**Characters**

Story focuses on two siblings.

**Antagonist/Sidekick:** One is sick and in need of a kidney donation, but refuses to allow their sibling to donate. This character is experiencing a change arc and going through the heros journey. Self deprecating humour? Slapstick? Wordplay humour (puns)?(Type of humour) ENFP – Enthusiastic, creative, spontaneous, optimistic, supportive, playful. Value inspiration, enjoy starting new prokects, see the potential in others. (Myers-Briggs personality test). Name: Ember?

**Protgaonist/Player:** The other sibling is the donor, who is trying to prove they are strong enough to give the kidney. They go through a flat character arc. Observational humour. Dark humour.(Type of humour) ISTJ – Responsible, sincere, analytical, reserved, realistic, systematic. Hardworking and trustworthy with sound and practical judgement. (Myers-Briggs personality test). Name Jelle (Yelle prononcuiation).

**Plot Points**



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| **Act One** | Jelle and Ember in the hospital, in Embers hospital room. Ember asks Jelle to play the game again, they settle down around the table and they begin to play a board game (then the Aztec part of the game begins). | Jelle/Aztec priest is offered the chance to host the Fire ceremony, overjoyed he accepts. The ceremony takes place and the priest walks the sacrifice up the temple steps to the altar. | However once there the Fire God refuses the sacrifice, causing the apocalypse to happen. The Fire God doesn’t think the Priest is capable/the Chosen one and refuses the sacrifice. The Priest grabs the last Light (sacrifice) runs into temple to escape onslaught of darkness, and chasing the Fire God. | The Fire god teaches the Priest how to avoid the darkness, how to use the Light to get past obstacles. The God offers one chance to follow him and prove the Priests worthiness by succeeding in the trials of the dead (Journey unworthy souls take into the afterlife). If the gods of death deem you worthy, the Fire god will take your sacrifice. |
|  | **Ordinary World** | **Call To Adventure** | **Refusal Of The Call** | **Meeting with the Mentor.** |
| **Act Two** | The fire god leads you through the “magic door” into the underworld through the temple. The fire god leaves you here, temporarily. | LPM the new worlds mechanics/dynamics.  Allies: Fire God.  Enemies. Fire God, Gods of Death, Darkness.  Need more here, TBC. | The Preist comes across a small gathering of souls and tries to save them using Light to send them to heaven? The Light sacrifice fails, and instead of saving the souls they are sucked into the Light and absorbed. Fire God and self fear you cant save the world. Prieist rejects this, believes wholly he is the chosen one. Unfortunately the darkness is now close behind and Preist must run, he and God get separated by ruined temple. | Following the Gods trail and sounds of distress. The Preist saves the God from the darkness by trapping it in the nick of time. (Melt ice to illimunate room?). Learns to Push the darkness back. |
|  | **Crossing the Threshold** | **Test, Allies, Enemies** | **Approach Innermost Cave** | **Ordeal** |
| **Act Three** | Preist now has a weapon against the darkness and can fight back. | The environment betrays the pair, collapsing and dropping them into a completely dark room. Light up the room and complete the puzzle to get out(Mastery of Mechanics). Now face gods of death who also agree that the Priest is not the chosen one. Priest rejects this idea, again, and decides to ignore them. | After trapping the Gods of Death in the Light the Fire God is mortally wounded. She is now so weak and sick she cannot move. You drag her body to the sacrifice chamber and revive her using the Light. Fire god is reborn. | PReist has given God the Light, and the God is now lighting up the whole world and pushing back the darkness. The game of D&D is over, Embers fears settled just as they are being wheeled into surgery. Bright Light to end. |
|  | **Reward** | **Road Back** | **Ressurection** | **Return with the Elixar** |

**Scenes**

1. **Ordinary World**
   1. Jelle and Ember in the hospital, in Embers room. A nurse comes for pre-op checks, Ember is afraid and the nurse leaves. As the door opens the pair can hear their parents arguing outside “I don’t think he should do this, what if hes not strong enough to survive?”

