**241 Wise Sloth Plot Points**

**Starring: THE HERO**

**Table of Contents**

1. [**Introduction**](#Introduction)
2. [**% Markers**](#PercentMarkers)
3. [**Story Themes**](#StoryThemes)
4. [**Motivation Engine**](#MotivationEnging)
5. [**Character Building**](#CharacterBuilding)
6. [**Types of Desire**](#TypesOfDesire)
7. [**Inciting Incidents**](#IncitingIncidents)
8. [**Denouement**](#Denouement)
9. [**Sequence Themes**](#SequenceThemes)
10. [**Major Turning Points**](#MajorTurningPoints)
11. [**Problem Chain**](#ProblemChain)
12. [**Mission**](#Mission)
13. [**Conflict With THE ANTAGONIST**](#ConflictWithTheAntagonist)
14. [**Types of Conflict With THE ANTAGONIST**](#TypesOfConflictWithTheAntagonist)
15. [**Internal Growth**](#InternalGrowth)
16. [**Love Story**](#LoveStory)
17. [**Examples**](#Examples)
18. [**In-Progress**](#InProgress)

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

**25%**

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

**55%**

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

**62%**

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

**75%**

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

**90%**

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

**95-97%**

THE HERO 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 HERO’s actions defeats and neutralizes their opponent.

**98-99%**

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

Show THE HEROin 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 HERO’s Backstory**

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

**State THE HERO’s Desire**

THE HERO 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 HERO’s Desire**

State how THE HERO got their desire.

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

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

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

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

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

**THE HERO 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 HERO.

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

**THE HERO Experiences An Inciting Incident**

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

**THE HERO Reacts To The Inciting Incident**

State how THE HERO 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 HERO’s first appearance.

**State THE HERO’s Desire**

THE HERO 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 HERO’s Desire**

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

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

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

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

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

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

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

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

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

**State THE HERO’s Skill**

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

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

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

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

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

**State THE HERO’s Occupation**

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

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

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

THE HERO 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 HERO Desires Money**

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

THE HERO 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 HERO Desires To Uphold Truth and Justice**

THE HERO 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 HERO Desires A Happy, Successful Family**

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

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

THE HERO 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 HERO Desires A McGuffin**

THE HERO 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 HERO to go on a quest.

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

THE HERO 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 HERO, reveals THE HERO’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 HERO either refusing to accept a quest and attempting to return to his normal life, or THE HERO 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 HERO Gets A New Desire**

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

**THE HERO Loses Their Current Desire**

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

**THE HERO Gets Their Object Of Desire**

THE HERO takes possession of their object of Desire.

**THE HERO Loses Their Object Of Desire**

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

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

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

**THE HERO Gets A Mission Offer**

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

**THE HERO Finds A Mission Offer**

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

**THE HERO Loses An Existing Mission Offer**

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

**THE HERO Completes Their Mission**

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

**THE HERO Fails Their Mission**

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

**THE HERO Gets A Problem**

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

**Denouement**

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

The denouement ends at the 100% mark.

**THE HERO’s Life Returns To Normal**

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

THE HERO takes possession of their object of Desire.

**THE HERO Uses Their Object of Desire**

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

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

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

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

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

**THE HERO Loses Their Object Of Desire**

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

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

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

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

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

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

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

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

**THE HERO’s Status Quo**

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

**Introduce THE HERO + Inciting Sequence**

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

**THE HERO Gets A Problem**

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

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

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

**Plan + Prepare**

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

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

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

**External Action Sequence**

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

**Internal Growth Sequence**

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

**Love Story Sequence**

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

**Social Relationship Sequence**

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

**Fight Sequence**

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

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

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

**THE HERO Leaves Their Old World**

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

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

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

**Major Confrontation**

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

**Major Mission Complication**

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

**Major Gain**

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

**THE HERO Begins Their Mission**

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

**Major Mission Failure**

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

**Major Mission Accomplishment**

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

**Problem Chain**

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

THE HERO 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 HERO Acknowledges And States Their Problem**

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

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

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

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

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

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

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

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

THE HERO 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 HERO States Their Solution To Their Problem**

THE HERO states the solution to their problem.

