SCRIPT WRITING
FOR
EDUCATIONAL VISUAL
INFORMATION PROGRAMS

PRO
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THE ARMY INSTITUTE FOR PROFESSIONAL DEVELOPMENT

ARMY CORRESPONDENCE COURSE PROGRAM

A
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READINESS /
PROFESSIONALISM

THRU
GROWTH

US ARMY VISUAL INFORMATION/
AUDIO DOCUMENTATION SYSTEMS SPECIALIST
MOS 25P SKILL LEVEL 1

AUTHORSHIP RESPONSIBILITY:
Mr. Eugene Bickley/SSG John Fishburn
560th Signal Battalion
VISUAL INFORMATION/CALIBRATION
  TRAINING DEVELOPMENT DIVISION
Lowry AFB, Colorado
AUTOVON: 926-2521
COMMERCIAL: (303) 370-2521

SCRIPT WRITING FOR EDUCATIONAL
VISUAL INFORMATION PROGRAMS
(Development Date: 30 June 1988)

SUBCOURSE NO: SS0519-8

US Army Signal Center and Fort Gordon
Fort Gordon, Georgia

2 Credit Hours

GENERAL

Script Writing for Educational Visual Information Program is designed to
teach the principles and knowledges necessary to perform tasks related to
writing techniques in the visual information field. Information is provided
for several tasks at increasing levels of difficulty at skill levels 1, 2,
and 3.

The subcourse is presented in three lessons. Each lesson corresponds to a
learning objectives as listed below.

Lesson 1: PREPARE A VISUAL INFORMATION SCRIPT

TASK: Define the elements of research techniques, training objectives and
their application to an audience, the basic procedures for writing outlines,
and the three approaches used to develop a visual information or screen
treatment.

CONDITIONS: Given information and illustrations relating to the elements,
objectives, applications, procedures, and approaches used to develop a
visual information or screen treatment.

STANDARDS: Demonstrate competency of the task skills and knowledge by
responding correctly to at least 80 percent of the multiple-choice test
covering definitions of the elements, objectives, applications, procedures,
and approaches used to develop a visual information screen treatment.

LESSON 2: DESCRIBE THE PRINCIPLES OF SCRIPT WRITING

TASK: Define and identify the principles of visual information script writing (audio and video), and the various camera movements that support a presentation.

CONDITIONS: Given information and illustrations relating to the principles of visual information script writing and camera movements.

STANDARDS: Demonstrate competency of the task skills and knowledge by responding correctly to at least 80 percent of the multiple-choice test concerning definitions and the principles of visual information script writing and camera movements.

Lesson 3: PREPARE A STORYBOARD AND A FINAL SCRIPT

TASK: Define and identify the procedures used for storyboard layout and the format and how it leads to final script development.

CONDITIONS: Given information and illustrations relating to the procedures and format for a storyboard layout and for development of a final script.

STANDARDS: Demonstrate competency of the task skills and knowledge by responding correctly to at least 80 percent of the multiple-choice test concerning procedures and format for a storyboard and development of a final script.

The objectives of this subcourse support the tasks in STP 11-25P13-SM-TG, scheduled for publication in FY90, as follows:

113-577-1058 Set Up Audio For a Presentation (Studio or Remote)
113-577-1059 Set Up Lights For a Presentation (Studio or Remote)
113-577-1061 Set Up or Assemble Studio or Remote Site For A Presentation
113-577-1064 Prepare a Scene Breakdown Sheet for Controlled Action Photography
113-577-1067 Determine Graphic Requirements For a Motion Media Production
113-577-1068 Determine Special Effects Requirements for a Motion Media Production
113-577-4036 Operate a Television or Motion Picture Studio Camera Mounted on a Pedestal, Tripod or Dolly

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*** IMPORTANT NOTICE ***

THE PASSING SCORE FOR ALL ACCP MATERIAL IS NOW 70%.

PLEASE DISREGARD ALL REFERENCES TO THE 75% REQUIREMENT.

Whenever pronouns or other references denoting gender appear in this document they are written to refer to either male or female unless otherwise indicated.

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INTRODUCTION TO SCRIPT WRITING FOR
EDUCATIONAL VISUAL INFORMATION PROGRAMS

There is no doubt that writing an educational visual information script is a creative process. It is an extension of its author; therefore, as you write your script, it is important that you develop in yourself some of the characteristics of a creative person.

Try to look at things differently. Ideas stem, primarily, from looking at one thing and seeing another. Ideas also come from experimentation; mixing various media techniques to achieve a new approach to script writing is one way to experiment. Probably the most important characteristic of the creative person is fearlessness. Don't be afraid to try anything that your best judgment says might work, then have the perseverance to see it through. When others pass judgment on your script, don't be defensive. Use their comments to better your script.

Although this course is designed to teach script writing for the visual media in general, it will use the television medium as the example to present various principles of script writing. By using specific examples, rather than speaking in generalities, the subject matter is easily understood. This knowledge can then be applied to other visual information programs.

The majority of the script writing you do will be used for briefings and training programs (exceptions being public affairs personnel). Again, the principles are the same; if you learn all the principles for educational script writing, you can easily transfer these principles to other applications.

CREDIT: Credit is extended to the Defense Information School, Fort Benjamin Harrison, for use of some of their instructional material on script writing.

LESSON 1
PREPARE A VISUAL INFORMATION SCRIPT

TASK

Define the elements of research techniques, training objectives and their application to an audience, the basic procedures for writing outlines, and the three approaches used to develop a visual information or screen treatment.

CONDITIONS

Given information and illustrations relating to the elements, objectives, applications, procedures, and approaches used to develop a visual information or screen treatment.

STANDARDS

Demonstrate competency of the task skills and knowledge by responding correctly to at least 80 percent of the multiple-choice test covering definitions of the elements, objectives, applications, procedures, and approaches used to develop a visual information screen treatment.

REFERENCES

FM 25-2
FM 25-3

Learning Event 1:
DEFINE BASIC RESEARCH TECHNIQUES

1.   Before you do any work on the script itself, you may need to research the subject area more thoroughly. Visual information programs, especially television, are not easily updated; so it is important that all your information is up-to-date.   You will need to gather materials and information and research the subject. Researching the subject consists of two steps:

     a. Locate as many instructional materials relevant to the training objective as practical. Most material that exists in an instructional format will more than likely be technically accurate and possibly even be validated as an effective training lesson. These materials may not have been designed for classroom use, but they should have some potential as instructional aids. Some examples where reference material may be found are:

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(1) Field and Technical Manuals (FMs and TMs)
        (2) DA Pamphlets
        (3) Training Circulars (TCs)
        (4) Extension Training Courses
        (5) TEC Lessons
        (6) Subject Matter Experts (SMEs)
        (7) Commercial texts
        (8) Manufacturer's materials

    b. Observe copyright law requirements particularly when using commercial texts or manufacturer's materials which may be copyrighted.

NOTE:

        Other sister services may have manuals, films, and extension courses which may be usable. Currently, Department of Defense is developing a computer system that lists all visual information material. The system, called Department of Defense Audiovisual Information System (DAVIS), will be available through the local Training and Audiovisual Support Centers (TASC).

2. Evaluate the material. The worth of any instructional material is its effectiveness with students. Evaluate the material on the basis of validity and technical accuracies. Look for ideas you can use in your script. You are not only evaluating the material to ensure technical accuracy, but you are determining the appropriateness of the material to the training objective.

Learning Event 2:
DEFINE TRAINING OBJECTIVES

1. The design and development of the course of instruction follows systematic procedures. The Systems Approach to Training (SAT) model adapted by the military services for the development of their courses, contains the philosophy as well as the procedures used to develop lessons required to conduct a course of instruction (Read TRADOC Pamphlet 351 series.). This means that in developing a lesson (or a script) you must ensure that it fits into the total training program.

NOTE:

        There will be times when you will have to develop scripts for a general audience which do not fit into any specific course of instruction; in this case the mechanics of script writing will still apply.

2. Writing a script for the educational visual information program requires that there be some purpose behind it; we should be training individuals to do something. This is commonly referred to as the performance approach to training and it begins with the TRAINING OBJECTIVE. For a

given skill, a properly structured and complete training objective is both the training and the test.

    a. A properly constructed training objective consists of three elements:

        (1) <u>Task</u> to be performed.

        (2) <u>Conditions</u> of performance.

        (3) <u>Standard</u> of acceptable performance.

    b. A complete training objective answers three questions:

        (1) What skill do you want the student to acquire?

        (2) Under what conditions do you want the student to demonstrate this skill?

        (3) How well do you expect the student to perform the standard?

3.   Let's take an example of a training objective. A commander is concerned with the ability of his NCOs to navigate cross-country using a map and compass. A common practice has been to write an objective as follows:

     "To ensure that the NCO is proficient in the use of map and compass in cross-country navigation."

    a. A performance objective should read as follows:

TASK:	Each NCO will navigate cross-country.
CONDITION:	On foot, in daylight, for 5000 meters, over woody and hilly terrain, given a Lensatic compass and a 1:50,000 map which shows both the starting and finishing point.
STANDARD:	NCO must arrive within 250 meters of the objective in 3 hours or less.

    b. Notice that a performance objective consists of specific terms that tell exactly <u>what</u> is to be done under specific conditions and to a specific standard. To learn how to write good training objectives, refer to FM 25-2, Unit Training Management or FM 25-3, Training in Units. The following tables, however, summarize the requirements of good training objectives.

The three parts of a well-stated learning objective		
CONDITIONS (INPUT)	PERFORMANCE BEHAVIOR(S) (ACTION)	STANDARD(S) (OUTPUT)
Description of the condition(s) of performance - what is presented	Description of the action or behavior - what the student is expected to do	A statement of the output or outcome of the performance and the standard(s) of performance

Table 1-1.

How to write the three parts of an objective		
TO WRITE CONDITIONS, SPECIFY WHAT STUDENT IS GIVEN	TO WRITE PERFORMANCE/ BEHAVIORS, SPECIFY WHAT STUDENT DOES	TO WRITE STANDARDS SPECIFY OUTPUT (OR) HOW WELL IT IS DONE
INPUT(S) Include:	Use ACTION verbs that are:	OUTPUTS AND STANDARDS
Job Aids Equipment Technical references	Observable Measurable Verifiable	Criteria for standards: Completeness Accuracy
Special tools	Reliable (not prone to varying interpretation)	Types of Standards:
Environmental conditions		Standard Operating Procedures (SOP)
Special instructions		No error
Signals, symbols		Amount of super- vision
Problem situations or contingencies		Qualitative indices

Table 1-2.

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Examples of suitable verbs for each of four types of objectives			
INFORMATION	MENTAL SKILL	PHYSICAL SKILL	ATTITUDE
State	Demonstrate	Execute	Choose
Name	Discriminate	Operate	Volunteer
Recite	Classify	Repair	Allow
Describe	Generate (a solution)	Adjust	Recommend
List	Apply (a rule)	Manipulate	Defend
Relate	Solve	Handle	Endorse
Tell	Derive	Manipulate	Defend
Write	Prove	Calibrate	Accept
Express	Analyze	Remove	Decide to
Recount	Evaluate	Replace	agree

Table 1-3.

4.   In developing the objectives for your script you must keep one important thing in mind – the audience at which your program will be directed.   These are the people who will be using and learning from your material.   You must take a close look at audience characteristics such as age and educational level, knowledge of the subject and attitude toward it, and individual differences within the group.   All these areas have a bearing on the objective you develop.   The audience is the determining factor when you consider the complexity of ideas to be presented.   For example, you wouldn't develop a college level program if the majority of your audience hasn't finished high school.   The audience also affects the rate at which the topic is developed, and the vocabulary level used for captions and narration.   For example, you might not need as much repetition and summaries of key points with an audience consisting of experienced soldiers as you would with fresh recruits.

5.   The following is an example of an objective developed according to the material just covered.   This objective will also be used to develop the rest of the material required to write a script.

COURSE OBJECTIVE

Intended audience: Signal School students in a radio operators course.

Action: The student will ......

Conditions: Given a broken whip antenna, a 3-foot stick, tape, 3 feet of WD-1 wire.

Standard: The antenna must be operational within 15 minutes.

6.   In summary, the training objective you develop should consist of four parts: the intended audience, the task (action), the condition, and the standards.

7.   One final point to remember when using performance-oriented objectives in training with television: since the training objectives will determine the test objectives, there are some tasks that you would not expect the student to perform just by seeing it done on a screen. You would probably require the student to have some practice training before he is tested. This ties in to what we said before - the script must fit in with the over-all scheme of the training program.

Learning Event 3:
IDENTIFY THE BASIC PROCEDURES FOR WRITING AN OUTLINE

1.   Up to this point you have been researching your subject, writing the objectives, and defining the audience. From this background work, you are now able to prepare your content outline. This outline becomes the frame-work for your materials. It consists of the basic topics which support your objectives and the factual information that explains each topic.

   a. Remember the people who will be your audience their interests and their limitations. Decide what information must be included in detail, what can be treated lightly, what you can suggest for additional study, and what should be left out or considered for other visual information materials.

   b. A good way of relating <u>content</u> to objectives is to connect the two visually. Write each objective on a 5- by 8-inch card. Make a second set of cards listing the content, the factual information related to each objective and display these cards under each appropriate <u>objective</u> <u>card</u>. At this stage, list all the available content relating to the objectives, without considering what you may use and what will be discarded. It is advisable to use cards of one color for objectives and of a second color for the content. Later you may add additional cards for specific materials that relate to a single objective and items of content. You will find that using cards makes you free to experiment with the order of ideas until they are in a logical sequence. Objectives can be added, eliminated, or relocated at this time.

   c. Later during the actual storyboarding, and scripting, you may need to make further changes, but now you have a simple guideline to follow. At this stage you should include as much information as possible about the <u>content</u>, <u>facts, examples, locations, reminders</u>, etc. Visual ideas may come to mind while you are listing content. Note them on your cards. You should have an outline which includes an introduction, the body of the story with its main points, a conclusion containing a summary of the main points, and a closing.

(1) Introduction.

            (a) Has an attention-getter.

            (b) Gives a reason to watch.

            (c) Gives objective and scope of the program.

        (2) Body of the script. Organized into main points, with supporting
material such as examples and illustrations.

        (3) Conclusion of the script.

            (a) Summary of the main points with examples and situations.

