

## SCREENPLAY TITLE

(Log line)

(Theme)

*For more information on character development as it relates to plot points, explore [Hero's Two Journeys](http://www.writersstore.com/the-heros-two-journeys-dvd-workshop-michael-hauge-christopher-vogler/) by Michael Hauge and Christopher Vogler at The Writers Store.*

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### **THE CHARACTERS:**

	<b>Protagonist</b> Main character whose outer motivation drives the story forward and with whom we need to identify. Everyone else supports him or her.	<b>Antagonist</b> The character that most stands in the way of the protagonist's outer motivation.	<b>Reflection/Buddy</b> The reflection, or buddy, is the character who is most closely aligned with the hero at the beginning of the film. Boyfriend, girlfriend, sidekick, partner, etc. (think Donkey in 'Shrek')	<b>Romance</b> If the hero wants to win the love of or get into bed with another character, then that character is the romance character, but there must be actual visible pursuit of that character.	
Character Names:					
<b>Outer Motivations:</b> What does the character want?					
<b>Outer Conflicts:</b> Visible obstacles to achieving their goals.					

<p><b>Inner Motivations:</b> The answer to the question, “why does the character want this (the outer motivation)?” It’s the path the hero THINKS will lead to the higher self.</p>					
<p><b>Inner conflict</b>  Whatever prevents the character from achieving true self worth... the wound they can't heal from.:</p> <ol style="list-style-type: none"> <li>1. what terrifies this character emotionally?</li> <li>2. what will the character do to avoid experiencing this fear?</li> </ol>					

**THE STORY: RED = Plot BLUE = Character Development**

	Possible Scenes	Protagonist Subtext	Antagonist Subtext	Relection/Buddy Subtext	Romance Subtext
<b>Act I Objective (Establish)</b>					
<p><b>STAGE 1: Setup</b> – Introduce the hero, create identification (and sympathy, likeability) and show that hero living her everyday life.</p> <p><b>Stage 1: Set Up</b> – The character lives completely in their identity. Ground zero for their evolution.</p>					
<p><b>10% Turning Point/Opportunity</b> Something terrible has happened that has thrown our protagonist out of his comfort zone. There is no turning back.</p>					
<p><b>Stage 2/New Situation – possible scenes</b> The hero is acclimating herself/himself to this new situation</p>					

<p>(sometimes it's even a new location). S/he must achieve a goal in order to get back to a comfy life.</p> <p><b>Stage 2: Glimpsing, Longing, or Destiny:</b> The Hero gets a glimpse of what life would be like living as her desired, evolved self. (Titanic – she sees Jack making these passionate drawings. He sees her and she turns away.)</p>					
<p><b>End of Act I - Change of Plans</b>  It seems like s/he was getting close, but now things have become much, much worse – something happens that makes the hero realize, no, I have to do “this.” It is exactly at the end of Act 1 that the finish line of the overall goal is established and the hero begins pursuing it.</p>					
<p><b>Act II Objective (Build)</b></p>					

<p><b>STAGE 3: Progress</b>  The plan seems to be working. That doesn't mean there is no conflict. Whatever obstacles the hero encounters are either bypassed, overcome, delayed or avoided in some way. Things become a lot more complicated than the hero bargained for.</p> <p><b>Stage 3: Moving towards essence without leaving identity:</b> S/he is starting to accept the possibility of change. S/he's starting to take more risk. Conflict in the first half of Act II occurs with the character trying to achieve the outward goal.</p>					
<p><b>Mid Point/Point of No return</b>  When the hero is closer to the destination than their point of origin. They are so committed to the endpoint that</p>					

<p>there is no turning back to the life they were living at the beginning of the film.</p> <p><b>Midpoint:</b> At midpoint, “tries on” their new essence and reaches the point of no return.</p>					
<p><b>Stage 4 - Complications and Higher Stakes ... Possible Scenes</b></p> <p>It becomes more difficult to accomplish the goal and it becomes more important to accomplish the goal. The obstacles are greater as it gets harder to reach the goal.</p> <p><b>Stage 4: Fully committed to essence, but growing fear:</b> Point of no return. In a romantic story, they start to fall in love. Setback: the lovers separate (75% mark). Audience thinks all is lost when character passes</p>					

<p>point of no return. Second half, the other world comes in and the hero retreats.</p>					
<p><b>End of Act II - Major Set-back (75%)</b> S/he hits rock bottom and all of the things s/he fears happen. Now the hero is left with very few choices. The plan is out the window. S/he can't give up because s/he is past the point of no return. So the hero is left with only one choice and that is to make one last do-or-die final push. <b>Major Setback:</b> One last try at retreating to their wounded identity.</p>					
<p><b>Act III Objective (Resolve)</b></p>					
<p><b>Stage 5/Final Push... possible scenes</b> Your hero is now going to give every ounce of courage, strength and commitment s/he can</p>					

<p>to either achieve the goal or die trying. If your hero is not putting everything on the line to get what s/he wants, we don't care.</p> <p><b>Stage 5: Living one's truth with everything to lose:</b>  S/he feels the old identity doesn't work anymore. S/he <u>has</u> to go after whom s/he truly is and has to find her destiny (which in a love story is the romance character). S/he can even risk death because her/his old identity is already dead. It'll take every last bit of courage s/he has until she reaches the climax.</p>					
<p><b>Climax:</b> S/he assembles a team and makes one last effort to win. The hero has to either achieve his/her goal or change his/her mind and realize it was the wrong goal to go after (RAINMAN,</p>					



<p>he was pursuing his inheritance but then changed his mind and let Raymond have it).</p> <p><b>Climax:</b> S/he has to dig down deep to apply what s/he learned to succeed. The climax is the moment of not only achieving that visible goal but it's the moment of truly realizing the character's essence.</p>					
<p><b>Stage 6: Resolution</b> The new life the hero is living because of his/her journey.</p> <p><b>Stage 6: The aftermath:</b> The hero achieved their inner goal and external goal and has fully evolved.</p>					

*\*\* For novel writing, the percentages aren't as accurate unless you want to write a novel that can be easily adapted to a screenplay*