



## MORAVIAN COLLEGE

### **LinC 101 P—First Year Seminar Broadway and Beyond: New York City Plays, Players, & Playwrights Fall 2014**

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M, W, F  
10:20 a.m. – 11:30 a.m.  
PPHAC 302  
& Scheduled Events in NYC\*  
Andrew Mengel, Student Advisor  
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#### **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 2014? 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 an electronic 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 Print Texts**

Powers, Kevin. *The Yellow Birds*. New York: Little, Brown. 2012. Print. [FYS Required Reading]

Lonergan, Kenneth. *This Is Our Youth*. New York: Dramatists. 1999. Print. [On Reserve, Reeves Library]  
Warning: Adult Language and Situations. Reading due September 9.

### **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/>

### **Required Print and Media Resources [Provided by Instructor]**

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*. 2<sup>nd</sup> ed. Oxford: Oxford University Press, 1998. Print.

—. *Writing without Teachers*. 2<sup>nd</sup> 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*. 25<sup>th</sup> Anniversary Edition. New York: Harper Collins, 2001. Print.

**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. Students who wish to request accommodations in this class for a disability must contact Ms. Elaine Mara, assistant director of academic support services for academic and disability support, at the lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic Support Center.

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| <b>1. Broadway Blog Postings</b>   | <b>20%</b> |
| <ul style="list-style-type: none"><li>• Post entries as indicated in course schedule on the Broadway &amp; Beyond Edmodo site [Group Code <b>a9crtj</b>]</li><li>• Reply to a minimum of two blog posts for each assigned post</li></ul> |            |
| <b>2. Theatrical Event Critique</b>  | <b>20%</b> |
| <ul style="list-style-type: none"><li>• Outline due 10/2/14</li><li>• Draft due 10/7/14</li><li>• Final Draft due 10/9/14</li></ul>  |            |
| <b>3. Midterm Exam</b> [in class on 10/17]   | <b>20%</b> |
| <b>4. Research Project</b>   | <b>20%</b> |
| <ul style="list-style-type: none"><li>• Draft due 11/14/14</li><li>• Revised and Edited Research Project Draft due 11/18/14</li><li>• Desktop Published Research Project Final Draft due 11/20/14</li></ul>                              |            |
| <b>5. Digital Media Final Project</b>  | <b>20%</b> |
| <ul style="list-style-type: none"><li>• Text Draft due 12/5/14</li><li>• Final Project due 12/8/14</li></ul>   |            |

#### **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. 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 Purdue University’s On-Line Writing Lab (OWL) at <https://owl.english.purdue.edu/owl/resource/589/01/> for more information on 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.

#### **Tuesday, August 26**

In Class:

#### **Building a Collaborative Inquiry Community**

Logging in to Google Docs  
Introductions & Individual Learning Goals  
Course Overview  
Blog Posting & Response Assignment Sheet  
Bortz FYS Video: Broadway & Beyond

#### **Thursday, August 28**

Due:

[http://www.broadwayleague.com/index.php?url\\_identifier=the-demographics-of-the-broadway-audience](http://www.broadwayleague.com/index.php?url_identifier=the-demographics-of-the-broadway-audience)

#### **Becoming a Theatre Audience**

Broadway League “The Demographics of the Broadway Audience 2012-13” at  
Visit <http://www.playbill.com> to preview the upcoming Broadway season.  
Broadway Blog #1: Which Broadway production would you most like to see in the current season? Why? Which performer in that production do you find most interesting? What do you learn about his or her performance on line?  
In Class: What is theatre?  
What’s playing this season? Who’s performing?  
What, if anything, makes Broadway unique in the American and world theatre?  
What do we know about American musical theatre and *Cabaret*?

