New York City College of Technology, CUNY

CURRICULUM MODIFICATION PROPOSAL FORM

This form is used for all curriculum modification proposals. See the [Proposal Classification Chart](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-09-Proposal_Classification_Chart.pdf) for information about what types of modifications are major or minor. Completed proposals should be emailed to the Curriculum Committee chair.

|  |  |
| --- | --- |
| **Title of Proposal** | **Proposal for a new course:**  **THEATRE OF LAW (ID) THE 3000; LAW 3000** |
| **Date** | **February 19, 2019** |
| **Major or Minor** | **Major** |
| **Proposer’s Name** | **Sarah Ann Standing, Ph.D.; Marissa J. Moran, J.D.** |
| **Departments** | **Humanities and Law & Paralegal Studies** |
| **Date of Departmental Meetings in which proposal was approved** | **Humanities: February 21, 2019**  **Law & Paralegal Studies: February 21, 2019** |
| **Department Chair Name** | **Dr. Ann Delilkan and Concetta Mennella, Esq.** |
| **Department Chair Signature and Date** | **Picture 1**  **Signature.JPG2-22-19** |
| **Academic Dean Name** | Dean Justin Vázquez-Poritz and **Dean David Smith** |
| **Academic Dean Signature and Date** | **Picture 3**  Picture 5**2/22/19** |
| **Brief Description of Proposal**  (Describe the modifications contained within this proposal in a succinct summary. More detailed content will be provided in the proposal body. | A comparison between law and theatre / performance studies via the creative process that begins with written analysis of a script and the opening/closing arguments of a trial, and includes the learned skills required to convey character on stage or courtroom, as well as oral storytelling. Argument and the courtroom are also investigated as enactments of theatre and performance. |
| **Brief Rationale for Proposal**  (Provide a concise summary of why this proposed change is important to the department. More detailed content will be provided in the proposal body). | The practice of law has existed in conjunction with the practice of other disciplines throughout history, and is especially tied to the dynamic, embodied, live, communication of theatre. Aspects of law may be found in cross-disciplinary efforts such as “Philosophy of Law,” “Law Through Literature,” and “Law and Society.” What City Tech is missing is a course that investigates dynamic and embodied live communication common to both theatre and law. Discursive, and oral, argument is essential components of both legal studies and theatrical structure. Examining these aspects from the two disciplinary perspectives sheds further light on each. |
| **Proposal History**  (Please provide history of this proposal: is this a resubmission? An updated version? This may most easily be expressed as a list). | **New submission** |

Please include all appropriate documentation as indicated in the Curriculum Modification Checklist.

For each new course, please also complete the New Course Proposal and submit in this document.

**ALL PROPOSAL CHECK LIST**

|  |  |
| --- | --- |
| Completed CURRICULUM MODIFICATION FORM including: |  |
| * Brief description of proposal | **X** |
| * Rationale for proposal | **X** |
| * Date of department meeting approving the modification | **X** |
| * Chair’s Signature | **X** |
| * Dean’s Signature | **X** |
| Evidence of consultation with affected departments.  List of the programs that use this course as required or elective, and courses that use this as a prerequisite.  This course would fulfill the College ID requirement. A proposal has been submitted to the ID Committee. It is not required, elective, or used as a prerequisite in any particular program. |  |
| Documentation of Advisory Commission views (if applicable). | **N/A** |
| Completed [Chancellor’s Report Form](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-09-Chancellor_Report_Quick_Reference_Guide1.doc). | **X** |

**EXISTING PROGRAM MODIFICATION PROPOSALS**

|  |  |
| --- | --- |
| Documentation indicating core curriculum requirements have been met for new programs/options or program changes. | **N/A** |
| Detailed rationale for each modification (this includes minor modifications) | **N/A** |

New York City College of Technology, CUNY

NEW COURSE PROPOSAL FORM

This form is used for all new course proposals. Attach this to the [Curriculum Modification Proposal Form](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-10-Curriculum_Modification_Proposal_Form.docx) and submit as one package as per instructions. Use one New Course Proposal Form for each new course.

|  |  |
| --- | --- |
| **Course Title** | Theatre of Law |
| **Proposal Date** | February 19th, 2019 |
| **Proposer’s Name** | Sarah Ann Standing, Marissa J. Moran |
| **Course Number** | THE 3000; LAW 3000 |
| **Course Credits, Hours** | 3 credits, 3 hours. |
| **Course Pre / Co-Requisites** | **ENG 1101; and *either* COM 1330, COM 1340, THE 2180 (or one other course that satisfies the oral communication requirement)** |
| **Catalog Course Description** | A comparison between law and theatre / performance studies via the creative process that begins with written analysis of a script and the opening/closing arguments of a trial, and includes the learned skills required to convey character on stage or courtroom, as well as oral storytelling. Argument and the courtroom are also investigated as enactments of theatre and performance. |
| **Brief Rationale**  Provide a concise summary of why this course is important to the department, school or college. | The practice of law has existed in conjunction with the practice of other disciplines throughout history, and is especially tied to the dynamic, embodied, live, communication of theatre. Aspects of law may be found in cross-disciplinary efforts such as “Philosophy of Law,” “Law Through Literature,” and “Law and Society.” What City Tech is missing is a course that investigates dynamic and embodied live communication common to both theatre and law. Discursive, and oral, argument is essential components of both legal studies and theatrical structure. Examining these aspects from the two disciplinary perspectives sheds further light on each. |
| **CUNY – Course Equivalencies**  Provide information about equivalent courses within CUNY, if any. | No evidence found of any similar course at CUNY |
| **Intent to Submit as Common Core**  If this course is intended to fulfill one of the requirements in the common core, then indicate which area. | No |
| **For Interdisciplinary Courses:**   * Date submitted to ID Committee for review * Date ID recommendation received   - Will all sections be offered as ID? Y/N | 2/7/19 (original submission)  2/12/19 (revised submission) |
|  |
| Y |
| **Intent to Submit as a Writing Intensive Course** | Yes |

**NEW COURSE PROPOSAL CHECK LIST**

Use this checklist to ensure that all required documentation has been included. You may wish to use this checklist as a table of contents within the new course proposal.

