



Script Coverage Report

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Introduction



Script coverage is a necessary process for receiving comprehensive feedback, and checking your draft is industry standard. The following is a sample of a script coverage report in response to a pilot episode of a comedy series. Although the example given was for a screenplay, script coverage can be applied to various literary forms, including manuscripts, stageplays and audio work.

Exploring ways to analyse your own work can be found in the [Scribble Online DIY Script Coverage eCourse](#). However, it's important to note that DIY script coverage should be done and not replace professional script doctoring.

Book a script coverage report via the mico commissions listings on the [What's On webpage](#).

Best wishes,

Nadia.
xo

Project Overview

- Project Title: Paela
- Written by: Teresa Espejo
- Main Genre: Comedy
- Sub-genre: Drama/romance
- Format: Web series
- Setting(s): House, office, bowling alley, cafe, pub
- Period: Present day
- Commissions: N/A
- Budget: N/A
- Logline: V/A
- Synopsis or blurb: N/A
- Treatment provided: N/A
- Visual Treatment provided: N/A

Star Rating Out Of 5

Element	Rating	Notes
Theme	4	The major theme's of finding love in London and immigration, alongside sub-themes of identity, cultural appropriation, economy and online dating are relevant, intriguing and bursting with potential. As you develop your character journeys, the themes will naturally become more transparent.
Structure	4	Structurally, this draft is a significant improvement from the last. The narrative has a lovely flow. However, the scenes are still a little too short. There's not enough room for raising the stakes and creating effective comedy.
Setting	4	I see you have reduced the number of locations, making for an easier production.
Character	4	The relationship between Sonia and Martina is strong, and has a lot of potential! Sonia and Maria's relationship has also improved in this draft. Going forward, it would be nice to see more of Sonia's relationship with some of the minor characters, particularly the security guard/confidant (see notes). Sonia's awkward dynamic with James and Christina has been set-up well and makes for a strong hook. Sonia and Mark's relationship is also very intriguing.
Dialogue	3	Sonia breaking the fourth wall needs to be stronger. See notes. Dialogue has improved since the last draft, but is still a bit too repetitive and moves a little slow at times. See notes.
Writing style	3	See notes re dialogue and structure.
Subtext	3	The subtext has improved since the last draft, particularly in the party scene, but more can be given in other areas. See additional notes.
Dramaturgy and research	2	You have an opportunity to introduce more facts and stats about your characters' demographic and immigration. Consider working this into your dialogue (namely the pieces to camera) to add more substance to your narrative and to convey your message re. immigration and culture identity .
Market value	4	A character-led rom-com web series is likely to attract a wider, intersectional demographic.
Production value	3	The number of locations makes this production achievable on a reasonable budget.

Script Coverage Notes

Cover page:

The episode number was not specified. It's important to note which series and episode the script is for.

Pages 1-5:

The opening scene between Mark and Sonia has significantly improved since your first draft. However, it could still benefit from being longer. Consider extending the conversation and adding more VO from Sonia,

Page 6:

SONIA

(to camera)

She's Brazilian, well the character is. At this point the writer doesn't know who will be cast to play Martina, so apologies for any misrepresentation in regards to this character and any other character from other nationalities, including myself.

Is Sonia breaking the fourth wall to explain that the world around her is fictitious or is she generally alluding to typecasting in British media? Is Sonia writing her own story or is she aware that she is a character controlled by the writer? The relationship between Sonia and the omnipresent writer needs to be clearer -it might be worth Sonia breaking the fourth wall in the first scene.

Page 7:

MARTINA

You know my friend Alice [?]. She met a guy on bumble [Bumble] and on the second date he tells her that his ex died three months ago.

Page 7:

MARTINA

The guy at the counter...[Make it clear that Martina was being sarcastic]

SONIA (CONT'D)

All I'm asking for is someone to go
out for a drink, have a laugh and
(lowering her voice)that would fuck me
every now and then. [Sounds like Sonia just wants something

easy-going and casual. Would be good if Martina challenged this.
Consider extending the dialogue so the audience can better understand
what Sonia wants, or is able to see that Sonia doesn't quite know what
she wants.]

SONIA

I think I'll be alright. I wouldn't
mind a bit of personal space
"invasion" if I'm honest. And he's
cuddly.

[This has already been established. Consider replacing this dialogue
with something else so that the exchange is not repetitive].

MARTINA

You are too used to all this English
flirting style hidden under layers of
apparent indifference.

[It's unclear what Martina's point is because she is contradicting
herself –is she warning Sonia of Brazilian flirting or complaining about
English flirting? Is she encouraging Sonia to lean into Brazilian
flirting so that she can 'fuck once in a while'?].

SONIA

Synching Martina!

[At this stage, the viewers do not know enough about Sonia's
character or her job to assume what this means: Synching is
a task that could mean different things in different
industries. Consider extending the conversation so Sonia has
a chance together explain what the project is.]

SONIA

This is the bit where, if this was a Hollywood melodrama, we would have a dramatic close up of my face and then I'd say:

[Make it clear that this is a PTC and Sonia is breaking the fourth wall.]

SONIA (V.O)

and then we would have a shot of Max evil's face.

