the Research Project Lead, Ending, or Body Section Palmquist, chapter 14: "Drafting" Zinsser, chapter 9: "The Lead and the Ending"
In Class:	In class drafting of lead, ending, or body section Instructor conferences
Friday, November 4: Due:	Student Affairs Presentation, Prosser Auditorium, Hauptert Union Building Exploring Your Future Ms. Amy Saul, Director of the Career Center and students Blog Post & Response to 10/29 NYC Trip Access AMOS: https://amos.moravian.edu/ICS/New_Students/ and download the Career Center assignment. Bring the completed assignment to the session on November 4th. Contact the Career Center at 610-861-1509 or via email at thecareercenter@moravian.edu with questions.
Assignment:	Writer's Notebook #15: Using the information from the session, explain how hands on learning and job shadowing serve as a way to enhance your academic experience while answering critical questions about your career interests. Include how you plan to take advantage of these particular opportunities during your time at Moravian College. [Due: 11/11]
Monday, November 7: In Class:	Conducting Final Library Research [Reeves Library session] Complete library survey. Gather any final source material needed for research project. Work on research paper project.
Wednesday, November 9: Due:	Integrating Source Material into the Research Project Palmquist, Chapter 15: "Integrating Sources" Writer's Notebook #14: Finish drafting 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 conferences

Friday, November 11:	Considering Stylistic Elements and Preparing a List of Works Cited
Due:	Palmquist, Chapter 16: "Writing with Style" Palmquist, chapter 20: "Using MLA Style" (Skim & use as reference) Writer's Notebook #15: Prepare your preliminary bibliography in MLA format. Make enough copies of this entry to share with your group members. Writer's Notebook #16 (Response to 11/4 Student Affairs prompt)
In Class:	Stylistic and Documentation discussion Inquiry Support Group peer editing of preliminary works cited lists Instructor & TA conferences
Monday, November 14:	Revising and Editing the Research Project
Due:	Palmquist, Chapter 17: "Revising and Editing" Iyer Essay: "In Praise of the Humble Comma" Research Project Draft
In Class:	Minilesson: Comma Usage Inquiry Support Group peer revising and editing Instructor conferences
Wednesday, November 16:	Desktop Publishing the Research Project
Due:	Palmquist, Chapter 18: "Designing" Revised and Edited Research Report Draft
In Class:	Document Design Workshop
Friday, November 18:	Student Affairs Presentation, Prosser Auditorium, Haupt Union Building Building Community
	Rev. Hopeton Clennon, College Chaplain Ms. Katie Dantsin, Director of Leadership Development Ms. Holly Nonnemacher, Director of Student Activities Ms. Nicole Nugent, Coordinator of Community Service Ms. Liz Yates, Director of Residence Life & Greek Life
Due:	Access Amos: https://amos.moravian.edu/ICS/New_Students/ and download the Building Community assignment, bring the completed assignment to the session on November 18th.
Assignment:	Writer's Notebook #17: Consider the following: What does it mean to be engaged in a community? Details regarding submission and format will be provided during the session. [Due: 11/28]
Monday, November 21:	Sharing the Results of Your Research Endeavors
Due:	Research Project
In Class:	5-minute presentations of research reports
Wednesday, November 23:	NO CLASS: THANKSGIVING BREAK
Friday, November 25:	NO CLASS: THANKSGIVING BREAK
Monday, November 28:	Selecting a Digital Final Project 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
	Writer's Notebook #17 (Response to 11/18) Student Affairs prompt Writer's Notebook #18: 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 digital final project? Free write about one or more of these topics.

In Class: Discussion of readings
Digital Final Project Rubric discussion
Discussion of possible Final Project topics

Wednesday, November 30: Digital Video Possibilities Workshop

Friday, December 2: Organizing and Drafting the Digital Storyboard

Due: Brook Essay: "There Are No Secrets"

In Class: Digital Storyboard Handout

Inductive analysis of key texts read this semester in Broadway & Beyond

Monday, December 5: Revising and Editing the Final Project Text

Due: Final Project Text Draft

In Class: Peer revising and editing

Wednesday, December 7: Sharing the Final Project Plan with an Audience

Due: Final Project Revised Text

In Class: Final Project Plan sharing

Wednesday, December 14: Digital Final Project due [1:30 p.m.]

