True Form of Greatness

Michael V. Terry

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True Form of Greatness

Doc Oliver field.  

Michael Terry  
Senior Capstone  
Literary and Film Analysis  
Creative Project  
Division of Humanities and Communication  
Spring 2017
“TRUE FORM OF GREATNESS”

By

Michael Terry
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Capstone Proposal

1. My name is Michael Terry, my concentration is in Literary and Film studies.

2. For my Project I have decided to write a screenplay, this screenplay will be based on true events with a lot of fiction created within it. The story starts out in 1989 and moves abruptly in time to 1996. My screenplay tends to focus on flashbacks as its important mode of interpreting time. The audience not only gets to understand the different moments that have created a certain feeling or situation they get to see its internal and external movement. One of the biggest expedient factors one must come to terms with in this day of age is the impact a storyteller can have on an audience’s perception of reality. That is why in my story I target many different aspects of every day live that we deal with through time. One of these I will choose to target is that of reconciliation. This reconciliation comes in the form of not a strayed relationship but an underlying friction between two brothers. There is mutual love for each other and they have a functioning relationship but both have different thoughts of their deceased father, (dealing with the elephant in the room) is the ideal expression. There will be that form of reconciliation which I will hope to connect with the general audience of anyone who has ever had struggles with their family from either not living up to expectations or feeling as though you haven’t. Maybe it is trying to persuade a family member of letting go of the past. Another one of my underlying themes I hope to divulge is the racial stereotypes that loom in society. I want to also touch
on the idea of love, especially first love because that is something that sticks with almost every reader. Eventually through time we let go of the idea of not being with that first person we loved but throughout our lives we have those moments where we think of that person on a deep emotional level.

3. The concise overview of my theme that connects with capstone is that of time.

Like I mentioned before the story starts out in 1989 moving quickly to 1996. The entire movie is a ton of flashbacks to the high school relationship of Vincent and Eleanor as well as Vincent and his father. Vincent and Eleanor met originally briefly in 1989, she moves to Palo Alto their Junior year in January of 1993 with her sister. The story flashes back from present day 96 to 92,93,94 and 95. It also shows the progression of characters and relationships through that time. The theme of time in our section helps in any story. When one can show the development of a character and give them strong dialogue, you really don’t need this innovative all new story, you just tell it so it can connect to people.

4. The purpose of my project is to simply have that connection to readers who know what it feels like to never really reconciled with a loved one who passed away. Maybe you couldn’t tell the person you loved how you really felt because you were afraid of getting hurt in the long run. Maybe there is a person who effects the spectrum of time, I mean someone who twists fate or manipulates what could have been. This is like someone who is trying to defer you from the reconciliation you long for or the progress a character is going after. I want the reader to understand ethical and racial tensions but I also want them to understand that they don’t make or break your life. By that I mean Vincent and Marcus are a different
color but they never see that and that is a big part in understanding what type of people they are as characters. The specific market audience will be people who have been in love and had to deal with some way of letting go. If I had to give a specific demographic and age group. I honestly think anyone of any color and any age would enjoy it. My other audience is people who have had a bond with a family member that was taken away by tragedy or death. That death could have hindered you at a time, this story works through that aspect. The genre of this story falls under “coming of age”, comedy, tragedy and romance. Coming of age films usually revolve around time, the time in this story is over 20 years. It helps the protagonist work through an issue and discover some sort of answer to that issue after time. This coming of age category usually falls under the growth of young characters. Themes like sexual identity, political opinions are often featured in these types of films.

5. I think the best format to tell a creative fiction screenplay story that can reach a wide range audience is to do it in a level of formats and genres. I want to throw a little bit of everything in there. I have a variety of characters; mentioning a few I have a Puerto Rican Baseball play from the University of Southern Florida who moved from San Juan to Miramar, Florida in High school. This character is also important for my theme of racial stereotypes and connection between cultures. My story will be told in the genres touching highest on the levels of comedy and drama. Not to say the film will be diluted with those two, but much of it will consist of that. Other genres will include a lot of romance but I want it to be a
“Coming of age story”. A lot of the characters in the story either know what they want and are pursuing that goal, a lot of characters are struggling with what they want and how to go after it.

6. The title of my capstone project is going to be either *True Form of Greatness or High and Dry*.

7. The story of *True Form of Greatness* takes place in 1996 and follows a recently turned 21-year-old named Vincent DePerisco and his childhood best friend Marcus Brassard. These two young men who grew up in Palo Alto, California play Collegiate Baseball for Stanford University and both just finished their Sophomore year. The story also follows a girl named Eleanor Stanton and her sister Genevieve, two girls who move from Martha’s Vineyard to Rhode Island from Rhode Island to Palo Alto. Eleanor and Vincent were love interests in high school but had to call it quits as they both went to colleges on different sides of the country. Vincent and Marcus have been offered one of the highest honors for any collegiate baseball player, spots to play in the Cape Cod baseball league in Cape Cod, Massachusetts. This elite summer baseball league consists of 10 teams and these two were selected to the Falmouth Commodores. Eleanor has finished her sophomore year at Wesleyan University and Genevieve has finished her freshmen year at UCONN. They will be working summer jobs on Martha’s Vineyard.

8. Expectations: So, my screenplay will share a topical focus of telling a story about Love and reconciliation. My voice as a writer will be heard because I’m telling a fictional piece in a wishful way that has me thinking what could have been.
Coming of age stories, no matter which genre or which type of cultures are represented can usually reach a wide spread audience. The important aspect of self-discovery is a universal concept. It’s hard to go somewhere with a room full of ten people and find that not 9/10 people have had problem with reconciliation, death, love or racial tensions. These very real issues are entangled in my story.

9. The focus of my work within the major learning outcomes consist a lot of major learning outcome one, a focus on communication skills. My ability to understand what people want to hear is a big thing when it comes to storytelling and getting the audience to be with me. In this outcome, we are supposed to communicate empathetically, the best way to do that is to understand that we must be gracious to people so they don’t take what we say out of context. Learning outcome number four is philosophical analysis, understanding ways of being and knowing. This major learning outcome helped me develop a story in which I quote philosophers religiously. There is a part in my story where I mention the perception of words and “language games” from Ludwig Wittgenstein. I mentioned Vincent’s Mother is Spanish, well his Grandfather and great Grandma are proud Spanish people. Vincent’s grandfather speaks English while his grandmother does not. I want to show the relationship between Vincent’s Spanish family but also the relationship with Vincent’s Fathers family. I want to show the differences but how inevitably it is all real love. Major learning outcome five is something that I wanted to explore, this idea of cultural analysis. Understanding the deeper meanings in how people come to view certain cultures with stereotypical ideologies. Major learning outcome 8 was one of my favorite major
learning outcomes simply for the creative part, well also the writing was a good
time. Writing poetry is one of the most intuitive things that can take place.
Drafting and redrafting and having people look at your emotional work is
something I dreaded, but this outcome taught me to not take everything with a
grain of salt.

