

(A girl is dancing on the stage. This dialogue occurs at the same time the girl is dancing, but are in separate scenes.)

Ted: What are we going to do about your daughter?

Jill: Why is she my daughter all of a sudden, huh? You can't blame this all on me. It's as much you're fault as it is mine. Probably more.

Ted: Oh fine. That's great. It's all my fault. Fine. What did I do? How did I make her do this?

Jill: You put too much pressure on her! She's doing this to get back at you. I read about this in a chapter in one of those parenting books. It was about all that teen angst business. Maybe we just have to accept that this is part of the growing up process

Ted: she's twenty! I don't think you're stupid teen angst theory's still relevant to her!

Jill: It was just a thought, Ted! You don't have to yell...and I still think you put too much pressure on her.

Ted: Oh you want to talk about pressure? Remember when she was in high school and you would edit her papers. Oh excuse me, not edit, completely rewrite. You could never accept her getting anything less than an A could you?

Jill: Oh stop it, I was just looking out for her! And you weren't complaining when you were bragging to all of your little lawyer friends that she got accepted to Harvard. That was me! That was all me!

(parents freeze)

Voice: Fallacy of Appeal to Emotion. Committed when someone manipulates people's emotions in order to get them to accept a claim as being true.

Voice from Professor/scientist and Projection: (T . B) V (~Z . ~ K)

(dancer falls and shows visible signs of frustration and anger)

(parents unfreeze)

Ted: I'm sure...well it doesn't matter now does it? All our work to get her in. Shit! You know how many calls I had to make? We've been working up to this since she was born, and she gives it up just like that. She just drops out, no big deal. (gets increasingly angrier) She's not staying in my house. Go tell your daughter she's not welcome here!

Jill: Stop it Ted! You're being foolish.

Ted: Well it was *foolish* of you to let her take those dance classes! Now look where we are.

Jill: (looking at picture of daughter when she was younger. The yelling stops and they begin to speak normally) Remember when she was 5 and she couldn't get enough of us? I knew she was destined for great things. I had plans for her. She was going to become a doctor or lawyer like you, after graduating top in her class at Harvard. How did my plan backfire so much?

Ted: That's what the whole family expected her to do.

(parents freeze)

Voice: The fallacy of Hasty Generalization. Committed when a person draws a conclusion about a population based on sample that is not large enough.

Voice and Projection: (B backwards c ~ (G v R)) backwards c (D backwards c C)

(Dancer stumbles again. She stops dancing and begins to stretch, trying to get her mind and soul into the dance)

(parents unfreeze)

(silence)

Jill: (quietly) What's going to happen to her, Ted?

Ted: I wish I knew

Jill: You know how difficult it is to make a living as a dancer? She's barely going to make ends meet, especially in New York. And she can't dance forever. What's she going to do after? Especially without a college degree. There is no stability! None! What is she thinking?

Ted: I know...I know. You know what, I'm going to make a couple of calls. Maybe Harvard will let her come back.

Jill: It's not about if Harvard will take her back, it's about if she'll go back to Harvard.

Ted: We'll pay her to go.

Jill: Bribe her?

Ted: In a way.

Jill: No.

Ted: Then what? How are we going to make her go back?

Jill: I...I don't know.

Ted: Does Harvard have a dance major?

Jill: Oh god you sound just like she does... She's not going to be a dance major. She's not going to go anywhere with a dance major...maybe she should talk to Doug?

Ted: Doug?

Jill: Her cousin. He's trying to become a psychiatrist and they've always been so close. Maybe he'll be a good influence on her.

Ted: Doug...isn't he the one that used to chase after her with worms.

Jill: They were kids, Ted. They're fine now.

Ted: She threw mashed potatoes at him last year at Thanksgiving.

(pause)

Jill: I just don't know what else to do. I give up.

Ted: I hope she realizes that she's disappointing our family.

Jill: I'm sure she does. You let her know every chance you get.

Ted: Yes well, she should hear the truth...she's going to fail, Jill. I can't have someone in my family that fails.

Jill: And what are we going to tell our friends? ( Sarcastic enthusiasm) Oh, yes our daughter's a dancer and she lives in her studio apartment with two roommates, not including the rats. We are just terribly, terribly proud of her. I can't even begin to imagine what our neighbors are going to say... she's humiliated us.

Ted: Jack's kid at the firm is going to Med school in the Fall. I hate Jack, he's an asshole, but at least he has something to be proud of.

(pause)

Jill: Go make that call, Ted.

(parents freeze)

Voice: The fallacy of circumstantial ad hominem. One attempts to attack a claim by asserting that the person making the claim is making it simply out of self interest.

Voice and Projection: (J V B) . ~(J . B)

(Dancer falls, yet again, and hits the ground in a fit of anger. This time she doesn't get up again)

(parents unfreeze)

(The conversation between the parents and the voice and projection occur at the same time)

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Voice and Projection:

(H backwards c  $\sim$  I) backwards c (M v N)

(P backwards c R) backwards c (S . T)

Fallacy of Bandwagon : a threat of rejection by one's peers is substituted for evidence in the argument.

(x)((Gx . Vx) backwards c (Rx. Ex))

(Ex)((Fx. Rx) . Ex)

$\sim\sim$  S .  $\sim\sim$  U

Fallacy of Appeal to Authority : This fallacy is committed when the person in question is not a legitimate authority on the subject.

This conversation is not the main focus of the piece. Essentially, this criticism and unsupportive behavior from the parents is constantly on the mind of the dancer. She transforms the words of her parents into the language of logic. The lack of support she is receiving from her family, in their attempt to make her live a "logical" life, makes her hear things in Ls form and causes her to make mistakes while she is dancing. She is then made fully aware of her errors by the list of fallacies that are also running through her head, and she shows clear signs of frustration when she messes up. However, at the end she performs her dance piece again, incorporating all of the mistakes to make the piece even better than it was before.