Writing 100 E
Broadway and Beyond:
New York City Plays, Players, & Playwrights 2005

Fall 2005
Dr. Joseph M. Shosh, Moravian College, Hurd Academic Complex 327 M, W 12:50 – 2:00
Office Telephone: (610) 861-1482 Zinzendorf 100
Cell Phone: (610) 417-2055 & Scheduled Events in NYC*
Office Hours: M 2:00 – 4:00 p.m., W 10:00 AM – Noon, and by appointment
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Objectives
1. Attend a minimum of five New York City theatre productions in a variety of venues from Broadway to off-Broadway and off-off Broadway.

2. Maintain a dialogic discourse diary to write to learn more about New York City plays, players, playwrights, and your intellectual relationship to them.

3. Read and respond in meaningful ways to a wide array of plays, theatre reviews, essays, and other texts.

4. Utilize a process approach to writing to create documents in a variety of academic genre, including the theatre critique, research paper, personal essay, and reflective portfolio.

5. Adhere to a code of academic honesty within a collaborative, intellectually challenging community.

Required Texts


References


**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.

1. **Dialogic Discourse Diary** 25%
   • 15 entries due, as indicated in course schedule

2. **Theatre Critique** 20%
   • Draft due 10/3/05
   • Final Draft due 10/5/05

3. **Research Paper** 25%
   • Draft due 11/14/05
   • Final Draft due 11/21/05

4. **Reflective Web-Based Portfolio** 10%
   • Due 11/28/05

5. **Personal Essay** 20%
   • Draft due 12/7/05
   • Final Draft due 12/12/05
**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. A missing or incomplete written response to readings following an absence will reduce the final grade by five percentage points. More than two 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.

**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.

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<thead>
<tr>
<th>Monday, August 29</th>
<th>Building a Collaborative Inquiry Community</th>
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<tbody>
<tr>
<td>In Class:</td>
<td>Introductions</td>
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<td>Significant Object Activity</td>
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<td>Course Overview</td>
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<td>My Theatre Viewing Autobiography</td>
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<td>Quick write (time permitting)</td>
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<thead>
<tr>
<th>Wednesday, August 31</th>
<th>Becoming a Shakespearean Audience</th>
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<tr>
<td>Due:</td>
<td>Wilson: Introduction</td>
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<td>Wilson, Chapter 1: “The Audience: Its Role and Imagination”</td>
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<td>Introduction, Pelican Shakespeare <em>Two Gentlemen of Verona</em></td>
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<td>Dialogic Discourse Diary #1: Describe your prior experience with Shakespearean drama and theatre. What have you read? What have you seen performed? What do you like most about Shakespeare’s work? What do you find most challenging or intimidating?</td>
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<tr>
<th>In Class:</th>
<th>Shakespearean Drama and Theatre Discussion</th>
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<tr>
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<td>Introduction to <em>The Two Gentlemen of Verona</em></td>
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<td>Writing to Learn to Make Meaning of Challenging Texts</td>
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<tr>
<th>Monday, September 5:</th>
<th>NO CLASS: LABOR DAY</th>
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<tr>
<th>Wednesday, September 7:</th>
<th>Preparing to Attend Shakespeare in Central Park</th>
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<tr>
<td>Due:</td>
<td>Wilson, Chapter 2: “Background and Expectations of the Audience”</td>
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<td>Wilson, Chapter 10: “Musical Theater”</td>
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<td><em>The Two Gentlemen of Verona, Acts I and II</em></td>
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<td>Dialogic Discourse Diary #2: What is the New York Shakespeare Festival, and why is 2005 particularly significant? What can you find out on line about either the 1971 original musical adaptation by John Guare and Galt MacDermot or about the 2005 summer revival?</td>
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| In Class: | *The Two Gentlemen of Verona* Plot, Character, & Theme Discussion |
*Saturday, September 10:*

**New York Shakespeare Festival’s Two Gentlemen of Verona: The Musical**

**Itinerary**

6:00 a.m. (yes 6 a.m.!) Meet at Bieber Bus Terminal, Hellertown
6:15 a.m. Depart for NYC aboard Bus 201 ($32 round trip)
8:00 a.m. Arrive at Port Authority Bus Terminal, 625 8th Avenue
Meet Dr. Shosh, purchase MetroCard ($2 per trip; $7 Day Pass), and take E subway train to West 4th Street
Walk to Joseph Papp Public Theatre, 425 Lafayette Street
Queue up for tickets. (Great idea to have a back pack with your reading assignments, bottled water, snacks, ipod, umbrella, etc. Note that this would be the perfect time to finish reading the play if you have not already done so!)
1:00 p.m. Free Ticket Distribution (Limit 2 per person)
1:30 p.m. Optional walk to Little Italy for lunch (great $6.50 specials!)
3:30 p.m. Optional visit to Strand Book Store, 12th & Broadway
5:30 p.m. Optional site seeing along Broadway walking north
7:30 p.m. Meet at Delacorte Theater, Central Park

Directions to The Delacorte Theater:
Take the 6 train to 77th Street. Entrance to Central Park is at 79th Street and Fifth Ave. Follow footpath to the Delacorte Theater.

