**241 Wise Sloth Plot Points**

**Starring: THE CHARACTER**

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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 CHARACTER, stated their desire, their object of desire, and the status of THE CHARACTER’s desire. Now THE CHARACTER experiences an inciting incident that changes the status of THE CHARACTER’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 CHARACTER must cross a point of no return.

**25%**

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

**55%**

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

**62%**

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

**75%**

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

**90%**

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

**95-97%**

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

**98-99%**

THE CHARACTER experiences their denouement. After either defeating (or being defeated by) THE ANTAGONIST, THE CHARACTER 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 CHARACTER, reveals THE CHARACTER’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 CHARACTER either refusing to accept a quest and attempting to return to his normal life, or THE CHARACTER 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 CHARACTER**

Show THE CHARACTERin 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 CHARACTER’s Backstory**

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

**State THE CHARACTER’s Desire**

THE CHARACTER 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 CHARACTER’s Desire**

State how THE CHARACTER got their desire.

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

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

**State The Origin/Backstory Of THE CHARACTER’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 CHARACTER’s desire.

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

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

**THE CHARACTER 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 CHARACTER.

**State The Status Of THE CHARACTER’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 CHARACTER encountering an inciting incident in one of the next few scenes.

**THE CHARACTER Experiences An Inciting Incident**

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

**THE CHARACTER Reacts To The Inciting Incident**

State how THE CHARACTER 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 CHARACTER’s first appearance.

**State THE CHARACTER’s Desire**

THE CHARACTER 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 CHARACTER’s Desire**

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

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

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

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

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

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

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

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

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

**State THE CHARACTER’s Skill**

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

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

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

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

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

**State THE CHARACTER’s Occupation**

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

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

State any tasks THE CHARACTER 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 CHARACTER’s desire can either be expressed as a “need,” “want,” or “desire.” A “need” is something THE CHARACTER has to have. A “want” is something THE CHARACTER 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 CHARACTER Desires To Continue Living Their Normal Life Without Change**

THE CHARACTER 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 CHARACTER Desires Money**

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

THE CHARACTER 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 CHARACTER Desires To Uphold Truth and Justice**

THE CHARACTER 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 CHARACTER Desires A Happy, Successful Family**

THE CHARACTER wants a healthy, stable, successful family. If he doesn’t have a family, he wants to get one. If THE CHARACTER has a family, they want to keep them healthy, stable, and successful. The object of THE CHARACTER’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 CHARACTER Desires Their True Home**

THE CHARACTER wants a home. If THE CHARACTER 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 CHARACTER Desires To Prove Their Worth And Justify Their Existence**

THE CHARACTER 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 CHARACTER Desires A McGuffin**

THE CHARACTER 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 CHARACTER to go on a quest.

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

THE CHARACTER 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 ANTAGONIST (defeated, captured, exiled, or otherwise neutralized). Their expected outcome of catching THE ANTAGONIST 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 CHARACTER, reveals THE CHARACTER’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 CHARACTER either refusing to accept a quest and attempting to return to his normal life, or THE CHARACTER 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 CHARACTER Gets A New Desire**

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

**THE CHARACTER Loses Their Current Desire**

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

**THE CHARACTER Gets Their Object Of Desire**

THE CHARACTER takes possession of their object of Desire.

**THE CHARACTER Loses Their Object Of Desire**

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

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

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

**THE CHARACTER Gets A Mission Offer**

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

**THE CHARACTER Finds A Mission Offer**

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

**THE CHARACTER Loses An Existing Mission Offer**

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

**THE CHARACTER Completes Their Mission**

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

**THE CHARACTER Fails Their Mission**

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

**THE CHARACTER Gets A Problem**

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

**Denouement**

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

The denouement ends at the 100% mark.

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

After neutralizing the source of their problems, THE CHARACTER’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 CHARACTER Gets Their Object Of Desire**

THE CHARACTER takes possession of their object of Desire.

**THE CHARACTER Uses Their Object of Desire**

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

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

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

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

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

**THE CHARACTER Loses Their Object Of Desire**

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

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

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

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

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

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

After using the Object of Desire, THE CHARACTER 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 CHARACTER**

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

**THE CHARACTER’s Status Quo**

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

**Introduce THE CHARACTER + Inciting Sequence**

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

**THE CHARACTER Gets A Problem**

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

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

For the next 6, 12, or 25%, THE CHARACTER 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 CHARACTER will make a final decision, and formally accept or decline the mission.

