**241 Wise Sloth Plot Points**

**Starring: THE ANTAGONIST**

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**% Markers**

In order for a story to flow logically from a premise to a conclusion, certain events need to happen before, at, or after specifics point in the story’s run time. Percent markers allow you to track these events.

**6%**

By this point, you must have already introduced THE ANTAGONIST, stated their desire, their object of desire, and the status of THE ANTAGONIST’s desire. Now THE ANTAGONIST experiences an inciting incident that changes the status of THE ANTAGONIST’s desire and/or their relationship with the object of their desire.

**12%**

There must be a major turning point in the story, and THE ANTAGONIST must cross a point of no return.

**25%**

There must be a major turning point in the story, and THE ANTAGONIST must cross a point of no return. They are now totally locked-in and committed to their current goal.

**47%**

Setup the major turning point that will happen at the 50% mark.

**50% (Midpoint)**

There must be a major turning point in the story, and THE ANTAGONIST must cross a point of no return.

**55%**

Something unexpected and bad happens to THE ANTAGONIST that complicates their mission.

**62%**

Something very bad happens to THE ANTAGONIST such as: THE ANTAGONIST’s plans are dashed, THE ANTAGONIST can’t complete their mission. THE ANTAGONIST fails their mission. THE ANTAGONIST loses their allies, strength, skill, weapon, information, home, the object of their desire, or whatever is most meaningful and necessary to them. THE ANTAGONIST will also feel bad and hopeless about themselves.

**75%**

There must be a major turning point in the story, and THE ANTAGONIST must cross a point of no return.

**90%**

THE ANTAGONIST begins their final mission, which will end with them directly confronting THE HERO and/or the source of their problem.

**95-97%**

THE ANTAGONIST confronts THE HERO in a final showdown. They use their signature strengths, skills, weapons, virtues, and/or flaws on each other. In the end, one of THE ANTAGONIST’s actions defeats and neutralizes their opponent.

**98-99%**

THE ANTAGONIST experiences their denouement. After either defeating (or being defeated by) THE HERO, THE ANTAGONIST either gets their object of desire, uses it, and experiences satisfaction, or they lose their object of desire and suffer deprivation.

**Story Themes**

A theme is a concept that encapsulates the purpose of the story. By defining the theme, the author will have a “north star” to guide the story structure. By stating the theme, the audience will understand the purpose of the story.

**State A Moral Cause-And-Effect Theme**

State, show, or imply the fact that the point of the story is to teach a practical moral less that can be expressed, “Don’t do X, because if you do, then y will happen, and y is bad.”

**State A One-Word Theme**

State, show, or imply the fact that the story was written to revolve around a concept that can be expressed in one word.

**State An Experience based Theme**

State, show, or imply the fact that the story was written to explore what it’s like to have a general or specific human experience. State, show, or imply something that epitomizes the experience the story is based on.

**Insert A Motif**

State, show, or imply something that consistently reoccurs throughout the story and binds the narrative together with an artistic, symbolic, or practical connection.

**State A Truth-Based Theme**

State, show, or imply the fact that the story was written to express a general or specific truth about life.

**State A Genre-Based Theme**

State, show, or imply the fact that the story was written in the style of a specific genre.

**Motivation Engine**

Every story begins with a minor and major sequence that introduces THE ANTAGONIST, reveals THE ANTAGONIST’s desire, the status of his satisfaction (whether his desire is satisfied, unsatisfied, or he’s dissatisfied). Then the story will give him options for how to get the object that will satisfy his desire, use the object, and experience the satisfaction he craved. The introduction always ends with THE ANTAGONIST either refusing to accept a quest and attempting to return to his normal life, or THE ANTAGONIST accepts his quest and crosses a point of no return.

The Introduction sequence can end no earlier than the 5% mark, and it must end by the 24% mark. It is recommended to end it at the 12% mark.

**Introduce THE ANTAGONIST**

Show THE ANTAGONISTin a place and a situation that epitomizes who they are and what they desire. Have them use their virtue, skill, and/or flaw to accomplish a goal related to fulfilling their strongest desire.

**State THE ANTAGONIST’s Backstory**

State where THE ANTAGONIST came from and what their most defining experiences were that shaped them into who they are today.

**State THE ANTAGONIST’s Desire**

THE ANTAGONIST states that they have a strong feeling of wanting, wishing, or needing to have something, to experience something, or for something to happen. Satisfying this desire is the most important goal in their life.

**State The Origin Of THE ANTAGONIST’s Desire**

State how THE ANTAGONIST got their desire.

**State The Object Of THE ANTAGONIST’s Desire**

An Object of Desire (aka incentive) is the thing that has the ability to satisfy THE ANTAGONIST’s desire. State the incentive that can satisfy THE ANTAGONIST’s desire.

**State The Origin/Backstory Of THE ANTAGONIST’s Object Of Desire**

State details such as how old the object is, where it came from, why it exists, and how it is able to satisfy THE ANTAGONIST’s desire.

**THE ANTAGONIST Learns Of The Existence Of Their Object Of Desire**

If THE ANTAGONIST does not know what will satisfy their desire, then THE ANTAGONIST must learn that a specific object exists which can satisfy their desire.

**THE ANTAGONIST States Or Learns Details About Their Object Of Desire**

Explain what the Object of Desire is, what it does, how to use is, how it satisfies desire, where it came from, where it is, and any other expository information you want to add about the nature of the object of desire and its relationship to THE ANTAGONIST.

**State The Status Of THE ANTAGONIST’s Desire**

Characters can be completely satisfied, very satisfied, mildly satisfied, mildly dissatisfied, very dissatisfied, or completely dissatisfied.

**Setup An Inciting Incident**

Something happens to that will directly lead to THE ANTAGONIST encountering an inciting incident in one of the next few scenes.

**THE ANTAGONIST Experiences An Inciting Incident**

Something happens to THE ANTAGONIST that changes their ability to continue life as normal for them.

**THE ANTAGONIST Reacts To The Inciting Incident**

State how THE ANTAGONIST feels about what just happened to them, and show how they respond to changes in their normal life.

**Character Building**

Major characters are create by giving a generic character a finite set of attributes. Most of a character’s attributes should be introduced within 1-12% of the story’s runtime after THE ANTAGONIST’s first appearance.

**State THE ANTAGONIST’s Desire**

THE ANTAGONIST states that they have a strong feeling of wanting, wishing, or needing to have something, to experience something, or for something to happen. Satisfying this desire is the most important goal in their life.

**State The Status Of THE ANTAGONIST’s Desire**

Characters can be completely satisfied, very satisfied, mildly satisfied, mildly dissatisfied, very dissatisfied, or completely dissatisfied.

**State The Object Of THE ANTAGONIST’s Desire**

An Object of Desire (aka incentive) is the thing that has the ability to satisfy THE ANTAGONIST’s desire. State the incentive that can satisfy THE ANTAGONIST’s desire.

**State THE ANTAGONIST’s Signature Personality Trait**

State the personality trait that THE ANTAGONIST typically uses when approaching and/or reacting to situations.

**State THE ANTAGONIST’s Philosophy/Belief**

State a truth, principle, or formula THE ANTAGONIST lives by. This could either be something experience has taught them, or a belief they were taught by an external source.

**State THE ANTAGONIST’s Physical/External Strength**

State a physical or external attribute THE ANTAGONIST has that gives them an advantage other people when accomplishing certain tasks.

**State THE ANTAGONIST’s Skill**

State a learned or inherited skill THE ANTAGONIST knows which can be applied to accomplish relevant tasks.

**State THE ANTAGONIST’s Physical/External Weakness**

State a physical or external attribute THE ANTAGONIST has that disadvantages/handicaps their ability to accomplish certain tasks.

**State THE ANTAGONIST’s Internal/Psychological Flaw**

State THE ANTAGONIST’s signature dysfunctional pattern of thoughts or actions. When THE ANTAGONIST uses their flaw, it usually triggers negative consequences that conflict with THE ANTAGONIST’s desires and goals.

**State THE ANTAGONIST’s Occupation**

State what job THE ANTAGONIST does for a living and why.

**State THE ANTAGONIST’s Daily Routine/Duty**

State any tasks THE ANTAGONIST must complete on a daily basis due to personal choice or obligatory duty.

**Types of Desire**

Every story revolves around a character who desires something. The “object of their desire” can either be a physical object, and experience, a person, or a state of being.

THE ANTAGONIST’s desire can either be expressed as a “need,” “want,” or “desire.” A “need” is something THE ANTAGONIST has to have. A “want” is something THE ANTAGONIST can live without but is profoundly important to him. A “desire” is a vague way to imply need and/or want when the distinction isn’t important.

**THE ANTAGONIST Desires To Continue Living Their Normal Life Without Change**

THE ANTAGONIST is comfortable and content with their normal life and daily routine. They don’t expect anything significantly good or bad to happen to them in the near future, and they don’t feel any anxiety about that.

**THE ANTAGONIST Desires Money**

THE ANTAGONIST wants to be rich. Their object of desire is either a lot of money or something that is worth a lot of money. Their expected outcome of becoming rich is to have the freedom and power to satisfy all their Earthly desires for the rest of their life.

**THE ANTAGONIST Desires Survival, Safety, and Security**

THE ANTAGONIST needs/wants to stay alive in the immediate future and be safe and secure from anything that would threaten their survival in the future. The object of their desire is a general state of safety. Their expected outcome of surviving is to be able to continue pursuing all their Earthly desires in general.

**THE ANTAGONIST Desires To Uphold Truth and Justice**

THE ANTAGONIST has a strong internal commitment to truth, justice, and order. They have a dogmatic philosophy about the difference between good and evil, and they live according to a moral imperative that good should always prevail. The object of their desire is a world in which truth, justice, order, and morality is the norm. Their expected outcome of living in a just world is to feel secure in their role as a good guy, to feel relief from knowing the world is as it should be, and to feel secure in the knowledge that humanity can flourish in these ideal conditions.

**THE ANTAGONIST Desires A Happy, Successful Family**

THE ANTAGONIST wants a healthy, stable, successful family. If he doesn’t have a family, he wants to get one. If THE ANTAGONIST has a family, they want to keep them healthy, stable, and successful. The object of THE ANTAGONIST’s desire is their ideal family. Their expected outcome of getting their ideal family is to feel loved, be able to love, and feel like they’ve fulfilled the meaning of life.

**THE ANTAGONIST Desires Their True Home**

THE ANTAGONIST wants a home. If THE ANTAGONIST doesn’t have a home, they want to get one. If they do have a home, they want to protect it, improve it, or be able to enjoy it. Their object of desire is their ideal home. Their expected outcome of getting their ideal home is to feel like they’re where they belong and to feel the safety, security, and pride that comes from having a home.

**THE ANTAGONIST Desires To Prove Their Worth And Justify Their Existence**

THE ANTAGONIST wants to accomplish a goal that will prove their worth and justify their existence. The object of their desire is the experience of completing the goal and/or external validation/acknowledgement that they completed the ultimate task. Their expected outcome of completing their goal is the sense of pride, accomplishment, and completion that comes from satisfying the meaning of life.

**THE ANTAGONIST Desires A McGuffin**

THE ANTAGONIST desires to get something for some reason. The object, reason for wanting it, and the expected outcome of getting it could be anything. They don’t even have to be profound or realistic. These details are just an excuse to force THE ANTAGONIST to go on a quest.

**THE ANTAGONIST Desires To Catch The Bad Guy**

THE ANTAGONIST desires to catch a bad guy who has either done something evil or is planning to. Their motivation is either an internal sense of duty and/or because it’s their job. Their object of desire is THE HERO (defeated, captured, exiled, or otherwise neutralized). Their expected outcome of catching THE HERO is to live in a safe/just world and/or a sense of pride and satisfaction from completing their internal and/or external duty.

**Inciting Incidents**

Every story begins with a minor and major sequence that introduces THE ANTAGONIST, reveals THE ANTAGONIST’s desire, the status of his satisfaction (whether his desire is satisfied, unsatisfied, or he’s dissatisfied). Then the story will give him options for how to get the object that will satisfy his desire, use the object, and experience the satisfaction he craved. The introduction always ends with THE ANTAGONIST either refusing to accept a quest and attempting to return to his normal life, or THE ANTAGONIST accepts his quest and crosses a point of no return.

The Introduction sequence can end no earlier than the 5% mark, and it must end by the 24% mark.

**THE ANTAGONIST Gets A New Desire**

THE ANTAGONIST replaces their current desire with a new one that is more important to them.

**THE ANTAGONIST Loses Their Current Desire**

THE ANTAGONIST ceases to crave their current Object of Desire and/or the outcome they expect to get by using it.

**THE ANTAGONIST Gets Their Object Of Desire**

THE ANTAGONIST takes possession of their object of Desire.

**THE ANTAGONIST Loses Their Object Of Desire**

Due to failure, flaw, or bad fortune, THE ANTAGONIST loses the object that can satisfy their desire and will now suffer the negative consequences of depriving their desire.

**THE ANTAGONIST’s Object Of Desire Is Threatened**

Something happens that makes THE ANTAGONIST at risk of losing their object of desire imminently or in the near future.

**THE ANTAGONIST Gets A Mission Offer**

Someone or something offers THE ANTAGONIST the chance to accept a Mission that will yield their Object of Desire if they successfully complete it.

**THE ANTAGONIST Finds A Mission Offer**

THE ANTAGONIST learns about a mission through external information or circumstances.

**THE ANTAGONIST Loses An Existing Mission Offer**

After being offered the opportunity to accept a Mission, the Mission Giver rescinds the offer. THE ANTAGONIST can no longer accept it even if they want to.

**THE ANTAGONIST Completes Their Mission**

THE ANTAGONIST completes the final objective of their Mission, which satisfies the final requirement for completing the Mission. Therefore, the Mission is now over, and THE ANTAGONIST will experience expected or unexpected outcome of completing the Mission.

**THE ANTAGONIST Fails Their Mission**

THE ANTAGONIST either fails a Mission Task or becomes unable to complete the remaining required tasks. Therefore, the Mission is now over, and THE ANTAGONIST will experience the expected or an unexpected outcome of failing the Mission.

**THE ANTAGONIST Gets A Problem**

Something happens to THE ANTAGONIST that disrupts their normal life, which they were comfortable and content with. THE ANTAGONIST will have to state the problem, find a solution, and apply the solution to return their life to normal.

**Denouement**

After THE ANTAGONIST defeats THE HERO or otherwise neutralizes their problem, he will receive the outcome of his action. Every story ends by answering the question of whether or not THE ANTAGONIST will get the object of his desire and if it will yield the experience he expected and desired.

The most basic expression of this sequence is either three beats or three scenes long and looks like this:

1. THE ANTAGONIST gets the object of his desire.
2. THE ANTAGONIST uses the object of his desire.
3. THE ANTAGONIST experiences the state he desires.

The denouement ends at the 100% mark.

**THE ANTAGONIST’s Life Returns To Normal**

After neutralizing the source of their problems, THE ANTAGONIST’s life returns to normal. They are comfortable in their status quo and no longer expect bad things to happen to them in the future. Their life may even be slightly better.

**THE ANTAGONIST Gets Their Object Of Desire**

THE ANTAGONIST takes possession of their object of Desire.

**THE ANTAGONIST Uses Their Object of Desire**

THE ANTAGONIST uses the Object of Desire in a way that satisfies their Desire.