            (b) A closing.

    d. Notes should explain how to use student participation, internal
summaries, or other variations to the basic outline.

    e. Take time to carefully organize the outline.   The body of the
eventual program must be arranged logically so that students will easily be
able to identify the main points that will lead them to the objective.

2.   A suggested outline for a script should look something like that shown
in Figure 1-2.

```
      I   INTRODUCTION

              A.   Attention Step
              B.   Motivation Step
              C.   Objective


      II  BODY

              A.   Main Point

                      (1)  Situation (supporting material)
                      (2)  Example (supporting material)
                      (3)  Illustration

              B.   Main Point

                      (1)  Situation
                      (2)  Example

              C.   Main Point

                      (1)  Example
                      (2)  Situation
                      (3)  Example


      III CONCLUSION

              A.   Summary

                      (1)  Main Point  Mention example
                      (2)  Main Point  Mention situation
                      (3)  Main Point  Mention example

              B.   Closing
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Figure 1-2. A typical outline

3.   Let's discuss each of the major areas contained in an outline.

    a. The introduction.

      (1) The first part of your outline is the introduction. The introduction is in three parts, the first of which is the attention step. The attention step arouses the student's interest.

      (2) The next part of your introduction is the motivation step. With this step you are providing the students with a reason for watching your program. To accomplish this step, you should relate the importance of your program directly to the students.

(3) The last part of your introduction is the statement of your objectives, or scope. By stating the objectives you are letting the student know exactly what information to be looking for in the program.

    b. The body.

(1) The body of your outline should be organized into main points. Each of these main points should be supported by examples or illustrations.

(2) This supporting material should be designed with two things in mind:

        (a) it should have credibility and,

        (b) it should help the student discern the importance of the main points.

    c. The conclusion.

(1) The conclusion of the outline consists of two parts, the summary and the closing. The summary consists of a recap of the main points and possibly mentions an example of each. The closing is an appropriate way of ending the program.

(2) There are, of course; many variations to this organization, especially should we decide to have some type of student participation in the program. We may want to have the program stop for student participation in a workbook, or to discuss what has just transpired. We may want to indicate certain points in our outline where the program will stop for student questions (just before the summary is a good place). We may wish to indicate places where we will have internal summaries. All these additions to the basic organization of our outline are most desirable, <u>especially the inclusion of student participation</u>. More on this will appear later.

4. The following is an example of an outline developed from the objectives found in Learning Event 2, paragraph 5.

<u>OUTLINE</u>

I.   <u>Introduction</u>

    Attention: Show a radio team using their equipment during a tactical situation.

    Motivation: Show that the team cannot get through because of the broken antenna.

    Objective: Be able to repair whip antennas.

II. <u>Body</u>

    a. Prepare antenna.

      (1) Explain the requirements.

      (2) Materials needed.

        (a) Stick or branch.

        (b) Tape.

        (c) WD-1 Wire.

    b. Repair the antenna.

      (1) Attach stick.

      (2) Tape wire in place.

      (3) Place in operation.

III. <u>Conclusion</u>.

    a. Summary.

      (1) Attach stick.

      (2) Attach wire.

      (3) Tape in place.

    b. Closing. Show radio team communicating.

Learning Event 4:
IDENTIFY THE THREE APPROACHES USED TO DEVELOP A VISUAL INFORMATION TREATMENT

1.   At this point in the development of your script you should have

    (1) a specified audience,

    (2) script objective,

    (3) a content outline.

The next step in the preparation of your script will involve analyzing these three things and deciding on a treatment for your script. The method by which you approach the delivery of the information presented in your content outline is called the treatment.

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a. You arrive at the treatment outline by examining the content outline and form an idea on how you might visually develop the generalizations. Form several such ideas and then put them into a written narrative form.

b. Writing the treatment is an important step that causes you to think through your presentation, putting it into a sequential, organized form that you and others can easily follow.

2. Treatments can be developed using these three different approaches: narration, personal involvement, and drama. The best way to show these approaches is to show you an example of each, using the outline from Learning Event 3, paragraph 4.

TREATMENTS

(Repairing Whip Antennas)

a. Narration Type.

The whip antenna is used to communicate with either an AM or FM radio. When an antenna breaks it can easily be repaired through "field expedient" methods. The procedures are relatively easy; simply use a stick, wire, and tape.

b. Personal Involvement Type.

Have you ever tried to communicate using a radio set that has a broken antenna? It's difficult. You can, however, get your message through by repairing your antenna using "field expedients." These field expedients consist of a stick, a piece of wire, and tape.

c. Dramatic Treatment.

During the Vietnam War, an entire infantry squad was wiped out because they were unable to call for reinforcements. It was discovered that the whip antenna on their radio set was broken. This situation could have been averted by using a stick, a piece of wire, and tape to repair that antenna.

Lesson 1
PRACTICE EXERCISE

1.   What are the two main steps in subject research?

    a.   Observe copyright laws; be thorough
    b.   Collect and evaluate materials
    c.   Write an outline; get illustrations
    d.   Revise and create

2.   What is the main worth of any instructional material?

    a.   It observes copyright laws
    b.   It impresses the student
    c.   It is effective
    d.   It comes from military manuals

3.   What does SAT stand for?

    a.   Security Awareness Training
    b.   Select Appropriate Transitions
    c.   Systems Approach to Training
    d.   Scriptwriting Army Training

4.   What is the main purpose behind writing a script for an educational program?

    a.   To impress students
    b.   To have students do something
    c.   To inform students
    d.   To have students understand a subject

5.   What elements make up a content outline?

    a.   Storyboards and scripts
    b.   Objectives and audience demographics
    c.   Three- by five-inch cards and other graphics
    d.   Basic topics and factual information

6.   How should you arrange the eventual program?

    a.   With strong visuals
    b.   With interesting music
    c.   With a logical arrangement
    d.   With explanatory notes

7.   What are the three main elements you should stress in your script?

    a.   Specific audience, objectives, and content outline
    b.   General audience, learning events, and summaries
    c.   Introduction, attention getters, and general questions
    d.   Body, summary, and follow-up

8. What are three approaches you can use to develop a treatment?

    a.   Music, special effects, and color
    b.   Discussions, questions, and feedback
    c.   Illustrations, graphics, and sound
    d.   Narration, personal involvement, and drama

LESSON 2
DESCRIBE THE PRINCIPLES OF SCRIPT WRITING

TASK

Define and identify the principles of visual information script writing (audio and video), and the various camera movements that support a presentation.

CONDITION

Given information and illustrations relating to the principles of visual information script writing and camera movements.

STANDARDS

Demonstrate competency of the task skills and knowledge by responding correctly to at least 80 percent of the multiple-choice test concerning definitions and the principles of visual information script writing and camera movements.

REFERENCES

None

Learning Event 1:
DEFINE AND IDENTIFY THE PRINCIPLES OF VISUAL INFORMATION SCRIPT WRITING

1.   Before you start to write your script there are principles, or guide-lines, that you should be familiar with. The next few paragraphs will discuss these principles. Before we get started, however, there is one factor that we need to stress, and that is <u>creativity</u>. No matter how much we dwell on these principles, your ability to be creative will mark the difference between a "good script" and a "bad script." Also, as the writer, personalize the script by using "you should", "you will", and "you know", as you write.

2.   Script organization. Although the treatment helped you to organize the overall theme of the script, and the outline organized the material your script will cover, you still need to think about organization as you begin to write the script in draft form.

     a. Should you systematically go through the whole outline making a picture for each heading and fact? Is it best to organize your script logically or to build from the simple to the complex, regardless of the outline order? There is no single best way by which the details of the content outline can be transformed into meaningful, related pictures and words. Two approaches have been established through experience, but they are by no means the only sound ones.

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(1) First, carry an audience from the <u>known</u> to the <u>unknown</u>. Many successful materials start with those things with which the audience is familiar and then lead to new information and material.

(2) Second, build around the stages: introduction, development, and ending.

(3) You capture the audience's attention, (introduction), develop the content, and then summarize or review the activities. This is very similar to the overall content presentation (the outline).

b. Plan to have the student participate in some way, during or immediately after, the study of the material. Active participation definitely helps learning. Films, videotapes, and slides are designed primarily to present information, but many provide no opportunity for active participation. The way to create participation is to make involvement an inherent part of the material.

(1) Here are two suggestions for developing participation in visual information materials: include questions requiring an immediate response, and require a written explanation; or, have students make an oral summary. This type of activity, oral or written, can be accomplished through the use of a student workbook that is issued prior to viewing the program.

