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TRAUMA, FOUND FAMILY, AND THEIR INFLUENCE ON THE
CREATION OF A PITCH BIBLE

A Thesis
Presented to
the Graduate School of
Clemson University

In Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts
Digital Production Arts

by
David Wolfgang Scheele
May 2023

Accepted by:
Professor Anthony Summey, Committee Co-Chair
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Abstract

Trauma is a very common theme in works of fiction, as it is something that all of us experience in our lives and as a result is emphasized in art. Whether it is injuries, abuse, the loss of loved ones, and much more, trauma is ubiquitous within the human experience. Sometimes trauma can have lasting impacts on an individual's mental health, often taking the form of Post-Traumatic Stress Disorder, or PTSD as it is more commonly known. We see this form of mental illness portrayed quite often in the media that we consume. Examples across various artistic mediums include Sarah J. Maas' *A Court of Thorns and Roses* novels, the long-running *Legend of Heroes* series of video games; specifically the *Trails in The Sky* games and *Trails from Zero*, or the animated series *Avatar: the Last Airbender*. However, these stories cover not only topics of PTSD and its effects on individuals, but also the significant impact of community and the "family of choice," or "found family," on one's recovery. The goal of this paper is to help contextualize the positive impacts of the found family and its portrayals in media, and tie it into the creative process for the characters and world I have created in *Archangel*.

Artist Statement

Since I was young I have loved drawing, and have dreamt of creating fantastical worlds filled with life and personality to tell stories of adventure, companionship, and hope. This manifested itself when I first came up with the idea of *Archangel* in high school. The characters, world, and history have all changed greatly over the years, but one thing has stayed constant: the importance of family and its ability to help people work through trauma. I was heavily influenced by JRPGs like *Chrono Trigger*, *Fire Emblem*, and the *Tales* series and their grand stories of unlikely allies, often outcasts deemed too different or emotionally damaged to fit into everyday society, overcoming seemingly insurmountable obstacles to save the world. While I have always loved the gameplay and fantastical worlds featured in these games, what always intrigued me the most was the character interactions and how each character would have their own personal story arcs where they overcome their past traumas or failings and come to terms with their pasts with the help of their allies. It is something that we can all relate to, and as a person with an anxiety disorder I have always felt very drawn to these types of themes. I have also been heavily drawn to the over the top, and often ridiculous nature of these games, from characters suplexing trains, to a small pirate girl attacking enemies by cooking food in a frying pan and bestowing completely randomized, and often catastrophic, effects to her allies. I wanted this to show in my character designs as well, from comically oversized weapons, to ridiculous feats of strength and agility that seem to defy the laws of physics, to a person wearing an irresponsible number of belts. I wanted to create what is essentially a love letter to RPGs and the fantasy genre as a whole.

Acknowledgments

Thank you to Dr. Jeff Caster from Littleton, Colorado for your help in researching symptoms of PTSD. Your professional expertise and guidance helped me to gain a greater understanding of subject matter of my paper. I would also like to thank Dr. Caster for his continued support over the years. You have been the most consistent avenue of support over the last decade of my life, and have helped me grow so much as a person.

I would also like to extend my thanks to Elizabeth McWilliams. She also provided similar assistance to me as my counselor during my studies as an undergrad, and helped keep me organized, as well as just being a person to talk to when I felt isolated and alone.

My final thanks go out to my girlfriend Aleene Dupuy and my sister Eva Scheele for constantly being forces of encouragement for me, and helping to give me the confidence I needed to try to create a pitch for something I have wanted to develop for years.

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Chapter 1

Trauma

1.1 Trauma and PTSD

Trauma is a central theme that we see covered across all forms of artistic media, from the music we listen to, the movies we watch, the books we read, and much more. Perhaps the most common example is the former soldier suffering from severe PTSD, typically from seeing their friends killed right in front of them, or dealing with the guilt of killing another human being, or simply witnessing the horrific aftermath of a bloody battle. This is not the only way that PTSD manifests itself, however. It varies greatly from person to person in how it develops, from traumatic sports injuries, car accidents, deaths of loved ones, sexual assault, and the impacts that it can have on a person and their loved ones can vary even more. One constant remains, however: the need for community and support. In a 2018 study from the National Library of Medicine, “. . . elevated social support during treatment was associated with greater reductions in PTSD symptoms during treatment” [3]. Having a group of people to support and help work through their traumatic experiences can have a positive impact on their recovery. That is one of the primary foundations of the found family.

1.2 Found Family

The “found family” trope, also known as the “family of choice”, is a common trope depicted in media where a group of characters who lack family or support decide to form a family of their

own with people who care for each other. Oftentimes these characters are orphaned at a young age, disowned, or isolated through various other means. Through the bonds that they forge with their newfound family, they are able to overcome their past trauma and grow as a person. One of the primary conflicts that arises in stories that feature this trope is that characters will often push others away and isolate themselves with destructive behaviors like alcoholism or constant berating of others, either due to general distrust of people, intense self-loathing that creates a desire to punish oneself for being unworthy of love, and so on. We see this quite often in real life as well, as “PTSD includes several symptoms that directly relate to interpersonal functioning, such as a sense of emotional detachment from others, increased irritability, and erosion in trust” [2]. Sarah J. Maas’ *A Court of Silver Flames* specifically highlights this type of behavior in the character of Nesta Archeron, as well as the RPG series *Trails in the Sky* through Kevin Graham.

Chapter 2

An Analysis of Nesta Archeron and Kevin Graham

2.1 Criterion for PTSD and How Trauma is Established

To fully understand these characters' relationships between PTSD and found family, it is important to first understand their PTSD and break down their symptoms. The DSM-5 establishes 8 different criteria that are required for a diagnosis. [15] The first criterion is a stressor via exposure to death, injury, or sexual violence, either threatened or actual, via direct exposure, witnessing said trauma, learning of a close friend or relative's exposure, or indirect exposure to averse details, typically while performing professional duties (doctors, medics, first responders). In Nesta's case, her father was murdered right in front of her. It is also worth mentioning that Nesta was also traumatized when she was forcibly transformed into a fae, and inherited mysterious abilities that she grew to fear. [9] Kevin, his biological mother attempted to murder him and then subsequently committed suicide, and then he accidentally killed his adoptive sister during a rescue mission.

The second criterion is intrusion symptoms where the trauma is persistently re-experienced via unwanted and upsetting memories, nightmares, flashbacks, or emotional or physical reactions after exposure to traumatic reminders. Nesta experiences regular nightmares that involve her father uttering the words "I've loved you since the moment I first held you in my arms" [10] followed by his neck being snapped. She also experiences emotional distress being around fires, which actually feeds

into the third criterion. Kevin's intrusion symptoms involve him being trapped inside an alternate dimension known as Phantasma that responds to Kevin's desires for punishment due to his inner guilt and desire to atone for his sins.

The third criterion is avoidance of trauma-related stimuli. Nesta dislikes fires, and at several points attempts to prevent friends and family from starting a hearth fire, and during the Winter Solstice in *A Court of Frost and Starlight* Nesta storms out of a family celebration where a fire was burning. [11] It is revealed in *A Court of Silver Flames* that the crackling sound of a burning fire reminds Nesta of her father's neck being snapped. "She hadn't heard wood cracking in a fire, but breaking bone. He should have known." [12] Kevin avoids using his Stigma, a power unique to himself and other members of the Gralsritter, due to him losing control of it when it first manifested which resulted in him accidentally killing his adoptive sister, Rufina [5]. He also refused to return home and visit Rufina's biological sister, Ries, as she was present during the tragedy and reminded him of his perceived failure.

The fourth criterion is a negative alteration in cognition and mood via an inability to recall key features of the trauma, overly negative or pessimistic thoughts and assumptions about oneself or the world around them, exaggerated blame, decreased interest in activities, a feeling of isolation, or any difficulty experiencing positive emotions or other affects. Nesta would do nothing but drink and sleep with any man who was willing, as well as believed that those around her trying to care for her resented her or had given up on her in some fashion. Kevin had essentially given up on humanity, and despite having a calm and friendly demeanor, this was all a facade he wore and was actually very cold and callous about the world, always keeping others at an arm's length. [4]

The fifth criterion features trauma related reactivity that started or worsened after the trauma through irritability or aggression, destructive behavior, hypervigilance, and difficulty concentrating or sleeping. Nesta had a tendency to snap at others over what would generally be perceived as trivial issues, and would berate or insult those who were trying to help her. This is mostly demonstrated through her relationship with her sister, Feyre, who she was frequently very cross with and always arguing with and snapping at her for little reason. [8] Kevin would only take on missions or jobs that were so dangerous they were considered suicidal. This was all in an attempt to punish himself, either through intense suffering or his death.

The sixth criteria requires that symptoms last for more than one month. Nesta had been experiencing her symptoms over the course of a full year, while Kevin had been experiencing some

of these symptoms for much of his adolescence and all of them during his adult life (coinciding with the timing of his mother's suicide in his childhood and Rufina's death in his late teenage years). The seventh criteria is that the symptoms create distress or functional impairment. Nesta would sabotage her own relationships with her family and friends and would rarely leave her home unless it was to drown herself in alcohol at a tavern or bring home a partner. Kevin essentially could not perform his job at maximum efficiency due to his inability to have a partner or utilize his Stigma, and also could not form lasting relationships with others as a result of his cynical and cold nature.