**THE ANTAGONIST Experiences Their Expected Outcome Of Using Their Object Of Desire**

After using the Object of Desire, THE ANTAGONIST experiences the type of satisfaction they expected.

**THE ANTAGONIST Experiences Satisfaction From Using Their Object Of Desire**

After using the Object of Desire, THE ANTAGONIST experiences happiness, contentment, fulfillment, and/or relief.

**THE ANTAGONIST Loses Their Object Of Desire**

Due to failure, flaw, or bad fortune, THE ANTAGONIST loses the object that can satisfy their desire and will now suffer the negative consequences of depriving their desire.

**THE ANTAGONIST Experiences Dissatisfaction From Depriving Their Desire**

After losing the Object of Desire, THE ANTAGONIST experiences sadness, discomfort, anxiety, emptiness, pain, and/or grief.

**THE ANTAGONIST Experiences An Unexpected Outcome Of Using Their Object of Desire**

After using the Object of Desire, THE ANTAGONIST experiences something other than what they expected. The unexpected experience may or may not satisfy their desire.

**THE ANTAGONIST Experiences The Outcome Of Using Their Object of Desire That They Deserve**

After using the Object of Desire, THE ANTAGONIST has the experience they deserve given the nature of object of desire.

**Sequence Themes**

A sequence theme is a general guideline for the events and/or tone in a set amount of scenes.

**Introduce THE ANTAGONIST**

Over the next 6, 12, or 25%, all the basic variables of THE ANTAGONIST’s character will be introduced. This includes at least THE ANTAGONIST’s name, location, occupation, skill, flaw, desire, and object of desire.

**THE ANTAGONIST’s Status Quo**

Over the next 6, 12, or 25%, show THE ANTAGONIST in their normal, routine life, going about their daily business as usual. Use this snapshot of their life to showcase at least THE ANTAGONIST’s name, location, occupation, skill, flaw, desire, and object of desire.

**Introduce THE ANTAGONIST + Inciting Sequence**

For the next 6, 12, or 25%, all the basic variables of THE ANTAGONIST’s character will be introduced. The audience will see what THE ANTAGONIST originally wants and what they’re doing to get it. Then, something will happen that changes THE ANTAGONIST’s status of desire and/or their relationship with their object of desire.

**THE ANTAGONIST Gets A Problem**

For the next 6, 12, or 25%, THE ANTAGONIST will get a problem that complicates their quest. Set up the problem, show THE ANTAGONIST getting the problem, and then show their reaction to it.

**THE ANTAGONIST Gets A Mission Offer or Opportunity + Debate + Decide + Accept or Decline**

For the next 6, 12, or 25%, THE ANTAGONIST will get, find, or create a mission opportunity and then debate whether to commit to it by weighing the pros and the cons, costs, consequences, and/or odds of success. Then THE ANTAGONIST will make a final decision, and formally accept or decline the mission.

**Plan + Prepare**

For the next 6, 12, or 25%, THE ANTAGONIST will brainstorm and/or state their mission plan and then prepare to embark on the mission by gathering resources, info, allies, and/or skills, gearing up, or creating something.

**Begin Mission + First Task**

For the next 6, 12, or 25%, THE ANTAGONIST will embark on their mission and attempt their first required mission task.

**Approach Mission Objective + Attempt Mission Objective**

For the next 6, 12, or 25%, THE ANTAGONIST approaches a mission objective and then attempts it.

**Final Mission + Final Conflict (AKA Climax) Sequence**

For the next 6, 12, or 25%, THE ANTAGONIST attempts their final mission or final mission phase. THE ANTAGONIST takes decisive action to reach and attempt to neutralize THE HERO.

**External Action Sequence**

For the next 6, 12, or 25%, THE ANTAGONIST will be focused on establishing or completing their external goal using physical action. Internal, romantic, or social goals may appear, but they’re secondary to the main purpose of the sequence. External action sequences often involve THE ANTAGONIST’s Antagonist.

**Internal Growth Sequence**

For the next 6, 12, or 25%, THE ANTAGONIST will be focused on establishing, exploring, or neutralizing their internal flaw. External, romantic, or social goals may appear, but they’re secondary to the main purpose of the sequence. Internal Growth Sequences often involve THE ANTAGONIST’s Confidant, Mentor, or Lover.

**Love Story Sequence**

For the next 6, 12, or 25%, THE ANTAGONIST will be focused on love or lust. Internal, external, or social goals may appear, but they’re secondary to the main purpose of the sequence. THE ANTAGONIST’s Lover is almost always the main supporting character in love story sequences.

**Social Relationship Sequence**

For the next 6, 12, or 25%, THE ANTAGONIST will be focused on establishing, building, leaving, repairing, saving, or returning to a relationship they have with a person who isn’t THEIR LOVER.

**Scary Horror Sequence**

The next 6, 12, or 25% of the story will contain a lot of scary content.

**Romance Sequence**

The next 6, 12, or 25%, the story will contain a lot of romantic and/or sexual content.

**Training/Learning Montage Sequence**

For the next 6, 12, or 25%, THE ANTAGONIST will train in skills, learn knowledge or wisdom, grow in strength, and generally improve through progressive exercises. To add tension, THE ANTAGONIST should vacillate between making progress and failing.

**Fight Sequence**

For the next 6, 12, or 25%, THE ANTAGONIST will fight one or more opponents or be involved in a large battle. To add tension, THE ANTAGONIST should vacillate between winning and having the upper hand and then losing and approaching defeat.

**General Upswing Sequence**

For the next 6, 12, or 25%, THE ANTAGONIST’s journey is generally going very well. They could be gaining new things, making new friends, celebrating, enjoying new experiences, feeling hopeful for the future, and feeling good about their self.

**General Downswing Sequence**

For the next 6, 12, or 25%, THE ANTAGONIST’s journey is generally going badly. They could be losing things, making enemies, suffering deprivation, having negative experiences, feeling hopeless about the future, and feeling bad about their self.

**THE ANTAGONIST Is Proactive Sequence**

For the next 6, 12, or 25%, THE ANTAGONIST behaves proactively. They are making decisions, taking decisive action, and causing the world to react to them. This is the result of a focused mind and that knows what they want and are moving forward to get it.

**THE ANTAGONIST Is Reactive Sequence**

For the next 6, 12, or 25%, THE ANTAGONIST behaves reactively. They are not in control of their life or their environment. External events keep happening to them that they must react to. They’re not working straight towards longterm goals; they’re in fight-or-flight mode dealing with immediate conflicts.

**High Tension Sequence**

For the next 6, 12, or 25%, the stakes for THE ANTAGONIST will escalate. Their chances of success will decrease. Threats and enemies will get more powerful. Paths forward will close, and THE ANTAGONIST will lose things they want and need. The audience will become more and more afraid THE ANTAGONIST will fail, and their anticipation to know what happens next will increase.

**Low Tension Sequence**

For the next 6, 12, or 25%, the story will have little emphasis on the stakes of THE ANTAGONIST completing their goal. The tone will be light hearted, fun, cute, exciting, sexy, romantic, intimate, relatable, and/or relaxing. THE ANTAGONIST will either be taking a break from their main mission, enjoying the rewards of success, or working toward a goal during a general upswing sequence.

**Major Turning Points**

Major turning points are scenes where the nature of THE ANTAGONIST’s goals change, which forces the following events to change direction and/or meaning.

**THE ANTAGONIST Leaves Their Old World**

THE ANTAGONIST leaves their literal or metaphorical world and goes to a new place, from which, return is either impossible or at least extremely problematic.

**THE ANTAGONIST Crosses A Point Of No Return**

THE ANTAGONIST makes a decision or takes an action that is irreversible.

**Major Confrontation**

THE ANTAGONIST has a major confrontation with another character, usually THE HERO. If THE ANTAGONIST loses, they will lose something important to them and/or suffer. If THE ANTAGONIST wins, they will get something important and/or celebrate. Either way, the rivalry between THE ANTAGONIST and THE HERO will escalate.

**Major Mission Complication**

Something major happens that prevents THE ANTAGONIST from continuing their mission plan in its current form. They either get a new mission condition, a new enemy, the stakes are raised, the odds of failure increase, and/or they get a new goal that conflicts with their mission.

**Major Loss**

THE ANTAGONIST loses an ally, resource, piece of information, skill, strength, opportunity and/or anything that is meaningful and necessary to them.

**Major Gain**

THE ANTAGONIST gets an ally, resource, piece of information, skill, strength, opportunity and/or anything that is meaningful and necessary to them.

**THE ANTAGONIST Begins Their Mission**

THE ANTAGONIST embarks on their mission and takes the first step toward their first task.

**Major Mission Failure**

THE ANTAGONIST fails a required mission task that results in them either failing a mission phase or the entire mission completely.

**Major Mission Accomplishment**

THE ANTAGONIST completes a required mission task that results in their either completing a mission phase or the entire mission completely.

**Problem Chain**

If THE ANTAGONIST begins their story with everything they want, there must be a problem that causes them to lose it or risk losing it. If THE ANTAGONIST begins their story without everything they want, there must be a problem why they can’t get it effortlessly. So they must go through the logical steps of identifying their problem, understanding it, finding a solution and implementing their solution.

**THE ANTAGONIST Refuses To Acknowledge Or Fix Their Problem**

THE ANTAGONIST uses faulty logic to come to the conclusion that their problem doesn’t exist, will go away on its own, or isn’t important enough to warrant addressing. They are wrong, and ignoring it will only make it worse.

**THE ANTAGONIST Acknowledges And States Their Problem**

After refusing to see or admit the problem that is disrupting their life/goals, THE ANTAGONIST is forced to acknowledge the problem and state it.

**THE ANTAGONIST Attempts The Easiest, Most Logical Solution To Their Problem**

After getting a problem, THE ANTAGONIST attempts the easiest and most logical solution to their problem, but their attempt fails.

**THE ANTAGONIST Seeks Information Required To Formulate A Solution To Their Problem**

THE ANTAGONIST has a problem, but they don't know how to solve it. So they go in search of it.

**THE ANTAGONIST Gets Information Required To Formulate A Solution To Their Problem**

THE ANTAGONIST finds the information they need to formulate a solution to their problem.

**THE ANTAGONIST Debates Possible Solutions To Their Problem**

THE ANTAGONIST considers different strategies and action plans for solving their problem. They may consider the pro's/con's, risks, difficulty, obstacles, costs, and/or odds of success of each option.

**THE ANTAGONIST States Their Solution To Their Problem**

THE ANTAGONIST states the solution to their problem.

**Mission**

A mission is a series of tasks THE ANTAGONIST must attempt and complete in order to yield an expected outcome. In other words, THE ANTAGONIST must perform a series of actions on a series of objects. Each time he completes an objective, it will cause an effect on another object.

Missions can have multiple objectives that are conditions for completion. Each series of tasks required to complete an objective will have its own minor or major sequence.

THE ANTAGONIST can begin his journey on a mission, which means the first major sequence will be the Introduction Sequence *and* either a standalone mission or the first phase of the main mission. If THE ANTAGONIST does not begin the story on a mission, they will need to get one and make a plan to complete it by the 50% mark.

**THE ANTAGONIST Seeks A Mission Opportunity**

THE ANTAGONIST knows what they desire, but they don't have a way to get it. So they look for an opportunity to get a Mission that will yield the Object of Their Desire.

**THE ANTAGONIST Gets A Mission Offer**

Someone or something offers THE ANTAGONIST the chance to accept a Mission that will yield their Object of Desire if they successfully complete it.

**THE ANTAGONIST Finds A Mission Offer**

THE ANTAGONIST learns about a mission through external information or circumstances.

**THE ANTAGONIST Loses An Existing Mission Offer**

After being offered the opportunity to accept a Mission, the Mission Giver rescinds the offer. THE ANTAGONIST can no longer accept it even if they want to.

**THE ANTAGONIST Gets A Mission Briefing**

Someone or something explains the details of a Mission to THE ANTAGONIST. Details include the mission's objective, steps, requirements, obstacles, odds of success/failure, expected outcome of success/failure, and any other expository information you want to add regarding the Mission.

**THE ANTAGONIST Debates Choosing A Mission Plan**

Before stating a Mission plan, THE ANTAGONIST brainstorms different potential steps that can be taken to complete a mission and/or different strategies for completing those steps.

**THE ANTAGONIST States Their Mission Plan**

THE ANTAGONIST states the details of their Mission to their self or to an audience. Details include the mission's objective, steps, requirements, obstacles, odds of success/failure, expected outcome of success/failure, and any other expository information you want to add regarding the Mission.

**THE ANTAGONIST Debates Accepting Their Mission Offer**

Before accepting a Mission, THE ANTAGONIST weighs the Mission's pros, cons, risks, odds of success, expected outcome of success, and expected outcome of failure to determine if the cost/benefit analysis of accepting the offer is positive.

**THE ANTAGONIST Refuses To Accept Their Mission Offer**

Character declines an offer to accept and commit to a Mission.

**THE ANTAGONIST Externally Accepts Their Mission Offer**

THE ANTAGONIST formally accepts a Mission and commits to (at least) beginning it.

**THE ANTAGONIST Internally Commits To Their Mission**

THE ANTAGONIST performs an action that literally or metaphorically signifies that they are internally committed to the Mission. This can happen when they first accept the Mission. Or, they can begin the Mission half-heartedly, and then truly commit to it internally in a later scene.

**State Odds of THE ANTAGONIST Completing Their Mission**

Taking into consideration the obstacles, danger level, and abilities of THE ANTAGONIST, state the likelihood they are able to complete the Mission.

**State The Expected Outcome of THE ANTAGONIST Completing Their Mission**

State what THE ANTAGONIST expects to happen as a result of completing their mission.

**State The Expected Outcome of THE ANTAGONIST Failing Their Mission**

State what THE ANTAGONIST expects to happen as a result of failing their mission.

**THE ANTAGONIST Debates Continuing Their Mission**

After beginning the Mission, something causes THE ANTAGONIST to question whether they can or should continue. THE ANTAGONIST weighs the Mission's pros, cons, risks, odds of success, expected outcome of success, and expected outcome of failure to determine if the cost/benefit analysis of continuing is positive.

**THE ANTAGONIST Externally Recommits To Their Mission**

After debating whether or not to continue their Mission, THE ANTAGONIST performs an action that literally or metaphorically signifies that they will continue attempting to complete the Mission.

**THE ANTAGONIST Internally Recommits To Their Mission**

THE ANTAGONIST performs an action that literally or metaphorically signifies that they are internally committed to continuing the Mission regardless of the danger or odds of failure.

**THE ANTAGONIST Prepares for Their Mission**

THE ANTAGONIST gears up, makes last minute preparations, and gets ready to begin their mission.

**THE ANTAGONIST Begins Their Mission**

THE ANTAGONIST embarks on their mission and takes the first step toward their first task.

**THE ANTAGONIST Attempts A Required Mission Task**

THE ANTAGONIST attempts to complete a task that is required to complete their mission.

**THE ANTAGONIST Completes A Required Mission Task**

THE ANTAGONIST completes a task that is required for him to complete his mission. Now THE ANTAGONIST will either get their "Expected Outcome For Completing Mission Task" or an "Unexpected Outcome."

