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Developing The Screenwriter's Notebook and Its Implementation of the Adapted Comic Book Origin Story of Solstice

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DEVELOPING THE SCREENWRITER'S NOTEBOOK AND ITS IMPLEMENTATION OF
THE ADAPTED COMIC BOOK ORIGIN STORY OF SOLSTICE

Mohansingh Udhwani Jr.

A Senior Honors Thesis project submitted to the Honors Program
in partial fulfillment of the requirements for the degree:

Bachelor of Business Administration, Entertainment Business with Music Entrepreneurship
Emphasis; Theatre Production Minor

Belmont University Honors Program

Graduating May 2nd, 2020

Stephen Hauser Date: 4/20/2020

Mr. Stephen Hauser, Thesis Director

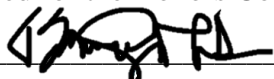
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 Date: 4/20/2020

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The Honors Program

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The Screenwriter's Notebook:
Template

By: [Insert Your Name Here]

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Note to the User

Greetings! And thanks for using The Screenwriter's Notebook! Before you get started, I just want to say a few things. First of all, this is a template above all else! Everyone's story is different. So please modify this template to suit your needs. That is its purpose after all. To help screenwriters (and other storytellers), write better stories faster! Finally, this template is a tool to aid the storyteller. If you want the "science" behind the template, I encourage you to read Dara Marks' *Inside Story*, Robert McKee's *Story*, and John Vorhaus' *The Comic Toolbox*. I extracted the core from these models to make it "family-friendly", but if you want to enhance your knowledge in storytelling theory, these books are worth their weight in gold.

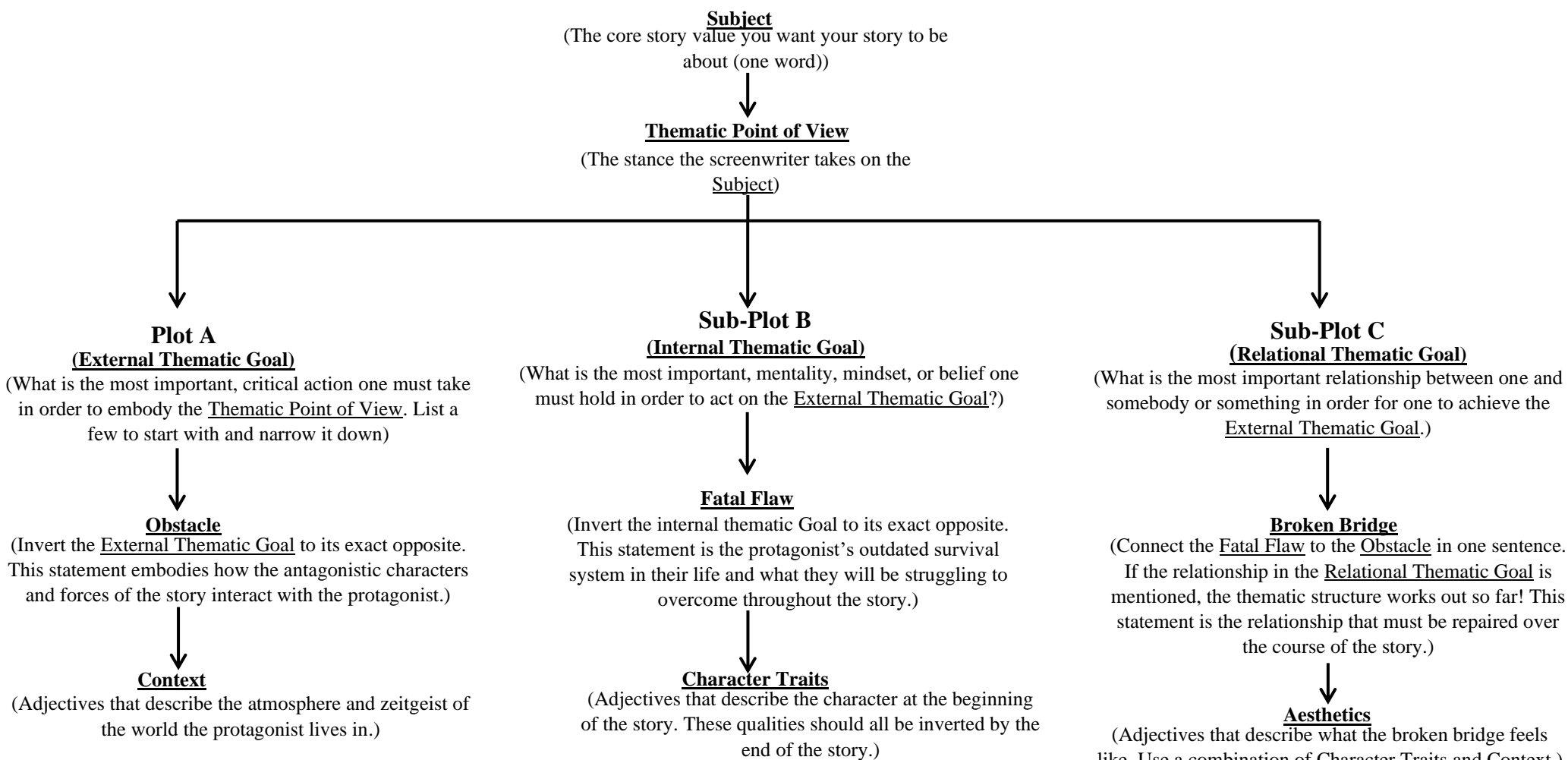
That's all I got! Break a leg! ;)

Theme is not just an ethereal abstraction created by scholars to sound intellectual. It is a permeating force that threads itself through every word, beat, scene and act of your story. The presence and application of theme is what separates the memorable movies from popcorn fuel. Below is a modified process originally developed by Dara Marks to utilize theme as a starting point for developing the “Bone Structure” of the story.

Step 1: Follow the instructions and be concise, all of these should be short phrases unless stated otherwise. The order is left to right, top to bottom. Stop at Context and go do Step 2. It all starts with one word. Good luck! You got this!

Step 3: Now that you have filled out the Antagonism Matrix, use those words to fill out the remainder of the Thematic Structure.

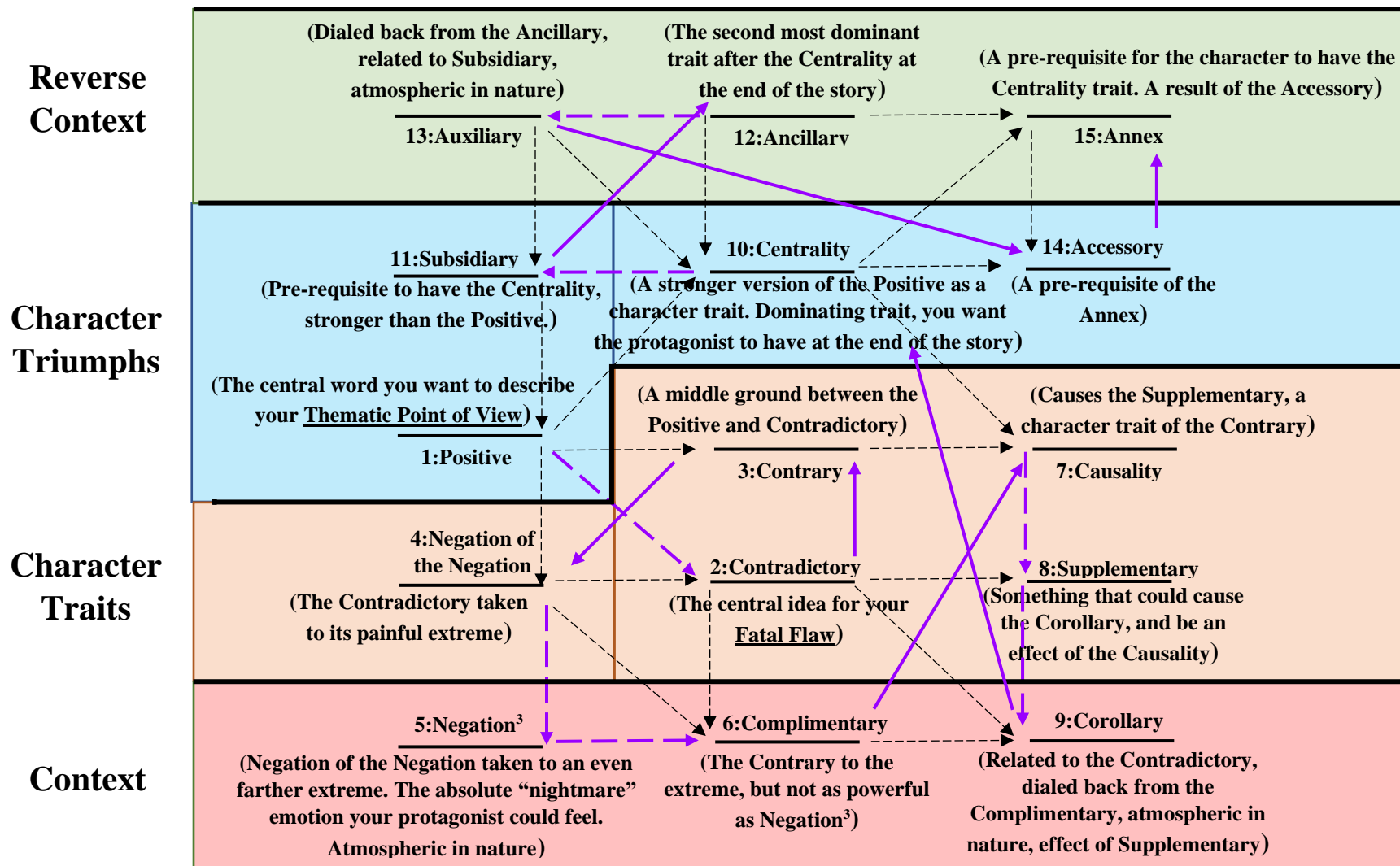
Modified Thematic “Bone” Structure



Robert Mckee created this fascinating idea of “antagonisms” whereby analyzing one story value, one can extract 3 negative values of various intensities to oppose the Positive, (protagonist aligned story value). This diagram has been expanded into a matrix to help the screenwriter develop the antagonistic world of their story. The dotted lines show how all the words relate to each other.

Step 2: Be sure to follow the order and descriptions as they are intuitively connected. Start with #1 and go from there, or just follow the purple arrows. Replace the text in parenthesis with the appropriate word and adjust the text box so it is as neat as you desire.

Antagonism Matrix



John Vorhaus has an excellent model for creating comic characters. This model has been modified and expanded on to accommodate dramatic characters as well as synergize with the other models used in the Screenwriter's Notebook.

Step 4: Fill this out for all your main and supporting characters. Please duplicate the model for as many characters as you have. Just remember to keep these concise and short, so they are easy to reference for future steps. Feel free to delete the description text in the first one once you understand what to put in for each line!

Modified Character Modelling

Character Name:

Dramatic Perspective: What is this specific characters take (perspective) on the thematic point of view? This is a good place to include antagonisms. Remember, characters don't have to state their perspective in the story, but it is their lens for how they view the world. Internally based.

Flaws: Weaknesses that a character may have that drive some of their decisions to support or hinder the protagonist. Be careful to not create another fatal flaw for a side character, you will confuse your audience. Two or three should suffice.

Humanity: Universal qualities that "save" your characters and, make them likeable to the audience. For the protagonist, make sure these qualities aren't in the Antagonism matrix. For all other characters, feel free to include them. Again, two or three qualities.

Triumphs: The character flaws that will be flipped/reversed by the end of the story. It is important to make sure all of these are flipped by the end to resolve all parts of the story.

Dramatic Exaggeration: The character's relationship to the external goal/conflict of the story. How much are they struggling to achieve or prevent or achieve the goal. The more they struggle, the more dramatic tension gets produced.

Relational Perspective: How the characters are connected to the relationship conflict of the story. Are helping the protagonist build the bridge or break it? How?

Character Name:

Dramatic Perspective:

Flaws:

Humanity:

Triumphs:

Dramatic Exaggeration:

Relational Perspective:

Character Name:

Dramatic Perspective:

Flaws:

Humanity:

Triumphs:

Dramatic Exaggeration:

Relational Perspective:

Character Name:

Dramatic Perspective:

Flaws:

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Flaws:

Humanity:

Triumphs:

Dramatic Exaggeration:

Relational Perspective:

Character Name:

Dramatic Perspective:

Flaws:

Humanity:

Triumphs:

Dramatic Exaggeration:

Relational Perspective:

Now that you have the thematic structure, antagonisms, and the characters modeled, it's time to develop key story events. The Transformation Story Arc was developed by Dara Marks. The Screenwriter's Notebook uses a simplified version. The Notebook also provides a "derivative" transformational arc based on the original arc.