|  |  |
| --- | --- |
| **Completed NEW COURSE PROPOSAL FORM** |  |
| * Title, Number, Credits, Hours, Catalog course description | **X** |
| * Brief Rationale | **X** |
| * CUNY – Course Equivalencies | **X** |
| Completed [Library Resources and Information Literacy Form](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/curriculum_modification_library_form.doc) | **X** |
| **Course Outline**  Include within the outline the following. |  |
| Hours and Credits for Lecture and Labs  If hours exceed mandated Carnegie Hours, then rationale for this | **X** |
| Prerequisites/Co- requisites | **X** |
| Detailed Course Description | **X** |
| Course Specific Learning Outcome and Assessment Tables   * Discipline Specific * General Education Specific Learning Outcome and Assessment Tables | **X** |
| Example Weekly Course outline | **X** |
| Grade Policy and Procedure | **X** |
| Recommended Instructional Materials (Textbooks, lab supplies, etc.) | **X** |
| Library resources and bibliography | **X** |
| **Course Need Assessment.**  Describe the need for this course. Include in your statement the following information. |  |
| Target Students who will take this course. Which programs or departments, and how many anticipated?  Documentation of student views (if applicable, e.g. non-required elective).  **Most students will take this course to meet the college requirement of an ID course. There is great demand in the Law & Paralegal Studies Department for a law relevant ID course such as this. The course will be open to all students who complete the prerequisites.** | **X** |
| Projected headcounts (fall/spring and day/evening) for each new or modified course.  **We anticipate high demand for this course and want to cap student enrollment at twenty (20) students per section of the course.** | **X** |
| If additional physical resources are required (new space, modifications, equipment), description of these requirements. If applicable, Memo or email from the VP for Finance and Administration with written comments regarding additional and/or new facilities, renovations or construction.  A large room where the chairs can be pushed back against the walls and a wide, open, space can be utilized.  and  A computer lab classroom (N622-A) for alternate weeks. | **N/A** |
| Where does this course overlap with other courses, both within and outside of the department?  Although playwrighting is taught in the English Department, and in Introduction to Theatre, this course uses a scaffolded assignment employing actual court transcripts, and working in groups to write and produce plays. | **X** |
| Does the Department currently have full time faculty qualified to teach this course? If not, then what plans are there to cover this?  Yes, both in the Humanities and Law & Paralegal Studies Departments. | **X** |
| If needs assessment states that this course is required by an accrediting body, then provide documentation indicating that need. | **N/A** |
| **Course Design**  Describe how this course is designed.  This ID course is designed to be co-taught by a member of the Theatre faculty and a member of Law and Paralegal Studies’ faculty. Three of the weekly class meetings have both faculty members present, with the remainder being taught by one or the other of the faculty as in-person/weekly face-to-face meetings, with use of BlackBoard, and OpenLab, and possible field trips. |  |
| Course Context (e.g. required, elective, capstone)  **College Option, ID**  The course meets the New York state definition of a liberal arts and science course as it is comprised of the following components: Humanities; Theater (dramatic interpretation, dramatic literature, dramaturgy, history of drama, playwriting, and theory of theatre and performance); Introductory elements of Criminal Justice; Communication (interpersonal, mass, public speaking, and rhetoric). |  |
| Course Structure: how the course will be offered (e.g. lecture, seminar, tutorial, fieldtrip)?  Weekly face-to-face meetings Lecture/Discussion with use of BlackBoard, OpenLab, and possible field trips. |  |
| Anticipated pedagogical strategies and instructional design (e.g. Group Work, Case Study, Team Project, Lecture)  Lectures, Student Presentations, Group Work, Team Projects, Online Discussions, Scaffolded Assignments, Possible Place-Based Learning |  |
| How does this course support Programmatic Learning Outcomes?  This course embodies the principle learning outcomes of the City Tech General Education Common Core. |  |
| Is this course designed to be partially or fully online? If so, describe how this benefits students and/or program. | **No** |
| **Additional Forms for Specific Course Categories** |  |
| [Interdisciplinary Form](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/Application-for-Interdisciplinary-Course-Designation.docx) (if applicable) | **X** |
| Interdisciplinary Committee Recommendation (if applicable and if received)\*  \*Recommendation must be received before consideration by full Curriculum Committee |  |
| [Common Core (Liberal Arts) Intent to Submit](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/CommonCoreCourseSubmissionForm_4.2.12.doc) (if applicable) | **N/A** |
| Writing Intensive Form if course is intended to be a WIC (under development) |  |
| If course originated as an experimental course, then results of evaluation plan as developed with director of assessment. | **N/A** |
| **(Additional materials for [Curricular Experiments](http://www.300jaystreet.com/college-council/curriculum_proposals/curricular-experiments))** |  |
| Plan and process for evaluation developed in consultation with the director of assessment. (Contact Director of Assessment for more information). | **N/A** |
| Established Timeline for Curricular Experiment | **N/A** |

**NEW YORK CITY COLLEGE OF TECHNOLOGY**

**HUMANITIES and LAW & PARALEGAL STUDIES DEPARTMENTS**

**COURSE OUTLINE**

## **COURSE CODE: THE 3000 / LAW 3000**

**TITLE: THEATRE OF LAW**

## **3 Hours / 3 Credits**

**CATALOGUE DESCRIPTION**:

*A comparison between law and theatre / performance studies via the creative process that begins with written analysis of a script and the opening/closing arguments of a trial, and includes the learned skills required to convey character on stage or courtroom, as well as oral storytelling. Argument and the courtroom are also investigated as enactments of theatre and performance.*

**COURSE DESCRIPTION**:

*An introduction to the use of theatrical techniques in the presentation of legal arguments. The disciplines of theatre and law introduce different perspectives on theme, rhetoric, persuasive argument, written and oral storytelling, and performance. These components form an integral part of the legal profession in general, and are particularly relevant to litigation and trial practice. Conversely, an examination of the representation of law in theatre through Courtroom Drama and how, using performance studies to examine acting in everyday life, the courtroom itself can be regarded as a performance space.*

**COURSE PREREQUISITE (S**): **ENG 1101; and *either* COM 1330, COM 1340, THE 2180 (or one other course that satisfies the oral communication requirement)**

**COURSE MATERIALS**

**REQUIRED VIEWING:**

Videos and films of selected trial proceedings. Access to be provided through the college library and/or online sites (Blackboard, Open Lab, LibGuide) or by instructor.

Students may also be required to view a live performance of a play or court proceeding; students are responsible for theatre fees.

**EXAMPLES OF REQUIRED TEXTBOOK: Reginald Rose, *Twelve Angry Men*, (Acting Edition). New York: Samuel French.** ISBN: **9780143104407**

**RECOMMENDED SUPPLEMENTAL TEXTBOOK: (Students will be assigned selections. The books/articles will be on Reserve in the library or excerpts of reading passages will be provided.)**

**SAMPLE PLAYS**

The selection of plays/trials studied in any given semester varies. Instructors make an effort to choose outstanding plays created in a variety of styles and historical eras. In any semester, the selection of plays/trials will influence the emphasis given to sample topics.