**THE ANTAGONIST Fails A Required Mission Task**

THE ANTAGONIST fails a task that is required for him to complete his mission. Now THE ANTAGONIST will either get their "Expected Outcome For Failing Mission Task" or an "Unexpected Outcome."

**THE ANTAGONIST Completes A Mission Phase**

THE ANTAGONIST completes a set of required tasks required for him to complete his mission phase. Now THE ANTAGONIST will either get their "Expected Outcome For Failing Mission Task" or an "Unexpected Outcome."

**THE ANTAGONIST Fails A Mission Phase**

THE ANTAGONIST fails to complete a task required for him to complete their current mission phase. Now THE ANTAGONIST will either get their "Expected Outcome For Failing Mission Phase" or an "Unexpected Outcome."

**THE ANTAGONIST Strays From Their Mission**

THE ANTAGONIST doesn't give up on their Mission completely. They just abandon it momentarily to pursue some other objective that tempts, misleads, preoccupies, or distracts them.

**THE ANTAGONIST Quits Their Mission**

THE ANTAGONIST decides to give up on the Mission completely and walks away from it.

**THE ANTAGONIST Returns To Their Mission**

After momentarily abandoning their Mission to pursue a side-objective, THE ANTAGONIST returns to enacting their Mission Plan.

**THE ANTAGONIST Completes Their Mission**

THE ANTAGONIST completes the final objective of their Mission, which satisfies the final requirement for completing the Mission. Therefore, the Mission is now over, and THE ANTAGONIST will experience expected or unexpected outcome of completing the Mission.

**THE ANTAGONIST Fails Their Mission**

THE ANTAGONIST either fails a Mission Task or becomes unable to complete the remaining required tasks. Therefore, the Mission is now over, and THE ANTAGONIST will experience the expected or an unexpected outcome of failing the Mission.

**THE ANTAGONIST Gets A New Mission Setback**

As a result of failing a task, using their flaw, or bad fortune, THE ANTAGONIST gets problem related to their mission, which will make completing the mission more difficult, risk, costly, and likely to fail.

**THE ANTAGONIST Gets A New Mission Obstacle**

A new obstacle appears between THE ANTAGONIST and their goal. THE ANTAGONIST will need to find or create a strategy and a new plan to overcome the obstacle and continue their mission plan.

**THE ANTAGONIST Gets A New Mission Requirement/Condition**

THE ANTAGONIST gets a new requirement or condition that must be satisfied in order to complete their mission. To satisfy the requirement, THE ANTAGONIST will have to complete a new task.

**THE ANTAGONIST Gets A New Mission Objective**

THE ANTAGONIST gets a new condition/requirement that must be satisfied in order to complete their mission. To satisfy the requirement, THE ANTAGONIST will have to complete a new task. State the specific task THE ANTAGONIST needs to complete.

**Increase The Cost of THE ANTAGONIST Failing Their Mission**

The negative outcome THE ANTAGONIST believes will happen if they fail their mission increases in duration, intensity, etc.

**Increase Odds of THE ANTAGONIST Failing Their Mission**

The likelihood of THE ANTAGONIST failing their mission increases significantly. There is now much less hope THE ANTAGONIST will succeed.

**All Hope Is Lost For THE ANTAGONIST Completing Their Mission**

THE ANTAGONIST now has no hope of completing their mission, securing the object of their desire, or satisfying their craving. All of their plans have been dashed, and all paths are blocked. THE ANTAGONIST is powerless to do anything meaningful, which means they have failed their mission and expect to experience the negative consequences.

**THE ANTAGONIST Debates New Mission Plans**

As a result of having their mission plan dashed or there being a major change in the mission conditions, THE ANTAGONIST must create a new plan. Before stating the new plan, THE ANTAGONIST brainstorms different potential steps that can be taken to complete the mission and/or different strategies for completing those steps.

**THE ANTAGONIST States Their New Mission Plan**

THE ANTAGONIST states the new mission plan. Details include the mission's objective, steps, requirements, obstacles, odds of success/failure, expected outcome of success/failure, and any other expository information you want to add regarding the Mission.

**Step 8: Load the conflict with THE HERO plot points or choose a sequence from the “Sequences” spreadsheet:**

**Conflict With THE HERO**

If THE ANTAGONIST must have a goal, then there must be a reason why the goal exists and why they can’t accomplish it effortlessly. THE HERO is the source of the problems and obstacles that stand between THE ANTAGONIST and their goal.

**THE ANTAGONIST Has A Minor Conflict With THE HERO**

THE ANTAGONIST and THE HERO meet and engage in a conflict over their opposing desires, goals, missions, values, beliefs, alliances, virtues, and/or flaws. Something good will happen to the winner, and something bad will happen to the loser, but the consequences aren’t dire. The winner will get something that helps them slightly, gives them a little pleasure or confidence, and/or it moves them a little closer to their goal. The loser will still be able to pursue their desire or goal, but their life will be slightly more difficult, painful, have higher stakes, and/or have a slightly lower chance of success.

**THE ANTAGONIST Has A Major Conflict With THE HERO**

THE ANTAGONIST and THE HERO meet and engage in a conflict over their opposing desires, goals, missions, values, beliefs, alliances, virtues, and/or flaws. Something very good will happen to the winner, and something very bad will happen to the loser. The stakes of this conflict are significantly/meaningfully high. The loser can have their plans dashed, lose all hope of success, lose a required ally or resource, and/or receive new mission conditions and thus new mission objectives.

**THE ANTAGONIST Has A Minor Conflict With A One-Off Antagonist**

THE ANTAGONIST meets a One-Off Antagonist. They engage in a conflict over their opposing desires, goals, missions, values, beliefs, alliances, virtues, and/or flaws. The winner will get something that helps them slightly, gives them a little pleasure or confidence, and/or it moves them a little closer to their goal. The loser will still be able to pursue their desire or goal, but their life will be slightly more difficult, painful, have higher stakes, and/or have a slightly lower chance of success. You don’t have to say what happens to the One-Off Antagonist after the conflict. They’ve already served their purpose.

**THE ANTAGONIST Has A Major Conflict With A One-Off Antagonist**

THE ANTAGONIST meets a One-Off Antagonist. They engage in a conflict over their opposing desires, goals, missions, values, beliefs, alliances, virtues, and/or flaws. Something very good will happen to the winner, and something very bad will happen to the loser. The stakes of this conflict are significantly high and important. The loser can have their plans dashed, lose all hope of success, lose a required ally or resource, and/or receive new mission conditions and thus new mission objectives. But, we’ll never this One-Off Antagonist again because they were just an excuse to allow THE ANTAGONIST to trigger consequences that move the story forward.

**Introduce THE HERO**

Show THE ANTAGONIST’s Antagonist in a place and a situation that epitomizes who they are and what they desire. Have them use their virtue, skill, and/or flaw to accomplish a goal related to fulfilling their strongest desire.

**State The Status Of THE ANTAGONIST’s And Antagonist’s Relationship**

State the status of how THE ANTAGONIST and THE HERO relate to each other in regards to their feelings, desires, missions, goals, values, and/or beliefs. The status of their relationship can be one of the following choices: Allies, Enemies, Neutral, Strangers, Frenemies, or Unclear.

**THE ANTAGONIST Learns About THE HERO**

THE ANTAGONIST learns something about THE HERO from an external source of information that reveals more information about THE HERO’s backstory, desires, fears, strengths, weaknesses, skills, virtues, flaws, resources, knowledge, personality traits, and/or any other expository information that is relevant to the conflict between THE ANTAGONIST and THE HERO.

**THE HERO Learns About THE ANTAGONIST**

THE HERO learns something about THE ANTAGONIST from an external source of information that reveals more information about THE ANTAGONIST’s backstory, desires, fears, strengths, weaknesses, skills, virtues, flaws, resources, knowledge, personality traits, and/or any other expository information that is relevant to the conflict between THE ANTAGONIST and THE HERO.

**THE HERO Threatens THE ANTAGONIST**

THE HERO poses a threat to THE ANTAGONIST, THE ANTAGONIST’s mission, or someone or something THE ANTAGONIST values, needs, and/or desires.

**THE HERO Attacks THE ANTAGONIST**

THE HERO does something bad to THE ANTAGONIST, resulting in them losing something, someone, and/or the ability to continue or complete their goal.

**THE ANTAGONIST Attacks THE HERO**

THE ANTAGONIST does something bad to THE HERO, resulting in them losing something, someone, and/or the ability to continue or complete their goal.

**THE ANTAGONIST And THE HERO Meet**

THE ANTAGONIST sees, hears, and/or talks to THE HERO. They are both totally aware of the other character’s existence.

**THE ANTAGONIST Seeks THE HERO**

THE ANTAGONIST completes one or more tasks with the goal of finding THE HERO. THE ANTAGONIST may collect clues and information about THE HERO’s location while tracking down or following them.

**THE HERO Seeks THE ANTAGONIST**

THE HERO completes one or more tasks with the goal of finding THE ANTAGONIST. THE HERO may collect clues and information about THE ANTAGONIST’s location while tracking down or following them.

**THE ANTAGONIST Chases THE HERO**

THE HERO is now trying to get away from THE ANTAGONIST, but THE ANTAGONIST pursues THE HERO with the goal of catching them.

**THE HERO Chases THE ANTAGONIST**

THE ANTAGONIST is now trying to get away from THE HERO, but THE HERO pursues THE ANTAGONIST with the goal of catching them.

**THE ANTAGONIST Flees From THE HERO**

THE ANTAGONIST is now trying to get away from THE HERO, but THE HERO pursues THE ANTAGONIST with the goal of catching them.

**THE HERO Flees From THE ANTAGONIST**

THE HERO is now trying to get away from THE ANTAGONIST, but THE ANTAGONIST pursues THE HERO with the goal of catching them.

**THE ANTAGONIST Gets A Conflict Of Interest With THE HERO**

Introduce a rivalry between THE ANTAGONIST and THE HERO in which their desires, goals, values, and/or alliances conflict.

**THE ANTAGONIST Declares A Rivalry With THE HERO**

THE ANTAGONIST formally states that they have a conflict of interests with THE HERO and are officially enemies.

**THE HERO Declares A Rivalry With THE ANTAGONIST**

THE HERO formally states that they have a conflict of interests with THE ANTAGONIST and are officially enemies.

**THE ANTAGONIST Approaches The Battlefield**

THE ANTAGONIST walks to the edge of the place where they will have a major battle with THE HERO and/or THE HERO’s troops.

**THE ANTAGONIST’s Troops Clash With THE HERO's Troops**

THE ANTAGONIST’s troops fight against THE HERO’s troops.

**THE ANTAGONIST Breaches THE HERO's Castle**

THE ANTAGONIST crosses the threshold into THE HERO’s home, base, lair, or inner sanctum.

**THE ANTAGONIST Approaches/Confronts THE HERO**

THE ANTAGONIST enters the presence of THE HERO with the sole intention of confronting and neutralizing/defeating them.

**THE ANTAGONIST Fights THE HERO**

THE ANTAGONIST and THE HERO fight each other using their signature, or acquired, strengths, virtues, skills, resources, information, flaws, and weaknesses.

**THE ANTAGONIST Uses Their Signature Strength/Virtue/Skill On THE HERO's Weakness/Flaw**

THE ANTAGONIST uses a strength, virtue, skill, or resource on THE HERO that they acquired through the course of the story on THE HERO’s weakness.

**THE ANTAGONIST is Neutralized/Defeated By THE HERO**

After THE HERO uses one of their skills, resources, and/or virtues on THE ANTAGONIST, THE ANTAGONIST is rendered powerless. THE HERO is officially victorious, and THE ANTAGONIST has officially failed.

**THE ANTAGONIST Neutralizes/Defeats THE HERO**

After using one of their skills, resources, and/or virtues on THE HERO, THE HERO is rendered powerless. THE ANTAGONIST is officially victorious, and THE HERO has officially failed.

**Types Of Conflict With THE HERO**

If a conflict of interests must exist between THE ANTAGONIST and THE HERO, then the author must define the type of conflict in order to structure it logically.

**THE HERO Has THE ANTAGONIST’s Object Of Desire**

THE HERO has or controls the object that will satisfy THE ANTAGONIST’s greatest desire, but THE HERO will or cannot give it to THE ANTAGONIST. The nature of this conflict should be introduced before the 25% mark.

**THE HERO Takes THE ANTAGONIST’s Object Of Desire**

THE HERO takes THE ANTAGONIST’s object of desire, depriving THE ANTAGONIST of the source of satisfaction. THE ANTAGONIST will continue to suffer deprivation until they get it back, but THE HERO has no intention of letting THE ANTAGONIST have it.

**THE HERO Desires THE ANTAGONIST’s Object Of Desire**

THE HERO desires THE ANTAGONIST’s object of desire. THE HERO is motivated to get THE ANTAGONIST’s object of desire to satisfy their own desire and prevent themselves from suffering deprivation, but THE ANTAGONIST has no intention of letting THE HERO have their object of desire.

**THE HERO Wants To Destroy THE ANTAGONIST’s Object Of Desire**

THE HERO’s goal is to destroy THE ANTAGONIST’s object of desire. The destruction of the object is not a byproduct, requirement, or collateral damage from a greater goal. THE HERO intends to destroy THE ANTAGONIST’s object of desire specifically.

**THE HERO Wants Something THE ANTAGONIST Has (Other Than Their Object Of Desire)**

THE ANTAGONIST has a person, place, thing, idea, skill, strength, virtue, connection, or experience they value and need. Losing it would cause them to be unable to accomplish their ultimate goal, which means they would be unable get or protect their object of desire. Thus, they would be unable to satisfy their desire and will suffer deprivation. THE HERO wants to get this thing, but THE ANTAGONIST has no intention of letting them have it.

**THE HERO Wants To Kill THE ANTAGONIST**

THE HERO wants to kill THE ANTAGONIST specifically due to revenge, work duties, moral obligations, beliefs, love self-preservation, etc. THE ANTAGONIST has no intention of letting THE HERO kill them.

**THE HERO Wants To Control THE ANTAGONIST**

THE HERO desires to get or maintain authority/control over THE ANTAGONIST, but THE ANTAGONIST desires freedom, autonomy, and/or power over THE HERO.

**THE HERO Causes Problems That Threaten THE ANTAGONIST’s Desired Way Of Life**

THE HERO is a chaotic presence in THE ANTAGONIST’s life. It’s nothing personal. By THE HERO’s nature, they threaten the normality and/or safety of THE ANTAGONIST and/or everyone and everything THE ANTAGONIST values and needs most. THE HERO has no intention of leaving THE ANTAGONIST’s life. So THE ANTAGONIST must somehow neutralize THE HERO to eliminate their negative impact.

**THE HERO Has Done Something Bad And Deserves Justice**

THE HERO has committed a legal and/or moral crime, which demands justice. Due to revenge, work duties, moral obligations, beliefs, love self-preservation, etc. THE ANTAGONIST intends to get THE HERO and serve them justice.

**THE HERO Wants THE ANTAGONIST To Fail For Selfish Reasons**

THE ANTAGONIST does not pose a threat to THE HERO, their object of desire, or goals. Due to THE HERO’s nature, beliefs, values, personal grudges, and/or flaws, THE HERO wants THE ANTAGONIST specifically to fail at their goal and suffer deprivation when they can’t satisfy their desire.