#### **Friday, August 29**

#### **Student Affairs Presentation, Prosser Auditorium, Hauptert Union Building: Sex Signals**

#### **Tuesday, September 2:**

Due:

#### **Preparing to Critique a Broadway Musical**

Pete Hamill’s “Crossroads of the World” excerpt from his memoir *Downtown:*

*My Manhattan*

NPR Interview: “For Alan Cumming, Life Is (Once Again) A Cabaret”

<http://www.npr.org/2014/04/28/307681892/for-alan-cumming-life-is-once-again-a-cabaret>

Broadway Blog #2: What do you learn from the NPR interview with Alan Cumming that will impact how you view the production on Saturday afternoon? What do you want to look for in performance?

In Class:

What role does the audience play and how does this tap into the imagination?  
What is the willing suspension of disbelief? (Critic Samuel Taylor Coleridge)  
How has the Broadway Theatre District evolved since the days of Longacre Square?  
What did we learn from Alan Cumming?  
What do we want to look for in performance on Saturday afternoon?  
Preparation for Theatre District Scavenger Hunt & *Follies* matinee

#### **Thursday, September 4:**

Due:

#### **Examining the Broadway Theatre District**

Wikitravel: Manhattan/ Theater District:

[http://wikitravel.org/en/Manhattan/Theater\\_District](http://wikitravel.org/en/Manhattan/Theater_District)

In Class:

Clip from Ric Burns’ documentary film *New York*  
Broadway Map

Manhattan/Theatre District Geography  
Rules of the Scavenger Hunt  
Team Planning  
Lunch Options

**Friday, September 5:** **Student Affairs Presentation, Prosser Auditorium, Hauptert Union Building:  
Counseling Center, Health Center and Religious Life**

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**\*Saturday, September 6:** **New York City Trip**  
**7:45 a.m. (yes 7:45 a.m.!) Meet at HUB Monocacy Street entrance**  
**8:00 a.m. Depart for NYC aboard Bieber chartered bus**  
**9:30 a.m. Arrive in Theatre District & Begin Scavenger Hunt**  
**1:30 p.m. Meet outside Studio 54, 254 W 54th St**  
**2:00 p.m. Matinee Performance of *Cabaret***  
**4:45 p.m. Depart for Bethlehem aboard Bieber chartered bus**

Advance Preparation: Reserve and pick up bag lunch from Dining Services if desired.  
Consider bringing backpack with umbrella and inclement weather clothing,  
notebook, and digital camera  
Keep in mind that you may opt to focus your theatrical event critique (due 10/2)  
on the performance you see today.  
Keep in mind that you may want to use digital photos/ video clips for future  
course assignments.

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**Tuesday, September 9:** **Reflecting on Aristotle's Six Elements of Theatre**  
Due: Group Digital Video Clips from Scavenger Hunt  
*This is Our Youth* [On Reserve in Reeves Library]  
Broadway Blog #3: In what ways do you find Kenneth Lonergan's portrayal of a  
subset of American youth from 1982 applicable to today's youth? What is  
*naturalism* as a theatrical style, and how does this style add to or detract from your  
response to the play?  
In Class: Aristotle's Six Elements of Theatre  
Group Preparation for 2<sup>nd</sup> Saturday Visit to NYC  
Lower East Side Tenement Museum: <http://www.tenement.org/>  
National September 11 Memorial: <http://www.tenement.org/>  
Feast of San Gennaro: <http://www.sangennaro.org/>  
*This Is Our Youth* Press: <http://thisisouryouthbroadway.com/press>

**Thursday, September 11:** **10:00 a.m. Fall Convocation, Johnston Hall**  
**Jody Williams, Peace Activist, Educator, Philanthropist, Nobel Peace Prize  
Recipient**

**Friday, September 12:** **Student Affairs Presentation, Prosser Auditorium, Hauptert Union Building:  
Academic Support Center**