(2) More suggestions include requiring selection from among things shown or heard, and requiring performance related to the activity or skill shown or heard. This type of activity means that the program is presented in a "laboratory-type" classroom where the equipment is available.

c. These participating techniques often require a break in the presentation to allow the student to do some required activity. Some multimedia equipment can present the visuals on a timed basis. Also, be sure to plan for evaluation of the participation results and provide feedback to the subject indicating the correct replay or a comparison of measurement for his level of accomplishment.

3. Another thing to consider before you write your script is what is called a "thread of continuity." A thread of continuity is a connecting theme, story, or tone that runs through your entire script. Many times educational television scripts are adequate if considered segment by segment, but they are not cohesive in their entirety.

a. Some suggested threads of continuity include:

(1) A story from the real world.

(2) A series of examples connected by a narrator.

(3) A "building block" approach.

(4) A chronological treatment.

    b. The thread of continuity should keep your program cohesive with the basic organization we have already discussed.

4.   Principles of video script writing.   The message that the visual information media sends reaches the brain of the viewer two ways - through the eyes and through the ears. It is important that we understand the rules behind successful scriptwriting for the audio and the video portions of our final script. We will start with video; what the viewer sees.

5.   The importance of "high visual" (rapid change in visuals). A picture on a television screen can hold the attention of a student for 20 seconds. By this we mean the same picture, unchanging, a "still visual," if you will. It is very important you have a high number of visuals in your script. At the very least you should have eight visual changes in any one minute. You should average at least one visual change every seven seconds. Obviously, it would be difficult to make this many changes in a slide program.

    a. The question in your mind now should be: "What constitutes a change in visuals?" The following is a listing of the five things that constitute a change in visuals;

        (1) The introduction of motion in still visual.

        (2) "Freezing" a motion visual.

        (3) A change in camera angle or movement.

        (4) The introduction or elimination of color.

        (5) The addition of some new object or person into the picture.

    b. One of these five things happens about every three seconds in commercially-produced programs. A television commercial often has as many as 60 visuals per minute, and as many as 113 visuals have been seen in a 60-second commercial. This rapid change in visuals is called "high visuals." Excellent educational television is always characterized by a high number of visuals.

Learning Event 2:
IDENTIFY CAMERA ANGLES

1.   A change in camera angle or movement is a change in visuals. In a slide presentation the graphics work will create a change in visuals. All these changes can be visualized through the "eyes of the camera." Study the photographs in Figure 2-1, pages 17-22, showing the various types of camera angles and movements.

**EXTREME CLOSE UP — ECU
(THIS REQUIRES SPECIFIC
INSTRUCTIONS —
ECU MOUTH)**

CLOSE UP — CU

HEAD AND SHOULDER — HS

MEDIUM SHOT — MS

**LONG SHOT — LS
OR FULL SHOT — FS**

OVERHEAD SHOT — OS

Figure 2-1a. Camera angles and movements (Close-ups,
head and shoulder, medium, long or full, and overhead shots)

TILT — THE CAMERA TILTS UP OR DOWN.

PEDESTAL — THE CAMERA MOVES UP OR DOWN.

TILT DOWN

PEDESTAL DOWN
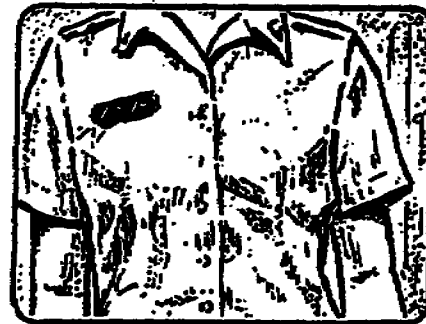
TILT UP
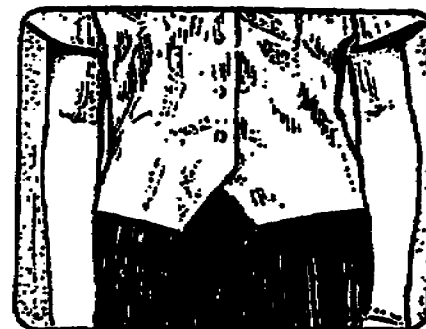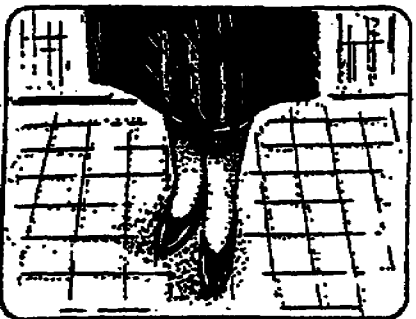
PEDESTAL UP
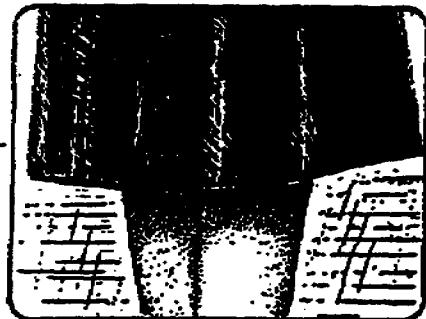
Figure 2-1b. Camera angles and movements (continued)
(Tilt shots and pedestal shots)

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**TWO SHOT (TO DENOTE
NUMBER OF PEOPLE)**

**OVER–SHOULDER SHOT
(OR REVERSE ANGLE SHOT)**

**CUT – THE VIEWER SEES AN INSTANTANEOUS
CHANGE IN THE SCENERY. THIS IS A
COMMONLY USED CHANGE IN VISUALS.**

Figure 2-1c. Camera angles and movements (continued)
(Two shot, over-shoulder or reverse angle shots and a cut change)

THE ZOOM

ZOOM IN

ZOOM OUT
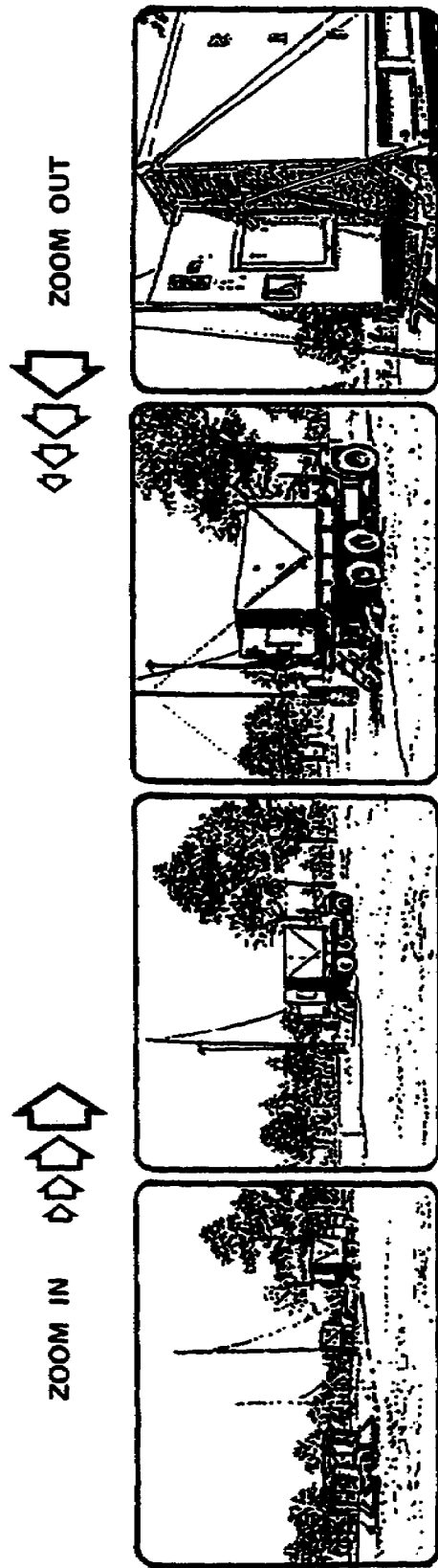
THE ZOOM EFFECT IS CREATED BY USING A ZOOM LENS. IT MAY ALSO BE CREATED
BY MOVING THE CAMERA CLOSER TO, OR FURTHER FROM ' THE OBJECT.
THIS IS OFTEN CALLED A "DOLLY," ("DOLLY IN" OR A "DOLLY OUT,")

Figure 2-1d.   Camera angles and movements (continued)
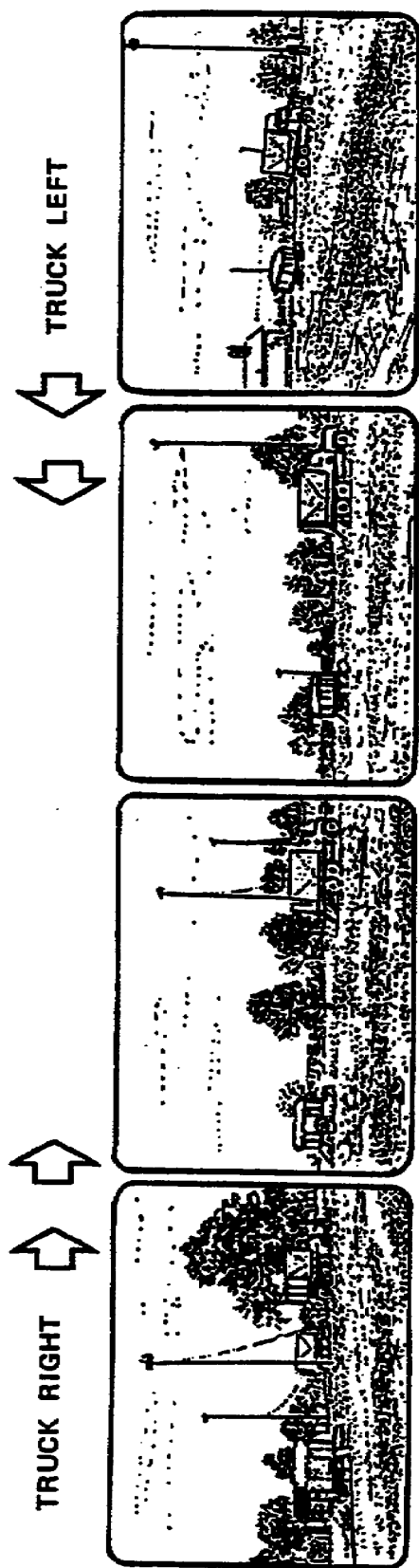
20
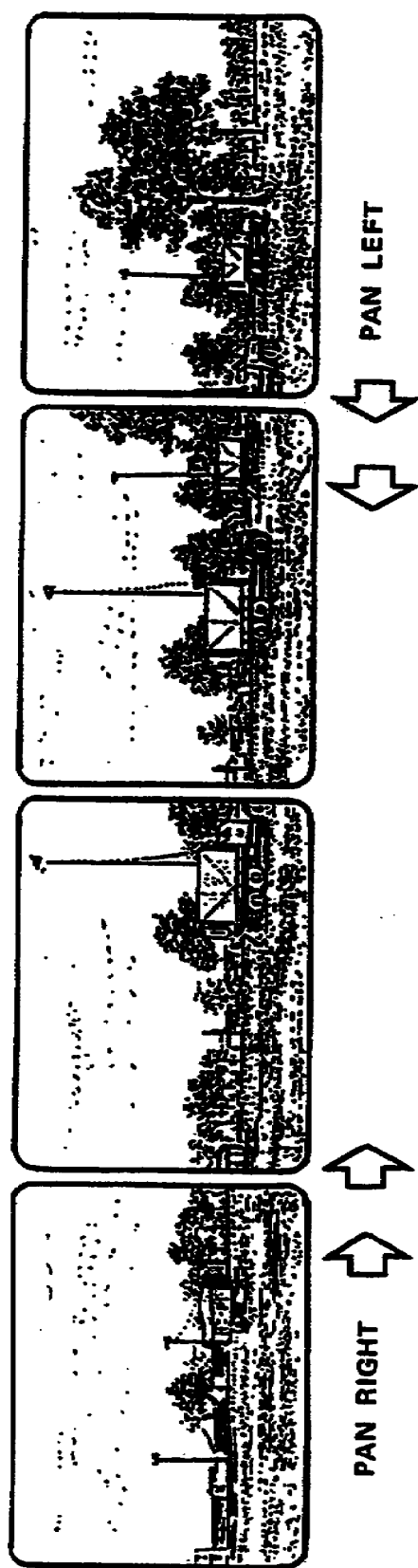
Figure 2-1e. Camera angles and movements (continued)
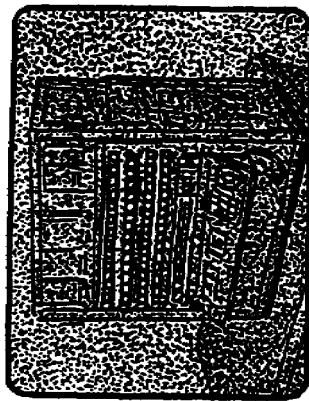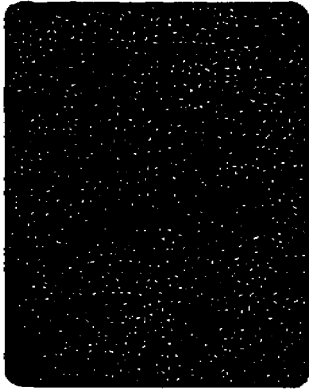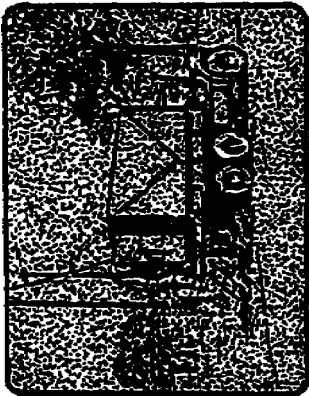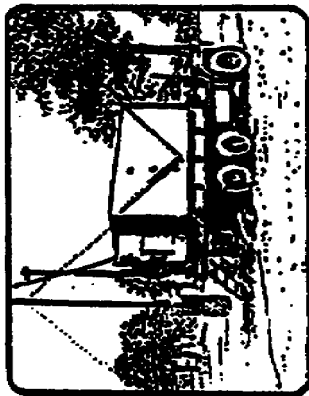
FADE — NOTICE THE PICTURE GOES TO BLACK, THE FADE IS

OFTEN USED TO SHOW LAPSED TIME.
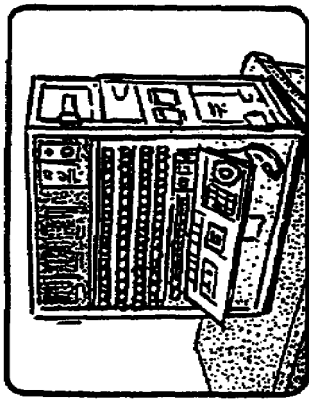
DISSOLVE — NOTICE THE PICTURE NEVER GOES TO BLACK AS COMPARED TO FADE.
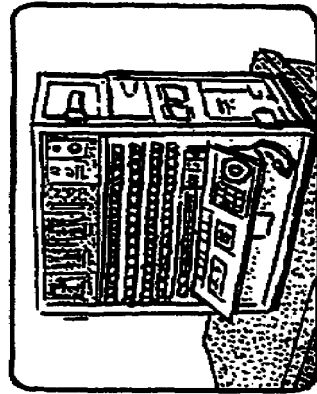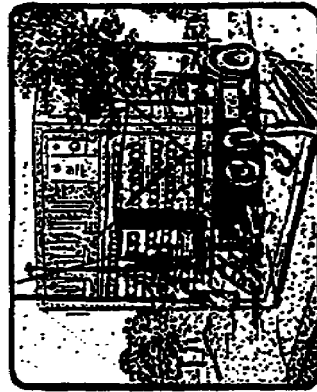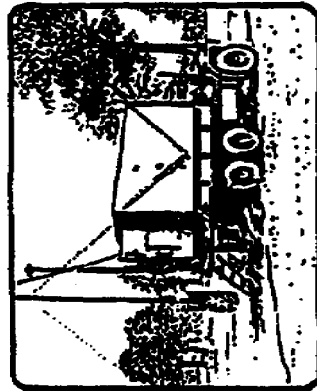
Figure 2-1f.
Camera angles and movements (continued)
(Fade and dissolve movements)

2.   In addition to the camera positions and views shown, there are various effects that can be provided by television studios equipped with special effect generators. Some of those effects are shown below.
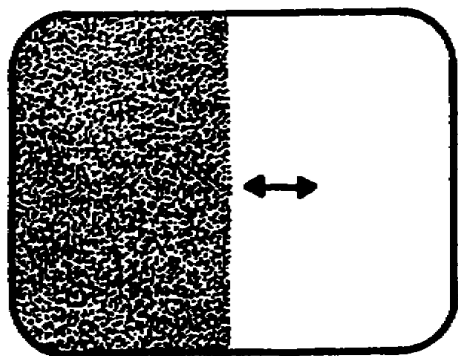
HORIZONTAL WIPE
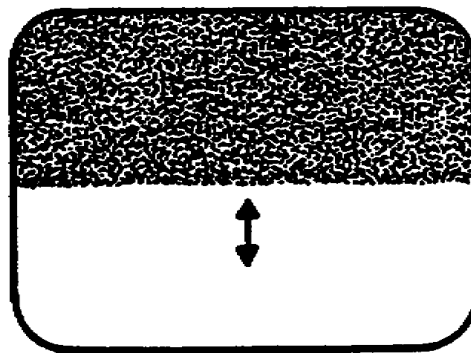
VERTICAL WIPE
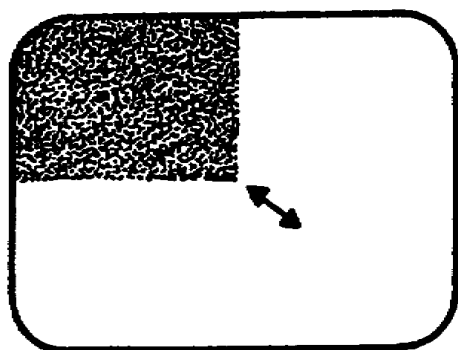
CORNER WIPE
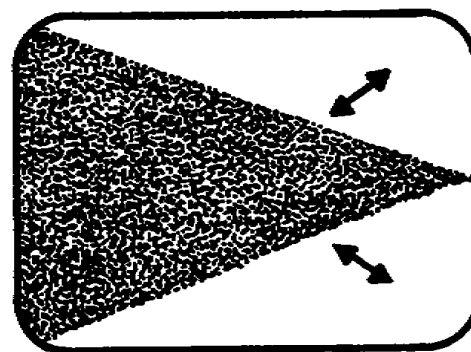
HORIZONTAL PYRAMID WIPE
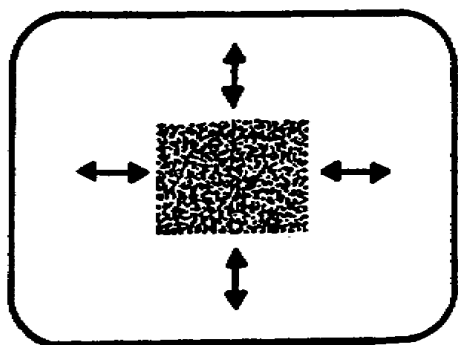
BOX WIPE
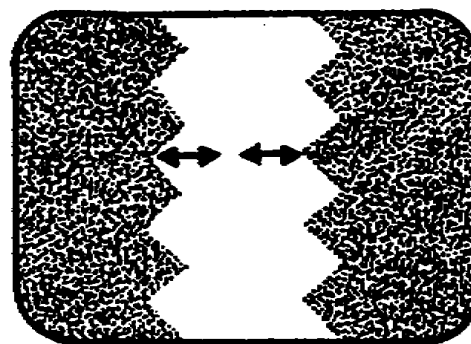
SAWTOOTH WIPE

Figure 2-2. Special effects (wipes) on the TV screen

3.   When you write the final script, be sure to include a high number of visuals.   Different combinations of camera angles and movements and different scenes can and should be used to your advantage. Remember, at the very least, eight visual changes in any one minute.

Learning Event 3:
DEFINE VISUAL CREATIVITY

1.   It is generally recognized by the educational television industry that an instructional program placed in competition with commercial programs can hardly afford to be "plain Jane." The writer must make a diligent effort to "liven" up the classroom and make educational television more interesting and acceptable.

    a. The point is that all educational television is deliberately placed in competition with commercial programs. This is because the students that view educational television also watch hours and hours of commercial programs. They are accustomed to high caliber production with conscious efforts to hold their attention made by the writers and producers of commercial programs.

    b. Your program must exhibit the results of similar effort. There should be some element of entertainment in your program. It is very possible to mix entertainment and education as long as the former supports the latter instead of detracting from it. The techniques that are discussed below have been shown to be especially effective in maintaining student interest.

2.   Visual metaphor is visually depicting something in an unexpected fashion in order to emphasize a point. It is a visual "play on words" (fig 2-3).

    a. A viewer receives the message sent by the audiovisual media through two senses - sight and hearing.

EYE

EYE

HURRICANE HILDA

UH, THROUGH THE

EYE

THE

EYE

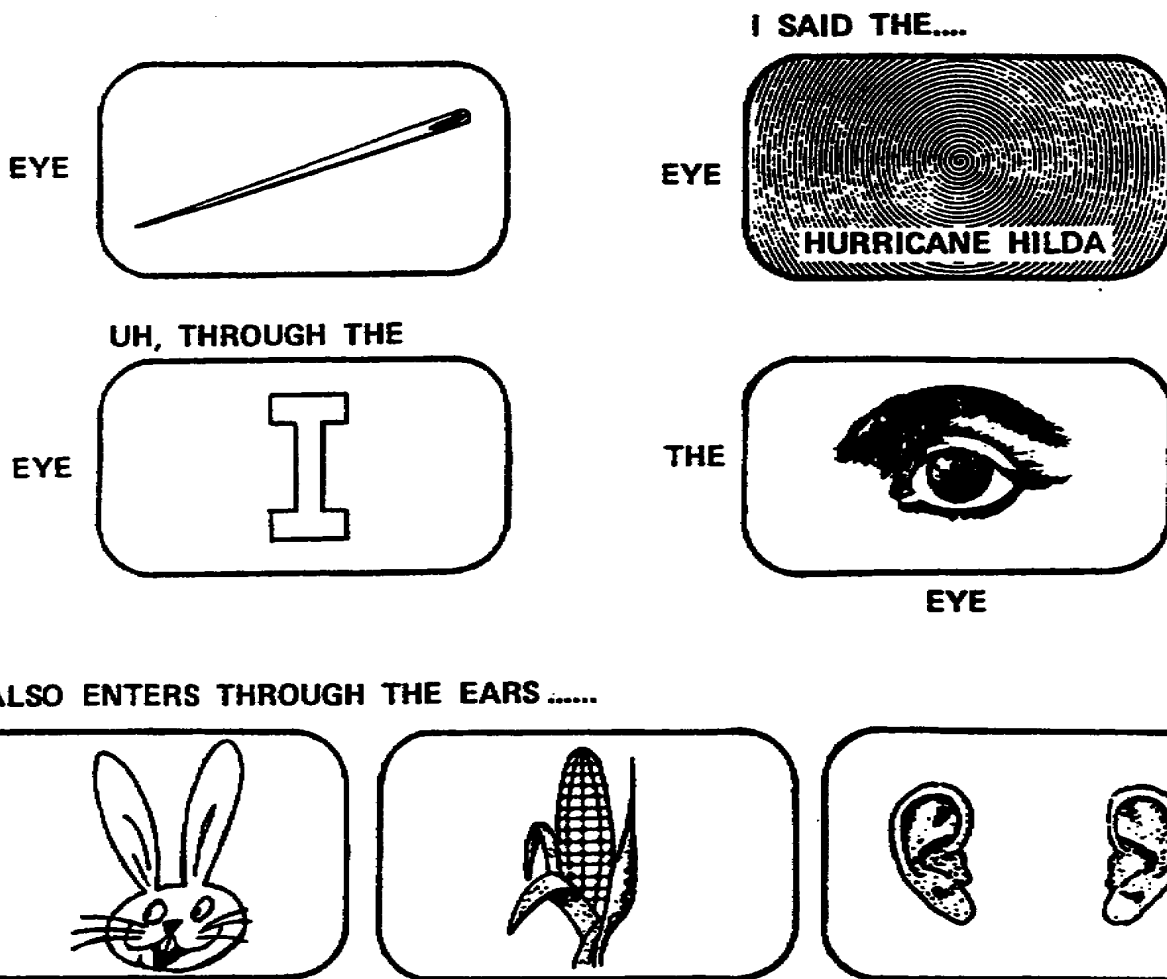IT ALSO ENTERS THROUGH THE EARS.......

Figure 2-3. Visual metaphor, using "eyes" and "ears"

    c. It is highly unlikely that a student who has been exposed to the ideas that television's message enters through the "eyes" and "ears" expressed previously, could forget it. Yet, if we had just said, "it enters through the eyes and ears" with no creative video, the point would not have been made so well.

    d. In using visual metaphor, we must be careful to consider relevancy and consistency. One irrelevant visual metaphor in the middle of a program is nothing but a distraction. Also, too many visual metaphors can become confusing. The visual metaphor is one of the most effective creative mechanisms for adding an interest-holding element to your program.

    e. Point of view reversal. This is a creative mechanism used often in the commercial world. This camera angle looks at things just a little differently. How would an overhead projector see the transparency being

placed upon itself? How would a door knob see a hand about to grab it? (The video for each point of view reversal here could be easily accomplished in production by laying a transparency on the camera lens, and by having a person reach for a lens as they would a door knob.)

(1) A program needs to be "spiced up" production-wise by using this simple technique. In the context of a script, if someone is about to open a door, have his hand reach for the camera lens, then cut to a shot, from the other side of the door opening.

(2) This technique can be applied in numerous ways, and should be. Its use goes largely unnoticed, but it adds to the attractiveness of any program. The technique may be summed up as letting the viewer see things from different and unexpected points of view.

f. Write for the "eye" of the student: when we write video for a visual information program, we should write for the eye of the viewer. When possible, he should see things as he will see them on the job. For instance, if we are teaching someone to operate a radio, that task should appear on the screen as in Figure 2-4a, not like Figure 2-4b.
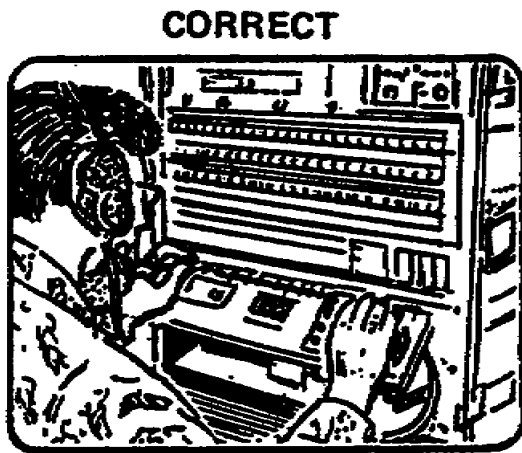
CORRECT

INCORRECT

a
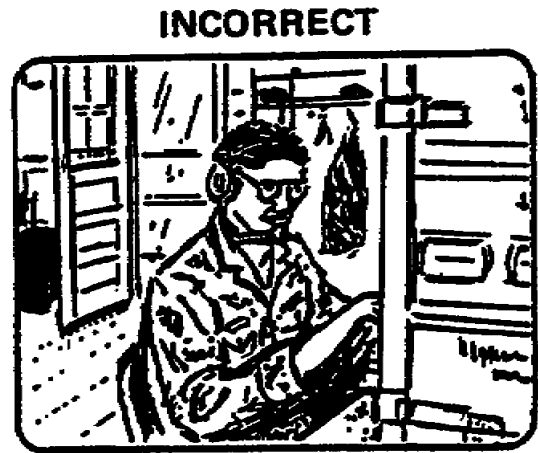
b

Figure 2-4. Correct and incorrect shots

g. Sometimes simple stick-figure drawings work as well as artists' renderings or beautiful photographs. Not everyone can afford the luxury of having great visual support. Simplicity in the video can be a virtue.

3. Let's summarize the principles of video script writing.

a. High visual - at least eight visuals per minute;

b. Use camera angles and movements for changing visuals.

c. Visual metaphor - using the video to emphasize a point by-depicting something in an unexpected way. (Remember that audiovisual enters through the eyes and ears?) It is a visual play on words.

d. Point of view reversal - seeing things from unexpected points of view, often used with inanimate objects. (Remember the doorknob?)

    e. Write for the eye of the student - let him see it the way he'll see it on the job.

    f. Simplicity - simple visuals work as well as complex visuals in many instances.

Learning Event 4:
DEFINE THE PRINCIPLES OF AUDIO SCRIPT WRITING

