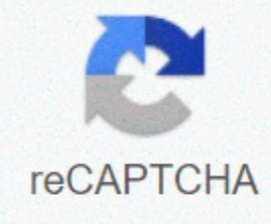


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How to write a sitcom outline

Writing a half-hour script is hard. It's really hard. You have to do everything you can to make your life as easy as possible. Of course, it involves getting a decent coffee, pouring a Facebook window – maybe even disconnecting from the Internet altogether or somewhere without wifi. You're going to have to put your back on this. Most writers tend to find the best way to cope with a painful process with a really solid outline ahead of them. And it's worth taking the time to do this so that when you come to write a script, there are already so many details out there that it feels like joining pigs. I personally make sure I don't start writing a script until I have an oversord that lasts at least two or three pages, a decent piece of what's going on in each scene, and some key jokes. All in all, the document can be between 1,500 and 2,500 words. If I have this document, I might be able to get a manuscript (5,000-6,000 words) in four or five days. It works exactly 10ish 'til 6-ish maybe one late at night if I'm in the 'zone', maybe swimming or walking after lunch every day, I don't think I'm exceptionally fast – or ridiculously slow. The good news is, you've done most of the hard work. I hope you've figured out three plots for your show: The Main Plot, Sub Plot and Runner. The main story, especially the pilot, should be about the hero of the story, the key relationship, or embodies the essence of the show in some way. Sub Plot is the right story for some other characters – which can also be accompanied by the protagonist. And the running joke is a little little C-plot that might suck up the other characters. Miranda, as the title suggests, the show is about Miranda – so she's in all three stories. The main story could be about Miranda and her mother. The sub-plot could be about Miranda and Gary and the on-off romance. And

