ACCT-BVP1-5. Students will identify and create different script types.

a. Identify scripts by format.
b. List steps leading to the development of various type (i.e., news and/or sitcom) broadcast scripts.
c. Define terminology used in broadcast scriptwriting.
d. Plan and produce a storyboard.
e. Write broadcast scripts as assigned.
Too many students experience anxiety when they hear the word “writing.” One of the best things that can be said about television scriptwriting is that it bears little resemblance to the writing style required for academic courses. Although scriptwriting is relatively simple to do, good scriptwriting takes talent and skill.
Program Formats

A script is an entire program committed to paper. It includes dialog, music, camera angles, stage direction, camera direction, computer graphics (CG) notations, and all other items that the director or script writer feels should be noted.

There are many different kinds of television programs, each with unique requirements of the script. Most programs fit into one of the following categories:

• **Lecture.** The lecture program format is the easiest format to shoot; the talent speaks and the camera shoots almost entirely in a medium close-up. All that is needed for this format is the talent, a camera, and a podium for the talent to stand behind. Other names for the lecture format are BTF (big talking face) or talking head. This format has the lowest viewer retention and is often the mark of an amateur.

• **Lecture/Demonstration.** The lecture/demonstration format lends itself to the numerous cooking shows, how-to shows, and infomercials seen on television today. This format is more interesting to watch than a lecture alone because of the action and many props used by the performers.
Program Formats

**Panel Discussion.** The many Sunday morning network programs that bring a group of professionals together to discuss current news and political topics are examples of the panel discussion format. Also included are the popular daytime talk shows. These programs are not difficult to produce, as long as there is a limited number of people on the panel. Panel discussions are driven by the program’s content, not action. As more people are added to a panel discussion, the shot to include all members gets rather wide. A wide shot is also a tall shot. This increases the risk of shooting off the top of the set. To keep the top of the set in the shot, the camera may need to tilt down and inadvertently make the studio floor the most prominent item in the picture.

**Interview.** On location or in the studio, the two-person interview can be electrifying. People like Barbara Walters have build entire careers on making a simple conversation a compelling program for the audience. The interview format is often shot with only one camera. To get various camera angle cuts between the interviewer and the interviewee, the interviewee is shot for the entire duration of the interview. The audio picks up the questions asked by the interviewer, but the camera only shoots the interviewees' face. After interviewee has left the set, the camera shoots the interviewer asking same questions a second time and records some nod shots.
Program Formats

Nod shots are a special kind of cutaway. The interviewer does not say anything, but simply “nods” naturally as if listening to the answer to a question. When collecting nod shots, the interviewer faces the direction where the interviewee was positioned during the interview. In the editing room, the angles and not shots are cut together to create what looks like a conversation between the two people.

Documentary. A documentary program is essentially a research paper for television; the topic is researched, the information is outlined, and the script is written. The audio in a documentary may be either off-camera narration, or on-camera narration, or a combination of both. The audio portion of the script should be roughly written out before any shooting begins. In the process of writing, a shot sheet is developed. For a documentary program a shot sheet is like a grocery list of shots needed to support the audio portion of the script. When shooting, the shots on the list are captured. Additionally, the director watches for other shots that include specific items, people, or anything that adds to the program's content and would be interesting to the viewers. Shot sheets are only a guide and are rarely long enough to provide enough footage to assemble an entire program. Always shoot more footage than is listed on the shot sheet.
<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>592a</td>
<td>Channel 9 sign</td>
<td>Television</td>
</tr>
<tr>
<td>592b</td>
<td>Channel 7 sign</td>
<td>Production trains</td>
</tr>
<tr>
<td>592c</td>
<td>Channel 4 sign</td>
<td>students for entry-level positions in television studios as production assistants.</td>
</tr>
<tr>
<td>593</td>
<td>DW TV studio sign on door. Door opens on studio in production</td>
<td></td>
</tr>
<tr>
<td>594</td>
<td>Shot of SEG, tilt up to monitors</td>
<td>It also provides students with a greater hands-on background than most colleges</td>
</tr>
<tr>
<td>595</td>
<td>Waveform adjustment</td>
<td>offer. Students write, direct, shoot, edit, and deliver their own programs.</td>
</tr>
<tr>
<td>596</td>
<td>Shoot studio camera viewfinder. ZO rack focus to interview in studio set</td>
<td>A 30-minute program is produced by students each week for the Fox Cable</td>
</tr>
<tr>
<td>597</td>
<td>Operate editors</td>
<td></td>
</tr>
<tr>
<td>598</td>
<td>Focal Point title on CG, run title program</td>
<td>System.</td>
</tr>
<tr>
<td>599</td>
<td>Music video clip</td>
<td>We produced the program you are watching right now.</td>
</tr>
<tr>
<td>600</td>
<td>Passive switcher</td>
<td>Location shooting with portable equipment is a favorite of the students.</td>
</tr>
<tr>
<td>601</td>
<td>Dark studio, switch on lights, light board in foreground</td>
<td>So are music videos.</td>
</tr>
<tr>
<td>602</td>
<td>A crew shooting a program on location</td>
<td>Students may work for Channel 10 while taking the class.</td>
</tr>
<tr>
<td>603</td>
<td>Loading a car with equipment</td>
<td>We frequently accept jobs working for the community as fundraisers. The students even earn a salary.</td>
</tr>
<tr>
<td>604</td>
<td>Drum solo tape</td>
<td>The class is run like a real video production company, so student responsibility and dependability are strongly emphasized.</td>
</tr>
<tr>
<td>605</td>
<td>Rayburn music video</td>
<td>Students in this class are considered to be college-bound.</td>
</tr>
<tr>
<td>606</td>
<td>Channel 10 control room</td>
<td>The instructor provides considerable help in matching student interest with schools of communications.</td>
</tr>
<tr>
<td>607</td>
<td>Wedding</td>
<td></td>
</tr>
<tr>
<td>608</td>
<td>Floor manager gives cue</td>
<td>If you are interested in the lucrative, glamorous, and demanding field of Television Production, check us out.</td>
</tr>
<tr>
<td>609</td>
<td>Open barn doors</td>
<td></td>
</tr>
<tr>
<td>610</td>
<td>Operate audio mixer</td>
<td></td>
</tr>
<tr>
<td>611</td>
<td>Director talks into headset. Shot from studio into control room. ZO to see studio camera perform pan to aim at &quot;us&quot;</td>
<td></td>
</tr>
<tr>
<td>612</td>
<td>AFI book</td>
<td></td>
</tr>
<tr>
<td>613</td>
<td>College survey form</td>
<td></td>
</tr>
<tr>
<td>614</td>
<td>Place lapel mic on student</td>
<td></td>
</tr>
<tr>
<td>615</td>
<td>Move platform</td>
<td></td>
</tr>
<tr>
<td>616</td>
<td>Hall of fame plaque</td>
<td></td>
</tr>
<tr>
<td>617</td>
<td>&quot;Digital Wave Productions&quot; rolls up on screen. Student stops tape.</td>
<td></td>
</tr>
<tr>
<td>618</td>
<td>CU hands taking tape out of machine. Slow ZO. Hands place into case. MS of person smiling at camera and walking out of control room</td>
<td></td>
</tr>
</tbody>
</table>
Program Formats