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**\*Saturday, September 13:** **New York City Trip**  
**7:45 a.m. Meet at HUB Monocacy Street entrance**  
**8:00 a.m. Depart from Hauptert Union Building (HUB)**  
**10:00 a.m. Lower East Side Tenement Museum, Victoria Confino Tour  
and Roleplay**  
**10:30 a.m. Walk through China Town to Little Italy**  
**11:00 a.m. Feast of San Gennaro, Little Italy**  
**1:30 p.m. Meet at 109 Mulberry Street, Church of the Most Precious Blood  
for walk to Financial District**  
**2:30 p.m. National September 11 Memorial & Museum, self-guided tour**  
**4:30 p.m. Walk up Broadway to Times Square**  
**7:30 p.m. Meet at Cort Theatre, 138 W. 48<sup>th</sup> Street**

Advance Preparation: **8:00 p.m. Evening Performance of *This Is Our Youth***  
**10:30 p.m. Depart for Bethlehem aboard Bieber chartered bus**  
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.

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**Tuesday, September 16:** **Identifying and Critiquing Production Intent**  
Due: Mamet Essay: "Delsomma's"  
Broadway Blog #4: Reflect on Saturday's theatrical events on Broadway and  
beyond. Think about what each attempted to achieve for its audience. From your  
perspective, which event best achieved its intentions? How did the theatrical event  
you chose use its space wisely? What additional insights does playwright David  
Mamet provide about space on Broadway and beyond?  
In Class: Production Intent  
Mamet on Space  
Creating Vivid Images with Participles, Gerunds, Absolutes, Appositives,  
Adjectives Out of Order

**Thursday, September 18:** **Articulating the Value of Criticism**  
Due: McDonald's "The Value of Criticism" from *The Death of the Critic*  
Broadway Blog #5: What value does professional criticism serve in an era in  
which anyone may critique a play or musical on the internet? What valuable tips  
for critiquing a play or musical do you find on line? Where do you find them?  
In Class: What does it mean to *critique*? Why is *criticism* valuable?  
How do academic critiques differ from professional critiques? Why?  
Analysis of professional and academic critiques

**Friday, September 19:** **Student Affairs Presentation, Prosser Auditorium, Hauptert Union Building:  
International Education & Center for Intercultural Advancement &  
Inclusion**

**Tuesday, September 22:** **Analyzing Acting**  
Due: Bogart Essay: "Terror"  
Broadway Blog #6: How do you define good acting? Who is the best performer  
you've seen on Broadway so far this year? What made this performance stand out?  
In Class: Vocal Acting  
Physical Acting  
Timing

**Thursday, September 24:** **Analyzing Directing & Design Elements**  
Due: Wendy Wasserstein's "Theater Directing 101: George Abbott on What Works"  
<http://www.nytimes.com/1989/10/08/theater/theater-directing-101-george-abbott-on-what-works.html>  
In Class: Design Element Groups consulting actor Lisa Bohn's "Theater Designers and  
Technicians" <http://www.lisabohn.com/Design/Home.html>  
Scenic Design  
Lighting Design  
Costume Design  
Additional Design Considerations