**THE HERO And THE ANTAGONIST Have Conflicting Missions**

THE HERO and THE ANTAGONIST want to accomplish separate objectives. When one of them accomplishes their goal, it triggers an event that prevents the other character from accomplishing their goal, which will cause them to be unable to satisfy their desire and suffer deprivation.

**THE HERO Has Something THE ANTAGONIST Needs To Complete Their Mission**

THE HERO possesses something THE ANTAGONIST needs to complete their mission objective, but THE HERO has no intention of letting THE ANTAGONIST have it.

**THE ANTAGONIST Owes A Debt To THE HERO**

THE ANTAGONIST owes a debt to THE HERO. THE HERO expects THE ANTAGONIST to pay their debt regardless of whether THE ANTAGONIST is willing or able. Either way, THE ANTAGONIST must attempt to find a way to pay the debt because THE HERO has set cost of failure intolerably high and has the power to enforce their threat.

**THE ANTAGONIST Must Stop THE HERO From Creating Doomsday**

THE HERO is on a mission to do something that will satisfy their desire, but as a consequence of THE HERO getting or using their object of desire, everything will be bad for THE ANTAGONIST and/or everyone else. THE HERO’s success will hurt, kill, deprive, control, and/or defile innocent victims, but THE ANTAGONIST has no intention of letting that happen.

**Internal Growth**

Major characters can have external and internal quests. It is recommended for at least THE ANTAGONIST and THE HERO to have an internal quest. The external quest is the series of steps THE ANTAGONIST physically does to get the external object of his desire. The internal quest is the steps THE ANTAGONIST takes to identify, understand, and neutralize his internal character flaw or psychological wound.

The events of the internal quest can happen in dedicated scenes and sequences, or then can happen during beats in THE ANTAGONIST’s external quest. The simplest expression of the Internal quest uses these steps:

* THE ANTAGONIST uses his flaw.
* THE ANTAGONIST suffers negative consequences for using his flaw.
* THE ANTAGONIST learns the identity of his flaw.
* A Character tells THE ANTAGONIST his flaw.
* THE ANTAGONIST decides not to change.
* THE ANTAGONIST has an “aha” moment and understands his flaw.
* THE ANTAGONIST fixes his flaw.
* THE ANTAGONIST becomes his true self.

**State THE ANTAGONIST’s Flaw**

THE ANTAGONIST has a negative, dysfunctional pattern of thoughts or actions. When THE ANTAGONIST uses their flaw, it usually triggers negative consequences that conflict with THE ANTAGONIST’s desires and goals. State what THE ANTAGONIST’s flaw is.

**THE ANTAGONIST Uses Their Flaw**

THE ANTAGONIST responds to another character, or attempts to complete a task, using or incorporating their flaw.

**THE ANTAGONIST Is Punished For Using Their Flaw**

As a result of using their flaw, something negative happens to THE ANTAGONIST either as a direct consequence or in the form of bad fortune.

**THE ANTAGONIST Learns That Using Their Flaw Is Bad (1st Time)**

THE ANTAGONIST suffers the consequence of using their flaw for the first time. The cost to THE ANTAGONIST is small, and they probably won’t learn their lesson, but it’s the first step in the learning process, and they will remember it when they final change.

**THE ANTAGONIST Learns That Using Their Flaw Is Bad (2nd Time)**

THE ANTAGONIST suffers the consequence of using their flaw for the second time. The consequences are worse and put more pressure on THE ANTAGONIST to confront, admit, and/or correct their flaw.

**THE ANTAGONIST Learns That Using Their Flaw Is Bad 3rd Time)**

THE ANTAGONIST suffers the consequence of using their flaw for the third time. The consequences are apocalyptic to THE ANTAGONIST and have such a total impact on THE ANTAGONIST internally and externally that they are forced to fully confront their dysfunctional thoughts, behaviors, and/or beliefs.

**THE ANTAGONIST Refuses To Admit Their Flaw**

After having experienced, seen, or heard evidence of their flaw, THE ANTAGONIST denies or minimizes its existence.

**THE ANTAGONIST Refuses To Fix Their Flaw**

After being confronted with the existence of their flaw, THE ANTAGONIST refuses to change.

**State The Origin Of THE ANTAGONIST’s Flaw**

State how THE ANTAGONIST got their dysfunctional habit. It usually happens through a traumatic experience.

**THE ANTAGONIST Sees/Recognizes Their Flaw**

After denying and minimizing their flaw, THE ANTAGONIST acknowledges their flaw's existence and the negative impact it is having on their life. Now that THE ANTAGONIST can see with clarity, they must choose to fix their flaw or continue repeating it.

**THE ANTAGONIST Admits Their Flaw**

Having seen and recognized their flaw, THE ANTAGONIST admits to themselves or someone else that their flaw exists. This is a major step in THE ANTAGONIST’s self-improvement process.

**THE ANTAGONIST Confronts Their Flaw**

Willingly, or unwillingly, THE ANTAGONIST explores the existence, the source, and the consequences of their flaw. They learn new information, wisdom, perspectives, and/or strategies related to their flaw.

**THE ANTAGONIST Decreases Their Flaw Level**

THE ANTAGONIST reduces the frequency and intensity of their flaw. They are less committed to it internally and externally.

**THE ANTAGONIST Increases Their Flaw Level**

THE ANTAGONIST increases the frequency and intensity of their flaw. They are more committed to it internally and externally.

**THE ANTAGONIST Returns To Their Flaw**

After having reduced or lost their flaw, The He rouses it again and restores some or all of their internal and external commitment to it.

**THE ANTAGONIST Neutralizes/Defeats Their Flaw**

Having seen and confronted their flaw, THE ANTAGONIST believes the full truth about why their bad habit is dysfunctional. They decide to let go their flaw and replace it with a contrasting virtue.

**THE ANTAGONIST Gets A New Virtue**

After having abandoned their flaw, THE ANTAGONIST gets a contrasting virtue.

**THE ANTAGONIST Practices/Trains Their Virtue**

THE ANTAGONIST performs an external action that demonstrates their internal virtue. THE ANTAGONIST performs this action specifically as a way to show their commitment to it, enjoy the rewards of virtue, and/or increase their virtue level in the hopes of becoming their true self.

**THE ANTAGONIST Becomes Their True Self**

After abandoning their flaw and practicing their virtue, THE ANTAGONIST achieves the highest virtue level and becomes their ideal/fully self-actualized self.

**THE ANTAGONIST Uses Their Virtue**

THE ANTAGONIST performs an external action that demonstrates their internal virtue. They're not doing it to show off or virtue signal. They're just being virtuous because it's who they are and what they do.

**THE ANTAGONIST Increases Their Virtue Level**

THE ANTAGONIST increases the frequency and intensity of their virtue They are more committed to it internally and externally.

**Love Story**

Love quests can be main missions or side missions. They follow the same deceptively simple steps as real life relationships:

* Meeting a lover
* Talking to a lover
* Touch a lover
* Get to know a lover
* Kissing a lover
* Having sex with a lover
* Committing to a lover

Characters can fall in and out of love, and there can be problems and opportunities at any time.

**State THE ANTAGONIST’s Love Goal**

THE ANTAGONIST states what their current goal is for their relationship status in the present, the near future, and for the far future. For each of those life phases, they're either slightly interested, strongly interested, totally interested, slightly disinterested, strongly disinterested, or totally disinterested in finding love.

**THE ANTAGONIST Learns Of THEIR LOVER's Existence**

THE ANTAGONIST learns that THEIR LOVER exists. This can either be by meeting them or learning about them from someone/something else.

**THE ANTAGONIST sees THEIR LOVER for the first time.**

THE ANTAGONIST sees THEIR LOVER for the first time and then states their reaction/impression to the experience.

**THE ANTAGONIST meets THEIR LOVER for the first time.**

THE ANTAGONIST meets THEIR LOVER for the first time and then states their reaction/impression to the interaction/experience.

**THE ANTAGONIST speaks to THEIR LOVER for the first time.**

THE ANTAGONIST speaks to THEIR LOVER for the first time and then states their reaction/impression to the interaction/experience.

**THE ANTAGONIST touches THEIR LOVER for the first time.**

THE ANTAGONIST touches THEIR LOVER for the first time and then states their reaction/impression to the interaction/experience.

**THE ANTAGONIST Pushes THEIR LOVER Away**

Because of their flaw, a misunderstanding, or a conflicting obligation, THE ANTAGONIST declines and rejects THEIR LOVER’s advancements. THE ANTAGONIST actively repels THEIR LOVER away.

**THE ANTAGONIST Flirts With THEIR LOVER (With Mutual Attraction)**

THE ANTAGONIST and THEIR LOVER flirt with each other. Both characters are pulled to each other and enjoy the experience.

**THE ANTAGONIST Attempts To Flirt With THEIR LOVER**

THE ANTAGONIST approaches THEIR LOVER and attempts to flirt with them. The attempt has a high chance of failure if THE ANTAGONIST uses their flaw. They will have a high chance of success if they use their virtue.

**THE ANTAGONIST Pulls Away From THEIR LOVER**

THE ANTAGONIST withdraws from THEIR LOVER out of fear, insecurity, or an external obligation. This causes the lover pain and anxiety and lowers the chances of their relationship advancing in the future.

**THE ANTAGONIST Impresses THEIR LOVER**

THE ANTAGONIST performs an action (usually using their virtue, skill, strength, and/or personality trait), which pleases THEIR LOVER and increases their attraction to THE ANTAGONIST.

**THE ANTAGONIST Disappoints/Disgusts THEIR LOVER**

THE ANTAGONIST performs an action (usually using their flaw, weakness, or personality trait), which displeases THEIR LOVER and decreases their attraction to THE ANTAGONIST.

**THE ANTAGONIST Kisses THEIR LOVER For The First Time**

THE ANTAGONIST kisses THEIR LOVER for the first time. This is a major turning point in the relationship. The kiss is a celebration of their relationship, a minor commitment, an exciting step forward, and a sign that they both want to take their relationship to the next level.

**THE ANTAGONIST Gets To Know THEIR LOVER (Level 1)**

THE ANTAGONIST and THEIR LOVER share basic, personal details about their life, backstory, desires, personality, and plans. These details are superficial, like where they're from, what they do, what they like. The lovers don't do a deep dive into each other's souls yet.

**THE ANTAGONIST Gets To Know THEIR LOVER (Level 2)**

THE ANTAGONIST and THEIR LOVER share deeply meaningful personal details about their life, backstory, desires, personality, and plans. The lovers get to learn more information about each other, but they haven't reached the ultimate origins and truths about each other.

**THE ANTAGONIST Gets To Know THEIR LOVER (Level 3)**

THE ANTAGONIST and THEIR LOVER reveal the ultimate origins of their character attributes to each other. They reveal all truths about their life, backstory, desires, personality, and plans.

**THE ANTAGONIST Begins To Fall In Love With THEIR LOVER (Love Level 1)**

THE ANTAGONIST is falling in love with THEIR LOVER. THE ANTAGONIST approves of what THEIR LOVER does and who they are. THE ANTAGONIST values THEIR LOVER and is buzzed on desire to be together. This new desire isn’t strong enough to take precedent over THE ANTAGONIST’s other desires and goals, but it’s a first step in that direction.

**THE ANTAGONIST Falls More In Love With THEIR LOVER (Love Level 2)**

THE ANTAGONIST is a little infatuated with THEIR LOVER. THE ANTAGONIST strongly approves of what THEIR LOVER does and who they are. THE ANTAGONIST is drunk on desire to be together. THE ANTAGONIST will make significant sacrifices and invest significant amounts of effort and resources.

**THE ANTAGONIST Falls In Love With THEIR LOVER (Love Level 3)**

THE ANTAGONIST officially falls in love with THEIR LOVER. THE ANTAGONIST is totally smitten and committed. They’d sacrifice almost anything for THEIR LOVER, and being together is now one of THE ANTAGONIST’s core desires.

**THE ANTAGONIST Asks THEIR LOVER To Commit To Them**

THE ANTAGONIST give THEIR LOVER an official invitation to commit. If THEIR LOVER commits, then THE ANTAGONIST will be satisfied. If not, THE ANTAGONIST will be dissatisfied and suffer deprivation.

**THE ANTAGONIST Begins Dating THEIR LOVER (Commitment Level 1)**

THE ANTAGONIST and THEIR LOVER officially begin dating. They talk on the phone frequently and go out to do fun and romantic things together.

**THE ANTAGONIST Moves In With THEIR LOVER (Commitment Level 2)**

Either THE ANTAGONIST moves in with THEIR LOVER or visa/versa. Either way, this is a significant turning point in their relationship that takes their desire and commitment to each other to the next level.

**THE ANTAGONIST Gets Engaged To THEIR LOVER (Commitment Level 3)**

THE ANTAGONIST and THEIR LOVER get engaged. This is a very high tension moment. It’s a major step forward for them and the penultimate commitment.

**THE ANTAGONIST Gets Married To THEIR LOVER (Commitment Level 4)**

THE ANTAGONIST and THEIR LOVER get married. This is a very high tension moment. It’s a point of no return and an ultimate commitment for both of them.

**THE ANTAGONIST Has A Child With THEIR LOVER (Commitment Level 5)**

THE ANTAGONIST or THEIR LOVER gives birth to their child. This is a very high tension moment. It’s a point of no return and an ultimate commitment for both of them.

**THE ANTAGONIST Grows Old With THEIR LOVER (Commitment Level 6)**

THE ANTAGONIST and THEIR LOVER stay together over the years and grow old together. This plot point can be used to speed the passage of time or as the final outcome of the story in the denouement.

**THE ANTAGONIST Dies With THEIR LOVER (Commitment Level 7)**

THE ANTAGONIST and THEIR LOVER die together. This plot point would usually be the final outcome of the story in the denouement.

**THE ANTAGONIST Breaks Up With THEIR LOVER**

THE ANTAGONIST and THEIR LOVER officially break their vow of commitment to each other and change their dating status to “single.” This is a high tension moment and a major turning point.

**THE ANTAGONIST Gets Back Together With THEIR LOVER**

After breaking up, THE ANTAGONIST and THEIR LOVER reconnect and renew their vows of commitment to each other. This is a high tension moment and a major turning point.

