



Summer Reading 2025 - Dramatic Writing/Adv Comp Honors

JOURNALS DUE AUG 11 CTLS	A dark, moody photograph of a landscape at night or dusk, with a body of water in the foreground and trees in the background. Overlaid on the image is the text "TO LIVE A CREATIVE LIFE WE MUST LOSE OUR FEAR OF BEING WRONG" in white, bold, sans-serif capital letters.
---	--

Each section has journals that you should answer. Download this packet and type your answers in. Don't worry about sticking to my format; it will lengthen the doc and that's ok because you are submitting digitally as well.

If you wish to handwrite your responses in a paper journal, then take photos of the responses and then insert them in this document to turn in!

**Highly suggested that you change the color and font of your responses so it is easier for me to read.*

Responses do not have a set length. Aim for 150-250 words, depending on the prompt. You can highlight a section and choose word count in the toolbar to check each response.

*Note: I *know* many of you are not seeking what we typically consider a "creative" career. I would like for you to reconsider what it means to be creative, or what role creativity can play in your life. It's not all bongos and poetry and paintbrushes. It is also found in the boardroom, on the playing field, in the classroom...everywhere! And by virtue of you signing up for this class, I have to assume you have some interest in fostering this side of your brain. So let's get growing!*

Part I: Courage

1. When Gilbert talks about “creative living” she means “living a life that is driven more strongly by curiosity than by fear”. What does creative living look like for you right now? What about in 10 years? By the time you are 50? We obviously can’t see the future, but we can create it 😊
2. Look at the list under the section “scary, Scary, Scary”. Pick one that resonates with you. Now write down all the ways that that statement is a false narrative. Talk yourself out of your fears.

Part II: Enchantment

1. In “Wizardry”, Gilbert recounts her meeting of the writer Ann Patchett at, of all things, a panel discussion about libraries. This was a kind of networking, which is important in most careers. Do some research for ways that you, as a young writer (or other creative), might be able to network and meet mentors and peers to help you in your journey. Don’t worry about the COVID aspect at the moment. What opportunities are out there? Groups? Open mics? Online boards? College programs?
2. Who is your daemon? Describe this being for me in words and pictures. I love the Bitmoji classroom style but you do you!

Part III: Permission

1. Write yourself a permission letter to live a creative life. Outline the things you will let yourself do. Outline what is not allowed to happen. Go wild. Address it to your creative self. Sign it from some other version of yourself (don’t ask me, there’s no right or wrong here—you don’t need my PERMISSION)
2. “I don’t want to be afraid of bright colors, or new sounds, or big love, or risky decisions, or strange experiences, or weird endeavors, or sudden changes, or even failure.” (91) What do you want to tattoo your life with? Be descriptive. SHOW ME.

3. What is the difference between "entitlement" and "Creative Entitlement". Think about what those words/phrases mean. Explore all of your ideas behind it.
4. I know most of you are headed to college, and I am by no means going to talk you out of that. But if you are aiming for a creative life, you should also have some plans for fostering that creativity. After reading the sections "Schooling" and "Try this Instead", explore some options for furthering your creative practice. If you know where you want to live after school, look in that area. Perhaps there are workshops, groups, classes in your art? If you are a visual artist or maker, is there a place where you can get work seen/purchased? How can you network? How could you work on your art while paying the bills? Outline some ideas here.
5. Find your teachers: create a "lesson" list. So for example, if you want to write, list some books that you are going to read, either about writing or a writer's work to learn from. Musician? Albums to study or pieces to learn. Actor? Monologues to practice or movies to study. Doesn't have to be long.

Part IV: Persistence

1. So. What kind of Crap Sandwich are you willing to put up with? What is the thing that you are so passionate about that you are willing to put up with the parts of it that aren't fun? And what do you think some of those less savory moments might look like?
2. Think of three creative people you admire, famous or not. List them and some of the day jobs they had before their creativity may have paid the bills. How do you think these jobs may have helped them in their creative life (besides just putting a roof over their head and food on their plate).

Part V: Trust

1. This section asks you to look at your relationship to your creative passion, be it writing, acting, painting, etc. How would you describe your relationship with your art of choice? Use metaphors to help with this.
2. Let's get deep, and a little dark, here for a minute: what is the difference between working creatively through your pain vs.

fetishizing your pain? How can clinging to the notion of the "suffering artist" actually hinder your creative process?

3. What if you just stopped adhering to all the martyr-derived ruled for a day? Take one day and live trickster-style. Read the trickster sections for inspiration. Come back here and tell me if you noticed a difference. If you didn't notice a difference, pick another day and trickster even harder. Report back here.
4. List topics you are interested in. No, not what you are "passionate" about. Just what you are interested in. This list doesn't have to be long, but it should be varied, as you are a multi-faceted being. [just a list, does not have to be 150 words]
5. What is a secondary activity that you can engage in when creativity seems to be escaping you? It can be another creative pursuit, or something more "mundane". Why do you think your mind is more receptive when you are engaged in this secondary activity?
6. I've often told my students to "Fail Spectacularly". What do you think this means? For some background, I'm not being facetious. I think it is truly the best advice I can give you.

Part VI: Divinity

1. Ok, wow. I love the tale of the Balinese dancers. Remembering that there is no "correct" response here, how can you apply the wisdom of this tale to your own creative life?

(Fade Out)

(That's screenwriting speak for "the end").