• Drama. This term includes both dramas and comedies. The drama format requires a different kind of talent, actors. Actors take on a role in a program and perform as someone or something other than themselves.

• Magazine. The magazine format originated from programs like “60 minutes,” but has become more than news-oriented programming. A regular news broadcast presents each story in two minutes or less. A magazine format program is comprised of feature packages that address a single story. This allows more interesting detail to be included about each story, but fewer stories to be included in each program.

• Music Video. The music video has become a common and influential force in our culture. Items such as clothing shoes, fashion accessories, and hairstyles gain popularity when seen in a music video. Music videos also serve to promote a band or a new song or album, in the hopes of increasing the sales of CDs and concert tickets. Most music videos are one of three types:
Program Formats

• **Concert Style.** The audience sees the band perform the music that is heard. A concert style music video may include a compilation of different concerts the band has performed, a studio performance, or a various locations.

• **Story Style.** The audience hears the music, but never sees the band. Instead, actors act out a story line that is supported by the lyrics of the song.

• A **hybrid** of a concert style and a story style music video.

• When producing a music video, copyright permission is the first and foremost consideration. Do not break the law!

• **Public Service Announcement/Ad (PSA).** Generally, Public Service Announcements/Ads are 30 or 60 seconds in length. The purpose of a PSA is to inform the public or to convince the public to do (or not to do) something in the interest of common good. Anti-drug and anti-drinking and driving campaigns are examples of PSAs. A typical television ad, on the other hand, attempts to convince the public to purchase goods or services.
Visualization

Visualization is the ability to mentally picture the finished program. Visualizing a program is similar to daydreaming. The visualized details of a program should be put on paper, so that others can share the vision. Only when everyone, the crew and cast included, shares the vision for the program can it become a reality. George Lucas waited to make The Phantom Menace, the fourth Star Wars film, until computer graphics technology was sophisticated enough to realistically reproduce onto the screen the creatures and worlds he visualized in his mind.

Storyboards

Some professionals use storyboards to help with visualization. Storyboards resemble comic books, in that they present a sketch of the way image on television should look. The disadvantage in using storyboards is the considerable time and talent required to draw each scene. Storyboards do, however, offer an image of the scriptwriter’s vision to everyone who sees them.
The Program Proposal

The program proposal is created by the scriptwriter and provides general information about the program, including:

• The basic idea of the program.
• The applicable program format.
• The message to be imparted to the audience.
• The program’s intended audience.
• Budget considerations.
• Shooting location considerations.
• A rough program shooting schedule.

The program proposal is presented to an executive producer for approval, either in written form or orally in a meeting. A program proposal is presented before writing a full script, to avoid waiting time and expense on a script that may be completely rejected by the executive producer. The program proposal allows for an initial “green light” on the project.

It is important to think through a script idea during the initial proposal stage. Using visualization, the scriptwriter can get a feel for the program and determine the direction of the script. The executive producer may reject the proposal, accept it, or ask for further details. Depending on the selected program format, the next step may vary.
Research

Both documentaries and interviews require that the program topic be researched. When interviewing someone, it is important to be proficient enough on the topic to hold a conversation that is interesting and informative. When developing a research paper, the research information is often organized on note cards. The notes are then turned into individual paragraphs of the paper. In television, the individual paragraphs become scenes.

