

Paper #2: Responding to Drama and to One Critic

For this paper, I'd like you to make your own argument about *Trifles*, *Antigone*, or *A Raisin in the Sun* and then use one critical article to help affirm your thesis. In a sense you will be agreeing or disagreeing with this critic in the course of your paper. But you still need to have your own **point** that you are making. (In other words, your thesis can't simply be, "I agree/disagree with critic X," because that would only lead to a critical summary/response and not to a *paper*.)

I recommend that you read at least three or four articles about your play before you decide which one would best fit in or contrast with your own ideas. Then it's usually helpful, as a pre-writing activity, to do a paragraph summary of the article you choose, including your view of that critic's thesis. Also choose which sentences from that essay most deserve to be quoted in your paper. Then you'll be ready to incorporate that information as you introduce the piece and relate it to your thesis. You can use one of the articles I've passed out in class, too.

Within your paper, then, you will be quoting both from the play itself and from your chosen article. For this kind of paper, I think it's helpful to do an outline before the first draft. It gets harder, the more sources you add, to juggle them mentally and get your information down on paper into a logical order. So an outline or ordered list can save you time as you start the first draft.

REMEMBER:

* Your paper must have one unified thesis that ties the whole piece together. An effective thesis is more than just outlining a theme within the play, but an argument about **your interpretation of how one particular theme is used**. Think about your Introduction and Conclusion as a *frame* which puts all your thoughts and quotes into the context of this thesis.

* You should use plenty of short, appropriate quotes which capture the important ideas of your topic. Let the quotes you choose illustrate what you mean. (Notice how many quotes critics use in the articles that you read.)

* **Every single quote** needs to be integrated into your writing. **Lead in to every quote.** Find an author's or character's words which say something that you wanted to say anyway and let those words flow naturally within your sentence. Avoid beginning or ending a paragraph with a quote. Remember that lead-ins need to flow grammatically and that you can start or end quotes wherever you want, to fit the context of your sentences.

* Refer to Chapter 38 of the *Harbrace Handbook* for the MLA citation format. Remember the special rules about quotes that end in ! or ? and long quotes that need to be indented. Finally, make sure to **include a Works Cited page** where you list your article and the play.

* Good writing is concise writing. Work to write strong, clear sentences that simply say what you mean. Eliminate extra wordiness so that your ideas stand out clearly.

Requirements:

This paper should be 4-5 pages long. As usual, it should be double-spaced and **carefully proofread**. Remember to give this a specific, creative title. You will again be turning this in inside of your Harbrace folder, along with your peer review drafts.

Since we aren't having an in-class peer review this time, make sure to still print out a draft of your paper and have at least a couple people review it. Turn in this draft with your final paper.

Reminder of Dates:

Tues, Feb. 26: No Class

Thurs, Feb.28: Discussion of *Raisin* in class, pre-writing activity

Feb. 28 - Mar. 2: E-conferences--E-mail me your thesis/Intro paragraph and I'll write back with suggestions (awhite4@utk.edu)

Tues, Mar. 5: Final draft due at the beginning of class

Today's Deep Thought:

“What we know of something is reflected in the way in which we express it. . . . When we are trying to say something of which we are not sure, we are hesitant and groping. We look for a way to organize what we want to say, and this organization . . . reflects what we *can* say because of what we know and what we cannot say because of what we do not know” (17).

Romanyshyn, Robert D. and Brian Whalen. “Psychology and the Attitude of Science.” *Existential-Phenomenological Perspectives in Psychology*. Ed. Ronald S. Valle and Steen Halling. New York: Plenum, 1989. 17-39.