The final criteria is that the symptoms are not due to medication, substance use, or other illness. Nesta's drinking habits arose as a coping mechanism, and were not a cause of her symptoms. As for Kevin, there is no evidence suggesting any form of substance abuse or some other illness. Both Kevin and Nesta meet the criteria for a diagnosis for PTSD, and most likely would have continued their downward spiral were it not for newfound families they were able to establish.[15]

2.2 Nesta's Journey to Recovery

A Court of Silver Flames begins with Nesta being given an ultimatum where she is forced to train with Cassian, a high ranking member of the Night Court, and working at a library in the House of Winds as a last resort to pull her away from her self-destructive behavior. At first, Nesta is unwilling to cooperate, but over the course of the book, she slowly but surely is motivated to train and better herself thanks to the influence of three individuals who make up her found family. The first member of which is Cassian, seemingly the only person within the Night Court willing to give her a chance. He was given the responsibility of watching over Nesta and training her, and kept reaching out to her no matter what. Nesta and Cassian bond over their shared trauma of losing a parental figure, and the two become lovers. The second is Gwyn, a priestess that resides in the library in the House of Winds. Nesta inspires Gwyn and other priestesses in the library to train with her and Cassian and overcome her past trauma of sexual assault and seeing her twin sister murdered in front of her. The third is Emerie, an Illyrian store owner who is also inspired by Nesta to train under Cassian's tutelage in order to overcome the abuse she suffered under her father, as well as the archaic and sexist traditions that permeate Illyrian culture. Nesta, Gwyn, and Emerie grew quite close and eventually set their sights on the reformation of the Valkyries, an all-women group of Fae warriors that died out 500 years in the past. The three worked towards gaining the courage to move

past their traumas, Nesta herself wishing "... for us to have the courage to go out into the world when we are ready, but to always be able to find our way back to each other. No matter what." [12] The three end up being forced to compete in the Blood Right, an Illyrian tradition where young warriors are dropped into a mountain range and kill each other or work their way up to the top of the sacred mountain Ramiel in search of glory and rank (typically both). Thanks to the bond the three had formed, they accomplished the unthinkable and made it to the peak of Ramiel, something that only 12 people had accomplished (Cassian having been among those 12) and never by women. Nesta, Emerie, and Gwyn overcame their trauma thanks to each other's positive influence, as well as the understanding and patient tutelage of Cassian. Thanks to her growth, Nesta accepts her father's love and the love of those around her, and *A Court of Silver Flames* ends with Nesta visiting her father's grave for the first time.

2.3 Kevin's Journey to Recovery

Kevin had given up on humanity after the suicide of his mother, but found solace and recovery through his adoptive family in Ries and Rufina Argent. He lived the rest of his childhood in relative happiness, even following in Rufina's footsteps to become a Knight of the Septian Church. This all fell apart after Rufina's death. He becomes a member of the Gralsritter, roaming the continent of Zemuria and recovering ancient artifacts under the employ of the Septian Church. After the resolution of the events of *Trails in the Sky: SC* Kevin is charged with the recovery of an artifact from the aftermath of the aforementioned international incident. Against his wishes, he is assigned a partner, Ries Argent. Over the course of *Trails in the Sky the 3rd*, Ries repeatedly reaches out to Kevin while the two are stuck in Phantasma to try to get him to open up. These efforts finally bear fruit when Kevin and Ries are thrown into an artificial version of Gehenna (the *Trails* series' equivalent of Hell) by, where Kevin is forced to confront the people he has killed, including Rufina, who's revealed to be the Lord of Phantasma. Ries has a heart-to-heart with Kevin, where she reveals that she does not blame him for Rufina's death, and that no matter what Kevin thinks, he is worthy of being loved and cared for by others and should stop punishing himself. Kevin becomes stronger as a result, gaining control over his Stigma, and alongside his newfound allies they are able to fight their way out of Phantasma and Kevin gets the closure he needs when Rufina reveals that she does not blame him for her death either, and loved and cared for him regardless. Rufina is not



Figure 2.1: Kevin’s trauma resulted in him pushing away those closest to him. Rie’s persistence helped to make Kevin realize that he was deserving of love and help him move forward [5]

the only character who has a positive influence on Kevin, as both Estelle and Joshua Bright are able to inspire Kevin in different ways. Kevin is blown away by Estelle’s sunny disposition and never quit attitude, and is in awe of how people are naturally drawn to her. Kevin also finds a kindred spirit in Joshua, another individual with a traumatic past that had broken him to the point of believing himself undeserving of love or companionship. In this instance, Kevin’s found family is more of a re-found family, as he accepts the love of his adopted sister and the two look toward the future. [5]

2.4 The Importance of Community for Trauma Recovery

Kevin and Nesta both serve to represent the massive positive impact a supportive community can have. Sometimes characters will fall into despair and grow to resent the world around them, and we often see this commonly represented in media, usually in the origin stories of villains and the “one bad day” trope. We also see this in real life, as high suicide rates among marginalized groups, especially among the LGBTQ+ community, are a direct result of a lack of outside support. One of the most dangerous aspects of any form of mental illness is the feeling of isolation that grows. This feeling of isolation can snowball and cause individuals to indulge in incredibly self-destructive-behaviors. This is why community is so crucial. What is also crucial is to approach the situation with empathy, understanding, and compassion. It is also very important to not enable those self-destructive tendencies. Reaching out to those in need, performing interventions and getting them the psychological or medical help they need are arguably the most vital aspects of recovery. People struggling with mental illness need an avenue of support through therapy. Community is not

necessarily the end-all-be-all for recovery, and other forms of treatment need to be included as well, most notably seeing a professional psychologist or psychiatrist.

Chapter 3

The Basics of a Pitch Bible

3.1 What is a Pitch Bible?

The primary focus of this project is the creation of a pitch bible for a theoretical show idea that could be pitched to networks and streaming services. It also serves as a way for organizing my concept and developing it. There are three key parts of any pitch bible: the logline or elevator pitch, the plot synopsis, and the treatment or description of major elements and overall storyline, plot, themes, and genre.

3.2 Logline

In short, the logline is a one sentence description of the idea. It serves as a means of setting up what the show is about, and is typically considered by television executives to be the most important part of a pitch, as it is usually going to be used during the marketing process of production. They are intended to be short, sweet, and are designed to pique the interest of the viewer or the executive the show is being pitched to. As such, it is important to avoid having elements of the script in the logline, as that can cause the logline to become too long or wordy and ultimately cause people to lose interest. It is also important to create a wide variety of loglines for a single pitch, and bounce the ideas off of people to see their reactions and workshop the logline into the most intriguing it can possibly be. A classic example of a good logline comes from *Avatar: The Last Airbender*:

“In a war-torn world of elemental magic, a young boy reawakens to undertake a dangerous mystic quest to fulfill his destiny as the Avatar, and bring peace to the world.” [7]

What makes the above logline work is that it explains the general conflict, does some general worldbuilding for the power systems at hand and what it generally entails, and gives an idea of who the main character is and what his ultimate goal is. It is important to find a balance of being specific enough where it is easily understood what the show is going to be about, while vague enough to draw some kind of intrigue or questions about the series that can be answered by moving on to the rest of the pitch bible.

3.3 Plot Synopsis

The plot synopsis is a several paragraphs long summary of the show that introduces many of the key ideas of the show. These key ideas include major characters like the protagonists or antagonists, the overall theme of the show, the tone, the setting, etc. For a shorthanded example, *Archangel* features three main characters: Uriah, Wyria, and Victor. The synopsis would involve a short explanation of who they are. *Archangel* is going to have a darker tone, as it explores themes that center around slavery, war, and PTSD. It is set in a high fantasy world on a continent divided into six different nations, each having a patron angel or demon and people modeled after said races. A synopsis will go into more detail than the examples provided, but it is meant to be a general overview and should not go into too much detail. They are generally going to take up a total of two pages at the most, as the pitch bible goes into more detail through the treatment portion.

3.4 Treatment

The treatment is similar to the synopsis, but goes into more detail, and describes major elements of the story and world. It goes more in depth describing the characters, which would involve a summary of important events that take place during the series, as well as how characters interact with these events and what their relationships are to each other. Given that *Archangel* is intended to be a 22 minute episodic series, the treatment should take up 2 to 3 pages, told in the form of a short story. [16]

3.5 Other Important Aspects of a Good Pitch

While the logline, synopsis, and treatment make up the core of a pitch bible. Character descriptions, concept art, and episode synopses are all imperative to a quality pitch bible. The character descriptions would be in depth breakdowns of the major characters summarizing their personalities, appearances, relationships with other characters, abilities, and backgrounds. The concept art serves a purpose in helping to visualize and bring the characters and world to life, as well as set the tone for the overall look and feel of the show. It helps to show how the characters move, how they express their emotions, and so on. Finally, synopses of the individual episodes demonstrate the beginning, middle, and end of each episode and demonstrate how certain elements of the overall story get from point A to point B.

Something else that is very important to understand about a pitch bible is that many aspects of it will change over time. It is important to be receptive to feedback from executives, friends, family, or anyone who is willing to listen to the pitch. Treatments will need revisions, character designs will need updates, and loglines will be scrapped and redone over and over until finally settling on one. No pitch is going to be perfect, and no matter how good an idea may seem at first, it can always be improved upon. [14]

Chapter 4

Inspiration for the Story and World of *Archangel*

4.1 Broad Story Idea and Character Motivations

Like Sarah J. Maas' *Court of Thorns and Roses* and the *Trails in the Sky* games, I wanted *Archangel* to heavily lean on the found family and its immensely positive impact on recovery from trauma. I wanted to bring together characters who had been deeply hurt and impacted by the world around them, and as a result of the bond they form overcome their pasts. With Uriah, it was the loss of his parents and the death of a dear friend he blamed himself on. With Wyria, it was the massacre of her people and her time serving as a slave prize fighter being forced to kill for survival. With Victor, it was the murder of his older brother and his subsequent exile due to being framed for it. These three then attempt to work together to shut down an intercontinental slave trade while confronting their inner demons.

4.2 Initial Idea and Character Inspirations

I came up with the initial idea of *Archangel* when I was a junior in high school. Being heavily inspired by the *Fire Emblem* franchise and a number of other RPGs, I wanted my story to center around a group of unlikely allies coming together under a young, plucky swordsman in a fight



Figure 4.1: Ike served as my primary source of inspiration for Uriah’s design.[18]

against evil in a fantasy setting. As a result Uriah is very heavily based off of several *Fire Emblem* characters, especially Ike from *Path of Radiance* and *Radiant Dawn*, and Gerrik from *The Sacred Stones*. I also based some aspects of Uriah’s personality off of Vash the Stampede from *Trigun* (ironically a character that Kevin Graham was also based off of), as much of Uriah’s laid back and friendly demeanor is nothing more than a facade that hides a troubled and tortured soul.