**Friday, September 26:** **Student Affairs Presentation, Prosser Auditorium, Hauptert Union Building:  
Career Center**

<b>Tuesday, September 29:</b> Due:	<b>Critiquing Professional Theatre Critiques</b> Zinsser, Chapter 18: "Writing About the Arts: Critics and Columnists" Broadway Blog #7: Examine a recent theatrical event review from <i>The New York Times</i> , or select one on-line by visiting <a href="http://theater.nytimes.com/pages/theater/index.html">http://theater.nytimes.com/pages/theater/index.html</a> . What do you suspect Zinsser would like about the review you selected? What do you like about it?
In Class:	Class-generated tips from <i>New York Times</i> professionals in practice Discussion of Theatrical Event Critique Assignment rubric
<b>Thursday, October 2</b> Due:	<b>Drafting the Theatrical Event Critique</b> Critique Outline
In Class:	Outline Feedback Techniques for Writing the Lead
<b>Friday, October 3:</b>	<b>Student Affairs Presentation, Prosser Auditorium, Hauptert Union Building: Student Involvement &amp; Leadership</b>
<b>Tuesday, October 7:</b> Due:	<b>Revising and Editing the Theatrical Event Critique</b> Wilson's "How To Write A Theater Report" Draft of Theatrical Event Critique
In Class:	Peer Revision and Editing
<b>Thursday, October 9:</b> Due:	<b>Sharing the Theatrical Event Critique</b> Theatrical Event Critique Final Draft
In Class:	Critique Presentations
<b>Friday, October 10:</b>	<b>Mid-Term Exam Review</b>
<b>Tuesday, October 13:</b>	<b>NO CLASS: FALL BREAK</b>
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<b>*Wednesday, October 15:</b>	<b>New York City Trip</b> <b>10:20 a.m.</b> Meet at HUB Monocacy Street entrance <b>10:30 a.m.</b> Depart from Hauptert Union Building (HUB) <b>Noon</b> TKTS Booth/On-Location Video Footage <b>2:00 p.m.</b> Self-Selected Matinees <b>6:00 p.m.</b> Depart for Bethlehem
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.
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<b>Friday, October 17:</b>	<b>MID TERM EXAM</b>
<b>Tuesday, October 21:</b> Due:	<b>Setting the Stage for Self-Guided Inquiry</b> Kingsolver Essay: "How Mr. Dewey Decimal Saved My Life" NYU Libraries: "How Do I Get Started On a Research Paper?" <a href="http://guides.nyu.edu/content.php?pid=123054&amp;sid=1057580">http://guides.nyu.edu/content.php?pid=123054&amp;sid=1057580</a> Broadway Blog #6: What have you found most meaningful to date about your Broadway and Beyond experience? What questions
In Class:	Discussion of readings Discussion of possible topics for research project inquiry

<p><b>Thursday, October 23:</b> Due:</p> <p>In Class:</p>	<p><b>Identifying the Research Question</b>          NYU Libraries Performing Arts &amp; Film: <a href="http://guides.nyu.edu/cat.php?cid=10344">http://guides.nyu.edu/cat.php?cid=10344</a>          Purdue OWL Conducting Research: <a href="https://owl.english.purdue.edu/owl/section/2/8/">https://owl.english.purdue.edu/owl/section/2/8/</a>          Anne Joseph's "The Colorful Great White Way"          Christina Villani's "The Immigration Sensation That's Sweeping the Nation"          Broadway Blog #8: What do you like best and least about the sample student research papers from earlier renditions of Broadway &amp; Beyond? What point does each author attempt to make?</p> <p>Discussion of readings          Selection of initial topics for inquiry          Formation of Inquiry Support Groups</p>
<p><b>Friday, October 24:</b></p>	<p><b>Individual Topic Selection/ Spring Scheduling Conferences</b></p>
<p><b>Tuesday, October 28:</b> Due: In Class:</p>	<p><b>Gathering Information</b>          Palmquist, chapter 3: "Developing Your Research Question and Proposal"          Reeves Library Research Session I</p>
<p><b>Thursday, October 30:</b> In Class:</p>	<p><b>Gathering Information</b>          Reeves Library Research Session II</p>
<p><b>Friday, October 31:</b> In Class:</p>	<p><b>Gathering Information</b>          Reeves Library Research Session III</p>
<p><b>Tuesday, November 4:</b> Due: In Class:</p>	<p><b>Avoiding Plagiarism</b>          Purdue OWL on plagiarism: <a href="https://owl.english.purdue.edu/owl/resource/589/01/">https://owl.english.purdue.edu/owl/resource/589/01/</a>          Examination of Moravian College Academic Honesty Policy          Examples of plagiarized passages</p>
<p><b>Thursday, November 6:</b> Due:  In Class:</p>	<p><b>Organizing Information</b>          Palmquist, Chapter 13: "Developing, Supporting, and Organizing Your Ideas"          Broadway Blog #9: 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?</p> <p>Organizing Source Material</p>
<p><b>Friday, November 7:</b> Due: In Class:</p>	<p><b>Drafting the Research Project Lead, Ending, or Body Section</b>          Zinsser, chapter 9: "The Lead and the Ending"          In class drafting of lead, ending, or body section          Instructor conferences</p>
<p><b>Tuesday, November 11:</b> Due: In Class:</p>	<p><b>Integrating Source Material into the Research Project</b>          Purdue OWL on in-text citation: <a href="https://owl.english.purdue.edu/owl/resource/747/02/">https://owl.english.purdue.edu/owl/resource/747/02/</a>          Source integration and parenthetical documentation          Inquiry Support Group responses to lead, ending, and/or body section          Instructor conferences</p>
<p><b>Thursday, November 13:</b> Due:  In Class:</p>	<p><b>Considering Stylistic Elements and Preparing a List of Works Cited</b>          Purdue OWL MLA Documentation Style:  <a href="https://owl.english.purdue.edu/owl/resource/747/01/">https://owl.english.purdue.edu/owl/resource/747/01/</a>          Broadway Blog #10: Prepare your preliminary bibliography in MLA Format and conclude with an explanation of which source is most valuable and identify what final source material you still need.</p> <p>Stylistic and Documentation discussion          Inquiry Support Group peer editing of preliminary works cited lists          Instructor &amp; Student Advisor writing conferences</p>