10. February 27th final proposal: This draft is an excellent start, after the workshop I
feel like I should be able to easily finish this before the 27th. Need to set aside
three to four hours of editing in the next week in a half to finalize the proposal.

March 6: By this time, I hope to have been completed with at least 20 pages of my
rewrite. My plan is once we go over the drafts and I meet with the professor is to
start writing at least five to 7 pages a week, it will for sure be more.

March 13th: If I keep up with my dates above this will come and in hand with
everything else.

March 27th: I have a working draft so I need to set aside a couple hours a week to
reformulate this draft and get it online. I will more than likely set aside a lot more
time for this project.

April 10th: At this point and time I really hope to have set in stone the length of
the story but just a little house keeping an editing.

April 24th: I have been documenting my research and keeping tabs on what I have
been doing than I should be fine.

May 1st: The resume I have prepared will not over consume or mix in with my
creative project because of my ability to have it done before or on April 10th.

May 8th: If everything else flows like I want it to so shall this will be final by then.
**Lead Characters “True Form of Greatness”**

**Vincent DePerisco:** Depicted at age fourteen as short and over-weight. He is shown at ages 14-21, and 35 at different points of the film. A kid who has filled out 6’1 to 6’2, has a Caucasian appearance but is fluent in Spanish and American Sign language. Apathetic, imaginative and ambitious, has a lot of knowledge of the game of baseball, a huge film buff. A music enthusiast who loves all genres and relates well to all people. Has a strong-emotional/spiritual bond with Leanora.

**Leonora Sutton:** Shown at age 14-21 and 35. A gorgeous 5’7-5’8 dirty blonde, green eyed beauty who is smart, sweet, optimistic, independent and artistic. She is the former girlfriend of Vincent. She attends college at Boston University alongside her sister. Calls several places home, serves as a bridge of reason between her Grandfather and sister.

**Dean DePerisco:** Shown at the ages of 45-48. Generous, stern, 6 ft. tall. A devoted father and husband to a wife who he is truly in love with. Owns and runs restaurant left to him by his parents; “Rattlesnake Dicks”. The father of Marco, Vincent and Clara. He holds his three children to a high standard. Has much wisdom that translates to all facets of life. Does not get along with father in law Federico Manicilla. Played Golf at the University of Stanford for three years.

**Jacob Brassard:** Shown at ages; 14,16,17,18, 19, and 21. Witty, entertaining and self-assured. Jacob is a 6’4 kid from the Bushrod section of Oakland who moved at age five to the pocket community in Sacramento, California. Obnoxious but is shown as a great friend and a person offering more of an interest than just baseball although he will do anything to sign a Major-League deal. Has fling with Leonora’s friend Allison, eventually ends up with Gi-Gi.

**Genevieve Sutton:** Shown at ages 12, 15, and 19. A 5’6 knockout brunette nicknamed Gi-Gi, kind and likeable with brown eyes. outgoing, clever seems to be attracted to the wrong type of guys. A rebellious girl towards her grandparents, more her grandfather.

**Marco DePerisco:** Confident, brash and good looking. Has a rocky relationship with his father, Marco struggles with letting go of unhinged wounds while being arrogant he also shows true compassion towards ones closest to him.

**Cristina DePerisco-Manicilla:** The mother of Vincent, Marco and Clara. Left school in college when she became pregnant with Clara, re-enters school after Vincent is born. Runs a small cleaning business of just herself while hosting/waitressing at the family restaurant. A very religious, family oriented Spanish woman.
**Samantha Sutton:** The girlfriend of Marco DePerisco, stuck up and very infatuated with her boyfriend. Materialistic person who needs a lot of attention causing her to be a distraction for Marco.
IN BLACK:

SOUND OF BRUSLING LEAVES CAN BE FAINTLY HEARD, FOLLOWED WITH A
DEEP YELP OF A DOGS BARK.

SERIES OF SHOTS

A. DARK SCREEN READS “THE BEGINNING IS THE MOST IMPORTANT PART
OF THE WORK”- PLATO. (THIS HOLDS FOR FIVE SECONDS).

CUT TO:

1. EXT. CLARKSBURG - SUNSET.

On the southern end of the Sacramento River lays an overpass
bridge surrounded in riparian forest that connects a hidden
countryside beauty of Yolo county to Sacramento County.

SERIES OF SHOTS (continued).

B. Opens to an overview of vast wine orchards. Leaves
whispering in warm summer wind against lavender colored
Cabernet Sauvignon grapes.

C. Camera raises up slowly after holding for a few seconds.
Showing a dirt road path separating two vineyards.

D. Visible are the backside of two homes. A teal American
Ranch house with a brown roof and a blue American
Foursquare with grey shingles. The American Foursquare
holds host to a large red, broken down barn about 40 yards
from the home.

A. CONTINUED.

• One pure golden brown American quarter horse is seen
grazing on long- stringy grass outside, another is shown
gingerly strolling through the open barn door as it’s dark
brown forelocks wave and bounce across its perfectly
orchestrated white striped forehead ending halfway upon its
muzzle.

• In between the American Foursquare and barn are three
magnificent California Sycamore trees with a mixture of
dimming green and grey leaves that are nearing a fall from
grace.

• In the backyard of the Ranch house a white and black
Border-collie is seen following a 1971 Red Ford Ranger
driving from the backyard up the hillside with a cargo full
of barrels and a young man sitting in the bed, taking off
his cowboy hat with one hand while holding steady to those
wooden cylinders of dark purple gold with the other.
• Looming, a row of slanted valley oaks. In the company of these prosperous artichoke glowing valleys are groups of
mint green shrubs.
• Peaking amidst an array of riverside trees is a draw bridge.
E. As it continually pans out during the first five seconds
the camera will hold overview of the whole shot for an
additional five seconds (taking 15 seconds in total until).
Entire bridge and other side of the river now visible.
Screen reads “Clarksburg, California. 6:59 p.m. August 14th,
1990”.
E. CONTINUED.
• Camera will then move forward slowly with writing traveling
over the river road.