**Plan + Prepare**

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

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

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

**External Action Sequence**

For the next 6, 12, or 25%, THE CHARACTER 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 CHARACTER’s Antagonist.

**Internal Growth Sequence**

For the next 6, 12, or 25%, THE CHARACTER 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 CHARACTER’s Confidant, Mentor, or Lover.

**Love Story Sequence**

For the next 6, 12, or 25%, THE CHARACTER 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 CHARACTER’s Lover is almost always the main supporting character in love story sequences.

**Social Relationship Sequence**

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

**Fight Sequence**

For the next 6, 12, or 25%, THE CHARACTER will fight one or more opponents or be involved in a large battle. To add tension, THE CHARACTER 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 CHARACTER’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 CHARACTER’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 CHARACTER Is Proactive Sequence**

For the next 6, 12, or 25%, THE CHARACTER 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 CHARACTER Is Reactive Sequence**

For the next 6, 12, or 25%, THE CHARACTER 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 CHARACTER will escalate. Their chances of success will decrease. Threats and enemies will get more powerful. Paths forward will close, and THE CHARACTER will lose things they want and need. The audience will become more and more afraid THE CHARACTER 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 CHARACTER completing their goal. The tone will be light hearted, fun, cute, exciting, sexy, romantic, intimate, relatable, and/or relaxing. THE CHARACTER 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 CHARACTER’s goals change, which forces the following events to change direction and/or meaning.

**THE CHARACTER Leaves Their Old World**

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

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

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

**Major Confrontation**

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

**Major Mission Complication**

Something major happens that prevents THE CHARACTER 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 CHARACTER loses an ally, resource, piece of information, skill, strength, opportunity and/or anything that is meaningful and necessary to them.

**Major Gain**

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

**THE CHARACTER Begins Their Mission**

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

**Major Mission Failure**

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

**Major Mission Accomplishment**

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

**Problem Chain**

If THE CHARACTER begins their story with everything they want, there must be a problem that causes them to lose it or risk losing it. If THE CHARACTER 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 CHARACTER Refuses To Acknowledge Or Fix Their Problem**

THE CHARACTER 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 CHARACTER Acknowledges And States Their Problem**

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

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

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

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

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

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

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

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

THE CHARACTER 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 CHARACTER States Their Solution To Their Problem**

THE CHARACTER states the solution to their problem.

**Mission**

A mission is a series of tasks THE CHARACTER must attempt and complete in order to yield an expected outcome. In other words, THE CHARACTER 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 CHARACTER 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 CHARACTER 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 CHARACTER Seeks A Mission Opportunity**

THE CHARACTER 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 CHARACTER Gets A Mission Offer**

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

**THE CHARACTER Finds A Mission Offer**

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

**THE CHARACTER Loses An Existing Mission Offer**

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

**THE CHARACTER Gets A Mission Briefing**

Someone or something explains the details of a Mission to THE CHARACTER. 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 CHARACTER Debates Choosing A Mission Plan**

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

**THE CHARACTER States Their Mission Plan**

THE CHARACTER 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 CHARACTER Debates Accepting Their Mission Offer**

Before accepting a Mission, THE CHARACTER 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 CHARACTER Refuses To Accept Their Mission Offer**

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

**THE CHARACTER Externally Accepts Their Mission Offer**

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

**THE CHARACTER Internally Commits To Their Mission**

THE CHARACTER 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 CHARACTER Completing Their Mission**

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

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

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

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

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

**THE CHARACTER Debates Continuing Their Mission**

After beginning the Mission, something causes THE CHARACTER to question whether they can or should continue. THE CHARACTER 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 CHARACTER Externally Recommits To Their Mission**

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

**THE CHARACTER Internally Recommits To Their Mission**

THE CHARACTER 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 CHARACTER Prepares for Their Mission**

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

**THE CHARACTER Begins Their Mission**

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

**THE CHARACTER Attempts A Required Mission Task**

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

**THE CHARACTER Completes A Required Mission Task**

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

**THE CHARACTER Fails A Required Mission Task**

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

**THE CHARACTER Completes A Mission Phase**

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

**THE CHARACTER Fails A Mission Phase**

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

**THE CHARACTER Strays From Their Mission**

THE CHARACTER 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 CHARACTER Quits Their Mission**

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

**THE CHARACTER Returns To Their Mission**

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

**THE CHARACTER Completes Their Mission**

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

**THE CHARACTER Fails Their Mission**

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

**THE CHARACTER Gets A New Mission Setback**

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

**THE CHARACTER Gets A New Mission Obstacle**

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

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

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

**THE CHARACTER Gets A New Mission Objective**

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

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

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

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

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

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

THE CHARACTER 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 CHARACTER is powerless to do anything meaningful, which means they have failed their mission and expect to experience the negative consequences.