MORAVIAN COLLEGE
Bethlehem, Pennsylvania

LinC 101 S
Broadway and Beyond: New York City Plays, Players, & Playwrights
Writer's Notebook
Fall 2011 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. Email a copy of your response to jshosh@moravian.edu no later than the start of class on which 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 for this assignment. Entries are due as follows:

Summer: Wednesday, Aug. 17	• #6: Monday, Sept. 26	• #12: Friday, Oct. 28
• #1: Wednesday, Aug. 31	• #7: Friday, Sept. 30	• #13: Friday, Oct. 28
• #2: Friday, Sept. 2	• #8: Friday, Sept. 30	• #14: Wednesday, Nov. 9
• #3: Wednesday, Sept. 7	• #9: Friday, Oct. 14	• #15: Friday, Nov. 11
• #4: Monday, Sept. 12	• #10: Monday, Oct. 17	• #16: Friday, Nov. 11
• #5: Wednesday, Sept. 21	• #11: Monday, Oct. 24	• #17: Monday, Nov. 28
		• #18: Monday, Nov. 28

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 15% 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

LinC 101 S
Broadway and Beyond: New York City Plays, Players, & Playwrights
Theatrical Event Critique
Fall 2011 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 15% 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

LinC 101 S
Broadway and Beyond: New York City Plays, Players, & Playwrights
Research Project
Fall 2011 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 *Follies* or *Hair* ripe for revival in the current theatre season? 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 21st 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 20% 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 Topics:

- 10/14: Setting the Stage for Self-Guided Inquiry
- 10/17: Identifying the Research Question
- 10/19: Searching Successfully [Reeves Library Session]
- 10/24: Gathering Information
- 10/26: Avoiding Plagiarism
- 10/28: Organizing Information
- 11/2: Drafting the Research Project Lead, Ending, or Body Section
- 11/7: Conducting Final Library Research [Reeves Library session]
- 11/9: Integrating Source Material into the Research Project
- 11/11: Considering Stylistic Elements and Preparing a List of Works Cited
- 11/14: Revising and Editing the Research Project
- 11/16: Desktop Publishing the Research Project
- 11/21: Desktop Publishing the Research Project

MORAVIAN COLLEGE
Bethlehem, Pennsylvania

LinC 101 S
Broadway and Beyond: New York City Plays, Players, & Playwrights
Web Log Posting & Response
Fall 2011 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. Within a week of each excursion (9/9, 9/16, 9/23, 10/10 [Public Critique], 10/21, and 11/4), post what you consider to be some of your most thoughtful responses to this fall's theatrical events at <http://moravianfysinnyc.blogspot.com>. Also be certain to respond to at least one fellow FYS posting as well. 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 and responses are made 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 and include illustrative photos and video clips, as appropriate.
 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

LinC 101 S
Broadway and Beyond: New York City Plays, Players, & Playwrights
Digital Final project
Fall 2011 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 first semester of college. What story or stories might you bring to life for your reader, focusing upon what you learned along the Great White Way and beyond? Share a personal essay for a specific target audience in a meaningful digital format of your choice 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 presented in digital format germane to the topic and audience

Criteria for Evaluation: A draft of the project text is due on Monday, December 5 to be peer edited in class on Wednesday, December 7. The digital final project, worth 20% of the course grade, will be evaluated according to the criteria listed below.

1. Final project text effectively incorporates a variety of narrative conventions in support of a clear point.
2. Final project text follows an effective organizational structure, with an attention-getting lead, well-organized body paragraphs, and strong conclusion.
3. Final project text is fluent, clear, and attempts to follow the conventions of so-called standard written English.
4. Digital media effectively enhance the meaning of the final project text.
5. Rhetorical choices are effective for a clearly defined target audience.

Due: Wednesday, December 14, 2011 no later than 1:30 p.m.

Reminder: Lebensfeld submission deadline is Friday, December 9, 2011!