**Readings will be selected from the following plays:**

*A Few Good Men* (David Brown; Aaron Sorkin)

*Execution of Justice* (Emily Mann)

*Gross Indecency: The Three Trials of Oscar Wilde* (Moises Kaufman)

*Inherit the Wind* (Jerome Lawrence and Robert E. Lee)

*It’s True, It’s True, It’s True.* (Stevens and Barrett) (re: Artemesia Gentileschi)

*Libel!* (Edward Woll)

*Measure for Measure* (William Shakespeare)

*Night of January 16th (*Ayn Rand)

*Nuts* (Tom Topor)

*The Anastasia Trials in the Court of Women* (Carolyn Gage)

*The Crucible* (Arthur Miller)

*The Oresteia* (*Agamemnon*, *The Libation Bearers*, *The Eumenides*), translator E.D.A. Morshead.

Digireads.com, 2015.

*The Merchant of Venice* (William Shakespeare)

*To Kill a Mockingbird (*Harper Lee; Aaron Sorkin)

*Twelve Angry Men* (Reginald Rose)

*Witness for the Prosecution* (Agatha Christie)

*Zoot Suit* (Luis Valdez)

**Bibliography:**

“Arguments Transcripts.” *Home - Supreme Court of the United States*,

www.supremecourt.gov/oral\_arguments/argument\_transcript/2018.

Bentley, Eric. *The Theatre of Commitment and Other Essays*. New York: Antheneum, 1967.

Bilsky L Y 1996 ‘When Actor and Spectator Meet in the Courtroom: Reflections on Hannah

Arendt’s Concept of Judgment’ History and Memory 8/2: 137-73

Boyle, Gregory. *Tattoos on the Heart: the Power of Boundless Compassion*. Free Press, 2010.

Cantrell, Tom. *Acting in Documentary Theatre*. London: Palgrave Macmillan, 2013.

"Children in Prison." Equal Justice Initiative. January 18, 2019.

*CNN*, Cable News Network, www.cnn.com/US/OJ/trial/index.html.

Dukore, Bernard F. *Documents for Drama and Revolution*. New York: Holt, Rinehart and

Winston, Inc., 1971.

"Equal Justice Initiative." Equal Justice Initiative. February 07, 2019.

Fischer-Lichte, Erika. *The Routledge Introduction to Theatre and Performance Studies*.

Abingdon: Routledge, 2014.

Goffman, Erving. The Presentation of Self in Everyday Life. U.S.A.: Anchor Books/Doubleday

1999.

LaFrance, Mary. “The Disappearing Fourth Wall: Law, Ethics, and Experiential Theatre.”

University of Nevada, Las Vegas (William S. Boyd School of Law). 2013.

Lucas, Stephen. *The Art of Public Speaking*. New York: McGraw-Hill, 2015.

Lumet, Sidney, and Reginald Rose. *Twelve Angry Men*. Los Angeles: Orion-Nova Twelve Angry

Men, 1957.

Meyer, Philip N. Storytelling for Lawyers. Oxford University Press, 2014.

Opening and Closing Arguments

<https://libraryguides.law.pace.edu/c.php?g=319373&p=2133435>

“Oral Argument - Audio File.” *Home - Supreme Court of the United States*,

www.supremecourt.gov/oral\_arguments/audio/2018/17-290.

Raffield, Paul. “Student Lawyer-Playwrights and the Theatre of Law” in *Law and Humanities*,

2011 4 8 1 p 136-145.

Read, Alan. *Theatre and Law*. London: Palgrave Macmillan, 2015.

*-- -- --Theatre and Everyday Life: An Ethics of Performance*, London: Routledge, 1995.

“Report of the Case of the Commonealth Vs. John Kehoe Et Al., Members of the Ancient Order

of Hibernians, Commonly Known as ‘Molly Maguires.’” *Google Books*.

Rogers, Nicole. “The Play of Law: Comparing Performances in Law and Theatre.” QUTLJJ Vol

8 no. 2, 2008.

Schechner, Richard. *Performance Studies: An Introduction*, Third Edition. Abingdon: Routledge,

2013.

School, Harvard Law. “Ames Moot Court Competition 2015.” *YouTube*, YouTube, 2 Dec. 2015, www.youtube.com/watch?v=SFl1IEBoFAE.

Spence, Gerry. *How to Argue and Win Every Time: At Home, At Work, In Court*. New York: St.

Martin’s Griffin, 1995.

stanfordlawschool. “Kirkwood Moot Court Competition 2018 | Finals.” *YouTube*, YouTube, 8

Mar. 2018, www.youtube.com/watch?v=KnjkgYyrYbk.

User, Super. “Rosenberg Trial Transcript.” Famous Trials, [www.famous-](http://www.famous-)

trials.com/rosenberg/2019-trialtranscript.

Wiltshire, Bruce: *Role Playing and Identity: The Limits of Theatre as Metaphor*. Bloomington:

Indiana University Press, 1991.

**Resources for *12 Angry Men:***

**TV:**

Rose, Reginald. *12 Angry Men*, CBS, Studio One, 1954.

Friedkin, William.director, *12 Angry Men* (remake), Metro-Goldwin-Mayer, 1997

**Film:**

Lumet, Sidney, and Reginald Rose. *12 Angry Men*. Los Angeles: Orion-Nova, 1957.

**Play:**

Rose, Reginald; Sergel, Sherman L. [Twelve Angry Men: A Play in Three Acts](https://books.google.com/books?id=CDhp0EJOLnEC&dq=twelve+angry+men&printsec=frontcover) (First ed.). Chicago: Dramatic Publishing Co., 1955.

**Print:**

* *Ellsworth, Phoebe C. (2003). "One Inspiring Jury [Review of 'Twelve Angry Men']". [Michigan Law Review](https://en.wikipedia.org/wiki/Michigan_Law_Review).****101****(6): 1387–1407. [JSTOR](https://en.wikipedia.org/wiki/JSTOR) [3595316](https://www.jstor.org/stable/3595316).* In depth analysis compared with research on actual jury behavior.
* Homes, Linda. ["Amy Schumer Puts Her Own Looks On Trial"](https://www.npr.org/blogs/monkeysee/2015/05/06/404649955/amy-schumer-puts-her-own-looks-on-trial). *[NPR](https://en.wikipedia.org/wiki/NPR)*. Retrieved May 6, 2015.
* Lanham, Richard. *Introduction: The Domain of Style analyzing prose*. (New York, NY: Continuum, 2003).
* *Making Movies*, by [Sidney Lumet](https://en.wikipedia.org/wiki/Sidney_Lumet). (c) 1995, [ISBN](https://en.wikipedia.org/wiki/International_Standard_Book_Number) [978-0-679-75660-6](https://en.wikipedia.org/wiki/Special:BookSources/978-0-679-75660-6).
* "Preparing an Expert Witness for Trial." Virginia Court Reporters. May 31, 2017.
* *Readings on Twelve Angry Men*, by Russ Munyan, Greenhaven Press, 2000, [ISBN](https://en.wikipedia.org/wiki/International_Standard_Book_Number) [978-0-7377-0313-9](https://en.wikipedia.org/wiki/Special:BookSources/978-0-7377-0313-9).
* *Semple, Kirk (October 18, 2010), ["The Movie That Made a Supreme Court Justice"](https://www.nytimes.com/2010/10/18/nyregion/18sonia.html), The New York Times, retrieved October 18, 2010.*
* "The Dividing Line Between Preparing and Coaching a Witness for a Deposition." Virginia Court Reporters. November 29, 2016.
* *The New York Times*, April 15, 1957, "12 Angry Men", review by A. H. Weiler.

