

Choose **one** of the options below.

- a) **Get started on writing a 10-minute play by writing 1-2 pages.** Those 1-2 pages could be the actual opening of your play (Look how *Streetcar* opens: character list, set description, opening dialogue and stage directions), or it could be 1-2 pages of planning/process work (plot outline, character descriptions more detailed than they'd be in the actual script, overarching vision and themes, etc.): which ever you think would most help you get started.

If you choose this option, you'll be able to work on it in pieces over the next two weeks. We haven't done exercises in playwriting per se (there is one below for you to try, if you'd like), but *Streetcar* at least gives you a model for how to format it, and much of the creative writing experience you have gained should be helpful: you've practiced locating conflict, using a variety of concrete language, channeling personal memories, referencing music, developing characters, structuring plot, establishing setting, and—probably most useful—writing dialogue (unpredictable, tense, intimate, authentic). If you'd like to use the particulars of *Streetcar* as a model, consider its use of extended metaphors (e.g. Blanche's journey, poker), motifs (light, flowers, music/sounds), allusions, or irony (there will be an option to explore this feature of the play in a critical sense later this week). Most important, have fun!

- b) **Exercise in conflict, characterization and dialogue.** If you want to do something creative, but aren't ready to start a whole play, this may be for you:

- i) Write two different versions of similar, short scenes...

Scenario #1: Two best friends are also roommates. Friend 1 has just decided to break up with a longtime significant other. Friend 2 thinks this is a great idea, and agrees with every justification offered.

Scenario #2: Same characters, and Friend 1's position is the same, but this time Friend 2 thinks this is the worst thing Friend 1 could ever do, and argues with every reason Friend 1 gives.

- ii) Write a brief reflection on your creations: Which was easier or harder to write? Which would make a better scene in a play? Why?

If you complete this and like how it goes, you could also use it as a piece of a larger 10-minute play moving forward.

- c) **Reread the very ending of the *Streetcar* play (last 2 pages), and rewatch very ending of the film. Write a paragraph or two (1-2 pages) in which you analyze these two endings.** What is the most glaring difference in how the two pieces end? How does this impact both the tone and the themes of the play? How does it impact the outcome of

conflict (i.e. the battle between Stanley and Blanche)? Why do you think the ending of the film was changed from its original? Secondary research is not required, but if you find yourself doing any, please cite your sources. There is a reference in the written version to 7-card stud, and if you'd like to consider the implications of the ongoing poker metaphor, see this definition: <https://www.merriam-webster.com/dictionary/seven-card%20stud>.