The Outline

If a program proposal is accepted, creating an outline is usually the next step. All dramas, lectures, lecture/demonstrations, and documentaries use the same kind of outline. It is very brief, and not at all like the outline written for a research paper in school. An outline includes comments, noting the direction of the program.

In any of the formats described, the developed outline is submitted to the executive producer will either:
• Disapproves it.
• Tweaks the outline a bit.
• Gives suggestions to modify it.
• Approves it. - If approved, the next step is writing the actual script.
The Outline

Drama Outline

An outline for a drama breaks each major event in the story into the fewest number of words possible and places each on a different line. It is a brief, chronological listing of the program's progression. The dialog is either nonexistent or minimal—just enough to relay the main point of each scene. The following is an outline for a drama called “Little Red Riding Hood.”

House: Mom gives basket to LRR.
Warns not to stray from path.
Doorstep: Kiss goodbye, wave.
Path: LRR walking
Path: Wolf sees LRR.
Path: LRR walking
Path: Wolf running ahead to GM’s house
Path: LRR walking
GM’s House: Wolf breaks in and eats GM
GM’s House: LRR arrives and goes into bedroom.
Bedroom: LRR and Wolf conversation “what big…”
Bedroom: Wolf jumps up and chases LRR.
Bedroom: Woodsman bursts in and kills wolf.
Bedroom: Out pops GM.
The end
The Outline

Panel Discussion or Interview Outline

The outline for either an interview or panel discussion does not list major events or show progression. In these outlines, the only necessity is a list of at least 20 questions for the interviewee. Any question that can be answered in 10 words or less, with a number, or with a “yes/no” response does not count toward the 20 questions minimum. Short answers make for an uninteresting program. For example, the question “How long have you been__________?” is widely overused on television. Unless the answer is unusual and sparks interest, viewers do not pay attention to the answer. “How” (not “how long”) and “why” are the best kinds of question-starters to use.

Consider this: A 7-year old child who has just played a piano concerto at a major concert hall is asked how long he has been playing the piano. If the answer is “5 years,” the question is worthwhile. However, if a 50-year-old man I asked the same question and he responds “30 years,” it is not particularly interesting.

Every listed question may not be asked in the course of the interview or panel discussion program. A particularly interesting answer to a question may lead to an impromptu follow-up question. However, if the conversation lags, standby questions can jump-start the conversation.
Music Video Outline

The Outline

Concert style music videos do not require an outline. Only those with a story line corresponding to the lyrics and music require an outline. The second step in producing a music video may be to obtain copyright permissions or once obtained, begin outlining and scripting. By this point, the executive producer should have heard the music and approved the quality and suitability of the lyrics. The lyrics of some songs are wholly inappropriate to be broadcast to the general public.

Expanding an Outline

Once completed, it may be necessary to expand your outline to include more detail about the program. To do is, take each line of the outline and list details related to that line. Much like the outline you would create for a research paper, list sub-topics and supporting details for each main topic line of the outline. When the outline has been sufficiently expanded, it will be ready to go to script form.

I. Topic
   A. Sub-topic
      1. Supporting detail
   B. Sub-topic
      1. Supporting detail
      2. Supporting detail
      3. Supporting detail

II. Topic II
   A. Sub-topic
   B. Sub-topic
      1. Supporting detail
      2. Supporting detail
   C. Sub-topic
      1. Supporting detail
Writing the Script

It is recommended that all scripts be written using a computer word processing program. If written with a word-processing program and saved, any alterations and changes requested by the executive producer or client are easily made without rewriting multiple pages of script.

Consider This: Make sure to keep a copy of each revised version of scripts. After your revisions are complete, do not simply press “Save.” Choose “Save As” and rename the file to reflect the revision sequence, such as “Scene 4 revision #3.” Otherwise, the previous version cannot be retrieved for future review or if a previous version is preferred alter in the process.

Unlike film scripts, television scripts are always written in two columns,. The left column is reserved for the video and technical information. The right column holds the audio and stage direction. The information in the right-hand column of a television script is exactly what is contained in a “play-style” script for a theatrical performance.

The right and left columns are not the same size. The video column is narrower than the audio column, taking only 1/3 of the page width. The audio column (right column) occupies 2/3 of the page, because there is always more audio detail to include than video information.
Writing the Script

Each line of the video column lines up horizontally with the corresponding line in the audio column. The result may appear to be a lot of wasted space on a page. The empty space makes the page easy and clear to read. When video and audio events occur simultaneously, they line up together on the script page.

The video portion of the script can make use of many abbreviations, as long as the director and crew all understand the meanings. All camera movements on the script should be abbreviated. There is not enough time to speak full directions over the headsets. For example, “ZO-2S Brian/Mike” is the equivalent of “Zoom out to a two shot of Brian and Mike.”

Types of Scripts

In television production, there are three types of scripts:
• Word-for Word
• Outline
• Format
Word-for-Word Script

In a word-for-word script, every word spoken by the talent is written out. This type of script is used in dramas, music videos, lectures, and documentaries.