2. EXT. FREEPORT- SUNSET.

Cars can vaguely be seen while shadows sneak upon a row of tilted
Freemont cottonwood’s raining down on the pavement from a fiery
dissipating sunlight overhanging the universe binding scaffold.

SERIES OF SHOTS (NEW).

A. A freight carrier can be seen approaching from north of the
bridge. Red lights blink and cars wait as candy cane like
crossing boards drop.
A. CONTINUED.
• Camera has fully stopped above the river road, will hold
for (5-6 more seconds as writing fades).
B. Underneath both sides of the bridge, figures are waiting
for sturgeon to bite. Multiple boats and silhouettes can be
seen. Few crafts heading north and south.
• Across the river is a sloping two story building floating
on twelve large pontoons.
• A t-shaped dock lays in front of the property with a
refueling and loading area.
• Left of the refueling area, aligned down the bank is an in-
water boat storage covered by a triangle shaped awning. In
front, lays even in length a series of boats moored to a
buoyant walkway.
• To the right, spanning 80 yards, diagonal to one another
are two in water boat storage areas with identical awnings,
sign reads Freeport Marina.
Placed ahead of the second boat shelter is a duplicate floating footpath.

Behind, Freeport Marina is an abundance of Valley oaks with sturdy, firm trunks, and limbs resembling fingers reaching skyward. Green matted, deeply lobed, round leaves of the liquid enriched grove shake as acorn woodpeckers attempt to crack their medium brown gourmet dinner.

C. Camera pans left to the nostalgic, calm water and widespread landscape below. (holds for a few seconds).

• Camera shot continues to move north bound over the river in quick fashion. (panning for five seconds until.)

3. EXT. GARCIA BEND PARK - SUNSET.

Looking east, a public park with a slip-away ramp for access to the 49th mile. An immense paved lot for boat trailer parking situated next to picnic areas, restrooms and robust fields for sports and recreation.

SERIES OF SHOTS (NEW).

A. Angle is moving forward non-stop as it speeds up. (Camera halts after a total of 15 seconds).

4. EXT. SACRAMENTO - SUNSET

Parallel of West Side Freeway sitting atop the littoral is Roberson’s bed and breakfast. Breakfast all morning is only one memorable amenity offered here at this family owned, unfrequented establishment.

SERIES OF SHOTS (NEW).

A. Westward point of view, on looking east a decadent but obscure beige Victorian lodging operation draped in rustic foliage (is panning slowly for 7 seconds).

B. Emanating as the camera rises is highway 1-5. Title reads Sacramento, CA (holds for 5 seconds).

CUT TO:

5. EXT. LAND PARK DR. - DUSK.
Interluded within William Land Park drive embraced by 14.3 acres is the “Sacramento Zoo”. Mounds of people exiting a 14 foot, iron clad gate back to civilization along with their parental neighbors at “Funder land” amusement park.

SERIES OF SHOTS (NEW).

A. Camera opens to freshly painted, log sign; “WELCOME TO SACRAMENTO ZOO”. (holds four seconds).
B. View from other side of street above “Funder land”. Rich vegetation of the Urban Woods shows a sea of individuals thrusting themselves upon this Midwestern like community. (holds for five seconds).
C. Moving abruptly through a canopy of elm and oak trees, stone sign reads “William Land Park” (holds for five seconds).
D. Camera elevates to a terrain of America’s pastime, infinite diamonds confined in one spacious outlet. (holds for five seconds), Title reads “August 14th, 1990. Sacramento, CA. 7:00 p.m.

CUT TO:

6. EXT. 13th STREET AND 12th AVENUE – DUSK.

Blockaded by a square, chipped away crest is the seasoned source of childhood dreams secluded over a dry but growing Bermuda plain.

SERIES OF SHOTS (NEW).

A. Camera blossoms with Title card above sign “August 14th, 1990. Sacramento, CA. 7:00 p.m.
A. CONTINUED:
• Sign Title “Doc Oliver Field” (holds for five seconds)
Camera raises up above, writing still present as four individuals are seen on the field, (holds for three seconds) and fades.

7. INTRO. DOC OLIVER FIELD – DUSK.

Gunshot like crack of a Canadian maple rings out as Marco DePerisco gathers under a fly ball in shallow left field.

SERIES OF SHOTS (NEW).
A. The catch is made with a view on Marco, he hurls it in.
B. Camera follows the ball as it flies next to Dean DePerisco skipping past him, then Vincent and off the impenetrable backstop.
C. Rolling to the feet of Vincent, camera and red laced oval stop.

Vincent steps out of the batter’s box, takes a practice rip and straps his gloves, standing next to the mound Dean anxiously exclaims.

DEAN DEPERISCO

Love the focus...were losing light, keep it rolling.

Gently dabbing both sides of the plate with his 32 by 30 club, Vincent humorously replies.

VINCENT DEPERISCO

Rest of the Pink Floyd laser show starts in a second.

Dean Rolls his eyes, Vincent smiles and laughs at him, his father reciprocates. Vincent’s back foot is in the box while swinging the other. In shallow left field, a 13- year old annoyed, tall and lengthy kid calls out.

JACOB BRASSARD

Hey...really -though princess. You need a practice swing for this practice pitch?

Vincent places his bat in between his crouch listening to Marcus as he methodically departs the rectangular container.

JACOB BRASSARD (CONTD)

Get ready to hit one time.

Putting his head down Dean strolls to the first base side. Vincent takes a few steps in the direction towards left center.

VINCENT DEPERISCO

Patience is virtuous.
JACOB BRASSARD

Virtue...patience is a virtue.

VINCENT DEPERSICO

Last vocab word in Mrs. Cowan’s.

JACOB BRASSARD

See...quit being a nerd, do me a solid and stop bringing up middle school. (PAUSE)

In astonishment Jacob throws both his hands in the air as Dean is shown with a glove full of baseballs.

JACOB BRASSARD (CONTD)

You’re not trying to eat?

VINCENT DEPERSICO

Holding the bat above his head, Vincent leans side to side loosening his back.

Offered you a handy-snack earlier bro.

MARCO DEPERSICO

Lethargically taking a knee in right field and holding both hands to his face, 18-year-old Marco DePerisco.

Listen, meatball.

First off, that’s not helping anyone, let alone Jacob...he’s a gargantuan...should have Michael Buffer announce him coming to bat this spring.