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| **Scene Point** | **What Happens** | **Narrative Example** |
| **Goal** | **Wants something (physical, abstract, escape)** | To reassure Ember everything will be ok. |
| **Conflict** | **Blocked by opposition (mental or physical obstacle)** | The nurse adds a physical obstacle, parents argument adds a mental one. |
| **Disaster** | **Ooutcome of conflict (danger, injury, hollow victory)** | Ember begins to panic and reaches for Jelle. IF she panics she could make herself sick. |
| **Reaction** |  | JElle is angry with the people around them. And worried for Ember. |
| **Dilemma** |  | Jelle weighs up various sarcastic responses in her mind. |
| **Decision** |  | Jelle makes sarcastic remark to nurse,who leaves, then Jelle makes remark to parents and shuts door. |

* 1. Ember asks Jelle to play the game again, they settle down around the table and they begin to play a board game (then the Aztec part of the game begins).

1. **Call To Adventure**
   1. Jelle/Aztec priest is offered the chance to host the Fire ceremony, overjoyed he accepts but the Fire God isn’t happy with the idea. Scene in village below temple.

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| **Scene Point** | **What Happens** | **Narrative Example** |
| **Goal** | **Wants something (physical, abstract, escape)** | To be at/host the Fire Ceremony. |
| **Conflict** | **Blocked by opposition (mental or physical obstacle)** | Direct opposition from Fir e GOd. |
| **Disaster** | **Ooutcome of conflict (danger, injury, hollow victory)** | If the preist isn’t the Chosen One he will be ashamed and emotionally injured. Plus the ceremony might not happen, as there is no one else to do it. |
| **Reaction** | **Protagonists emotional reaction** | Preist is sad and upset. |
| **Dilemma** | **How wil the protagonist overcome the disaster?** | By doing the ceremony anyway, grabs the sacrifice and goes for it. |
| **Decision** | **To act, or not to act?** | Acts. |

* 1. The ceremony takes place and the priest walks the sacrifice up the temple steps to the altar. The ceremony begins, once the preist has taken the Light from the sacrifice, and handed it to the God. Scene is at the base of the temple, walking up the steps then at the top of the temple by a sacrificial alter.

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| **Scene Point** | **What Happens** | **Narrative Example** |
| **Goal** | **Wants something (physical, abstract, escape)** | To complete the Fire Ceremony. |
| **Conflict** | **Blocked by opposition (mental or physical obstacle)** | Direct opposition from Fir e GOd. |
| **Disaster** | **Ooutcome of conflict (danger, injury, hollow victory)** | The apocylipse could come if the ceremony fails. |
| **Reaction** | **Protagonists emotional reaction** | Preist is afraid and determined. |
| **Dilemma** | **How wil the protagonist overcome the disaster?** | By proceeding full steam ahead, sacrificing persons Light and offering it to the god. |
| **Decision** | **To act, or not to act?** | Acts. |

1. **Refusal Of The Call**
   1. the Fire God refuses the sacrifice, causing the apocalypse to happen. The Fire God doesn’t think the Priest is capable/the Chosen one and refuses the sacrifice. “You cant be the One. I don’t want you to sacrifice your Light, your not the One.” At the sacrificial alter on top of the temple.

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| **Scene Point** | **What Happens** | **Narrative Example** |
| **Goal** | **Wants something (physical, abstract, escape)** | To give the God of Fire the Light. |
| **Conflict** | **Blocked by opposition (mental or physical obstacle)** | Direct opposition from Fire GOd. |
| **Disaster** | **Ooutcome of conflict (danger, injury, hollow victory)** | Apocylipse, god runs away. |
| **Reaction** | **Protagonists emotional reaction** | Preist is devastated, frightened. |
| **Dilemma** | **How wil the protagonist overcome the disaster?** | Must follow the God Of Fire and give him the Light. |
| **Decision** | **To act, or not to act?** | Acts. |

* 1. The Priest grabs the last Light (sacrifice) runs into temple to escape onslaught of darkness, and chasing the Fire God to force him to accept the sacrafice. Top floor of the temple. Can see the darkness and hear monsters attacking people.