When writing a word-for-word script, write the right hand-hand column material first (audio and stage direction for performers). While writing the audio, visualize how the program will look. When you imagine a camera angle switch, move to the left column of the next line in the script and note “switch” in the video box. A change in camera angle can even occur in the middle of a sentence. Be sure to make a quick note of the visualized switch before moving on with the audio column.

Once the entire right column is complete, allow the content specialist to review the script, if applicable. With the content verified, begin determining the shots needed for each audio box in the script. In the left column, describe each shot needed including the size of the shot, subject of the shot, the camera movements, and all other information pertinent to the video. Remember that a box in the script only contains the video or audio for a single shot. One sentence of audio may include five shots. Therefore, that one sentence spans five boxes in both the audio and video columns.
Sample TV Commercial
by H. Kent Craig
©1988

The following is a sample TV commercial I wrote in 1988 to show a potential client that I at least knew the proper format for such script writing. It is a bit funny to most people, hope you enjoy reading it. —Kent

Author: H. Kent Craig
Raleigh, NC

Client: R. B. Robinson
Product: FT Computers
Title: Jack & Mack Lose A Contract
Total Running Time: 60 Seconds
Number:

OPEN TO A TIGHT SHOT OF A WELL-DRESSED EXECUTIVE, REPEATEDLY SLAMMING HIS FISTS ON HIS DESK, FRAME SHOT FROM SHOULDERS DOWN TO DESK.

NO BACKGROUND NOISE, DEAD SILENCE

JACK, LOUDLY, VOICE BREAKING WITH EMOTION, IN OBVIOUS DISTRESS: Why? ... why? ... how? ... how on Earth did they do it?

PAN TO SHOW EXECUTIVE CLUTTER, CUT TO TIGHT SHOT OF MACK'S HEAD FROM NOSE UP, CENTER HIS EYES

JACK, CONTINUING: Tell me, my very highly-paid team of marketing, just how did they outcompete us on this one? Considering we had an entire month to prepare our presentation, and our JACKS VOICE RISES TO AN ANGRY, INQUISTIVE HIGH PITCH novel-font-picking competition had a total of two days to prepare theirs???

CUT TO A PAIR OF WRINKLED, SWEATY HANDS, WELL-MANICURED BUT TENSE.

MACK, IN FAIRLY STEADY BUT OCCASIONALLY CRACKING, TREMBLING VOICE: Well, uhhhh... well evidently the contents of our report was equal to theirs, but their presentation just had more immediate impact, was better presented.

CU MACK

CUT TO JACK'S INTENSELY-FOCUSED EYES, SEARCHING, MOVING CONSTANTLY.

JACK: Say what??? Our art department's got eight people on staff, and those camel-dung sniffer don't even have an art department.

CU JACK, DOLLY BACK AND FRAME, CALMER NOW BUT STILL ANGRY.

MACK, VOICE CALMER, BUT STILL HESITATING, LONG BETWEEN BREATHES AND THOUGHTS: Evidently, they have that new desk-top publishing system that fully integrates graphics and text, and with the built-in click-and-push "frog", allows almost anyone to use it, with virtually no training.

CUT TO ANGLE-SHOT FROM RIGHT REAR, SHOWING JACK BEHIND DESK, MACK'S SHOULDER-DOWN LEFT REAR PROFILE

CU MACK

CUT TO TIGHT SHOT OF JACK'S FACE IN PROFILE, SLIGHTLY BACLLIT.

JACK, IN MEASURED BEATS: And just what might that miracle system be?

CU JACK

CUT TO TIGHT SHOT OF MACK'S EYES.

MACK, IN A SELF-ASSURED, DROP-DEAD MONOTONE: It called Frogintosh, and the fact we were caught flat-footed like a bunch of greenhorns by those warring wart-suckers and their mighty little Frogintosh, might not put their victory in the miracle category, but... MACK'S VOICE TRAILS OFF

CU MACK

QUICK FADE TO FROGINTOSH LOGO

ANNOUNCER: Frogintosh, the computer for people who enjoy beating the frogcrap out of their competition.