Marco cups his hand, hanging it over his head he jumps up and down to mock Jacob.

Secondly, I really hope you didn’t eat multiple handy-snacks big- little guy...you’re 5’8...pushing the same weight.

With a smirk on his face Vincent flips his brother the proverbially bird.

VINCENT DEPERSICO

Easy...I can feel a growth spurt coming.

Vincent drops his bat, grasping a knee with each hand.
MARCO DEPERSICO

Artificial-Cheese and salty ass crackers is not something that absorbs too well, but Keep telling yourself that while you waddle back to hit.

Marco gets up of one knee and pats his stomach and duckwalks forward. Vincent turns and is right in front of Dean.

VINCENT DEPERSICO

How many?

DEAN DEPERSICO

About seven here, let’s say end on two good ones.

Looks down into his glove and then at his son.

VINCENT DEPERSICO

Meaning... exactly?

DEAN DEPERSICO

Save it smart ass.

Said in a very casual, loving temperament as Vincent approaches the box and his father settles in behind the L screen. Dean is shown dropping five baseballs in the David’s sunflower seeds bucket and holding on to two of them.

DEAN DEPERSICO

Give me two straight up the middle or off center towards right.

Vincent nods his head in acknowledgment as he concentrates deeply in an athletic hitting stance, swinging the bat back and forth at hip’s side until he finds what he is looking for.

Dean is now winding up to throw as we follow the whole delivery from behind the mound. Vincent weakly rolls the ball over to third base side.

DEAN DEPERSICO

Why did that happen?

VINCENT DEPERSICO

I wasn’t ready to hit.
DEAN DEPERISCO

No...no...I think you were ready. (dean in a firm way).

Where was that pitch?

Vincent points his bat to the outside area of the plate.

DEAN DEPERISCO (CONTD)

So, you would say low and away?

VINCENT DEPERISCO

Probably more middle away.

Dean passionately walks to meet his son halfway from the mound and plate.

DEAN DEPERISCO

Here lies or dilemma son, not a factor of if you were ready or not. I could see it.

Dean spreads his index and pointer finger, directing them at Vincent’s eyes.

DEAN DEPERISCO (CONTD)

This ball is middle low, middle away. A very hittable pitch, especially during b.p.

Dean gets in a stance as he points to middle away with his glove and then right below his chest.

DEAN DEPERISCO (CONTD).

Your eyes do tell me a story, they lit up and you got pull happy.

VINCENT DEPERISCO

But I can take that outside pitch to left with power...all day.

DEAN DEPERISCO

Sorry (in a sarcastic manner),

Maybe when I’m hurling it 60 mph from 48 feet you can time it up. Only place you are hitting that with any authority in a game is to right or right center. Let the ball get deeper.
Dean winds up once again and the crack of the maple bat sounds throughout the domain of the park as the ball is driven to right center field. A lackadaisical Marco jogs after the tumbling baseball.

DEAN DEPERISCO

Good. Way to let it travel. Block everything out. Do it again.

Vincent maneuvers front foot out the box and turns his hat around. He starts to strap one glove as his father wipes the sweat from his forehead.

DEAN DEPERISCO

Get in the damn box!

Dean winds up as the ball is lined over his head and off the side of his glove. Marco, Jacob and Vincent are seen laughing. Vincent approaches the mound.

VINCENT DEPERISCO

You alright?

DEAN DEPERISCO

I almost snagged that.

Dean stand up off the ground slowly, picking up his hat and sunglasses.

VINCENT DEPERISCO

More like that ball almost snagged you old man (in a teasing manner).

Vincent is now walking back towards the backstop area to pick up some baseballs and his father still collecting his wits.

DEAN DEPERISCO

Must have not squared it up if my glove is still on huh?

Here.

Dean smiles, laughs and tosses the bucket in the direction of Vincent.

VINCENT DEPERISCO

Makes sense (sarcastically stated).
Thought I was going to have to call MAMAE for a new pair of shorts.

Vincent leans down to pick up the faded, cracked bucket.

DEAN DEPERISCO

Let me reach fifty before you start with that old man crap.

Marco and Jacob are seen coming in from the outfield with a hand/glove full of baseballs. Most of the baseballs are around the middle of the infield. Marco starts to walk as he reaches the dirt behind second base.

MARCO DEPERISCO

That’s it right? Some of us have plans, unlike these two scrubs.

Deans eyes darken and his face begins to cringe with rage.

DEAN DEPERISCO

What plans? This should be the only thing on your mind.

Marco continues to walk past second base. Dean wipes the sweat from his forehead and checks his wristwatch.

DEAN DEPERISCO (CONTD)

Plenty of daylight left I wanted to hit you some fly balls and the boys some ground balls. Try out third base, expand your horizons for playing time next year...we came out here in a non-pressure environment to get better. You have had a stick up your ass since minute one.

Dean is shown walking towards Marco. The voice of Dean raises and Marco suddenly stops and looks at his father.

MARCO DEPERISCO

Time flies when you force people to do things.

DEAN DEPERISCO

Wah wah boo fucking hoo. What is this about? (pause).

Makes a crying gesture.

I love this. Flip it on me, play this sympathy
card like I’m a controlling bastard. When the whole reason, this conversation is happening and has continued to happen is because I care too much.

(Pause)

I’m done holding your fucking hand.

Dean grabs towards Marcos hand and Marco intensely slaps it down. The noise of The English Beats, Mirror in the Bathroom.

“Mirror in the bathroom, I just can’t stop it, every Saturday you see me, window shopping, find no interest in the racks and shelves just a thousand reflections of my own sweet self”.

8. INTRO. PARKING LOT- DUSK.

Vincent, Dean, Marco and Jacob all look over to the tree shaded parking lot. 25 yards from the field a white Toyota 4runner with three passengers pulls in.

SAMANTHA SUTTON

Rapidly turns the volume down as she parks and holds six fingers up and stares at her cousin.

Six...that is the number of times I asked you to turn this garbage off.

She turns the volume back up and changes the station. GO- GO’S, “Head Over Heels”. Leonora falls back to her seat in distaste as Genevieve starts bobbing her head to the song.

CUT TO:

Jacob and Vincent are shown near in distance to Marco and Dean picking up the remainder of baseballs along the grass from second to third. The loud tone of argument can be heard. The bucket is in between the two of them, Jacob drops a few balls in as Vincent takes a hook like basketball shot.

VINCENT DEPERISCO

Vlade!

The ball clanks off the side of the bucket.