Take the B or C train to 81st Street. Entrance to Central Park is at 81st Street and Central Park West. Follow footpath to the Delacorte Theater.

Take the 1 or 9 train to 59th Street, switch to the B or C trains, to 81st Street. Entrance to Central Park is at 81st Street and Central Park West. Follow footpath to the Delacorte Theater. (NYSF, Available: http://www.publictheater.org/sicp/tickets.cfm)

8:00 p.m. Curtain
10:30 p.m. Take C train to Port Authority Bus Terminal
11:59 p.m. Depart for Hellertown aboard Bieber Bus 216, gate 19 or 21
1:45 a.m. Arrive in Hellertown

**Monday, September 12:**

**Drafting a Critical Incident**

Due:

Wilson, Chapter 3: “The Critic and the Audience”

*The Two Gentlemen of Verona, Acts III, IV, and V*

Dialogic Discourse Diary #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 NYSF production and dialogic discourse diary accounts
Sample Critical Incident
Critical Incident Composition

**Wednesday, September 15:**

**Revising with Dialogue, Participles, and Absolutes**

Due:

Mamet Essay: “Delsomma’s”

Wilson, chapter 4: “Stage Spaces”

Dialogic Discourse Diary #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 19:**

**Examining the Playwright’s Craft**

**Due:**
- Wilson, chapter 8: “The Text: Subject, Purpose, and Perspective”
- Wilson, chapter 14: “Conventions of Dramatic Structure”
- Shanley’s *Doubt*

Dialogic Discourse Diary #5: What point of view does Shanley present about doubt in the preface to his play? What point of view do his characters take? What point of view do you take?

**In Class:**
- *Doubt* discussion
- Examination of Shanley’s conventions of dramatic structure

**Wednesday, September 21:**

**Preparing to Critique the Players in Performance**

**Due:**
- Wilson, chapter 6: “Stage Acting Today”
- Bogart Essay: “Terror”

Dialogic Discourse Diary #6: Based upon your reading of Wilson and Bogart, what specifically will you want to look for in the performances of Bryan F. O’Bourne, Cherry Jones, Heather Goldenhersh, and Adriane Lenox when you see *Doubt* at the Walter Kerr Theatre on Saturday afternoon?

**In Class:**
- Discussion of readings
- Inductive creation of criteria for theater viewing

**Saturday, September 24:**

**John Patrick Shanley’s *Doubt* at the Walter Kerr Theatre**

Plan transportation to and from NYC.
- Carl Bieber Tours [http://www.biebertourways.com](http://www.biebertourways.com)
- Trans-BridgeLines [http://www.transbridgebus.com](http://www.transbridgebus.com)

1:30 p.m. Meet at the Walter Kerr Theatre, 219 W. 48th Street
2:00 p.m. Matinee Performance ($26.50; Group tickets pre-purchased)

**Monday, September 26:**

**Planning the Theatre Critique**

**Due:**
- Wilson, chapter 7: “The Director and the Producer”
- Dialogic Discourse Diary #7: Freewrite a response to viewing *Doubt* as soon after seeing it as possible. What images are most powerful? What specifically makes the play on the stage different from the play on the page?

**In Class:**
- Discussion of directorial and acting choices in *Doubt*
- Pre Writing Graphic Organizer: *Two Gentlemen of Verona* or *Doubt*

**Wednesday, September 28:**

**Drafting the Theatre Critique**

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

**In Class:**
- Class-generated tips from *New York Times* professionals in practice
- Discussion of Theatre Critique Assignment rubric

**Monday, October 3:**

**Revising and Editing the Theatre Critique**

**Due:**
- Kalb Essay excerpt from “The Death (and Life) of American Theater
**Criticisms**

**Draft of Theatre Critique**

**In Class:**
- Grammar/Usage Minilesson
- Peer Revision and Editing

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<th><strong>Wednesday, October 5:</strong></th>
<th><strong>Class-Selected 2 p.m. Matinee Performance(s)</strong></th>
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<tr>
<td><strong>Due:</strong></td>
<td>Theatre Critique</td>
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<tr>
<td><strong>In Class:</strong></td>
<td>Depart for scheduled performance(s) following period 2 classes</td>
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**Monday, October 10:**

NO CLASS: FALL BREAK

**Wednesday, October 12:**

**Setting the Stage for Self-Guided Inquiry**

**Due:**
- Kingsolver Essay: “How Mr. Dewey Decimal Saved My Life”
- Palmquist, Chapter 1: “Getting Started: Choosing an Appropriate Topic”
- Dialogic Discourse Diary #9: How are this week’s disparate readings actually quite inter-related? What more do you really want to know about NYC plays, players, and playwrights? What do you want to know more about as a result of having experienced NYC plays, players, and playwrights?