LOGO FREEZE TO END

SEX: Sound of frogs vocalizing in agreement "rrrrrbbbb, rrrrrbbbb!!!"
<table>
<thead>
<tr>
<th>Seconds</th>
<th>Video</th>
<th>Audio</th>
</tr>
</thead>
</table>
| 1. 0.00-0.05 | Intro shot beats 1, 2, 3, 4  
PC Walking beats 5, 6  
Blaine walking beats 7, 8 | Opening music                              |
| 2. 0.05-0.10 | Andy walking beats 9, 10  
Phil walking beats 11, 12  
PC MCU pose beat 13  
Blaine MCU pose beat 14  
Andy MCU pose beat 15  
Phil MCU pose beat 16 | Music                                      |
| 3. 0.11-0.16 | Phil hits cymbal-beat 17 shot starts zoomed in  
on cymbal and zooms out for the rest of bar  
ends in a LS of whole band | Music                                      |
| 4. 0.16-0.21 | New LS of whole band | Music                                      |
| 5. 0.22-0.26 | MLS of Chapin and Rachel on bench from front | Now you've left me to die in  
this forgotten cell                        |
| 6. 0.26-0.31 | LS of Austin and Matt throwing football | You've left me a bitter man or  
can't you tell                                |
| 7. 0.31-0.36 | LS of Matt throwing ball too high over Austin's  
hands | Well I'm here now girl and from  
grade I have fell                            |
| 8. 0.36-0.41 | LS of Chapin and Rachel as ball lands next to  
them | To you I'd have given up my  
soul to sell                                  |
| 9. 0.42-0.46 | LS of Rachel getting off bench to grab ball | But you rejected my love, told  
me to stay away                               |
| 10. 0.47-0.51 | Quick shot of Austin walking toward her as she  
picks ball up and turns into a subjective shot | Well I'm back to offer my love  
for just one day                              |
| 11. 0.51-0.55 | CU of Rachel's eyes, and then Austin's eyes | So you got this last chance,  
think about it please                        |
| 12. 0.56-1.00 | MLS Rachel walks over to Austin and they hold  
hands, quick CU of Chapin looking mad | Don't waste your time on that  
guy, besides I've heard he's a tease.         |
<p>| 13. 1.01-1.04 | LS of whole band from front | Music                                      |
| 14. 1.05-1.09 | MS of Blaine | Music                                      |
| 15. 1.10-1.14 | MS of Andy | Music                                      |
| 16. 1.15-1.18 | MS of Phil | Music                                      |</p>
<table>
<thead>
<tr>
<th>Scene 22</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fade in</strong></td>
</tr>
<tr>
<td>Cam 2, 2S, ZO for 3S</td>
</tr>
<tr>
<td><em>(We are inside the apartment. Christine is snuggled up against Lenny. They are watching a movie on TV. A Christmas tree is in the background. Evan comes into the apartment from the theater.)</em></td>
</tr>
<tr>
<td>Evan: <em>(singing)</em> Hello young lovers, wherever you</td>
</tr>
</tbody>
</table>

| Take 1, 2S Christine and Lenny |
| Evan: are. |
| Lenny and Christine: Hi, Evan! |
| Lenny: How'd it go tonight? |

| Take 3, MS of Evan |
| Evan: Knocked'em dead. Watcha watchin'? |

| Cam 1, 2S C & L |
| Christine: A Summer Place |
| Lenny: At Christmas! Can you believe it? |

| Cam 3, MS of Evan |
| Evan: *(laughs)* Easter Parade would be worse. Hey. *(interrupting as they turn back to watch the movie)* tell me about today. |

| Cam 2, 2S of C & L |
| Lenny: Well, we started out by pretending we were rich. |
| Christine: Yeah, dressed up in our finest and walked into Saks. You should have seen the saleslady when Lenny told her he didn't like the $25,000 fur coat I had been fawning over. |
| Lenny: I thought she was going to have heart failure. *(laughs)* Then we came back to the apartment for lunch and -- |

| Cam 3, MS Evan |
| Cam 1, CU Lenny |
| Evan: *(Interrupting)* Lunch! |
| Lenny: Yeah. And then we -- |

| Cam 3, Begin ZI to MCU Evan |
| Evan: You didn't do anything else this morning? |

| Cam 2, 2S L & C |
| Lenny and Christine: No. |

| Cam 3, MCU Evan |
| Evan: Do you know what day this is? |

| Cam 2, 2S L & C |
| Lenny: Sure, it's Tuesday. |

| Cam 3, MCU Evan |
| Evan: *(evenly)* The audition. |

| Cam 2, 2S L & C |
| *(Lenny freezes. Christine slowly looks from Evan to Lenny. Silence. Lenny looks frightened.)* |

| Cam 3, MCU Evan |
| *(Evan looks from one to the other.)* |
| Evan: Well, what happened at the audition? |

| Cam 1, CU Lenny |
| Lenny: Evan, I... it was an accident. I mean -- |

| Cam 3, CU Evan |
| Evan: You mean what? What about the audition I set up for you? |

| Cam 1, CU Lenny |
| Lenny: *(Unable to face Evan)* I forgot about it. *(silence)* |

| Cam 3, CU of Evan |
| Evan: *(Calmly enraged)* Christine, would you excuse us please? |

| Cam 2, 2S L & C |
| Christine: Well, it is getting kinda late. Call me tomorrow? *(Lenny nods and helps her on with her coat.)* |
| *(In a whisper to Lenny)* Are you sure I should leave? *(Lenny nods; Christine exits.)* |

| Cam 3, Move to 2S of L & E |
| Lenny: Evan, I-- |
| Evan: I don't want to hear it, Lenny. |

| Cam 1, CU Lenny |
| Lenny: But, I-- |

| Cam 2, CU of Evan |
| Evan: Lenny, I don't want to hear it now. |

| Cam 3, 2S E & L |
| Lenny: But Evan, I want to ex-- |
| Evan *(With quiet fury. Turning to Lenny)* Lenny, no. |

| Fade out |
Outline Script

The Outline script usually has a word-for-word introduction and conclusion, but an outline for the body of the script. For example, the question for an interview are all scripted. For the initial draft, the scriptwriter does not know how the interviewee may respond and the answers cannot be scripted. The interviewee’s response is noted in the audio column of the script as “the talent answers,” “talent response,” or a similar phrase.

For an interview program, it is best to have an informal rehearsal of the questions with the person you are interviewing. Record the audio for the conversation to use as a reference when writing the script. Keep in mind that the interviewee will probably not give exactly the same responses during the actual interview. But, this prepares you for the type of responses to expect and helps you better understand how the entire program will flow. This information is important in developing the video column of the script. Remember that you want to cut to a different image about every 7 seconds. Plan for variety in the video column of your script!