JACOB BRASSARD

Yell Vlade and miss...bum.

Jacob tosses the ball and it goes into the bucket. Looks at Vincent.
JACOB BRASSARD (CONT'D)

Vlade.

Vincent puts his hand out for high five, as Jacob goes for it, Vincent retracts in a cool way.

VINCENT DEPERSICO

Slap dick!

Marco starts walking toward the dugout. Dean turns his attention to the younger boys.

DEAN DEPERISCO

Don’t worry about those...I will grab them. Get some water...be back quickly. My fungo is by the fountain, good stuff we got more to do.

Marco continues to walk as he nears the dugout dirt. Dean has now turned back towards his eldest of the two boys.

DEAN DEPERISCO

Don’t go any closer to that car son.

Marco points towards the parking lot to show a waving Samantha to her boyfriend. Leonora has her hand over her face to hold in laughter.

LEONORA SUTTON

I wouldn’t expect a wave back.

Samantha turns and looks at Leonora with a smug face.

CUT TO:

At the field, Marco and Dean are standing face to face about five feet apart.

MARCO DEPERISCO

Sam is sitting, waiting with her cousins, we are supposed to show them around downtown, midtown. R.E.M. is playing at Arco Tonight.

DEAN DEPERISCO

Samantha will understand, she can wait.

A concert? Why the fuck not? Her father...Art, who she probably respects would raise her to honor the plans that she makes.
Marco takes a few more steps and looks to his father in a trembling voice.

MARCO DEPERSICO

For a few hours they were my plans, but my plate didn’t just have one thing on it today.

Marco looks at his father up and down and spits right at his feet, turning around halfway as he turns back you can hear the utter lack of his respect in his voice.

MARCO DEPERISCO (CONTD)

What time tomorrow?

DEAN DEPERSICO

Don’t bother.

MARCO DEPERSICO

Okay with me.

Marco turns as he gets six feet in distance.

DEAN DEPERSICO

Motherfucker...stop turning your back on me.

Marco turns back once more, slight pause as he takes a couple hesitant steps towards his father.

DEAN DEPERSICO (CONTD)

Walk closer.

Marco saunters now face to face and eye to eye with his boiling father.

MARCO DEPERSICO

Close enough?

Dean points his finger at his son.

DEAN DEPERSICO

Sure.

Dean takes his finger out of Marcos face, he takes his hat off, looking blindly at the ground for a second. Raises is head back up as the tears begin to fill his glaring eyes.
DEAN DEPERSICO

All this talent, all this opportunity. You’ll be in Berkley in two weeks, these other kids...who care about being ballplayers have an ethic to train themselves to succeed every day, all year.

Not just when they feel like.

MARCO DEPERSICO

My work has been getting done. One way or the other.

Dean slowly turn his head to left and rubs his chin back and forth twice.

DEAN DEPERSICO

How and when? All you do is run around with that damn girl...that’s not even the point.

Rubs both sides of his temples.

DEAN DEPERSICO (CONTD)

Fuck it...leave, just get ready to embarrass yourself over there.

The three girls are seen talking in the car.

GENEVIEVE SUTTON

By the time, we get food the concert will be over.

SAMANTHA SUTTON

Just give it a minute.

Leonora is shown holding all ten of her fingers out.

LEONORA SUTTON

We’ve given it like ten.

Leonora and Genevieve laugh. Samantha does not seem amused.

LEONORA SUTTON (CONTD)

I see three swings.

A deserted jungle gym is shown twenty yards behind the first base
dugout. Next to it, a basketball court with a mother and two daughters running drills. Jacob and Vincent are now sitting in the bleachers on the third base side. Jacob is shown gawking at the girls who are walking towards the playground. Vincent has his head focused on the argument in front of him.

**JACOB BRASSARD**

Marco is a real asshole but damn...can he pull a woman.

Shows a 5’6 brunette (Samantha) wearing a Sacramento City College visor. Along with Genevieve and Leonora.

**CUT TO:**

Marco drops his glove to the ground below, waving his finger in Deans face.

**MARCO DEPERISCO**

This is how you get your point across!

**DEAN DEPERISCO**

I will break that useless, scrawny, fucking thing if you don’t get it out of my face.

Marco slowly lowers his hand.

**MARCO DEPERISCO**

Try...you may be my fucking Dad but you are not my friend...and in a couple weeks you can stop trying to be my puppet master too.

(pause).

**MARCO DEPERISCO (CONTD)**

Whatever they saw in me, trust, I still have.

Marco has now clashed his spikes with the cement in the dugout and is collecting his things. Dean roars out to him.

**DEAN DEPERISCO**

Naïve cocksucker... I hope they have plenty of sinks in that dorm bathroom.

(pause)

You Need to splash some water on your face.
when that reality check cashes itself in. That scholarship can be shredded just as easy as it was printed. And Who is the first person you are going to come running and bitching to when school isn’t free anymore?

Dean lights up a cigarette and puffs the smoke out with a loud sigh turning to the outfield.

Vincent and Marco are shown back in full conversation. With Vincent staring at his brother.

VINCENT DEPERISCO (V.O.)

A douche, or a straight up asshole he can be. But sometimes he’s a cool guy and a good person to go to for advice...a good brother. That is what makes him a good player...he has this switch...he can turn on...

CUT TO:

Shows a clip of Marco hitting a ball in the gap that is cut off by the left fielder, aggressively Marco turns a single into a double by hustle. While what Vincent is saying is playing over the screen.

VINCENT DEPERISCO (CONTD, V.O.).

that gives him that edge...but lately he can’t find the off switch.

(Pause)

FADE BACK IN:

Vincent shakes his head in dismay

VINCENT DEPERISCO (CONTD)

Dating that sophomore bitch ain’t helping.

Said in a low voice so his brother does not hear.

JACOB BRASSARD

Age or personality isn’t a factor when you got ass sticking out like that.

Jacob takes a breath in and whistles while making a bubble-like shape with his hands. Jacob still watching the girls as they approach the swing-set. Vincent, glazes forward at his tumultuous family. Jacob taps on Vincent shoulder to get his attention.
JACOB BRASSARD (CONTD)

Banging.

Samantha is walking and you can’t see Eleanor behind her but then she emerges from the side of Samantha. For the first time, Vincent turns away from the field and lays eyes on Leonora in amazement of her beautiful, sandy, dirty blonde hair and dazzling upbeat hora.

VINCET DEPERISCO

Look at her (in bewilderment).

