

STORYBOARDING AND SCRIPTWRITING

PROJECT 2

<i>Project Title</i>	Instructions
<i>Schedule</i>	4/20 Review Project 2 4/27 Project 2 Research, Concepts and First Drafts Due 5/4 Project 2 Work in Progress Review and Critique 5/11 Project 2 Work in Progress Review and Critique 5/18 Project 2 Due

PROJECT HISTORY The act of screenwriting takes many forms across the entertainment industry. Often, multiple writers work on the same script at different stages of development with different tasks. Over the course of a successful career, a screenwriter might be hired to write in a wide variety of roles.

Some of the most common forms of screenwriting jobs include:

SPEC SCRIPT WRITING

Spec scripts are feature film or television show scripts written on speculation, without the commission of a studio, production company, or network. The spec script is a Hollywood sales tool. The vast majority of scripts written each year are spec scripts, but only a small percentage make it to the screen. A spec script is usually a wholly original work, but can be an adaptation of an existing source.

In television writing, a spec script is a sample teleplay written to demonstrate the writer's knowledge of a show and ability to imitate its style and conventions. It is submitted to the show's producers in hopes of being hired to write future episodes of the show. Budding screenwriters attempting to break in to the business generally begin by writing one or more spec scripts.

Note that while writing "spec scripts" is part of any writer's career, the Writers Guild of America forbids members to write "on speculation." The distinction is that a "spec script" is written as a sample by the writer on his or her own; what is forbidden is writing a script for a specific producer without a contract.

FEATURE ASSIGNMENT WRITING

Scripts written on assignment are screenplays created under contract with a studio, production company, or individual. Assignment scripts are generally adaptations of an existing idea or property owned by the hiring company, but can also be original works based on a concept created by the writer or producer. Because assignments are created for hire, the writer typically has less creative freedom than on a spec script, and must meet specific criteria dictated by the producer.

REWRITING AND SCRIPT DOCTORING

Most produced films are rewritten to some extent during the development process. Frequently, they are not rewritten by the original writer of the script. Many established screenwriters, as well as new writers whose work shows promise but lacks marketability, make their living rewriting scripts.

When a script's central premise or characters are good but the script is otherwise unusable, a different writer or team of writers is contracted to do an entirely new draft, often referred to as a "page one rewrite." When only small problems remain, such as bad dialogue or poor humor, a writer is hired to do a "polish" or "punch-up".

Depending on the size of the new writer's contributions, screen credit may or may not be given. For instance, in the American film industry, credit to rewriters is given only if 50% or more of the script is substantially changed. These standards can make it difficult to establish the identity and number of screenwriters who contributed to a film's creation.

When an established, successful writer is called in to rewrite portions of a script late in the development process, they are commonly referred to as script doctors. Prominent script doctors include Steve Zaillian, William Goldman, Robert Towne, Mort Nathan, Quentin Tarantino and John Truby.

TELEVISION WRITING

A freelance television writer uses spec scripts or their previous credits and reputation to get contracted by an existing TV show to write one or more episodes. After the episode is written, the teleplay is submitted to the network and rewriting or polishing may be required. Subsequent drafts of the script may be done by the freelancer or by the show's staff.

A staff writer for a television show generally works in-house writing and rewriting episodes for the show. Staff writers - often given other titles, such as story editor, or producer - work both as a group and individually on episode scripts to maintain the show's tone, style, characters, and plots.

Television show creators, also known as show runners, write the pilot episode and bible of a new television series. They are responsible for creating and managing all aspects of a show's characters, style, and plots. Frequently, a creator remains responsible for the show's day-to-day creative decisions throughout the series run.

WRITING FOR SOAP OPERAS

The process of writing for soap operas is different than that used by prime time shows, due in part to the need to produce new episodes five days a week, fifty-two weeks a year. In one example cited by Jane Espenson, screenwriting is a "sort of three-tiered system":

a few top writers craft the overall story arcs. Mid-level writers work with them to turn those arcs into things that look a lot like traditional episode outlines, and an array of writers below that (who do not even have to be local to Los Angeles), take those outlines and quickly generate the dialogue while adhering slavishly to the outlines.

Espenson notes that a recent trend has been to eliminate the role of the mid-level writer, relying on the senior writers to do rough outlines and giving the other writers a bit more freedom. Regardless, when the finished scripts are sent to the top writers, the latter do a final round of rewrites. Espenson also notes that a show that airs daily with characters that have decades of history behind their voices necessitates a writing staff without the distinctive voice that can sometimes be present of prime-time series.

WRITING FOR GAME SHOWS

Game shows feature live contestants, but still use a team of writers as part of a specific format. This may involve the slate of questions, and even specific phrasing or dialogue on the part of the host. Writers may not script the dialogue used by the contestants, but they work with the producers to create the actions, scenarios, and sequence of events that support the game show's concept.