<b>Friday, November 14:</b>	<b>Revising and Editing the Research Project</b>
Due:	Iyer Essay: "In Praise of the Humble Comma" Research Project Draft
In Class:	Minilesson: Comma Usage Inquiry Support Group peer revising and editing Instructor & Student Advisor writing conferences
<b>Tuesday, November 18:</b>	<b>Desktop Publishing the Research Project</b>
Due:	Palmquist, Chapter 18: "Designing" Revised and Edited Research Project Draft
In Class:	Document Design Workshop
<b>Thursday, November 20:</b>	<b>Presenting Your Research Project I</b>
Due:	Desktop Published Research Project Final Draft
In Class:	Research Project Presentations #1-6
<b>Friday, November 21:</b>	<b>Presenting Your Research Project II</b>
In Class:	Research Project Presentations #7-12
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<b>*Saturday, November 22:</b>	<b>New York City Trip: Brooklyn Day</b>
	7:45 a.m. Meet at HUB Monocacy Street entrance
	8:00 a.m. Depart from Hauptert Union Building (HUB)
	10:00 a.m. Brooklyn Site TBA
	2:00 p.m. Brooklyn Museum & Botanical Gardens
	7:30 p.m. Brooklyn Academy of Music
	2014 New Wave Festival production of <i>Birds with Skymirrors</i>
	9:15 p.m. Depart Brooklyn Academy of Music
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.
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<b>Tuesday, November 25:</b>	<b>Presenting Your Research Project III</b>
In Class:	Research Project Presentations #13-18
<b>Thursday, November 26:</b>	<b>NO CLASS: THANKSGIVING BREAK</b>
<b>Friday, November 28:</b>	<b>NO CLASS: THANKSGIVING BREAK</b>
<b>Tuesday, December 2:</b>	<b>Selecting a Digital Final Project Topic and Target Audience</b>
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: <a href="http://www.sheilaomalley.com/archives/004004.html">http://www.sheilaomalley.com/archives/004004.html</a> Broadway Blog #11: 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? How do playwrights Mamet and Shanley impact your thinking?
In Class:	Discussion of readings Digital Final Project Rubric discussion Discussion of possible Final Project topics

**Thursday, December 4:**

Due:

**Organizing and Drafting the Digital Storyboard**

Brook Essay: "There Are No Secrets"

Digital Storyboard Handout

Broadway Blog #12: What does famed director Peter Brook mean when he says there are no secrets? How do his insights impact your thinking as you reflect on the semester coming to a close and the beginning of the rest of your college career?