Wyria is a character reminiscent of the many martial artist or physical powerhouse characters that JRPGs love to incorporate, from Tifa Lockheart from *Final Fantasy VII*, to Ayla from *Chrono Trigger*. Much like Uriah, I took inspiration from *Fire Emblem* for her overall design. Her race, the Terrillans, are similar to the Laguz from *Fire Emblem: Path of Radiance* and *Radiant Dawn*. Her specific tribe, the Felidæen, are based off of the beast tribe. Other tribes, like the Accipitridæen come from the hawk and raven tribes of the Laguz, and so on. I wanted a little more diversity among the Terrillans, and as a result I added a higher variety of animal species they exhibited traits of. Her backstory also takes inspiration from the Laguz tribes, as many were enslaved for a significant portion of their history, and continued to face systemic oppression after their emancipation, frequently being referred to as sub-human. The slave-fighting aspect of her history comes from *Django: Unchained* and its plot centering around the buying and selling of Mandingo fighters.

Victor’s inspiration comes from a wider variety of genres than the previous two. I tried to



Figure 4.2: The Laguz tribe from *Fire Emblem: Path of Radiance* and *Radiant Dawn* served as the primary inspiration for the Terrillians, although the Terrillians lack the Laguz's innate shapeshifting abilities.[17]



Figure 4.3: *Avatar: The Last Airbender*'s water benders served as an inspiration for the abilities of the sanguine, as their blood manipulation is intended to be similar, healing capabilities and all [13]

combine classical elves from high fantasy with the classical vampires from gothic horror, and make them into a hybrid of the two whose abilities are more similar to waterbenders from *Avatar: The Last Airbender*, only instead of water they use their own blood and that of those around them. I intended for Victor to be that close friend that holds the group together and serves as their moral compass. Seeing as how he's the most well-traveled and experienced member of the group, I wanted his age and status as a sort of older brother figure or mentor to be reflected in his appearance, and as a result I made him a good bit older than the other two. Specifically my intention was for Uriah and Wyria to be in their early to mid-twenties whereas Victor is in his thirties.

The villains of the story both take more from comics than fantasy itself. With Sydney I wanted a figure similar to Killer Croc or The Lizard from DC and Marvel Comics respectively. As for the pirate slaver Vice, I thought it would be interesting to have half of his face burned beyond recognition like the *Batman* villain Two-Face. However, unlike Two-Face's alter ego Harvey Dent, at no point in Vice's life was he in the pursuit of justice. I also wanted Sydney and Vice to be tied to the backstories of Uriah and Wyria. Sydney, in control of the eastern region's slave trade, was the one responsible for the massacre of Wyria's village and her resulting enslavement, while Vice was the killer of Uriah's close friend, and the reason he was chased out of the town he'd resided in since after his parents' deaths. Vice and Sydney are meant to be avatars of Wyria and Uriah's trauma, and the final obstacle for them to overcome their trauma. However, analogous to real life,



Figure 4.4: DC’s Killer Croc was the primary influence behind Sydney’s design [6]

it is never quite so simple.

4.3 Themes

Overcoming trauma of any kind is not as simple as finding a group of people who care for you and then suddenly all the scars disappear. Having a friend group that cares for you and looks out for you does indeed help in recovery, but it still takes time, effort, and at times, more suffering. Not only is *Archangel* meant to be a story of a found family, but also a story about the harms of obsession, revenge, and enabling these types of behaviors. In the years leading up to the events of *Archangel*, Uriah spent years as a bounty hunter partially in an effort to survive, as he had been chased from his home, but also in search of the group responsible for the death of his friend. His ultimate goal is revenge, believing it to be the only way he can absolve himself of his guilt, as he blames himself for his friend’s death. Wyria is the same, as from the moment she was first enslaved by Sydney, she swore revenge and would do anything to survive and meet that goal. In the



Figure 4.5: DC's Two Face, specifically half of his face being burned beyond recognition, was the inspiration for Vice's design [1]

first episode, Uriah encounters and frees Wyrria, and finally learns of the group responsible for his friend's death. The two form an alliance of convenience, and set their sights on Sydney. They still realize that they are fighting an uphill battle, and need allies and resources. Much of the first arc of *Archangel* is going to involve them forming a band of mercenaries and the jobs involving their possible new members. The first member of this band is going to be Victor, who will become the moral compass and voice of reason of the group. They discover Victor on the verge of starvation. Unlike Wyrria and Uriah, Victor is much more mentally mature and understands that the path that Uriah and Wyrria are traveling can only end in tragedy, much like how at one point Victor was consumed by hatred and spite after his exile, but his experiences over the years and interactions with a wide variety of people and cultures have changed him for the better and helped him forgive his brother. He understands that while Sydney and Vice and the slave trade need to be stopped, but if it is done for the sake of revenge, it can only end in two ways. Either it ends in the untimely and tragic deaths of Uriah and Wyrria, or they succeed and end up empty shells whose obsession gave them no goals or hope for the future. He wants to be a positive influence to Wyrria and Uriah, and sees this band of mercenaries as a way of helping to right the injustices of the world.

To represent the destructive behaviors that go hand-in-hand with PTSD, Wyrria and Uriah's obsessive pursuit of revenge will end in Victor's death at the hands of Sydney. This moment will serve as a breaking point for Uriah and Wyrria, both figuratively and literally, as they are forced to directly face the consequences of their obsession, as Victor had been a true friend to the two of them. He unconditionally cared for them and never gave up on them, even when everyone else had. In the aftermath, their physical recovery will serve as a period of reflection, where they look back on their lives, and see the harm they have done to those around them, how they have pushed people away, and how instead of confronting their trauma, they have refused to even approach the core of their problems. The season will end with the two leaving their newly formed band of mercenaries, deciding to travel together and reflect and learn in the same way that Victor did.

Many of the themes present in *Archangel* come from more personal feelings. I have struggled with an anxiety disorder for much of my life, that has developed from my own trauma. I have a relatively complex and strained relationship with my parents, as many of my most profound memories of my childhood involve some form of physical, emotional, or verbal abuse coming from my parents. It gave me difficulty connecting with and interacting with others, especially when I went off to college and many of my avenues of coping became obsolete or difficult to maintain. I ended up shutting

myself in my dorm room for much of my freshman year, and my mental and physical health suffered as a result. However over the years I slowly but surely gained a group of friends that helped me to come out of my shell and grow as a person, as well as figure out what to do with my life. This is a pretty standard story that a majority of people can relate to, and why I love the found family trope in media and decided to center *Archangel* around it. It is a story that everybody has in common, as experiences like mine are a quintessential part of the human experience, just like the positive impact that others can have. I want *Archangel* to serve as a reminder of the importance of others in our lives and how dangerous it can be for us to enable destructive behaviors, and that we should try to motivate ourselves and others to be better than we currently are.

4.4 Influences and Inspiration

Much of my inspiration for the characters and world of *Archangel* come from JRPGs, particularly the *Fire Emblem* series. I have been a fan of the series for roughly a decade and I was always intrigued by the interpersonal relationships that would develop between characters in between individual chapters of gameplay through support conversations. In support conversations you would learn more about a character's personality, their likes and dislikes, their motivations, and even some odd character quirks. This influenced my decisions to bring together a group of unlikely allies from a wide variety of cultural and socioeconomic backgrounds. I was also very drawn to the character designs and various art styles across the series, so much so that many of the characters in *Archangel* take heavy inspiration from characters from a wide variety of games from *Fire Emblem*. Another series that's been a more recent discovery for me that has served as a great inspiration is the *Trails* series, specifically the *Trails in the Sky* trilogy. The world building that is present throughout the series is practically unmatched throughout the series and has helped me iron out certain aspects of the world of *Archangel*. It presents a wide variety of themes that are also present in *Archangel*, such as the cycle of violence and the found family trope.

Archangel's magic system has a wide variety of different inspirations. Some of it comes from *Avatar: The Last Airbender*, other parts of it come from Netflix's *The Dragon Prince*, and ultimately I pulled from a wide variety of different works in the Fantasy genre throughout TV and games for how to design the magic system. Particularly, I was drawn to *The Last Airbender* and *The Dragon Prince's* systems of groups of people being individually tied to certain elements, certain people can



Figure 4.6: Box art for *Fire Emblem: Awakening*. Many of my designs and character dynamics were inspired by this series. This particular game was the first in the series I played [19]

only use certain elements. I mirrored this in my magic system, although I intended for individual categories to be slightly more diverse, such as earth magic allowing for control over minerals and rocks, also known as geomancy, or for control over plants and nature, also known as biomancy.

The lore behind *Archangel* is heavily influenced by the *Book of Revelation* and Christian lore. Essentially *Archangel* takes place in a world long after a great war between angels and demons. However the forces were not strictly good versus evil, instead I wanted the forces at hand to be more ambivalent, and the ultimate result is 6 countries founded around a patron angel or demon that created the various races and cultures that inhabit the world of *Archangel*. The users of heavenly magic in *Archangel* also are based off of the seven Archangels mentioned in the *Bible*: Michael, Uriel, Gabriel, Raphael, Sariel, Raguel, and Remiel. I was born and raised a Roman Catholic, and while I am no longer involved in that, Christian iconography and imagery is something that has always intrigued me, and it played a big role in how I designed the world of *Archangel*.

Chapter 5

Archangel Pitch

5.1 Logline

In a magical world born of a conflict between angels and demons, a bounty hunter and a former slave join forces to seek revenge, but then find themselves fighting for a greater good to dismantle the slave trade plaguing the continent.

5.2 Synopsis

Archangel is the story of Uriah and Wyrria and their quest for revenge and subsequent pursuit of the greater good as they wrestle with their traumatic pasts and the negative impacts it has had and will have on their lives. The two will be joined by Victor, an exile who had come to terms with his own past and tries to steer the two toward a better path as the three travel around the continent of Chirelia and attempt to take down a continental slave trade. The three will surround themselves with a diverse group of allies, each with powerful magical abilities. As the story progresses, Uriah and Wyrria will be forced to confront the individuals who wronged them, with Wyrria confronting the head of the eastern slave trade responsible for the deaths of her loved ones and her subsequent enslavement, and Uriah confronting the head of the western slave trade who had murdered a close friend's mother, a death he blames himself for. As bodies pile up, Wyrria and Uriah are forced to confront their inner demons and come face to face with the harm that their mentalities cause the people around them as they push those closest to them away.

5.3 Treatment

Archangel takes place on the continent of Chirelia. Chirelia is divided into six countries, the denizens of which are descended from Angels and Demons from the aftermath of a great war between the two factions that resulted in the destruction of the realms of Heaven and Hell.

