



# BLOB DOCUMENT TEMPLATE

## FOR TELEVISION

A Handy Tool That Will Help You Create  
Your Show! PLUS! It Doubles As A  
TREATMENT TEMPLATE as well!

writingxstructure

HOW DO I WRITE A PILOT?  
YOU DON'T!  
YOU CREATE A SERIES!  
By Answering These Questions:

WHAT IS THE SHOW?

WHAT IS THE WORLD?  
WHAT ARE THE STORYLINES?  
WHAT IS THE FRANCHISE?

THE TELEVISION BLOB DOC WILL HELP YOU ANSWER

SO YOU CAN CREATE A SHOW  
NOT JUST WRITE A PILOT

WHY IS IT CALLED A "BLOB DOC"

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Form is stifling. Form is scary. Form requires things. The "Blob Doc" just wants to be loved. A safe space to ruminate on the right questions, to jot down possible answers and stay creatively messy... but in an organized way, the Blob Doc helps you figure out what to write

SO YOU CAN WRITE IT.

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HOW DOES IT WORK?

Paste the template into any writing program and begin to fill in the blanks, without forcing yourself to have answers. Don't write in complete sentences. Fragments of thought. **Every day at the same time**, spend 30 mins throwing down POSSIBLES. As your thought process opens up and more ideas are coming, make it an hour. Do this every single day until the "Blob Doc" is complete. **Then, you can write your Pilot because you will know what to write.**

“THE WRITING IS NEVER WHAT TAKES THE MOST TIME. IT’S TRYING TO FIGURE WHAT YOU’RE GOING TO PUT DOWN THAT FILLS THE DAYS. WITH ANGER AT YOUR OWN INEPTITUDE, WITH FRUSTRATION THAT NOTHING IS HAPPENING INSIDE YOUR HEAD, WITH PANIC THAT MAYBE NOTHING WILL EVER HAPPEN INSIDE YOUR HEAD, WITH BLESSED LITTLE MOMENTS THAT SOMEHOW KNIT TOGETHER SO THAT YOU CAN BEGIN TO VISUALIZE A SCENE.”

-WILLIAM GOLDMAN  
ADVENTURES IN THE SCREEN TRADE.

*beginner's tip: read this!*



The "Blob Doc"  
will coax you toward  
those blessed  
little moments.

# PASTE THIS TEMPLATE INTO ANY WRITING PROGRAM.

## GENERAL:

(spend most of your time here jotting POSSIBLE ANSWERS to all of the questions below until you're ready to move your findings down. These are your personal notes that can be messy - for no one's eyes but your own. )

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## THE SHOW:

### WHAT IS THE WORLD?

(What is the enticing container we are going to grow in together with each episode? This is a huge component for creating a successful series beyond just a pilot. We watch tv because we want to escape to a familiar place, and we rely on being able to go to that special place every time we turn the show on. Features take us on a journey. Television shows invite us into a world that we can learn lessons in with the characters over and over again.

IS IT A FAST PACED HALF HOUR OR A MODERATE PACED HOUR?

WILL IT BE GRAPHIC FOR CABLE/STREAMING OR SUGGESTIVE FOR NETWORK?

### WHO ARE THE CHARACTERS/STORYLINES?

(every character you want to write about gets a storyline. Your main character will be your "A" story line and get the most scenes/beats, the second most important character will be your "B" storyline and get the second most scenes. The third most important character will be your "C" storyline. Beyond that you have to pay close attention to who you give scenes to. If you give a character their own "scenes" you are then telling me that the character will have their own arc with literal and emotional questions and will be inherent to the plot. Depending on your format and how long your episodes are, your A story will get anywhere from 5-10 beats per episode)

### A STORYLINE - MAIN CHARACTER

(Who is this person? What do they choose what do they avoid? Give them a discerning trait. What does this person literally need to accomplish by the end of the story? What question do they emotionally need to answer for themselves before they can accomplish this literal task? What obstacles are in their way that make answering and accomplishing this hard for them?)

## B STORYLINE - SECOND MOST IMPORTANT CHARACTER

(Who is this person? What do they choose what do they avoid? Give them a discerning trait. What does this person literally need to accomplish by the end of the story? What question do they emotionally need to answer for themselves before they can accomplish this literal task? What obstacles are in their way that make answering and accomplishing this hard for them? )

## C STORYLINE - THIRD MOST IMPORTANT CHARACTER

(Who is this person? What do they choose what do they avoid? Give them a discerning trait. What does this person literally need to accomplish by the end of the story? What question do they emotionally need to answer for themselves before they can accomplish this literal task? What obstacles are in their way that make answering and accomplishing this hard for them? )

## D STORYLINE - FOURTH MOST IMPORTANT CHARACTER

(Who is this person? What do they choose what do they avoid? Give them a discerning trait. What does this person literally need to accomplish by the end of the story? What question do they emotionally need to answer for themselves before they can accomplish this literal task? What obstacles are in their way that make answering and accomplishing this hard for them?)

## E STORYLINE- POSSIBLE TERTIARY CHARACTER

(Who is this person? What do they choose what do they avoid? Give them a discerning trait. What does this person literally need to accomplish by the end of the story? What question do they emotionally need to answer for themselves before they can accomplish this literal task? What obstacles are in their way that make answering and accomplishing this hard for them? )

\*in more complicated television shows, storylines can be themes or umbrella headings that many characters fall under, for instance in crime shows, each case would be its own storylines and the characters in the case would fall under that storyline heading – or in Game of Thrones, each “house” was its own storyline with many characters (with their own arcs) falling under that house’s storyline (see also; The Night’s Watch which wasn’t technically a “house” but its own subheading/storyline with character arcs that fell under it.)

Television is watching characters we love or love to hate solving problems. What are the problems of your show?

WHAT IS THE LITERAL QUESTION OF THE SERIES?

(What is the over arching action line that your show is following that we will watch unfold over five seasons? What is the problem of the series?)

WHAT IS THE EMOTIONAL QUESTION OF THE SERIES?

(What is the emotional theme you are exploring that is the glue that holds each episode together? This is the answer to the question: what is your show about? You can find hints to the answer in the common answers to each character's emotional question.)

## WHAT HAPPENS IN THE PILOT?

What is the literal question of the pilot?

(what is the small problem of the episode that will get solved by the end even if it leads to a bigger problem that won't get solved till the end of season one?)

What is the emotional question of the pilot?

(what is the emotional question/problem of the small story of your pilot?)

WHAT HAPPENS LITERALLY AND EMOTIONALLY OVER THE COURSE OF SEASON ONE TO EACH CHARACTER?

(a general overview of the literal problems and the emotional problems)

A STORY PLOT FOR SEASON ONE:

B STORY PLOT FOR SEASON ONE:

C STORY PLOT FOR SEASON ONE:

D STORY PLOT FOR SEASON ONE:

# WHAT HAPPENS LITERALLY AND EMOTIONALLY OVER THE COURSE OF FIVE SEASONS TO EACH CHARACTER?

(a general overview of the literal problems and emotional problems over five seasons)

A STORY:

B STORY:

C STORY:

D STORY:

~FORCED PAGE BREAK~

JUNK:

\*never delete. If you think you don't need it, put it in this section. As soon as you delete it, you will surely need it. No need to panic, just put it in junk.

\*\*when your blob doc is complete and you feel confident that you have a great show, with full character arcs and an enticing world, then duplicate this document, remove the general and junk sections entirely, take out all the prompts but leave the headings. Clean up all the grammar. Boom. Now you have your "Series Treatment".