

NEW YORK CITY COLLEGE OF TECHNOLOGY  
HUMANITIES and LAW & PARALEGAL STUDIES DEPARTMENTS  
INTERDISCIPLINARY: *THEATRE OF LAW*

**SYLLABUS**

**COURSE CODE: LAW 3000ID**

Sections: LAW 3000 ID OL  
3 Hours / 3 Credits

**WRITING INTENSIVE (WI)**

LAW 3000 ID

**Professor Moran and Guest Lecturers**

**Email:**

Marissa J. Moran, Esq.: [Marissa.Moran26@citytech.cuny.edu](mailto:Marissa.Moran26@citytech.cuny.edu)

**Office Hours:**

Professor Marissa J. Moran: Before and After each class session or by appointment.

**Guest Lecturers** (in Weeks: Three, Five, Seven, Nine, Eleven, Fourteen and Fifteen)

**COURSE PREREQUISITES:**

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(ENG 1101 or ENG 1101CO or ENG 1101ML) and (COM 1330 or COM 1340 or THE 2180)

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**CATALOGUE DESCRIPTION**

*An investigation into the dynamic and embodied live communication common to both theatre and law. Students will read plays written about foundational cases involving actual trial transcripts, and probe the ways in which these cases have influenced society. Additionally, students will write and perform short plays based on actual court cases. Persuasive argument and the courtroom itself are also investigated as enactments of theatre and performance (examining the courtroom in terms of costume, roles, design, power dynamics, etc.).*

**Requires working camera and mic, both switched on at instructor's request.**

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**LEARNING OUTCOMES OF INTERDISCIPLINARY COURSE:**

Students will be able to:

- Purposefully connect and integrate across-discipline knowledge and skills to solve problems
- Synthesize and transfer knowledge across disciplinary boundaries
- Comprehend factors inherent in complex problems

- Apply integrative thinking to problem-solving in ethically and socially responsible ways
  - Recognize varied perspectives
  - Gain comfort with complexity and uncertainty
  - Think critically, communicate effectively, and work collaboratively
  - Become flexible thinkers
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**GENERAL EDUCATION LEARNING GOALS FOR CITY TECH STUDENTS:**

- **Knowledge:** Develop knowledge from a range of disciplinary perspectives, and hone the ability to deepen and continue learning.
- **Skills:** Acquire and use the tools needed for communication, inquiry, creativity, analysis, and productive work.
- **Integration:** Work productively within and across disciplines.
- **Values, Ethics, and Relationships:** Understand and apply values, ethics, and diverse perspectives in personal, professional, civic, and cultural/global domains.

**REQUIRED VIEWING**

Plays/Movies/Trials as assigned.

**GRADE SCALE**

Participation Discussion Board Posts/Team Exercises (Law and Theatre)	20%
Written Character Analysis & Presentation (Law and Theatre)	20%
Writing Assignments (Law)	30%
Group Writing Project and Presentation (Theatre)	30%
<b>Total</b>	<b>100%</b>

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**Please note: To successfully pass the course you must complete All Theatre and Law assignments.**

**\*\*Completing only THE assignments or only LAW assignments, will result in an automatic failure of the course. \*\***

**Please note: No Late Assignments are accepted.**

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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

### **Plagiarism and NYCCT Academic Integrity Policy:**

“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). The following are some examples of plagiarism:

- Copying another person’s actual words without the use of quotation marks and footnotes attributing the words to their source.
- Presenting another person’s ideas or theories in your own words without acknowledging the source.
- Using information that is not common knowledge without acknowledging the source.
- Failing to acknowledge collaborators on homework and laboratory assignments.
- **Internet Plagiarism** includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and “cutting and pasting” from various sources without proper attribution.
- Assignments must be paraphrased into your own language and properly cited.

[http://www.citytech.cuny.edu/academics/docs/academic\\_integrity\\_policy.pdf](http://www.citytech.cuny.edu/academics/docs/academic_integrity_policy.pdf)

### **Accessibility Statement**

City Tech is committed to supporting the educational goals of enrolled students with disabilities in the areas of enrollment, academic advisement, tutoring, assistive technologies, and testing accommodations. If you have or think you may have a disability, you may be eligible for reasonable accommodations or academic adjustments as provided under applicable federal, state and city laws. You may also request services for temporary conditions or medical issues under certain circumstances. If you have questions about your eligibility or would like to seek accommodation services or academic adjustments, you can leave a voicemail at 718 260 5143, send an email to [Accessibility@citytech.cuny.edu](mailto:Accessibility@citytech.cuny.edu) or visit the Center's website at <http://www.citytech.cuny.edu/accessibility/reasonable-accommodations.aspx> for more information.