the C plot might have something to do with Stevie at the store. In the second episode, it might be reversed, so the main plot is about Miranda and Stevie competing for something, the B plot may be due to Miranda and her mother, possibly tilly; The C plot could be about Miranda and Gary. At Bluestone 42, with a pretty big cast, Richard Hurst and I tried to give the main plot to captain Nick Medhurst – which might involve a story with Mary and Bird. The B plot could be Towerblock/Millsy and colonel, and C-Plot Mac, Rocket and Simon. Another week, nick and Simon could be leading the A-plot. With Mac, Rocket and Towerblock freaking out on B-Plot; With Bird and the Colonel. During the series, we try to make sure that everything balances it out, even though the actors often think that everyone else has more lines than them. In general, it's simpler to think of stories in isolation – and find out the most important Don't worry about what's going on in every scene yet. Type the story in bullet form with a new line/bullet for each new beat or moment in the story, but add as in as much detail as you can. You can have a really cool wording or a real joke. Put it all away. If that's the main story, it could be 8-12 strokes. Do the same for B-Story, which should have fewer punches, maybe six to 10. Continue again with the details and everything relevant. Then do the same for the runner/C-Story, who can only have three or four strokes. Check the stories, especially A-Story. Is it at its peak? Is it expanding? Do we believe every step of the way? Will every step move forward in a way that is both credible and surprising? Does the hero have a way out, which means they can walk away from their mission without suffering the consequences? You want to close all such escape routes. Check the logic of the story so no one has to call the logic police. But then it's a question of getting excited about the story. Do you like the whole story? Could it be better? Does it bore you or does it seem predictable? If so, they are very difficult to write in a satisfactory way. Fix them, Nwo. Don't assume you'll come up with something better when you come to write it. Maybe, but if you don't, you'll have miserable days trying to come up with something better when you should start with the next scene. Take the time to fix the problems at this point. When you're happy with the stories and they flow nicely, you can start working on your scenes. This should be pretty straightforward as you've probably been doing it subconsciously all the time, but you'll find out which scene is happening in which place or set. In some scenes, you push along two plots. In others, only one. Sometimes it's all three. Quite often you might start all three in the first scene (although you might start a fire under one story if you have a quick pretitle scene). The plots may not work perfectly, so you may need an extra beat of the plot here or lose another one there. But hopefully you can outline the episode with Scene by Scene outlining. You might want to show it to someone if you can. Producer, if that's what you're working on. If not, a friend who understands what you're trying to do. Talk to them. They have some thoughts or concerns, about hitting stories, moments they don't understand, set songs that might not work, or character motivations that seem unclear. Even if they aren't, you'll explain your story. Again, I recommend correcting them – if you agree with the notes – before writing the episode, so that once you've got a revised outline, you can finally start writing. So. We're going to start writing. Right now? Okay. Sorry. Thing? It will take two minutes... But you need to get my book, writing that sitcom. Outspoken, supportive, but never patronising, and clearly the work of someone who really knows. Amazon Review South Park creators Matt Stone and Trey Parker have a good system for breaking a story Writing a script is the most enjoyable part of the process for me. One, because I'm doing the job I was going to do when I started all this. And secondly, having sorted out all the problems with the script in the outlining phase, most of the difficult work has been done and I can focus on having fun. I recommend outlining your manuscript in as much detail as you feel necessary. Since this is your pilot, your outline is just for you. So, how detailed you are and how you organize the data should be entirely dependent on what makes your script stronger and easier to write. If you want to be very detailed, be very detailed. You can design every rhythm in your script, every line of dialogue, every minute detail. But if you just want the building's bare skeleton on paper, that works, too. Rendering is especially important, so when writing a script, you know where you're going. If you don't know how your story ends, you'll come across the fact that you might not start at the right beginning to correctly fulfill the ending you're coming out of. You might find out the story midway through a critical error that does the whole thing without working, which you probably would have caught if you'd done the outline. A well thought out and detailed outline, you have the opportunity to smooth out most of your story problems up front, so there are fewer chances to go back to doing page one again because you've yourself. Before you outline Before you start outlining your story, think about what I wrote in the first part of this series. Know as much as you can about your protagonist and everyone who fills your world before you start. Know what your show is tonally. Know what themes you want to convey. If you want to write something big, stupid and raucous, know that. Know things about every part of your story - things that don't even make it to the page. The more information you arm yourself with, the more perfect and real your world will look - even if your world isn't real. Small touches that inform characters give them depth and help them connect with the audience. The characters may come naturally to you, but the more work you do in advance, the more you'll get out of it eventually. And now you can outline when you feel like you know enough about your world, the characters and the show you want to create, you can start outlining. Personally, I'll do it. Word document, sharing three acts with headlines and writing a short song describing each scene. This works for me. It is also useful for me to map out the main story beats in advance. You start the first and second acts with breaks, center and the culmination of the third act so you know what you're working for and fill the rest. Once you've got it all down, you can explore the story and see if everything is together and if it makes sense. When you're too deep into a story and don't give yourself a break, you can go blind to otherwise glaring problems and draw holes. I see that if I back out of it for a couple of days, it'll be a big help to come back and see it with fresh eyes. When you're too deep into a story and don't give yourself a break, you can go blind to otherwise glaring problems and draw holes. If you don't have an incredible deadline, take your time. Type an oversend, and then examine it thoroughly. Trey Parker and Matt Stone of South Park have a storytelling and structure system based on words for now and but worth checking out at this link. As I said in previous sections, you want to make sure that the stakes are clear, that your protagonist controls the action, that there is something between him and it that they want to achieve, and that there is some satisfactory conclusion to the story. In the Story Break Writer Room, when you tell a story, you put it on the board. It has a literal meaning - there are probably one or more whiteboards in the room and together the authors divide the story into deeds and write the story as a second skeleton with a more complete outline, according to the scene. Here's something it would look like Haunted Bakery: A hypothetical scene-by-scene story break for a non-existent bad sitcom called Haunted BakeryI put the beats of the main story blue - the opening sequence, the first act pause, the centerpiece, the second-act pause and climax. This is certainly a story with its share of problem areas (and there are also crucial pieces of the story missing), but I just wanted to get it down to give something that resembles a perfect story as an example. But for all its faults, it meets all the criteria I have established in previous parts of this series. It's a three-act story with a character cycle that fully defines situations and conflicts about what this show would be. And if I wrote the perfect outline and script after that, this could certainly serve as a solid foundation on which to build. When you go like this from a break in the skeleton board, the writing staff would use it as a basis to write the outline they give to network executives. The areas would be filled and expanded as needed. In my Netflix work, we went straight to the script after two pages of approval. But in my current job, the next step would be to complete a full each scene gets a full song similar to what I described above. Such an outline would be something like a 5-10 page Word document for a half-hour TV. Once you've completed your tour and feel like you're comfortable moving on, it's time for the script stage – the fun part! Next time in Part 5: Writing a Script

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