**Examples**

**% Markers**

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|  |  | **% Marker** |
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| **THE ANTAGONIST** | **6%** | **% Marker** |
| By this point, you must have already introduced THE ANTAGONIST, stated their desire, their object of desire, and the status of THE ANTAGONIST’s desire. Now THE ANTAGONIST experiences an inciting incident that changes the status of THE ANTAGONIST’s desire and/or their relationship with the object of their desire. |

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| **THE ANTAGONIST** | **12%** | **% Marker** |
| There must be a major turning point in the story, and THE ANTAGONIST must cross a point of no return. |

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| **THE ANTAGONIST** | **25%** | **% Marker** |
| There must be a major turning point in the story, and THE ANTAGONIST must cross a point of no return. They are now totally locked-in and committed to their current goal. |

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| **THE ANTAGONIST** | **47%** | **% Marker** |
| Setup the major turning point that will happen at the 50% mark. |

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| **THE ANTAGONIST** | **50% (Midpoint)** | **% Marker** |
| There must be a major turning point in the story, and THE ANTAGONIST must cross a point of no return. |

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| **THE ANTAGONIST** | **55%** | **% Marker** |
| Something unexpected and bad happens to THE ANTAGONIST that complicates their mission. |

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| **THE ANTAGONIST** | **62%** | **% Marker** |
| Something very bad happens to THE ANTAGONIST such as: THE ANTAGONIST’s plans are dashed, THE ANTAGONIST can’t complete their mission. THE ANTAGONIST fails their mission. THE ANTAGONIST loses their allies, strength, skill, weapon, information, home, the object of their desire, or whatever is most meaningful and necessary to them. THE ANTAGONIST will also feel bad and hopeless about themselves. |

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| **THE ANTAGONIST** | **75%** | **% Marker** |
| There must be a major turning point in the story, and THE ANTAGONIST must cross a point of no return. |

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| **THE ANTAGONIST** | **90%** | **% Marker** |
| THE ANTAGONIST begins their final mission, which will end with them directly confronting THE HERO and/or the source of their problem. |

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| **THE ANTAGONIST** | **95-97%** | **% Marker** |
| THE ANTAGONIST confronts THE HERO in a final showdown. They use their signature strengths, skills, weapons, virtues, and/or flaws on each other. In the end, one of THE ANTAGONIST’s actions defeats and neutralizes their opponent. |

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| **THE ANTAGONIST** | **98-99%** | **% Marker** |
| THE ANTAGONIST experiences their denouement. After either defeating (or being defeated by) THE HERO, THE ANTAGONIST either gets their object of desire, uses it, and experiences satisfaction, or they lose their object of desire and suffer deprivation. |

**Options For THE ANTAGONIST’s Desire**

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| **THE ANTAGONIST** | **THE ANTAGONIST Desires To Continue Living Their Normal Life Without Change** | **Type Of Desire** |
| THE ANTAGONIST is comfortable and content with their normal life and daily routine. They don’t expect anything significantly good or bad to happen to them in the near future, and they don’t feel any anxiety about that. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Desires Money** | **Type Of Desire** |
| THE ANTAGONIST wants to be rich. Their object of desire is either a lot of money or something that is worth a lot of money. Their expected outcome of becoming rich is to have the freedom and power to satisfy all their Earthly desires for the rest of their life. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Desires Survival, Safety, and Security** | **Type Of Desire** |
| THE ANTAGONIST needs/wants to stay alive in the immediate future and be safe and secure from anything that would threaten their survival in the future. The object of their desire is a general state of safety. Their expected outcome of surviving is to be able to continue pursuing all their Earthly desires in general. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Desires To Uphold Truth and Justice** | **Type Of Desire** |
| THE ANTAGONIST has a strong internal commitment to truth, justice, and order. They have a dogmatic philosophy about the difference between good and evil, and they live according to a moral imperative that good should always prevail. The object of their desire is a world in which truth, justice, order, and morality is the norm. Their expected outcome of living in a just world is to feel secure in their role as a good guy, to feel relief from knowing the world is as it should be, and to feel secure in the knowledge that humanity can flourish in these ideal conditions. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Desires A Happy, Successful Family** | **Type Of Desire** |
| THE ANTAGONIST wants a healthy, stable, successful family. If he doesn’t have a family, he wants to get one. If THE ANTAGONIST has a family, they want to keep them healthy, stable, and successful. The object of THE ANTAGONIST’s desire is their ideal family. Their expected outcome of getting their ideal family is to feel loved, be able to love, and feel like they’ve fulfilled the meaning of life. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Desires Their True Home** | **Type Of Desire** |
| THE ANTAGONIST wants a home. If THE ANTAGONIST doesn’t have a home, they want to get one. If they do have a home, they want to protect it, improve it, or be able to enjoy it. Their object of desire is their ideal home. Their expected outcome of getting their ideal home is to feel like they’re where they belong and to feel the safety, security, and pride that comes from having a home. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Desires To Prove Their Worth And Justify Their Existence** | **Type Of Desire** |
| THE ANTAGONIST wants to accomplish a goal that will prove their worth and justify their existence. The object of their desire is the experience of completing the goal and/or external validation/acknowledgement that they completed the ultimate task. Their expected outcome of completing their goal is the sense of pride, accomplishment, and completion that comes from satisfying the meaning of life. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Desires A McGuffin** | **Type Of Desire** |
| THE ANTAGONIST desires to catch a bad guy who has either done something evil or is planning to. Their motivation is either an internal sense of duty and/or because it’s their job. Their object of desire is THE HERO (defeated, captured, exiled, or otherwise neutralized). Their expected outcome of catching THE HERO is to live in a safe/just world and/or a sense of pride and satisfaction from completing their internal and/or external duty. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Desires To Catch The Bad Guy** | **Type Of Desire** |
| THE ANTAGONIST desires to catch a bad guy who has either done something evil or is planning to. Their motivation is either an internal sense of duty and/or because it’s their job. Their object of desire is THE HERO (defeated, captured, exiled, or otherwise neutralized). Their expected outcome of catching THE HERO is to live in a safe/just world and/or a sense of pride and satisfaction from completing their internal and/or external duty. |

**Motivation Engine**

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| **THE ANTAGONIST** | **Introduce THE ANTAGONIST** | **Motivation**  **Engine** |
| Show THE ANTAGONIST in a place and a situation that epitomizes who they are and what they desire. Have them use their virtue, skill, and/or flaw to accomplish a goal related to fulfilling their strongest desire. |

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| **THE ANTAGONIST** | **State THE ANTAGONIST’s Backstory** | **Motivation**  **Engine** |
| State where THE ANTAGONIST came from and what their most defining experiences were that shaped them into who they are today. |

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| **THE ANTAGONIST** | **State THE ANTAGONIST’s Desire** | **Motivation**  **Engine** |
| THE ANTAGONIST states that they have a strong feeling of wanting, wishing, or needing to have something, to experience something, or for something to happen. Satisfying this desire is the most important goal in their life. |

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| **THE ANTAGONIST** | **State The Origin Of THE ANTAGONIST’s Desire** | **Motivation**  **Engine** |
| State how THE ANTAGONIST got their desire. |

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| **THE ANTAGONIST** | **State The Object Of THE ANTAGONIST’s Desire** | **Motivation**  **Engine** |
| An Object of Desire (aka incentive) is the thing that has the ability to satisfy THE ANTAGONIST’s desire. State the incentive that can satisfy THE ANTAGONIST’s desire. |

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| **THE ANTAGONIST** | **State The Origin/Backstory Of THE ANTAGONIST’s Object Of Desire** | **Motivation**  **Engine** |
| State details such as how old the object is, where it came from, why it exists, and how it is able to satisfy THE ANTAGONIST’s desire. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Learns Of The Existence Of Their Object Of Desire** | **Motivation**  **Engine** |
| If THE ANTAGONIST does not know what will satisfy their desire, then THE ANTAGONIST must learn that a specific object exists which can satisfy their desire. |

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| **THE ANTAGONIST** | **THE ANTAGONIST States Or Learns Details About Their Object Of Desire** | **Motivation**  **Engine** |
| Explain what the Object of Desire is, what it does, how to use is, how it satisfies desire, where it came from, where it is, and any other expository information you want to add about the nature of the object of desire and its relationship to THE ANTAGONIST. |

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| **THE ANTAGONIST** | **State The Status Of THE ANTAGONIST’s Desire** | **Motivation**  **Engine** |
| Characters can be completely satisfied, very satisfied, mildly satisfied, mildly dissatisfied, very dissatisfied, or completely dissatisfied. |

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| **THE ANTAGONIST** | **Setup An Inciting Incident** | **Motivation**  **Engine** |
| Something happens to that will directly lead to THE ANTAGONIST encountering an inciting incident in one of the next few scenes. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Experiences An Inciting Incident** | **Motivation**  **Engine** |
| Something happens to THE ANTAGONIST that changes their ability to continue life as normal for them. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Reacts To The Inciting Incident** | **Motivation**  **Engine** |
| State how THE ANTAGONIST feels about what just happened to them, and show how they respond to changes in their normal life. |

**Inciting incident options:**

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets A New Desire** | **Inciting Incident** |
| THE ANTAGONIST replaces their current desire with a new one that is more important to them. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Loses Their Current Desire** | **Inciting Incident** |
| THE ANTAGONIST ceases to crave their current Object of Desire and/or the outcome they expect to get by using it. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets Their Object Of Desire** | **Inciting Incident** |
| THE ANTAGONIST takes possession of their object of Desire. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Loses Their Object Of Desire** | **Inciting Incident** |
| Due to failure, flaw, or bad fortune, THE ANTAGONIST loses the object that can satisfy their desire and will now suffer the negative consequences of depriving their desire. |

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| **THE ANTAGONIST** | **THE ANTAGONIST’s Object Of Desire Is Threatened** | **Inciting Incident** |
| Something happens that makes THE ANTAGONIST at risk of losing their object of desire imminently or in the near future. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets A Mission Offer** | **Inciting Incident** |
| Someone or something offers THE ANTAGONIST the chance to accept a Mission that will yield their Object of Desire if they successfully complete it. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Finds A Mission Offer** | **Inciting Incident** |
| THE ANTAGONIST learns about a mission through external information or circumstances. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Loses An Existing Mission Offer** | **Inciting Incident** |
| After being offered the opportunity to accept a Mission, the Mission Giver rescinds the offer. THE ANTAGONIST can no longer accept it even if they want to. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Completes Their Mission** | **Inciting Incident** |
| THE ANTAGONIST completes the final objective of their Mission, which satisfies the final requirement for completing the Mission. Therefore, the Mission is now over, and THE ANTAGONIST will experience expected or unexpected outcome of completing the Mission. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Fails Their Mission** | **Inciting Incident** |
| THE ANTAGONIST either fails a Mission Task or becomes unable to complete the remaining required tasks. Therefore, the Mission is now over, and THE ANTAGONIST will experience the expected or an unexpected outcome of failing the Mission. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets A Problem** | **Inciting Incident** |
| Something happens to THE ANTAGONIST that disrupts their normal life, which they were comfortable and content with. THE ANTAGONIST will have to state the problem, find a solution, and apply the solution to return their life to normal. |

**Denouement**

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| **THE ANTAGONIST** | **THE ANTAGONIST’s Life Returns To Normal** | **Denouement** |
| After neutralizing the source of their problems, THE ANTAGONIST’s life returns to normal. They are comfortable in their status quo and no longer expect bad things to happen to them in the future. Their life may even be slightly better. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets Their Object Of Desire** | **Denouement** |
| THE ANTAGONIST takes possession of their object of Desire. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Uses Their Object of Desire** | **Denouement** |
| THE ANTAGONIST uses the Object of Desire in a way that satisfies their Desire. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Experiences Their Expected Outcome Of Using Their Object Of Desire** | **Denouement** |
| After using the Object of Desire, THE ANTAGONIST experiences the type of satisfaction they expected. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Experiences Satisfaction From Using Their Object Of Desire** | **Denouement** |
| After using the Object of Desire, THE ANTAGONIST experiences happiness, contentment, fulfillment, and/or relief. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Loses Their Object Of Desire** | **Denouement** |
| Due to failure, flaw, or bad fortune, THE ANTAGONIST loses the object that can satisfy their desire and will now suffer the negative consequences of depriving their desire. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Experiences Dissatisfaction From Depriving Their Desire** | **Denouement** |
| After losing the Object of Desire, THE ANTAGONIST experiences sadness, discomfort, anxiety, emptiness, pain, and/or grief. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Experiences Dissatisfaction From Depriving Their Desire** | **Denouement** |
| After losing the Object of Desire, THE ANTAGONIST experiences sadness, discomfort, anxiety, emptiness, pain, and/or grief. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Experiences An Unexpected Outcome Of Using Their Object of Desire** | **Denouement** |
| After using the Object of Desire, THE ANTAGONIST experiences something other than what they expected. The unexpected experience may or may not satisfy their desire. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Experiences The Outcome Of Using Their Object of Desire That They Deserve** | **Denouement** |
| After using the Object of Desire, THE ANTAGONIST has the experience they deserve given the nature of object of desire. |

**Sequences**

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| **THE ANTAGONIST** | **Introduce THE ANTAGONIST** | **Sequence Theme** |
| Over the next 6, 12, or 25%, all the basic variables of THE ANTAGONIST’s character will be introduced. This includes at least THE ANTAGONIST’s name, location, occupation, skill, flaw, desire, and object of desire. |

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| **THE ANTAGONIST** | **THE ANTAGONIST’s Status Quo** | **Sequence Theme** |
| Over the next 6, 12, or 25%, show THE ANTAGONIST in their normal, routine life, going about their daily business as usual. Use this snapshot of their life to showcase at least THE ANTAGONIST’s name, location, occupation, skill, flaw, desire, and object of desire. |

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| **THE ANTAGONIST** | **Introduce THE ANTAGONIST + Inciting Sequence** | **Sequence Theme** |
| For the next 6, 12, or 25%, all the basic variables of THE ANTAGONIST’s character will be introduced. The audience will see what THE ANTAGONIST originally wants and what they’re doing to get it. Then, something will happen that changes THE ANTAGONIST’s status of desire and/or their relationship with their object of desire. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets A Problem** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE ANTAGONIST will get a problem that complicates their quest. Set up the problem, show THE ANTAGONIST getting the problem, and then show their reaction to it. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets A Mission Offer or Opportunity + Debate + Decide + Accept or Decline** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE ANTAGONIST will get, find, or create a mission opportunity and then debate whether to commit to it by weighing the pros and the cons, costs, consequences, and/or odds of success. Then THE ANTAGONIST will make a final decision, and formally accept or decline the mission. |

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| **THE ANTAGONIST** | **Plan + Prepare** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE ANTAGONIST will brainstorm and/or state their mission plan and then prepare to embark on the mission by gathering resources, info, allies, and/or skills, gearing up, or creating something. |

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| **THE ANTAGONIST** | **Begin Mission + First Task** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE ANTAGONIST will embark on their mission and attempt their first required mission task. |

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| **THE ANTAGONIST** | **Approach Mission Objective + Attempt Mission Objective** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE ANTAGONIST approaches a mission objective and then attempts it. |

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| **THE ANTAGONIST** | **Final Mission + Final Conflict (AKA Climax) Sequence** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE ANTAGONIST attempts their final mission or final mission phase. THE ANTAGONIST takes decisive action to reach and attempt to neutralize THE HERO. |

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| **THE ANTAGONIST** | **External Action Sequence** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE ANTAGONIST will be focused on establishing or completing their external goal using physical action. Internal, romantic, or social goals may appear, but they’re secondary to the main purpose of the sequence. External action sequences often involve THE ANTAGONIST’s Antagonist. |

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| **THE ANTAGONIST** | **Internal Growth Sequence** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE ANTAGONIST will be focused on establishing, exploring, or neutralizing their internal flaw. External, romantic, or social goals may appear, but they’re secondary to the main purpose of the sequence. Internal Growth Sequences often involve THE ANTAGONIST’s Confidant, Mentor, or Lover. |

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| **THE ANTAGONIST** | **Love Story Sequence** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE ANTAGONIST will be focused on love or lust. Internal, external, or social goals may appear, but they’re secondary to the main purpose of the sequence. THE ANTAGONIST’s Lover is almost always the main supporting character in love story sequences. |