### **Attendance Policy**

It is the conviction of your instructors and their departments 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.

### **Online Synchronous Class Sessions:**

Synchronous classes resemble traditional on-campus in-person classes in that students must all be (virtually) present at the same time. Though they are conducted virtually, synchronous classes meet in real-time. Students must, therefore, commit to scheduled class times and sign onto their virtual learning platforms on schedule. During these classes, students will engage with the instructor and each other with online lessons, presentations, breakout rooms, and/or discussions. Active participation is an essential part of the learning process and is required of all enrolled students. A student who, for any reason, engages in non-class-related activities during scheduled class times forfeits and loses the benefit of the education being provided.

### **Each student must have an active City Tech e-mail address**

([userid@mail.citytech.cuny.edu](mailto:user@citytech.cuny.edu)). This will be a primary method of communication. Once we send a message to your e-mail account, we assume that you have the information. (If you use another e-mail address, you will need to forward your @mail.citytech.cuny.edu e-mail to your other address).

## **ASSIGNMENTS**

All 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. Participation (Law and Theatre):** Discussion Board Posts/Team Exercises: Written responses to weekly or biweekly content-specific queries/posts. 100-600 words per post, count varies with each assignment. Answering questions posed by the instructor, engaging in class discussions in a thoughtful manner, discussing the readings, volunteering for reading out loud,

and supporting the learning and performance of your fellow classmates. Graded as 20% of total grade.

**2. Character Analysis & Presentation (Law and Theatre):** (450 words). Use the worksheet and answer the questions for the character assigned to you, as though you were an actor playing the role. Please do not give a synopsis of the play or the plot. Graded as 20% of total grade.

**3. Writing Assignments (Law):** worth 30% of total grade.

<u>Final Writing Assignment (LAW)</u>	<u>Due Date</u>
Review and Discuss Paper Requirements & Grading Rubric	Week 4
First Draft of Paper Submitted	Week 6
Return of Student's First Draft of Paper Provide Comment/Suggestions for Revision	Week 8
Final Version of Paper Submitted	Week 10

**4. Reading and watching videos as assigned (Law and Theatre).**

**5. Group Project (Theatre)** Graded as 30% of total grade.

This project has both a **Written** and a **Performance** component. Working collaboratively with your group (in groups assigned by your professor), write a 10-15 minute play that has a beginning, middle, and end. You'll also need to have conflict, opposing forces of equal value, and compelling characters. Every actor should know their character's objectives. Everyone must contribute to the group project. You will perform the project during and after writing.

**A. Written component.** 10-15 pages total for each group.

- Procedure:
1. Exchange contact information with your group.
  2. As a group, choose one of the famous cases on this website: <https://famous-trials.com>. NOTE: you must choose a case that has not already been made into a play, film, or novel. Let me know as soon as your group has chosen the case to work on, as two different groups cannot work on the same trial.
  3. Learn about the case through research from this site, and pay particular attention to the **primary sources**.
  4. As a group, choose **450 words (only)** of **primary source** material from site.  
Upload these two pages into the portal (marked "primary source material") before class on the date it is due.
  5. Working collaboratively, your group will first write the beginning of the play and outline the rest, uploading into the portal before class on the date it is due, and bringing it in to read out loud in front of the class. You will be incorporating the primary source

material into your play (it must be cited each time it is used), so be thinking about where and how you will use it.

6. Taking feedback from the presentation, revise the beginning if needed and write the middle portion.
7. Taking feedback from the second presentation reading, revise and complete the play.
8. Full draft due week 14.
9. Final performance due week 15 No Exceptions!

**B. Performance Component:** students cast, rehearse, and perform the scripts they have written. Late work cannot be accepted.

<b><u>Final Theatre Writing and Performance Project Assignment Deliverables</u></b>	<b><u>Due Date</u></b>
<b>Submit</b> 1. Case Choice and Selection of Research material to be included in the script	Week 9
2. Beginnings and middles of plays due	Week 11
3. Final Script Due	Week 14
4. Performance	Week 15

**Statement Regarding Recording and Distribution of Course Sessions**

Students who wish to make an auditory or visual recording of any portion of the class must obtain the instructor’s consent ahead of time. Any such recording is for personal use only. It may not be shared, copied, uploaded to the Internet, and/or distributed without written permission from the instructor as well as any student who appears or is heard in the recording.