**THE CHARACTER Debates New Mission Plans**

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

**THE CHARACTER States Their New Mission Plan**

THE CHARACTER 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 ANTAGONIST plot points or choose a sequence from the “Sequences” spreadsheet:**

**Conflict With THE ANTAGONIST**

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

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

THE CHARACTER and THE ANTAGONIST 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 CHARACTER Has A Major Conflict With THE ANTAGONIST**

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

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

THE CHARACTER 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 CHARACTER to trigger consequences that move the story forward.

**Introduce THE ANTAGONIST**

Show THE CHARACTER’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 CHARACTER’s And Antagonist’s Relationship**

State the status of how THE CHARACTER and THE ANTAGONIST 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 CHARACTER Learns About THE ANTAGONIST**

THE CHARACTER 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 CHARACTER and THE ANTAGONIST.

**THE ANTAGONIST Learns About THE CHARACTER**

THE ANTAGONIST learns something about THE CHARACTER from an external source of information that reveals more information about THE CHARACTER’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 CHARACTER and THE ANTAGONIST.

**THE ANTAGONIST Threatens THE CHARACTER**

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

**THE ANTAGONIST Attacks THE CHARACTER**

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

**THE CHARACTER Attacks THE ANTAGONIST**

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

**THE CHARACTER And THE ANTAGONIST Meet**

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

**THE CHARACTER Seeks THE ANTAGONIST**

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

**THE ANTAGONIST Seeks THE CHARACTER**

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

**THE CHARACTER Chases THE ANTAGONIST**

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

**THE ANTAGONIST Chases THE CHARACTER**

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

**THE CHARACTER Flees From THE ANTAGONIST**

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

**THE ANTAGONIST Flees From THE CHARACTER**

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

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

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

**THE CHARACTER Declares A Rivalry With THE ANTAGONIST**

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

**THE ANTAGONIST Declares A Rivalry With THE CHARACTER**

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

**THE CHARACTER Approaches The Battlefield**

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

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

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

**THE CHARACTER Breaches THE ANTAGONIST's Castle**

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

**THE CHARACTER Approaches/Confronts THE ANTAGONIST**

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

**THE CHARACTER Fights THE ANTAGONIST**

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

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

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

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

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

**THE CHARACTER Neutralizes/Defeats THE ANTAGONIST**

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

**Types Of Conflict With THE ANTAGONIST**

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

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

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

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

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

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

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

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

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

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

THE CHARACTER 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 ANTAGONIST wants to get this thing, but THE CHARACTER has no intention of letting them have it.

**THE ANTAGONIST Wants To Kill THE CHARACTER**

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

**THE ANTAGONIST Wants To Control THE CHARACTER**

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

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

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

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

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

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

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

**THE ANTAGONIST And THE CHARACTER Have Conflicting Missions**

THE ANTAGONIST and THE CHARACTER 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 ANTAGONIST Has Something THE CHARACTER Needs To Complete Their Mission**

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

**THE CHARACTER Owes A Debt To THE ANTAGONIST**

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

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

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

**Internal Growth**

Major characters can have external and internal quests. It is recommended for at least THE CHARACTER and THE ANTAGONIST to have an internal quest. The external quest is the series of steps THE CHARACTER physically does to get the external object of his desire. The internal quest is the steps THE CHARACTER 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 CHARACTER’s external quest. The simplest expression of the Internal quest uses these steps:

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

**State THE CHARACTER’s Flaw**

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

**THE CHARACTER Uses Their Flaw**

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

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

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

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

THE CHARACTER suffers the consequence of using their flaw for the first time. The cost to THE CHARACTER 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 CHARACTER Learns That Using Their Flaw Is Bad (2nd Time)**

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

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

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

**THE CHARACTER Refuses To Admit Their Flaw**

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

**THE CHARACTER Refuses To Fix Their Flaw**

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

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

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

**THE CHARACTER Sees/Recognizes Their Flaw**

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

**THE CHARACTER Admits Their Flaw**

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

**THE CHARACTER Confronts Their Flaw**

Willingly, or unwillingly, THE CHARACTER 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 CHARACTER Decreases Their Flaw Level**

