

Description:

Your goal for this essay is to write an analytical, thesis-driven argument that uses the tools described in *They Say, I Say* to enter and successfully engage in academic discourse. Please limit your use of non-program texts and maximize your close reading of each passage you cite. For this essay we would again like you to use multiple texts (which might include films, experiments, graphs, performances, other artworks discussed in lecture) as sources of evidence to support your argument. Make sure at least one of these texts is something we covered in weeks 6-9 (i.e. Brecht's theoretical materials, Brecht's *Life of Galileo*, Stoppard's *Arcadia*, Einstein's *Relativity* or associated readings)

As with the previous essays, you may choose to expand upon one of your seminar papers for this longer assignment. But please avoid simply stitching together two seminar papers, or reverting to a simplistic compare/contrast format. What we're looking for is synthesis: applying ideas from one text to another text, or tracing similar themes/methods/forms throughout multiple texts.

Topic suggestions for this essay (you may also choose a topic of your own, as always):

- Consider how Brecht's stated intentions for the theater play out either in his script or in another theatrical script we have studied. What are the challenges of putting his theory into practice? What are the advantages for performers and audiences?
- A dramaturge is a professional researcher who helps directors and actors make choices about how to construct the material details of a particular performance: this may include content-related research, research into past productions, or research on the author. Write your thesis-driven essay as if you were a dramaturge making recommendations to a director for a particular performance of *Arcadia* or *Life of Galileo*. If you choose this topic, you will necessarily be doing more outside research, but your research should still be pointed to a particular interpretation of the script and anchored in close readings of the lines.

Logistics:

- Your first, complete version of the essay is due in **Writers' Workshop on Wednesday November 30**. Please bring copies of the essay for each member of your triad, plus one for yourself.
- Your second, revised version of the essay is due **to your faculty member's office by 5pm on Friday, December 2**. Please include:
 - (1) the version of the essay you wrote for Wednesday (include notes/comments from peer reviewers);
 - (2) your latest revision;
 - (3) an author's note. The author's note tells your reader what you have already worked on in the revision process, and what you would like additional help with. You can also use this opportunity to say what it is that you thought was particularly successful about the essay. Most importantly, it should be a **substantive account** of your **thinking** and your **writing and re-writing process**—rather than a superficial description of whether you “liked” the topic or not.

Other specifications:

- Your paper should be roughly 4-6 pages (2500-3000 words) long.
- Your essay must deal directly with at least two of the texts (see above) we have examined together—please make sure at least one of these texts is something we covered in weeks 6-9 (i.e. Brecht's theoretical materials, Brecht's *Life of Galileo*, Stoppard's *Arcadia*, Einstein's *Relativity* or associated readings).
- Your essay must use direct textual evidence to support your claims.
- Use parenthetical citations whenever you are directly quoting a text. For examples of what a parenthetical citation looks like, check out Drake's block quotations.
- If you are summarizing another author's idea make sure to reference that author in your sentence, or provide a parenthetical citation.

Characteristics of successful essays (see previous guidelines for expansion on the following)

- Strength of voice
- Organization
- Use of evidence
- Style