Week/ Date	Topic	Suggested Instructional Activities	Homework Assignments
1	<p align="center"><b>WELCOME &amp; INTRODUCTIONS</b></p> <p>All the World’s A Stage</p> <p><b>Prof. Moran</b></p>	<p>Introduction to the course, expectations, and logistics.</p> <p>Review syllabus/assignments/grading criteria, etc.</p> <p>Introduce <i>12 Angry Men</i> (Reginald Rose)</p> <p>Discuss Teamwork Rubric</p>	<p><b>Writing Assignment Discussion Board (DB) Post Due Week 2:</b> <i>The Making of A Hero</i></p> <p><b>and</b></p> <p><b>Due Week 3:</b> <b>View/Watch the film</b> <b><i>12 Angry Men (Reginald Rose)</i></b> <a href="https://archive.org/details/12AngryMen1957">https://archive.org/details/12AngryMen1957</a></p>
2	<p>Hidden Heroes of Law</p> <p><b>Prof. Moran</b></p>	<p>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.</p> <p>Equal Justice Initiative (EJI) founded by Bryan Stevenson, attorney, and professor is an agency that 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.</p> <p>Judge Esther Salas and enactment of Daniel’s Law (P.L. 2020, c.125)</p>	<p><b>Writing Assignment DB Post Due Week 4:</b> Examine and analyze the Homeboy Industries and EJI websites.</p> <p><i>‘Every person has a story’ and ‘A picture is worth a thousand words.’</i></p> <p>Read excerpts from <i>Tattoos on the Heart</i> and <i>Just Mercy</i>.</p> <p>Listen to TedTalks by Fr. G/Homeboy Industries and Mr. Stevenson/EJI.</p> <p>How do Homeboy Industries and EJI communicate their missions and goals?</p> <p>What story, graphic/statistic, and picture moved you/spoke to you from <i>Tattoos on the Heart/Homeboy website/Ted Talk</i> or from <i>Just Mercy/EJI website/TedTalk? Why?/Explain.</i></p>

<p>3</p>	<p>The Quality of Mercy is Not Strained</p> <p><b>Guest Lecturer and Prof. Moran</b></p>	<p><i>12 Angry Men</i> (Reginald Rose) Class discussion about the film including elements of dramatic structure and character.</p> <p>Introduce Courtroom Drama as a genre.</p> <p>Read scenes from <i>12 Angry Men</i> in class.</p> <p>Work on acting, and creating dynamic performances and dramatic emphasis, in relation to both theatre and the courtroom.</p> <p>Review Character Analysis Assignment and Presentation</p>	<p><b>Due Today/Week 3:</b> <b>Have viewed/watched the film <i>12 Angry Men</i> (Reginald Rose)</b> <a href="https://archive.org/details/12AngryMen1957">https://archive.org/details/12AngryMen1957</a></p> <p><b>Due Week 5:</b> Character Analysis &amp; Presentation Assignment based on the point of view of the Juror Role assigned from Student Cast List. .</p>
<p>4</p>	<p>Law Places &amp; People: Private/Soliloquy vs. Public Thoughts/Dialogue</p> <p><b>Prof. Moran</b></p>	<p>Review and analyze excerpts from select play(s) regarding law, justice, and mercy.</p> <p>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 law firms comprised of attorneys and clients.</p> <p>How does venue dictate word choice, language, discussion, negotiation tactics, and resolution of issues?</p> <p>In Class: Film Viewing Court case that is the subject of the LAW Paper Assignment.</p>	<p><b>Writing Assignment Law Paper:</b></p> <p>Review and discuss expectations/timeline for Final Paper Assignment (Law).</p> <p>Examine and discuss the introductory/thesis paragraph and concluding paragraphs using a sample model paper.</p> <p>Examine and discuss Grading Rubric for Final Law Paper.</p>
<p>5</p>	<p>Some Rise by Sin, and Some by Virtue Fall</p> <p><b>Guest Lecturer and Prof. Moran</b></p>	<p>Further reading / discussion of <i>12 Angry Men</i> (Reginald Rose) Discussion of Character Analysis &amp; Presentation Assignment.</p> <p>Work on acting, and creating dynamic performances and</p>	<p><b>Due Today/Week 5: Character Analysis &amp; Presentation Assignment (450 words)</b> <b>Upload to Brightspace (BS) BEFORE CLASS.</b></p> <p><b>Homework Assignment Due Week 7:</b> Listen to Gross Indecency: The Three</p>