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

**THE CHARACTER Increases Their Flaw Level**

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

**THE CHARACTER 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 CHARACTER Neutralizes/Defeats Their Flaw**

Having seen and confronted their flaw, THE CHARACTER 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 CHARACTER Gets A New Virtue**

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

**THE CHARACTER Practices/Trains Their Virtue**

THE CHARACTER performs an external action that demonstrates their internal virtue. THE CHARACTER 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 CHARACTER Becomes Their True Self**

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

**THE CHARACTER Uses Their Virtue**

THE CHARACTER 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 CHARACTER Increases Their Virtue Level**

THE CHARACTER 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 CHARACTER’s Love Goal**

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

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

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

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

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

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

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

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

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

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

**THE CHARACTER Pushes THEIR LOVER Away**

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

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

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

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

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

**THE CHARACTER Pulls Away From THEIR LOVER**

THE CHARACTER 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 CHARACTER Impresses THEIR LOVER**

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

**THE CHARACTER Disappoints/Disgusts THEIR LOVER**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**THE CHARACTER Breaks Up With THEIR LOVER**

THE CHARACTER 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 CHARACTER Gets Back Together With THEIR LOVER**

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

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

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

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

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

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

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

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

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

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

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

**Options For THE CHARACTER’s Desire**

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| **THE CHARACTER** | **THE CHARACTER Desires To Continue Living Their Normal Life Without Change** | **Type Of Desire** |
| THE CHARACTER 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 CHARACTER** | **THE CHARACTER Desires Money** | **Type Of Desire** |
| THE CHARACTER 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 CHARACTER** | **THE CHARACTER Desires Survival, Safety, and Security** | **Type Of Desire** |
| THE CHARACTER 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 CHARACTER** | **THE CHARACTER Desires To Uphold Truth and Justice** | **Type Of Desire** |
| THE CHARACTER 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 CHARACTER** | **THE CHARACTER Desires A Happy, Successful Family** | **Type Of Desire** |
| THE CHARACTER wants a healthy, stable, successful family. If he doesn’t have a family, he wants to get one. If THE CHARACTER has a family, they want to keep them healthy, stable, and successful. The object of THE CHARACTER’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 CHARACTER** | **THE CHARACTER Desires Their True Home** | **Type Of Desire** |
| THE CHARACTER wants a home. If THE CHARACTER 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 CHARACTER** | **THE CHARACTER Desires To Prove Their Worth And Justify Their Existence** | **Type Of Desire** |
| THE CHARACTER 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 CHARACTER** | **THE CHARACTER Desires A McGuffin** | **Type Of Desire** |
| THE CHARACTER 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 ANTAGONIST (defeated, captured, exiled, or otherwise neutralized). Their expected outcome of catching THE ANTAGONIST 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 CHARACTER** | **THE CHARACTER Desires To Catch The Bad Guy** | **Type Of Desire** |
| THE CHARACTER 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 ANTAGONIST (defeated, captured, exiled, or otherwise neutralized). Their expected outcome of catching THE ANTAGONIST 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 CHARACTER** | **Introduce THE CHARACTER** | **Motivation**  **Engine** |
| Show THE CHARACTER 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 CHARACTER** | **State THE CHARACTER’s Backstory** | **Motivation**  **Engine** |
| State where THE CHARACTER came from and what their most defining experiences were that shaped them into who they are today. |

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

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

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| **THE CHARACTER** | **State The Origin/Backstory Of THE CHARACTER’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 CHARACTER’s desire. |

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

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| **THE CHARACTER** | **THE CHARACTER 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 CHARACTER. |

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

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

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| **THE CHARACTER** | **THE CHARACTER Reacts To The Inciting Incident** | **Motivation**  **Engine** |
| State how THE CHARACTER 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 CHARACTER** | **THE CHARACTER Gets A New Desire** | **Inciting Incident** |
| THE CHARACTER replaces their current desire with a new one that is more important to them. |

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

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

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

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

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

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

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

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

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

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| **THE CHARACTER** | **THE CHARACTER Gets A Problem** | **Inciting Incident** |
| Something happens to THE CHARACTER that disrupts their normal life, which they were comfortable and content with. THE CHARACTER 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 CHARACTER** | **THE CHARACTER’s Life Returns To Normal** | **Denouement** |
| After neutralizing the source of their problems, THE CHARACTER’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 CHARACTER** | **THE CHARACTER Gets Their Object Of Desire** | **Denouement** |
| THE CHARACTER takes possession of their object of Desire. |