CUT TO:

We see Max with a severe expression. Back to Sonia's face, she's almost crying. The music goes in crescendo.

SONIA (V.O) (CONT'D)

And then I would shout at him and quote some law on worker's rights...

[This is a great example of how Sonia breaks the fourth wall to narrate her own story. It's clear, witty and to the point. This technique should be applied to the earlier narration. It might also be worth starting the episode with an extended introductory voiceover that explains the format as well as informs the audience of Sonia's backstory. Consider watching the pilot episode for Being Erica: Link to the first episode is available here: https://www.youtube.com/watch?v=J9gCjmxP_4I&list=PLxbAEGGY951C_z7B2wB4zS_PGUuufJLZQ].

How does Sonia's dismissal at work raise the stakes? What does the nature of her contract say about working in the UK? How can you link her circumstances in with the themes of culture, immigration, social issues, economy, politics, etc.? Consider extending the conversation between Sonia and Max so these ideas can be fleshed out.

SONIA

They fired me.

GUARD

That's shit.

Sonia nods.

[Again, the dialogue is too short. The security guard could potentially be a confidant to Sonia—an opportunity for her to air her frustrations about the situation in a way she may not have been able to with Max. Being dismissed, especially when you have done nothing wrong is huge! How will she pay rent? Will she have to move back to her Mum's in Spain? Has this got her thinking about her life choices? Is she sick of being made to feel disposable given how hard she's been working towards achieving a glowing career? Has she spent too much time worrying about a career to the point where her dating life is suffering and potentially jeopardising her chances to be a wife and a mother before she's too old? Does she even want to be a wife or mother or are these societal norms she's been tricked into thinking she wants? There may also be scope for the security guard to share some of his immigration story.]

MARIA (CONT'D)

No, no no... we agreed we are not that [those] people anymore.

[Maria and Sonia's exchange regarding Sonia's dismissal and workers' rights would be better served in the conversation between the security guard and Sonia in the earlier scene. To avoid repetition, Sonia could discuss living arrangements and more personal concerns with Maria? And Maria could also share some of her backstory with Sonia. This will also allow the audience to capture a wider variety of immigrant stories and also provides some insight into Maria and Sonia's relationship.]

MARIA

(acknowledging audience)

Oh yeah! Sorry I tend to forget about you guys.

[Consider removing. It does not serve the story or provide comic relief.]

We jump back right before Sonia addresses the audience.

MARIA

I'm sorry, it's not your fault.

Maria serves another shot of Ouzo.

SONIA

What was all that noise before?

Maria looks confused.

SONIA (CONT'D)

The pans.

MARIA

That's not noise! It's art.

Sonia shrugs.

MARIA.

Is for an event.

Takes a flyer out of one of her pockets and shows it to Sonia.

[To avoid going round in circles with the narrative, this exchange should be part of Maria's introduction: Consider moving this to the earlier scene and then following up with the heavier exchange re. Sonia being dismissed].

Page 19-20:

The garden scene is too short and from a production point of view, might not be worth the time or the expense. Consider extending the dialogue so the scene lasts longer, or remove from the narrative completely.

Page 21:

Her hair is messy, pulled back in a not [knot]

Page 22:

I completely forgot! You don't leave [live]
far, do you?

Page 22:

SONIA

[recalling]

Hospital! Exactly [Of course! You said!]. How's your week been?

SONIA

He did a good job with the barbecue.

[This is an opportunity for Sonia to tease Maria about her stance on 'not needing a man', and it would be even funnier if the joke goes over maria's head.]

SONIA

He was on his own... Oh God, he even offered to help with the barbecue!

Maria laughs.

[Again, Sonia recalling bumping into Mark at the Supermarket and missing an opportunity to invite him to the BBQ could be embellished: Does she start to panic and decide to send him a last-minute invite? Does she even want to see him again? In what ways can Maria challenge Sonia's thinking-out-loud moments?]

The dialogue between Sonia and James could be longer, to allow for the audience to gain better insight into their relationship -how long it was for, how convinced Sonia was that he was 'the one' and why it ended. Maybe, James having to prove his point about the location on his phone is a reminder to Sonia of why his need to always be right was a problem?

CHRISTINA (CONT'D)

We are next to that pub, the one with the garden...

[Most pubs have a garden. Perhaps Christiana can refer to something else that's unique to this pub, or Sonia could remind Christina in a condescending way that all pubs have a garden, making for an awkward moment].

Sonia is outside a conner [corner] shop smoking a cigarette.

Additional Recommendations:

- Consider writing a logline and attaching it to the front page. A logline is 30 words that summaries the premise of your episode. It must be snappy, engaging and intriguing enough to encourage perspective agent's producers, etc. to want to read on.
- Remember, do not try too hard to make a comedy. The punch lines will fall into place naturally as you develop the dialogue.
- Make sure your pages are numbered.
- In the next draft, it might be worth focusing more on the highs and lows of being an immigrant in the UK - namely in the workplace (from commuting to work to coming back home). Consider watching Master of None's 'New York I Love You' episode.
- Double check spelling and grammar throughout.
- The ending has a great hook and is strong enough to encourage the audience to watch the next episode.



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- Scribble Island Client



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