9. INTRO. PLAYGROUND- DUSK.

Leonora and Genevieve are now approaching the swings. Samantha is standing next to the swing set agitated.

JACOB BRASSARD

Bruh...I see her.

VINCENT DEPERISCO

Not Sam, the blonde...swinging...her cousins.

Time moves in slow motion for a moment as Leonora and her sister are shown. Marco swiftly walks across the park grass towards the parking lot. Vincent meets his brother halfway to the lot and they continue to walk and talk.

CUT TO:

PARKING LOT.

MARCO DEPERISCO

Not now Vinny I really got to go. Sorry for being a dick earlier...

(pause)

actually. The whole summer...stressing man...with school and with Dad riding me about ball.

VINCENT DEPERISCO

Nobody is riding you...if anything you are breaking dad’s balls...stressing yourself out, he has your best interest.

Samantha is in pursuit towards the car with her cousins following her. Leonora who has a tote bag over her shoulder and a big Pastelmat pad in her other hand.
GENEVIEVE SUTTON

Slow down.

Vincent and Marco are now leaning up against the car talking as Samantha sprints towards Marco. Leonora and Genevieve retract from a fast paste walk. Leonora reaches back to place her Pastelmat in her tote bag but hits the side and falls to the ground.

MARCO DEPERISCO

You’re saying it’s me. I mean...fuck you could be right. But that son of a bitch is toxic.

Marco pushes himself off the car and walks to an oncoming freight train of a personality in Samantha. Samantha leaps into the arms of Marco and immediately kisses him. Samantha’s cousins trail near the scene. Vincent makes eye contact with Genevieve and Leonora as he awkwardly waves.

VINCENT DEPERISCO

English Beat...I know Sam wasn’t playing that. She’s more of a blondie, Go-GO’s person.

Genevieve shakes her head no, (as in not me-to the English Beat). Leonora is laughing quaintly.

VINCENT DEPERISCO (CONTD)

What?

LEONORA SUTTON

Head over Heels was the next song she put on after my trash. Fresh of the press mixtape...half a song in.

Puts trash in air quotes. With a disgruntled look, Samantha gets off Marco as Marco starts walking to the driver’s side of the car.

MARCO DEPERISCO

Keys in the car? That air needs to be on asap.

SAMANTHA SUTTON

Ignition yeah.

Genevieve has got into the back seat of the car. Vincent and Leonora in conversation. As Samantha turns her attention to the
young teens.

VICNENT DEPERISCO

What was the next song on the tape?

Leonora smiles.

LEONORA SUTTON

Do you know The Stone Roses?

Vincent raises both of his eyebrows. As Samantha interjects.

SAMANTHA SUTTON

Indie rock...? (exhales). Time to leave...bye (in a superior way) Vincent.

Leonora gets into the back seat.

VINCENT DEPERISCO

Great seeing you Samantha. (In a mocking manner).

Marco puts the car in drive as Vincent makes a gesture at Samantha’s back and walks toward the field.

MARCO DEPERISCO

Talk more later tonight buddy.

Vincent gestures good bye. The car pulls away as Vincent walks past the Pastelmat dropped by Leonora. He picks it up. On the first page, in wonderful cursive penmanship reads “Leonora Sutton”. As he scrolls to the last page he finds a red hot smudged sun with dark figures on what resembles the baseball setting. In pencil it reads “if desire can fuel anger, can anger fuel desire”? He runs towards the car as Genevieve notices him in the mirror.

GENEVIEVE SUTTON

Yo! Your brother is chasing us.

Marco pulls over the car, rolls the window down and sticks his head out. Vincent runs up handing Marco Leonora’s notepad. He turns and starts jogging back. Leonora rolls down her window as the car drives away, calling out to Vincent.

LEONORA SUTTON

Thank you...
Vincent watches the car as he wishes he had just a few more moments to look at Leonora.

JACOB BRASSARD

Calls out to Vincent.

Vin!

Vincent awakens out of his trance and starts running back. Jacob and Dean are sitting on the dugout bench.

JACOB BRASSARD.

My dad wants me lifting three-four days a week.

As dean flexes at Jacob in a facetious way, Vincent scurries in almost falling over.

DEAN DEPERISCO

Smart...build that mass early. Just remember to go light when your starting out...still growing.

VINCENT DEPERISCO

Sorry, more than ready.

Dean gestures for him to sit down.

DEAN DEPERISCO

Your brother’s outburst cost us. Little shit is on dream street...acting like a real 250-dollar guy...

(pause)

tomorrow around five work?

With a confused look on his face Jacob raises his hand.

VINCENT DEPERISCO

Why you raising your hand?

JACOB BRASSARD

Takes his hand down and blurts out.

What’s a 250-dollar guy?
DEAN DEPERISCO

I never told you boys the 500-dollar guy story?

VINCENT DEPERISCO

Not that I can recall.

Vincent and Jacob gesture no and are intrigued to hear the tale.

DEAN DEPERISCO

Must have told Marco or Clara...500-dollar girl for Clara.

Laughs to himself and pulls his trustworthy, orange logo, San Francisco Giants zippo...lighting his third stick of poison.

DEAN DEPERISCO (CONTD)

Imagine I have a buddy who manages a business, let’s call him umm...Mr. Grossman. Mr. Grossman employs three of my sons. He has a job down at the plant for one of whichever these three men are available, but will pay them all different wages.

(pause)

He says the he will pay the first brother 250, the second 350 And the last one 500.

The father asks Mr. Grossman...well why wouldn’t they all get paid equal for the same job?

Ashes his cigarette.

The answer is simple, he pays the first guy 250, why? The first worker will do the job but at his own pace. He thinks he makes his own rules. He will show up late, leave early and likely slack off while working. That guy just drove off in that s.u.v.

Takes a puff of his cigarette (pause).

The second boy is worth a tad bit more value, a better ethic. He will show up on time, work hard but leave’s before the job is done.

Mr. Grossman gets to his most entrusted would
be employee. Mr. Grossman knows he will get everything out of the money he is paying the 500-dollar guy. This kid shows up early, works the whole time and won’t leave until the task is completed.

Night falls as the street lights have turned on. Dean steps on his cigarette asking the young gentlemen a lifelong question.

DEAN DEPERISCO (CONT'D).

Mediocrity or perfection?

CUT TO BLACK:

FADE IN:

10. EXT. SHARON HEIGHTS, CA. NEAR PALO ALTO - DAWN.

The quite light from the dark, nautical dawn sunrise flickers over a single-story teal like cottage. The Title reads “JUNE 7th, 1996. Off campus Stanford University, SAT. 5:42 A.M.” (holds for six seconds).