A cooking show is another example of a program that uses an outline script. When writing the script of a cooking show, detail each step involved in the preparation for the dish, including the exact measurement of each ingredient, in the right-hand column of the script. Each step should be placed in a separate box of the audio column. When the script is complete, the chef should review it to ensure every step is included and is accurate. After the audio is verified, determine the shots needed for each step. The credit roll for a cooking program should include the recipe(s) and corresponding ingredients for each dish prepared.
<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Host walks past the camera. Pan right as he walks into the stairwell and up the stairs.</td>
<td>Host: Now that you’ve had some insight on running a theater, I’m going to show you where all the magic happens,</td>
</tr>
<tr>
<td>Host walking from the stairwell into the projection room.</td>
<td>the projection room. We’ll talk to the projectionist.</td>
</tr>
<tr>
<td>Pan right and zoom to MS of Host walking up to the projectionist.</td>
<td>Host: Hello, (projectionist’s name). Can we hang with you for a while and see how you do your job?</td>
</tr>
<tr>
<td>Cut ELS left side angle shot of projectionist and host.</td>
<td>Projectionist: Sure.</td>
</tr>
<tr>
<td>Cut between host and interviewee every time a question is asked.</td>
<td>Host: What kind of training does a projectionist need?</td>
</tr>
<tr>
<td></td>
<td>Projectionist answers.</td>
</tr>
<tr>
<td>Get many cutaways for editing variety.</td>
<td>Host: What kind of training does a projectionist get?</td>
</tr>
<tr>
<td></td>
<td>Answer.</td>
</tr>
<tr>
<td></td>
<td>Host: How long is the film for most movies?</td>
</tr>
<tr>
<td></td>
<td>Answer.</td>
</tr>
<tr>
<td></td>
<td>Host: Do you need to clean the film before loading it?</td>
</tr>
<tr>
<td></td>
<td>Answer.</td>
</tr>
<tr>
<td></td>
<td>Host: What can you do if the film is damaged?</td>
</tr>
<tr>
<td></td>
<td>Answer.</td>
</tr>
</tbody>
</table>
Format Script

The format script is very brief and is used for the evening news panel discussions, talk shows, game shows, and other programs whose format does not change from episode to episode. The on-screen talent and lines may change, but the shots are predictable from a production point of view. The order of events in programs of this type is predetermined and the sequence of every episode is consistent.
<table>
<thead>
<tr>
<th>Segment 1</th>
<th>Intro</th>
</tr>
</thead>
<tbody>
<tr>
<td>LS Walk on</td>
<td>Host welcomes audience to show</td>
</tr>
<tr>
<td>MS Host during monologue</td>
<td>Lists guests</td>
</tr>
<tr>
<td>Cutways of audience reactions</td>
<td>Opening opening monologue</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Segment 2</th>
<th>Guest 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intercuts between MCU of host, MCU of guest, 2S of both, and cutaways of audience</td>
<td>Host and guest chat/interview</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Segment 3</th>
<th>Guest 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intercuts between MCU of host, MCU of guest, 2S of both, and cutaways of audience</td>
<td>Host and guest chat/interview</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Segment 4</th>
<th>Musical Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Variety of MLS, MS, MCU, and CU of performers</td>
<td>Band plays</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Segment 4</th>
<th>Guest 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intercuts between MCU of host, MCU of guest, 2S of both, and cutaways of audience</td>
<td>Host and guest chat/interview</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Segment 5</th>
<th>Wrap-up</th>
</tr>
</thead>
<tbody>
<tr>
<td>MCU host then WS to include all guests</td>
<td>Host thanks guests and audience all guests</td>
</tr>
</tbody>
</table>
Writing Style

In most academic writing situations, students are encouraged to carefully choose their words, be mindful of the rules of sentence structure, and abide by the rules of composition. In general, students are expected to follow the commonly accepted grammar and usage rules. This type of writing is called “formal.” Formal writing is difficult for some people. Nearly all school textbooks are written with a formal writing style. Formal writing is not used in script writing. Scripts are written the way people talk, using contractions and slang. Sometimes scripts do not even have complete sentences.

The television script is written in an informal style to aid in easy understanding. For example, if you are reading a book and find a passage that you do not understand, you go back and reread it. This cannot happen on television. On television, if a concept or sentence is missed, it is gone. Therefore, on television, sentences are shot, simple, and easily understood.

For those who have anxiety about writing, try dictating scripts into a tape recorder. After dictation is complete, the tape can be transcribe. Also, there are now computer programs that low you to speak into a microphone and the computer types what is spoken. These “voice-to-text” programs are so inexpensive that many new computers are shipped with the software already installed.

Consider this: Do not waste words! The audience only sees what you show them. If showing a close-up of a rose, do not waste words by having a narrator state the obvious: “As you can see, here we have a rose.” Do not describe what the audience is seeing, unless providing information their own eyes may not acquire. If the visual is complex, on the other hand, some interpretation may be necessary so the audience understands what they are seeing.
Word Processing Programs

Most word processing programs are very similar. The steps listed below to set up a table for script text are comparable from program to program. Before typing a script, insert and format a table:

1. Select the “Table” menu option at the top of the screen.
2. Click “Insert/Table.”
3. On the screen presented, specify that the table should have 2 columns.
4. Click “OK” at the bottom of the screen. A table with two equal columns is displayed on the page.
5. Place the cursor over the vertical line that separates the two columns.
6. Click on the vertical line and drag it toward the left margin, until it is about 1/3 of the way across the page.