The western half of Chirelia is inhabited by the Children of Angels, and consists of the Kingdom of Martelle, the Theocracy of Arvitia, and the Republic of Trioshe. These nations are descended from the Seraphim Martelle the Brave, Arvitia the Wise, and Trioshe the Powerful. From the angels, the Children of Angels inherited the capability of using one out of six different categories of magic. Those categories are Heaven, Fire, Water, Cosmic, Wind, and Earth magic, with each type of magic consisting of a variety of different sub-categories, like Earth being separated into Biomancy and Geomancy, and Heaven being an incredibly rare magic type only available to seven individuals at a time known as the Archangels. While the bare minimum of using magic is ubiquitous among Children of Angels, their capabilities vary from country to country. Martellans on average possess a higher resistance to magic than their neighbors, whereas Arvitiens generally possess a higher amount of magic, and thus have greater potential for magic, while the Triotians tend to be physically stronger than their counterparts.

The eastern half of Chirelia is where the Children of Demons live. The Children of Demons consist of the Sanguine, the Terillians, and the Yolesh, descendants of Ashala the Sanguine Lord, Terillius the Amalgamation, and Yolorine the Thousand-Faced. The Kingdom of Ashala is located in the northeast, with the United League of Terillius taking up the eastern portion of the continent, and the Kingdom of Yolorine being located in the southeast. While lacking the magical capabilities of the Children of Angels, the Children of Demons possess a variety of unique abilities themselves. The Sanguine possess the ability to manipulate their blood and the blood of those around them. The Terillians are divided into a wide variety of tribes, each possessing animal-like traits and abilities, as well as boasting an inherent resistance to magic. The Yolesh are shapeshifters, capable of morphing their bodies to their needs.

At the center of the continent lies a great metropolis where all races attempt to come together in unity, and as such the city is known as Unity. This is where Uriah, Wyria, and Victor will attempt to set up a base of operations.

Uriah meets Wyria in a remote village in central Martelle. Uriah was resting after a bounty

and learned that other hunters steer clear of the town due to the constant gangs and slave traders passing through the town, which makes it too dangerous of a location for individual bounty hunters to operate. The slave traders also hold regular fighting rings where slaves fight to the death. Uriah witnesses Wyria fight an unnamed slave to the death and her get dragged away, beaten and bloody, after her victory. Uriah recognizes one of the people helping to drag her away, and decides to shut down this current trading caravan. He helps Wyria escape, and the two take down the caravan and free the rest of the slaves. As the two leave the town, Uriah and Wyria form a mutual alliance to help Wyria get revenge, as he has his own score to settle with someone involved in the slave trade as well. They realize that they need allies and travel eastward to the major metropolis at the center of the continent.

During this period of time, they come across Victor when he was on the verge of starvation. After feeding him, Victor decides to join up with Uriah and Wyria, seeing that they're attempting to shut down a slave trade and finding their cause quite noble, or at least that is his given reason. His real reason for joining them is out of concern, as he sees himself in Uriah and Wyria.

Eventually the group arrives in the city of Unity, the metropolis located directly in the center of Chirelia, and begins looking for a place they can use as a base of operations. They find lodging at an inn and tavern, and while having a meal, street thugs enter and start harassing the innkeeper. He is severely in debt to one of the dominant groups of Unity's criminal underworld, and the thugs are there to collect. He is adamant in his refusal to pay as the thugs get more and more aggravated. Uriah, Wyria, and Victor interfere and chase the thugs out. Uriah sees a golden opportunity and offers to serve as protection in exchange for permanent lodging at his inn. With their lodging issues officially solved, as well as their first official employment as mercenaries, the three start to make a name for themselves in that region of Unity.

The group helps out around the city, performing odd jobs and taking down low-level street gangs as they build a reputation for themselves. As their notoriety grows, so do their numbers. However, trouble seems to be brewing on the horizon, as while Uriah's childhood friend, the daughter of a legendary mercenary and powerful user of fire magic in her own rite, joins the group, she also comes with dire news that her father has mysteriously disappeared. This is deeply troubling to Uriah, as he had to flee for his life from his friend's father. With the horrors of past events fresh in his mind, Uriah attempts to move forward with the rest of his group as they continue their work as mercenaries.

Their work eventually draws the attention and annoyance of the heads of Unity's criminal underworld, and this results in a clash between the groups. This works in favor of Uriah and Wyria, though, as they had planned on investigating Unity's criminal underworld's ties to the continental slave trade, since Wyria herself had been trafficked through Unity several times during her years enslaved. During this time, they meet with and establish a partnership with a well known group of mercenaries from western Martelle, led by another user of Heavenly magic like Uriah. With their newfound numbers, Uriah and co. are able to make significant headway in their investigation, eventually coming across information that would lead them directly to the leader of the eastern slave trade, located deep in the bayou in the eastern region of Terillius.

Eager, overconfident, and impulsive, Uriah and Wyria decide to pursue their lead and take down the eastern trade and its leader, Sydney, using the resources and allies they have garnered up to this point. Victor is opposed to the idea, thinking that it is too convenient, and that Uriah and Wyria's heads are in the wrong place, as he continues to maintain his role as the moral core of the group and unfortunately his concerns fall on deaf ears as the group sets out.

Victor is proven correct when the group walks right into a trap. Uriah, Wyria, and Victor get separated from their company and continue to flee deep into the boggy forest. They find themselves cornered on a cliffside overlooking a fast-moving river, face to face with Sydney and a group of his lackeys. Uriah and Wyria ready themselves for a last stand, but Victor forces them into the river and stays behind in an effort to buy time for their escape. Holding nothing back, the cliffside turns into a bloodbath as Victor attempts to damage the group as much as possible. As the struggle continues, Victor slowly gets worn down and grievously wounded, but he is able to hold his own. This is brought to an abrupt end when Sydney breathes a torrent of flames, revealing himself to be a unique form of Terillian that had developed some control of flames (hence his nickname The Bog-Dragon), that force Victor to use all blood at his disposal to defend himself, where his only means of defending himself is subsequently evaporated. Sydney rushes Victor and drives his fist through Victor's midsection. As Sydney walks away, ordering his remaining lackeys to search for Uriah and Wyria, Victor gathers up the remainder of his strength and using his own blood, launches one last attack on Sydney. Sydney is caught off guard and is wounded. In a rage, Sydney brutally beats Victor to death. Due to his wound Sydney is forced to retreat back to his headquarters for immediate medical attention, instead of going after Uriah and Wyria with his underlings.

Uriah and Wyria find themselves on a riverbank several miles from the cliffside. They get

away from the river in order to hide from the search party. The two are incredibly distraught, believing their friend to be dead. The two start to mentally break down, but hold it together by convincing themselves that he could have survived. In desperation, they make their way back up to the cliffside, where they find Victor's battered corpse surrounded by bloodied bodies. The two break down, but are ambushed by a group of trackers who had been in pursuit. Uriah and Wyrria go absolutely berserk, and completely dismember the group, interrogating the last living henchman to learn of their base's location. During this time, the rest of their group has been fighting an uphill battle, but has been able to hold it together. Fortunately, due to the lack of Sydney's presence as well as the deaths of some of Sydney's lieutenants, the group manages to gain the upper hand and force their adversaries to retreat to their headquarters.

Uriah and Wyrria arrive at Sydney's base in the midst of a fight between their exhausted allies and Sydney's remaining forces. Some of their allies are incapacitated, either knocked unconscious or simply too tired and injured to move. Uriah and Wyrria charge at Sydney in a blind rage, and join the fight. However, the two prove to be unable to take down Sydney, as Uriah, Wyrria, and two others in Uriah's group are beaten down by Sydney. Uriah is knocked unconscious, and Wyrria ends up getting her back broken by Sydney. However Sydney proves to be too exhausted and battered to finish with killing them, and noticing that he cannot fight the remainder of Uriah's company, is able to flee.

The aftermath of the battle has Uriah and Wyrria contemplating their actions as the two fall into a deep depression. They blame themselves for the death of their friend, and are distraught that their selfish pursuit of revenge and lack of preparedness and maturity in the face of adversity were directly responsible for Victor's death. Uriah's and Wyrria's injuries leave them both unable to move normally, Wyrria needing a wheelchair, and Uriah needing crutches. Compared to the rest of their group, Uriah and Wyrria find themselves needing to recover for much longer. The two find themselves reminiscing about their lives and their actions and contemplating Victor's warnings to them over the course of their journey. During this time, Uriah comes across an abandoned, malnourished, and scarred dog and takes him in, naming him Pippin. Despite the dog facing similar horrors, Uriah and Wyrria are confused at the dog's ability to continue to move forward happily. Uriah and Wyrria see similarities between the dog and Victor and their trusting, optimistic, and naturally caring attitude towards others, and decide that they need to better understand the world around them and its people, as well as learning to let go of their hatred and rage. Weeks pass, and Uriah and Wyrria are

both fully recovered, and after notifying their teammates of their departure, they leave on a journey of discovery, with Pippin in tow.

Chapter 6

Archangel Development

6.1 Characters

For additional information about the characters mentioned in this section, see Appendix A

6.1.1 Uriah

Uriah is one of the main protagonists of *Archangel* alongside Wyria. A lot of his backstory, history, and motivations take heavy inspiration from a variety of entries from the *Fire Emblem* video game series. Specifically, his origins are quite similar to those of other protagonists throughout the series. His parents were royalty, mirroring the histories of a majority of *Fire Emblem* leads. Where it differs is that he was orphaned at a young age and spent much of his developmental years in an orphanage, rather than the loss of his parents kick starting his journey. His origins and early childhood were not things I had planned on diving into very much for the first season, as I wanted *Archangel* to center around his more immediate and recent trauma of losing a close friend, and his deep hatred of himself for his powerlessness to save them, and his resulting reckless nature. I want his story, as well as the stories of many of the characters in this series, to serve as a lesson in the importance of a supportive and loving community, and its help in recovery from trauma.