1.   There are many similarities between audio and video script writing. In fact, some of the principles presented in the previous section can be applied directly to audio script writing. For example, if we take the video principle of writing for the eye of the student and apply it to audio, we come up with the first audio principle: write for the ear of the student.

2.   Write for the ear of the student. Often the audio written for visual information programs sound stilted or unnatural. The dialogue given a narrator or character in a visual information program is usually dry.

    a. Another reason for the problem is the fact that we automatically write differently than we speak.

    b. A guide for accomplishing this is to ask the question, "How would a student say this?" Then write the audio for the students. We may even use slang when appropriate.

    c. Another way to keep spoken audio conversational is to avoid lengthy sentences and big words. We don't normally speak in long sentences, and we don't normally use a lot of super words. Neither do the students. Here is an example of conversational audio:

    "How ya doin"?

    "Pretty good."

    "Catchenny?"

    "Cupla litluns."

    "Whach a usin'?"

    "Gobaworms."

"D'jeat yet?"

"No. D'ju?"

"Yup."

"Well, gotta go."

"See ya later."

"Yeah, g'luk."

d. This example may be a little exaggerated, but it was used in one effective educational program. The point is we want to make our spoken audio as conversational as possible.

e. Naturally, some subjects require a more sophisticated approach. Largely, the matter of conversational audio is common sense. Write for the ear of the student.

3.   Voice-over and character.   There are two types of spoken audio. "Voice-over" is audio that we hear spoken, but the person doing the speaking is not on camera, we can't see him on the screen.   Character writing is audio for characters; the person doing the speaking is on camera.

a. Character writing. No two people talk exactly alike. When writing spoken audio for two or more characters, it is important to make a distinction between their speech habits. This distinction between character types is easy to take into account when writing, as long as you have a firm idea what your characters are like. If a character is a Texan, his part must be written as a Texan. Accents may be annotated by parenthetical note in the spoken audio.

b. Voice-over.   The tendency when writing voice-over is to make the narrator sound like a narrator. In other words, often a narrator's spoken audio has been written in an unnatural "learned" style. While your narrator should be well informed, there is no reason why he should sound stilted. Write voice-over audio so that it sounds natural and is easy to read. You can check your success at accomplishing this by having several people read the narrator's spoken audio, and see if it sounds stilted. Voice-over audio must be indicated by parenthetical note, (V.0.), on the audio side of the script.

4.   Sound effects. The use of sound effects can be very helpful in making scenes more realistic. Sound effects are written in parentheses: (sound of a dog barking). Special care should be taken however, to ensure that sound effects are relevant and useful, not costly distractions. Music, one kind of sound effect, must remain consistent with the visual action. Generally, music is most effectively used when introductory, or as transition or closing.   The selection of music for visual information programs is regulated to some extent by copyright laws. Generally, any recording

labeled "BMI" (British Music Industry) can be used. Those with other labels like "ASCAP" (American Society of Composers and Publishers) cannot be used. Check with HQ, TRADOC, at Ford Monroe, Virginia, to clear any recordings you may want to use before incorporating them into your script. The exact format for both video and audio script writing will be addressed later. Below are things to remember about audio.

    a. Write for the ear of the student.

    b. Distinguish between voice-over and character writing.

    c. Use sound effects and music carefully.

Learning Event 5:
IDENTIFY AND DEFINE SCRIPT WRITING TECHNIQUES

1.   Writing for a visual information script, that is, for a narrator or character, is different from writing for a book (a reader). There are certain rules that you must follow so the narrator will say exactly what is intended to be said. The following are a few of the rules that should be observed when writing a script:

    a. The period. As in any writing, the period indicates the end of a sentence or thought. More periods are used in script writing because the sentences are generally shorter and more conversational.

    b. The comma. Use the comma to indicate a pause shorter than a period. Don't use the comma unless you want the narrator to pause.

    c. The dash. Use the dash to set off parenthetical expressions. For example: NATO - North Atlantic Treaty Organization - voted to ...".

    d. The hyphen. Use the hyphen to help narrators in phrasing difficult words and to instruct them to pronounce individual elements distinctly.

     Example: re-adjust, re-evaluate, PAN-AM

    e. The dots. Occasionally, you can use a series of three dots to indicate a pause longer than that of a comma. The series of three dots can also be used for a dramatic effect:

        Example: The jury foreman announced in a clear firm voice...
                "innocent!"

    f. The quotation marks. In addition to its normal use for indicating quotes, the quotation marks can also be used as an aid to narrators to set off nicknames, titles of books, and plays, etc.

        Example: The Division - better known as the "Flying Blue Devils" -
                begin ...

29

g. The parentheses. Material in parentheses is normally not meant to be read aloud. Parenthetical material includes notes to narrators such as pronunciation guides, reading rates, etc.

NOTE:

In script writing, simple words say it best. Use words that everyone will understand, the narrator as well as the listener. Don't ignore colorful and descriptive words. Colorful and descriptive words add life to your copy. Keep in mind, however, the broadcast copy, especially hard news, must be clear, concise and correct.

h. Contractions. In day-to-day conversations, contractions are used rather liberally; therefore, you should consider using contractions whenever possible because it will add to the "conversationality" of your narrator. A definite exception to this rule is the "it will" contraction "it'll" which is awkward when you're trying to read it into a microphone.

i. Pronouns. There is a danger in using personal pronouns. When using he, she, or they, make certain there can be no doubt in the listener's mind as to whom you're referring. The ear can't go back and pick up the identification. Repeat the noun if there is any question.

j. Alliterations: Beware of alliterations. When you compose a sentence consisting of several words beginning with the same vowels or consonants, you have alliteration and the narrator has a problem.

Example: The westerly wind whistled wildly, or the lively little lasses laughed loudly.

k. Hissing sounds. Beware of too many sibilants ..."is" and "sh" sounds. They tend to create a hissing sound when read aloud.

Example: The six soldiers stood shoulder to shoulder as Secretary of State Shepard Shelton...

l. Homonyms. Watch out for homonyms, words which sound alike but have different meanings. The ear can't tell the difference between "won" and "one" or "bear" and "bare."

m. Here and there. Where is "here" and "there" when they're heard by listeners scattered over a wide area? Make "here" and "there" taboo words when you must refer to a location. "Here" in reference to a location could be any place it's heard.

n. Not "not". Avoid the use of the word "not" in your script. "Not" can easily be dropped out of your script inadvertently and leave the listener wondering if he heard "not" or not.

	USE	AVOID
Examples:	Dishonest	Not honest
	Forgot	Did not remember
	Unable	Not able

o. Phonetic spelling. If there's any way for a narrator to mispronounce a name or an unusual word, he'll do it. So give him all the help you can. How? Write the phonetic spelling in parentheses and place it immediately after the troublesome word. Be sure to underline the phonetic syllable that is to be accented or stressed.

Example: Sergeant Kollman (coal-man) entered... Munich (mew-nick), Germany is the...

Make sure the phonetic spelling appears on the same line as the word it represents.

2.   Abbreviations. When abbreviations are used, they are intended to be read as abbreviations. The use of well known abbreviations is permissible, such as ...Y-M-C-A, F-B-I, U-S, U-N, A-M, or E-S-T. You may also use Mr., Mrs., Ms, and Dr. "St" may be used instead of "SAINT", and in cases such as St. Louis or St. Paul.

NOTE:

Do not abbreviate military installation names. Use Fort (not Ft.) Gordon; it is the Naval Air Station (not NAS); it is United States, or U-S, Air Force, not USAF. Never abbreviate names of states, cities (except St. Louis, St. Paul), countries, political parties (except G-O-P), days of the week, months, titles of officials, and address identification such as street, avenue, drive or boulevard. Avoid starting a sentence with an abbreviation. A good rule to remember on the use of abbreviations is - when in doubt, write it out.

a. Examples:

WRITE	DON'T WRITE
Captain Hawkeye	CPT Hawkeye
Airman Carlisle	AMN Carlisle
Specialist Five Hill	SP5 Hill
Seaman Barker	SN Barker
Chief Petty Officer Otto	CPO Otto
Radio Station W-I-N-L	Radio Station WINL
World War Two	World War II or WW II
80 Miles Per Hour	80 M.P.H. or 80/M-P-H
Iowa	IA

b. Acronyms. When using an unfamiliar abbreviation or acronym which will be pronounced as a word, be sure to spell it out in the first usage.

> Examples: "The US Army Signal Center and Fort Gordon, commonly called USASC&FG...or the Chief of Information, known as CHINFO..."

c. Numbers. Numbers present their own special problems to the scriptwriter for the sake of clarity. First of all, any number that begins a sentence is _always_ written out.

(1) One to nine - Write out the numbers from _one_ to _nine_: Exceptions -- sports scores, time (hours and minutes), dates, telephone numbers, and license numbers.

(2) From 10 to 999 - Use numerals for these figures.

(3) From thousand, million, billion - write out these figures. Example: 15 hundred, six thousand; 13 thousand, 500; and seven billion, 300 million.

(4) Conversational numbers - Make numbers conversational. Round out figures unless the exact figure is essential to your program.

(5) Dates - Write dates as October 1st...2nd, 3rd, 4th and 31st, and use four-digit numerals for years such as 1978 or 1892.

d. _More examples of numbers_:

	WRITE	DON'T WRITE
(1) Money:	10 thousand dollars	$10,000.00
(2) Fractions:	two-thirds	2/3's
	five-tenths	0.5
	one & seven-eighths	1 7/8's
(3) Percentages:	six percent	6%
	onetenth of	
	one percent	.1%
(4) Telephone Numbers:	6862377	six-eight-six-, etc.
(5) Addresses:	953 East 42d Street	953 E. 42 St
(6) Ages:	12-year old Mary Smith	Mary Smith, 12