**SAMPLE TOPICS\***

* Origins of the plays/trials
* Primary source material: courtroom transcripts
* Primary Research
* Acting and Directing Elements in Theatre
* Technical and Design Elements in Theatre
* Technical and Design Elements in Court
* Acting/Performance in Everyday Life
* Artistic selection and creation
* Creative contributions by members of particular ethnic, racial, or cultural groups
* Representations of members of particular gender, ethnic, racial, or cultural groups
* Dramatic Structure
* Themes
* Impact

\*Topics are introduced in a sequence and manner to increase understanding and appreciation of the play/trial being studied. There is no assumption or obligation to cover all of these topics or to cover these topics in sequence. Theatre and Law Faculty recognize that the relevance of any concept varies with respect to the specific play/trial being considered.

### COURSE LEARNING OBJECTIVES and ASSESSMENT METHODS

|  |  |
| --- | --- |
| **INTERDISCIPLINARY LEARNING OBJECTIVES**  For the successful completion of this course, students should be able to: | ASSESSMENT METHODS Instructional activity and evaluation methods. |
| **Purposefully Connect and Integrate Across-Discipline Knowledge and Skills to Solve Problems**  Students analyze plays that use actual courtroom trial transcripts (for example, *Joan of Arc*; *It’s True, It’s True, It’s True*; *Gross Indecency: the Three Trials of Oscar Wilde*). This use of “documentary theatre” introduces students to concepts of artistic selection, and the narrative arc (exposition, opposing forces, conflict, escalating tension, and resolution). Issues of power dynamics around race, class, gender, and sexual orientation, are introduced through examining specific plays and their relationship to socio-historical context. Examination of the degree to which a courtroom is an innately theatrical “stage” reflecting, furthering, and challenging dynamics at work in the wider world. Students investigate the nature of conflict—integral to both legal studies and theatre—through the analysis of theatrical scripts and trial transcripts.  Ultimately, students gain the ability to discern how narrative is controlled within the context of theatre / performance and, more particularly, the legal courtroom*.* Use of a shared OpenLab site and shared assignments facilitates connecting and integrating aspects of theatre and law. | Evaluation of class participation, written assignments and presentations (e.g., Blackboard and OpenLab posts/responses, Final Paper & Performance Presentation). |
| **Synthesize and Transfer Knowledge Across Disciplinary Boundaries**  Students explore theatre texts, films of plays, and actual performances, as well as legal transcripts, footage of actual courtroom procedure, and possible  courtroom visits to compare and contrast the dynamic qualities of argument and presentation used in each. For example, use of theatrical exposition can be correlated with setting-up background context in legal studies. Theatre’s use of “inciting incident” can be compared and contrasted with the “introduction of evidence” to shed light on ‘change elements’ in both legal studies and theatre.  Additionally, students work on embodied storytelling and presentation from both  legal and theatrical perspectives (through acting out scenes from Courtroom Dramas, actual courtroom transcripts, and moot court sessions), in order to  generate effective oral communication (utilizing both logos and pathos) with an audience. | Scaffolded paper assignment: students articulate theatrical precepts, and then apply them to discuss how meaning is created in a trial scene. |
| **Comprehend Factors Inherent in Complex Problems**  Theatre and law are inherently interested in addressing complex problems, albeit to distinct ultimate ends. Each example of Courtroom Drama that the course examines represents a pivotal moment in legal history (renowned either for its success or profound failure) and is a microcosm for dynamics existing in the larger socio-economic context of the time. Students thus learn the specific facts of the cases, analyze the theatricalization of the play(s) written about the cases, and engage with ideas around the presentation of conflict—interpersonal, personal, and societal. Students examine the differences between Documentary Theatre (using actual court transcripts), Theatre of Social Justice, Theatre of the Real, and Courtroom Drama in order to parse ideas about the courtroom as theatre. Performance Studies tools are used to examine the courtroom, interactions between courtroom participants, and legal precedent using readings on performance, performativity, and ritual. | Students demonstrate, through enacting theatrical Courtroom Dramas the ability to listen to, present, sometimes embody, reflect on, and respond to different sides of complex issues. |
| **Recognize Varied Perspectives**  Both theatre and law use structures that inherently recognize, and publicly present, varied perspectives. Through the common use of structured, formalized, dialogue each discusses and embodies varying perspectives of complex issues. High-profile and non-obvious court cases are complex by definition. Theatre and law can both teach about an individual’s character, background, motivation, and objectives. Additionally, and further from personal needs and wants, examining theatre and law in their distinct socio-historical and cultural contexts shows a wider variety of factors at work in influencing complex problems. | Students demonstrate (through performing scenes from Courtroom Dramas, actual courtroom transcripts, and moot court sessions, as well as writing from different characters’ perspectives), a comprehension of varied perspectives. |
| **Think Critically, Communicate Effectively, and Work Collaboratively**  Students will not only analyze scripts, embody them in performance, but actually research their own court transcript and synthesize it into a short theatrical script. Thus, students need to understand the difference between the “real,” unedited, performance that is a trial, and the more tightly scripted plot that makes up theatre. They will then need to work collaboratively (in small groups) to cast and direct these performances. | Through this scaffolded script-writing, and final performance, students need to learn effective communication in their teams, as well as how to communicate effectively with an audience. |

### GENERAL EDUCATION LEARNING OBJECTIVES and ASSESSMENT METHODS

|  |  |
| --- | --- |
| **LEARNING OBJECTIVES** For the successful completion of this course, students should be able to: | ASSESSMENT METHODS Instructional activity and evaluation methods. |
| **KNOWLEDGE**   * Describe the similarities and differences between law interpretation/ argumentation/performance and theatre interpretation/argumentation/performance. | The final paper requests students to analyze a trial in terms of its theatrical (i.e.: acting or technical) elements. |
| **SKILLS**  Recognize various parts of oral presentation and advocacy (including preparation, speaking extemporaneously, speaking impromptu, and improvisation) and differentiate between acting in theatre and in the courtroom.  Gather primary and secondary research, analyze texts, and synthesize material into a paper, play, and presentation. | In-class exercises and prepared delivery of court proceedings and scripted plays.  The final paper, play, and presentation, require students to gather research, analyze  information, and synthesize results into a finished product. |
| **INTEGRATION**  Integration: discern how meaning is created in law using theatre and performance studies (e.g.: through costumes, tone of voice, gesture, status, ritual*,* and legal precedent). | The final paper, play, and presentation demonstrate the ability to create meaning  and make connections through the use of performance elements. |
| **VALUES, ETHICS & RELATIONSHIPS**  Advocate for themselves and others when faced with injustice. Concomitantly, students gain a greater sense of their responsibilities as ethical citizens and see how their behavior contributes to a just, moral, and ethical society—not only for themselves and people they know—but as citizens of a larger body.  Contextualize larger concepts and concerns around race/class/gender/age/sexual orientation. | Students demonstrate through in-class presentations, exercises, discussions, and Blackboard posts, the ability to be advocates for others on social justice issues.  Students will respond orally and in writing to specific questions/inquiries based on observations made while viewing various media based presentations. |

**SCOPE OF ASSIGNMENTS** and other course requirements

**VIEWING & LISTENING**

* View plays/movies about trials (designated as core-viewing), listen to oral argument/mock trial/moot court presentations, and/or audio excerpts. Viewing of live play production/trial proceedings when feasible.