Step 5: Fill in the description text with your own content for these transformational arc moments. Observe both when reading the following descriptions.

Transformational Arc Story Moment Descriptions

Inciting Incident: A story event that kickstarts a chain reaction to trigger the external conflict of Plot A. The Protagonist does not have to be aware nor involved in the conflict yet.

Call to Action: The Protagonist is clearly and blatantly roped into the external conflict of the world. Plot A has officially started.

Defining Moment: A piece of dialogue where a supporting character states the protagonist's fatal flaw, thus igniting Subplots B and C.

1st Turning Point: An escalation of conflict for Plot A, where the story takes an unexpected turn, and the stakes substantially and permanently rise for the protagonist.

Awakening: Occurs within the same or adjacent scene to the 1st Turning Point. Subplots B and C escalate as the protagonist experiences a glimmer of self-realization of their fatal flaw, and the relationship conflict they must overcome, yet they still hold on to the fatal flaw.

Moment of Enlightenment: The story event where the protagonist becomes fully self-aware of their fatal flaw and their relationship conflict that they must overcome. They start to make changes from here on out to attempt to resolve their relationship conflict and thus the fatal flaw. This is also the scene where the built-up dramatic tension is released.

Death Experience: The story event in which the situation is so terrible, the protagonist must abandon the fatal flaw in order to survive and move on with life. This is a moment of irreversible change for the protagonist.

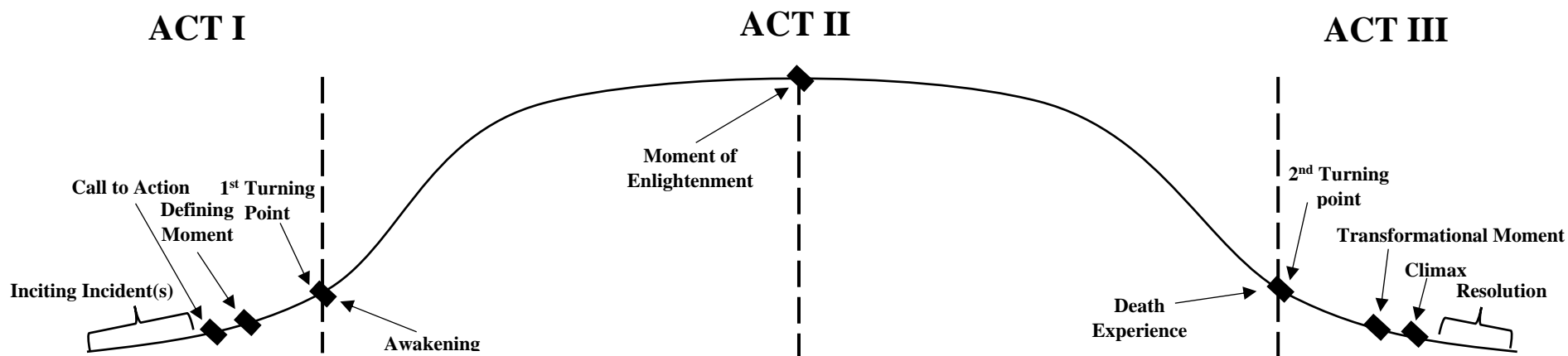
2nd Turning Point: The external action of no return. The absolute worst-case scenario to cause the literal "death" of the fatal flaw.

Transformational moment: The Climax of Subplot B and C. This is where the protagonist makes an intentional decision to shift internally and completely abandon the fatal flaw.

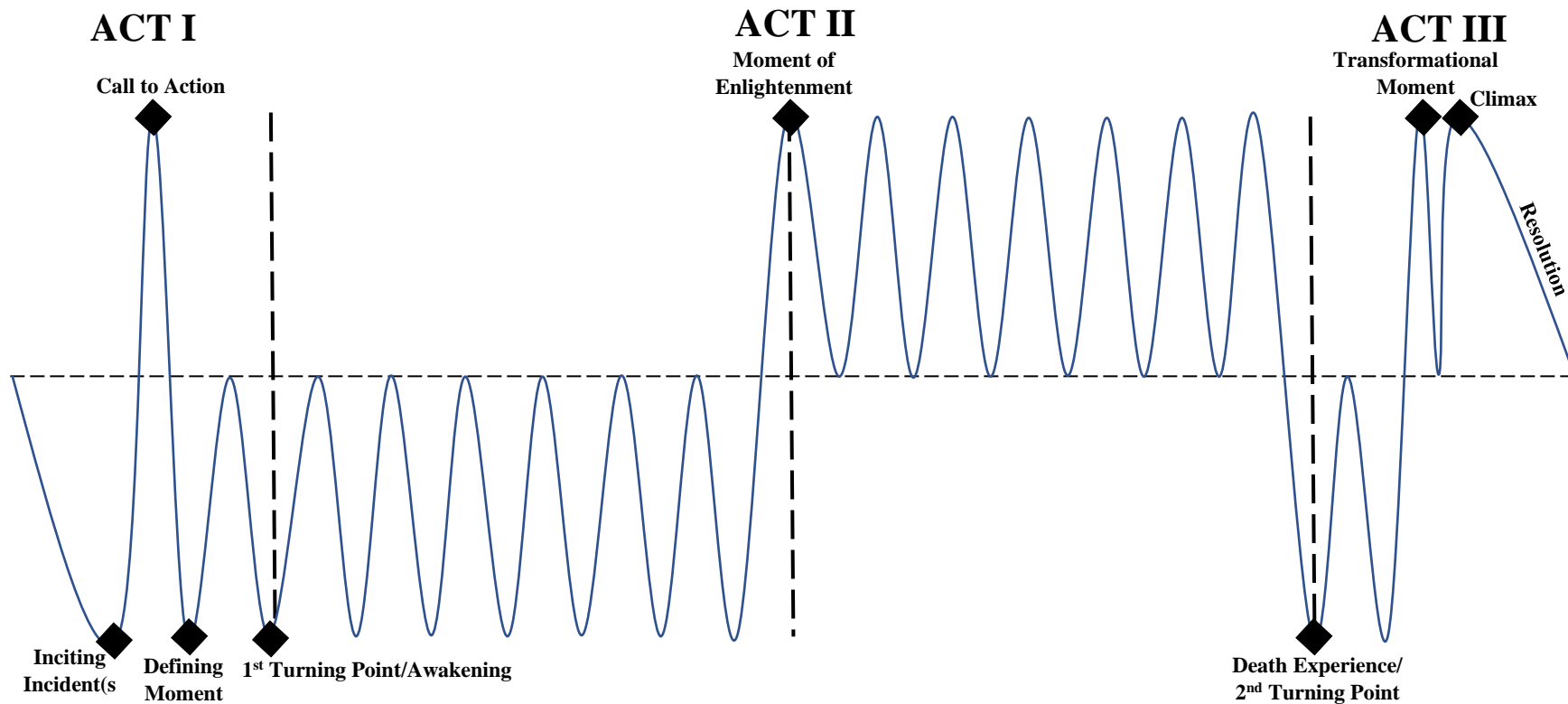
Climax: The protagonist's final confrontation with the obstacle of the story. The protagonist achieves the way to resolve the climax of Plot A that they would not have been able to execute at the beginning of the story.

Resolution: A window into what the transformed protagonist will look and how they interact with life.

Marks Transformation Arc

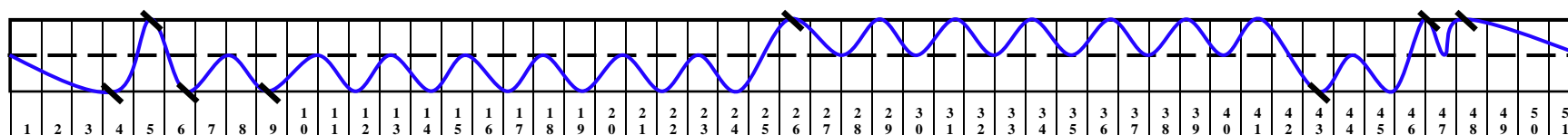


Marks Derivative Transformation Arc



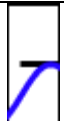









Step 6: The final step to completing the Screenwriter’s Notebook, is to conduct Scenic Modelling below. There you will map out the contents of each scene of your screenplay. The template is set to 51 scenes assuming 2-3 pages per scene for the average 120-page screenplay. For “Description”, fill out a short sentence, describing what will happen in the scene. The “Arc Stage/Moments” is to clue the screenwriter in on what kinds of scenes, one should be writing as well as the Transformational Arc moments. Refer to the Glossary of definitions of these terms. Finally, the “Scene Diagram, is a visual representation for how the emotional trajectory of the scene should go. For a big picture view, look at the entire scenic diagram below. Remember, this is only a template, so modify # of scenes etc., to suit your needs based on your project. Zoom in and out of the Word doc to see the Scene Diagram below as a reference.

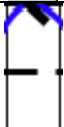






Scenic Modeling

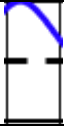


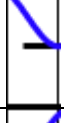
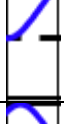






Scene #	Scene Title	Description	Arc Stage/Moments	Scene Diagram
1			Exposition	
2			Exposition	
3			Exposition	
4			Exposition: Inciting Incident	

5			Exposition: Call to Action	
6			Exposition: Defining Moment	
7			Exposition	
8			Exposition	
9			Exposition: Awakening/1st Turning point	
10			Exhaustion	
11			Exhaustion	
12			Exhaustion	
13			Exhaustion	
14			Exhaustion	

15			Exhaustion	
16			Exhaustion	
17			Exhaustion	
18			Exhaustion	
19			Exhaustion	
20			Exhaustion	
21			Exhaustion	
22			Exhaustion	
23			Exhaustion	
24			Exhaustion	

25			Exhaustion	
26			Grace: Moment of Enlightenment	
27			Grace	
28			Grace	
29			Grace	
30			Grace	
31			Grace	
32			Grace	
33			Grace	

34			Fall	
35			Fall	
36			Fall	
37			Fall	
38			Fall	
39			Fall	
40			Fall	
41			Fall	
42			Fall	

43			Descent: Death Experience/2nd Turning Point	
44			Descent	
45			Descent	
46			Descent	
47			Transformational Moment	
48			Climax	
49			Resolution	
50			Resolution	
51			Resolution	

Glossary

Antagonism: Story values that embody a force to directly oppose the protagonist in some way.

Descent: Scenes full of pain, disappointment, and unhappiness that should reveal to the protagonist, what their life will look like, if they refuse to change, and grow (aka abandon their Fatal Flaw and repair their Broken Bridge)

Exhaustion: scenes where the protagonist is constantly fighting an uphill battle using their fatal flaw as a crutch and its draining their resistance to change, allowing new revelations and realizations in later scenes.

Exposition: Scenes containing the unknown for the audience and for the protagonist. New information is being given to two both parties to fully understand and comprehend the plot, and the external conflict at stake.

Fall: Scenes where relationships, ambitions, aspirations, and achievements plummet into a decline or tailspin. Any half-truths, white-lies, miscommunications, misjudgments that occurred previously, bear fruit here with bad timing, advice and/or planning.

Grace: Scenes of renewed vigor strength and resolve, where the protagonist utilizes the new idea, understanding or perspective to tackle the challenges they are facing with gusto.

Story Event: A meaningful experience that elicits relevant change in a character.

Story Value: Universal qualities of human nature that can flip their positive negative polarity one moment to another (ex: life/death)

Transformational Arc: A type of story arc, extensively researched and discussed by Dara Marks. The arc is set up to where the ideal state (or story values) of the world and the protagonist are flipped negative at the beginning of the story to guarantee dynamic, and transformational growth throughout the story

Epilogue: Note to the User

Congrats on finishing and getting to the end! If you intend on using this to pitch to production executives, there are some stylistic choices I would further recommend, to tidy it up a bit. Such as making sure the two Transformation arc pages are facing each other. Probably the same for the Thematic Structure and the Antagonism Matrix. If the pages overflow, no worries, to keep those four pages facing each other, add an extra page, with artwork and pictures that draw inspiration for what kind of story you want to write. A picture is worth 1000 words, right? Oh, that's also why I left the page numbers off the table contents. When you're done, add them on. And go ahead and delete the "Steps" instructions, if you want. It will probably look cleaner if you show this off to any industry professionals outside of you. That's it! Good luck on all your artistic endeavors!

