

Creative Writing 12: Portfolio for Script Writing

You are required to **attempt writing** each of the scenes that follow. You are also required to attach a reflection/explanation to each scene in order for you to demonstrate to me your thinking.

Monologue/Soliloquy:

Monologue: a long speech by one actor in a play or movie, or as part of a theatrical or broadcast program.

Ex.

Paul Baumer from *All's Quiet on the Western Front* (1931):

I want to help you. I want to help you... (*He listened to the dying man's screams*) Stop that! Stop it! Stop it! I can bear the rest of it. I can't listen to that! Why do you take so long dying? You're going to die anyway. Oh, no. Oh, no. You won't die. Oh, no. You won't die. They're only little wounds. You'll get home. You'll be all right. You'll get home long before I will.

You know I can't run away. That's why you accuse me. I tell you, I didn't want to kill you. I tried to keep you alive. If you jumped in here again, I wouldn't do it. You see, when you jumped in here, you were my enemy - and I was afraid of you. But you're just a man like me, and I killed you. Forgive me, comrade. Say that for me. Say you forgive me! Oh, no. You're dead! Only you're better off than I am. You're through. They can't do any more to you now. Oh, God, why did they do this to us? We only wanted to live, you and I. Why should they send us out to fight each other? If we threw away these rifles and these uniforms, you could be my brother just like Kat and Albert. You'll have to forgive me, comrade. I'll do all I can. I'll write to your parents. I'll write to --- I'll write to your wife. I'll write to her. I promise she'll not want for anything. And I'll help her and your parents, too. Only forgive me. Forgive me. Forgive me! Forgive me! (*sobbing*)

Soliloquy: an act of speaking one's thoughts aloud when by oneself or regardless of any hearers, especially by a character in a play.

Ex.

Hamlet from Shakespeare's <i>Hamlet</i>: Act III Scene 1, lines 1749-1780	
To be, or not to be- that is the question: Whether 'tis nobler in the mind to suffer The slings and arrows of outrageous fortune Or to take arms against a sea of troubles,	When he himself might his quietus make With a bare bodkin? Who would these fardels bear, To grunt and sweat under a weary life,

<p>And by opposing end them. To die- to sleep- No more; and by a sleep to say we end The heartache, and the thousand natural shocks That flesh is heir to. 'Tis a consummation Devoutly to be wish'd. To die- to sleep. To sleep- perchance to dream: ay, there's the rub! For in that sleep of death what dreams may come When we have shuffled off this mortal coil, Must give us pause. There's the respect That makes calamity of so long life. For who would bear the whips and scorns of time, Th' oppressor's wrong, the proud man's contumely, The pangs of despis'd love, the law's delay, The insolence of office, and the spurns That patient merit of th' unworthy takes,</p>	<p>But that the dread of something after death- The undiscover'd country, from whose bourn No traveller returns- puzzles the will, And makes us rather bear those ills we have Than fly to others that we know not of? Thus conscience does make cowards of us all, And thus the native hue of resolution Is sicklied o'er with the pale cast of thought, And enterprises of great pith and moment With this regard their currents turn awry And lose the name of action.- Soft you now! The fair Ophelia!- Nymph, in thy orisons Be all my sins rememb'ed.</p>
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Break the 4th wall

Ex.

Hedley Lamaar in *Blazing Saddles*

Hedley Lamaar: A sheriff! But law and order is the last thing I want. Wait a minute... maybe I could turn this thing into my advantage. If I could find a sheriff who so offends the citizens of Rock Ridge that his very appearance would drive them out of town.

(looks into the camera)

But where would I find such a man?

(pause)

Why am I asking you?

During a speech, Hedley Lamaar says "You will only be risking your lives, while I will be risking an almost certain Academy Award nomination for Best Supporting Actor."

Fortune's Wheel Tragedy

The rise and fall of your protagonist. Write me the scene where your protagonist's luck turns from good to terrible, or your protagonist explains how their luck has turned.

Ex. Cambyses from *Cambyses*

(Stage direction) Enter the KING, without a gown, a sword thrust up into his side, bleeding.

"King: Out, alas! What shall I do? My life is finished.

Wounded I am by sudden chance, my blood is [di]minished.

God's heart, what means might I make my life to preserve?

Is there naught to be my help, nor is there naught to serve?

Out upon the court and lords that there remain!

To help my grief in this my case will none of them take pain?

. . . I feel myself a-dying now; of life bereft am I;

And Death hath caught me with his dart; for want of
blood I spy [expire].

Thus gasping here on ground I lie; for nothing do I
care.

A just reward for my misdeeds my death doth plain
Declare."

Rewrite a scene to make it a different genre

This scene can be one you have previously written, or you can find a scene from an existing play, movie, or television show and rewrite it to change its genre. You are more than welcome to add/remove characters as needed, but you will be required to discuss why you did so in your explanation.

Ex. *Goodnight Desdemona (Good Morning Juliet)*

Act II, Scene i



Othello's citadel at Cyprus.

OTHELLO and IAGO reprise the end of the "Handkerchief Scene."
Desdemona's "strawberry-spotted" handkerchief hangs out the back of IAGO's hose.

IAGO *Tell me but this:*

*Have you not sometimes seen a handkerchief
Spotted with strawberries in your wife's hand?*

OTHELLO *I gave her such a one; 'twas my first gift.*

IAGO *I know not that; but such a handkerchief – I am sure it was your
wife's – did I today see Cassio wipe his beard with.*

OTHELLO *If it be that –*

IAGO *If it be that, or any that was hers, It speaks against her with the other
proofs.*

[CONSTANCE'S head peeks out from behind an arras]

OTHELLO *Had Desdemona forty thousand lives! One is too poor, too weak
for my revenge. Damn her, lewd minx! O, damn her! Damn
her, O!*

I will chop her into messes! Cuckold me!