```
        WRITE                                   DON'T WRITE

(7) Time:
        10-30 this morning              10:30 am
        10-30 am                        1030 hours
        6 pm                            6:00 pm

(8) Decimals:
        22-point 25                     22.25
        six point five                  6.5

(9) Roman Numerals:
        Louis the 16th                  Louis XVI
        Pope Paul the Sixth             Pope Paul VI

(10) Ratings:
        The number one team             #1 team

(11) Scores:
        9 to 4                          nine to four
        23 to 6                         23 to six

(12) Odds:
        Three-to-one                    3-1 or 3:1

(13) Licenses:
        H-L-S  1213                     HLS-1213

(14) Height:
        Five feet-five inches           5 ft.  5 inches
                                        5X5

(15) Military units:  (written as they're spoken)
        Seventh Fleet                   7th Fleet
        11th Corps                      XI Corps
        Eight 21st                      821st

(16) Aircraft Designations:
        C-five "Galaxy"                 C-5 Galaxy
        C-one-30 "Hercules"             C-130
```

1.   What is one main factor that should be stressed when writing any script?

        a.   Strong opening
        b.   Humor
        c.   Strong summary
        d.   Creativity

2.   What must you think about as you write your script in draft form?

        a.   The ending
        b.   The overall organization
        c.   The style of presentation
        d.   The experience of the audience

3.   What type of camera shot is a "tight shot of a mouth?"

        a.   Close-up
        b.   Medium close-up
        c.   Extreme close-up
        d.   Chin shot

4.   What is another name for a full shot?

        a.   Extreme long shot
        b.   Long shot
        c.   Medium shot
        d.   Medium/close shot

5.   What should you try to add to any type of visual presentation?

        a.   Entertainment
        b.   Factuality
        c.   Chronological development
        d.   High drama

6.   What must be considered when using a visual metaphor (play on words/visual?)

        a.   The time of day
        b.   The age of audience
        c.   Relevancy and consistency
        d.   Color and sound effects

7.   What is one major reason script writing is difficult?

      a.   Few people can type
      b.   We write differently than we speak
      c.   We are too lazy to research
      d.   Few people understand complicated sentence structure

8.   What must you, the writer, give narrators?

      a.   Humorous anecdotes
      b.   Clearly defined major objectives
      c.   Lines that are conversational and natural
      d.   Lines that show how intelligent they are

LESSON 3
PREPARE A STORYBOARD AND A FINAL SCRIPT

TASK

Define and identify the procedures used for storyboard layout, the format, and how it leads to final script development.

CONDITIONS

Given information and illustrations relating to the procedures and format for a storyboard layout and for development of a final script.

STANDARDS

Demonstrate competency of the task skills and knowledge by responding correctly to at least 80 percent of the multiple-choice test concerning procedures and format for a storyboard and development of a final script.

REFERENCES

None

Learning Event 1:
IDENTIFY THE PROCEDURES TO LAY OUT A STORYBOARD

1.   After all this preparation you are now ready to do some actual script-writing. But before we proceed, go back into your memory bank and recall the products you have developed that will guide you in writing this draft script. These are part of the "building block" process of scriptwriting; objectives, outline, and treatment.

2.   With these documents and your knowledge of scriptwriting principles, you are ready to write a draft script on storyboard cards. See Figures 3-1 through 3-6 for illustrations of 11 different storyboard scenes.

STORYBOARD CARD
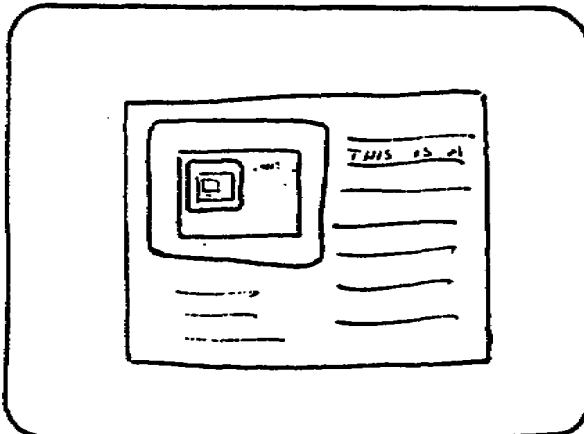
SCENE NO: 1

NARRATION:

THIS IS A STORYBOARD CARD. IT IS USED TO WRITE A DRAFT SCRIPT OF AN AUDIOVISUAL PROGRAM.

INSTRUCTIONS:

STORYBOARD CARD

SCENE NO: 2
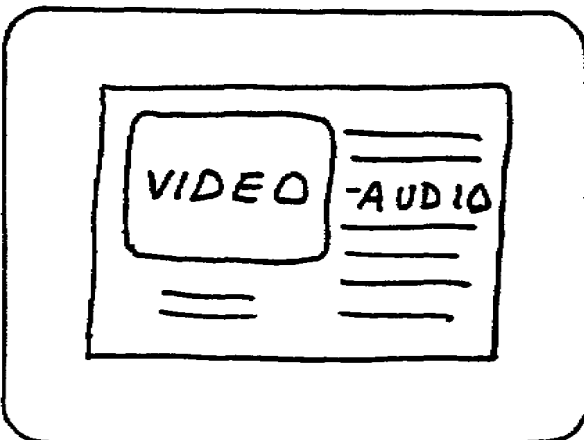
NARRATION:

THE RIGHT SIDE OF THIS CARD IS USED FOR THE AUDIO PORTION OF THE PROGRAM. THE LEFT SQUARE IS USED FOR DESCRIBING THE VIDEO PORTION OF THE PROGRAM

INSTRUCTIONS:

HERE YOU PROVIDE ADDITIONAL INFORMATION

Figure 3-1. Story card layouts, scenes 1 and 2

STORYBOARD CARD

SCENE NO: 3

NARRATION:

SOME STORYBOARD "CARDS" COME IN THE FORM OF A PAD INSTEAD OF A 3"X5" CARD
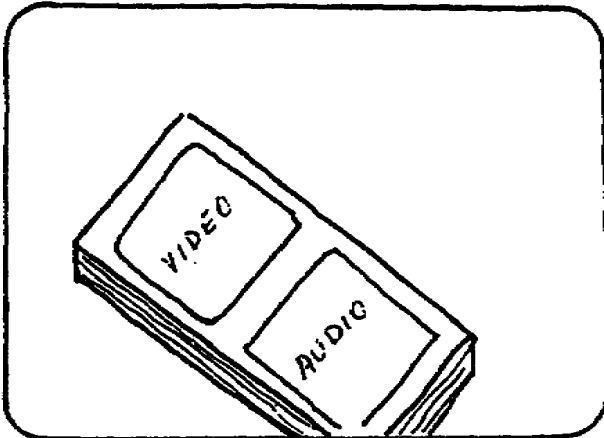
INSTRUCTIONS:

Show a Storyboard pad.

FGSIGS FORM 46
1 MAR 77
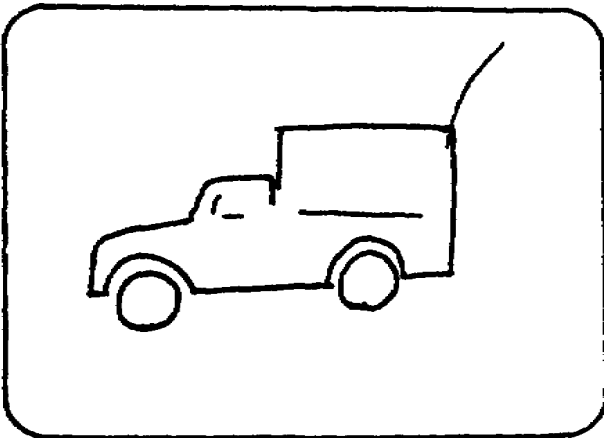
STORYBOARD CARD

SCENE NO: 4

NARRATION:

YOU MAY DRAW THE VIDEO BY MAKING ROUGH SKETCHES, OR YOU COULD WRITE OUT WHAT YOU WANT,

INSTRUCTIONS:

FGSIGS FORM 46
1 MAR 77

Figure 3-2. Storyboard layout, scenes 3 and 4

STORYBOARD CARD

SCENE NO: 5

a picture of a big cat.
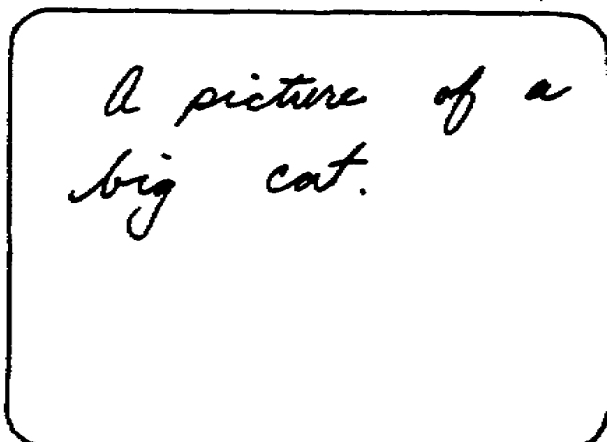
NARRATION:

LIKE ON THIS CARD.

USUALLY, A QUICK

SKETCH IS EASIER

AND MORE ACCURATELY

REPRESENTS WHAT

YOU WANT TO

SHOW – – –

INSTRUCTIONS:
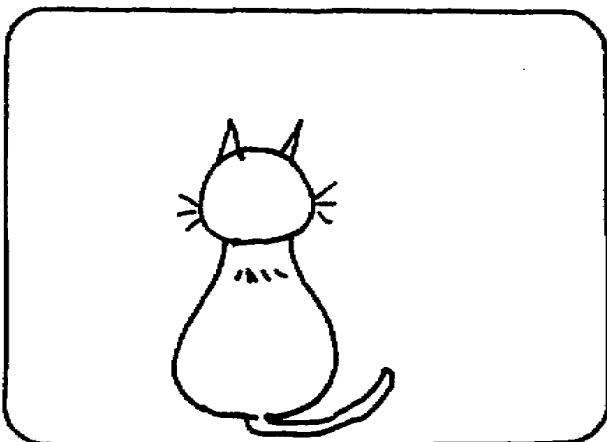
FGSIGS FORM 46
1 MAR 77

STORYBOARD CARD

SCENE NO: 6

NARRATION:

– – – AS YOU SEE

HERE

INSTRUCTIONS:

FGSIGS FORM 46
1 MAR 77

1051N

Figure 3-3. Storyboard layout, scenes 5 and 6

STORYBOARD CARD
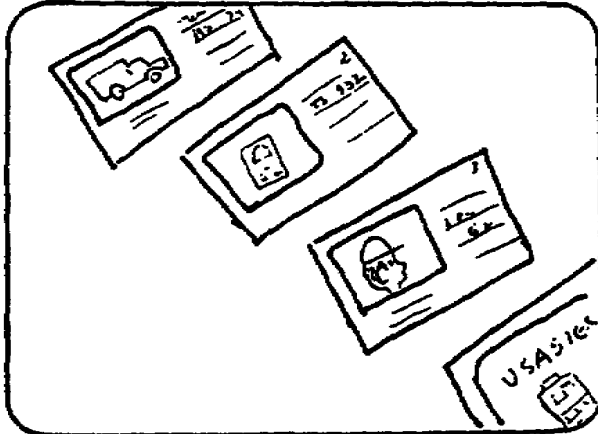
SCENE NO: 7

NARRATION:

ONE ADVANTAGE OF USING STORYBOARD CARDS IS THAT THEY FORCE YOU TO USE LOTS OF VIDEO TO GO WITH YOUR AUDIO.

INSTRUCTIONS:

FQSIGS FORM 46
1 MAR 77

STORYBOARD CARD

SCENE NO: 8
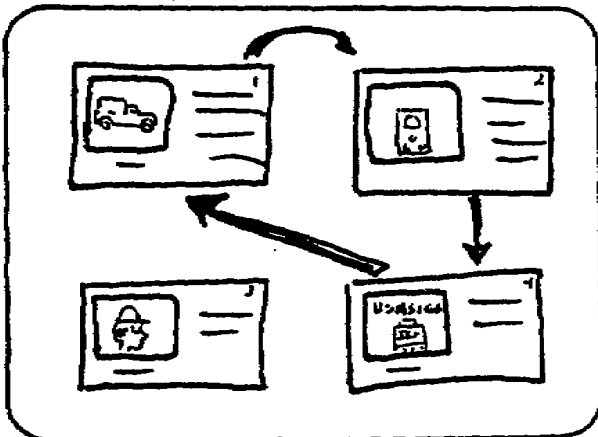
NARRATION:

ALSO, WHEN YOU FINISH WRITING THE AUDIO AND VIDEO PORTIONS OF THE DRAFT SCRIPT, YOU CAN LAY OUT THE CARDS AND CHANGE THE SEQUENCE, IF YOU LIKE.

INSTRUCTIONS:

FQSIGS FORM 46
1 MAR 77

Figure 3-4. Storyboard layout, scenes 7 and 8

STORYBOARD CARD

SCENE NO: 9

1. Point 1

2. Point 2
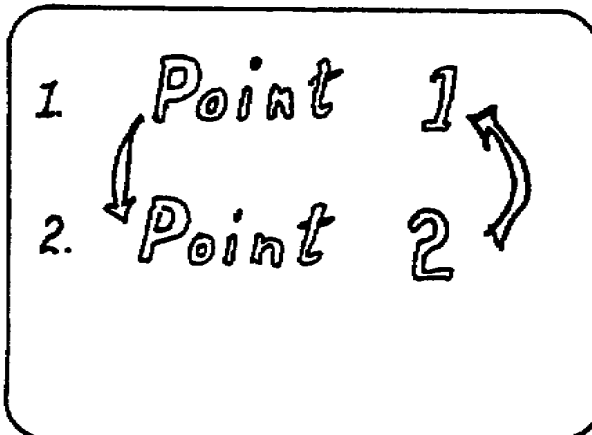
INSTRUCTIONS:

NARRATION:

SOMETIMES YOU'll DISCOVER A BETTER SEQUENCE FOR PRESENTING THE MATERIAL.

STORYBOARD CARD

SCENE NO: 10

VIDEO | AUDIO
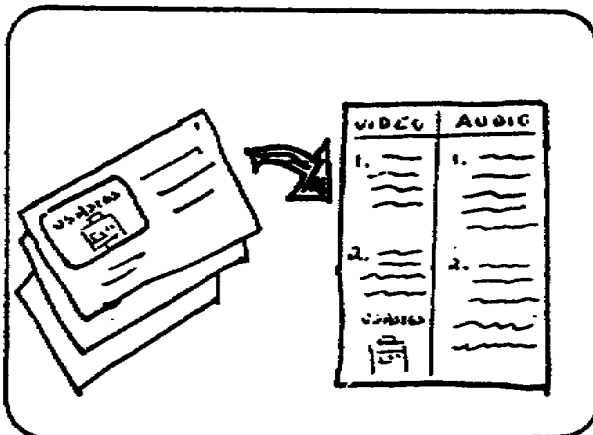
INSTRUCTIONS:

NARRATION:

WHEN YOU HAVE THE DRAFT SCRIPT COMPLETED ON THE STORYBOARD CARDS, YOU ARE THEN READY TO TYPE UP YOUR FINAL DRAFT ON SCRIPT PAPER.

Figure 3-5. Storyboard layout, scenes 9 and 10

Figure 3-6. Storyboard layout, scene 11

Learning Event 2:
DESCRIBE THE PROCEDURES REQUIRED TO VISUALIZE A STORYBOARD

1.   As you develop your story, try to visualize the situation you are
describing. Remember, you are preparing a visual information program with
the emphasis on the word visual. This will be difficult because you have
been used to thinking in words; now you must learn to think in terms of
pictures. Your picture thoughts should be specific visual representations
of real situations or objects.

2.   Let's put these principles into actual practice. The objectives, the
dramatic treatment, and outline that were developed in the previous lesson
are used as an example and put into storyboard format in the next few pages.
(This storyboard is developed as a television presentation.) Study these
cards to get a better idea of the storyboarding process. See Figures 3-7
through 3-20, for scenes 1 through 27:

STORYBOARD CARD

SCENE NO: *1*
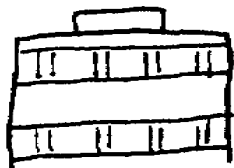
```
U S A S I G S