**Mission**

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

THE HERO 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 HERO Gets A Mission Offer**

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

**THE HERO Finds A Mission Offer**

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

**THE HERO Loses An Existing Mission Offer**

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

**THE HERO Gets A Mission Briefing**

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

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

**THE HERO States Their Mission Plan**

THE HERO 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 HERO Debates Accepting Their Mission Offer**

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

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

**THE HERO Externally Accepts Their Mission Offer**

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

**THE HERO Internally Commits To Their Mission**

THE HERO 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 HERO Completing Their Mission**

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

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

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

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

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

**THE HERO Debates Continuing Their Mission**

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

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

**THE HERO Internally Recommits To Their Mission**

THE HERO 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 HERO Prepares for Their Mission**

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

**THE HERO Begins Their Mission**

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

**THE HERO Attempts A Required Mission Task**

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

**THE HERO Completes A Required Mission Task**

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

**THE HERO Fails A Required Mission Task**

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

**THE HERO Completes A Mission Phase**

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

**THE HERO Fails A Mission Phase**

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

**THE HERO Strays From Their Mission**

THE HERO 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 HERO Quits Their Mission**

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

**THE HERO Returns To Their Mission**

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

**THE HERO Completes Their Mission**

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

**THE HERO Fails Their Mission**

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

**THE HERO Gets A New Mission Setback**

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

**THE HERO Gets A New Mission Obstacle**

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

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

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

**THE HERO Gets A New Mission Objective**

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

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

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

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

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

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

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

**THE HERO Debates New Mission Plans**

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

**THE HERO States Their New Mission Plan**

THE HERO 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 HERO 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 HERO and their goal.

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

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

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

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

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

**Introduce THE ANTAGONIST**

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

State the status of how THE HERO 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 HERO Learns About THE ANTAGONIST**

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

**THE ANTAGONIST Learns About THE HERO**

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

**THE ANTAGONIST Threatens THE HERO**

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

**THE ANTAGONIST Attacks THE HERO**

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

**THE HERO Attacks THE ANTAGONIST**

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

**THE HERO And THE ANTAGONIST Meet**

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

**THE HERO Seeks THE ANTAGONIST**

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

**THE ANTAGONIST Seeks THE HERO**

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

**THE HERO Chases THE ANTAGONIST**

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

**THE ANTAGONIST Chases THE HERO**

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

**THE HERO Flees From THE ANTAGONIST**

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

**THE ANTAGONIST Flees From THE HERO**

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

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

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

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

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

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

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

**THE HERO Approaches The Battlefield**

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

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

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

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

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

**THE HERO Approaches/Confronts THE ANTAGONIST**

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

**THE HERO Fights THE ANTAGONIST**

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

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

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

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

**THE HERO Neutralizes/Defeats THE ANTAGONIST**

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

**Types Of Conflict With THE ANTAGONIST**

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

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

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

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

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

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

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

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

THE ANTAGONIST’s goal is to destroy THE HERO’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 HERO’s object of desire specifically.

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

THE HERO 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 HERO has no intention of letting them have it.

**THE ANTAGONIST Wants To Kill THE HERO**

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

**THE ANTAGONIST Wants To Control THE HERO**

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

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

THE ANTAGONIST is a chaotic presence in THE HERO’s life. It’s nothing personal. By THE ANTAGONIST’s nature, they threaten the normality and/or safety of THE HERO and/or everyone and everything THE HERO values and needs most. THE ANTAGONIST has no intention of leaving THE HERO’s life. So THE HERO 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 HERO intends to get THE ANTAGONIST and serve them justice.

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

THE HERO 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 HERO specifically to fail at their goal and suffer deprivation when they can’t satisfy their desire.

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

THE ANTAGONIST and THE HERO 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 HERO Needs To Complete Their Mission**

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

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

THE HERO owes a debt to THE ANTAGONIST. THE ANTAGONIST expects THE HERO to pay their debt regardless of whether THE HERO is willing or able. Either way, THE HERO 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 HERO 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 HERO and/or everyone else. THE ANTAGONIST’s success will hurt, kill, deprive, control, and/or defile innocent victims, but THE HERO has no intention of letting that happen.

**Internal Growth**

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

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

**State THE HERO’s Flaw**

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

**THE HERO Uses Their Flaw**

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

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

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

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

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

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

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

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

**THE HERO Refuses To Admit Their Flaw**

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

**THE HERO Refuses To Fix Their Flaw**

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

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

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

**THE HERO Sees/Recognizes Their Flaw**

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

**THE HERO Admits Their Flaw**

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

**THE HERO Confronts Their Flaw**

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

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

**THE HERO Increases Their Flaw Level**

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

**THE HERO 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 HERO Neutralizes/Defeats Their Flaw**

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

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

**THE HERO Practices/Trains Their Virtue**

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

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

**THE HERO Uses Their Virtue**

THE HERO 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 HERO Increases Their Virtue Level**

THE HERO 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 HERO’s Love Goal**

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

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

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

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

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

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

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

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

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

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

**THE HERO Pushes THEIR LOVER Away**

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

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

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

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

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

**THE HERO Pulls Away From THEIR LOVER**

THE HERO 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 HERO Impresses THEIR LOVER**