IAGO *O, 'tis foul in her.*

OTHELLO *With mine officer!*

IAGO *That's fouler.*

OTHELLO *Get me some poison Iago, this night.*

IAGO *Do it not with poison.*

[IAGO hands a pillow to OTHELLO]
Strangle her in bed.

CONSTANCE *NO!*

[Both OTHELLO and IAGO turn and stare at her, amazed]

Um ... you're about to make a terrible mistake ... m'Lord.
 [Shocked, and at a loss for words to explain her statement,
 CONSTANCE gathers her courage and timidly approaches IAGO]
 Excuse me please.
 [She plucks the handkerchief from IAGO'S hose and gives it to
 OTHELLO]

OTHELLO Desdemona's handkerchief! [To IAGO] Which thou didst say she
 gave to Cassio!

IAGO Did I say that? What I meant to say –

OTHELLO O-o-o! I see that nose of thine, but not that dog I shall throw it
 to!

IAGO My lord, I can explain –

CONSTANCE Omigod, what have I done?
 [She grabs the handkerchief from OTHELLO and tries
 unsuccessfully to stuff it back into IAGO'S pocket]
 Look, just forget you ever saw me here, okay?!
 [She grabs the pillow and offers it to OTHELLO]
 Here.
 [OTHELLO ignores the pillow and proceeds to bind and threaten
 IAGO]
 [Aside] I've wrecked a masterpiece. I've ruined the
 play,
 I've turned Shakespeare's *Othello* to a farce.
 O Jesus, they've got swords! And this is Cyprus;
 there's a war on here! O please wake up.
 Please be a dream. I've got to get back home!
 Back to my cats. They'll starve. They'll eat the plants.
 They'll be so lonely. [To OTHELLO] Please! I've got to go!
 Where's the exit!?

OTHELLO Stay!!!

CONSTANCE Sure.

OTHELLO Forty-thousand lives were not enough to satisfy my debt to you,
 strange friend.
 I'd keep you on this island till I knew which angel beached you
 on our war-like shores, and how you gained fair knowledge of
 foul deeds.

CONSTANCE Well. Actually. I've studied you for years.

OTHELLO You must be a learned oracle.

Write a scene where the stage directions affect the meaning of the scene

Without stage directions your work will be up for interpretation by both the actors and directors. I would like you to write a scene with stage directions that affect the meaning of your scene. If you are writing a screenplay, please make sure to include scene and character descriptions where needed.

Ex. Tennessee Williams' *A Streetcar Named Desire*

[Two men come around the corner, Stanley Kowalski and Mitch. They are about twenty eight or thirty years old, roughly dressed in denim work clothes. Stanley carries his

bowling jacket and a red-stained package from a butcher's. They stop at the foot of the steps.]

Stanley [bellowing]: Hey, there! Stella, baby!

[Stella comes out on the first floor landing, a gentle young woman, about twenty-five, and of a background obviously quite different from her husband's.]

Stella [mildly]: Don't holler at me like that. Hi, Mitch.

Stanley: Catch!

Stella: What?

Stanley: Meat!

[He heaves the package at her. She cries out in protest but manages to catch it; then she laughs breathlessly. Her husband and his companion have already started back around the corner.]

Write a scene where you have to research the character and/or setting

Research is a very important part of writing, but it is especially important if you are writing about something that you are not experienced with. So, for this scene I would like for you to write about something that you will need to do research for. In addition to your scene, I would like for you to submit the research that you did, and an explanation/reflection on your scene and research process.

Adapt something that is not a script/screenplay into one

Books are quite often turned into films, but as most of us have witnessed, directors and screenplay writers often make interesting changes (sometimes for the better, sometimes not). I want you to think about adapting a novel or short story into either a stage play or a screenplay. You only need to write one scene from your proposed script, but I would like for you to tell me the changes you would make overall in your explanation. **You are very welcome to turn one of your short stories into a script, but I would like to also see your original story if you chose to do so.**

Creative Writing 12: Rubric for Script Writing Portfolio

	4	3	2	1
Identify the audience and write for the audience specified	Has discussed audience in at least five (5) of the scene reflections.	Has discussed audience in at least four (4) of the scene reflections.	Has discussed audience in at least four (3) of the scene reflections.	Has discussed audience in at least four (2) of the scene reflections.
Recognize the interrelationships of content, genre, and style by experimenting in writing various forms of expression and various genres	Has attempted all seven (7) scenes listed in the handout.	Has attempted at least five (5) scenes listed in the handout.	Has attempted at least three (3) scenes listed in the handout.	Has attempted at least two (2) scenes listed in the handout.
Develop and apply their skills of critical evaluation with respect to their own as well as other writings	Has participated in all workshop days and has provided clear, helpful feedback.	Has participated in all workshop days and has provided some feedback.	Has participated in at least half of the workshop days and has provided some feedback.	Has participated in less than half of the workshop days and has provided some feedback.
Edit their works, checking for conventions of diction, punctuation, and spelling	Has made edits to at least five (5) of their favourite scenes based on peer and/or teacher feedback.	Has made edits to at least three (3) of their favourite scenes based on peer and/or teacher feedback.	Has made edits to at least two (2) of their favourite scenes based on peer and/or teacher feedback.	Has made edits to at least one (1) of their favourite scenes based on peer and/or teacher feedback.