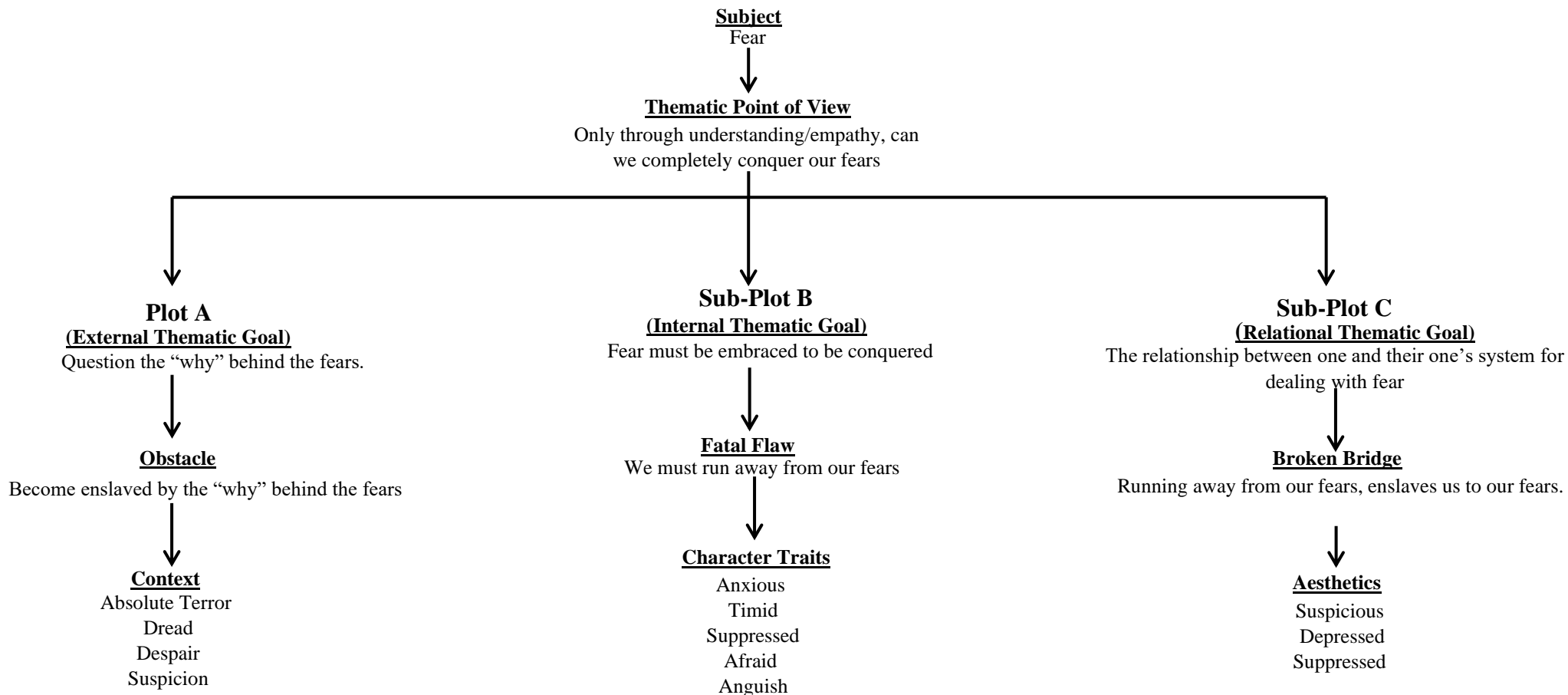
The Screenwriter's Notebook:
Solstice

By: Mohansingh (Mo) Udhwani Jr.

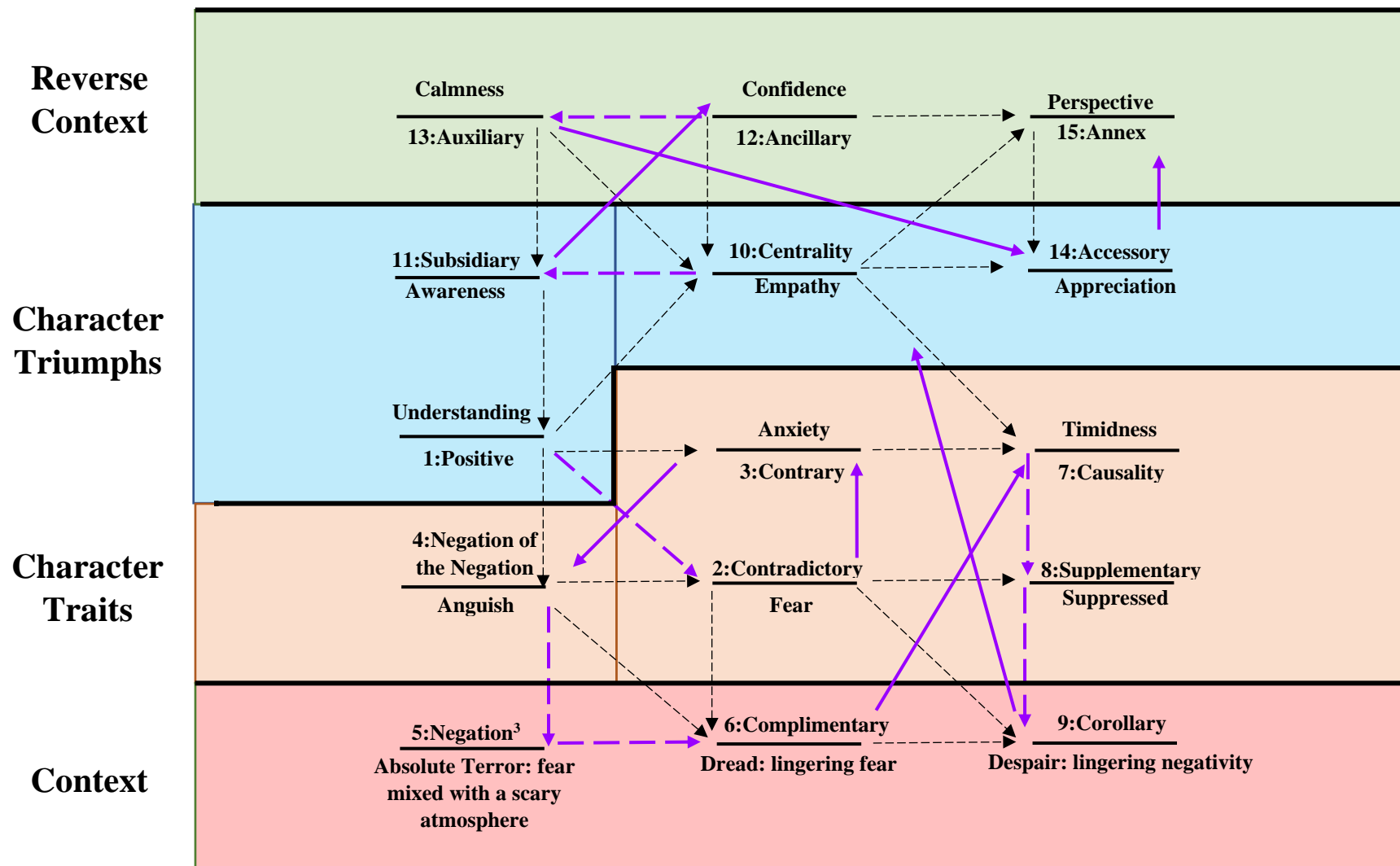
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Modified Thematic “Bone” Structure



Antagonism Matrix



Modified Character Modelling

Character Name: Kiran Singh/Solstice (Protagonist)

**underlined words or phrases mean that's the main arc of that character in this story*

Dramatic perspective: To start with, we must run away from our fears.

Flaws: Anxious, timid, suppressed, afraid, anguish.

Humanity: Caring, intelligent, strong sense of right/wrong, warm, daring/risk-taking.

Triumphs: Positive, confident, aware, empathetic/ understanding, Appreciative

Dramatic Exaggeration: She fears embracing the world, but only through embracing can she understand the world she fears.

Relational Perspective: Has to repair the bridge between how she handles her fear, and herself.

Character Name: Rose Wilson (Supporting Character)

Dramatic Perspective: Our fears can be conquered through denying its existence

Flaws: No confidence in abilities, closed off, abrasive (socially inept)

Humanity: Honest, protective, powerful, strategically/ tactically smart.

Triumphs: A little higher EQ, confident in abilities, more open.

Dramatic Exaggeration: Not even aware to the idea of asking questions. Solstice will show her the way.

Relational Perspective: Walks side by side with Solstice in repairing the Bridge through valuing confidence in the face of fear, even though Rose still denies fear herself.

Character Name: Harvest (Antagonist)

Dramatic Perspective: I will let my fears enslave me and draw strength from it.

Flaws: Believes he is doing the right thing, one-track mind, distrustful

Humanity: Caring in his own way, cool, intellectual, powerful.

Triumphs: Trusts the next generation

Dramatic Exaggeration: Embodiment of the Obstacle, working directly against the external goal.

Relational Perspective: commits and embraces the Broken Bridge

Character Name: Deathstroke (Supporting Character)

Dramatic Perspective: I have conquered my fears by eliminating the sources of fear, (except for Rose), so I try to have my cake and eat it too.

Flaws: Distrustful completely, conflicting moral code

Humanity: Epicly cool, master of occupation, cares about daughter.

Triumphs: lets someone help, (conflicting moral code/parenting is another story).

Dramatic Exaggeration: Struggles with the duality of caring vs fearing for his daughter.

Relational Perspective: refuses to understand fear, yet refuses to be enslaved through sheer willpower.

Static Characters (Other Named Characters)

Jocelyn Lure (Neutral)

Windstrom (Impeding)

Damanjeet Singh (Supporting)

Warblade (Impeding)

Misbelief (Impeding)

Rani Singh (Supporting)

Artemis (Supporting)

Music Meister (Neutral)

Tanveer Singh (Supporting)

Character Name: Bunker (Supporting Character)

Dramatic Perspective: God will conquer my fears for me

Flaws: Cocky, untested, unfamiliar with his powers, doesn't know when to be serious.

Humanity: Witty/funny, upbeat/positive, nonchalant, faith oriented

Triumphs: Get a better grasp on powers

Dramatic Exaggeration: Hides behind God/faith when it comes to fear but is still afraid.

Relational Perspective: Helps repair the bridge through the "Calming notion" of believing in a God/higher power when coping with fear.

Character Name: Lightning (Supporting Character)

Dramatic Perspective: Fear can't be conquered but can be mitigated through banding together with the collective of loved ones

Flaws: Too comfortable with powers/fixed mindset, somewhat complacent mentality

Humanity: Loyal, confident

Triumphs: Growth mindset oriented

Dramatic Exaggeration: Understands her brother's fear of his powers hurting her but not her own fear.

Relational Perspective: Helps repair the bridge through showing the importance of perspective in dealing with fear

Character Name: Thunder (Supporting Character)

Dramatic Perspective: Fear can't be conquered but can be cancelled but only through fighting it with the collective of loved ones.

Flaws: Complacent, confused on his powers

Humanity: Confident and chill. Goes with the flow

Triumphs: Growth mindset oriented.

Dramatic Exaggeration: Understands his sister's fear of letting her powers control her, but not his own

Relational Perspective: Helps repair the bridge through showing the importance of perspective in dealing with fear.

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Character Name: Leash (Impeding Character)

Dramatic Perspective: Since, I cannot conquer my fear, I give into it to help others from experiencing it in the future.

Flaws: Jerk, follows blindly/obedient

Humanity: Pretty open about thoughts and feelings.

Triumphs: None, he stays the same by the end of this story.

Dramatic Exaggeration: Fear of his own power, drives him too far fellow metahumans

Relational Perspective: Breaks the bridge by instigating more fear
Character Name: Aiba (Impeding Character)

Dramatic Perspective: If they won't try to understand me, I'll make them fear me.

Flaws: Immature, quirky, easily confused

Humanity: Happy go lucky (on outside)

Triumphs: Confident in her moral compass

Dramatic Exaggeration: Couldn't find a "why" for all her fears with the bullying so she decides to embrace what makes others fear her.

Relational Perspective: The final test, validating the repaired Bridge is sturdy.
Character Name: Dr. Caitlan Fairchild (Neutral Character)

Dramatic Perspective: Fear is an important part of growth.

Flaws: Too trusting, head is in the sand of work, unwaveringly herself.

Humanity: cares about the growth of the kids, compassionate, high EQ.

Triumphs: narrows her focus, sees the big picture and how she can help.

Dramatic Exaggeration: She believes in necessity of fear that she doesn't account for if others can handle it, and it cripples her progress.

Relational Perspective: helps repair the bridge through the lesson of awareness but breaks the bridge by forcing fear early on.

Reference Notes

Some things that aren't explained in future sections are explained here to clear up any confusion in understanding the story, magic system or characters. All of these will be explained via dialogue or visual cues, in the film.

Ethnicity/ Meta Powers:

Kiran/Solstice: Punjabi descent, meta power is she able to emit light, shape it and use it to fly. The longer she uses her power, the more potent it gets. Part of her character arc is understanding how her powers work.