For his aesthetics, I have always been very partial to blue and yellow color schemes, and feel that they read very well for heroic characters in stories. Common examples of blue being used for main characters would be Captain America or Superman. Their color schemes, however, typically



Figure 6.1: Uriah

incorporate red alongside the blue. For Uriah, I went with yellow to more closely match with his control of lightning. For his clothing, I wanted him to look the part of a gruff traveler crossed with some knight-like features, so I went with a sleeveless jacket combined with a travel pack on one of his belts and added gauntlets and a shoulder guard to bring the ensemble together. For his weapon, I originally wanted it to be a dagger that he could transform into any weapon, however I later changed it to a dagger that Uriah could use in order to shape his magic into things like swords, whips, shields, and so on. My main reasoning behind this was to give a more obvious showcase of his abilities and what they are capable of, as well as their limits, as Uriah cannot project his magic very far, preventing him from incorporating projectiles into his fighting style.

Part of his design comes from me to make Uriah a bit of a walking contradiction. His basic color scheme and armor is meant to make him appear more noble or heroic, but the scuffs and scratches on his armor, as well as his hair color being dirty blonde versus the traditional blond showcase his more gruff persona. Seeing how he is also a deeply scarred individual, he also has several scars underneath his clothing that he keeps hidden at all times, but has a scar on his face that he can't hide. It is a literal demonstration of his trauma, but also serves as how he sort of puts on a tough face and hides how deeply troubled he really is. We can see slight damage on the surface, but do not truly know how bad it is until we see his other scars. The knight-like armor also clashes with his sleeveless jacket and belts, both representing his sense of justice and his more tough and



Figure 6.2: Wyria

dirty-fighting nature. There is meant to be more than meets the eye to Uriah from the get go so I wanted parts of his design to clash to a certain degree.

6.1.2 Wyria

Much like Uriah, Wyria is heavily inspired by characters from *Fire Emblem*. More specifically, her and her race are inspired by the laguz from *Fire Emblem: Path of Radiance* and *Fire Emblem: Radiant Dawn*. The laguz are a variety of tribes that exhibit animal-like features, specifically wolves, cats, birds, and dragons. Unlike the laguz, Wyria does not have any shapeshifting abilities, instead having enhanced physical abilities and senses compared to other races in the world of *Archangel*. I have always found beast races very interesting when used in media and have always been a fan of these characters being physical powerhouses.

Wyria's trauma comes from the massacre of her home village and subsequent years spent enslaved. During this time, she was used as a slave fighter, forced to kill other slaves in order to survive. Many failed escape attempts, and years of bloodshed have made her cold and jaded towards others, causing her to keep anyone and everyone at arm's length. As with Uriah, I want Wyria to show how a supportive community can help even those who have seen the absolute worst the world



Figure 6.3: Victor

has to offer.

Wyria's color scheme is a complement to Uriah's, as the characters are parallels to each other, and reinforce their ideals before it all comes crashing down for them, when their desire for revenge gets their closest ally killed. It also stays thematically consistent with her main design concept being based off of a tiger. Her design and clothing are heavily inspired by martial artist characters that are very prevalent in fighting games and RPGS, as that is generally my favorite character archetype. Her gauntlets are also heavily influenced by those types of characters.

Wyria also shares Uriah's design principle when it comes to scars. Granted, her body is a great deal more damaged and covered in whip scars, and the scars not obstructed by clothing are more numerous and obvious due to her years as a slave fighter. Her sharper facial features are also meant to showcase her more abrasive and brash personality.

6.1.3 Victor

Victor is the voice of reason and somewhat of a guide for the other two, as he attempts to steer them down a different path than they are taking. He is loyal to a fault, and refuses to give up on them, even if much of his advice falls on deaf ears. He has gone through similar feelings and

emotions that Wyrria and Uriah have, and has first-hand experience with the harm that it does. Victor was falsely accused of murdering his oldest brother, when his other brother was the real perpetrator. He was banished from his home and forced to wander through the desert that takes up much of his homeland. His bitterness and hatred would consume him for years, affecting his physical and mental well-being as he would only think of revenge. His exile served as a blessing, however, as his travels exposed him to a wide variety of cultures and peoples, some of whom looked at him with skepticism and distrust, and others that were nothing but welcoming and kind to him. His experiences helped him escape his original mentality before it completely destroyed him, and chose to live his life freely with no thoughts of revenge or comeuppance, and instead would focus on helping others in the same way that he was helped by complete strangers.

Victor and his race, the Sanguine, are somewhat inspired by vampires, as their abilities and culture almost completely center around blood. Differing from vampires however, the Sanguine do not possess the same weaknesses to sunlight, crosses, salt, and so on that vampires or other notable creatures of the night have. Their abilities also branch off a bit, as their race is capable of controlling and manipulating their own blood and the blood of other living things. In short, they are blood mages, or hemomancers, for a more technical term.

I wanted his design to reflect his time spent as a wanderer as well as his overall laid back personality. To emphasize his personality, I made him a very tall and lanky character with a somewhat unkempt appearance, a trait that typically is reserved for characters that fill more comedic or laid back roles in fiction. For this reason I also gave him long, flowing hair that is always kept in a ponytail. As for his time as a wanderer, I wanted to mimic old western and cowboy movies, as well as reflect the Meso-American inspirations for his race, so giving him a vibrantly colored poncho seemed like a perfect fit. The poncho uses purple and the warm colors of red, yellow, and orange to help show him as a more positive figure. However it is an important note to make that his poncho should be have a number of tears and other shows of wear on it to further showcase his years of travel.

6.1.4

Sydney is the main antagonist of the first season, and is the ultimate focus for Wyrria's revenge, and part of Uriah's search for revenge. He is a violent, cunning, brutal monster that runs the eastern branch of the world of *Archangel's* prominent slave trade. He was formerly a slave, who



Figure 6.4: Sydney

ended up rebelling and ultimately taking over the slave trade. He symbolizes the very thing that Victor fears Uriah and Wyrria can become; a person so driven by their hatred that they become a hollow shell of a living being that only lives for themselves. He is a foil to Wyrria, as they both were slaves who ended up going different directions with their lives, mostly due to differences in support surrounding them. Wyrria meeting Uriah and Victor helps her heal from her past scars, whereas Sydney had experienced nothing but betrayal, double crossing, and backstabbing for his entire life. Much of Sydney's character is not supposed to be explored in the first season, and these details are intended to be revealed at a later point in the story to serve as cornerstones for character development in a hypothetical second season.

His design is inspired by classic comic book villains such as DC's Killer Croc or Marvel's Lizard. His monstrous appearance is meant to reflect his monstrous personality and brutal tendencies, as well as combine it with the untamed and wild natures of characters like Crocodile Dundee in his outfit.

I wanted his design to be as imposing as possible. The spikes, the teeth, his eyes, I wanted all to serve towards making Sydney appear as a brutal and ruthless person. The head that he constantly wears around his neck also serves that same purpose. But also serves as somewhat of a hint to his backstory, as while much of it is intended to be a mystery, it is supposed to draw intrigue and make viewers ask why he wears the former eastern slave trade leader's head. All of these factors

are to show that he is not to be underestimated, but that there is more depth to him than him just being a brutal monster.

6.2 World

For more information on the people and places mentioned in sections 6.1 and 6.2, see Appendix B. For more details on section 6.3, see Appendix C

6.2.1 The Continent of Chirelia

Archangel takes place on the fictional continent of Chirelia. The continent is divided into eastern and western halves, each containing three nations corresponding to Angels or Demons. On the western half of the continent we have Martelle, Arvitia, and Trioshe, taking up the southwestern, western, and northwestern portions of Chirelia. To the east is Ashala, Terrilus, and Yolorine located in the northeast, east, and southeast respectively. In the center of the continent lies the metropolis of Unity, meant to serve as a center for trade and commerce between nations.

6.2.2 The People of Chirelia

The races of Chirelia can ultimately be organized into two primary groups: the Children of Angels and the Children of Demons. Each race has unique traits that they have inherited from their founding Angel or Demon that their races and nations are typically named after. The Children of Angles consist of the Martellans, Arvitiens, and Triotians. Martellans are more resilient and resistant to magic than their counterparts, Arvitiens generally have a higher aptitude for magic, and Triotians tend to be larger and stronger than other Children of Angels. The Children of Demons are more diverse in looks and abilities. The Sanguine are blood mages, the Yolesh are tall, imp-like beings capable of shapeshifting, and the Terillians are an incredibly diverse race divided into a variety of tribes that possess traits and names based on a variety of families of the animal kingdom.

6.2.3 The Six Types of Magic

Every living being possesses some amount of magic in the world of *Archangel*. However, the Children of Angels are the ones who possess magic in a more traditional sense. Magic manifests itself in Children of Angels in six different categories: Heaven, Fire, Water, Earth, Wind, and Cosmic. An



Figure 6.5: Map of Chirelia

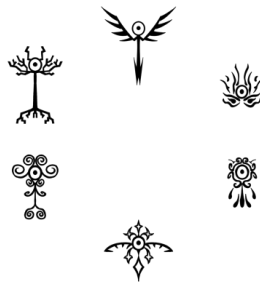


Figure 6.6: The six types of magic in the world of *Archangel*. Starting from the top and going clockwise, they are: Heaven, Fire, Water, Cosmic, Air, and Earth

individual can only possess one type of magic, and each category is distributed differently and some categories can branch off into different subcategories (ex. Earth magic can involve manipulation of minerals, plant life, or other aspects of the earth). Some forms of magic are more rare than others, as well. Heavenly magic, for example, only exists within seven individuals at any given time. These individuals are known as Archangels, for which the series is named after. This system is heavily inspired by the magic systems present in many RPGs.

Chapter 7

Conclusion

Trauma as a central theme in fiction tends to create interesting character dynamics and avenues for development in the story. It also helps the audience immerse themselves into the story and connect with characters in ways that many other themes. After all, everyone has experienced some form of trauma throughout their lives, and can see their experiences depicted in media, no matter how big or small. These stories can serve many purposes, from coping mechanisms to some form of guidance or warning against certain approaches towards dealing with trauma.

Arguably, the most impactful iterations of these themes revolve around the found family trope. One of the most dangerous aspects of trauma is the isolation and feeling of loneliness that comes with it. This creates a negative feedback loop where victims will engage in self destructive behaviors. The found family addresses this, and shows how people suffering from trauma can heal via exposure to an accepting community that has gone through similar experiences. The real world applications of this trope in community and social healing also support the effectiveness and impact of the found family. Misery loves company, after all.