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| **THE ANTAGONIST** | **Social Relationship Sequence** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE ANTAGONIST will be focused on establishing, building, leaving, repairing, saving, or returning to a relationship they have with a person who isn’t THEIR LOVER. |

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| **THE ANTAGONIST** | **Scary Horror Sequence** | **Sequence Theme** |
| The next 6, 12, or 25% of the story will contain a lot of scary content. |

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| **THE ANTAGONIST** | **Training/Learning Montage Sequence** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE ANTAGONIST will train in skills, learn knowledge or wisdom, grow in strength, and generally improve through progressive exercises. To add tension, THE ANTAGONIST should vacillate between making progress and failing. |

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| **THE ANTAGONIST** | **Fight Sequence** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE ANTAGONIST will fight one or more opponents or be involved in a large battle. To add tension, THE ANTAGONIST should vacillate between winning and having the upper hand and then losing and approaching defeat. |

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| **THE ANTAGONIST** | **General Upswing Sequence** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE ANTAGONIST’s journey is generally going very well. They could be gaining new things, making new friends, celebrating, enjoying new experiences, feeling hopeful for the future, and feeling good about their self. |

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| **THE ANTAGONIST** | **General Downswing Sequence** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE ANTAGONIST’s journey is generally going badly. They could be losing things, making enemies, suffering deprivation, having negative experiences, feeling hopeless about the future, and feeling bad about their self. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Is Proactive Sequence** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE ANTAGONIST behaves proactively. They are making decisions, taking decisive action, and causing the world to react to them. This is the result of a focused mind and that knows what they want and are moving forward to get it. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Is Reactive Sequence** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE ANTAGONIST behaves reactively. They are not in control of their life or their environment. External events keep happening to them that they must react to. They’re not working straight towards longterm goals; they’re in fight-or-flight mode dealing with immediate conflicts. |

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| **THE ANTAGONIST** | **High Tension Sequence** | **Sequence Theme** |
| For the next 6, 12, or 25%, the stakes for THE ANTAGONIST will escalate. Their chances of success will decrease. Threats and enemies will get more powerful. Paths forward will close, and THE ANTAGONIST will lose things they want and need. The audience will become more and more afraid THE ANTAGONIST will fail, and their anticipation to know what happens next will increase. |

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| **THE ANTAGONIST** | **Low Tension Sequence** | **Sequence Theme** |
| For the next 6, 12, or 25%, the story will have little emphasis on the stakes of THE ANTAGONIST completing their goal. The tone will be light hearted, fun, cute, exciting, sexy, romantic, intimate, relatable, and/or relaxing. THE ANTAGONIST will either be taking a break from their main mission, enjoying the rewards of success, or working toward a goal during a general upswing sequence. |

**Major Turning Points**

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| **THE ANTAGONIST** | **THE ANTAGONIST Leaves Their Old World** | **Major**  **Turning Point** |
| THE ANTAGONIST leaves their literal or metaphorical world and goes to a new place, from which, return is either impossible or at least extremely problematic. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Crosses A Point Of No Return** | **Major**  **Turning Point** |
| THE ANTAGONIST makes a decision or takes an action that is irreversible. |

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| **THE ANTAGONIST** | **Major Confrontation** | **Major**  **Turning Point** |
| THE ANTAGONIST has a major confrontation with another character, usually THE HERO. If THE ANTAGONIST loses, they will lose something important to them and/or suffer. If THE ANTAGONIST wins, they will get something important and/or celebrate. Either way, the rivalry between THE ANTAGONIST and THE HERO will escalate. |

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| **THE ANTAGONIST** | **Major Mission Complication** | **Major**  **Turning Point** |
| Something major happens that prevents THE ANTAGONIST from continuing their mission plan in its current form. They either get a new mission condition, a new enemy, the stakes are raised, the odds of failure increase, and/or they get a new goal that conflicts with their mission. |

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| **THE ANTAGONIST** | **Major Loss** | **Major**  **Turning Point** |
| THE ANTAGONIST loses an ally, resource, piece of information, skill, strength, opportunity and/or anything that is meaningful and necessary to them. |

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| **THE ANTAGONIST** | **Major Gain** | **Major**  **Turning Point** |
| THE ANTAGONIST gets an ally, resource, piece of information, skill, strength, opportunity and/or anything that is meaningful and necessary to them. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Begins Their Mission** | **Major**  **Turning Point** |
| THE ANTAGONIST embarks on their mission and takes the first step toward their first task. |

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| **THE ANTAGONIST** | **Major Mission Failure** | **Major**  **Turning Point** |
| THE ANTAGONIST fails a required mission task that results in them either failing a mission phase or the entire mission completely. |

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| **THE ANTAGONIST** | **Major Mission Accomplishment** | **Major**  **Turning Point** |
| THE ANTAGONIST completes a required mission task that results in their either completing a mission phase or the entire mission completely. |

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| **THE ANTAGONIST** |  | **Major**  **Turning Point** |
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**If THE ANTAGONIST gets a problem, load the following plot points:**

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| **THE ANTAGONIST** | **THE ANTAGONIST Refuses To Acknowledge Or Fix Their Problem** | **Problem Chain** |
| THE ANTAGONIST uses faulty logic to come to the conclusion that their problem doesn’t exist, will go away on its own, or isn’t important enough to warrant addressing. They are wrong, and ignoring it will only make it worse. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Acknowledges And States Their Problem** | **Problem Chain** |
| After refusing to see or admit the problem that is disrupting their life/goals, THE ANTAGONIST is forced to acknowledge the problem and state it. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Attempts The Easiest, Most Logical Solution To Their Problem** | **Problem Chain** |
| After getting a problem, THE ANTAGONIST attempts the easiest and most logical solution to their problem, but their attempt fails. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Seeks Information Required To Formulate A Solution To Their Problem** | **Problem Chain** |
| THE ANTAGONIST has a problem, but they don't know how to solve it. So they go in search of it. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets Information Required To Formulate A Solution To Their Problem** | **Problem Chain** |
| THE ANTAGONIST finds the information they need to formulate a solution to their problem. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Debates Possible Solutions To Their Problem** | **Problem Chain** |
| THE ANTAGONIST considers different strategies and action plans for solving their problem. They may consider the pro's/con's, risks, difficulty, obstacles, costs, and/or odds of success of each option. |

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| **THE ANTAGONIST** | **THE ANTAGONIST States Their Solution To Their Problem** | **Problem Chain** |
| THE ANTAGONIST states the solution to their problem. |

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| **THE ANTAGONIST** |  | **Problem Chain** |
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**Mission Plot Points**

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| **THE ANTAGONIST** | **THE ANTAGONIST Seeks A Mission Opportunity** | **Mission** |
| THE ANTAGONIST knows what they desire, but they don't have a way to get it. So they look for an opportunity to get a Mission that will yield the Object of Their Desire. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets A Mission Offer** | **Mission** |
| Someone or something offers THE ANTAGONIST the chance to accept a Mission that will yield their Object of Desire if they successfully complete it. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Finds A Mission Offer** | **Mission** |
| THE ANTAGONIST learns about a mission through external information or circumstances. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Loses An Existing Mission Offer** | **Mission** |
| After being offered the opportunity to accept a Mission, the Mission Giver rescinds the offer. THE ANTAGONIST can no longer accept it even if they want to. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets A Mission Briefing** | **Mission** |
| Someone or something explains the details of a Mission to THE ANTAGONIST. Details include the mission's objective, steps, requirements, obstacles, odds of success/failure, expected outcome of success/failure, and any other expository information you want to add regarding the Mission. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Debates Choosing A Mission Plan** | **Mission** |
| Before stating a Mission plan, THE ANTAGONIST brainstorms different potential steps that can be taken to complete a mission and/or different strategies for completing those steps. |

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| **THE ANTAGONIST** | **THE ANTAGONIST States Their Mission Plan** | **Mission** |
| THE ANTAGONIST states the details of their Mission to their self or to an audience. Details include the mission's objective, steps, requirements, obstacles, odds of success/failure, expected outcome of success/failure, and any other expository information you want to add regarding the Mission. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Debates Accepting Their Mission Offer** | **Mission** |
| Before accepting a Mission, THE ANTAGONIST weighs the Mission's pros, cons, risks, odds of success, expected outcome of success, and expected outcome of failure to determine if the cost/benefit analysis of accepting the offer is positive. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Refuses To Accept Their Mission Offer** | **Mission** |
| Character declines an offer to accept and commit to a Mission. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Externally Accepts Their Mission Offer** | **Mission** |
| THE ANTAGONIST formally accepts a Mission and commits to (at least) beginning it. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Internally Commits To Their Mission** | **Mission** |
| THE ANTAGONIST performs an action that literally or metaphorically signifies that they are internally committed to the Mission. This can happen when they first accept the Mission. Or, they can begin the Mission half-heartedly, and then truly commit to it internally in a later scene. |

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| **THE ANTAGONIST** | **State Odds of THE ANTAGONIST Completing Their Mission** | **Mission** |
| Taking into consideration the obstacles, danger level, and abilities of THE ANTAGONIST, state the likelihood they are able to complete the Mission. |

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| **THE ANTAGONIST** | **State The Expected Outcome of THE ANTAGONIST Completing Their Mission** | **Mission** |
| State what THE ANTAGONIST expects to happen as a result of completing their mission. |

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| **THE ANTAGONIST** | **State The Expected Outcome of THE ANTAGONIST Failing Their Mission** | **Mission** |
| State what THE ANTAGONIST expects to happen as a result of failing their mission. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Debates Continuing Their Mission** | **Mission** |
| After beginning the Mission, something causes THE ANTAGONIST to question whether they can or should continue. THE ANTAGONIST weighs the Mission's pros, cons, risks, odds of success, expected outcome of success, and expected outcome of failure to determine if the cost/benefit analysis of continuing is positive. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Externally Recommits To Their Mission** | **Mission** |
| After debating whether or not to continue their Mission, THE ANTAGONIST performs an action that literally or metaphorically signifies that they will continue attempting to complete the Mission. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Internally Recommits To Their Mission** | **Mission** |
| THE ANTAGONIST performs an action that literally or metaphorically signifies that they are internally committed to continuing the Mission regardless of the danger or odds of failure. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Prepares for Their Mission** | **Mission** |
| THE ANTAGONIST gears up, makes last minute preparations, and gets ready to begin their mission. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Begins Their Mission** | **Mission** |
| THE ANTAGONIST embarks on their mission and takes the first step toward their first task. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Attempts A Required Mission Task** | **Mission** |
| THE ANTAGONIST attempts to complete a task that is required to complete their mission. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Completes A Required Mission Task** | **Mission** |
| THE ANTAGONIST completes a task that is required for him to complete his mission. Now THE ANTAGONIST will either get their "Expected Outcome For Completing Mission Task" or an "Unexpected Outcome." |

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| **THE ANTAGONIST** | **THE ANTAGONIST Fails A Required Mission Task** | **Mission** |
| THE ANTAGONIST fails a task that is required for him to complete his mission. Now THE ANTAGONIST will either get their "Expected Outcome For Failing Mission Task" or an "Unexpected Outcome." |

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| **THE ANTAGONIST** | **THE ANTAGONIST Completes A Mission Phase** | **Mission** |
| THE ANTAGONIST completes a set of required tasks required for him to complete his mission phase. Now THE ANTAGONIST will either get their "Expected Outcome For Failing Mission Task" or an "Unexpected Outcome." |

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| **THE ANTAGONIST** | **THE ANTAGONIST Fails A Mission Phase** | **Mission** |
| THE ANTAGONIST fails to complete a task required for him to complete their current mission phase. Now THE ANTAGONIST will either get their "Expected Outcome For Failing Mission Phase" or an "Unexpected Outcome." |

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| **THE ANTAGONIST** | **THE ANTAGONIST Strays From Their Mission** | **Mission** |
| THE ANTAGONIST doesn't give up on their Mission completely. They just abandon it momentarily to pursue some other objective that tempts, misleads, preoccupies, or distracts them. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Quits Their Mission** | **Mission** |
| THE ANTAGONIST decides to give up on the Mission completely and walks away from it. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Returns To Their Mission** | **Mission** |
| After momentarily abandoning their Mission to pursue a side-objective, THE ANTAGONIST returns to enacting their Mission Plan. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Completes Their Mission** | **Mission** |
| THE ANTAGONIST completes the final objective of their Mission, which satisfies the final requirement for completing the Mission. Therefore, the Mission is now over, and THE ANTAGONIST will experience expected or unexpected outcome of completing the Mission. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Fails Their Mission** | **Mission** |
| THE ANTAGONIST either fails a Mission Task or becomes unable to complete the remaining required tasks. Therefore, the Mission is now over, and THE ANTAGONIST will experience the expected or an unexpected outcome of failing the Mission. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets A New Mission Setback** | **Mission** |
| As a result of failing a task, using their flaw, or bad fortune, THE ANTAGONIST gets problem related to their mission, which will make completing the mission more difficult, risk, costly, and likely to fail. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets A New Mission Obstacle** | **Mission** |
| A new obstacle appears between THE ANTAGONIST and their goal. THE ANTAGONIST will need to find or create a strategy and a new plan to overcome the obstacle and continue their mission plan. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets A New Mission Requirement/Condition** | **Mission** |
| THE ANTAGONIST gets a new requirement or condition that must be satisfied in order to complete their mission. To satisfy the requirement, THE ANTAGONIST will have to complete a new task. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets A New Mission Objective** | **Mission** |
| THE ANTAGONIST gets a new condition/requirement that must be satisfied in order to complete their mission. To satisfy the requirement, THE ANTAGONIST will have to complete a new task. State the specific task THE ANTAGONIST needs to complete. |

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| **THE ANTAGONIST** | **Increase The Cost of THE ANTAGONIST Failing Their Mission** | **Mission** |
| The negative outcome THE ANTAGONIST believes will happen if they fail their mission increases in duration, intensity, etc. |

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| **THE ANTAGONIST** | **Increase Odds of THE ANTAGONIST Failing Their Mission** | **Mission** |
| The likelihood of THE ANTAGONIST failing their mission increases significantly. There is now much less hope THE ANTAGONIST will succeed. |

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| **THE ANTAGONIST** | **All Hope Is Lost For THE ANTAGONIST Completing Their Mission** | **Mission** |
| THE ANTAGONIST now has no hope of completing their mission, securing the object of their desire, or satisfying their craving. All of their plans have been dashed, and all paths are blocked. THE ANTAGONIST is powerless to do anything meaningful, which means they have failed their mission and expect to experience the negative consequences. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Debates New Mission Plans** | **Mission** |
| As a result of having their mission plan dashed or there being a major change in the mission conditions, THE ANTAGONIST must create a new plan. Before stating the new plan, THE ANTAGONIST brainstorms different potential steps that can be taken to complete the mission and/or different strategies for completing those steps. |

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| **THE ANTAGONIST** | **THE ANTAGONIST States Their New Mission Plan** | **Mission** |
| THE ANTAGONIST states the new mission plan. Details include the mission's objective, steps, requirements, obstacles, odds of success/failure, expected outcome of success/failure, and any other expository information you want to add regarding the Mission. |