Bunker: Mexican, meta power is the control of psionic bricks. **Thunder:** Russian, meta power is to emit large and potent sound waves

Lightning: Russian, meta power is emit and control electricity. **Artemis:** American, has no meta power, just a skilled fighter.

Misbelief: British, her power is she can take on anyone's appearance. **Windstrom:** American, meta power is he can create gusts of wind.

Leash: Australian, meta power is he is able to emit purple strings to fight, emit electromagnetic shocks, and trigger someone to become really angry.

Music Meister: American, meta power, is he can control anyone who hears his singing voice

Warblade: American, his meta power turned him permanently into a robot with various claws and blades.

Other information:

Deathstroke is a master assassin and Rose is his daughter.

N.O.W.H.E.R.E. is an organization that Harvest built to conduct "The Culling". The Culling is an event where "treated" meta humans' teens battle each other and the strongest survive and become "Ravagers". Ravagers are The Culling's champions. The Old Ravagers include: Misbelief, Windstrom, Leash, and Warblade. The Colony is the arena and the living space for the teens selected to participate in the next Culling.

Whenever the Sceneic Modelling Descriptions talk about Kiran "feeling anguish" or something of the like, visually she lets out a sharp breath of air between her teeth. That's how she expresses it.

Transformational Arc Story Moment Descriptions

Inciting Incident: Kiran, looking all sad, and just depressed, scrolls through her phone to see a number of headlines on her notification including: the Queen of Zandia is missing, another meta killed 13 people, then click on a press conference of Jocelyn Lure (Famous anti-meta human Interpol detective) discusses Over 200 global meta disappearances etc. She clicks the “clear all” button on her phone and rolls out of bed. Brushes teeth etc.

Call to Action: Solstice defends Cassie from an unsuspecting Lady Zand attack and they take her down together.

Defining Moment: “Kiran, this fearful world has scared you so much, you are afraid of even yourself. You must understand your fears if you are to conquer them.” -Tanveer Singh (Kiran’s Grandfather)

1st Turning Point: Kiran is kidnapped by Leash and taken to the N.O.W.H.E.R.E.’s facility “The Colony”. She receives an orientation from Harvest that she perceives as VERY frightening. And then thrown into The Colony with the other metahuman teens.

Awakening: She is so afraid of where she is put in that Rose hits her, so she snaps out of it and says something that makes her realize that she needs to stop fearing everything.

Moment of Enlightenment: Solstice survives the first round of the Culling and she flies for the first time, realizing her powers are something she does not have to be afraid of, and can be understood.

Death Experience: Solstice is brought in and “treated” on by Harvest turning her skin black, her flames blue, making her power more potent and sent back out immediately for the New Ravagers to fight the Old Ravagers.

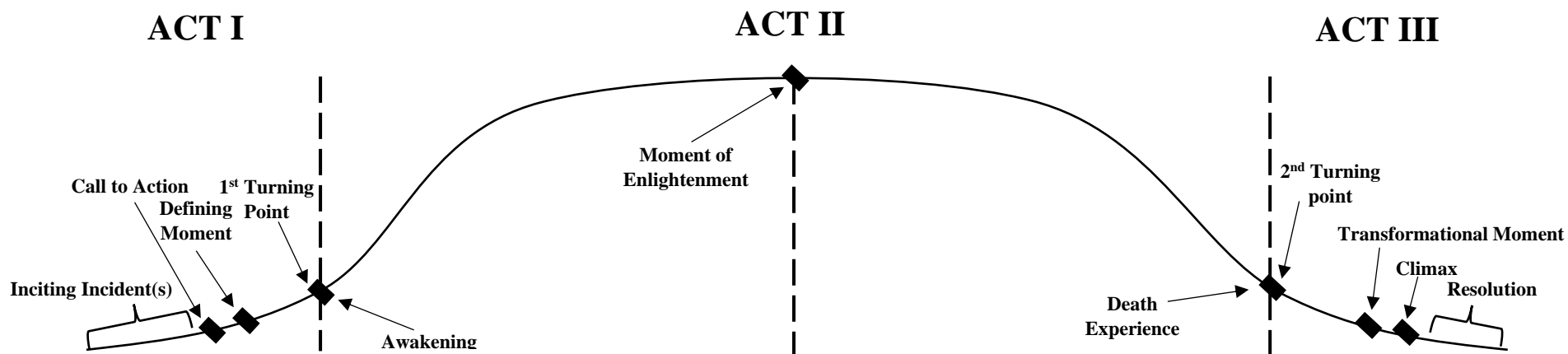
2nd Turning Point: Solstice accidentally fatally harms Lightning, and if she doesn’t gain control of her powers, she will kill or hurt more people.

Transformational moment: Solstice is confronted with Harvest on equal footing and instead of striking him down with her powers, she sits on the floor and asks him questions trying to understand his perspective.

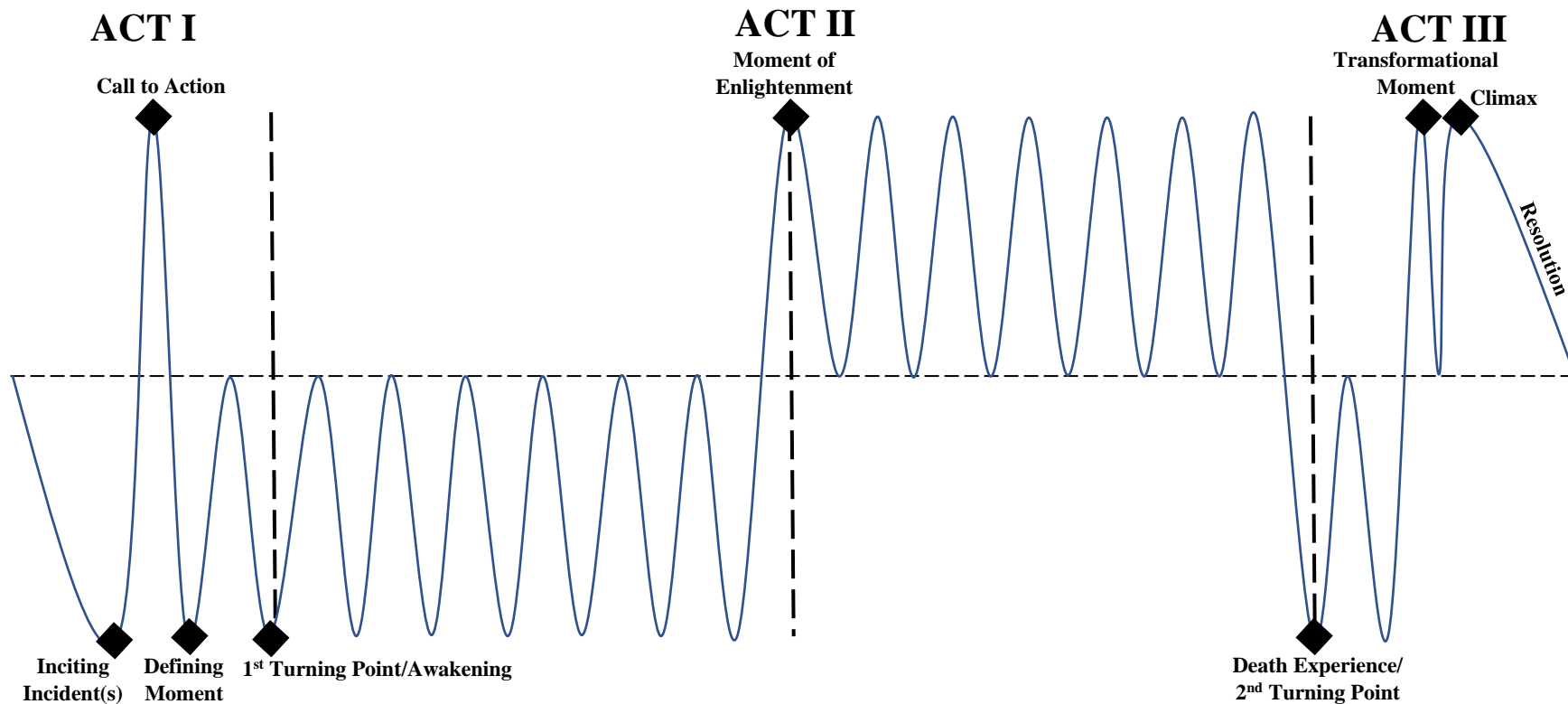
Climax: Deathstroke breaks in to fight Harvest and Solstice subdues Deathstroke and Harvest with Rose utilizing her powers in a way she would not have been able to before.

Resolution: Solstice stops Aiba from using her powers to blow up their school, using her confidence, calming personality, and her understanding and empathetic nature, to not only inspire Aiba but those around her that the world will be ok, and metahumans are nothing to be feared.

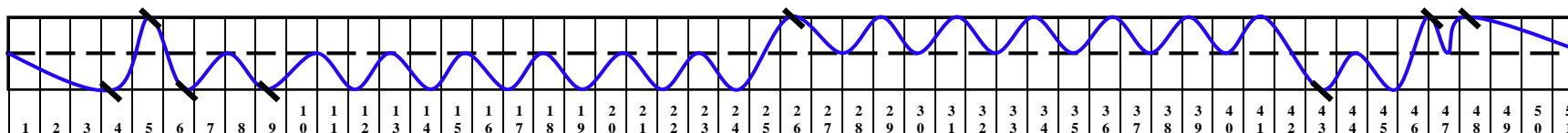
Marks Transformation Arc




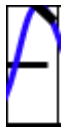
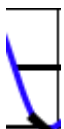


Marks Derivative Transformation Arc









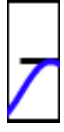
Scenic Modeling



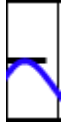




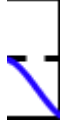

Scene #	Scene Title	Description	Arc Stage/Moments	Scene Diagram
1	Setting the Atmosphere	The film opens with a sequence of news articles and news reporters expressing how terrible the world is and how metahumans (metas) are a danger to themselves and society. We see two ideologically polarizing parties discussing how metas should be treated, one of which is led by Lex Luther. The flashing video and audio sequences slowly merges and blends together turning into an alarm clock sound waking up Kiran.	Exposition	
2	Setting Kiran	Kiran, looking all sad, and just depressed, scrolls through her phone to see a number of headlines on her notification including: the Queen of Zandia is missing, another meta killed 13 people, and a Jocelyn Lure Press Conference. She clicks on the press conference link and Jocelyn Lure (Famous anti-meta human Interpol detective) discusses the over 200 global meta disappearances etc. She clicks the “clear all” button on her phone and rolls out of bed. Brushes teeth etc.	Exposition	
3	Setting the Magic System	Kiran is typing out a paper on the “History of Metas” that describes how in the past 3000 years people of “great power” were worshipped as Gods and kings. It then talks about the WWII nuclear bomb as activating a lot of dormant “meta-powers” due to the radiation awakening the gene. An entire branch of science has been created to study this “meta-gene”. Over the last 100 years, Metas have becoming more and more common especially with the recent mysterious Hypertraxis Virus that has been plaguing some countries, as that seems to activate dormant meta powers too. The paper concludes with how the media and people view metas considering them not human and some considering	Exposition	




		them “the next step”. Visually a sequence of books, online articles and her typed paper is being shown. She emails the paper as her mom calls her down.		
4	The Inciting Incident	Kiran comes downstairs to her family watching the Jocelyn Lure’s press conference who says “metas are urged to stay home as they are danger to our society and themselves” Rani Singh (Kiran’s mom) reminds her no powers today. They head out to the archeological conference.	Exposition: Inciting Incident	
5	First Contact	Kiran and her mom are about to walk into the conference room when her mom is called behind her. They turn around and see Helena and Cassie. The two moms exchange words and tell the kids to hang out while the moms attend the conference. Solstice and Cassie talk and get to know each other. Then Lady Zand (Queen of Zandia and metahuman) attacks claiming an artifact on display is her people’s. She summons earth elementals to wreck the hall, of which Cassie fights off and is evacuating civilians. Solstice defends Cassie from an unsuspecting Lady Zand attack when she is caught off guard and they take her down together.	Exposition: Call to Action	
6	Kiran Exposed	The media rushes in and accuses the two of them for the destruction. The police break up the media. Rani is furious with Kiran and they walk home early the conference being cancelled due to the attack. Kiran says “bye” to Cassie quickly and they leave. Later that day, Kiran’s Grandfather calls her and says lets go for a walk. During the walk, he tells her. “Kiran, this fearful world has scared you so much, you are afraid of even yourself. You must understand your fears if you are to conquer them.” -Tanveer Singh (Kiran’s Grandfather). Just then, They see a Muslim girl getting bullied and beaten up by two teenage guys. Kiran is so torn whether to do something due to fear but the grandfather rushes in scares the kids off. The girl (Aiba) thanks them, looks at Kiran all gleamy eyed, and thanks them and runs back home.	Exposition: Defining Moment	
7	Aiba’s (Non)-Affirmation	Kiran goes to school next day, and to say she is bullied is an understatement, she is pushed around by the guys, and the girls are snickering at her and some guys threaten to kill her before she kills them. Just then Aiba intervenes screaming at them and the teachers come in and break it up. Aiba looks to Kiran for affirmation and Kiran in just sheer anguish and dread, runs away. Aiba took Kiran’s glare the wrong way.	Exposition	
8	A Confusing talk	Kiran was leaving school when some kids again came to bully her but Cassie sent them flying with a few choice words. Cassie offers to walk Kiran home of which she agrees. As they are walking Kiran asks Cassie what she thinks about	Exposition	