For these reasons, I wanted *Archangel* to center around these tropes. After all, stories like the aforementioned Trails and Courts series have helped me understand and cope with my own issues, as well as remind me of the importance of community. I personally suffered from severe anxiety several years ago, and would isolate myself to the point where I lost a significant amount of weight. What pulled me out of this rut was the establishment of a group of friends, whom I am still quite close to. I don't know where I would be without them today, and much of my personal experience with this served as a baseline for what I wanted *Archangel* to be about. This story is

meant to be about more than just magic, angels, and demons. It is about community and how it can help a person heal from even the most horrific experiences. *Archangel* is a passion project for me that I hope to one day be able to share with people around the world.

Taking what was stated in the previous paragraph into account, there is a lot about the pitch bible that can be improved upon. The plot synopsis and treatment could use some slight edits to help illustrate the themes of trauma and found family prevalent throughout the series. In their current state, the synopsis and treatment are more matter-of-fact and cover the overall plot beats rather than serve as an actual hook. Character descriptions, particularly Uriah's, could use improvement as well. An important aspect of pitches is to make the people you are pitching to fall in love with the characters, so it would help to be more descriptive of Uriah's personality.

There are also areas in the visual development portion of the pitch that could be improved. The world of *Archangel* in its current state is underdeveloped. I have the names and general ideas of the countries in mind, but there is a lack of concept art of the various environments of Chirelia. I would need concept art of various locations the main group would travel to, most notably the various areas and sections of Unity. Just getting my ideas onto paper would help in building the world as well, so the benefits go both ways. Another aspect that could use improvement is the art. While pitches are not meant to have finalized character concepts, this applies more to myself. For these character concepts to become portfolio pieces, their turnarounds, action poses, and expression sheets need to become more consistent, and there is a lot of cleaning up to do when it comes to the overall quality of the art.

Looking back at these flaws and improvements that can be made, this was a solid learning experience in how pitching shows and concepts would be. Another factor to consider would be how this pitch could be edited for other visual mediums. While the intention for *Archangel* is for it to be a 2D animated series, it is important to consider how I would adapt the world and story to 3D animated shows, video games, film, and so on. Even in the original intended medium, there are aspects of the pitch that could be changed. Some character designs could be updated to more easily work with 2D animation by simplifying the designs to make them more cohesive to frame-by-frame animation. Otherwise the pitch would not need to change as much for a 2D or 3D animated series pitch. For video games I would need to settle on a genre that the game would be and also work more on how the world and areas would flow together. Would it be open world? Would areas be divided into self-contained levels? Would it be a fighting game or an RPG? All of these and more would

need consideration were I to pitch *Archangel* to a game company. For a film pitch, I would need to streamline and shorten the story, as in its current state *Archangel* would need several movies to tell a complete story, and as a result would be a risky investment for film companies, due to the volatile nature of any given film's ability to get a sequel.

There is a lot to consider about where to go from here, but I plan on continuing to develop this idea and world in hopes of it one day being adapted to a medium of my choice.

Appendices



Figure 1: Turnaround of Uriah

Appendix A In Depth Character Descriptions

A.1 Uriah

A.1.1 History

Uriah Reinhardt was born in the lap of luxury as the son of the beloved King and Queen of Martelle, a large country in the southwestern region of the continent of Chirelia. When he was 6 years old, his parents were murdered. He did not witness the event, and only saw shadows, but he was rescued by some royal retainers, who faked his death for his own safety, and was taken to Wynnsville, a small, remote village in the central region of Martelle. He would spend the remainder of his childhood in an orphanage run by an old retainer and friend of his father's.

At first, Uriah struggled to settle into his new life. He had difficulty making friends, and spent most of his time confined in his room. However he eventually became friends with a girl named Joan, whose father, Samuel, was a legendary mercenary who had been hired by/fought alongside Uriah's father in the past. Over the next several years, Uriah would train alongside Joan under Samuel's tutelage in hopes of becoming a mercenary, so that he could become a force for good in the world. During that time, he developed a very close bond with Samuel's daughter and his wife, Miriam. All that would come to an end when human traffickers attempted to kidnap Joan and her mother. Uriah tried to save Miriam, but ended up seriously wounded. As the final blow was about

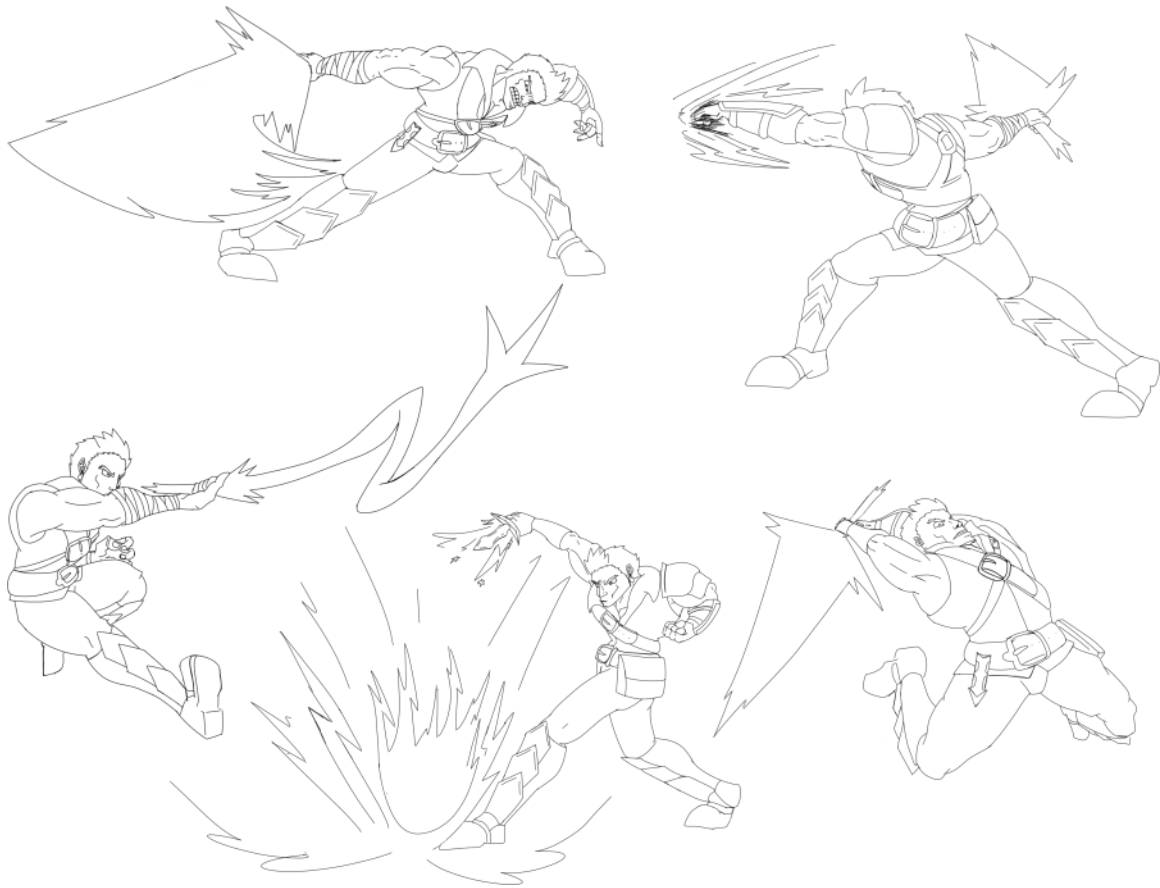


Figure 2: Action poses for Wyrria

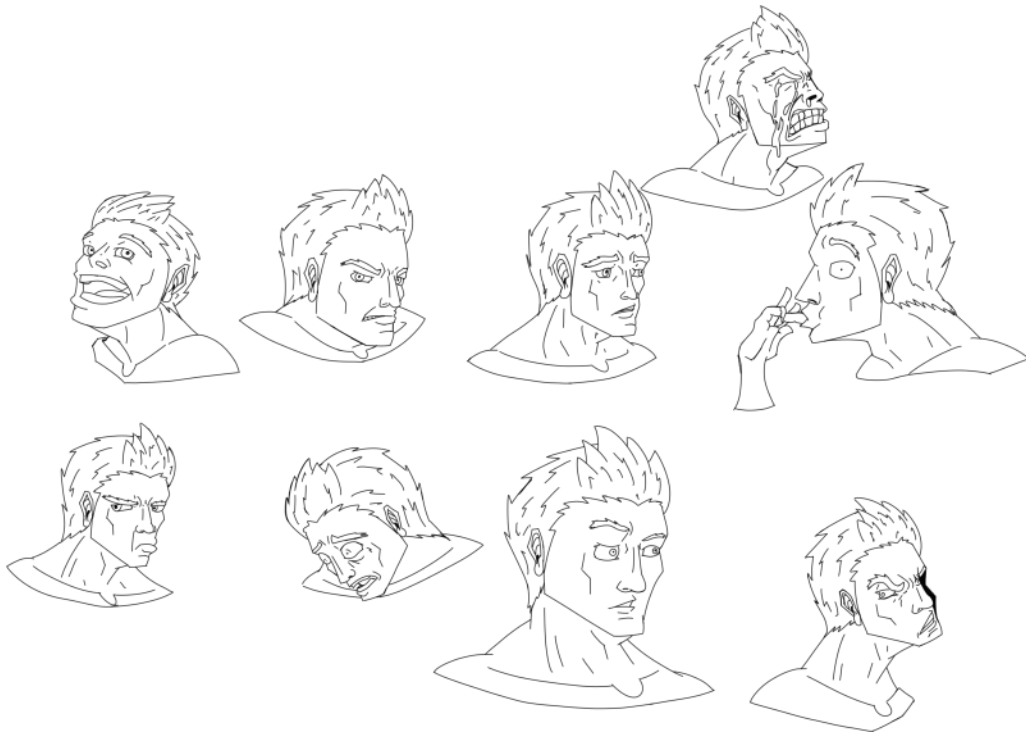


Figure 3: Expression sheet for Uriah

to be struck, Miriam jumped in the way and was killed by the traffickers. Samuel managed to arrive and chase off the attackers, but he also attempted to kill Uriah, as he blamed him for Miriam's death. At the age of 17, Uriah was forced to flee the village and leave his life behind.

Uriah would spend the next 7 years struggling to survive as a bounty hunter moving from village to village and attempting to unravel the mystery of who those human traffickers were, who they worked for, and how he would kill them on his quest for revenge. On one fateful day, he encounters a ring of slave traders in the process of moving a caravan full of slaves, including a slave fighter by the name of Wyria. This is where our story begins. . . .