		<p>dramatic emphasis, in relation to both theatre and the courtroom.</p> <p>Learn elements of dramatic structure as well as further understanding character.</p> <p>Discuss discrediting the witness 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.</p> <p>Introduce Verbatim Theatre: A Concise Introduction to Verbatim Theatre <a href="https://edu.digitaltheatreplus.com/content/workshops/a-conciseaudio-introduction-to-verbatimtheatre">https://edu.digitaltheatreplus.com/content/workshops/a-conciseaudio-introduction-to-verbatimtheatre</a> on the Platform Digital Theatre Plus Login information will be provided</p> <p>Introduce Oscar Wilde and Gross Indecency: The Three Trials of Oscar Wilde (Moisés Kaufman). <a href="https://edu.digitaltheatreplus.com/content/interviews/omnibus-oscar">https://edu.digitaltheatreplus.com/content/interviews/omnibus-oscar</a></p>	<p>Trials of Oscar Wilde (Moisés Kaufman) <a href="https://edu.digitaltheatreplus.com/content/productions/gross-indecency">https://edu.digitaltheatreplus.com/content/productions/gross-indecency</a></p> <p>Digital Theatre Plus Login information: To be provided Script excerpts found on BS</p>
<p><b>6</b></p>	<p>Court: Where There Are No Dress Rehearsals</p> <p><b>Prof. Moran</b></p>	<p>Watch, listen to, and observe attorneys’ opening/closing arguments and oral arguments in select cases before the U.S. Supreme Court. “Oral Argument - Audio File.”</p> <p><i>Home - Supreme Court of the United States,</i> <a href="http://www.supremecourt.gov/oral_arguments/audio/2018/17-290">www.supremecourt.gov/oral_arguments/audio/2018/17-290</a>.</p> <p>Opening and Closing Arguments</p>	<p><b>Writing Assignment DB Post Due Week 8:</b> <i>Effective Communication</i></p> <p>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).</p> <p>Why are both techniques utilized and effective in court?</p>

	<p><a href="https://libraryguides.law.pace.edu/c.php?g=319373&amp;p=2133435">https://libraryguides.law.pace.edu/c.php?g=319373&amp;p=2133435</a></p> <p>Focus on language/wording and how to write to persuade.</p> <p>Compare the impact of the spoken word to the written word.</p>	<p>Do these techniques serve the same purpose? Why/Why Not?</p> <p><b>FIRST DRAFT of LAW Writing Assignment Due Today/Week 6</b></p>
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<p>7</p>	<p>Virtue is Bold, and Goodness Never Fearful</p> <p><b>Guest Lecturer and Prof. Moran</b></p>	<p><b>Homework Due:</b> Review <i>Gross Indecency: The Three Trials of Oscar Wilde</i> (Moisés Kaufman). Read aloud and discuss the play in class.</p> <p>What are <b>primary sources</b>? How are primary sources are in the play? How are they cited? Why do they need to be cited verbally?</p> <p>Examine the structure of the play. Final Project and groups for the Final Theatre Project. Review Homework for Week 9.</p> <p>Introduce <i>Zoot Suit</i> (Luis Valdez), including the Zoot Suit case and Valdez's importance as a playwright.</p> <p>Review Final Writing and Performance Project Assignment: Students will need to work collaboratively (in small groups) to write, cast, direct, and perform 10-15 minute plays. Assign Groups</p>	<p><b>Due Week 9:</b> Watch <i>Zoot Suit</i> Also, <b>Due for Week 9:</b></p> <ol style="list-style-type: none"> <li>1. Exchange contact information with your group.</li> <li>2. Choose one of the famous cases on the website Famous Trials: <a href="https://famous-trials.com">https://famous-trials.com</a>. NOTE: you must choose a case that has not already been made into a play, film, or novel.</li> <li>3. Learn about the case through exploring the information given.</li> <li>4. As a group, choose a 450 word selection or selections(s) of primary source material from the <a href="https://famous-trials.com">https://famous-trials.com</a>.</li> </ol> <p><b>Post this information in portal/BS BEFORE class on Week 9</b></p>
<p>8</p>	<p>The Art of Oral Argument</p> <p><b>Prof. Moran</b></p>	<p>Examine speaking extemporaneously versus speaking impromptu. How is emphasis achieved?</p> <p>Examine some of the ethical duties and obligations that guide attorney conduct.</p>	<p><b>Writing Assignment DB Post Due Week 10: Courtroom Drama</b></p> <p>Watch clips from Moot Court competition.</p> <p>Discuss what aspects of the speaker (<b>Mooter</b>) make these moot court competitions effective demonstrations of performance and communication.</p> <p><b>FIRST DRAFT of LAW Writing Assignment returned today. Review, Evaluate, and Revise Paper based on comments and suggestions, feedback, on First Draft.</b></p>