P R E S E N T S
```

NARRATION:

(Music begins — theme song from "Saturday Night Fever")

INSTRUCTIONS:

FGSIGS FORM 46
1 MAR 77

STORYBOARD CARD

SCENE NO: *2*

REPAIRING THE

FM WHIP ANTENNA

NARRATION:

(Music)

INSTRUCTIONS:

Use Character Generator

FGSIGS FORM 46
1 MAR 77

Figure 3-7. Storyboards for scenes 1 and 2

STORYBOARD CARD

SCENE NO: 3

A radio team on a jeep operating their equipment under "combat" conditions.

NARRATION:

(Fade out music and bring in sounds of combat with a radio operator trying to contact higher headquarters.)

INSTRUCTIONS:

Use footage from TF 1-913 with dubbed in audio.

FGSIGS FORM 44
1 MAR 77

STORYBOARD CARD

SCENE NO: 4

Continue scene for 3 seconds than Zoom in for a MCU of the antenna.

NARRATION:

(Combat sound fades out but may still be heard in background.)

WHIP ANTENNAS ARE THE MOST COMMONLY USED ANTENNAS FOR TACTICAL RADIO COMMUNICATIONS

THEY ARE MADE OF SECTIONS OF METAL TUBING THAT CAN BE EASILY BROKEN OR LOST IN USE OR STORAGE.

INSTRUCTIONS:

Use a broken antenna

FGSIGS FORM 44
1 MAR 77

Figure 3-8. Storyboards for scenes 3 and 4

STORYBOARD CARD
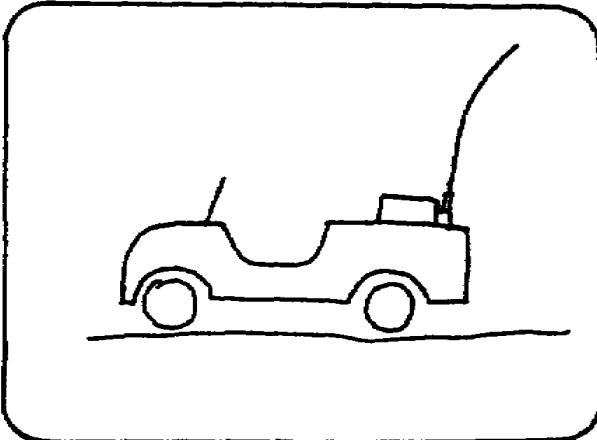
SCENE NO: 5

INSTRUCTIONS:

slow zoom for a CU
of antenna.

FGSIGS FORM 46
1 MAR 77

NARRATION:

DURING THE NEXT FEW
MINUTES WE WILL
SHOW YOU HOW TO
REPAIR THE VEHICULAR
MOUNTED ANTENNA
USED WITH THE FM
SERIES OF RADIOS.

STORYBOARD CARD

SCENE NO: 6
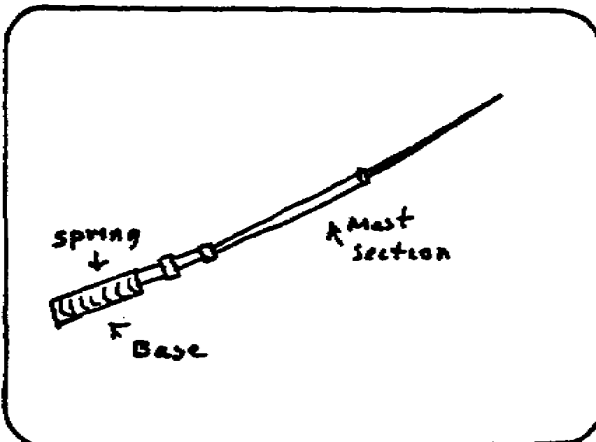
INSTRUCTIONS:

Use character generator
to label parts.

FGSIGS FORM 46
1 MAR 77

NARRATION:

THE VEHICULAR MOUNTED
FM ANTENNA IS A
CENTER-FED DIPOLE.
THIS MEANS THAT THE
UPPER HALF OF THE
ANTENNA IS ELECTRICALLY
SEPARATED FROM THE
LOWER HALF, AND YOU
MUST HAVE BOTH
SECTIONS BEFORE YOU
CAN COMMUNICATE
EFFECTIVELY.

Figure 3-9. Storyboards for scenes 5 and 6

STORYBOARD CARD

SCENE NO: 7

NARRATION:

WHEN THIS ANTENNA BREAKS, IT USUALLY BREAKS AT OR ABOVE THE CENTER CONNECTOR.
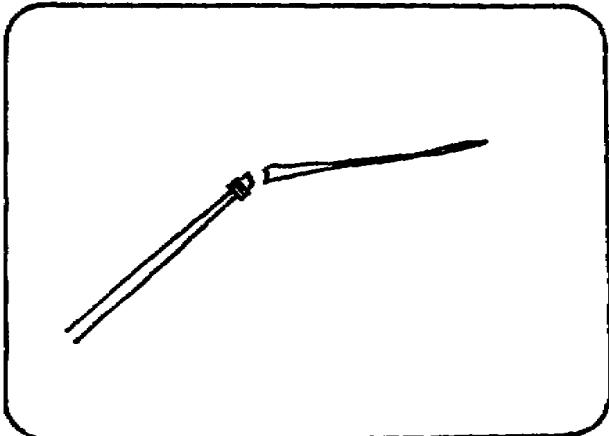
INSTRUCTIONS:

A broken antenna will be supplied.

FGSIGS FORM 46
1 MAR 77

STORYBOARD CARD

SCENE NO: 8

STICK

Broken element

NARRATION:

IF A REPLACEMENT IS UNAVAILABLE, YOU CAN REPAIR THIS ANTENNA USING FIELD EXPEDIENTS. ALL YOU NEED IS:

A STICK OR BRANCH THAT IS THE SAME SIZE OR A FEW INCHES LONGER THAN THE BROKEN PART, --

(MCU OF STICK)
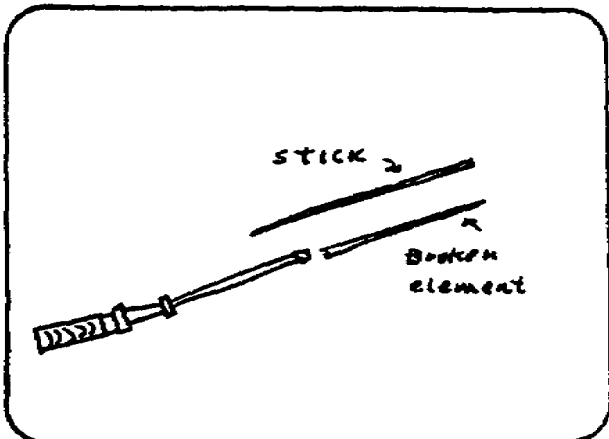
INSTRUCTIONS:

Show the parts on the hood of the jeep. This is where the repairs will take place.

FGSIGS FORM 46
1 MAR 77

Figure 3-10. Storyboards for scenes 7 and 8

STORYBOARD CARD

SCENE NO: 9

-- A ROLL OF TAPE
OR TWINE, --
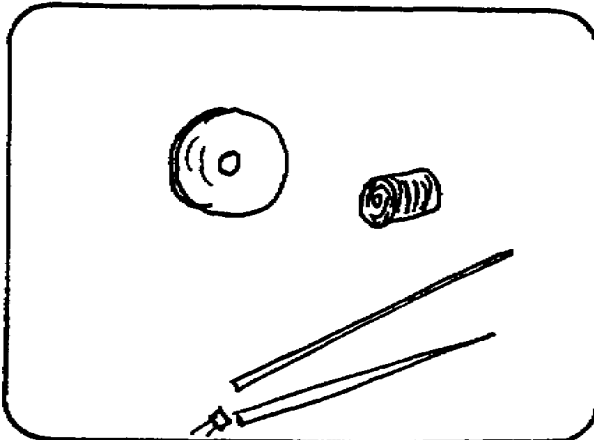
INSTRUCTIONS:

Pan to tape and twine.

FGSIGS FORM 46
1 MAR 77

1051M

STORYBOARD CARD

SCENE NO: 10

NARRATION:

-- AND A PIECE OF
WD-1 WIRE THE
SAME LENGTH AS
THE ANTENNA.
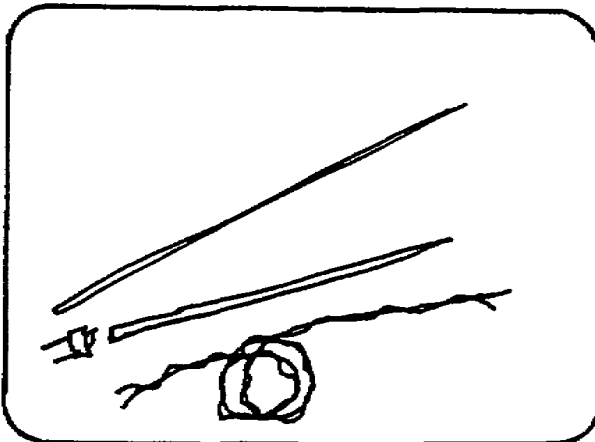
INSTRUCTIONS:

Tilt down to wire.

FGSIGS FORM 46
1 MAR 77

1051M

Figure 3-11. Storyboards for scenes 9 and 10

STORYBOARD CARD

SCENE NO: 11

NARRATION:

BEGIN THE REPAIR
BY FIRST TAPING
OR TYING THE STICK
TO THE LOWER HALF
OF THE ANTENNA.
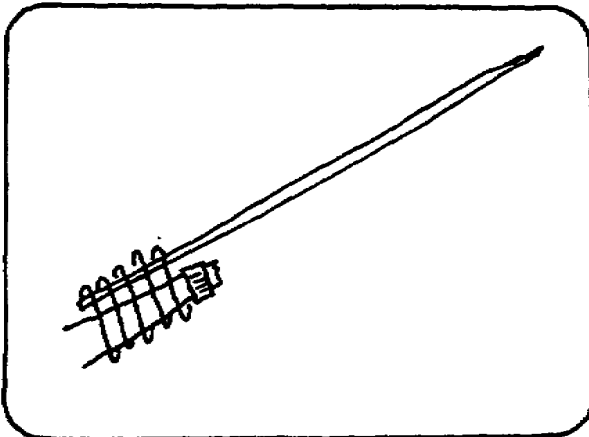
INSTRUCTIONS:

Show actual tying
- just the hands.

FGSIGS FORM 46
1 MAR 77

STORYBOARD CARD

SCENE NO: 12

WD-1

NARRATION:

NEXT WE WILL RUN A
PIECE OF WD-1 FIELD
WIRE FROM THE
OUTPUT OF THE RADIO
UP THROUGH THE
LENGTH OF THE
ANTENNA.
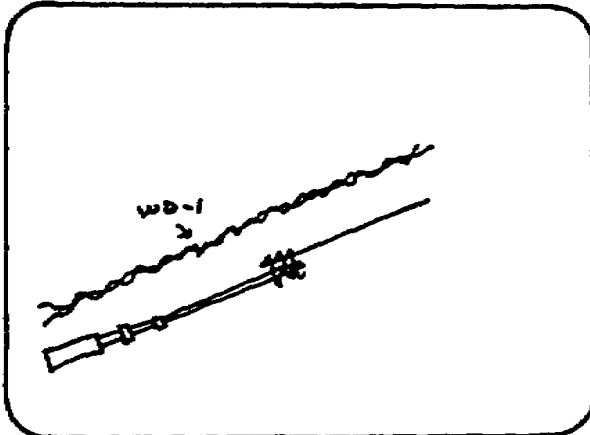
INSTRUCTIONS:

Show laying of the
wire.

FGSIGS FORM 46
1 MAR 77

10513

Figures 3-12. Storyboards for scenes 11 and 12

STORYBOARD CARD

NARRATION:

NOW PLACE THE STRIPPED END OF ONE OF THE WIRES BETWEEN THE COILS OF THE BASE SPRING.
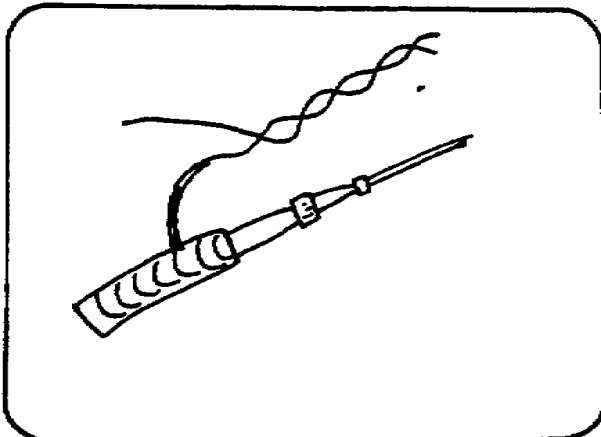
INSTRUCTIONS:

Zoom in for an ECU of the wire in the coil.

FGSIGS FORM 46
1 MAR 77

STORYBOARD CARD

NARRATION:

AND THEN STICK THE STRIPPED END OF THE OTHER WIRE IN THE CENTER OF THE ANTENNA CONNECTOR.
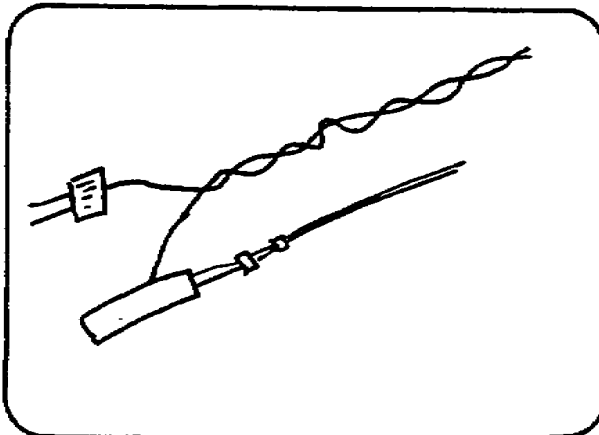
INSTRUCTIONS:

Show action and zoom in for an ECU of wire in the antenna connector

FGSIGS FORM 44
1 MAR 77

1051H

Figure 3-13. Storyboards for scenes 13 and 14

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STORYBOARD CARD

SCENE NO: 15
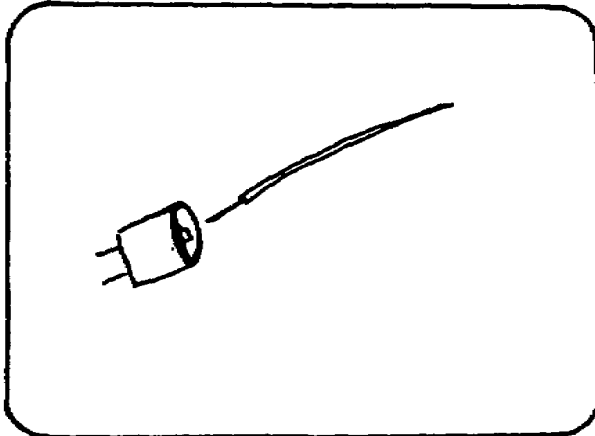
NARRATION:

(Silent)

INSTRUCTIONS:

Zoom in for an ECU of the connector.

FQSIGS FORM 46
1 MAR 77

STORYBOARD CARD

SCENE NO: 16

Show soldier (hands only) unraveling wire.
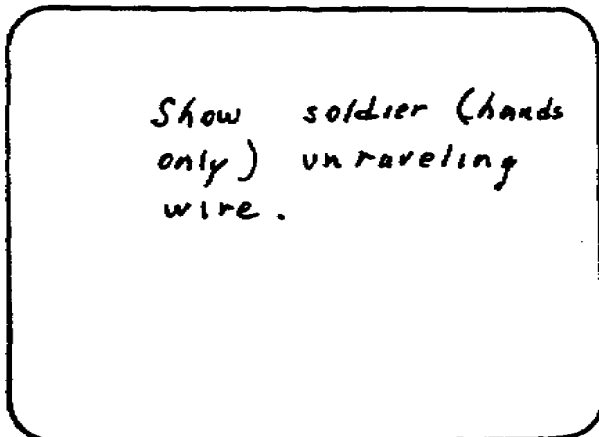
NARRATION:

NEXT UNRAVEL ONE OF THE WIRES BACK TO THE CENTER OF THE ANTENNA - -

INSTRUCTIONS:

FQSIGS FORM 46
1 MAR 77

10514

Figure 3-14. Storyboards for scenes 15 and 16

STORYBOARD CARD

SCENE NO: 17

INSTRUCTIONS:
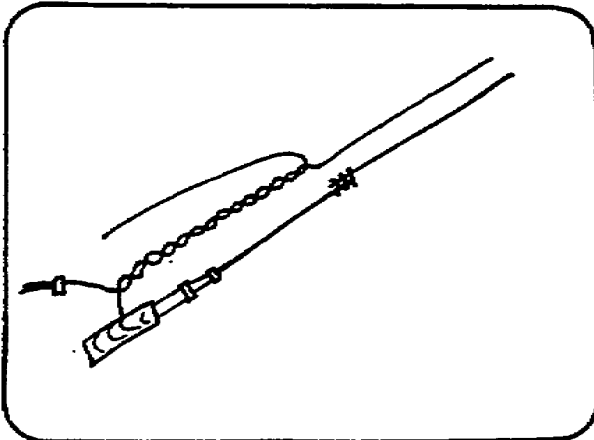
Show action

NARRATION:

-- AND THEN FOLD THE WIRE DOWN TO THE LOWER HALF OF THE ANTENNA

FGSIGS FORM 46
1 MAR 77

STORYBOARD CARD

SCENE NO: 18

INSTRUCTIONS:

Show CUs of taping action and how it looks after completion
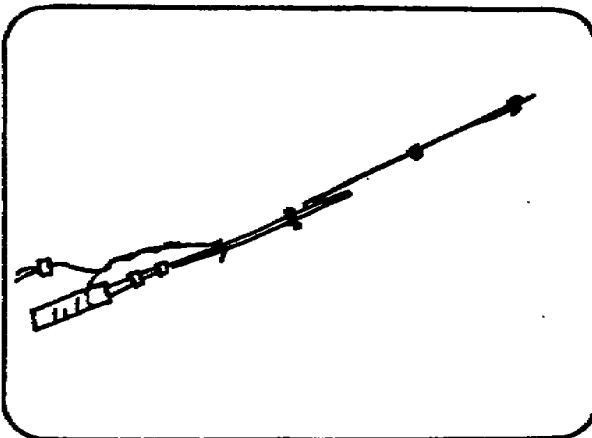
NARRATION:

TAPE THE WIRE IN PLACE ALONG THE LENGTH OF THE ANTENNA.

FGSIGS FORM 46
1 MAR 77

Figure 3-15. Storyboards for scenes 17 and 18

STORYBOARD CARD

SCENE NO: 19

Show operator placing antenna back into its mount.

NARRATION:

YOUR FM ANTENNA IS NOW READY FOR OPERATION EITHER AS A FIXED ANTENNA OR, IF NECESSARY, AS A MOBILE ANTENNA.

INSTRUCTIONS:

10514

STORYBOARD CARD

SCENE NO: 20

(FS Show material sequence)

NARRATION:

LETS RUN THROUGH IT AGAIN QUICKLY.

THE MATERIALS ARE:

A STICK OR BRANCH, A ROLL OF TAPE, A ROLL OF TWINE, AND A PIECE OF WD-1 FIELD WIRE.

INSTRUCTIONS:

From scenes 8, 9 and 10

1051H

Figure 3-16. Storyboards for scenes 19 and 20

STORYBOARD CARD

SCENE NO: 21

1. Attach Stick

INSTRUCTIONS:

Use character generator

NARRATION:

AND HERE ARE THE PROCEDURES.

(Music begins — theme song from "Saturday Night Fever")

STORYBOARD CARD

SCENE NO: 22

(FS Show attaching sequence)

INSTRUCTIONS:

FS of scene 11

NARRATION:

(music continues)

Figure 3-17. Storyboards for scenes 21 and 22

STORYBOARD CARD

SCENE NO: 23

2. Attach Wire

NARRATION:

Music

INSTRUCTIONS:

FGSIGS FORM 46
1 MAR 77

STORYBOARD CARD

SCENE NO: 24

(Show wire connection sequence)

NARRATION:

(music)

INSTRUCTIONS:

FGSIGS FORM 46
1 MAR 77

10514

Figure 3-18. Storyboards for scenes 23 and 24

STORYBOARD CARD

SCENE NO: 25

3. Tape in Place

NARRATION:

(music)

INSTRUCTIONS:

FGSIGS FORM 46
1 MAR 77

1052W

STORYBOARD CARD

SCENE NO: 26

(Show taping
Sequence)

NARRATION:

(music)

INSTRUCTIONS:

FGSIGS FORM 46
1 MAR 77

1052W

Figure 3-19. Storyboards for scenes 25 and 26

STORYBOARD CARD

SCENE NO: 27

The radio team operating their equipment.

NARRATION:

(Fade music out)

THE OUTCOME OF MANY BATTLES HAS BEEN DECIDED BY EFFECTIVE COMMUNICATIONS.

(Combat sounds and voice of operator in background)