A.1.2 Personality

At first glance, Uriah is an easygoing and friendly individual with a rough exterior. He has a strong sense of justice and has a tendency to throw himself into danger to help those in need. While being quite intelligent, he tends to act purely on impulse, and has a habit of putting himself in difficult situations on a regular basis. He also has a tendency to run his mouth more than necessary,

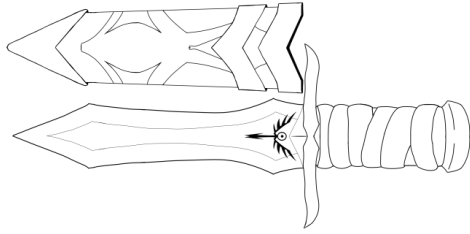


Figure 4: Uriah's Dagger

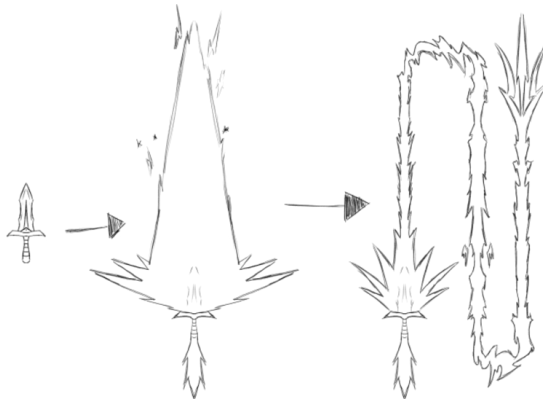


Figure 5: Uriah's dagger in various states when he channels his magic into it

taunting his opponents and acting generally cocky. However it is all a thin mask that tends to crack when things start to go wrong. He heavily struggles with PTSD and survivor's guilt, which is part of why he is so reckless. He also struggles with alcohol to a degree. While he is a kind and good-natured person, much of it is a facade desperately trying to keep him from falling apart.

A.1.3 Skills/Abilities

- Archangel: Uriah is one of the Archangels, a title only given to individuals with the ability to use heavenly magic. There are only seven Archangels at any given time.
 - Electricity: Uriah is specifically capable of channeling electricity throughout his body, which he can use to electrify metals or liquids, as well as electrocute enemies.
 - * Unbeknownst to him presently, he can also use his electricity to interfere with electrical signals throughout the body, specifically the nervous system. He can either

jumpstart or shut down nerves in the body, either restoring feeling to or numbing body parts.

- * He can also channel electricity through his body to accelerate natural processes in his body. This increases blood flow, speeds up his metabolism, allows his brain to process information more quickly, strengthens his muscles, and allows him to move more quickly.
 - * During this state, he cannot electrify external objects or channel magic through his dagger to form weapons of electricity.
 - * He is also more susceptible to bleeding out in this state due to increased blood flow, and due to increased metabolism he could very rapidly deprive his body of nutrients very quickly.
- **Weaponry:** Uriah is a natural talent with all kinds of weaponry, though he generally prefers swords and whips.
 - He is able to channel magic through his dagger to shape his energy into a variety of weapons.
 - His dagger was specifically forged to be able to channel lightning magic through it. Weapons capable of doing this are relatively uncommon, but many notable adventurers and mercenaries possess similar equipment.
 - **Hand-to-hand combat:** Uriah has extensive training in hand-to-hand combat, primarily focused on striking with his hands and elbows and grappling.
 - He is not above fighting dirty, either, and will resort to eye gouging, biting, etc if needed.
 - **Survivalist:** due to his time traveling alone, he has developed a variety of survival skills through hunting, fishing, foraging, etc and is capable of performing basic first aid.

A.2 Wyrria

A.2.1 History

Wyrria was the daughter of the village elder of her hometown of Mailan in central Terillus, a league of united territories in the eastern region of Chirelia. When she was 15, her village was



Figure 6: Turnaround of Wyria

attacked. The adults were all slaughtered, and the children were all taken into slavery. Early on into her time as a slave, she was discovered to be an incredibly skilled fighter. As a result, she was forced to fight to the death with other slaves in prize fighting rings. She would spend the next several years fighting for her life time and time again, even being forced to kill people from her own village. Her constant escape attempts would draw the ire of her owners time and time again, and as a result of repeated beatings much of her body is covered in scars. Sometimes she would have to fight others to the death with broken limbs.

Her success in the ring made her a highly sought after and valuable asset among slave traders, even drawing the attention of Sydney, the head of the slave trading cartel in the eastern region of Chirelia, as well as the very man who led the ravaging of her home. She was shown to him, and upon meeting, she attacked him. She was brutally beaten, but allowed to live because of her value as a fighter. As she was dragged away, she swore revenge. She would continue to be sold as a fighter, until eventually being sold to a slave trader caravan in Martelle, where she would meet Uriah.

A.2.2 Personality

Wyria is brash, foul-mouthed, and temperamental. She is generally afraid to get close to others, as all of those who she has gotten close to have died, sometimes by her own hands. She also has difficulty trusting others, due to being sold out during some of her escape attempts. She is also



Figure 7: Action poses for Wyrnia



Figure 8: Expression sheet for Wyria

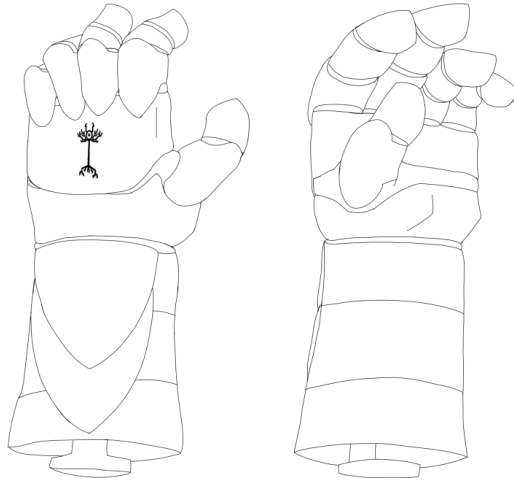


Figure 9: Wyrria's Gauntlets. They have an earth rune etched into them, which augments Wyrria's striking power

very standoffish and does not do well with being told what to do due to her time as a slave. She also has a tendency to become caught up in fights and lose herself, and can be incredibly brutal and vicious, often going far beyond what is necessary. However, she has a more gentle side to her. She is extremely sympathetic towards the suffering of others, and is willing to go to extreme lengths to assist those in need.

A.2.3 Skills/Abilities

- **Felidæn Traits:** The territories of the Terillian League occupied by a wide variety of humans that possess a variety of animal-like traits. Wyrria's people are known as the Felidæn.
 - Felidæn possess exceptional eyesight, hearing, and sense of smell. They have incredible reflexes and are stronger and faster than the average human.
- **Martial Arts:** Wyrria has been a practitioner of martial arts from a young age. She was originally taught by her father, but upon being enslaved, she would independently develop her own style.
- **Pain Tolerance:** Wyrria has remarkable pain tolerance as a result of the years of torture at the hands of her slavers.



Figure 10: Turnaround of Victor

A.3 Victor

A.3.1 History

Victor was the youngest of three children of a prominent noble house situated on the eastern edge of the kingdom of Ashala, a frigid, mountainous country in the northeastern region of Chirelia. From a young age, Victor showed remarkable promise as a scholar. While this worried some in the household regarding his ambitions to one day become the head of the household and inherit his family's fortune, it was clear from the beginning that Victor showed no interest in becoming the head of the family. He was far more interested in his studies, and was content in leaving the title to his oldest sibling, Alfred, with whom he had a very close relationship with.

When Victor was 18, Alfred fell gravely ill and died tragically. The circumstances of his illness were bizarre enough that Victor decided that he would investigate the situation himself, since everyone else thought it was simply a freak accident. He became obsessed with unraveling the mystery of Alfred's death. Ultimately, he learned that his brother was slowly poisoned by the middle brother, Reginald, in an attempt to take the family name for himself. However, Reginald was a step ahead of him and pinned the crime on Victor. Victor was found guilty of a murder he did not commit. In an act of mercy from his father, though Victor was exiled and forced to roam the desert of Ashala until he was either dead or had left Ashala.

In his exile, Victor grieved in solitude at the loss of his brother, and swore revenge upon



Figure 11: Action poses for Victor



Figure 12: Expression sheet for Victor

Reginald. He would wander the desert for several years, and would also wander throughout much of Chirelia until he found his way to the eastern part of Martelle, where, on the verge of starvation, he would be found by 2 travellers. During his travels with Wyria and Uria, he sees the path that they are on, and how it is affecting them, and sees himself and then. He eventually gives up on his revenge and swears to help Wyria and Uria not fall down the rabbit hole of revenge.

A.3.2 Personality

Victor is a humble, good natured individual with a philosophy revolving around humor and laughter that he developed during his time in exile interacting with a wide variety of people throughout Chirelia. He enjoys making those around him laugh, and seeks to aid others through hard times through laughter and humor. While many see this as immature (he will be the first to correct anyone who says this, and that he is 31 years old), he understands that sometimes people should be allowed space and how sometimes you should just be allowed to grieve. He rarely ever resorts to violence, unless it is absolutely necessary, and has a more careful approach to dangerous



Figure 13: Victor's Sword. Its serrated edge does well for drawing blood, allowing him to utilize his abilities efficiently and effectively.

situations. He is also incredibly supportive of those around him, and wants to help others avoid doing things they will regret. As a result, he becomes somewhat of a moral compass and voice of reason for Wyrria and Uriah.

A.3.3 Skills/Abilities

- Sanguine: The people of Ashala are capable of manipulating blood in a wide variety of ways, using it to heal or as a weapon.
 - Victor is exceptionally powerful among the Sanguine.
 - He primarily focuses on healing with his blood manipulation, however he is extremely lethal if he uses his blood magic offensively.
 - Not. Vampires.
- Scholar: Victor was extremely dedicated to his studies, and as a result is extremely knowledgeable in a wide variety of topics. This makes him a quality tactician as well as an important well of information that could assist in his, Uriah's, and Wyrria's travels.
- Swordsmanship: Victor was taught swordsmanship from a young age, and is a quality swordsman perfectly capable of defending himself as a result.
- Survivalist: Due to his years wandering the desert, Victor has learned how to survive in even the most inhospitable environments, and knows how to scavenge and look for food, even in the seemingly complete absence of either.