**READING**

* Weekly assigned readings

**RESEARCH**

* Gather sources, analyze, organize, and write paper
* Research and select trial transcript
* Create and perform script
* See play/visit court

**WRITING – INFORMAL may include the following:**

* Blackboard Posts
* OpenLab

**WRITING – FORMAL**

* Final Paper
* Script for Play about a Trial
* One-Page Character Analysis Paper (two)

**ORAL**

* DailyEngagement: Students will be expected to orally express ideas and pose/respond to questions.
* Presentation of Prepared Performances

**CREATIVE**

* Performances/Presentation
* Creating a script

\*Theatre and Law faculty are aware that the designated Learning Outcomes in this area may be achieved through a wide variety of methodologies. While all classes will require significant amounts of oral and written communication, Instructors may substitute other assignments designed to elicit student responses to the play/trial and/or to assess student comprehension of plays/trials musicals or textual material.

**SUGGESTED GRADE SCALE** – elements and weight of factors determining the students’ grade

|  |
| --- |
|  |

Participation/In-Class Exercises/Discussion Board 10%

Weekly Written Assignments/Presentations 30%

Final Paper 30%

Final Presentation 30%

**Total 100%**

**POLICIES**

**ACADEMIC INTEGRITY POLICY**  
**New York City College of Technology** *Updated May 2018*

**City Tech’s Commitment to Academic Integrity**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York (CUNY) and at New York City College of Technology (City Tech) and is punishable by penalties, including failing grades, suspension, and expulsion **— NYCCT statement on Academic Integrity**

<http://www.citytech.cuny.edu/academics/docs/academic_integrity_policy.pdf>

# REASONAB LE ACCOMODATIONS POLICY

Reasonable accommodations are services, strategies, and adjustments for equalization and parity. Implementation of accommodations is based on documentation. Students with multiple disabilities must provide multiple documentation if reasonable accommodations are necessary for more than one disability. For example, a student with visual and learning differences may be eligible for note-takers in classrooms and extended testing time/calculators/scribes.

Reasonable accommodations for classroom-related activities are also reflective of documentation. The 504 officer and Student Support counselors are responsible to ensure comprehensive access outside of Student Support in classrooms and throughout the campus. Libraries should have computer stations for students with mobility disabilities, college-wide computer systems should make adaptive technology available for students with visual/mobility and other disabilities. Student Life retreats should also consider the needs of The Center for Student Accessibility.

<http://www.citytech.cuny.edu/accessibility/reasonable-accomodations.aspx>

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**SAMPLE SYLLABUS**[[1]](#footnote-1)

N.B. The particular selection of plays/trials on this sample syllabus reflects materials currently available in the collections of the NYCCT Library and of the course proposer. The recommended reading selections are suggestions and may be augmented or replaced as relevant scholarship becomes available.

**NEW YORK CITY COLLEGE OF TECHNOLOGY**

**HUMANITIES and LAW & PARALEGAL STUDIES DEPARTMENTS**

**SYLLABUS**

## **COURSE CODE: THE 3000 / LAW 3000**

**TITLE: THEATRE OF LAW**

## **3 Hours / 3 Credits**

**CATALOGUE DESCRIPTION**:

*A comparison between law and theatre / performance studies via the creative process that begins with written analysis of a script and the opening/closing arguments of a trial, and includes the learned skills required to convey character on stage or courtroom, as well as oral storytelling. Argument and the courtroom are also investigated as enactments of theatre and performance.*

**COURSE DESCRIPTION**:

*An introduction to the use of theatrical techniques in the presentation of legal arguments. The disciplines of theatre and law introduce different perspectives on theme, rhetoric, persuasive argument, written and oral storytelling, and performance. These components form an integral part of the legal profession in general, and are particularly relevant to litigation and trial practice. Conversely, an examination of the representation of law in theatre through Courtroom Drama and how, using performance studies to examine acting in everyday life, the courtroom itself can be regarded as a performance space.*

**REQUIRED TEXTBOOK**

**Reginald Rose, *Twelve Angry Men*, (Acting Edition). New York: Samuel French.** ISBN: **9780143104407**

**RECOMMENDED SUPPLEMENTAL TEXTBOOK** (Students will be assigned selections. The book will be on Reserve in the library or excerpts of reading passages will be provided.)

**REQUIRED VIEWING**

Plays/Movies/Trials. Students are responsible for play fees.

**ADDITIONAL MATERIALS**

You will watch plays/movies/trials film or video. These are your “core-viewing” assignments. All of them will be either provided to you or on reserve in the college library.

**REQUIREMENTS**

(detailed descriptions under SCOPE OF ASSIGNMENTS below):

* Informed participation in class discussion
* Core-viewing and listening to plays/movies/trials
* Assigned readings
* Blackboard discussion posts
* OpenLab posts
* Weekly writing assignments
* Final Paper
* Writing a Script
* Performance
* Attendance at court proceeding and/or play

**GRADE SCALE**

Participation/In-Class Exercises 10%

Weekly Written Assignments/Presentations 30%

Final Paper 30%

Final Presentation 30%

**Total 100%**

|  |  |
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**New York City College of Technology’s official grading scale**.

|  |  |
| --- | --- |
| A | 93-100% |
| A- | 90-92.9% |
| B+ | 87-89.9% |
| B | 83-86.9% |
| B- | 80-82.9% |
| C+ | 77-79.9% |
| C | 70-76.9% |
| D | 60-69.9% |

**POLICIES**

**Academic Integrity Policy Statement**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion. (See pp. 73-76 in the student handbook).

**Reasonable Accommodation**

We are committed to providing reasonable accommodation to students with disabilities. Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Students Support Services (OSSS). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student’s eligibility from OSSS, which is located in room L-237. It is the student’s responsibility to initiate contact with the OSSS staff and to follow the established procedures for having the accommodation notice sent to the instructor.