1. **Meeting With Mentor**
   1. Once inside the Preist chases the Fire God for a while. (LPM Lantern). They arrive at the first series of puzzle rooms. Exasperated with Preists perserverence - The God of Fire declares that if the Preist can solve the puzzles the God will help him. Preist says all he wants is to give the God the Light. God says only the chosen one can give him the light. Preist solves puzzles and meets Fire God on other side.

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| **Scene Point** | **What Happens** | **Narrative Example** |
| **Goal** | **Wants something (physical, abstract, escape)** | To find god of fire |
| **Conflict** | **Blocked by opposition (mental or physical obstacle)** | Direct opposition from Fir e GOd. |
| **Disaster** | **Ooutcome of conflict (danger, injury, hollow victory)** | Darkness attacks, lantern runs out, cant find god who is taunting as he runs. |
| **Reaction** | **Protagonists emotional reaction** | Preist is annoyed, frustrated. |
| **Dilemma** | **How wil the protagonist overcome the disaster?** | First puzzle, has time to think. Notices the scortch marks on the floor/wall/props that glows. |
| **Decision** | **To act, or not to act?** | Acts –follows trail |

* 1. Grudgingly, The Fire god teaches the Priest how to avoid the darkness, how to use the Light to get past obstacles. The God offers one chance to follow him and prove the Priests worthiness by succeeding in the trials of the dead (Journey unworthy souls take into the afterlife). If the gods of death deem you worthy, the Fire god will take your sacrifice.

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| **Scene Point** | **What Happens** | **Narrative Example** |
| **Goal** | **Wants something (physical, abstract, escape)** | To give the god the Light |
| **Conflict** | **Blocked by opposition (mental or physical obstacle)** | Direct opposition from Fir e God by refusing to take it. |
| **Disaster** | **Ooutcome of conflict (danger, injury, hollow victory)** | Apocylipse is still happening, darkness swells. |
| **Reaction** | **Protagonists emotional reaction** | Preist is angry and confused. Demands to know why. |
| **Dilemma** | **How wil the protagonist overcome the disaster?** | Fire god explains about Chosen One, and the Preist decides to become worthy and follow the preist. |
| **Decision** | **To act, or not to act?** | Acts, follows preist. |

1. **Cross The Threshold**
   1. The fire god leads you through the “magic door” into the underworld through the temple. Shows you how to light up a room. The fire god leaves you here, temporarily, to find something he lost. Preist acclimatises to underworld.

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| **Scene Point** | **What Happens** | **Narrative Example** |
| **Goal** | **Wants something (physical, abstract, escape)** | To go through the door |
| **Conflict** | **Blocked by opposition (mental or physical obstacle)** | Inner conflict – afraid of what lies beyond. |
| **Disaster** | **Ooutcome of conflict (danger, injury, hollow victory)** | Fire God/Gods of Death push and pull you through the door. |
| **Reaction** | **Protagonists emotional reaction** | Preist is terrified, covers with humour. But doesn’t fight. |
| **Dilemma** | **How wil the protagonist overcome the disaster?** | Doesn’t, just lets it happen. |
| **Decision** | **To act, or not to act?** | Doesn’t act. |

1. **Tests, Allies, Enemies**
   1. Meets souls of those who refuse to move on. Also will get hints about the Gods of Death, who will impede progress. Enemies.

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| **Scene Point** | **What Happens** | **Narrative Example** |
| **Goal** | **Wants something (physical, abstract, escape)** | Meet the gods of death. Wants to convince everyone to let him try the trials. |
| **Conflict** | **Blocked by opposition (mental or physical obstacle)** | Direct opposition from Fir e God, and Gods of Death who pin Preist to floor and begin to poke and prod and the Light (implies tests to check if transplant is possible). |
| **Disaster** | **Ooutcome of conflict (danger, injury, hollow victory)** | Causing preist injury and pain. Danger because he could die if they take all the Light/don’t stop. |
| **Reaction** | **Protagonists emotional reaction** | Preist hurls insults, tries to convince them he can do it. |
| **Dilemma** | **How wil the protagonist overcome the disaster?** | By being saved by Fire God. He says he wants you to try, and they should do what he wants because its his Ceremony. |
| **Decision** | **To act, or not to act?** | Does not act. Decides to go on journey through underworld. |