YOUR ABILITY TO REPAIR AN ANTENNA MAY SOMEDAY HELP YOU OUT OF A CRITICAL SITUATION

INSTRUCTIONS:

Same as opening scene.

Bring in voice of radio operator after narration.

FOSIOS FORM 46
1 MAR 77

10514

Figure 3-20.   Storyboard for scene 27

3.   Let's try your hand at storyboarding! Using the following situation, develop the first five scenes in the cards below. (Don't make the "title scenes.")

   Scene: The subject is automobile safety. You want to show that the number of people killed per year can fit in a football stadium.
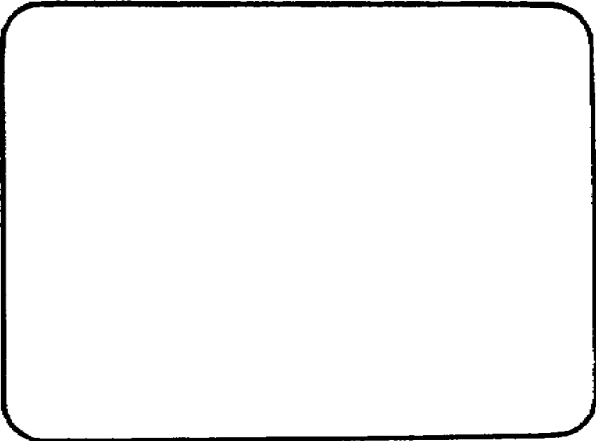
   Scene: You may now want to show that some of these people might be killed on the way home from the game.

   Scene: People can change when they get into a car. They become aggressive; they feel powerful.

   Scene: Then there are those people that may have been drinking.

NOTE:

   Start with a shot of a packed football stadium and follow an exciting play. Then go into your "ideas".

Figure 3-21. Practice storyboard

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STORYBOARD CARD

SCENE NO:

NARRATION:

INSTRUCTIONS:

STORYBOARD CARD

SCENE NO:

NARRATION:

INSTRUCTIONS:

Figure 3-21. Practice storyboards (continued)

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STORYBOARD CARD

SCENE NO:

NARRATION:

INSTRUCTIONS:

STORYBOARD CARD

SCENE NO:

NARRATION:

INSTRUCTIONS:

Figure 3-21. Practice storyboards (continued)

Learning Event 3:
IDENTIFY ELEMENTS OF THE FINAL SCRIPT

1.   This is the final product in the "building block" process of writing a script. You are now ready to take the storyboard and put it into a script format. This script is the detailed blueprint that will provide all the necessary directions to those involved in producing a first-class visual information presentation. Some of the information contained in the script will include directions for: picture taking, artwork, filming, camera placement (or angle), audio, and special effects.

2.   The script is laid out in a vertical two-column format and will look like the format shown on the next page (fig 3-22).

3.   Figure 3-23 shows a completed script. Study this script; compare it to the storyboard and the other products to see the "building block" process. Remember - this script was specifically designed for television, but format and principles are still the same.

AUDIOVISUAL SCRIPT	TITLE :
VIDEO	**AUDIO**
1. All video instructions will be on this side.	1. ALL AUDIO WILL BE ON THIS SIDE.
2. Video is single spaced and in upper and lower case.	2. DOUBLE SPACE ALL AUDIO AND CAPITALIZE ALL SPOKEN AUDIO.
3. Each scene from the storyboard should be on this side and numbered accordingly.	3. THE CORRESPONDING AUDIO FROM THE SAME SCENE MUST BE HERE.
4. Same video as in 3	4. (All parenthetical notes on this side are not spoken. They indicate sound effects, directional notes or music).
5. In addition to video description, show camera shots, angles and placement EX: "CU to HS shot", "Cut to LS of ..."	5. (Silent)
6. If this is a slide presentation, this column may indicate slide number also.	6. (Music Observe copyright laws when using music. TRADOC provides authorized music).
	7. (Keep these things in mind about the audio):
	a. It explains the details of the video.
	b. It places emphasis on the center of attention.
	c. It must be closely related to the visual to reinforce it.

Number Pages   **Page____ of____ pages**

Figure 3-22. Script layout

AUDIOVISUAL SCRIPT	TITLE: Repairing a Whip Antenna
VIDEO	**AUDIO**
1. Standard USASC&FG introduction logo.	1. (Music begins - theme song from "Saturday Night Fever")
2. Title: Repairing the Antenna	2. (Music continues)
3. Footage from TF 1-913- show a radio team operating their equipment.	3. (Fade out music and bring in sounds of combat with a radio operator trying to contact higher headquarters.
4. Continue scene for 3 seconds then zoom for an CU of broken antenna.	4. (Sound fades out but may still be heard in background.) V.O., Narrator: WHIP ANTENNAS ARE THE MOST COMMONLY USED ANTENNAS FOR TACTICAL RADIO COMMUNICATIONS. THEY ARE MADE OF SECTIONS OF METAL TUBING THAT CAN BE EASILY BROKEN OR LOST IN USE OR STORAGE. (Sound fades out)
5. FS of jeep then a slow zoom for an FS of antenna.	5. DURING THE NEXT FEW MINUTES WE WILL SHOW YOU HOW TO REPAIR THE VEHICULAR-MOUNTED ANTENNA USED WITH THE FM SERIES OF RADIOS.

Page _1_ of _5_ pages

Figure 3-23. Completed script

AUDIOVISUAL SCRIPT	TITLE: Repairing a Whip Antenna
VIDEO	**AUDIO**
6. FS of antenna and identify main parts using character generator.	6. THE VEHICULAR MOUNTED FM ANTENNA IS A CENTER-FED DIPOLE. THIS MEANS THAT THE UPPER HALF OF THE ANTENNA IS ELECTRICALLY SEPARATED FROM THE LOWER HALF AND YOU MUST HAVE BOTH SECTIONS BEFORE YOU CAN COMMUNICATE EFFECTIVELY.
7. FS of a broken whip antenna.	7. WHEN THIS ANTENNA BREAKS, IT USUALLY BREAKS AT OR ABOVE THE CENTER CONNECTOR.
8. FS of antenna on the hood of the jeep. Zoom to an MCU of the stick laying next to broken part.	8. IF A REPLACEMENT IS UNAVAILABLE, YOU CAN REPAIR THIS ANTENNA USING FIELD EXPEDIENTS. ALL YOU NEED IS (pause) A STICK OR BRANCH THAT IS THE SAME SIZE AND A FEW INCHES LONGER THAN THE BROKEN PART.
9. Pan to an MCU of tape and twine.	9. A ROLL OF TAPE OR TWINE (pause)
10. TILT DOWN TO CU OF WIRE.	10. AND A PIECE OF W-D ONE WIRE THAT IS THE SAME LENGTH AS THE ANTENNA.
11. CU of the hands of a soldier tying the stick to the antenna.	11. BEGIN THE REPAIR BY FIRST TAPING OR TYING THE STICK TO THE LOWER HALF OF THE ANTENNA.

Figure 3-23. Completed script (continued)

AUDIOVISUAL SCRIPT	TITLE: Repairing a Whip Antenna
VIDEO	**AUDIO**
12. MS of soldier laying ~ut wire next to antenna.	12. NEXT, WE WILL RUN A PIECE OF W-D ONE FIELD WIRE FROM THE OUTPUT OF THE RADIO UP THROUGH THE LENGTH OF THE ANTENNA. (pause)
13. MS of a soldier picking up the wire and inserting it in the coil. Zoom to an ECU of the wire in the coil	13. NOW PLACE THE STRIPPED END OF ONE OF THE WIRES BETWEEN THE COILS OF THE BASE SPRING. (pause)
14. Show soldier placing wire in connector.	14. AND THE STRIPPED END OF THE OTHER WIRE IN THE CENTER OF THE ANTENNA CONNECTOR.
15. Zoom in for an ECU of the connector.	15. (Silent)
16. MCU of soldier unravelling wire.	16. NEXT, UNRAVEL ONE OF THE WIRES BACK TO THE CENTER OF THE ANTENNA.
17. MCU of soldier folding wire back.	17. AND THEN FOLD THE WIRE DOWN TO THE LOWER HALF OF THE ANTENNA.
18. MCU of soldier taping wire in place then zoom in for a CU then to an ECU of a taped part.	18. TAPE THE WIRE IN PLACE ALONG THE LENGTH OF THE ANTENNA.

Figure 3-23. Completed script (continued)

AUDIOVISUAL SCRIPT	TITLE : Repairing a Whip Antenna
VIDEO	**AUDIO**
19. FS of operator placing antenna back into the mount.	19. YOUR FM ANTENNA IS NOW READY FOR OPERATION EITHER AS A FIXED ANTENNA OR, IF NECESSARY, AS A MOBILE ANTENNA.