**Attendance Policy**

It is the conviction of the Humanities department that a student who is not in a class for any reason is not receiving the benefit of the education being provided. Missed class time includes not just absences but also latenesses, early departures, and time outside the classroom taken by students during class meeting periods. Missed time impacts any portion of the final grade overtly allocated to participation and/or any grades awarded for activities that relate to presence in class.

**Commitment to Student Diversity**

The Humanities Department complies with the college wide nondiscrimination policy and seeks to

foster a safe and inclusive learning environment that celebrates diversity in its many forms and

enhances our students’ ability to be informed, global citizens. Through our example, we demonstrate an

appreciation of the rich diversity of world cultures and the unique forms of expression that make us

human.

**SCOPE OF ASSIGNMENTS**

All written written work must be typed in 12-point font, double-spaced and with 1” margins. PROOFREAD for grammar, spelling, and coherence (using Spell-check and Eyeball checking)

1. Blackboard Discussion Posts: Written responses to weekly or biweekly content specific queries/posts. 150-300 words per post, count varies with each assignment.

2. OpenLab: Shared Posts and Clips of Student Performances and Critiques

3. One-page character analysis (two due in the semester). Answer the following questions: What did you notice in terms of your character? What actions does your character take to achieve their objectives?

4. Final Paper Assignment: 1500-2000 words, First and Final Drafts.

Theatre is a unique form of art because plays/shows/movies incorporate both acting and technical aspects with traditional storytelling. *Acting* elements include character motivation and analysis, dialogue, tone, breath, inflection, projection, gestures, and acting choices. *Technical* elements include scenery and set design, costumes, makeup, props, lighting, video, and sound/music. All of the above elements add to the traditional literary elements of plot, setting, genre, conflict, structure, and character to create a distinctive theatre experience.

Choose one of the trials we discussed/read about this semester and discuss how either acting elements or technical elements help you understand the trial as a piece of theatre. What do these dramatic choices reveal to you about the trial/play/movie? How do they help you understand the main theme(s) and messages of the trial/play/movie/?

Your analysis should examine these elements carefully and thoughtfully, with specific examples from throughout the trial/play/movie. You should also, through this analysis, discuss the overall meaning gleaned from the trial-play, and how that meaning is conveyed through the use of theatrical elements.

Example Thesis:

*With the use of careful technical elements such lighting, set/scenery, props, and costuming in 12 Angry Men, Sidney Lumet highlights the jury deliberations in a capital murder trial of an 18 year old boy in order to reveal the truth and larger societal issues of responsibility, bias, prejudice, fairness, and justice in jury trials.*

**First Draft due: Week 10**

**Review/Revise Final papers: Week 12**

**Final Paper due: Week 13**

5. In-class writing.

6. Presenting scenes rehearsed at home.

7. Final project (written, 10 pages). First and Second Drafts. Assignment: Find transcripts of a landmark trial that has not been made into a play or film but could be. Decide which portions of the transcript will be used in a short theatre piece. Students will then need to work collaboratively (in small groups) to write a ten-minute play. OpenLab will be used to support continuity of the writing process.