Once the table is in place and formatted, enter the video instructions in the left column and the audio information in the right column. Use the “Tab” key on the keyboard to move from one column to the next. To add rows to the table, tab out of the last cell on the table to return an empty row beneath. Continue hitting the “Tab” key to move the cursor from one empty cell to the next, adding multiple empty rows onto the table.
While reviewing the script, you may discover that a block contains too much audio in relation to the scripted video angles. To add a new row with empty right (audio) and left (video) blocks:

1. Place the cursor in front of the word to be placed in a new block.
2. Select the “Table” menu option at the top of the screen.
3. Click “Insert” and select “Rows Below” from the menu returned.

Highlight the section of audio text you want to move into the new block and drag it to the bank block. This provides an empty block on the left side of the table to enter new video text and instructions.
The Montage

The montage is a script/production device that allows a gradual change in a relationship or a lengthy time passage to occur in a very short amount of screen time. It is usually set to music and does not include any dialog. The following is an example of shots in a montage, presented in shot sheet format:

Shots of:

A couple having dinner.
The couple going to a museum.
The couple playing in a park.
The couple coming out of a movie theater.
The couple swimming at a public pool.
The couple raking leaves.
The couple at a Halloween costume party.
The couple shoveling snow.
The couple decorating their home for the winter holidays.
The couple assembling kites in a park for their children.

A love song accompanies the series of shots. As a result, two minutes of real time shows that a year has passed in a couples lives and depicts how their relationship has grown.
Commercials
Commercial

• Definition
A radio or television announcement for which there is a charge to have it run on television or radio

• Purpose

• Cost
Forms and Formats

- Situational or dramatic
- Real people
- Demonstration
Advertising Appeals

- Emotion/love of family
- Economy/savings
- Testimonial
- Bandwagon
- Pride/comparison
- Health
- Humor
- Adventure
- Sex appeal
Writing the Commercial

• Get information on the product.
• Select clear, appropriate, concise words.

• Gain attention.
• Establish a need for the product.
• Show how this product satisfies the need.
• Motivate the audience to act/purchase.
Things to Avoid in Commercials

• Rival products

• False or deceptive claims

• Celebrity endorsements without consent
More Things to Avoid

• Do not use copyrighted material without clearance. If the original artist can recognize their work, you can’t use it without permission.

• Legally you cannot use the name or image of a well-known person for the personal or economic gain without that person’s consent.
Commercials

Live Studio Production
Writing the commercial

• Get information on the product.
• What’s the advantage of this product?
• Is there something unique about it?
• What is the appeal of this product?
Writing the commercial

• Gain attention
• Establish a need for the product
• Show how this product satisfies the need
• Motivate the audience to purchase the product
• Select clear, concise words; words should be appropriate for the product
Some things to avoid

- Rival products
- Generally, brag about your product,
- Avoid negative comments about a specific competing product.
- Generally, do not mention competing products by name. Use general terms or descriptions.
- False or deceptive claims are not allowed.
Some things to avoid

• Legally you cannot use the name or image of a well-known person for personal or economic gain without that person’s consent.

• Copyrighted material photos, drawings, music may not be used without the proper clearance. This included copyrighted material that has been altered digitally.
Planning the commercial

• Plan ahead and follow your plan.
• Use your imagination. Be creative.
• Don't let the viewer turn to another channel while you are selling your product.
• Demonstrate the product.
• Viewers expect to see someone using or enjoying the product in a television commercial.
Planning the commercial

• Use a variety of shots. Use close ups, medium shots, long shots...

• Hold each shot of the product still long enough for the viewers to easily identify it.

• Information that is easy to forget (phone number, price, address…) should be displayed as a graphic even though you plan to have the talent say it.
Planning the commercial

- Music can help to maintain a lively pace.
- Use instrumental music in the background.

- Time is a problem.
- Have a cushion of music, graphic, character generator information or the product display that you can put in or leave out to adjust for time variations.
Planning the commercial

- Draw a floor plan and use it to set up the studio
- Have a complete script
- Mark the director’s script with the necessary commands
Rehearsals

• Script reading
• Blocking rehearsal
• Technical-Camera rehearsal
• Dress rehearsal
Taping the commercial

- Restrict the number of people on the set. Observers can cause distractions and noise.
- Time is valuable; don’t waste it.
- In a real production you are wasting money and reducing your profit.
- Use Stand-by-procedures to get your crew ready.
- Follow your script.
Taping the commercial

• Have the product on a permanent display so you can easily get shots of it.
• Check the lighting on the product. What the product looks like is often more important than what the talent looks like!
• Display the product against a contrasting background, so its shape is easy to distinguish.
Taping the commercial

- Be sure to use the appropriate microphones. Muffled or distracting audio does not sell a product.
Taping the commercial

• Keep your commercial simple with a clear message.
• Effects should enhance the message of the production, not draw attention to the effect or distract from the purpose of the production.
• Don’t use effects just because they are there.
When you finish

