

The Scriptwriter

LOW LEVEL 2

A

Friends Are Like ThatCharacter Description

Jason: Jason is an average size freshman. He is in love with a girl older than himself and doesn't know how to tell her how he feels about her.

Vincent: Vincent is one of Jason's teammates as well as his best friend. He notices that Jason has something on his mind as his 'game' has been suffering lately. As the good friend he is, Vincent tries to help Jason out.

Rachel: Rachel is a senior at Oxford University as well as one of the more popular girls in the institute. All her friends have a crush on Jason and want to go out with him and so does she although she doesn't show it. The only problem is she doesn't know how to express herself, as she is afraid of being rejected.

Plot Summary

Jason is a freshman at Oxford University on a rugby scholarship with his best friend, Vincent, but Jason has a problem. He is in love with a senior who is way out of his league, Rachel. With some help from Vincent, Jason hopes to ask Rachel out on a date.

B

(Vincent and Jason enter stage left wearing rugby jerseys and passing a ball back and forth)

Vincent: Hey, Jason! Hold up a second. *(Stops at fountain and takes a drink)* I've been meaning to talk to you about something.

Jason: *(Stops and walks toward Vincent)* What do you want to talk about Vinny.

Vincent: You, *(snatches ball from Jason)* you've been acting strange lately and it's showing in the way you play. You can't hide it from me, *(pause)* so you might as well tell me what's on your mind.

Jason: Okay, *(looks around)* but you must promise not to tell a soul, okay?

Vincent: Cross my heart. *(Makes an 'X' gesture over his heart with his right hand)*

Jason: Thanks, *(pause)* and yes something has been bothering me.

Vincent: Then spill it man! *(Interrupts Jason)*

Jason: *(Snatches ball from Vincent and starts juggling it)* I'm getting to it, *(pause)* There's this girl I like, *(pause)* a senior, who I've liked since the start of the term but I've been to afraid to ask her out.

Vincent: You run towards guys who are able to topple a bus and you're afraid of a girl? *(Shakes his head)* Man, she better be worth the trouble. *(pause)* what's her name?

Jason: Rachel.

Vincent: Rachel! *(Taps on Jason's head)* Hello, anybody home? *(pause)* Are you crazy, she's way out of your league.

Jason: So, *(pause)* there's no harm in trying is there?

Vincent: No. *(looks down)*

Jason: Then help me, *(pause)* please. *(Gets down on one knee)*

C

Vincent: Okay okay just get up. *(Grabs Jason and pulls him up)* don't embarrass yourself.

Jason: Thanks.

Vincent: No problem, *(pause)* now, have you talked to her yet?

Jason: No, *(pause)* I haven't, because I'm afraid, I already told you that besides, *(pause)*, I, um, don't know what to say.

Vincent: First of all, you like her right?

Jason: Of course.

Vincent: Then tell her that, *(pause)* ask her if she is doing anything after our match and if she's not see if she wants to go out to the movies or dinner, something like that, okay.

Jason: Thanks Vinny. *(shakes Vincent's hand)* You're the best.

Vincent: I know, *(Vincent mocks)* now go. I'll see you at game time.

Jason: See ya Vinny.

(Vincent exits stage left. Rachel enters stage right)

Rachel: Hi Jason. *(says softly)*

Jason: Uh, what, *(turns to see Rachel)* Rachel! *(surprised)* I was just going to go look for you. *(pause)* Hey, where are your friends.

Rachel: I ditched them, *(pause)* they weren't doing much so I thought you might like to do something. *(pause)* So why were you going to look for me?

Jason: I wanted to ask you something. *(Looks down)*

Rachel: About what Jason? *(Slowly moves closer to Jason)*

Jason: Are you going to the game after class? *(looks into Rachel's eyes)*

D

Rachel: Yeah, my friends drag me along, *(pause)* but I'm starting to like rugby.

Jason: Well, *(pause)* I was wondering if you would, um, like to go to the movies or something after the game, *(pause)* and after I showered of course.

Rachel: Why are you asking me, *(Points stage right)* all my friends like you.

Jason: But I like you, *(pause)* I guess it was a mistake to ask *(turns stage left)*

Rachel: *(Grab Jason's hand)* No, wait. *(pause)* I would love to go with you.

(Jason turns to face Rachel as she kisses him on the cheek)

Jason: Are you sure? *(looks into Rachel's eyes)*

Rachel: Yes, *(pause)* besides *(moves close to Jason and says softly)* I like you as well. *(looks at her watch)* Listen, I got to go to class, *(pause)* will you walk me there?

Jason: It would be my pleasure. *(Reaches and takes Rachel by the hand)*

(Both turn and exit stage left)

End Scene

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Teacher’s Notes**Knowledge/Understanding**

- The student provides information about the characters that is somewhat appropriate. Vincent is described as Jason’s “best friend” in the character description, and his behaviour in the scene bears this out (e.g., he offers his advice and assistance to Jason as he struggles with his dilemma). Similarly, in her shyness around Jason, Rachel shows herself to be as described in the introduction, namely, as fearing rejection. However, no information is provided that would explain the attraction Rachel and the other senior girls feel towards a freshman.

Thinking/Inquiry

- The student portrays character development with some effectiveness. For example, Jason and Rachel learn to take risks as they begin expressing their interest in each other and, in doing so, gain new insights about friendship. However, the characters are developed in a rather sketchy manner (e.g., Rachel only has seven lines in which to develop her character). Furthermore, because the sudden and improbably rapid development of Jason and Rachel’s relationship makes the scene’s premise implausible, these two characters are not really believable.

Communication

- The student creates dialogue that is somewhat convincing. The language between the two male characters is appropriately casual (e.g., “Man, she better be worth the trouble.”), and an attempt at humour is fairly realistic (i.e., “You run towards guys who are able to topple a bus and you’re afraid of a girl?”). However, sometimes the dialogue is unnatural (e.g., “**Jason:** . . . but you must promise not to tell a soul, okay? **Vincent:** Cross my heart.”).
- The student provides stage directions that are somewhat appropriate. Many are action-related (e.g., the direction that has Vincent tap Jason on the head as he says “Hello, anybody home?”). Directions for action are also used to reveal the characters’ interest in each other (e.g., “[Rachel] *moves close to Jason and says softly*”). However, some directions are used inappropriately

and far too often (e.g., “*pause*” frequently appears in place of appropriate punctuation), and additional directions could have clarified whether certain actions are to be taken seriously (e.g., when Jason kneels while asking his friend for help).

Application

- The student creates a working script that is of limited effectiveness. Although it can be assumed that the setting is somewhere on the university campus, no specific information is provided that would assist in staging the scene. While the script does include escalating tension, a climax, and a sweet and gentle resolution (e.g., “[Jason] *reaches and takes Rachel by the hand . . . Both turn and exit . . .*”), it suffers from a compressed and improbable story line – Jason and Rachel reach an understanding about their feelings for each other with unlikely speed.

Comments

This work is representative of a low level-2 performance. The student demonstrates some degree of achievement of the expectations in the Knowledge/Understanding, Thinking/Inquiry, and Communication categories of knowledge and skills. In the Application category, however, the student achieves a limited degree of achievement – i.e., achievement that is more characteristic of level 1.

Next Steps

In order to improve his or her performance, the student needs to:

- provide more motivation for the main characters;
- develop Rachel’s character more fully;
- ensure that the dialogue is consistently natural;
- distinguish between the functions of punctuation and stage direction, and reduce the use of “*pause*” as a stage direction;
- provide a setting for the scene;
- ensure plausibility when depicting romances between young people by making the subjects the same age.