* 1. Must learn to deal with darkness, tretcherous terrain, and puzzles. Inner journey the Preist must learn to convince the Fire God he is the chosen One. Tests.
  2. Fire God will be the Preists only ally. He gives you the Upgrades (which is what he went to find). However is weaker now than before, and cannot help.

1. **Approach The Innermost Cave**
   1. The Preist comes across a small gathering of souls and tries to save them using Light to send them to heaven? The Light sacrifice fails, and instead of saving the souls they are sucked into the Light and absorbed.
   2. Fire God sees the end of the exchange, he and self fear you cant save the world. Prieist rejects this, believes wholly he is the chosen one. Unfortunately the darkness is now close behind and Preist must run, he and God get separated by ruined temple.
2. **Ordeal**
   1. Following the Gods trail and sounds of distress.
   2. The Preist saves the God from the darkness by trapping it in the nick of time. (Melt ice to illimunate room?). Learns to Push the darkness back from God.
   3. The Gods of Death are actively trying to make you fail at this point, which is when the Fire God becomes an full ally. They force the ground to break beneath you in the Innermost Cave. They also make the darkness worse by whispering to the God of Fire. However the player doesn’t know this until later, they just hear the whispering.
3. **Reward**
   1. Push/Burn mechanic to reward player. Preist now has a weapon against the darkness and can fight back
4. **Road Back**
   1. The Gods of Death betrays the pair, collapsing and dropping them into a completely dark room. Fire God is useless, hysterical in the corner. Its all up to the Preist now.
   2. Light up the room and complete the puzzle to get out(Mastery of Mechanics).
   3. Now face gods of death who also agree that the Priest is not the chosen one. Priest rejects this idea, again, and decides to ignore them. He must defeat the Gods, and it looks like hes going to fail but the Fire God saves him at last moment.
5. **Ressurection**
   1. After trapping the Gods of Death in the Light the Fire God is mortally wounded. She is now so weak and sick she cannot move.
   2. You drag her body to the sacrifice chamber and revive her using the Light. Fire god is reborn.
6. **Return With The Elixar**
   1. PReist has given God the Light, and the God is now lighting up the whole world and pushing back the darkness. The bright light fills the screen and pulls back to reveal:
   2. The game of D&D is over, Embers fears settled just as they are being wheeled into surgery. Bright light to end.

**Options for Scene Goals**

**1.** Something concrete (an object, a person, etc.).

**2.**Something incorporeal (admiration, information, etc.)

**3.**Escape from something physical (imprisonment, pain, etc.).

**4.**Escape from something mental (worry, suspicion, fear, etc.).

**5.**Escape from something emotional (grief, depression, etc.).

**Methods of achieving this goal:**

**1.**Seeking information.

**2.**Hiding information.

**3.**Hiding self.

**4.**Hiding someone else.

**5.**Confronting or attacking someone else.

**6.**Repairing or destroying physical objects.

**Options for Conflict in scenes:**

**1.** Direct opposition (another character, weather, etc., which interferes and prevents the protagonist from achieving his goal).

**2.**Inner opposition (the character learns something that changes his mind about his goal).

**3.**Circumstantial difficulties (no flour to bake a cake, no partners to dance with, etc.).

**4.**Active conflict (argument, fight, etc.).

**5.**Passive conflict (being ignored, being kept in the dark, being avoided, etc.).

These generalities can include (but certainly aren’t limited to):

