BEATS FOR A 39/40 SCENE NOVEL

1: Sets the tone, mood, type, and scope of the project. A "before" snapshot. // Introduce protagonist(s) and create empathy. Show them living in or stuck in their Identity.

2: Secondary character poses question or statement to MC that is theme of the movie.

3: Something that creates a question the reader wants an answer to or an itch that needs to be scratched; doesn't need context with protagonist's needs or stakes.

4: An event occurs that creates desire in the protagonist. Reader gets a glimpse of their longing or need. // Introduce/hint at every character in A story; plant character tics to be addressed later on.

5: Life-changing event that knocks down house of cards. // Give a glimpse of how right the characters could be for each other (Essence), but they're not ready yet (Identity)

7: \*Optional\* Game-changing event occurring during Part 1, often leading to a decision at the First Plot Point.

9: Point of no return; character makes a choice.

10: An event creates a new desire with a specific goal that has a visible end point. Goal has to be something the character can't fully achieve in their Identity. // A strong, definite change of playing field. Do not ease into Act II.

11: Antagonistic forces fully comes into play, defining the goal, stakes, and obstacles for protagonist; first time the meaning and implications of antagonistic events are seen.

12: Often the "love" story; gives us a break from the tension of the A story; carries theme of movie; often uses new "funhouse" version of characters.

14: Reminder of the story's antagonistic forces, not filtered by narrative or protagonist's description, but directly visible to the reader.

18: Character must do something to show they're fully pursuing their new goal, and they get a glimpse of what their life would be like if they lived in their Essence.

19/20: Threshold between 1st half and 2nd half; can be false peak or false collapse; stakes are raised; fun and games over

20/22: New information or awareness that changes the experience or understanding of context for the protagonist and/or reader; a catalyst activating new decisions/actions.

23: Reminder of the story's antagonistic forces, as the antagonist ups the game against the protagonist's attacks.

25: \*Optional\* A slower paced, all-hope-is-lost lull before the Second Plot Point.

26: Opposite of midpoint (peak/collapse); whiff of death - old way of thinking dies/give up moment/runaway moment; false defeat; no hope.

28: Darkest point; protagonist has lost everything.

29: An "all is lost" event causes character to retreat or happens due to a retreat.

 33: The final injection of new information into the story (doesn't need to be fully understood by the protagonist yet); protagonist's quest is accelerated.

35: A story and B story combine and reveal solution.

36: Character must rebound from their retreat and return to their Essence, thus "earning" their success.

37: Final turning point of the story brings together all internal and external conflict.

39/40: Opposite of opening image; show how much change has occurred. // Show how the characters are now fully in their Essence and perfect for each other

BEATS FOR A 20 SCENE NOVELLA

1: Sets the tone, mood, type, and scope of the project. A "before" snapshot. // Introduce protagonist(s) and create empathy. Show them living in or stuck in their Identity. // Secondary character poses question or statement to MC that is theme of the movie.

2: Something that creates a question the reader wants an answer to or an itch that needs to be scratched; doesn't need context with protagonist's needs or stakes. // Introduce/hint at every character in A story; plant character tics to be addressed later on.

3: An event occurs that creates desire in the protagonist. Reader gets a glimpse of their longing or need. // Life-changing event that knocks down house of cards.

4: Give a glimpse of how right the characters could be for each other (Essence), but they're not ready yet (Identity) // \*Optional\* Game-changing event occurring during Part 1, often leading to a decision at the First Plot Point.

5: Point of no return; character makes a choice. // Character attempts to adjust to their longing or need, revealing piece of their Essence in the process. // An event creates a new desire with a specific goal that has a visible end point. Goal has to be something the character can't fully achieve in their Identity. // A strong, definite change of playing field. Do not ease into Act II. // Antagonistic forces fully comes into play, defining the goal, stakes, and obstacles for protagonist; first time the meaning and implications of antagonistic events are seen.

6: Often the "love" story; gives us a break from the tension of the A story; carries theme of movie; often uses new "funhouse" version of characters.

8: Reminder of the story's antagonistic forces, not filtered by narrative or protagonist's description, but directly visible to the reader.

9: Character must do something to show they're fully pursuing their new goal, and they get a glimpse of what their life would be like if they lived in their Essence.

10: Threshold between 1st half and 2nd half; can be false peak or false collapse; stakes are raised; fun and games over

11: New information or awareness that changes the experience or understanding of context for the protagonist and/or reader; a catalyst activating new decisions/actions.

13: Reminder of the story's antagonistic forces, as the antagonist ups the game against the protagonist's attacks.

14: Opposite of midpoint (peak/collapse); whiff of death - old way of thinking dies/give up moment/runaway moment; false defeat; no hope. // Darkest point; protagonist has lost everything. // An "all is lost" event causes character to retreat or happens due to a retreat.

15: The final injection of new information into the story (doesn't need to be fully understood by the protagonist yet); protagonist's quest is accelerated.

16: A story and B story combine and reveal solution.

18: Character must rebound from their retreat and return to their Essence, thus "earning" their success.

19: Final turning point of the story brings together all internal and external conflict.

20: Opposite of opening image; show how much change has occurred. // Show how the characters are now fully in their Essence and perfect for each other