In Class:

Digital Final Project Text Drafting

Digital Final Project Instructor & Student Advisor Conferencing

**Friday, December 5:**

Due:

**Revising and Editing the Final Digital Project Text**

Final Project Text Draft

In Class:

Peer Revising and Editing

Broadway & Beyond Blog Self Evaluation

Sharing of Digital Clips from Broadway & Beyond 2014

**Monday, December 8:**

**Digital Final Project Due [8:30 a.m.]**

MORAVIAN COLLEGE  
Bethlehem, Pennsylvania

**LinC 101 P**  
**Broadway and Beyond: New York City Plays, Players, & Playwrights**  
**Broadway Blog**  
**Fall 2014 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. Paste a copy of your response on our class site at <http://www.edmodo.com>. In most instances, the Broadway Blog 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.

Pre-Blog #1: Response to *The Yellow Birds* [Sent via email to [shoshj@moravian.edu](mailto:shoshj@moravian.edu) by 8/15]  
Pre-Blog #2: Letter to Your FYS Instructor [Sent via email to [shoshj@moravian.edu](mailto:shoshj@moravian.edu) by 8/15]  
Pre-Blog #3: 2 Questions for Kevin Powers [Sent via email to [shoshj@moravian.edu](mailto:shoshj@moravian.edu) by 8/15]  
Blog #1: Broadway Season Preview [Edmodo post and 2 responses due 8/28]  
Blog #2: Alan Cumming NPR Interview [Edmodo post and 2 responses due 9/2]  
Blog #3: *This Is Our Youth* Script Response [Edmodo post and 2 responses due 9/9]  
Blog #4: Theatrical Intention & Physical Space [Edmodo post and 2 responses due 9/16]  
Blog #5: The Value of Criticism & the Death of the Critic [Edmodo post and 2 responses due 9/18]  
Blog #6: Anne Bogart & Effective Acting [Edmodo post and 2 responses due 9/22]  
Blog #7: *New York Times* Theatre Review Response [Edmodo post and 2 responses due 9/29]  
Blog #8: Prior Broadway & Beyond Student Research Projects Critique [Edmodo post and 2 responses due 10/23]  
Blog #9: Research Project Thesis, Resources [Edmodo post and 2 responses due 11/6]  
Blog #10: Research Project Bibliography [Edmodo post and 2 responses due 11/13]  
Blog #11: David Mamet, John Patrick Shanley, & You [Edmodo post and 2 responses due 12/2]  
Blog #12: Peter Brook and You [Edmodo post and 2 responses due 12/4]

Broadway and Beyond Blog Self-Assessment in class 12/5

**Suggested Response Format:** Review The Guardian's "Top Tips for a Successful Blog" available at <http://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2011/nov/17/top-tips-successful-blog> and think about how the advice here will help you in the process of meeting both your objectives for this seminar and for college as you articulated them in your summer essay.

**Criteria for Evaluation:** These entries together will be worth 20% of the course grade and will be self-evaluated according to the criteria below. Self-assessment must be in adjacent agreement with instructor assessment, or instructor grade will be assigned.

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 follows appropriate blogging tips for interest and readability.

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**LinC 101 P**  
**Broadway and Beyond: New York City Plays, Players, & Playwrights**  
**Theatrical Event Critique**  
**Fall 2014 Assignment Sheet**

**Assignment:** Write a well-organized, thoughtful critique of one of the theatrical events you attended in *Broadway & Beyond*. 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. Consider submitting a publication draft to the *Comenian*, Moravian College's student newspaper or to a specially constructed public class website linked to the Moravian College homepage.

**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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**LinC 101 P**  
**Broadway and Beyond: New York City Plays, Players, & Playwrights**  
**Research Project**  
**Fall 2014 Assignment Sheet**

**Assignment:** Reflect upon the theatrical events you have attended to this point in the course. What issues of war and peace are explored in *Cabaret*? 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 *Cabaret* and *This Is Our Youth* 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 20<sup>th</sup> in 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.

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**LinC 101 P**  
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**Digital Final Project**  
**Fall 2014 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 prizewinning essays of former FYS 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 Friday, December 5 for peer editing in class. The digital final project, worth 20% of the course grade, will be evaluated according to the criteria listed below and is due in electronic form no later than the start of the final exam period assigned by the Dean's Office.

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:** Monday, December 8, 2014 at 8:30 a.m.