CUT TO:

11. INTRO. VINCENT’S BEDROOM – DAWN

An older Vincent, hunched over the side of his bed with a St. Michael Pendant dangling on his chest. Reminiscing of a photo of himself, Dean, Cristina, Leonora, Marco, Jacob, Clara and Samantha.

VINCENT DEPERISCO (V.O.)

That story, that day, was all about self-acceptance. At least the realization and the prevalence of it. The five-hundred-dollar guy is a symbol for a measure of one’s own worth. Not a superficial measure but Without understanding who you are, the challenges of the relationships we are born into and the companions and friends that ultimately find us will be too much to overcome.

Vincent walks over to his dresser. On top of the dresser, a picture of his father in Stanford apparel, reaching his hand into a cup for a golf ball with great excitement.

VINCENT DEPERISCO (V.O. CONT'D).

The expression or phrase that is common amongst people who don’t live and breathe the sports they love is “it’s just a game, I love
it but it’s just a game”. The truth is, it is a game...but the conviction behind those phrases are those of a defeated individual. The game of baseball is what you allow it to be. Finds meaning in all of us, countless nicknames...countless expressions that aid in the proliferation of the mind and body.

SERIES OF SHOTS

A.

CUT TO:

12. INTRO. BATHROOM -DAWN.
Reflection of Storytelling

Let us mine deeper for the ideas represented in between the lines of my screenplay *True Form of Greatness*. The setting of Sacramento to Clarksburg took a lot of thought to show symbolism and going back to Booth, showing without telling. Starting out with the connection of the bridge that is about to elevate for a freighter. The bridge represents where Vincent lives in Sacramento and where Leonora will eventually live in Clarksburg. Clarksburg is a hidden beauty in coalition with Leonora being a hidden, distant but somehow close by Gem. Later, in the story Leonora and Vincent date when she moves with her sister to Clarksburg from Bristol, Rhode Island in 1993. The symbolism of the bridge about to raise is recognition of Leonora and Vincent meeting then spending time apart and then dating and then spending more time apart. The bridge will eventually lower which is the even keel of their relationship but we never see the bridge lower. The theme of finding and losing love is evident but what I hope to bring up to the audience later is the issue of using first love to develop a meaning of true love.

When describing the orchards and the people fishing on the glassy river I wanted to make sure the audience felt a rural sense of hard work. The old beat up truck and the barrels of wine describes a country way of life without giving anything to the audience but their own judgment. Funderland and the Zoo serve for community, to show the historical importance of what lays within William Land Park while also showing the gorgeous suburban/city life of where I grew up. Sacramento and the cities around in the south are all important to the agriculture across the United States. The story is also a remainder of understanding that big things come in small packages and small doses. This repetition of the “urban” and “riparian” forest is designed in the story to set the time of year. I mention
“leaves nearing a fall from grace”. I tried using vivid imagery for the setting so before people even knew the characters they really got a sense of where they were. I used this move to keep the audience involved, I will certainly find out what the response is.

Marco was an interesting character to decipher to the audience. Making the people hate him while having Vincent keep the audience wanting to understand Marco. Vincent is portrayed as treating batting practice like an in-game situation as his brother takes a knee, trots after the ball. We get a since of him not wanting to be there before he exclaims it. Staying on topic with audience, as a writer if every move you make isn’t to keep some audience attracted then you are failing. Audience is the key component when writing. I wanted to attract a wide audience of people who know what it is like to be the kid who gets picked on but also grows out of it. I wanted to connect with people who maybe lost their religion or faith and maybe questioned it philosophically. The tragedy of Dean passing away has Vincent question the existence of God. Vincent’s questioning upsets his religious mother and grandfather which replicates the strife that people go through for thinking differently. Growing up in a religious household with two different practices was not ideal, it caused a lot of conflict in this story. Cristina who is only mentioned once by what her children call her “MAMAE” will sure be mentioned later. There is a part of the film where it is small but Vincent mentions a story to his then girlfriend Leonora who was surprised to find out his mother was Hispanic. He tells her a story of when he was young he had a couple “friends” come over, he was 12 years old and his mother had gotten home from work. She walks in with a caddy full of cleaning supplies, she hugs her son and goes into the other room, the boys ask, “why she has cleaning supplies?”, “Vincent responds “that is her job, she cleans houses”. One of the
boys says, “is your moms name Maria?”. Vincent strikes him in the face, there is some yelling and loud noises and the screen just shows his mother breaking it up and the screen flashes back to Vincent telling the story to Leonora. Cultural analysis was a big facet of my California State University, Monterey experience, being able to understand the bigotry that has derived and fallen upon certain ethnicities. There was two ways this story could have gone, Vincent could have made up some excuse for the lies or he could have told the truth. Vincent at 12 did the right thing, he stood up for himself showing that he was proud of who his mother was. The work his mother does is no reflection of who she is, I think this flashback will give a powerful breakthrough to mainstream media and society.

Describing a Sacramento summer evening is hard. The State Capital during summer nights has heat that does not go away. In my mind and hopefully to the people reading they understand that the hot setting, having Dean wipe his brow, having Marco want the keys for the air is also symbolism of the tension in Land Park. Minus the tension the audience needs to understand that Vincent is not just flashing back on a heated family disagreement but his father going out of his way to help Marco, Vincent and Jacob at the sport they cherish. The theme of addiction is imbedded in the character of Dean, he lights up cigarettes variously in the script. Dean passed away at the end of Vincent’s junior year due to congestive heart failure. This crushes Vincent within the first few months of dating Leonora who is there to help him overcome the challenges without his mentor and father. The symbolism which is also important is the picture of Dean in Stanford apparel in Vincent’s bedroom. This isn’t just him being a fan, Dean played three years of Golf at Stanford. Vincent shared a love with his father’s alma mater. Marco
being a student athlete at Cal Berkley could be interpreted in various ways of resistance towards his father even though both Universities are highly regarded. Addiction is not only on the part of Dean. I have a scene written or in my head where Cristina DePerisco is driving with Vincent, Marco, Jacob and Noah to the airport for them to go to the Cape Cod Collegiate baseball league. In this scene the driver, Marco discreetly hands his brother in the backseat a can of chewing tobacco. He does this so their mother who hates all tobacco products will not see. Vincent and his mother get into arguments about this addiction many times as well as his loss of faith. The story focuses in depth on how Vincent copes with the death of his father while also adjusting to moving forward emotionally, when it comes to losing the person who really helped him get through the death of his father. That would be his ex, Leonora. The story also follows their widowed mother, an affluent Spanish speaking woman that moved from Lorca, Spain in 1956. Her ability to let go of Dean’s death while worrying about the development of her two sons and daughter is illustrated. Papa Manicialla is not mentioned but think of a Spanish Walter Matthau who is unruly and unreasonable towards all his family members but serves as a heavy guide to his kin’s understanding of their Spanish heritage.