**1.**Physical altercation.

**2.**Verbal altercation.

**3.** Physical obstacle (weather, roadblock, personal injury, etc.).

**4.**Mental obstacle (fear, amnesia, etc.).

**5.** Physical lack (no flour to bake a cake).

**6.**Mental lack (no information).

**7.**Passive aggression (intentional or unintentional).

**8.**Indirect interference (long-distance or unintentional opposition by another character).

**Disasters**

**1.** Direct obstruction of the goal (e.g., the character wants info which the antagonist refuses to supply).

**2.**Indirect obstruction of the goal (e.g., the character is sidetracked from achieving the goal).

**3.** Partial obstruction of the goal (e.g., the character gets only part of what he needs).

**4.** Hollow victory (e.g., the character gets what he wants, only to find out it’s more destructive than helpful).

These disasters can manifest in any and every way your sadistic little imagination can dream up. Some of those ways might include:

**1.** Death.

**2.** Physical injury.

**3.**Emotional injury.

**4.**Discovery of complicating information.

**5.** Personal mistake.

**6.** Threat to personal safety.

**7.** Danger to someone else.

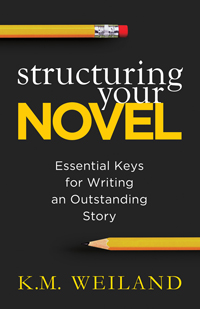
## **The Three Phases of the Dilemma**

The dilemma is composed of three (that magic number once again!) different phases:

### 1. Review.

The protagonist will look back on the disaster and consider the missteps that *allowed*it to happen. This phase is often intertwined with the previous reaction section of the *sequel*. Its length will largely depend on its proximity to the disaster and the pace you wish to set. Sometimes a lengthy recap of the disaster may be repetitious. If readers have just experienced the disaster, they’ll hardly need a blow-by-blow recount so soon. However, if the *sequel* has been separated from the previous *scene* by a chapter or more (as might be the case if one or more alternating POVs occur in between), a recap will be valuable both in refreshing the readers’ memories and in grounding the character’s reaction.

### 2. Analyze.

[](http://www.amazon.com/gp/product/B00EJX08QA/ref=as_li_ss_tl?ie=UTF8&camp=1789&creative=390957&creativeASIN=B00EJX08QA&linkCode=as2&tag=httpwwwkmweil-20)Once your character has progressed past his initial emotional reaction, he will have to take a deep breath, put on the ol’ thinking cap, and start considering the specifics of his problem. The dilemma will always present a question, the gist of which is, “How in thunderation do I get out of this mess?” But don’t settle for generalities. Figure out your character’s specific problem/question and make clear it enough that readers could verbalize it themselves if they had to. Your dilemma’s question should be as specific as, “How do I get out of this snake pit?” or “How do I get Joey to forgive me for lying to him?” or “How can I find money to buy groceries?”

### 3. Plan.

Once your character has sufficiently analyzed the problem, he will move into the planning phase—which will then segue right into the next section of the *sequel*, the decision (which we’ll be discussing next week). This phase can occur instantaneously if your character hits upon the right plan right away, or it can occur over the course of several chapters. Your character might experiment with several options, only to cross them off his list of possibilities when they lead him to dead-ends.

## **Options for *Sequel* Dilemmas**

The dilemma section is usually very straightforward. There are only a handful of variations on how it can play out, although the dilemma itself can manifest in countless different ways. Your dilemma will be presented either implicitly or explicitly:

### 1. Implicit.

Sometimes readers will understand the dilemma well enough that it won’t have to be spelled out. Instead, to keep the pace fast, the character will move directly from reaction to decision.

### 2. Explicit.

More often, you will want to take the time to flesh out the dilemma. This might require only a sentence or two, or you may dramatize it at length, using one of two approaches:

#### A. SUMMARY.

More often than not, a solid round of internal narrative will be enough to allow the character to consider his options and explain them to readers.

#### B. DRAMATIZATION.

Some dilemmas will call for a more detailed examination. Your character may need to explore the dilemma over an extended period of time, either by talking to other characters or experimenting with solutions. Instead of playing out the options in his head and rejecting those that will not work, he can instead act out the options. He will run into a series of dead-ends until the appropriate (and, possibly, *only*) course of action presents itself.

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