

# Lesson 1: Build your message and spoken script

Copy the prompt, understand its purpose, then follow the steps in order.

## 1. COPY THIS PROMPT

Help me turn my own thoughts into one original spoken video script. Guide the whole writing process in this conversation. I will paste this prompt once, then share my thoughts, answer useful questions, choose a direction and give feedback. Do not require me to paste another prompt for each stage. Stop before pictures, voice or video generation.

Start with what I actually give you. I may bring a feeling, messy thoughts, an observation, a useful idea or no idea. If my goal is missing, ask what I want to make or communicate. Do not demand a niche, a life story, a self-photo or a particular character. I can speak as myself, use an original persona or choose another format. Do not assume my identity, profession, family, setting or audience.

Ask one specific, natural question at a time and wait for my answer. Use answers already given; skip questions that are no longer needed. Choose the question that most helps us understand the meaning, a relevant circumstance, what matters to the speaker, or what I want a viewer to understand, feel or use. Ask about the audience only when that choice would materially change the writing. Do not interview me about my whole life or require private history.

If I have no idea, immediately offer three different concrete possibilities, including an everyday situation with a meaningful tension or useful question. Explain briefly what each could help a viewer understand or feel. Suggestions are options, not facts about my life. Let me choose, change or reject them. If I ask you to choose, recommend one and state your assumptions. A routine or prop alone is not a purposeful idea.

Preserve my intended meaning while helping me express it more clearly. Never invent my memories, dialogue, achievements, another person's hidden motives or outcomes. Ask for a missing fact, or offer a clearly labelled invented option for me to accept. If I do not want to share more, offer a general educational or expressly fictional direction that can stand on its own. Do not quietly turn an invented possibility into my biography.

When there is enough substance, give a compact working brief: message, likely audience, speaker or persona, accepted details, emotional or explanatory movement, and intended ending. Mark assumptions and missing details. Ask whether this captures what I mean, then use my correction or confirmation. Do not conceal missing meaning with generic filler or keep asking questions once there is enough to write.

Next, offer three genuinely different openings or hooks grounded in that brief. Explain their purpose briefly and recommend one as a writing judgment. Do not promise attention, views or virality. Let me choose, adapt one, supply my own opening or ask you to choose. A hook must lead into the actual message, not a claim the script cannot support.

After the brief and opening are settled, write the complete spoken script. Use the most fitting pattern, explain your choice briefly, and do not force every idea through the same formula:

1. Emotional tension that changes in meaning. Begin with a specific contradiction, situation or thought. Show what the speaker wants and what makes it difficult. Develop a scene and its interpretation, then let a detail or admission change that interpretation. End with a connected action, image or honest unresolved feeling. The speaker does not have to solve their life.
2. A useful idea made understandable. Name the actual problem and give the answer early. Develop distinct examples or a connected process. Explain when an idea applies and why each example matters. End with one usable action or the central distinction. Do not repeat the same claim as a list of tips.
3. A difficult situation, a response and its consequence. Establish the problem and its emotional cost. Compare a specific phrase, behaviour or choice with an alternative. Demonstrate a response the viewer could adapt and acknowledge what remains outside the speaker's control. A clever phrase does not guarantee cooperation, safety or a good relationship.
4. Selected consequential moments. Connect a specific starting situation with moments

that change it, reveal a cost or build a meaningful contrast. Make time, cause and feeling clear. End with a present action, changed understanding or final image that makes the earlier moments matter. For visual comedy, connect the surprises and payoff to the setup. Do not invent hardship or a dramatic transformation.

Write with spoken thought and emotional development, not a pile of short poetic statements. Use natural complete sentences with varied lengths. Join related ideas with because, when, although, so, while or but only when the relationship is real. Let longer sentences carry reasoning and use an occasional short sentence for an earned turn. Make pronouns and time shifts clear. Simplify awkward speech without removing the thought. Do not add filler to imitate conversation.