- Thank your talent and crew

- Strike your set and put every thing away
News

Broadcast Newswriting
Script Preparation

• Double space copy
• Use upper and lower case
• Use columns
  – video left, audio right
Script Preparation

• Use separate sheet for each story
• Do not divide words at the end of a line
  – Start the word on the next line
• Do not continue a sentence on the next page
  – Start the sentence on the next page
• Slug each story
  – story topic, reporter’s name, date, TRT
Style

- Natural, conversational
- Keep the script conversational but simple
- Practice your script out loud as you write it
- Use action verbs, active voice
- Use words that are easy to understand
- Listener only has one chance to understand it
Style

- Use short sentences
- Simple sentence structure, few commas
- Generally, one breath per sentence
- Use as few past tense stories as possible
- Time element, use yesterday, last night or date without year
Organization

• Every story needs a beginning, middle and end
• Camera operators needs to know what to tape
• Words and pictures must go together
• Watch the video before writing the final story
• Let the pictures describe the action
• Don’t tell the audience what they are seeing
  – Explain the significance
Lead

• Beginning
• First, opening sentences of the story
• One or two sentences long
• Grabs attention, like a newspaper headline
• Descriptive phrase that interests viewers
• Lead with best video and best audio
Lead

• Gives the audience an idea of what the story is about, what happened
• Not all 5 w’s and h are in the broadcast lead
• Include 5 w’s and h in the order the viewer will want to know them
• The most important information usually goes first
• Avoid question leads
Body

- Middle
- Must maintain viewer interest
- Create suspense
- Introduce new information throughout the story
- Include details
Body

• Avoid adjectives and adverbs
• Include verbs
• Use action verbs, active voice
• Use natural sound
Body

- Series of main points and supporting evidence
- Evidence - sound bites and statistics
- Use transitional sentences - tie segments together
- Let the video help your transitions
- Stories should flow
Sound Bites

- Usually less than 10 seconds long
- Explain who the interviewee is in your script
- Name and title also appear in the graphic
- Introduce sound bites in a complete sentence
- Avoid “when asked”
- Incorporate sound bite in introduction
- Do not use the same words said by the interviewee in the lead-in for the sound bite
Attributions

• Tell audience where information is from
• Attributions at the beginning of the sentence
• Attributions, titles - before the person’s name
• Explain who the interviewee is
• Sound bite - name and title appear in graphic
• Use said or says
  – Avoid words that editorialize
Ending

• Last thought the viewer will have on story
• Make a connection to the lead
  – Can end by tying it back to the beginning
• Or Finish with supporting evidence
• Or Information on what may happen in the future
• Or How to get more information
Wrapping Up

Never shoot a program without a script. When this rule is broken, the crew inevitably ends up re-shooting on location because the first shoot lacked a plan. Few people would attempt a cross-country auto trip without planning the trip on a map ahead of time. At the same time, few people strictly adhere to the original plan. Traffic backups, taking side trips on a whim, and road construction are just a few things that may sidetrack a journey. The same is true for a script. Few scripts are shot exactly the way they are written. They do, however provide the backbone structure to hold the director's creative vision together. Deviations occur in the shooting process, but the basic structure of the program is constant because a script exists.
STUDY QUESTIONS

Directions: On your own paper WRITE the following questions and their answers.

1. What are nod shots?
2. How are nod shots used?
3. What items are included in a program proposal?
4. What is a script outline?
5. List the three types of scripts used in television production?
6. What are the unique characteristics of each of the three different types of scripts used in television production?
7. Why are television scripts written using informative language?
8. What is a montage?

For each of the program formats listed below, name a television show that serves as a format example:

9. Lecture
10. Lecture /Demonstration
STUDY QUESTIONS

Directions: On your own paper WRITE the following questions and their answers.

11. Panel Discussion
12. Interview
13. Drama
14. Magazine
15. Music Video
16. PSA
17. Why is there more room for Audio in a word-for-word script?
18. When asking questions in an interview what type of questions should you NOT ask?
19. Why is it important to do a “pre-interview” before actually interviewing someone?
20. What is the primary concern when creating a music video or simply using music in your videos?
VOCABULARY/TERMINOLOGY

Directions: On your own paper WRITE the Terms and their definitions.

1. Actors
2. Big Talking Face (BTF)
3. Concert Style
4. Documentary
5. Drama
6. Format Script
7. Interview
8. Lecture
9. Lecture/Demonstration
10. Magazine
11. Montage
12. Music Video
13. Nod Shot
14. Outline Script
15. Panel Discussion
16. Program Proposal
17. Public Service Announcement (PSA)
18. Script
19. Story Style
20. Storyboards
21. Talking Head
22. Visualization
23. Word-for-Word Script
PROJECT

SCRIPT DEVELOPMENT

Develop a script for each of the following script types:

➢ **Word-for-Word** *(Commercial, PSA, Music Video, or Drama)*
➢ **Outline** *(Interview)*
➢ **Format** *(Segment for a Late Night Talk Show)*

The scripts you develop should be for the designated topics. Keep in mind that you may be asked to film these scripts as part of a later class project, so don’t do anything that you couldn’t potentially reproduce in class as part of an actual video.