		the state of the planet. Cassie says awful. Everyone is living in constant fear, but the world needs this fear to become stronger. Kiran disagrees. They talk more.		
9	Get Pranked/ No Turning Back	As they reach close to home, Kiran asks Cassie where she got her powers from, and Cassie asks, how she knows. Kiran confused talks about the fight yesterday, with Lady Zand, and Cassie exclaims in a different women's voice "Lady Zand broke out?!?" Kiran backs away and asks who she is, and Cassie regrettably smirks while Leash (another Ravager) sneaks up from behind and puts a cloth over her over her mouth and nose and the screen cuts to black. Kiran is kidnapped by Misbelief (Ravager working for Harvest, who has meta powers to turn into other people) masquerading as Cassie and taken to the N.O.W.H.E.R.E.'s facility "The Colony". She receives an orientation for what N.O.W.H.E.R.E. is, What the Colony is and what The Culling is from Harvest that she perceives as VERY frightening. And then thrown into The Colony with the other metahuman teens. She is knocked out again.	Exposition: Awakening/1st Turning point	
10	Harvest's Resistance	Kiran wakes up on an operating table where a red head scientist (Dr. Caitlan Fairchild) is running various tests on her. Solstice dazed wakes up and finds she's wearing a white suit with yellow glowing stripes running down it. Dr. Fairchild explains to Kiran that she will be ok for now, and Dr. Fairchild is here to talk. Kiran asked why they are doing this, and Dr. Fairchild says to make the metahumans stronger. When Kiran asks what for, Harvest enters talking about an invasion coming in 20 years. The Metas and heroes were not strong enough to stop it so humanity was enslaved. Harvest was a Colonel in the rebel army and travelled back in time to make the metas stronger so he could prevent the deaths prior to Earth's enslavement. He says he has high hopes for Kiran, asks the Dr. if all her tests are done and then knocks her out again.	Exhaustion	
11	Student's Resistance	Kiran wakes up in an open orange glowing arena kind of place with multiple platforms. She looks around and everyone seems miserable. She starts hyperventilating. She hears another girl who is screaming towards her and she instinctively put up a barrier. The girl (Artemis) keeps pounding on it while tears stream down Kiran's face. Rose comes in and clocks Artemis to make her stop. Rose taps on Kiran's shoulder saying, "you're okay now", but she is a state of terror, so Rose clocks Kiran sends her flying, so she snaps out of her episode. Kiran apologizes saying "I let my fear take control of me again". Rose exclaims "That can't happen here or you'll die."	Exhaustion	





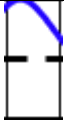
12	New Friends	Rose introduces herself to Kiran and introduces Miguel as well. Miguel (aka Bunker) comes up to her and introduces himself. Artemis comes up and kind of apologizes but says Kiran needs to toughen up. They tell Kiran that The Culling is going to be happening soon so Kiran needs to prepare. They also talk about their powers. Kiran compliment's Rose's ability to fight. Rose blushes and asks why she is complimenting an enemy. Kiran says its hard to see someone who wields the noble weapons of Katanas as enemy and they have a geeky conversation about fighting theory. (there should be weapons books and maybe Gatka medals in Kiran's room in the beginning). Rose tells Kiran that she needs to get ready cause they are going to train her to survive the Culling.	Exhaustion	
13	Enter Deathstroke	Deathstroke in the dead of night analyzes the scene where they took Kiran and followed them, as he put a tracker on Misbelief. He finds the entrance to The Colony but realizes that he cannot break in by himself. He calls up a friend hoping he can help who says, "I'm in India on vacation but for you friend, I'll make an exception". As the call ends a gun is put up to his head and he turns around to fight off the assailants. It is N.O.W.H.E.R.E.'s Vanguard (security soldiers). His earpiece part of the helmet gets damaged during the fight.	Exhaustion	
14	Rose's Dramatic Perspective	Bunker and Rose are sparring as Solstice watches. It's a pretty cool fight and she praises both of them. Bunker accepts it and Rose is embarrassed by the kind words, putting herself down. Bunker calls for a break so Solstice and Rose spar. Rose tries to get Kiran to use her powers offensively, but Kiran just keeps running away. Eventually Rose goes for a critical hit and out of fear, Kiran blasts Rose with a weak beam of light. Rose, impressed tells Kiran to suppress her fear and just use her powers, that's how she will survive. Bunker makes a goofy comment about letting God take care of her fears, of which Rose scoffs at. Kiran contemplates and accepts hesitantly.	Exhaustion	
15	Aiba's Repression	We see Aiba really sad and depressed and angry and looking a little blue (literally) as she is walking down the street towards her house. Kids are constantly saying mean things to her and bullying her. She enters home and her parents are yelling at her, telling her to fix the blue and make it "go away". Aiba goes into the bathroom and starts crying and she turns back normal, and once she wipes her tears, she says a trigger word and she makes a stone cold, emotionless face and she becomes blue again and clenches her fist and an explosion comes out of it.	Exhaustion	




16	Bunker's Relational Perspective	<p>Kiran wakes up abruptly in the middle of the night and hears Rose struggling, she wakes up Bunker so they can come after Leash who is taking her. They both run towards Leash and Leash is able to fend them off easily. Kiran still timid and afraid is barely a threat. She fights very defensively, and Leash overwhelms them both and tells them to go back to sleep. Warblade appears, and threatens to kill Rose if they come attack again. And Kiran starts to hyperventilate. Bunker taps her on the shoulder and tells her to calm down. "This happens all the time". Kiran asks Bunker how he can remain so upbeat and relaxed in this place of dread and he says he has faith that there is a higher power that put them there for a reason. So he just stays calm for the most part. Kiran accepts that and realizes that. His hands start shaking, and he says, just because I leave my fears in Gods hands, doesn't mean they still aren't there. He tells her there is still so much he doesn't know like how his powers work and their full potential. Kiran says they are a lot alike in that way but they just gotta have faith they will figure it out in time.</p>	Exhaustion	
17	Rose's Awakening	<p>Bunker and Kiran wake up with a taunt from Warblade. As him and Windstrom come down carrying Rose by the throat. As Warblade drops her the two run to catch and they see that Rose is missing an eye to the distress of Kiran and Miguel. Rose wakes up and remembers what happened to her. She starts fighting both Ravagers albeit surprisingly well, and she almost beats them but Windstrom knocks all three of them away with a giant gust of wind. They throw Rose her swords back and leave. Kiran immediately apologize and starts crying blaming herself, and Rose snaps at her, "Stop crying you idiot, It was inevitable." Bunker asks what power surfaced for her and she said precognition and explains that through her left eye, she can see movement around her a few seconds in the future and in the right eye, the world normally. She told Kiran she is probably going to be next.</p>	Exhaustion	
18	New Friends, New Perspectives	<p>Bunker is trying out some moves, Harvest makes an announcement, welcoming two more "students" to The Colony. Lightning and Thunder land in. Kiran Rose and Bunker go over to them, and they get acquainted, where are you from who are you and all that good stuff. They are brother and sister from Russia. Got taken by someone who looked like their father and morphed at the end. The two are glad they are together, and just then, Point Fist (another student, territorial) comes over and says he hasn't met the "newbs" yet. Since Artemis didn't "greet" them yet, he would. Lightning envelopes herself in electricity and discharges it at Point Fist. Some of Point Fists friends attack and Thunder</p>	Exhaustion	


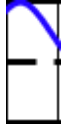

		blasts them away with a giant sound wave, all the way back to the platform they were on. Kiran comments on their teamwork, and they talk about how, they can beat any foe as a team because when you fight with people you love, you're unbeatable, Bunker agrees, Rose blushes, and Kiran nods.		
19	Rose's Dramatic Exaggeration	In a dream sequence, Rose sees a mish mash, of the operating table, Dr. Fairchild pleading to not inject the serum into her eye, but Harvest just does it himself, and flashes to Deathstroke injecting his serum into her, then back to Harvest claiming like father like daughter, content with himself, flashing back to Deathstroke calling her an idiot and she is not good enough yet and him reaching for her and she wakes up. Kiran asks Rose if she is okay, and Rose shrugs it off. Kiran and Rose talk about their parents and talk about Rose taking her new power well, and the fact she lost an eye. Rose admits it feels like a crutch, handed by "Miguel's God" because she is not good enough for her father. Kiran consoles her, citing her incredible bravery and strength, and makes a comment about growth, and not to rush it. Kiran also asks Rose why she is training her, and Rose says because she would have no one else to talk about weapons that's not her dad. In reality, Kiran's kind personality touched Rose, but she would never let Kiran know that.	Exhaustion	
20	N.O.W.H.E.R.E.'s talk #1	Harvest is on a conference call with the Board of Directors of N.O.W.H.E.R.E. All we see are shadowy figures. They discuss preparations to launch the Hypertraxis Virus bombs, and the meta nuke missiles. They ask Harvest to create a list of detonation coordinates per his personal criteria. Harvest agrees and then requests a Motherbox Teleportation as soon as the missiles launch so no heroes nor assassins can interfere. They concede.	Exhaustion	
21	Deathstroke's Dramatic Exaggeration	Deathstroke talks to his best friend, Wintergreen on the comms while investigating The Colony skyscraper. They talk about the business of assassination, Deathstroke's retirement, and what Rose means to him. They also talk about Deathstroke's brother Wade and if they should do something about his underworld empire, stating how immoral they are. Deathstroke says that would be a mess. He procures a floor plan of The Colony building and says he has to head to see a "friend" of theirs.	Exhaustion	
22	Fairchild's Praise	We see a dream sequence of Harvest as a Colonel seeing soldiers dying from shadowy beasts, seeing flying red lasers (that are Darkseid's) kill people left and right. And his best friend and wife creating the suit for him and giving him his implants. Their base goes under attack and as the friend is fighting off the beasts and is dying, his wife gives him a kiss, pins their wedding ring on his	Exhaustion	


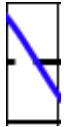

		suit and pushes him through the portal as she gets stabbed by the red lasers. As he lands on the ground in the dream, he wakes up. Him and Dr. Fairchild have a brief exchange of dialogue about how Harvest truly values her presence as a caretaker for the kids. He tells her she is the only one he could truly trust since she is a human like he is, and not a meta. She makes sure he doesn't take things too far. The Dr. thanks him and retires for the night. In her room, she prays Harvest doesn't find out, for the kids' sake as she changes the mass of her entire arm, bulking it up, indicating she is a meta as well.		
23	Lightning's Relational Perspective	Rose and Solstice are sparring and Solstice is making great progress on combat, and Rose is explaining and helping her with her powers, elaborating it takes time for her powers to rev up, the more she uses them continuously, the more powerful the attacks her. Rose tells her to fly and they Kiran says she can't and Rose says that's B.S. Lightning chimes in and talk about how flight with electricity works and Solstice compliments her on her knowledge of her power and Lightning talks about perspective, just have to look at your power from another point of view. Solstice learns to envelope herself in light to create a battle armor for herself, allowing her to summon light tulwars and Chakras more easily.	Exhaustion	
24	Stakes Rising	Harvest comes on the comms and says, now that everyone has been "treated" The Culling is nigh. Solstice starts hyperventilating again and feeling anguish, but Rose snaps her out of it saying that this is it, you either live or die now. You have to fight to protect yourself. Lightning, Thunder, Bunker, Rose and Solstice all agree that they will form a truce and work together to protect each other. Artemis asks to be in on that deal at the last moment as well. They see Fist Point some of the other treated kids got "treated" and have beefed up powers. There are two other groups of kids.	Exhaustion	
25	I Understand Now	Harvest asks Leash to activate everyone and he sends his strings after everyone to make them feral (one of his powers) 2/3 of the kids get caught by him, but the crew does a good job evading. Solstice is playing a lot of defense, but Lightning gets put in a tough situation and Solstice leaps in to cut the string. She flew, she saved her friend, she forgot all about her fear, her anguish, her terror, her dread of the world around her for a moment, and she flew for the first time ever. And finally, Kiran understood...	Exhaustion	