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

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

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

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

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

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

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

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

**Sequences**

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

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

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

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

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| **THE CHARACTER** | **THE CHARACTER Gets A Mission Offer or Opportunity + Debate + Decide + Accept or Decline** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE CHARACTER 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 CHARACTER will make a final decision, and formally accept or decline the mission. |

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

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

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

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| **THE CHARACTER** | **External Action Sequence** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE CHARACTER 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 CHARACTER’s Antagonist. |

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| **THE CHARACTER** | **Internal Growth Sequence** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE CHARACTER 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 CHARACTER’s Confidant, Mentor, or Lover. |

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| **THE CHARACTER** | **Love Story Sequence** | **Sequence Theme** |
| For the next 6, 12, or 25%, THE CHARACTER 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 CHARACTER’s Lover is almost always the main supporting character in love story sequences. |

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

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

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

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| **THE CHARACTER** | **Low Tension Sequence** | **Sequence Theme** |
| For the next 6, 12, or 25%, the story will have little emphasis on the stakes of THE CHARACTER completing their goal. The tone will be light hearted, fun, cute, exciting, sexy, romantic, intimate, relatable, and/or relaxing. THE CHARACTER 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 CHARACTER** | **THE CHARACTER Leaves Their Old World** | **Major**  **Turning Point** |
| THE CHARACTER 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 CHARACTER** | **THE CHARACTER Crosses A Point Of No Return** | **Major**  **Turning Point** |
| THE CHARACTER makes a decision or takes an action that is irreversible. |

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

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| **THE CHARACTER** | **Major Mission Complication** | **Major**  **Turning Point** |
| Something major happens that prevents THE CHARACTER 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 CHARACTER** | **Major Loss** | **Major**  **Turning Point** |
| THE CHARACTER 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 CHARACTER** | **Major Gain** | **Major**  **Turning Point** |
| THE CHARACTER 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 CHARACTER** | **THE CHARACTER Begins Their Mission** | **Major**  **Turning Point** |
| THE CHARACTER embarks on their mission and takes the first step toward their first task. |

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

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

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

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

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

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

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

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| **THE CHARACTER** | **THE CHARACTER Debates Possible Solutions To Their Problem** | **Problem Chain** |
| THE CHARACTER 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 CHARACTER** | **THE CHARACTER States Their Solution To Their Problem** | **Problem Chain** |
| THE CHARACTER states the solution to their problem. |

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

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

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

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

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| **THE CHARACTER** | **THE CHARACTER Gets A Mission Briefing** | **Mission** |
| Someone or something explains the details of a Mission to THE CHARACTER. 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 CHARACTER** | **THE CHARACTER Debates Choosing A Mission Plan** | **Mission** |
| Before stating a Mission plan, THE CHARACTER 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 CHARACTER** | **THE CHARACTER States Their Mission Plan** | **Mission** |
| THE CHARACTER 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 CHARACTER** | **THE CHARACTER Debates Accepting Their Mission Offer** | **Mission** |
| Before accepting a Mission, THE CHARACTER 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 CHARACTER** | **THE CHARACTER Refuses To Accept Their Mission Offer** | **Mission** |
| Character declines an offer to accept and commit to a Mission. |

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

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

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

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

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| **THE CHARACTER** | **THE CHARACTER Debates Continuing Their Mission** | **Mission** |
| After beginning the Mission, something causes THE CHARACTER to question whether they can or should continue. THE CHARACTER 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 CHARACTER** | **THE CHARACTER Externally Recommits To Their Mission** | **Mission** |
| After debating whether or not to continue their Mission, THE CHARACTER performs an action that literally or metaphorically signifies that they will continue attempting to complete the Mission. |

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

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

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

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

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

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

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

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

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

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

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

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| **THE CHARACTER** | **THE CHARACTER Gets A New Mission Setback** | **Mission** |
| As a result of failing a task, using their flaw, or bad fortune, THE CHARACTER 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 CHARACTER** | **THE CHARACTER Gets A New Mission Obstacle** | **Mission** |
| A new obstacle appears between THE CHARACTER and their goal. THE CHARACTER 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 CHARACTER** | **THE CHARACTER Gets A New Mission Requirement/Condition** | **Mission** |
| THE CHARACTER gets a new requirement or condition that must be satisfied in order to complete their mission. To satisfy the requirement, THE CHARACTER will have to complete a new task. |