8. Final Presentation Performance: (oral) Students then cast, rehearse, and perform the scripts they’ve written.

**WEEK-BY-WEEK OUTLINE**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Locating Media Materials**   * Films & Videos are on reserve in the library, unless otherwise specified. * **School, Harvard Law. “Ames Moot Court Competition 2015.” *YouTube*, YouTube, 2 Dec. 2015, www.youtube.com/watch?v=SFl1IEBoFAE.** * **stanfordlawschool. “Kirkwood Moot Court Competition 2018 | Finals.” *YouTube*, YouTube, 8 Mar. 2018, www.youtube.com/watch?v=KnjkgYyrYbk.** | | |
|  | **Topic** | **Suggested Instructional Activities** | **Assignment** |
| 1 | ***All the World’s A Stage*** | Introduction to the course, expectations, and logistics. Review syllabus/assignments/grading criteria.  Introduce Courtroom Drama as a genre.  Watch a film (of a play) of a significant trial: *12 Angry Men* (or anypertinent and timely trial transformed into a film/play during the semester in which the ID class is offered). | Take duo-logue scenes from the above play and break into pairs, each student having chosen one character in the scene to write about and portray. Each student writes a one-page character analysis (What did you notice in terms of character? What actions does your character take to achieve their objectives?) about the character selected. Rehearse the scenes aloud at home and prepare to present in class. Paper and presentation due: Week 3. |
| 2 | ***Court: Where There Are No Dress Rehear*sals** | Analyze excerpts from select court transcripts. Focus on language/wording and how attorneys write to persuade. Compare the impact of the written word to the spoken word. Watch clips of actual courtroom trials. Use acting exercises to interpret law through all five senses. Work to use the actor’s voice to increase dramatic tension and hold the interest of the audience. Examine speaking versus speaking impromptu. Examining the idea of everyday life, and the courtroom in particular, as a performance. How is emphasis achieved? Persuasion is introduced as the intertwining of emotion and logic. Use of the dramatic pause, the dynamic voice (both character voice and actor voice), the well-timed introduction of evidence. Investigation of the differences between the courtroom trial and theatre.  Show clips from Moot Court competitions, such as: *Abrams v. Vita* re: accommodation  School, Harvard Law. “Ames Moot Court Competition 2015.” *YouTube*, YouTube, 2 Dec. 2015, [www.youtube.com/watch?v=SFl1IEBoFAE](http://www.youtube.com/watch?v=SFl1IEBoFAE).  and  Stanford Law School. “Kirkwood Moot Court Competition 2018 | Finals.” *YouTube*, YouTube, 8 Mar. 2018, [www.youtube.com/watch?v=KnjkgYyrYbk](http://www.youtube.com/watch?v=KnjkgYyrYbk)  Discuss what aspects make these moot court competitions effective demonstrations of performance and communication. | Written analysis of court transcript: ‘*The cold record versus courtroom drama.’*  Readings from Goffman, *The Presentation of Self in Everyday Life;* Cantrell, *Acting in Documentary Theatre;* and Schechner, *Introduction to Performance Studies*. |
| 3 | ***The Quality of Mercy is Not Strained*** | Hand in one-page character analysis papers from Week 1. See scenes from Week 1. Work on acting, and creating dynamic performances, in relation to both theatre and the courtroom.  See scenes from other courtroom plays with a particular social justice theme, for example: *Zoot Suit*, *It’s True, It’s True, It’s True*, and *Gross Indecency*. Discuss the cases these plays are based on. Examine larger context of social justice and social justice theatre and what makes these plays important and effective. | Readings from Read, *Theatre and Law.* Read selected scenes from *Zoot Suit, It’s True, It’s True, It’s True*, and *Gross Indecency* and prepare to present in Week 5 |
| 4 | ***Law Places & People: Private/Soliloquy vs. Public Thoughts/Dialogue*** | Where does legal drama occur? How do venue and audience such as the courtroom comprised  of judge/jury/attorneys/litigants/court officers/court staff/public compared to/with law firms comprised of attorneys and clients dictate word choice, language, discussion/negotiation tactics, and resolution. Ethical obligations, confidentiality and privileged information will be discussed.  Introduce and discuss LibGuides. | Respond in writing to questions based on reading of case regarding ethics, law, and society. |
| 5 | ***Some Rise by Sin, and Some by Virtue Fall*** | Present scenes assigned in Week 3. Discuss discrediting the witness (*It’s True, It’s True, It’s True; Gross Indecency*) Who tells the story? How is it told? Discuss Point of View: protagonist / antagonist. Who presents the information? How is it presented? Further discussion about how are things “dramatized” structurally. Discuss conflict and climactic structure.  Further lecture / discussion about Courtroom Drama, including *The Oresteia*. Introduce technical elements of the theatre.  In-class work on developing a script. Break into groups for final project. Work on the concept of beginning/middle/end. Discuss the frame, and begin initial writings on final project.  **Final Project**: Find transcripts of a landmark trial that has *not* been made into a play or film but could be. Decide which portions of the transcript will be used in a short theatre piece. Students will then need to work collaboratively (in small groups) to write, cast, and direct these performances. OpenLab will be used to support continuity of the writing process. | Write a character analysis for one of the characters in the script and post on shared OpenLab site. Due for week 7. |
| 6 | ***Cue the Witness: the “Supporting Role” at Trial*** | What is the role of a witness in court? Who may be called as a witness? Is there more than one type of witness? What rules/procedure direct/govern witness testimony? What is the effect of testimony that is ‘read-back’ to a jury? Why/how/when is this done? | Observe and comment on witness’ scenes from “*A Few Good Men*.”  Distribute and review/discuss expectations/timeline for final paper assignment.  First drafts of paper due Week 10 |
| 7 | ***Virtue is Bold, and Goodness Never Fearful*** | Take famous characters of trial lawyers. What are their characteristics? Can we find examples of different genders/heritages/races/sexual orientations with these same ‘heroic” characteristics? Students will examine the differences between Documentary Theatre (using actual court transcripts); Theatre of Social Justice; Theatre of the Real; and Courtroom Drama. | Using the shared OpenLab site, and the characters they’re working on, students write the beginning of their play. |
| 8 | ***Hidden Heroes of Law*** | Equal Justice Initiative (EJI) founded by Bryan Stevenson, attorney and professor is an agency which provides hope and compassion to children and death row inmates by reviewing their cases to ensure that they were administered in a fair and equitable manner in the criminal justice system and the judgments rendered are age appropriate.  Homeboy Industries founded by Gregory Boyle, SJ is an agency/company that provides work/training opportunities to former gang members living in Los Angeles who seek to leave gang life. | ‘Every person has a story’ and ‘A picture is worth a thousand words.’  Using the shared OpenLab site examine and analyze the EJI website. Read excerpts from *Tattoos on the Heart*. How do the agencies (EJI and Homeboy Industries) communicate their missions and goals? What story, graphic/statistic, and picture, in particular, moved you/spoke to you from EJI and *Tattoos on the Heart*? Why? |
| 9 | ***Measure Still for Measure*** | Students present the beginnings of their pieces. Building on the EJI and *Tattoos on the Heart* stories from Week 8, we look to examine the role of the victim/perpetrator. | Students continue working on their plays, developing the middle section, and heightening conflict. |
| 10 | ***View from the Bench versus A View from the Sidelines*** | Convincing both judge and jury. What is a bench trial? What is a jury trial? How do they differ? Does having a bench trial or jury trial matter in terms of representing the client in court? How do attorneys select jurors? Fairness and justice for litigants/parties to the lawsuit in jury selection. Examine written juror questionnaires, listen to *voir dire,* and review court instructions to jurors*.* | Writing assignment - How and what (i.e. Social Media) effects/impacts juries/courtrooms and therefore, justice?  First drafts of paper due. |
| 11 | ***Truth is Truth*** | Examining the role of the judge and the audience in meta-theatrical plays. Examination of positioning the audience’s attention and sympathy. | First drafts of final performance project due.  Feedback given on first drafts in class. |
| 12 | ***The Art of Oral Argument*** | Watch and listen to attorneys’ opening/closing arguments and oral arguments in select cases before the U.S. Supreme Court.  “Oral Argument - Audio File.” *Home - Supreme Court of the United States*,  [www.supremecourt.gov/oral\_arguments/audio/2018/17-290](http://www.supremecourt.gov/oral_arguments/audio/2018/17-290).  Opening and Closing Arguments  <https://libraryguides.law.pace.edu/c.php?g=319373&p=2133435> | Comment/critique in writing the attorneys’ ability to argue from scripted notes and their ability to think on their feet and respond to judges’ questions (passive vs. active participation). Why are both techniques utilized in court? Do they serve the same purpose? Why/Why Not?  Review, evaluate, and revise final papers based on feedback from first drafts of paper. |
| 13 | ***Final Paper*** |  | Final Paper due. |
| 14 | ***Dress Rehearsals*** | Rehearse the plays and discuss editing, rewriting, and honing for dramatic effect. Work on acting to convey depth of the roles, and directing to create effective composition. | Second drafts of final performance projects due. |
| 15 | ***Performance*** | Students assess each other’s contributions to the final projects. Projects are videoed and selections are placed on the shared OpenLab site. | Performances of final projects due. |

# Chancellor’s University Reports

# Section A IV: New Courses

## Please fill in all applicable fields.

**New courses to be offered in the HUMANITIES and LAW & PARALEGAL STUDIES DEPARTMENTS**

|  |  |
| --- | --- |
| **Department(s)** | **Humanities and Law & Paralegal Studies** |
| **Academic Level** | **[ X  ] Regular  [   ] Compensatory  [   ] Developmental  [   ] Remedial** |
| **Subject Area** | **Theatre; Law & Paralegal Studies** |
| **Course Prefix** | **THE; LAW** |
| **Course Number** | **3000** |
| **Course Title** | **Theatre of Law** |
| **Catalog Description** | **A comparison between law and theatre / performance studies via the creative process that begins with written analysis of a script and the opening/closing arguments of a trial, and includes the learned skills required to convey character on stage or courtroom, as well as oral storytelling. Argument and the courtroom are also investigated as enactments of theatre and performance**. |
| **Prerequisite** | **ENG 1101; and *either* COM 1330, COM 1340, THE 2180 (or one other course that satisfies the oral communication requirement)** |
| **Corequisite** | None |
| **Pre- or corequisite** | None |
| **Credits** | **3 credits** |
| **Contact Hours** | **3 hours** |
| **Liberal Arts** | **[ X ] Yes  [   ] No** |
| **Course Attribute (e.g. Writing Intensive, etc.)** | **Writing Intensive** |
| **Course Applicability** | **[ ] Major**  **[ ] Gen Ed Required [ ] Gen Ed - Flexible [ ] Gen Ed - College Option**  **[ ] English Composition [ ] World Cultures [ ] Speech**  **[ ] Mathematics [ ] US Experience in its Diversity [X] Interdisciplinary**  **[ ] Science [ ] Creative Expression [] Advanced Liberal Arts**  **[ ] Individual and Society**  **[ ] Scientific World** |
| **Effective Term** | **Spring 2020** |

**Rationale:** The rationale is one or two sentences explaining where the course fits into the curriculum and why it is being introduced. Must include at least one title and IRP code of a program to which the new course is applicable, as per SED regulation.