			<b>Final Submission of LAW Writing Assignment DUE Week 10</b>
<b>9</b>	Measure Still for Measure  <b>Guest Lecturer and Prof. Moran</b>	Discuss <i>Zoot Suit</i> (Luis Valdez) and read sections of the play aloud.  Introduce playwrighting, building on the semester's work so far.  <b>Due in Class Today:</b> Have Viewed/Watched <i>Zoot Suit</i> (Louis Valdez)  1. Exchange contact information with your group. 2. Choose one of the famous cases on the website Famous Trials: <a href="https://famous-trials.com">https://famous-trials.com</a> . NOTE: you must choose a case that has not already been made into a play, film, or novel. 3. Learn about the case through exploring the information given. 4. As a group, choose a selection(s) from the trial that consists of 450 words of primary source material. <b>Post this information in BS Before class.</b>	<b>Due Week 11</b>  As a group, write the beginning and middle of your play. Designate where your primary source material will be used and cite it. Know who will play which roles. Prepare to present your work in class. How and where will you use/cite to primary sources in your play. <b>Upload this information in BS BEFORE class on Week 11.</b>
<b>10</b>	FINAL LAW Writing Assignment  <b>Prof. Moran</b>	Writing Session	<b>Due Today: Week 10 LAW Writing Assignment</b>
<b>11</b>	Truth is Truth  <b>Guest Lecturer and Prof. Moran</b>	<b>Homework due today:</b> Beginning and Middle of play written and uploaded into the BS. How and where will the primary sources be used? How will these sources be cited within the world of the play? Prepare to present your work out loud in front of the class.	<b>Homework Due Week 14 Full Draft of Play is Due in BS BEFORE class.</b>

		<p>Assignment uploaded to BS <b>BEFORE CLASS on Week 11.</b></p> <p>See/review the beginning and middle of each group's play. Discuss the cases, the genre chosen, the use of primary sources, character, structure, and point of view. Examining the role of the judge and the audience in metatheatrical plays. Examination of positioning the audience's attention and sympathy.</p> <p><b>Homework for Week 14 / Final Script Due</b></p>	
12	<p>A View from the Bench versus A View From the Sidelines</p> <p><b>Prof. Moran</b></p>	<p>Convincing both judge and jury. What is a bench trial? What is a jury trial? How do they differ?</p> <p>Does having a bench trial or jury trial matter in terms of representing the client in court?</p>	<p><b>Writing Assignment DB Post Due Today Week 12:</b> <i>Judicial Case Studies</i></p> <p>1. <i>If you were the judge in these cases, would you have decided the matter in the same way each of the judges did so?</i></p> <p><i>Why or Why Not?</i></p> <p>2. <i>After learning about the judge's perspective in each case, retold as a story, do you have a different view of the work of a judge?</i></p>
13	<p>Cue the Witness: the "Supporting Role" at Trial</p> <p><b>Prof. Moran</b></p>	<p>What is the role of a witness in court?</p> <p>Who may be called as a witness? Is there more than one type of witness?</p> <p>What is the effect of testimony that is 'read-back' to a jury? Why/how/when is this done?</p>	<p><b>Due Today/Week 13</b> <b>Writing Assignment DB Post:</b> <i>The Witness</i></p> <p>Observe and comment on witness' scenes from select movies/film.</p>
14	<p>Dress Rehearsals</p> <p><b>Guest Lecturer and Prof. Moran</b></p>	<p>Present Plays. Rehearse the plays and discuss editing, rewriting, and honing for dramatic effect. Work on acting to convey depth of the</p>	<p><b>Due Today/Week 14:</b> <b>Final Script</b></p> <p><b>Upload to BS BEFORE CLASS. Prepare to present.</b></p>

		<p>roles, and directing to create effective composition.</p> <p>Discuss how theatre and law are seemingly viewed as inseparable.</p>	
<b>15</b>	<p>Performance</p> <p><b>Guest Lecturer and Prof. Moran</b></p>	<b>THEATRE PROJECTS PERFORMED</b>	<p><b>Due Today Week 15: PERFORMANCE OF THEATRE PROJECTS.</b></p> <p><b>Everyone must attend and participate.</b></p>