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

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

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

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| **THE CHARACTER** | **All Hope Is Lost For THE CHARACTER Completing Their Mission** | **Mission** |
| THE CHARACTER 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 CHARACTER 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 CHARACTER** | **THE CHARACTER 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 CHARACTER must create a new plan. Before stating the new plan, THE CHARACTER 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 CHARACTER** | **THE CHARACTER States Their New Mission Plan** | **Mission** |
| THE CHARACTER 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 ANTAGONIST Plot Points**

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| **THE CHARACTER**  **Vs**  **THE ANTAGONIST** | **THE CHARACTER Has A Minor Conflict With THE ANTAGONIST** | **Conflict**  **With Antagonist** |
| THE CHARACTER and THE ANTAGONIST 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 CHARACTER**  **Vs**  **THE ANTAGONIST** | **THE CHARACTER Has A Major Conflict With THE ANTAGONIST** | **Conflict**  **With Antagonist** |
| THE CHARACTER and THE ANTAGONIST 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 CHARACTER**  **Vs**  **One-Off Antagonist** | **THE CHARACTER Has A Minor Conflict With A One-Off Antagonist** | **Conflict**  **With Antagonist** |
| THE CHARACTER 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 CHARACTER**  **Vs**  **One-Off Antagonist** | **THE CHARACTER Has A Major Conflict With A One-Off Antagonist** | **Conflict**  **With Antagonist** |
| THE CHARACTER 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 CHARACTER to trigger consequences that move the story forward. |

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| **THE CHARACTER**  **Vs**  **THE ANTAGONIST** | **Introduce THE ANTAGONIST** | **Conflict**  **With Antagonist** |
| Show THE CHARACTER’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 CHARACTER**  **Vs**  **THE ANTAGONIST** | **State The Status Of THE CHARACTER’s And Antagonist’s Relationship** | **Conflict**  **With Antagonist** |
| State the status of how THE CHARACTER and THE ANTAGONIST 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 CHARACTER**  **Vs**  **THE ANTAGONIST** | **THE CHARACTER Learns About THE ANTAGONIST** | **Conflict**  **With Antagonist** |
| THE CHARACTER 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 CHARACTER and THE ANTAGONIST. |

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| **THE CHARACTER**  **Vs**  **THE ANTAGONIST** | **THE ANTAGONIST Learns About THE CHARACTER** | **Conflict**  **With Antagonist** |
| THE ANTAGONIST learns something about THE CHARACTER from an external source of information that reveals more information about THE CHARACTER’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 CHARACTER and THE ANTAGONIST. |

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Types Of Conflict With THE ANTAGONIST**

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

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

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

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

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| **THE CHARACTER**  **Vs**  **THE ANTAGONIST** | **THE ANTAGONIST Wants Something THE CHARACTER Has (Other Than Their Object Of Desire)** | **Type Of Conflict**  **With Antagonist** |
| THE CHARACTER 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 ANTAGONIST wants to get this thing, but THE CHARACTER has no intention of letting them have it. |

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

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

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

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

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

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

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

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

**Internal Growth Plot Points**

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

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

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

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| **THE CHARACTER** | **THE CHARACTER Learns That Using Their Flaw Is Bad (1st Time)** | **Internal Growth**  **Character Arc** |
| THE CHARACTER suffers the consequence of using their flaw for the first time. The cost to THE CHARACTER 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 CHARACTER** | **THE CHARACTER Learns That Using Their Flaw Is Bad (2nd Time)** | **Internal Growth**  **Character Arc** |
| THE CHARACTER suffers the consequence of using their flaw for the second time. The consequences are worse and put more pressure on THE CHARACTER to confront, admit, and/or correct their flaw. |

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

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

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

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

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

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

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

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

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| **THE CHARACTER** | **THE CHARACTER 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 CHARACTER** | **THE CHARACTER Neutralizes/Defeats Their Flaw** | **Internal Growth**  **Character Arc** |
| Having seen and confronted their flaw, THE CHARACTER 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 CHARACTER** | **THE CHARACTER Gets A New Virtue** | **Internal Growth**  **Character Arc** |
| After having abandoned their flaw, THE CHARACTER gets a contrasting virtue. |