20. FS from scenes 8, 9, and 10.	20. LETS RUN THROUGH IT AGAIN QUICKLY.... THE MATERIALS ARE ... A STICK OR BRANCH ....A ROLL OF TAPE OR TWINE AND A PIECE OF WD-ONE WIRE.
21. Show "1. Attach stick" using character generator.	21. AND HERE ARE THE PROCEDURES. (Music begins - them song from "Saturday Night Fever")
22. FS from scene 11.	22. (Music continues)
23. Show "2. Attach wire."	23. (Music)
24. FS from scenes 13, 14, 15, 16 and 17.	24. (Music)
25. Show 3. "Tape in place."	25. (Music)
26. FS from scene 18.	26. (Music)

Figure 3-23. Completed script (continued)

AUDIOVISUAL SCRIPT	TITLE: Repairing a Whip Antenna
VIDEO	**AUDIO**
27. FS of radio team operating their equipment.	27. (Fade music out) THE OUTCOME OF MANY BATTLES HAS BEEN DECIDED BY EFFECTIVE COMMUNICATIONS. (Combat sounds and voice of operator in background) (V.O.) YOUR ABILITY TO REPAIR AN ANTENNA MAY SOME DAY HELP YOU OUT OF A CRITICAL SITUATION. (Bring in voice of operator talking to higher headquarters.)
28. END	28. Fade voice out.

Figure 3-23. Completed script (continued)

4.   The script format is standard in the field, though there may be some variations.   For example, slide presentations may be written as shown in Figure 3-24.

storyboard

Title: "WHAT IS ISD?"   Page 1

VISUAL	NARRATION
SLIDE 1 — Black Slide	*1 (Establish space sounds — Electronic Reverb. Take under for narrator.) NARRATOR:
SLIDE 2 — Title Slide What is ISD?	*2 "There's a good question. PAUSE CT-2 What is ISD?" FIRST VOICE: Mature, authoritative
SLIDE 3 —	"ISD? PAUSE CT-3 Well, er, ah, ummmm, ISD, IS a highly complex new military concept. *3 PAUSE CT-3 Though it isn't exactly classified, very
SLIDE 4 —	few people know much about it. PAUSE CT-2 You might say, however, that it is somewhat related to the PDQ and *4 or, the DMZ, while retain-
SLIDE 5 —	ing many of the educational features of the UFO Of course, on the other hand, *5 PAUSE CT-2 it operates to maximize symmetrical operational
SLIDE 6 —	correlations, through the utilization of a bilateral progression of behavioral *6 philosophies." (Fade First Voice under and out after "bilateral." SECOND VOICE: Female, sexy
SLIDE 7 —	"I think ISD is cool; PAUSE CT-3 it really turns me on." *7

Figure 3-24.   Slide script

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Write a script using the form below and on the following pages using the storyboard presentation from Figure 3-21, pages 57 through 59.

AUDIOVISUAL SCRIPT	TITLE :
VIDEO	**AUDIO**

Page___ of ___ pages

Figure 3-25. Practice for slide script

AUDIOVISUAL SCRIPT	TITLE :
VIDEO	**AUDIO**

Page____ of ____ pages

Figure 3-25. Practice for slide script (continued)

AUDIOVISUAL SCRIPT	TITLE :
VIDEO	**AUDIO**

Page____ of ____ pages

Figure 3-25. Practice for slide script (continued)

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AUDIOVISUAL SCRIPT	TITLE :
VIDEO	**AUDIO**

Page____ of ____ pages

Figure 3-25. Practice for slide script (continued)

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AUDIOVISUAL SCRIPT	TITLE :
VIDEO	AUDIO

Page____ of ____ pages

Figure 3-25. Practice for slide script (continued)

5.   Summary. When writing a script for an educational visual information program, use the "building block" process and principles that we covered:

    a. Research the subject,

    b. Develop the outline,

    c. Write the treatment,

    d. Develop the storyboard, and

    e. Write the script.

6.   We will never be able to overstress the fact that to be a good script-writer, you need more than the principles and exercises we covered in this subcourse. Your ability to be creative is essential; your "free-thinking" ideas and innovations are the elements that will enable you to become a good scriptwriter rather than "just" a scriptwriter. If you are in a position to use these principles, and practice them, then you are on your way to becoming a good scriptwriter. Remember, always write a script that uses the "personal" touch: "you should do", "we will;" and "Sergeant Jones received", etc. Good luck to YOU!

1.   What elements make up the building block process of script writing?

        a.   Objectives, outline, treatment
        b.   Research, evaluation, summary
        c.   Alliteration, description, sound effect
        d.   Harmony, hardwork, and happiness

2.   How is a storyboard card set up?

        a.   Audio on left, video on right, scene number centered upper left
        b.   Video on left, audio on right, scene number upper right
        c.   Audio on top half, video on bottom half, scene number lower left
        d.   Video on top half, audio on bottom half, scene centered on bottom

3.   What is the necessary skill to develop as a writer when preparing a storyboard and a script?

        a.   Think in terms of descriptive words
        b.   Think in terms of pictures
        c.   Write for the ear
        d.   Write good, formal sentences

4.   What is a final test of learning the principles of script writing for a visual presentation?

        a.   Pass a 50-question multiple-choice test
        b.   Write a 15-minute audio script with at least 5 cameras
        c.   Put the principles learned into actual practice
        d.   Write a funny, descriptive short story

5.   What is the final product in the building block process of script writing?

        a.   The production
        b.   The critique
        c.   The script
        d.   The director

6.   A script contains directions for picture taking, artwork, filming, and what other three elements?

        a.   Objectives, lessons, and summary
        b.   Names of actors, director, and writer
        c.   Time, place, and attitude
        d.   Camera angles, audio, and special effects

7.   What are the two final steps after researching, outlining, and writing a treatment?

    a.   Check with the producer, then the director
    b.   Do a storyboard, then write the script
    c.   Contact the public affairs officer and TRADOC
    d.   Select sound effects and music

8.   In the final analysis, what is a key ingredient you need to be a good script writer?

    a.   Know how to spell
    b.   Strive for perfection
    c.   Double- and triple-check everything you do
    d.   Be creative and a "free thinker"

ANSWERS TO PRACTICE EXERCISES

Test Question Number	Correct Response	(Learning Event	Reference Paragraph	Page)

Lesson 1

1	b	1	2a,b	2
2	c	1	2b	2
3	c	2	1	2
4	b	2	2	2
5	d	3	1	6
6	c	3	1b	6
7	a	4	1	10
8	d	4	2,a,b,c	11

Lesson 2

1	d	1	1	14
2	b	1	2	14
3	c	2	Fig 2-la	17
4	b	2	Fig 2-la	17
5	a	3	1b	24
6	c	3	2d	25
7	b	4	2a	27
8	c	4	2b and c	27

Lesson 3

1	a	1	1	36
2	b	1	2, Fig 3-1	37
3	b	2	1	42
4	c	2	2	42
5	c	3	1	60
6	d	3	1	60
7	b	3	1	60
8	d	3	6	73