The process to writing such a near and dear piece of work, to be honest is a huge cluster and a huge mess. If you can sort that mess out like I believe I have, then maybe you have something. Mentor texts are something that will save your life and I have had two important ones that have helped me transcend. Both texts are of course screenplays and those were the biggest debacle to find. Once I found them, I could see how and what moves these films that I had already seen are making. The two movies Dazed and Confused from Richard Linklater and Harvard Man from James Toback inspired me to
believe a story does not need to have this overt plot. It can be a fictional idea with good
dialogue and a strong setting. These scripts fall under the genre of the “Coming of age”
where the characters learn something different about themselves in time. In dazed and
confused it is a matter of one day where kids struggle growing up. In my screenplay, it is
a matter of 10 plus years. What better way to show the essence of the time of a story in a
decade then implementing the music of the time? When the girls pull up to the English
Beat, (an Indie band) it hints at what type of person Leonora will be in the middle of the
90’s during major culture clashes that added to one of the most innovative decades in the
world.
Synthesis of True Form of Greatness

Storytelling may be one of the most powerful applications in the existence of human-kind. It was not until I started reading Peter Elbow and guys like Thomas Newkirk that I realized everything has a narrative or a story behind it. “The healing power of a story relies in the interpretation of whatever one is reading”. My ability to work with others has sky-rocketed hope and inspiration in continuing to write. When a peer acknowledges your effort, it sets off a wave of inspiration felt by truly being engaged in their work as well. This strong base can allow us to network but also to not be fearful of our work and excel as scholars. Independently I feel as even though I did not do a research paper, since my background is not flourishing in screenplays; a lot of research was involved. On a collaborative scale, it mean’s something to take in other people’s stories. You don’t fathom how important understanding people is until you sit down to write dialogue.

I have a set list of themes described in the longevity of my abbreviated project that has been turned in. Most of them can be felt in the early on stages of the screenplay. A major issue I address is race relations. Jacob is a young African that I hope to depict racial stereotypes upon him in the script. Vincent appears white but is half Spanish, I wish to show that for the two families “white and black” did not matter for their relationship but it still mattered else-where when it shouldn’t. Later, in the film, racial stereotypes come up in a harsher, not as relaxed manner. The older man acting as host family in Falmouth, Massachusetts to Jacob and Vincent is flat out racist. This character is placed to show how in the same country, 3000 miles apart, people can have such
different views, this is not a generalization or a claim saying that racism exists on the east coast, it exists everywhere. A lot of that goes back to this concept of “time”, the man was raised in a different time, he was actually raised on a plantation in Georgia before he moved to New York and became a stock broker. It was Andy Goodman’s piece in Storytelling at Best Practice about the importance of individual stories and not just data. It is cheesy but resonates with me. We all have heard the phrase “don’t judge a book by its cover”, when it comes to race, ethnicity or religion you can’t predetermine the personality of someone based on appearance. Giving Jacob this select diction and making him seem uninterested in school is a move to reinforce a “stereotype” that we see in a lot of films and then to flip it on its head later in the movie to reveal his savvy ability an interest in Mathematics, stocks and bonds.

One of the other main themes visible is reconciliation. Maybe not evident in the first few scenes but we can get a sense of that through the argument of Marco and Dean. I hint at doing this with time as well. I give the unique voice of the brother in the opening as reference to Wayne C. Booth’s Telling and Showing. Marco is brash towards his father but simply out of fear of growing up. Dean is depicted as gentle man until Marco flips a switch on him. This is a stay with me move all the way that I received from Booth. I try to target the audience with making Marco seem so frustrated that it has the people asking why? They want to read more and find out what happens in the relationship and why do Vincent and Marco get along so well when Vincent seems a lot closer with his father? These pragmatic moments allow me to interfere and put my stamp on the situation without saying anything. Reconciliation can also be tied in to my theme of love, Vincent needs reconciliation of seeing Leonora to get over and past her. This also goes back to the
beginning of the story when Vincent long to see her for just a few more moments so he could have an everlasting image.

Wayne C. Booth has had more than one influence on me during this semester. In chapter two, *The Rhetoric of Fiction* “True Novels Must Be Realistic” he speaks of the intensity of Realistic illusion. Booth emphasizes the strong suit of imagery in a story rather than commentary. I tried to do that with everything I had in my heart in the first four pages. Setting what I hope to be an iconic tone that soon would be transferred into something more real than perfect. In chapter three of minds made for stories I connect both the latter of the ideas with “Becoming Heroes of Our Own Stories”. Shelley Taylor a psychologist summarizes “a range of studies to argue that this heroic representation of self, although not fully realistic, has major positive benefits for personal happiness”. If you look past this, it is simply saying more than portraying the main character in your story as a figure larger than possible existence to satisfy some self-void. Shelley Taylor is asking the writers who don’t want to bore the readers to base, even fiction on reality when it comes to developing characters. When you can do this, I found that dialogue comes easier to think of in certain situations and certain people to draw on. Taylor goes on about how people see themselves as victim or agents reflects in their writing. To get real personal this story reflects a lot of my short cummings as a baseball player and my failure in relationships. Shelley Taylor is the push I needed to understand that it is okay to speak about it. Those may have been my dreams and inspirations but I need to believe that there are other plans for me and writing this script has made me feel that way. Such a laminating process, I could not begin to describe how much you learn about yourself when writing.
I want to spend some time before I wrap up with the narrative as a form of time. Time is necessary for anything to develop; a rumor, a legend or even the truth. The story is set in the decade of 90’s to explore music, culture, feminist movement and lack of technology that we have today. While making this movement I clarified how people who yearn and hold on to the past can change over a course of time. Published authors have syndicated the aspect of narrative I was trying to get across. That aspect is deeply rooted in the understanding of the community that you are raised in but also the one around you. If we limit who we can be by staying in certain social structures then it only hinders the ability of all.