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| **THE CHARACTER** | **THE CHARACTER Practices/Trains Their Virtue** | **Internal Growth**  **Character Arc** |
| THE CHARACTER performs an external action that demonstrates their internal virtue. THE CHARACTER 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 CHARACTER** | **THE CHARACTER Becomes Their True Self** | **Internal Growth**  **Character Arc** |
| After abandoning their flaw and practicing their virtue, THE CHARACTER achieves the highest virtue level and becomes their ideal/fully self-actualized self. |

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| **THE CHARACTER** | **THE CHARACTER Uses Their Virtue** | **Internal Growth**  **Character Arc** |
| THE CHARACTER 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 CHARACTER** | **THE CHARACTER Increases Their Virtue Level** | **Internal Growth**  **Character Arc** |
| THE CHARACTER 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 CHARACTER** | **State THE CHARACTER’s Love Goal** | **Love Story** |
| THE CHARACTER 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 CHARACTER** | **THE CHARACTER Learns Of THEIR LOVER's Existence** | **Love Story** |
| THE CHARACTER 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 CHARACTER** | **THE CHARACTER sees THEIR LOVER for the first time.** | **Love Story** |
| THE CHARACTER sees THEIR LOVER for the first time and then states their reaction/impression to the experience. |

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

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

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

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

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

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

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

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

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| **THE CHARACTER** | **THE CHARACTER Kisses THEIR LOVER For The First Time** | **Love Story** |
| THE CHARACTER 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 CHARACTER** | **THE CHARACTER Gets To Know THEIR LOVER (Level 1)** | **Love Story** |
| THE CHARACTER 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 CHARACTER** | **THE CHARACTER Gets To Know THEIR LOVER (Level 2)** | **Love Story** |
| THE CHARACTER 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 CHARACTER** | **THE CHARACTER Gets To Know THEIR LOVER (Level 3)** | **Love Story** |
| THE CHARACTER 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 CHARACTER** | **THE CHARACTER Begins To Fall In Love With THEIR LOVER (Love Level 1)** | **Love Story** |
| THE CHARACTER is falling in love with THEIR LOVER. THE CHARACTER approves of what THEIR LOVER does and who they are. THE CHARACTER values THEIR LOVER and is buzzed on desire to be together. This new desire isn’t strong enough to take precedent over THE CHARACTER’s other desires and goals, but it’s a first step in that direction. |

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

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

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

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| **THE CHARACTER** | **THE CHARACTER Begins Dating THEIR LOVER (Commitment Level 1)** | **Love Story** |
| THE CHARACTER 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 CHARACTER** | **THE CHARACTER Moves In With THEIR LOVER (Commitment Level 2)** | **Love Story** |
| Either THE CHARACTER 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 CHARACTER** | **THE CHARACTER Gets Engaged To THEIR LOVER (Commitment Level 3)** | **Love Story** |
| THE CHARACTER 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 CHARACTER** | **THE CHARACTER Gets Married To THEIR LOVER (Commitment Level 4)** | **Love Story** |
| THE CHARACTER 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 CHARACTER** | **THE CHARACTER Has A Child With THEIR LOVER (Commitment Level 5)** | **Love Story** |
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| **THE CHARACTER** | **THE CHARACTER Grows Old With THEIR LOVER (Commitment Level 6)** | **Love Story** |
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| **THE CHARACTER** | **THE CHARACTER Dies With THEIR LOVER (Commitment Level 7)** | **Love Story** |
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| **THE CHARACTER** | **THE CHARACTER Breaks Up With THEIR LOVER** | **Love Story** |
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| **THE CHARACTER** | **THE CHARACTER Gets Back Together With THEIR LOVER** | **Love Story** |
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**Character Building**

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

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

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| **THE CHARACTER** | **State THE CHARACTER’s Philosophy/Belief** | **Character**  **Building** |
| State a truth, principle, or formula THE CHARACTER 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 CHARACTER** | **State THE CHARACTER’s Physical/External Strength** | **Character**  **Building** |
| State a physical or external attribute THE CHARACTER has that gives them an advantage other people when accomplishing certain tasks. |

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

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

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

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

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

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| **THE CHARACTER** |  | **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 CHARACTERin the future.

**Roll Credits**

The credits begin rolling.

**Traditional/ Academic Hollywood Plot Points**

**Prologue**

Write plot point description here

**State THE CHARACTER’s Status Quo**

Write plot point description here

**State The Theme**

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

**THE CHARACTER 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 CHARACTER.

**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