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

**THE HERO Disappoints/Disgusts THEIR LOVER**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**THE HERO Breaks Up With THEIR LOVER**

THE HERO 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 HERO Gets Back Together With THEIR LOVER**

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

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

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

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

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

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

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

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

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| **THE HERO** | **90%** | **% Marker** |
| THE HERO 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 HERO** | **95-97%** | **% Marker** |
| THE HERO 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 HERO’s actions defeats and neutralizes their opponent. |

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

**Options For THE HERO’s Desire**

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

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

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

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

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

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| **THE HERO** | **THE HERO 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 HERO. |

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Sequences**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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| **THE HERO** | **All Hope Is Lost For THE HERO Completing Their Mission** | **Mission** |
| THE HERO 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 HERO 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 HERO** | **THE HERO 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 HERO must create a new plan. Before stating the new plan, THE HERO 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 HERO** | **THE HERO States Their New Mission Plan** | **Mission** |
| THE HERO 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 HERO**  **Vs**  **THE ANTAGONIST** | **THE HERO Has A Minor Conflict With THE ANTAGONIST** | **Conflict**  **With Antagonist** |
| THE HERO 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 HERO**  **Vs**  **THE ANTAGONIST** | **THE HERO Has A Major Conflict With THE ANTAGONIST** | **Conflict**  **With Antagonist** |
| THE HERO 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 HERO**  **Vs**  **One-Off Antagonist** | **THE HERO Has A Minor Conflict With A One-Off Antagonist** | **Conflict**  **With Antagonist** |
| THE HERO 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 HERO**  **Vs**  **One-Off Antagonist** | **THE HERO Has A Major Conflict With A One-Off Antagonist** | **Conflict**  **With Antagonist** |
| THE HERO 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 HERO to trigger consequences that move the story forward. |

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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| **THE HERO**  **Vs**  **THE ANTAGONIST** | **THE HERO Uses Their Signature Strength/Virtue/Skill On THE ANTAGONIST's Weakness/Flaw** | **Conflict**  **With Antagonist** |
| THE HERO 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 HERO**  **Vs**  **THE ANTAGONIST** | **THE HERO is Neutralized/Defeated By THE ANTAGONIST** | **Conflict**  **With Antagonist** |
| After THE ANTAGONIST uses one of their skills, resources, and/or virtues on THE HERO, THE HERO is rendered powerless. THE ANTAGONIST is officially victorious, and THE HERO has officially failed. |

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| **THE HERO**  **Vs**  **THE ANTAGONIST** | **THE HERO 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 HERO is officially victorious, and THE ANTAGONIST has officially failed. |

**Types Of Conflict With THE ANTAGONIST**

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

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

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

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| **THE HERO**  **Vs**  **THE ANTAGONIST** | **THE ANTAGONIST Wants To Destroy THE HERO’s Object Of Desire** | **Type Of Conflict**  **With Antagonist** |
| THE ANTAGONIST’s goal is to destroy THE HERO’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 HERO’s object of desire specifically. |

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| **THE HERO**  **Vs**  **THE ANTAGONIST** | **THE ANTAGONIST Wants Something THE HERO Has (Other Than Their Object Of Desire)** | **Type Of Conflict**  **With Antagonist** |
| THE HERO 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 HERO has no intention of letting them have it. |

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

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

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

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| **THE HERO**  **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 HERO intends to get THE ANTAGONIST and serve them justice. |

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| **THE HERO**  **Vs**  **THE ANTAGONIST** | **THE ANTAGONIST Wants THE HERO To Fail For Selfish Reasons** | **Type Of Conflict**  **With Antagonist** |
| THE HERO 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 HERO specifically to fail at their goal and suffer deprivation when they can’t satisfy their desire. |

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

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| **THE HERO**  **Vs**  **THE ANTAGONIST** | **THE HERO Owes A Debt To THE ANTAGONIST** | **Type Of Conflict**  **With Antagonist** |
| THE HERO owes a debt to THE ANTAGONIST. THE ANTAGONIST expects THE HERO to pay their debt regardless of whether THE HERO is willing or able. Either way, THE HERO 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 HERO**  **Vs**  **THE ANTAGONIST** | **THE HERO 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 HERO and/or everyone else. THE ANTAGONIST’s success will hurt, kill, deprive, control, and/or defile innocent victims, but THE HERO has no intention of letting that happen. |

**Internal Growth Plot Points**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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| **THE HERO** |  | **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 HEROin the future.

**Roll Credits**

The credits begin rolling.

**Traditional/ Academic Hollywood Plot Points**

**Prologue**

Write plot point description here

**State THE HERO’s Status Quo**

Write plot point description here

**State The Theme**

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

**THE HERO 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 HERO.

**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