**In Class:**
- Discussion of readings
- Discussion of possible topics for inquiry

**Monday, October 17:**

**Identifying the Research Question**

**Due:**
- Wilson, chapter 12: “Theater of Diversity”
- Wilson, Epilogue: “Integrating the Elements and Predicting the Future”
- Palmquist, chapter 2: “Exploring and Narrowing Your Topic”
- Dialogic Discourse Diary #10: What new lines of inquiry do today’s readings suggest you explore? What three unanswered questions might you consider exploring 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:**

**Basic Web Searching Skills [Reeves Library Session]**

**Due:**
- Palmquist, chapter 3: “Developing Your Research Question”
- Reeves Library Web Searching Session

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<th><strong>Saturday, October 22:</strong></th>
<th><strong>TKTS Booth in Duffy Square</strong></th>
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<td><strong>Due:</strong></td>
<td>Visit TDF website at <a href="http://www.tdf.org/tkts/#">http://www.tdf.org/tkts/#</a></td>
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<td>10:00 a.m. Meet at TKTS Booth, 47th &amp; Broadway, to purchase half-price matinee tickets. Think about how your theatre selection might support your inquiry.</td>
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<td>2 p.m. Saturday matinee performances</td>
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**Monday, October 24:**

**Gathering Information**

**Due:**
- Palmquist, Chapter 4: “Planning to Collect and Manage Information”
- Palmquist, Chapter 5, 6, or 7 as assigned by Inquiry Support Group
- Dialogic Discourse Diary #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
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<th>Date</th>
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| **Wednesday, October 26:** | **Organizing Information & Avoiding Plagiarism**  
Due:  
In Class:  
| Wednesday, November 2: | **Drafting the Research Report**  
Due:  
In Class:  
| Monday, November 7: | **Integrating Source Material into the Research Report**  
Due:  
In Class:  
| Wednesday, November 9: | **Preparing a List of Works Cited**  
Due:  
In Class:  
| Monday, November 14: | **Revising and Editing the Research Report**  
Due:  
In Class:  
| Wednesday, November 16: | **Desktop Publishing the Research Report**  
Due:  
In Class:  

Inquiry Support Group discussions of strategies for gathering information

**Wednesday, October 26:**
- **Organizing Information & Avoiding Plagiarism**
  - Due: Palmquist, chapter 10: “Taking Notes and Avoiding Plagiarism”
  - In Class: Examination of Moravian College Academic Honesty Policy  
  - Clustering with preliminary thesis statements  
  - Discussion of organizational strategies

**Monday, October 31:**
- **Planning the Research Report**
  - Due: Palmquist, chapter 11: “Organizing and Outlining”
  - Dialogic Discourse Diary #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, November 2:**
- **Drafting the Research Report**
  - Due: 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 7:**
- **Integrating Source Material into the Research Report**
  - Due: Palmquist, chapter 13: “Integrating Source Information into Your Document”
  - Dialogic Discourse Diary #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 9:**
- **Preparing a List of Works Cited**
  - Due: Palmquist, chapter 16: “Understanding Why You Should Document Your Sources”
  - Palmquist, chapter 17: “Using MLA Style” (Skim & use as reference)
  - Dialogic Discourse Diary #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

**Monday, November 14:**
- **Revising and Editing the Research Report**
  - Due: 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 16:**
- **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
**Saturday, November 19:**  
HUB NYC Trip (Dr. Shosh at NCTE Convention in Pittsburgh)  
Phone HUB Desk for details (610) 861-1491  
Generally departs from HUB between 8:00 and 9:00 a.m.  
Approximate cost of $15  
Think about how your theatre selection might support your final  
Personal essay.

**Monday, November 21:**  
Sharing the Results of Your Research Endeavors  
Due:  
Research Report  
In Class:  
5-minute presentations of research reports, part I  
Reflective Web-Based Portfolio Rubric discussion

**Wednesday, November 23:**  
NO CLASS: THANKSGIVING BREAK

**Monday, November 28:**  
Designing a Reflective Web-Based Portfolio  
Due:  
Palmquist, chapter 15: “Designing Your Document” (p. 267-278)  
Reflective Web-Based Portfolio  
In Class:  
5-minute presentations of research reports, part II

**Wednesday, November 30:**  
Selecting a Personal Essay Topic and Target Audience  
Due:  
Mamet Essay: “Memories of Off Broadway”  
Shanley Essay from the preface to *Doubt* (re-read)  
Shanley Essay from the preface to *The Big Funk* included on-line in the  
Sheila Variations BLOG at:  
Dialogic Discourse Diary #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.  
In Class:  
Discussion of readings  
Personal Essay Rubric discussion  
Discussion of possible essay topics

**Monday, December 5:**  
Organizing and Drafting the Personal Essay  
Due:  
Brook Essay: “There Are No Secrets”  
In Class:  
Inductive analysis of essays read in Writing 100E

**Wednesday, December 7:**  
Revising and Editing the Personal Essay  
Due:  
Personal Essay Draft  
In Class:  
Peer revising and editing

**Monday, December 12:**  
Sharing the Personal Essay with an Audience  
Due:  
Personal Essay  
In Class:  
Personal Essay sharing