

ACT I

- 1-10% **Set-up:** The hero, the stakes, and the goal of the story. Meet or reference every principle character. Exhibit every behavior that needs to be addressed in order for them to win.
- 5% **Theme:** What your story is about; the message, the truth. Usually, it is spoken to the main character or in their presence, but they don't understand the truth...not until they have some personal experience and context to support it.
- 10% **Inciting Incident:** This catalyst should happen to the protagonist, and not be an action that the protagonist takes. It will kick the protagonist out of the life they have known up until now.

ACT II

- 25% **Starting the Journey:** The protagonist sets out to pursue their external goal, and where they begin to try living the kind of life that could truly make them happy.
- 37% **Exploring:** Hero explores this new setup, and has fun with it. He's making a real attempt now. Oftentimes a montage is in here.
- 50% **Mid-point:** The midpoint can be an event, an incident or even a decision that the protagonist makes, that raises the stakes and puts him/her to a point where there is no return. In the midpoint things need to intensify, otherwise the story would be very boring from now on. That's why at this point the problems have to be renewed, and the stakes need to be raised.
- 75% **Major Setback:** The moment that the main character realizes they've lost everything they gained, or everything they now have has no meaning. The initial goal now looks even more impossible than before. And here, something or someone dies. It can be physical or emotional, but the death of something old makes way for something new to be born.

ACT III

- 80% **The Changed Character:** The protagonist returns to his ordinary world at this point, but is so changed by everything now that they can no longer be satisfied living the way they did before. The protagonist will summon all their internal resources, often following a visit to a mentor or oracle, and make one final heroic push to accomplish their external goal.
- 90% **Climax:** The final battle. The hero has overcome their major flaw in order to fight their antagonist. Something from the past helps the hero at the last minute. The hero wins (or loses.) This time around, the main character incorporates the Theme – the nugget of truth that now makes sense to them – into their fight for the goal because they have experience from the A Story and context from the B Story. Act Three is about Synthesis!
- 100% **Final Image (The Aftermath):** It's usually a good idea to include a scene at the end of the script to show how the protagonist has grown since the beginning of your story. A common way to do this is to repeat a scene from the beginning of the story, which the protagonist didn't handle well, but now he does handle it well because of the things that he has learned since that point.

	Jaws	E.T.	Back to the Future
1-10: Set-Up	Brody and family are constantly reminded they're outsiders on this island.	Elliott is an incomplete hero and needs someone to help him grow.	Marty is stuck with his lot in life, unable to change it.
5: Theme	Brody: "One man can make a difference."	Michael: "Grow up, man. Think about how other people feel for a change."	Jennifer: "If you put your mind to it, you can accomplish anything."
10: Inciting Incident	The body of Chrissie Watkins is discovered washed up on shore.	Elliott hears noises in the shed. He tosses a ball in, and it comes back.	Marty learns the DeLorean is a time machine.
25: Starting the Journey (Start Act II)	Brody reads about sharks.	Elliott lures E.T. into his house.	Marty walks into Hill Valley and realizes he's in 1955
37: Exploring	Brody verifies the tiger shark is not the killer, and goes out on the water to try to spot the real shark. Hooper finds a tooth, and determines that the shark terrorizing Amity is a great white. Still the Mayor refuses to accept the truth.	Elliott wants to teach E.T., but E.T. teaches him too. They have an empathic bond: When E.T. feels something, Elliott feels it too. E.T. makes a dying flower bloom and levitates objects. Elliott goes to school, E.T. drinks beer, which makes Elliott drunk.	Marty explores 1955. He meets the young version of his father, Biff, and mother. He messes up the future by saving George from getting hit by the car. He flees to Doc Brown's house and convinces Doc that he had built a time machine that sent Marty here.
50: Midpoint	Now it's personal: With the threat of his own children being killed, Brody's going to have to go out on the water, his greatest fear, and hunt down the shark.	False victory: Elliot figures out that E.T. wants to "phone home," and Elliott makes it his mission to help E.T. "phone home."	False victory: Marty remembers the lightning strike; The time clock appears; Doc tells Marty he can't go anywhere, or there will be serious repercussions.
75: Major Setback (end of Act II)	The men are stranded, the boat is sinking and the shark is now actively attacking them.	Elliott and E.T. are both sick and dying. Ultimately, E.T.'s heartbeat stops. Elliot is distraught.	Biff gets in the car with Lorraine. Marty gets locked in a trunk. George opens the car door to find Biff.
80: The Changed Character	Quint reveals he was on a submarine once and his men were killed by sharks (what we fear will happen to our heroes.) The shark attacks the boat. The men scramble into action. They realize that their current plan isn't working.	With E.T. dead, Elliott says, "I can't feel anything anymore." But he's able to break through and cry. E.T. is alive and Elliott must get him to his ship in time to save him.	Marty must still get his parents together. During the dance, George steps up and takes Lorraine, kissing her, ensuring Marty's future. Doc finds Marty's note and tears it up. Marty has finally embraced changing his fate.
90: Climax	Water-phobic Brody faces the shark alone on a sinking ship. He manages to kill the shark.	Elliott steals E.T. away from the authorities and rushes him to the forest.	Marty sets the clock back so he can get back to the future in time to save Doc.
100: Final Image	The two men paddle back to shore.	E.T. bids farewell to Elliott and sets off for home in his spaceship	Doc, Marty & Jennifer fly to where they don't need roads, where anything is possible

Your Outline

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5: Theme	
10: Inciting Incident	
25: Starting the Journey (Beginning of Act II)	
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50: Midpoint	
75: Major Setback (end of Act II)	
80: The Changed Character	
90: Climax	
100: Final Image	