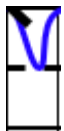
26	The Culling	Kiran understood that her power is by nature a power that must be used offensively and must be continuously used in order to rev up. She learns that by using all the knowledge she has learnt from her family and new friends she doesn't have to run away from her power, and she can maybe not have to tun away from the world anymore. As long as she embraces the unknown continuously with persistence, she will overcome it. Everything clicked! An epic battle ensues, with very minimal casualties, Kiran survives The Culling and she flies for the first time, realizing her powers are something she does not have to be afraid of as she can use it to save people.	Grace: Moment of Enlightenment	
27	The New Ravagers	Harvest calls up Lightning, Thunder, Kiran, Bunker, Rose and Artemis. He declares they will be his "New" Ravagers, whether they like it or not. Rose declares she will never do that, draws her weapons and starts trying to fight Harvest but he shuts all of them down immediately. He talks about how proud he is of each of them and how much they have grown, and none of them believe him that he cares. Kiran asks, what will happen to the other kids, and Harvest says to not worry as they will, go back to the lower levels for more training. He then sends them away.	Grace	
28	Leash's Praise	Leash walks up to Harvest and asks him how The Culling went. Harvest is surprised he didn't watch, and he said that he can't bare to watch the effects of his powers on others. Harvest points out the hypocrisy of using it but not observing its consequences and Leash says he bares that so the future will be less painful for others. He is given up on his own life. Harvest genuinely thanks Leash for his service to The Culling project for being a loyal Ravager, as without Leash, this Culling would not be as effective.	Grace	
29	Enter Music Meister	Deathstroke walks into a flamboyant and gaudy hotel room, and the Music Meister is sitting there in a saffron bathrobe, complimenting the exotic nature of India. Deathstroke says he needs the Music Meister's help getting into an inverted skyscraper and explains the mission. He'll pay the non-discounted price for "members". Music Meister ponders it and says he's not sure, and he has to think about it. MM then breaks into song with "alright". Deathstroke's helmet circuit sparks, and he hears a ringing, the world goes blurry for a sec and then it shifts back to normal. (this indicates that Deathstroke was taken control over by Music Meister, this is meant to be subtle but can be the premise for a standalone Deathstroke movie if execs desire that) Music Meister continues "I've made up my mind", Deathstroke, impatient, rushes him, and he says he will help for no payment as he says he owes Deathstroke one.	Grace	

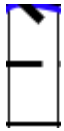



		Deathstroke says “Ok”. Tomorrow Night? And the Music Meister agrees. Deathstroke leaves.		
30	Let’s Plan a Breakout!	The 6 of them are escorted back to the Colony area and once the Old Ravagers leave, Rose claims that Harvest is just using them and will not let them go or let them live for much longer. Everyone agrees and Rose proposes a breakout. She explains that she has been watching the Old Ravagers that there is a time at night when Leash gets off his shift and Warblade takes his time getting to his shift and that’s when they spring into action. If they all encounter Warblade, then they 6 will just overwhelm him and keep running. By the time Harvest reacts they’ll be gone. Positive energy is abound in this scene but it almost feels to good to be true.	Grace	
31	Understanding Leash	The New Ravagers are doing a bit of sparring or napping in preparation for the breakout. Solstice and Rose her sparring and Kiran almost overpower her. Rose gets a little testy (mostly because she is frustrated at her own lack of ability) but Solstice keeps complimenting her. Leash tells them to quiet down and Kiran poses a rhetorical question of why Leash works for the Harvest, he seems more considerate than the others. Rose says it doesn’t matter and Solstice says that we should understand our enemy, then maybe they won’t be our enemy. Rose dares her to go up and talk to Leash, so she does. Kiran flies over to Leash and while Leash is being a bit of a jerk, answers all her questions openly. We learn of his relational perspective and dramatic exaggeration through the conversation. Kiran also learns how Leash’s power works.	Grace	
32	N.O.W.H.E.R.E. Talk #2	Harvest updates the board of directors on The Culling calling it a huge success. The Board is pleased. Harvest sends them plans for where they should detonate the bombs to avoid as many casualties as possible while still achieving maximum meta-gene activation. The board also confirms the Motherbox teleportation.	Grace	
33	Fairchild at Risk	Dr. Fairchild is prepping the treatment for Solstice as Harvest walks in. They engage in some high-level science talk that resulted in Harvest’s surprise that she was able to synthesize the drug so quickly as it would have taken an extremely strong person to do it and she said that she asked for Warblade’s help. Harvest says he understands and re-affirms his appreciation for her contribution.	Grace	
34	Operation Go!	At night, when everyone is asleep, and Leash walks away from his post, the 6 of them spring into action and they head through the doors, they head for the elevator and they start to ascend, taking out any and all guards. Leash tells	Fall	

		Harvest that they are doing exactly as he predicted, when he predicted: initiating a breakout at night after his post. Harvest is glad as they are becoming more tactful and growing as a team. He asks Leash if the others are in place and he says yes. Harvest tells Leash to take his place. The elevator stops so they bust it open and head towards the stairs, again taking out all Vanguard soldiers. Solstice turns the corner ahead of everyone, Bunker, who is a little behind, sees Solstice in another corner injured and he goes over too her confused. Its actually Misbelief. As the 5 enter the stairway Windstrom sets a gust of wind to open a door and pull Thunder and Lightning end. Rose and Kiran try to go after them, but they realize Bunker isn't behind them. They froze in the stairwell Leash's sting comes out and snatches Kiran at one of the highest floor's close to the surface. As Rose heads up to get her Warblade pops out and snags Rose.		
35	Rose vs Warblade	Harvest creates a telepathic link to all of them saying that this is his challenge, if they can be the Ravagers individually, they can escape. Scenes 35-38 kind of blend together visually. Harvest is making jeering taunts, pointing out these character's flaws throughout their fight. Rose and Warblade start fighting and it's a pretty awesome grounded, hand to hand combat fight scene. However, Rose struggles and refuses to use her precognition to help her and is torn whether she can beat this enemy or not, as the fight nears its climax, Harvest tells her that one who refuses to even acknowledge all of who she is, what she has been given and is unconfident in what she does accept, can never beat someone as self-assured as Warblade. Warblade knocks out Rose, Harvest asks him if Dr. Fairchild asked for his help telepathically and Warblade said no.	Fall	
36	Bunker vs Misbelief	Bunker and Misbelief are having an intense battle. Misbelief is an incredible, agile hand to hand combatant and is easily evading Bunker's psionic abilities. Bunker starts to go on the defensive and get agitated (opposite of his calm demeanor), hiding behind his walls as Misbelief either breaks through them or goes around them. Harvest voice cuts telling Bunker that one who refuses to instead walk alongside their high power of choice and understand its creation and decision and instead hides behind, has no chance of beating Misbelief, who has a complete mastery of her power. Misbelief knocks out Bunker.	Fall	
37	Thunder and Lightning vs Windstrom	Meta power battle between Thunder, Lightning and Windstrom erupts. Both Lightning and Thunder immediately use as much power as they have been using and as Windstrom challenges them, they try to amp up their power but Thunder tries to keep his sister from going overboard by exerting himself more	Fall	

		since he understands her fear, and she tries to support him. Windstrom finds this teamwork pathetic and is overpowering them easily. Harvest chimes in: A brother who is afraid of hurting his sister and a sister who afraid of her own power controlling her. And as a result, your teamwork, guided by fear cannot beat Windstrom who understand your elements all to well. They lose.		
38	Solstice vs Leash	Solstice cuts free of Leash's string and he sends an attack she has never seen before; she starts to back down out of instinct but remembers he knows how his powers work and cuts right through the attack and beats him rather easily. Harvest chimes in applauding her aggressive attack but reprimands her for running away from leash instead of defeating him. Solstice flies toward the surface.	Fall	
39	Fairchild Exposed	Dr. Fairchild finished the treatment for Solstice and Harvest walks in, asking her if it is done. She said yes, and it must be given to her in three stage increments in order for it to work healthily, otherwise, it might have unforeseen consequences, physically on Kiran. Harvest just stand there in silence and says that Warblade says he didn't help; he then lunges at her with an attack of which she bulks up to block and he says that he is heart broken that he misplaced his trust in her. He says he doesn't not blame her, but she has no right to stand beside him while she has not proven herself in The Culling. She fights back and the have a short fist fight but Harvest bests her last words before passing out are "remember, three doses, don't do it all at once". He tosses her into The Colony pit, grabs his scythe and flies toward the surface.	Fall	
40	Solstice vs Harvest	Solstice's power is incredible as she is getting faster and faster (the longer she uses it the more potent it is). As she is flying she is thinking she can call for help and save the others since she beat her opponent. As she reaches the first floor of The Colony building, Harvest arrives and grounds her. He talks about how proud he is that she was able to defeat Leash, but she has to defeat him now in order to escape. Harvest fights her using his full strength and instead of embracing the fight like she should be doing (she learnt this during her moment of enlightenment), she starts running away playing defense, Harvest tells her that one who fears, fear itself can never understand who they really are and what their strengths are. He pummels her, now that she lost her potency by going defensive instead of continuing her offensive momentum.	Fall	

41	Failure and Fortune	<p>The Old Ravagers and Harvest drag the New Ravagers back into the Colony and throw them in. Dr. Fairchild scolds Harvest and the others for being so rough with them and she starts tending to their wounds. Harvest congratulates them on their growth and exclaims they will get a chance for redemption soon. Music Meister and Deathstroke walk towards The Colony building and they go over the plan again, Deathstroke emphasizes no killing the kids, Music Meister says he can't pick and choose, of which Deathstroke claims he can since Music Meister can. Music Meister says since he is in India, he will sing a song in Bollywood style in honor of the country they are in. Its an eerie but epic song and Deathstroke and Music Mistier make their way through the wreckage of the Colony building with ease due to the lack of resistance due to Music Meister's powers.</p>	Fall	
42	Rush	<p>Harvest is receiving reports of chaos and betrayal on the upper levels and Deathstroke is being accompanied with a "singing man" who is mind controlling some of the students. Harvest expresses discontent, and regrets rushing the Final Culling, but summons Solstice to be given her "treatment". He also activates the pre-launch sequence for the Hypertraxis Virus and meta-nuke bombs. As the 5 are waking up, glad they are all live, but they reflect on their failure, as they do that, Harvest flies down, snatches Solstice and flies away, as Vanguard troops power into The Colony living area.</p>	Fall	
43	You Understand Nothing	<p>Solstice is brought to be given a treatment by Harvest. Harvest ignores Fairchild's warning and injects Solstice with the full treatment, and it turns her skin jet black, her flames blue but making her meta power way more potent. As the treatment is happening Harvest orders the slaughter of all The Colony students to test them for the Final Culling. Visually, scenes of the New Ravagers defending themselves, students being slaughtered, and Solstice's treatment are flashing back and forth. taunts Solstice into experiencing the fear of losing her friends. She tries to break free, but he verbally manipulates her into finishing the treatment out of even more fear. In the midst of an anxiety attack from these changes, fearing her new form, the fate of her friends, what her family will think of her now etc., she is thrown back into the Colony area immediately as Harvest announces the "Final Culling" where the New Ravagers to fight the Old Ravagers, and those who survive, win and get set Harvest's Colonel's for the upcoming invasion. Absolute Terror washes over Kiran.</p>	Descent: Death Experience/2nd Turning Point	