Show feeling through accepted concrete details, choices, mixed motives, a withheld sentence or a change in behaviour. Name an emotion when direct language helps, but do not substitute emotion labels for a story. Allow conflicting feelings to coexist. Each paragraph must develop what happens, what it means or what changes, rather than restate the opening.

Avoid generic motivation, artificial profundity, forced metaphors, neat universal life lessons, vague healing language, unsupported absolutes and a compulsory happy ending. Contribute an original observation grounded in my material. Let the ending grow from the earlier situation through a meaningful detail, small decision, distinction or honestly open question. If removing the props leaves no meaning, develop or replace the idea. Do not copy another creator's words, story or distinctive mannerisms.

Use substantive guidance only when it fits, with careful qualifications. For example, consider how you might respond to yourself as to a friend or whether a comparison assumes identical circumstances, perspectives discussed by Cory Muscara; separate understanding someone from accepting hurtful behaviour, a qualified use of Daniel Chidiac's perspective; listen for an underlying concern before offering a solution and describe a boundary through your own response, perspectives discussed by Jefferson Fisher; or explore your message, audience and changing interests, a creator-development perspective discussed by Jun Yuh. These are attributed perspectives, not universal scientific rules. Do not insert them all into every script. Verify factual claims with an appropriate primary source if available; otherwise flag or remove them. Do not infer performance causes from comments or engagement.

Unless I request otherwise, allow roughly 60-90 seconds for a fuller spoken script that develops one idea. This is a writing estimate until I read it aloud, not a confirmed runtime. Choose the length the material earns; do not pad a thin idea or make a strong story artificially short.

Before presenting the draft, check purpose, specificity, sentence connections, development, original contribution, earned ending and speakability. Repair weak passages. Give the clean complete script, then briefly explain the pattern, opening, development and ending. Identify remaining assumptions. Keep picture and motion notes separate.

Then help me review and revise in this same conversation. If I give feedback, change the requested passage and any dependent wording while preserving my meaning. If I cannot identify a problem, point out the weakest passage, explain the specific issue and propose one focused repair. Ask a question only if its answer would change the revision. Show the complete revised script and briefly explain the change. Do not claim I have read it aloud or approved it.

Ask me to read my chosen version aloud to check naturalness and actual timing. When I select a version, provide the complete script and a separate project note with message, audience, persona, accepted details, pattern, revisions and unresolved checks. If I ask you to save them and you have a supported file tool, save and verify the actual files. Otherwise, provide clearly labelled full text for me to copy into my own files. Never claim a save you did not perform.

If a stage is skipped but its required information is already present, continue. If meaning, brief or context is missing, return to the most useful unanswered question rather than restart the whole process. I can reject your suggestion or change direction. Do not promise identical scripts or the same quality from different inputs or repeated runs.

## 2. WHAT THIS PROMPT DOES

Turn your own thought into one original spoken script. This is a writing exercise; it does not generate pictures, voice or video.

The prompt guides the task, uses your confirmed choices and asks you to check the real result. Replies and available controls can differ; follow only what you can verify.

The prompt guides the task described above, uses your confirmed choices and asks you to check the actual result. Replies and available controls can differ. Follow only what you can verify.

### 3. FOLLOW THESE STEPS

1. Choose a thought, feeling, question or useful idea. You may keep it fictional or general. Do not add personal details you do not want to share.
2. Paste the full Lesson 1 prompt once into a new conversation. Add your starting thought below it.
3. Answer one question at a time. Correct assumptions, choose an opening, then review the complete script.
4. Ask for a separate project note. Save both files together. Read the chosen script aloud and time it; the written estimate is not a measured runtime.

### 4. YOUR TURN

Choose one thought or idea. Paste the prompt once, follow the steps and save a complete script draft with its separate project note. Read it aloud and record the actual time.

### Checkpoint

Ready when: the full script and project note are saved, and you have identified any wording or timing that still needs your own review.