**Conflict With THE HERO Plot Points**

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST Has A Minor Conflict With THE HERO** | **Conflict**  **With Antagonist** |
| THE ANTAGONIST and THE HERO meet and engage in a conflict over their opposing desires, goals, missions, values, beliefs, alliances, virtues, and/or flaws. Something good will happen to the winner, and something bad will happen to the loser, but the consequences aren’t dire. The winner will get something that helps them slightly, gives them a little pleasure or confidence, and/or it moves them a little closer to their goal. The loser will still be able to pursue their desire or goal, but their life will be slightly more difficult, painful, have higher stakes, and/or have a slightly lower chance of success. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST Has A Major Conflict With THE HERO** | **Conflict**  **With Antagonist** |
| THE ANTAGONIST and THE HERO meet and engage in a conflict over their opposing desires, goals, missions, values, beliefs, alliances, virtues, and/or flaws. Something very good will happen to the winner, and something very bad will happen to the loser. The stakes of this conflict are significantly/meaningfully high. The loser can have their plans dashed, lose all hope of success, lose a required ally or resource, and/or receive new mission conditions and thus new mission objectives. |

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| **THE ANTAGONIST**  **Vs**  **One-Off Antagonist** | **THE ANTAGONIST Has A Minor Conflict With A One-Off Antagonist** | **Conflict**  **With Antagonist** |
| THE ANTAGONIST meets a One-Off Antagonist. They engage in a conflict over their opposing desires, goals, missions, values, beliefs, alliances, virtues, and/or flaws. The winner will get something that helps them slightly, gives them a little pleasure or confidence, and/or it moves them a little closer to their goal. The loser will still be able to pursue their desire or goal, but their life will be slightly more difficult, painful, have higher stakes, and/or have a slightly lower chance of success. You don’t have to say what happens to the One-Off Antagonist after the conflict. They’ve already served their purpose. |

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| **THE ANTAGONIST**  **Vs**  **One-Off Antagonist** | **THE ANTAGONIST Has A Major Conflict With A One-Off Antagonist** | **Conflict**  **With Antagonist** |
| THE ANTAGONIST meets a One-Off Antagonist. They engage in a conflict over their opposing desires, goals, missions, values, beliefs, alliances, virtues, and/or flaws. Something very good will happen to the winner, and something very bad will happen to the loser. The stakes of this conflict are significantly high and important. The loser can have their plans dashed, lose all hope of success, lose a required ally or resource, and/or receive new mission conditions and thus new mission objectives. But, we’ll never this One-Off Antagonist again because they were just an excuse to allow THE ANTAGONIST to trigger consequences that move the story forward. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **Introduce THE HERO** | **Conflict**  **With Antagonist** |
| Show THE ANTAGONIST’s Antagonist in a place and a situation that epitomizes who they are and what they desire. Have them use their virtue, skill, and/or flaw to accomplish a goal related to fulfilling their strongest desire. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **State The Status Of THE ANTAGONIST’s And Antagonist’s Relationship** | **Conflict**  **With Antagonist** |
| State the status of how THE ANTAGONIST and THE HERO relate to each other in regards to their feelings, desires, missions, goals, values, and/or beliefs. The status of their relationship can be one of the following choices: Allies, Enemies, Neutral, Strangers, Frenemies, or Unclear. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST Learns About THE HERO** | **Conflict**  **With Antagonist** |
| THE ANTAGONIST learns something about THE HERO from an external source of information that reveals more information about THE HERO’s backstory, desires, fears, strengths, weaknesses, skills, virtues, flaws, resources, knowledge, personality traits, and/or any other expository information that is relevant to the conflict between THE ANTAGONIST and THE HERO. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE HERO Learns About THE ANTAGONIST** | **Conflict**  **With Antagonist** |
| THE HERO learns something about THE ANTAGONIST from an external source of information that reveals more information about THE ANTAGONIST’s backstory, desires, fears, strengths, weaknesses, skills, virtues, flaws, resources, knowledge, personality traits, and/or any other expository information that is relevant to the conflict between THE ANTAGONIST and THE HERO. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE HERO Threatens THE ANTAGONIST** | **Conflict**  **With Antagonist** |
| THE HERO poses a threat to THE ANTAGONIST, THE ANTAGONIST’s mission, or someone or something THE ANTAGONIST values, needs, and/or desires. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE HERO Attacks THE ANTAGONIST** | **Conflict**  **With Antagonist** |
| THE HERO does something bad to THE ANTAGONIST, resulting in them losing something, someone, and/or the ability to continue or complete their goal. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST Attacks THE HERO** | **Conflict**  **With Antagonist** |
| THE ANTAGONIST does something bad to THE HERO, resulting in them losing something, someone, and/or the ability to continue or complete their goal. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST And THE HERO Meet** | **Conflict**  **With Antagonist** |
| THE ANTAGONIST sees, hears, and/or talks to THE HERO. They are both totally aware of the other character’s existence. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST Seeks THE HERO** | **Conflict**  **With Antagonist** |
| THE ANTAGONIST completes one or more tasks with the goal of finding THE HERO. THE ANTAGONIST may collect clues and information about THE HERO’s location while tracking down or following them. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE HERO Seeks THE ANTAGONIST`** | **Conflict**  **With Antagonist** |
| THE HERO completes one or more tasks with the goal of finding THE ANTAGONIST. THE HERO may collect clues and information about THE ANTAGONIST’s location while tracking down or following them. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST Chases THE HERO** | **Conflict**  **With Antagonist** |
| THE HERO is now trying to get away from THE ANTAGONIST, but THE ANTAGONIST pursues THE HERO with the goal of catching them. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE HERO Chases THE ANTAGONIST** | **Conflict**  **With Antagonist** |
| THE ANTAGONIST is now trying to get away from THE HERO, but THE HERO pursues THE ANTAGONIST with the goal of catching them. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST Flees From THE HERO** | **Conflict**  **With Antagonist** |
| THE ANTAGONIST is now trying to get away from THE HERO, but THE HERO pursues THE ANTAGONIST with the goal of catching them. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE HERO Flees From THE ANTAGONIST** | **Conflict**  **With Antagonist** |
| THE HERO is now trying to get away from THE ANTAGONIST, but THE ANTAGONIST pursues THE HERO with the goal of catching them. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST Gets A Conflict Of Interest With THE HERO** | **Conflict**  **With Antagonist** |
| Introduce a rivalry between THE ANTAGONIST and THE HERO in which their desires, goals, values, and/or alliances conflict. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST Declares A Rivalry With THE HERO** | **Conflict**  **With Antagonist** |
| THE ANTAGONIST formally states that they have a conflict of interests with THE HERO and are officially enemies. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE HERO Declares A Rivalry With THE ANTAGONIST** | **Conflict**  **With Antagonist** |
| THE HERO formally states that they have a conflict of interests with THE ANTAGONIST and are officially enemies. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST Approaches The Battlefield** | **Conflict**  **With Antagonist** |
| THE ANTAGONIST walks to the edge of the place where they will have a major battle with THE HERO and/or THE HERO’s troops. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST’s Troops Clash With THE HERO's Troops** | **Conflict**  **With Antagonist** |
| THE ANTAGONIST’s troops fight against THE HERO’s troops. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST Breaches THE HERO's Castle** | **Conflict**  **With Antagonist** |
| THE ANTAGONIST crosses the threshold into THE HERO’s home, base, lair, or inner sanctum. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST Approaches/Confronts THE HERO** | **Conflict**  **With Antagonist** |
| THE ANTAGONIST enters the presence of THE HERO with the sole intention of confronting and neutralizing/defeating them. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST Fights THE HERO** | **Conflict**  **With Antagonist** |
| THE ANTAGONIST and THE HERO fight each other using their signature, or acquired, strengths, virtues, skills, resources, information, flaws, and weaknesses. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST Uses Their Signature Strength/Virtue/Skill On THE HERO's Weakness/Flaw** | **Conflict**  **With Antagonist** |
| THE ANTAGONIST uses a strength, virtue, skill, or resource on THE HERO that they acquired through the course of the story on THE HERO’s weakness. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST is Neutralized/Defeated By THE HERO** | **Conflict**  **With Antagonist** |
| After THE HERO uses one of their skills, resources, and/or virtues on THE ANTAGONIST, THE ANTAGONIST is rendered powerless. THE HERO is officially victorious, and THE ANTAGONIST has officially failed. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST Neutralizes/Defeats THE HERO** | **Conflict**  **With Antagonist** |
| After using one of their skills, resources, and/or virtues on THE HERO, THE HERO is rendered powerless. THE ANTAGONIST is officially victorious, and THE HERO has officially failed. |

**Types Of Conflict With THE HERO**

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE HERO Has THE ANTAGONIST’s Object Of Desire** | **Type Of Conflict**  **With Antagonist** |
| THE HERO has or controls the object that will satisfy THE ANTAGONIST’s greatest desire, but THE HERO will or cannot give it to THE ANTAGONIST. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE HERO Takes THE ANTAGONIST’s Object Of Desire** | **Type Of Conflict**  **With Antagonist** |
| THE HERO takes THE ANTAGONIST’s object of desire, depriving THE ANTAGONIST of the source of satisfaction. THE ANTAGONIST will continue to suffer deprivation until they get it back, but THE HERO has no intention of letting THE ANTAGONIST have it. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE HERO Desires THE ANTAGONIST’s Object Of Desire** | **Type Of Conflict**  **With Antagonist** |
| THE HERO desires THE ANTAGONIST’s object of desire. THE HERO is motivated to get THE ANTAGONIST’s object of desire to satisfy their own desire and prevent themselves from suffering deprivation, but THE ANTAGONIST has no intention of letting THE HERO have their object of desire. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE HERO Wants To Destroy THE ANTAGONIST’s Object Of Desire** | **Type Of Conflict**  **With Antagonist** |
| THE HERO’s goal is to destroy THE ANTAGONIST’s object of desire. The destruction of the object is not a byproduct, requirement, or collateral damage from a greater goal. THE HERO intends to destroy THE ANTAGONIST’s object of desire specifically. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE HERO Wants Something THE ANTAGONIST Has (Other Than Their Object Of Desire)** | **Type Of Conflict**  **With Antagonist** |
| THE ANTAGONIST has a person, place, thing, idea, skill, strength, virtue, connection, or experience they value and need. Losing it would cause them to be unable to accomplish their ultimate goal, which means they would be unable get or protect their object of desire. Thus, they would be unable to satisfy their desire and will suffer deprivation. THE HERO wants to get this thing, but THE ANTAGONIST has no intention of letting them have it. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE HERO Wants To Kill THE ANTAGONIST** | **Type Of Conflict**  **With Antagonist** |
| THE HERO wants to kill THE ANTAGONIST specifically due to revenge, work duties, moral obligations, beliefs, love self-preservation, etc. THE ANTAGONIST has no intention of letting THE HERO kill them. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE HERO Wants To Control THE ANTAGONIST** | **Type Of Conflict**  **With Antagonist** |
| THE HERO desires to get or maintain authority/control over THE ANTAGONIST, but THE ANTAGONIST desires freedom, autonomy, and/or power over THE HERO. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE HERO Causes Problems That Threaten THE ANTAGONIST’s Desired Way Of Life** | **Type Of Conflict**  **With Antagonist** |
| THE HERO is a chaotic presence in THE ANTAGONIST’s life. It’s nothing personal. By THE HERO’s nature, they threaten the normality and/or safety of THE ANTAGONIST and/or everyone and everything THE ANTAGONIST values and needs most. THE HERO has no intention of leaving THE ANTAGONIST’s life. So THE ANTAGONIST must somehow neutralize THE HERO to eliminate their negative impact. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE HERO Has Done Something Bad And Deserves Justice** | **Type Of Conflict**  **With Antagonist** |
| THE HERO has committed a legal and/or moral crime, which demands justice. Due to revenge, work duties, moral obligations, beliefs, love self-preservation, etc. THE ANTAGONIST intends to get THE HERO and serve them justice. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE HERO Wants THE ANTAGONIST To Fail For Selfish Reasons** | **Type Of Conflict**  **With Antagonist** |
| THE ANTAGONIST does not pose a threat to THE HERO, their object of desire, or goals. Due to THE HERO’s nature, beliefs, values, personal grudges, and/or flaws, THE HERO wants THE ANTAGONIST specifically to fail at their goal and suffer deprivation when they can’t satisfy their desire. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE HERO And THE ANTAGONIST Have Conflicting Missions** | **Type Of Conflict**  **With Antagonist** |
| THE HERO and THE ANTAGONIST want to accomplish separate objectives. When one of them accomplishes their goal, it triggers an event that prevents the other character from accomplishing their goal, which will cause them to be unable to satisfy their desire and suffer deprivation. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE HERO Has Something THE ANTAGONIST Needs To Complete Their Mission** | **Type Of Conflict**  **With Antagonist** |
| THE HERO possesses something THE ANTAGONIST needs to complete their mission objective, but THE HERO has no intention of letting THE ANTAGONIST have it. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST Owes A Debt To THE HERO** | **Type Of Conflict**  **With Antagonist** |
| THE ANTAGONIST owes a debt to THE HERO. THE HERO expects THE ANTAGONIST to pay their debt regardless of whether THE ANTAGONIST is willing or able. Either way, THE ANTAGONIST must attempt to find a way to pay the debt because THE HERO has set cost of failure intolerably high and has the power to enforce their threat. |

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| **THE ANTAGONIST**  **Vs**  **THE HERO** | **THE ANTAGONIST Must Stop THE HERO From Creating Doomsday** | **Type Of Conflict**  **With Antagonist** |
| THE HERO is on a mission to do something that will satisfy their desire, but as a consequence of THE HERO getting or using their object of desire, everything will be bad for THE ANTAGONIST and/or everyone else. THE HERO’s success will hurt, kill, deprive, control, and/or defile innocent victims, but THE ANTAGONIST has no intention of letting that happen. |

**Internal Growth Plot Points**

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| **THE ANTAGONIST** | **State THE ANTAGONIST’s Flaw** | **Internal Growth**  **Character Arc** |
| THE ANTAGONIST has a negative, dysfunctional pattern of thoughts or actions. When THE ANTAGONIST uses their flaw, it usually triggers negative consequences that conflict with THE ANTAGONIST’s desires and goals. State what THE ANTAGONIST’s flaw is. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Uses Their Flaw** | **Internal Growth**  **Character Arc** |
| THE ANTAGONIST responds to another character, or attempts to complete a task, using or incorporating their flaw. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Is Punished For Using Their Flaw** | **Internal Growth**  **Character Arc** |
| As a result of using their flaw, something negative happens to THE ANTAGONIST either as a direct consequence or in the form of bad fortune. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Learns That Using Their Flaw Is Bad (1st Time)** | **Internal Growth**  **Character Arc** |
| THE ANTAGONIST suffers the consequence of using their flaw for the first time. The cost to THE ANTAGONIST is small, and they probably won’t learn their lesson, but it’s the first step in the learning process, and they will remember it when they final change. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Learns That Using Their Flaw Is Bad (2nd Time)** | **Internal Growth**  **Character Arc** |
| THE ANTAGONIST suffers the consequence of using their flaw for the second time. The consequences are worse and put more pressure on THE ANTAGONIST to confront, admit, and/or correct their flaw. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Learns That Using Their Flaw Is Bad 3rd Time)** | **Internal Growth**  **Character Arc** |
| THE ANTAGONIST suffers the consequence of using their flaw for the third time. The consequences are apocalyptic to THE ANTAGONIST and have such a total impact on THE ANTAGONIST internally and externally that they are forced to fully confront their dysfunctional thoughts, behaviors, and/or beliefs. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Refuses To Admit Their Flaw** | **Internal Growth**  **Character Arc** |
| After having experienced, seen, or heard evidence of their flaw, THE ANTAGONIST denies or minimizes its existence. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Refuses To Fix Their Flaw** | **Internal Growth**  **Character Arc** |
| After being confronted with the existence of their flaw, THE ANTAGONIST refuses to change. |