This course embodies the general education learning outcomes of all courses offered by the Humanities Department and the City Tech General Education Common Core, and fulfils the Interdisciplinary Course requirement of all students in four-year programs at New York City College of Technology. The practice of law has existed in conjunction with the practice of other disciplines throughout history, and is especially tied to the dynamic, embodied, live, communication of theatre. Aspects of law may be found in cross-disciplinary efforts such as “Philosophy of Law,” “Law Through Literature,” and “Law and Society.” What City Tech is missing is a course that investigates dynamic and embodied live communication common to both theatre and law. Discursive and oral arguments are essential components of both legal studies and theatrical structure. Examining these aspects from the two disciplinary perspectives sheds further light on each.

**LIBRARY RESOURCES & INFORMATION LITERACY: MAJOR CURRICULUM MODIFICATION**

Please complete for **all** major curriculum modifications. This information will assist the library in planning for new courses/programs.

Consult with your library faculty subject specialist (<http://cityte.ch/dir>) **3 weeks before the proposal deadline**.

**Course proposer:** please complete boxes 1-4. **Library faculty subject specialist:** please complete box 5.

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| --- | --- | --- | --- | --- | --- |
|  | | **1** | **Title of proposal**  Theatre of Law | **Department/Program**  Humanities/Theatre  Law & Paralegal Studies |  |
|  | |  | **Proposed by** (include email & phone)  Sarah Ann Standing  [SStanding@citytech.cuny.edu](mailto:SStanding@citytech.cuny.edu) x5450  Marissa J. Moran  [MMoran@citytech.cuny.edu](mailto:MMoran@citytech.cuny.edu) x5124 | **Expected date course(s) will be offered**  Spring 2020  **# of students**  20 |  |
|  | | **2** | **The library cannot purchase reserve textbooks for every course at the college, nor copies for all students. Consult our website (<http://cityte.ch/curriculum>) for articles and ebooks for your courses, or our open educational resources (OER) guide (<http://cityte.ch/oer>). Have you considered using a freely-available OER or an open textbook in this course?**  Although an extensive search yielded nothing found on Theatre of Law per se, SUNY Open Textbooks Fundamentals of the Law <https://textbooks.opensuny.org/tag/law/> could be a useful resource, as were the materials found on censorship and theatre, should the proposers add in a module on censorship. | |  |
|  | |  |  | |  |
| **3** | **Beyond the required course materials, are City Tech library resources sufficient for course assignments?**  **If additional resources are needed, please provide format details (e.g. ebook, journal, DVD, etc.),**  **full citation (author, title, publisher, edition, date), price, and product link.**  Several versions of films of plays are only available in videocassette from the City Tech library, and would need  to be checked for viability before using.  The following plays would be useful for the course, and are not currently in the City Tech library:   * Kaufman, Moises. *Gross Indecency: The Three Trials of Oscar Wilde*. New York: Vintage Books 1998. $9.00     [https://www.amazon.com/s?k=gross+indecency+the+three+trials+of+oscar+wilde&crid=TZD55QDRNDMN&sprefix= gross+inde%2Caps%2C125&ref=nb\_sb\_ss\_i\_1\_10https://www.amazon.com/s?k=gross+indecency+the+three+trials +of+oscar+wilde&crid=TZD55QDRNDMN&sprefix=gross+inde%2Caps%2C125&ref=nb\_sb\_ss\_i\_1\_10](https://www.amazon.com/s?k=gross+indecency+the+three+trials+of+oscar+wilde&crid=TZD55QDRNDMN&sprefix=%2520%2520%2520gross+inde%252Caps%252C125&ref=nb_sb_ss_i_1_10https://www.amazon.com/s?k=gross+indecency+the+three+trials%2520+of+oscar+wilde&crid=TZD55QDRNDMN&sprefix=gross+inde%252Caps%252C125&ref=nb_sb_ss_i_1_10)   * Gage, Carolyn. *The Anastasia Trials in the Court of Women.* New York: Samuel French, 2003. $19.97   <https://www.amazon.com/Anastasia-trials-court-women-interactive/dp/0573628432/ref=sr_1_fkmrnull_1?crid>=  P86MWP26JTC&keywords=the+anastasia+trials+in+the+court+of+women&qid=1550349978&s=gateway&sprefix=  The+Anastasia+trials+in%2Caps%2C123&sr=8-1-fkmrnull   * Stevens and Barrett. *It’s True, It’s True, It’s True* (upon publication) * [Crime in New York: 1850-1950](http://www.lib.jjay.cuny.edu/crimeinny/): Digitization project of the Lloyd Sealey Library at John Jay College.   The project includes a searchable digital index their microfilm collection of  The Trial Transcripts of the County of New York 1883 - 1927.  The microfilm is available to borrow via ILL. The online collection also includes  150 full-text transcripts, available as searchable PDF's files linked to the web-index.   * World’s Greatest Trials <https://www.thegreatcourses.com/greattrials> DVD $69.95 | | | | |

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| **4** | **Library faculty focus on strengthening students' information literacy skills in finding, critically evaluating, and ethically using information. We collaborate on developing assignments and customized instruction and research guides. When this course is offered, how do you plan to consult with the library faculty subject specialist for your area? Please elaborate.**  Students will need to use the library database JStor to find transcripts of courtroom trials. They will need instruction on accessing this site and conducting legal research. The proposers will consult with Kim Abrams to obtain library instruction for students. |

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| --- | --- |
| **5** | **Library Faculty Subject Specialist Nora Almeida (Theatre); Kim Abrams (Law and Paralegal Studies**  **Comments and Recommendations**  Faculty will work in consultation with librarians at John Jay to access parts of the Crime in New York collection digitally and potentially coordinate a class trip so that students will gain first-hand experience conducting research using special collections and primary sources.  **Nora Almeida, Library Liaison for Theater**  **Kimberly Abrams, Library Liaison for Law and Paralegal Studies**  Picture 17  **Date: February 21, 2019** |

1. [↑](#footnote-ref-1)