VIDEO GAME WRITING

With the continued development and increased complexity of video games, many opportunities are available to employ screenwriters in the field of video game design. Video game writers work closely with the other game designers to create characters, scenarios, and dialogue.

PROJECT DESCRIPTION

Scripts are more than just the words on a page that actors are needed to recite they are step-by-step instructions. They can include the dialogue, stage direction, camera shot angle, music and sound direction, special effects, etc.

For this project you will be writing the most common form of script that we have all experienced at some point or another, Instructions. The step-by-step process of creating, building or just putting something together is a script that we all experience at one level or another.

PROJECT GOALS

You will need to write or rewrite the instructions for creating/doing something and from your script you will need to break the stages down into frames that will be created into a storyboard for this project. It can be as simple as putting together a sandwich or as complex as building a car the instructions you choose is up to you. However you will need to think of this as something that would be filmed by a camera. So think of transitions and angles as you are writing your instructions.

If you are blanking on what you could instruct someone to do or would like to do something you have never actually done before I can recommend some of the following websites:

<http://www.readymade.com/>

<http://makezine.com/>

<http://www.foodnetwork.com/>

<http://tutsplus.com/>

<http://craftzine.com/>

If you do find a tutorial or instructions from an outside source you must cite the source in which you found it. You must revisualize how it can be executed if you get your instructions from an outside source. As in you will need to draw out **NEW** visuals for the instructions. If you just draw what they have shown you I'll fail you for plagiarism.

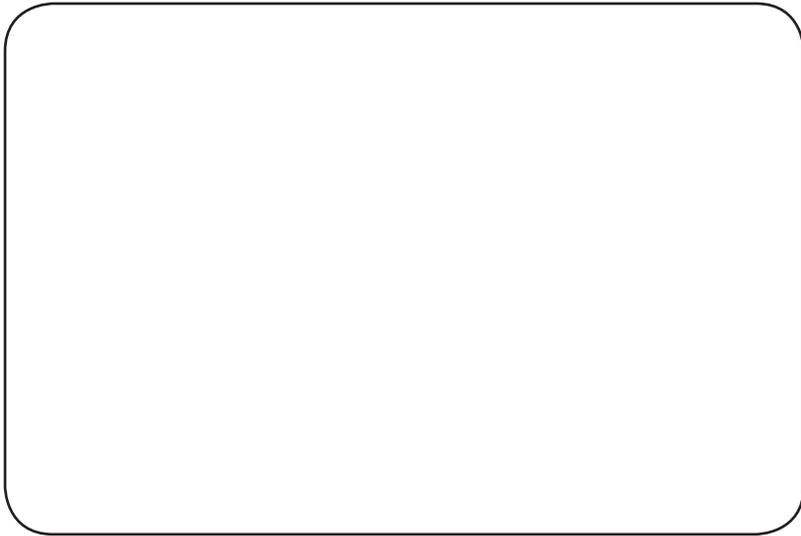
Your script will need to be written out in Word and printed and turned in on 8.5 x 11 sheets. There is no minimum or maximum length however I would encourage that you should have something with no less than 10 steps, or it is going to feel too short. You will also need to draw out a storyboard with a minimum of one key frame per step in your instructions. You can use the storyboard template that I left attached to this assignment sheet. Your storyboard does not need to be mounted.

PROJECT _____

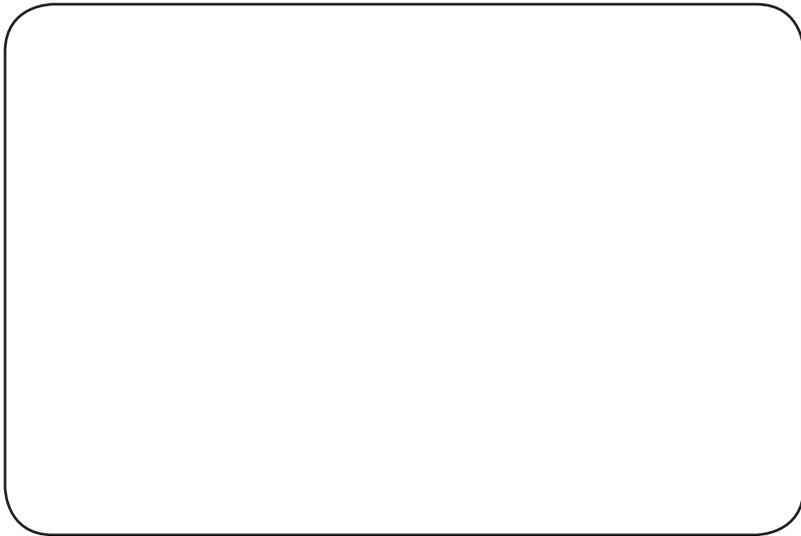
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Action & Dialogue	



Timing	Shot
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