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| **THE ANTAGONIST** | **State The Origin Of THE ANTAGONIST’s Flaw** | **Internal Growth**  **Character Arc** |
| State how THE ANTAGONIST got their dysfunctional habit. It usually happens through a traumatic experience. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Sees/Recognizes Their Flaw** | **Internal Growth**  **Character Arc** |
| After denying and minimizing their flaw, THE ANTAGONIST acknowledges their flaw's existence and the negative impact it is having on their life. Now that THE ANTAGONIST can see with clarity, they must choose to fix their flaw or continue repeating it. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Admits Their Flaw** | **Internal Growth**  **Character Arc** |
| Having seen and recognized their flaw, THE ANTAGONIST admits to themselves or someone else that their flaw exists. This is a major step in THE ANTAGONIST’s self-improvement process. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Confronts Their Flaw** | **Internal Growth**  **Character Arc** |
| Willingly, or unwillingly, THE ANTAGONIST explores the existence, the source, and the consequences of their flaw. They learn new information, wisdom, perspectives, and/or strategies related to their flaw. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Decreases Their Flaw Level** | **Internal Growth**  **Character Arc** |
| THE ANTAGONIST reduces the frequency and intensity of their flaw. They are less committed to it internally and externally. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Increases Their Flaw Level** | **Internal Growth**  **Character Arc** |
| THE ANTAGONIST increases the frequency and intensity of their flaw. They are more committed to it internally and externally. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Returns To Their Flaw** | **Internal Growth**  **Character Arc** |
| After having reduced or lost their flaw, The He rouses it again and restores some or all of their internal and external commitment to it. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Neutralizes/Defeats Their Flaw** | **Internal Growth**  **Character Arc** |
| Having seen and confronted their flaw, THE ANTAGONIST believes the full truth about why their bad habit is dysfunctional. They decide to let go their flaw and replace it with a contrasting virtue. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets A New Virtue** | **Internal Growth**  **Character Arc** |
| After having abandoned their flaw, THE ANTAGONIST gets a contrasting virtue. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Practices/Trains Their Virtue** | **Internal Growth**  **Character Arc** |
| THE ANTAGONIST performs an external action that demonstrates their internal virtue. THE ANTAGONIST performs this action specifically as a way to show their commitment to it, enjoy the rewards of virtue, and/or increase their virtue level in the hopes of becoming their true self. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Becomes Their True Self** | **Internal Growth**  **Character Arc** |
| After abandoning their flaw and practicing their virtue, THE ANTAGONIST achieves the highest virtue level and becomes their ideal/fully self-actualized self. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Uses Their Virtue** | **Internal Growth**  **Character Arc** |
| THE ANTAGONIST performs an external action that demonstrates their internal virtue. They're not doing it to show off or virtue signal. They're just being virtuous because it's who they are and what they do. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Increases Their Virtue Level** | **Internal Growth**  **Character Arc** |
| THE ANTAGONIST increases the frequency and intensity of their virtue They are more committed to it internally and externally. |

**Love Story Plot Points**

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| **THE ANTAGONIST** | **State THE ANTAGONIST’s Love Goal** | **Love Story** |
| THE ANTAGONIST states what their current goal is for their relationship status in the present, the near future, and for the far future. For each of those life phases, they're either slightly interested, strongly interested, totally interested, slightly disinterested, strongly disinterested, or totally disinterested in finding love. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Learns Of THEIR LOVER's Existence** | **Love Story** |
| THE ANTAGONIST learns that THEIR LOVER exists. This can either be by meeting them or learning about them from someone/something else. |

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| **THE ANTAGONIST** | **THE ANTAGONIST sees THEIR LOVER for the first time.** | **Love Story** |
| THE ANTAGONIST sees THEIR LOVER for the first time and then states their reaction/impression to the experience. |

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| **THE ANTAGONIST** | **THE ANTAGONIST meets THEIR LOVER for the first time.** | **Love Story** |
| THE ANTAGONIST meets THEIR LOVER for the first time and then states their reaction/impression to the interaction/experience. |

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| **THE ANTAGONIST** | **THE ANTAGONIST speaks to THEIR LOVER for the first time.** | **Love Story** |
| THE ANTAGONIST speaks to THEIR LOVER for the first time and then states their reaction/impression to the interaction/experience. |

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| **THE ANTAGONIST** | **THE ANTAGONIST touches THEIR LOVER for the first time.** | **Love Story** |
| THE ANTAGONIST touches THEIR LOVER for the first time and then states their reaction/impression to the interaction/experience. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Pushes THEIR LOVER Away** | **Love Story** |
| Because of their flaw, a misunderstanding, or a conflicting obligation, THE ANTAGONIST declines and rejects THEIR LOVER’s advancements. THE ANTAGONIST actively repels THEIR LOVER away. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Flirts With THEIR LOVER (With Mutual Attraction)** | **Love Story** |
| THE ANTAGONIST and THEIR LOVER flirt with each other. Both characters are pulled to each other and enjoy the experience. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Attempts To Flirt With THEIR LOVER** | **Love Story** |
| THE ANTAGONIST approaches THEIR LOVER and attempts to flirt with them. The attempt has a high chance of failure if THE ANTAGONIST uses their flaw. They will have a high chance of success if they use their virtue. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Pulls Away From THEIR LOVER** | **Love Story** |
| THE ANTAGONIST withdraws from THEIR LOVER out of fear, insecurity, or an external obligation. This causes the lover pain and anxiety and lowers the chances of their relationship advancing in the future. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Impresses THEIR LOVER** | **Love Story** |
| THE ANTAGONIST performs an action (usually using their virtue, skill, strength, and/or personality trait), which pleases THEIR LOVER and increases their attraction to THE ANTAGONIST. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Disappoints/Disgusts THEIR LOVER** | **Love Story** |
| THE ANTAGONIST performs an action (usually using their flaw, weakness, or personality trait), which displeases THEIR LOVER and decreases their attraction to THE ANTAGONIST. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Kisses THEIR LOVER For The First Time** | **Love Story** |
| THE ANTAGONIST kisses THEIR LOVER for the first time. This is a major turning point in the relationship. The kiss is a celebration of their relationship, a minor commitment, an exciting step forward, and a sign that they both want to take their relationship to the next level. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets To Know THEIR LOVER (Level 1)** | **Love Story** |
| THE ANTAGONIST and THEIR LOVER share basic, personal details about their life, backstory, desires, personality, and plans. These details are superficial, like where they're from, what they do, what they like. The lovers don't do a deep dive into each other's souls yet. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets To Know THEIR LOVER (Level 2)** | **Love Story** |
| THE ANTAGONIST and THEIR LOVER share deeply meaningful personal details about their life, backstory, desires, personality, and plans. The lovers get to learn more information about each other, but they haven't reached the ultimate origins and truths about each other. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets To Know THEIR LOVER (Level 3)** | **Love Story** |
| THE ANTAGONIST and THEIR LOVER reveal the ultimate origins of their character attributes to each other. They reveal all truths about their life, backstory, desires, personality, and plans. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Begins To Fall In Love With THEIR LOVER (Love Level 1)** | **Love Story** |
| THE ANTAGONIST is falling in love with THEIR LOVER. THE ANTAGONIST approves of what THEIR LOVER does and who they are. THE ANTAGONIST values THEIR LOVER and is buzzed on desire to be together. This new desire isn’t strong enough to take precedent over THE ANTAGONIST’s other desires and goals, but it’s a first step in that direction. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Falls More In Love With THEIR LOVER (Love Level 2)** | **Love Story** |
| THE ANTAGONIST is a little infatuated with THEIR LOVER. THE ANTAGONIST strongly approves of what THEIR LOVER does and who they are. THE ANTAGONIST is drunk on desire to be together. THE ANTAGONIST will make significant sacrifices and invest significant amounts of effort and resources. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Falls In Love With THEIR LOVER (Love Level 3)** | **Love Story** |
| THE ANTAGONIST officially falls in love with THEIR LOVER. THE ANTAGONIST is totally smitten and committed. They’d sacrifice almost anything for THEIR LOVER, and being together is now one of THE ANTAGONIST’s core desires. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Asks THEIR LOVER To Commit To Them** | **Love Story** |
| THE ANTAGONIST give THEIR LOVER an official invitation to commit. If THEIR LOVER commits, then THE ANTAGONIST will be satisfied. If not, THE ANTAGONIST will be dissatisfied and suffer deprivation. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Begins Dating THEIR LOVER (Commitment Level 1)** | **Love Story** |
| THE ANTAGONIST and THEIR LOVER officially begin dating. They talk on the phone frequently and go out to do fun and romantic things together. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Moves In With THEIR LOVER (Commitment Level 2)** | **Love Story** |
| Either THE ANTAGONIST moves in with THEIR LOVER or visa/versa. Either way, this is a significant turning point in their relationship that takes their desire and commitment to each other to the next level. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets Engaged To THEIR LOVER (Commitment Level 3)** | **Love Story** |
| THE ANTAGONIST and THEIR LOVER get engaged. This is a very high tension moment. It’s a major step forward for them and the penultimate commitment. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Gets Married To THEIR LOVER (Commitment Level 4)** | **Love Story** |
| THE ANTAGONIST and THEIR LOVER get married. This is a very high tension moment. It’s a point of no return and the ultimate commitment for both of them. |

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| **THE ANTAGONIST** | **THE ANTAGONIST Has A Child With THEIR LOVER (Commitment Level 5)** | **Love Story** |
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| **THE ANTAGONIST** | **THE ANTAGONIST Grows Old With THEIR LOVER (Commitment Level 6)** | **Love Story** |
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| **THE ANTAGONIST** | **THE ANTAGONIST Dies With THEIR LOVER (Commitment Level 7)** | **Love Story** |
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| **THE ANTAGONIST** | **THE ANTAGONIST Breaks Up With THEIR LOVER** | **Love Story** |
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| **THE ANTAGONIST** | **THE ANTAGONIST Gets Back Together With THEIR LOVER** | **Love Story** |
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**Character Building**

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| **THE ANTAGONIST** | **State THE ANTAGONIST’s Desire** | **Character**  **Building** |
| THE ANTAGONIST states that they have a strong feeling of wanting, wishing, or needing to have something, to experience something, or for something to happen. Satisfying this desire is the most important goal in their life. |

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| **THE ANTAGONIST** | **State The Status Of THE ANTAGONIST’s Desire** | **Character**  **Building** |
| Characters can be completely satisfied, very satisfied, mildly satisfied, mildly dissatisfied, very dissatisfied, or completely dissatisfied. |

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| **THE ANTAGONIST** | **State The Object Of THE ANTAGONIST’s Desire** | **Character**  **Building** |
| An Object of Desire (aka incentive) is the thing that has the ability to satisfy THE ANTAGONIST’s desire. State the incentive that can satisfy THE ANTAGONIST’s desire. |

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| **THE ANTAGONIST** | **State THE ANTAGONIST’s Signature Personality Trait** | **Character**  **Building** |
| State the personality trait that THE ANTAGONIST typically uses when approaching and/or reacting to situations. |

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| **THE ANTAGONIST** | **State THE ANTAGONIST’s Philosophy/Belief** | **Character**  **Building** |
| State a truth, principle, or formula THE ANTAGONIST lives by. This could either be something experience has taught them, or a belief they were taught by an external source. |

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| **THE ANTAGONIST** | **State THE ANTAGONIST’s Physical/External Strength** | **Character**  **Building** |
| State a physical or external attribute THE ANTAGONIST has that gives them an advantage other people when accomplishing certain tasks. |

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| **THE ANTAGONIST** | **State THE ANTAGONIST’s Skill** | **Character**  **Building** |
| State a learned or inherited skill THE ANTAGONIST knows which can be applied to accomplish relevant tasks. |

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| **THE ANTAGONIST** | **State THE ANTAGONIST’s Physical/External Weakness** | **Character**  **Building** |
| State a physical or external attribute THE ANTAGONIST has that disadvantages/handicaps their ability to accomplish certain tasks. |

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| **THE ANTAGONIST** | **State THE ANTAGONIST’s Internal/Psychological Flaw** | **Character**  **Building** |
| State THE ANTAGONIST’s signature dysfunctional pattern of thoughts or actions. When THE ANTAGONIST uses their flaw, it usually triggers negative consequences that conflict with THE ANTAGONIST’s desires and goals. |

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| **THE ANTAGONIST** | **State THE ANTAGONIST’s Occupation** | **Character**  **Building** |
| State what job THE ANTAGONIST does for a living and why. |

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| **THE ANTAGONIST** | **State THE ANTAGONIST’s Daily Routine/Duty** | **Character**  **Building** |
| State any tasks THE ANTAGONIST must complete on a daily basis due to personal choice or obligatory duty. |

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| **THE ANTAGONIST** |  | **Character**  **Building** |
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**Themes**

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|  | **State A Moral Cause-And-Effect Theme** | **Theme** |
| State, show, or imply the fact that the point of the story is to teach a practical moral less that can be expressed, “Don’t do X, because if you do, then y will happen, and y is bad.” |

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|  | **State A One-Word Theme** | **Theme** |
| State, show, or imply the fact that the story was written to revolve around a concept that can be expressed in one word. |

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|  | **State An Experience based Theme** | **Theme** |
| State, show, or imply the fact that the story was written to explore what it’s like to have a general or specific human experience. State, show, or imply something that epitomizes the experience the story is based on. |

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|  | **Insert A Motif** | **Theme** |
| State, show, or imply something that consistently reoccurs throughout the story and binds the narrative together with an artistic, symbolic, or practical connection. |

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|  | **State A Truth-Based Theme** | **Theme** |
| State, show, or imply the fact that the story was written to express a general or specific truth about life. |

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|  | **State A Genre-Based Theme** | **Theme** |
| State, show, or imply the fact that the story was written in the style of a specific genre. |

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**In-Progress**

**\*Everything past this point is notes that are still in development\***

**Director’s Directions**

**Opening Credits**

Write plot point description here

**Opening Image**

Write plot point description here

**Teaser**

Write plot point description here

**Final Image**

In the last shot of the movie, before the credits roll, show a glimpse of what life is going to be like for THE ANTAGONISTin the future.

**Roll Credits**

The credits begin rolling.

**Traditional/ Academic Hollywood Plot Points**

**Prologue**

Write plot point description here

**State THE ANTAGONIST’s Status Quo**

Write plot point description here

**State The Theme**

State, show, and/or imply an element that unifies the story.

**THE ANTAGONIST Gets A Predicament**

Write plot point description here

**Lock In**

Write plot point description here

**Cliffhanger**

The story ends before the audience gets to learn the fate of THE ANTAGONIST.

**Reversal**

Write plot point description here

**Climax**

Write plot point description here

**New Equilibrium**

Write plot point description here

**Epilogue**

Write plot point description here