44	Kiran's Requiem	Solstice is dropped into The Culling arena, now soaked in bodies of former students, all people she wanted to save, and her friends rush to her side. The Old Ravagers comment on how pitiful she looks, and Harvest says he is eagerly awaiting the outcome. As the battle starts, Solstice runs away as she doesn't know or want to use her powers. Lightning is again put at risk and Solstice tries to defend her instinctually but accidentally fatally harms Lightning and knocks out Thunder. She realizes if she doesn't understand her new powers, she will kill or hurt more people.	Descent	
45	Inner Transformation	Dr. Fairchild instructs Rose to use her precognition powers to guide her in closing the wound, but she says she can only see her future when she is in direct interaction with someone else. Dr. Fairchild then says Rose must close the wound. Rose claims she can't due since her powers were only used to kill and she isn't a hero, but this is where she can prove that wrong. Dr. Fairchild also demands Solstice seal the wound at the end (which requires control). Solstice remembers the words of her grandfather among all the lessons she has learnt from her friends and in the chaos, calms herself, and she reverts back to normal. Bunker, Thunder and Dr. Fairchild are fighting off the Ravagers barely but Solstice and Rose together, build up the confidence to save Lightning.	Descent	
46	Outer Transformation	Solstice, having complete understanding of her powers and therefore control, launches into combat against the Ravagers and an epic fight breaks out. The New Ravagers fight through their fears and in conquering the, they conquer the enemy they lost to earlier. They encourage Solstice to go after Harvest. Solstice then engages in an epic battle with Harvest with the others coming to help as they can while fighting off the other Ravagers. Kiran realizes that the black and blue emerge when she is facing an unknown threat or something she doesn't understand, making her powers more potent, but as long as she tackles her fears head on and tries to understand them, she can control her new form. She uses all she has learnt from Roses training, Lightning's ideas and the framework for figuring out an opponent's weakness and gains the upper hand in her battle with Harvest.	Descent	
47	Understanding the Enemy	Solstice is confronted with an opportunity to slay Harvest on equal footing and instead of striking him down with her powers, she misses on purpose, quelling the conflict, sits on the floor and asks him questions trying to understand where he is coming from. They have tense talk and she begins to understand his point of view. The talks is on generation differences and not trusting the youth to	Transformational Moment	

		grow themselves so he must do it for them. Kiran states Harvest should play the role of supporter instead of enforcer. It's an intense conversation as Harvest demands they fight.		
48	Solstice is Born	Deathstroke and Music Meister near The Colony floors and he says he is dipping out, saying Deathstroke can handle it from here. Deathstroke thanks them and the two part. Just as a truce was beginning to emerge between Solstice and Harvest, Deathstroke breaks in to fight Harvest and Solstice subdues Deathstroke and Harvest with Rose utilizing her powers in a way she would not have been able to. Harvest distracts Solstice, breaks free, and launches the Hypertraxis Virus, and nuclear meta bombs. Before the base teleports away, he has one last quote of inspiration for Kiran, giving her superhero name and heaves her in the air as The Colony base teleports away and changes location.	Climax	
49	The Inevitable Shift	Solstice flies as fast she can to catch up to the bombs to stop them, but she loses oxygen and passes out, the bombs are seen flying every and detonating all over the planet's atmosphere. Solstice is falling through the air, is caught by Cassie and is brought to the Titans ship. She is flown home.	Resolution	
50	Meet the Titans	Solstice wakes up, meets the Titans including Red Robin, Kid Flash, and Artemis who was able to escape and call in the Titans. She informs them that The Colony teleported, and they will track it and call her in when they find it. We then enter a sequence where she bursts in home, her family embraces her, and she is getting back to mundane life. We then see a sequence of news articles, news reports and another press conference by Jocelyn Lure on the effects of the bombs. The world is changing away from its fear mongering	Resolution	
51	Aiba's Redemption	Solstice stops Aiba from using her powers to blow up their school, using her confidence, calming personality, and her understanding and empathetic nature She gives a speech to not only inspire Aiba but those around her that the world will be ok, and metahumans are nothing to be feared.	Resolution	
52	Set up to a Deathstroke Movie	Adeline Kane and Wintergreen (Ex-wife and best friend of Deathstroke) are hiking in what seems like a jungle. Adeline questions her being on the mission and pondering what she will do when she sees Slade. Wintergreen says, he will punch him for putting them through all this trouble. The scene ends with them overlooking a temple in Zandia, Africa.	Epilogue	N/A

53	Setup to a "Continuous" DCEU	Various scenes from Batman v Superman, and Justice League films are playing in a holographic like texture. We then see Darkseid looking to Steppenwolf asking if he is glad that they ran a Mother Box simulation before leaving, even if some of their data on Batman and Superman was inaccurate. Darkseid says he will postpone his invasion of Earth in favor of searching for the Anti-Matter equation first. This scene is meant to retcon any movies the DCEU wants to remove from their Universe. (This is only a suggestion for Time Warner to consider as they build out the DCEU)	Epilogue	N/A
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Developing The Screenwriter's Notebook and its Implementation of the Adapted Comic Book
Origin Story of Solstice

By: Mohansingh Udhwani Jr.

Artist Studio Honors Thesis Reflection Paper

Belmont University Honors Program

Faculty Committee:

Stephen Hauser, Thesis Director

Dr. Devon Boan, Committee Member

Dr. Joe Byrne, Committee Member

Note to the Reader

This Reflection Paper assumes the reader has read both “The Screenwriter’s Notebook Template” and “The Screenwriter’s Notebook: Solstice” documents before reading this paper.

Enjoy!

Introduction

This paper is a reflection of my experience creating the Screenwriter's Notebook Template, and then creating the Solstice Screenwriter's Notebook. The mission of this honors thesis is twofold: One is creating a planning tool for screenwriters, whereby filling out this template will give them a quality, easy to access, and concise reference point when writing their screenplay, whether it is 12 pages or 120. The second part of this honors thesis is creating a Screenwriter's Notebook for an adapted comic book screenplay idea of mine. The idea is based on Solstice aka Kiran Singh, a minor DC comic book character who I wanted to write as the first Sikh superhero. There were many hurdles related and unrelated to the production of this thesis. Still, in the end, I believe two quality documents came out of it, that will not only inspire myself, but hopefully other aspiring storytellers as well, to share their stories with the word. The following is the tale of this Belmont University honors thesis coming to fruition.

Creating The Screenwriter's Notebook Template

Story

Story by Robert McKee is an absolute powerhouse in narrative theory as McKee lays out his take on the structure that makes up stories from beats to acts. The main idea that permeated his whole book is the extra dimension of story values: binary story qualities that get flipped multiple times throughout the story of a screenplay, to incite action and conflict, as well as provide a benchmark for assessing the value of any scene.

While McKee has a bunch of great ideas, unfortunately, a lot of them are independent of each other and it would have proven difficult to connect a lot of them in a way that would be simple to understand for the average screenwriter. His concepts are just too high level. However,

I was able to adapt his concept of “antagonisms” to the template. The antagonism diagram is an exercise to brainstorm what the antagonistic side of one’s story would look like in terms of story values. I was also able to weave some of McKee’s lingo into the template to give its explanations a richer context.

Robert McKee’s *Story*, while high level, and hard to understand at times, provides a rich and multi-dimensional deconstruction of the storytelling artform. I’m glad I was able to incorporate some his lingo and expand on the concept of antagonisms for the template. I hope after re-reading *Story* and exposing myself to other perspectives on storytelling, I will procure the knowledge to implement story values and McKee’s other concepts at a more practical level.

The Comic Toolbox

John Vorhaus’ *The Comic Toolbox* was an interesting choice as it is not really a narrative theory book as it does not contain as much theory compared to the other two. This book is a practical manual for telling comedy. I chose this book based on reviews and a desire for diversity in my readings. This is a fantastic book for talking about the “laws” of comedy and “tools” one can use to elicit comedy, but it didn’t provide as much universally applicable content as I thought it would.

The book did however provide an interesting model to create comic characters. The model delves into the “comic perspective” of how the character sees the world, what flaws they have, what is their humanity that makes them likable and what do they exaggerate for comedic effect. While Vorhaus intended this to be used for both oral and written comedy, I found this model to be a great starting point for character modeling for *The Screenwriter’s Notebook*.

While I was hoping for a more big picture tool for storytelling based on reviews for *The Comic Toolbox*, I instead found something even more crucial in Vorhaus’ model for creating

comic characters, as this allowed me to expand my template into one area I didn't even think about. It might be true that I would have procured more comprehensive narrative theory by choosing another book instead, but John Vorhaus' *The Comic Toolbox*, shared another perspective of storytelling that most don't bother delving into, and I believe that alternate perspective is incredibly valuable.

Inside Story

I was introduced to *Inside Story* by Dara Marks, from the Artist Studio Track in the Belmont Honors Program. Our final class "HON 3088: Thesis Writing Workshop", among many things, had a section on developing good stories and Dr. Boan used this book to teach us a narrative form. I am glad I was exposed to it then, as I found this book to be absolutely instrumental. The center of Dara's work is the Transformational Arc, of which her entire book is built on. The basic premise is the storyteller selects a subject, develops a point of view on that subject, then develops a plot and two subplots based on this point of view that represents the story's theme. Based on these plots and subplots, the storyteller can create a compelling sequence of events and an internal struggle for the main character to overcome that will guarantee permanent growth in the protagonist and a dynamic story. A fascinating notion to say the least!

Inside Story has the most compatibility amongst its tools not to mention an overarching big picture tool. So, from Dara's work, I adopted her thematic "bone" structure, as well as the Transformational Arc itself to guide narrative flow. This by nature included her emphasis on defining the certain moments that take place along the Transformational Arc.

Through learning and analyzing the flow of the Transformational Arc I realized that there was a "derivative" Transformational Arc invisibly hidden behind her Transformational Arc. She

defined there being four “regional stages” along the arc, dictating, for example that in the first half of the second act, the protagonist experiences increasing exhaustion to their Fatal Flaw.

There were three other regions like this and I discovered this interesting wave-like pattern when I expressed the four regional stages graphically. This derivative arc helped a lot when I was working on the end of the template.

Dara Marks’ *Inside Story* was an absolute crucial piece of literature acting as the core for the template, as the tools from Robert McKee and Johnathon Vorhaus were adapted to fit her overall skeleton. Her book also provided context through which it was necessary to modify the other two tools, so they all fit the greater purpose of the template.

Putting it all Together

After reading All three pieces of narrative theory literature, I had a basic flow set for the template. First, the template would open with Marks’ Thematic “Bone” Structure. I like the idea of theme being an important part of the template, as generally theme is considered this ephemeral thing, so being able to make it a practical starting point for the template was really cool! One change I did make to Marks’ structure was while she does have one plot and two subplots, the subplots are put under the same branch in Marks’ book. I didn’t like this idea as it confused me to have two things that she conveyed as different, stack on top of each other visually, so I split them. Dr. Boan also did this in his worksheets as well, so that was reassuring. I had come up with descriptions for the third branch as she didn’t really have those but that presented a fun challenge to overcome.

The next tool is the “Antagonism Matrix”. Originally Robert McKee had only three branches going off of the original word (Positive). Still, I had envisioned a “matrix” of antagonism diagrams spilling into the positive side as well as enhancing the antagonistic. The

final “layer” of the thematic bone structure for all three plotlines are adjectives describing the layer above. So, I implemented the Antagonism Matrix as a means to more accurately develop those terms, along with it serve as a brainstorming exercise to understand the atmosphere at the beginning of the story and the end of the story.

I have to admit, I did “cheat” a little bit when building out the Antagonism Matrix. My rule to myself was that I would develop the template and then funnel my story through it, but I knew that I wanted to add an extra three rows to the diagram, two going positive, and one going negative. In order to do that, I used “understanding” as my test antagonism to build out the relationships between all the new additional antagonisms. “Understanding” was the Positive for my story. I think it worked out, because I did come up with a solid relational structure between the base diagram antagonisms and the expanded ones, and I was able to apply the additional layer that certain antagonisms were related to Context, Character Traits, etc. This was a useful tool for me to develop words that were accurate to the story I wanted to tell, but I am interested to see if this will hold true for other users as well!

Next we move on to the Modified Character Modeling based on Vorhaus’ diagram. His model initially had four sections to fill in. I changed it by making all the comedic pieces “dramatic” and adding two more sections to allow the model to embody the character’s growth as well! I re-tooled almost all the definitions for each section, so they linked back up to both the Antagonism Matrix and Thematic “Bone” Structure.

The Transformational Arc Story Moments stayed the same, for the most part. I simplified some of the descriptions to keep within the knowledge pool of the template but beyond that no major changes. As far as the Transformational Arc, I recreated it in Microsoft Word from scratch, taking out a few regional labels for simplicities sake. I also created the Derivative

Transformational Arc based on Marks' arc as another visual aid for the user, as well as maybe conveying some of the regional concepts graphically without having to explain them.

When I came to the end, I felt like the model was missing something. I went back and referenced the original mission for the template. I realized that in order for this template to truly be a planning tool, it needs something that would allow the screenwriter to jump seamlessly into writing the actual screenplay. A blueprint of sorts. This is where the idea of the Scenic Modeling diagram came from. While I didn't base this off of anyone's diagram specifically, I'm sure I am not the first one to come up with the idea of throwing descriptions of scenes into a row/column table with a couple of extra goodies on the side.

Probably the thing that excites me the most in the whole template is the "Scene Diagram". The Derivative Transformational Arc represents the emotional experience scene to scene. Even amongst the first half of Act II, while yes the protagonist is supposed to experience exhaustion of using their Fatal Flaw, the raising of the stakes to confront the Obstacle etc., the story has to have some peak and trough moments, so it is not exhausting to watch the movie. That's what the Derivative Transformational Arc shows. So I took the curve of the derivative arc, and overlaid it in a 1x51 table. Each column represented the scene of a screenplay and the piece of the curve inside that particular column showed the emotional arc that scene should embody. Some get more negative, some hit a trough point and then pick up, and some are mostly positive then end on a negative note. The Scene Diagram isn't a hard and fast rule as much as it is just a visual recommendation on how to design each scene. I chose 51 as that was the average McKee's statement that most screenplays have between 40-60 scenes. While it is cumbersome to add a individual scene diagram for each scene row in the Scenic Model, and if a user decides to have a film with 41 scenes instead, those individual scene diagrams are pointless, but that is easy

to adjust on the full Scene Diagram. I thought that was a pretty cool visual interpretation of narrative modeling.

The Search for Simplicity

It is worth mentioning in this section that I am also in a class called “ETP 4500: Venture Planning”. This is the “capstone” entrepreneurship class in which we have a semester-long project that is a company idea of our own choosing and run through all the theoretical documentation needed to establish concept validation, develop a launch plan and create a scalable model for that idea. I switched from a company idea that was not going anywhere to monetizing the Screenwriter’s Notebook template. So, I am creating the product as my honors thesis and going through process of figuring out how to monetize it in my entrepreneurship class. It has been fascinating looking at this project through a holistic perspective.

If I was developing this template just for myself, simplifying it, might have not been necessary. Although, I realized if I intend to sell this template in some form or fashion, my target market will be a wide variety of screenwriters some of which might not have read any narrative theory. So with this in mind, I realized I HAD to simplify the model and implement some systems to make sure anyone could follow the template from beginning to end.

Some of the practical and low-level changes I made were, adding steps, explaining what each tool does and indicate an order. I added numbers and order arrows to the Antagonism Matrix. I added an introduction and “epilogue” note to the user and added a glossary for terms that I didn’t explain elsewhere. The biggest high-level change I made was at the Thematic “Bone” Structure. I don’t think Marks ever made any claims that “all good screenplays start with one word” as that was not the way her book was laid out. Since my template started with the Thematic Subject in the Thematic “Bone” Structure, I embraced the idea that “anyone with some

creativity, can generate a good quality story from one word, if they work through The Screenwriter's Notebook". Which sounds like a pretty crazy claim to make, yet, I figured that was a great guiding principle to filter the entire flow of the template through. Does the template flow so linearly that they could trace their whole story back to that one word in the Thematic Subject, and does every tool in the template build off of each other, utilizing that one word? This is what I wanted to accomplish!

This led me to retool and rephrase almost all the descriptions of the Thematic "Bone" Structure. Marks introduced this structure in Chapter 6 of her book, so she had 145 pages of content to build off of, to explain these concepts. Since this was my starting point, I had to simplify the language and change the wording. While the wording for a lot of it is very different, I do believe it incorporates the zeitgeist of her original thematic structure. Marks had a triangle where she put the A, B and C plot lines on to make sure they all work together. I created the "Broken Bridge" and the "Aesthetics" descriptions to embody the completion of that triangle as introducing another diagram and the concept of "external thematic goal vs external conflict" would be too complicated and warrant another page of tool and explanation. I don't believe at this time, that tool has enough value to justify its presence in the template. I hope to incorporate this concept as I continue to evolve the template in the future.

After the changes above, it was just a matter of adjusting the description of everything else to make sure it relates back to the language I used so the user wouldn't require any outside knowledge beyond what is in the template. And with those final adjustments, the template is finally complete!

Creating The *Solstice* Screenwriter's Notebook

The Comic Book Medium

I had not really read comic books before taking on this project. I was always enraptured with the TV shows, movies and stories but I never really immersed myself in the original material. The closest I ever got to reading comic books before this project was that I would go on various wikis and fan-made sites and read about the comic book stories and various character's histories. I was often amazed with the sheer complexity and depth of the stories. Little did I know that complexity came with a cost.

The main protagonist of my story is Solstice aka Kiran Singh. She had ties to Hindu mythology in the comics, but I wrote her to be of Punjabi heritage and grow up in a Sikh family (she did originally have the Sikh surname of "Singh" after all). I wanted to adopt "The Culling" arc for many reasons. For one, it's the only story arc Solstice is in and she has an emotional stake in, in terms of the source material. This arc also occurred in the "New 52" era, a relative "dark age" for DC Comics, so not many would know this story. Also I thought the basic premise of kidnapping teenagers, experimenting on them, and making them fight each other to become strong enough to fight off an alien invasion in the future held a certain tragic foundation to it and could serve as a great breeding ground for even more drama and tragedy.

This arc was primarily related to the Teen Titans comic so when I went to a comic book store, and when I saw "Teen Titans", "The Culling" and "collection" all on the front and back cover, I thought, I had everything I needed. Little did I realize that this was a "crossover" story, so I needed to procure comic books from the "Superboy and "Legion Lost" titles as well. I also needed an "Annual" from the Teen Titan series which is separate from normal comic books apparently. After this frustrating discovery I turned to the digital medium to absorb my source

material. In the end, I combed through about 500 pages of comic books before I got a good framework for the story I wanted to adapt. Some of those pages were very useful, and some were completely irrelevant. Suffice it to say that my escapade through the world of comic books was interesting to say the least.

The Creative Process of Adaption

Going through this process of adaption really opened my eyes to the challenges the executives at Marvel and Time Warner face. I have a lot more respect for individuals like Kevin Feige who is the Creative Lead over all these Marvel projects, making sure they all connect but still retain their own identity while staying true to the zeitgeist of the original comic book story. It is a unique challenge. While I took the spirit of “The Culling” arc in the comics, I had to change a lot.

For one, the comic book version of the story, was not character-focused. It was more ensemble-based and was a nice action and world-building piece. So I had to center my story around Solstice to fit the Transformational Arc. This also meant that a lot of characters that played pivotal roles in the comic book arc either weren't present in my rendition or played vastly reduced roles. Character relationships are also very different in mine such as Rose Wilson being a supporting character here vs being an impeding character in the comic book story. The outcome of the story was very different as well. In the comic book story the goal is to rescue all the kidnapped kids. In my story the goal really is survive then escape.

I was honestly surprised by how much was similarity there was though. My overall process was to not read the source material until I develop the template, because I didn't want to subconsciously conform the structure of the template to the story that I would be reading. So as I was putting the template together I was thinking that based on what little I know about

the story, I would want my rendition to be about fear, therefore ideas of what the world at large would be like and the atmosphere etc. started popping up in my head, as well as motivations for Harvest. I was pleasantly surprised to find that the New 52 world of fearing meta humans was similar to the world I wanted to create, and the origin story I came up for with Harvest to make him tragic and relatable, was VERY similar to the comic book version. This reassured me that I was on the right track at least.

All in all, adopting the comic book story was interesting as I took the basic structure of the story, some of the story elements and pre-existing story values and added my own thematic point of view to it. It definitely helped that I had a basic mold to work with when shaping my first story, as I didn't need to create literally everything. I was able to focus more on the narrative architecture since elements like the magic system (meta powers) and character backstories were already laid out for me. And I got to keep what I liked and toss what I didn't like. Through and through the creative process was fascinating in hindsight.

Thematic “Bone” Structure

The Thematic Subject I chose was “fear” and my Thematic Point of View is “fear must be embraced, to be conquered.” I chose fear because I knew by the end, I wanted Solstice to be a confident, empathetic, understanding character. Just, a source of good for the world. So according to Marks' model, all those need to be flipped at the beginning, and fear was a good all-encompassing word to start with. Personally, I know I have been struggling with the idea of fear lately in a lot of areas of my life, like when it just comes to meeting deadlines, the immediate future after graduation, and the anxiety and guilt of inaction that comes from that fear. I tell myself that I have to understand why I am afraid to act before can remedy that fear. Still, it is a conscious choice that we often forget to act on, and if this movie could be something of a

manual for how to navigate fear, I feel like that is something that could be universally beneficial while also working through that myself.

After that, everything else really fell into place. The Internal Thematic Goal is sometimes hard to pin down because it is so abstract, but no one ever said thematic modeling would be easy. I adjusted the wording towards the end of completing the template to reflect a slight language shift I made in the middle of Scenic Modeling. I was really happy with the Broken Bridge statement as that is a cool relationship to tackle in a story.

Antagonism Matrix

The Antagonism Matrix was pretty easy to develop since I had already been thinking about the atmosphere beforehand a bit, so I just made sure the words fit the description for each antagonism. Then I used those to fill out, the last layer of the Thematic “Bone” Structure. I also had my perception of what Harvest would be like, and the comic book’s take on Harvest as the main antagonist to draw some inspiration from as well.

Modified Character Modeling

So, I learned going through this exercise that I don’t like character modeling. I am not sure why. I am not sure if it is a template problem or if it is a “me” problem. I think, it felt like it was going into too much detail in the wrong place. I say this, but it did help me A LOT, when I was going through the Scenic Modelling process, so whether I enjoyed the experience or not, it was helpful. It will be interesting talking to other people who use this template and get their thoughts on it too.

I was struggling to hit my groove when I was modeling the other New Ravagers, and some of the other impeding characters as I thought they would get so little screen time anyways, would it even matter. Still, I think my story evolved a bit, after modeling the supporting

characters as it gave me another level of depth to work with. When the other characters resolve their relational perspective, the protagonist does so as well. So, if we attach the protagonist's Triumphs, to a different supporting character's Relational Perspective that can be their reason for existing in the story. Marks believes that all other characters serve the purpose of supporting or impeding the protagonist, so I wonder what she will think about going into that much detail with Modified Character Modeling.

Transformational Arc Story Moments

The Transformational Arc Story Moments were somewhat easy for me as well, since I knew the high point of the story from the comic book version and that, combined with my own thoughts about where the story should go, made it easy to select and write out those moments. It surprised me, how much Solstice's understanding how her own power works, became an important part of these moments. It makes sense considering that I always wanted her death experience to be her gaining her black and blue form, but it was just interesting to see that layer of the story get rippled out naturally when placed at pivotal moments in the story.

Scenic Modeling

I learned a lot from Scenic Modelling. It was easy filling out the pivotal moments in the story with the section above but filling out the space in between then was way harder than I thought it was going to be. I also think that making most of the movie take place inside The Colony complex made it hard, but I kind of had to do that by nature of the overall story.

When I first envisioned how much text would be in the "Description" column I didn't imagine any more than three lines of text. But in reality, it ended up being a lot more than that for almost every description box. I am not sure if that is due to a lack of conciseness on my part, or maybe that I just had a lot of ideas for each scene that I wanted to get down, or maybe that is

just the nature of Scenic Modelling. I'll be interested to see what others do, when they use the template as well.

I think it is a niche circumstance but, I created a "Reference Notes" page in response to how much lore I was just casually mentioning without explaining in my Scenic Model. While this would not benefit me, as I already know all of this, if I were to show this to industry executives who might not be as familiar with the DC world, they might get confused quickly. Maybe this is something that would be a necessary addendum for fantasy or adventure screenplays that have a complex and diverse magic system, and that is why I didn't add it into the template. It was an unexpected addendum for sure though.

A big thing story-wise I struggled with is filling the "Grace" and "Fall" scenes. Because really the film could go straight from the Moment of Enlightenment, to the Death Experience, and it kind of did in its own way in the original material. That's when I came up with the idea of the escape plan and the true "narrative" battle royal took place here, not at the "first" Culling. This is also where the Relational and Dramatic Perspectives from the Modified Character Modeling came in handy, because I was able to use those supporting characters as devices for Solstice to flip a lot of her flawed values, by exploring how they are dealing with their flaws. I think this worked, But I also think this was a side effect of having a lot of complex characters. Many screenplays, especially good ones, have a lot less characters. *Spiderman into the Spiderverse* is an excellent example of this. The Protagonist, two main supporting characters and the rest just push the plot forward. Mine is double or triple that at least. Again, I would be interested to see how others, with smaller cast sizes in their stories, deal with scenes in their scenic models. I also could have just reduced the number of scenes, but for the sake of the

project I wanted to keep it at 51, even if I had to sacrifice a bit of story quality for a proof of concept.

Conclusion: A Final Reflection

I think it is safe to say this is the hardest, and most comprehensive project I have ever done in my life. I never thought I would be creating a template for telling stories with a screenwriting medium emphasis and then do all the planning to start a business related to the film industry. Especially during my Freshman Year. My original plan was to start in the music industry and work my way up to film and eventually video games. Fascinating what God has in store for each of us. Instead, I channeled my “right-brain”, love and value for quality storytelling, and my “left-brain”, analytical and logical decision-making framework and created a tool that embodies my entire skillset in something I appreciate. I can take this model with me and build on it as I continue my journey to learn and expand my understanding in storytelling and narrative theory. Even if I can’t monetize this, (which I hope I can so it can help other screenwriters tell better stories, faster), I feel blessed that I was given the opportunity to create something that can at least allow me to “go to bat” with other storytellers. Along with the template, I created a story for a comic book character I have loved for so many years, and I told a story I have always wanted to tell. I hope to somehow pitch Kiran’s story to the Time Warner executives as I think it is a story that at the very least, makes a lot of practical sense for them to tell. But even if that opportunity never comes, I know, the next stories I tell with this template will keep getting better and better. I think the Screenwriter’s Notebook template and the Solstice Screenwriters Notebook is indicative of something I believe about graduating college: it isn’t the end of a chapter, but a springboard for writing another great page.