Appendix B The Denizens of Chirelia and their Cultures

The world of *Archangel* possesses a variety of races, ethnicities, and biological diversity in nature. The continent of Chirelia is divided into six nations occupied by a variety of different peoples. In the history of Chirelia, there was a Great War between the forces of Heaven and Hell, which resulted in the ultimate destruction of both. In the aftermath, the forces of heaven and hell were divided into two distinct categories, the Children of Angels and the Children of Demons. No race is uniquely evil or good, and the circumstances of the Great War were ultimately due to power hungry gods vying for control and power. However, the six nations do live with some prejudices towards other nations.

B.1 Children of Angels

The Children of Angels are reminiscent of standard humans. These races are capable of using magic of six elements and possess abilities related to the Seraphim they are descended from. These Seraphim are Martelle, the Brave, Arvitia, the Wise, and Trioshe, the Powerful.

B.1.1 Martellans

- Inhabitants of the Kingdom of Martelle.
- Said to be descendants of the Seraphim Martelle.
- Martellans tend to be of either lighter or darker complexions, similar to people of Northern/Western European or African descent.
- Possess higher than average resistance to magic among Children of Angels.

B.1.2 Arvitiens

- Inhabitants of the Theocracy of Arvitia.
- Said to be descendants of the Seraphim Arvitia.
- Appearances resemble those of Arabic and Native American people.
- Tend to have greater magical capacity compared to the other Children of Angels.

B.1.3 Triotians

- Inhabitants of the Nation of Trioshe.
- Said to be descendants of the Seraphim Trioshe.
- Appearances are similar to those of Mesopotamian (Italy/Greece) and denizens of East Asia.
- Are usually physically stronger and larger than other Children of Angels.

B.2 Children of Demons

The Children of Demons are more varied in appearances and abilities. While they do possess magic, the way it manifests itself completely differs from the Children of Angels. Their abilities, like the Children of Angels, vary based on the Great Demon they are descended from. These Great Demons are Ashala, the Sanguine Lord, Terillus, the Amalgamation, and Yolorine, the Thousand-Faced.

B.2.1 Sanguine

- Inhabitants of the Kingdom of Ashala.
- Said to be descendants of the Great Demon Ashala, the Sanguine Lord.
- Have pointed ears, tend to be more slender. No specific complexion.
- Capable of manipulating blood for purposes of healing or harming others.
- The more blood there is access to, the more powerful they are.

B.2.2 Terillians

- Inhabitants of the United League of Terrilus.
- Said to be descendants of the Great Demon Terrilus, the Amalgamation.
- The most diverse race of people, each exhibiting physical traits of a variety of animals, each with their own categorization.
 - Canidæ: people exhibiting more canine traits.

- Felidæ: people exhibiting more feline traits.
 - Ursidæ: people exhibiting more bear-like traits.
 - Crocodiliæ: people exhibiting traits of a crocodile or alligator.
 - Accipitridæ: people exhibiting traits like hawks, eagles, or kites.
- Possess a wide range of physical abilities depending on the animal they have traits of.
 - Have the greatest resistance to magic of all the races of Chirelia.
 - The strongest of their kind are capable of accessing abilities of mythical beasts, such as the ability to breath fire, petrification, control of ice, etc.

B.2.3 Yolesh

- Inhabitants of the Kingdom of Yolorine.
- Said to be descendants of the Great Demon Yolorine, the Thousand-Faced.
- Slender, very tall (can be up to 10 feet tall) and possess incredibly sharp and narrow faces and long ears.
- Shapeshifters that are capable of manipulating their bodies in a wide variety of ways, from taking the form of other animals or people, or shaping their limbs into blades.
- Very reclusive and isolationist people.
- To be able to shapeshift properly, they don't have a concrete bone structure. Instead, their skeletal structure is primarily made up of cartilage, allowing for more flexibility.
- Possess very little magic in their bodies compared to other people, as they don't have much need for it.

B.3 Culture

B.3.1 Kingdom of Martelle

- Very traditional and old-fashioned monarchical state.
- Strictly structured society with a fine line drawn between nobility and everyone else.

- Late King and current King are overseeing a cultural shift towards breaking those hierarchies.
 - This Has caused great conflict among the nobility.
- Areas are overseen by regional Lords who answer to the King or Queen.
- Traits like valor and courage are highly valued.
- Joining the knighthood is seen as one of the highest honors.
- Society has a love of parties, and as a result has an irresponsible number of holidays for very insignificant reasons.
 - It is literally just an excuse for extravagant parties.
- Sweets, alcohol, and other common party foods are remarkably popular.
- Traditional worship of Martelle.
 - Church services.
 - Analogous to Christianity.
 - Honor the sacrifice of the Seraphim Martelle.
 - Sermons center around self-sacrifice and courage.
- Lively, active towns and cities.
- Very common for people to attempt to join the knighthood.
 - Often times it is many people's only avenue of moving up.
 - Tournaments are held for people to join the knighthood as a yearly tradition.
- Baroque architecture.
- Cultural foods include various pastries (Danishes, Crepes, etc), chocolate, and beer and ale.

B.3.2 Theocracy of Arvitia

- Very centered around inner peace, wisdom, and patience
- People highly value education and other forms of self-improvement

- Very deep respect for life and nature
- Faith is more centered around meditation and is more introspective, but still venerates the Seraphim Arvitia, although to a lesser extent of their western counterparts.
 - Places of worship are temples, where people can go to temples to meditate or pray.
 - No sermons or masses or anything like that.
 - Maintained by monks and other acolytes who help with meditation.
 - Pilgrimages are quite common among the more faithful.
- The nation is led by the head of the Arvitian Temple.
 - As such their laws are very centered around the tenants of their faith.
 - * Aversion to eating specific types of food as well (similar to Kosher or Hindu's cultural taboo of beef).
- Large families.
- Emphasis on education.
 - Has many prestigious universities and colleges, as well as rich historical museums and other public places for people to learn from.
- Veneration of life and nature.
- Very grand, communal architecture.
- Rich and developed cities.
- Cultural foodstuffs typically involve tea, corn, and seafood.

B.3.3 Nation of Trioshe

- Large emphasis on togetherness or unity.
 - Communities are typically very tightly knit.
- Very industrious.
 - Largely centered around efficiency.

- Very strict hierarchies.
- Heavy emphasis on strength and machismo.
- Social Darwinist society.
 - The strongest are those who become leaders.
 - * Leaders are determined by combat.
 - * Tournaments are held every decade to decide regional and national leaders.
 - Strength or toughness are perceived as very important traits.
- Mercenaries are a key export alongside other products like beef, potatoes, etc.
- Gladiatorial sports are quite popular.
- Somewhat militaristic, despite world being generally at peace.
 - Mostly due to the country dealing with a large scale civil war in its recent history.
- Worships Trioshe the strong and venerates several figures deemed close confidants of the Seraphim as a pantheon of sorts.
 - Not a particularly structured religion, as various regions of the Republic hold certain figures of Trioshe's pantheon in higher regards than others.
 - High value of strength, warrior figures, etc.
 - Venerates warriors' deaths and sacrifice.
 - Heavily centered around authority and respect for it.
- Warriors, Huntsmen, Gladiators are highly regarded.
 - Worthiness and accolades are signified by various piercings and tattoos.
 - * Huntsmen get tattoos.
 - * Gladiators and Warriors get piercings.
- Sharp, imposing, consistent, and very industrial architecture.
- Cultural foodstuffs relies heavily on livestock (typically bovine). Beef, bison, and dairy make up a vast majority. Other common foods include starches like potatoes, and salt is a cornerstone for seasoning.

B.3.4 Kingdom of Ashala

- Monarchs are more cultural figureheads than leaders of the country.
 - Nobility and commoners share legislative and judicial privileges.
- Tight familial bonds with big extended families.
- As the Sanguine are able to manipulate blood, much of their faith and culture revolves around blood.
 - Veneration of blood and high respect for life as a result.
 - Anatomy serves a major role in their faith.
 - Faith has strong ties to medical infrastructure in Ashala.
- Nobility is also a very important aspect of their society.
 - Their hierarchies are not necessarily as strict and not as oppressive as those in Martelle.
- Nobility is generally expected to be public servants and push towards the greater good.
- Marriage involves sharing of blood and blood kept in a capsule on a ring.
- Family genealogy is very important.
- Mixture of gothic and mesoamerican architecture.
- Food is typically very well seasoned, and the Sanguine are typically quite fond of spicy food.
Poultry serves as their primary form of livestock.

B.3.5 United League of Terrilus

- Region is very divided.
 - Separated into different sections based on animal families.
 - * Each area is lead by a chosen matriarch or patriarch that leads their people.
- The most culturally diverse of the 6 nations.
- Not a particularly religious people.

- Most of Terrilus is relatively secular.
- Individual communities are very closely knit, but there are some exceptions.
 - Many of the mammalian groups have stronger familial ties, whereas reptilian groups are more isolationist and individualistic.
- Some cultures select their leaders through combat, others through vote.
- Western colonial architecture.
- Food is the most varied. But typically Terrillian societies are very agrarian, and rely heavily on red meats and root vegetables. However they also enjoy including a wide variety of herbs and spices, as well as wild berries, in their food.

B.3.6 Kingdom of Yolorine

- Incredibly isolationist people.
- General attitudes toward Yolesh are very distrustful, due to their shapeshifting abilities.
 - Known Yolesh in other kingdoms tend to be quite feared and ostracized from society.
 - As a result they are also distrustful of others.
- Land-locked nation with very little contact with the rest of the world.
- Currently in the midst of a civil war.
- Yolorine faith celebrates adaptability and toughness in the face of adversity.
 - Self reflection, change, and adaptation is highly encouraged.
 - Rigidity and sticking to old traditions when proven to be ineffective is highly looked down upon.
 - Independence and free-spiritedness.
 - * Outside help is looked down upon.
- Aging is highly celebrated due to its nature of constant change and metamorphosis.
- Despite their shifting abilities, maintaining an altered appearance for extended periods of time is taboo.

- Due to lack of trust for and from outsiders, it is expected that Yolesh establish boundaries of trust between themselves.
- Alpine architecture.
 - Mountain towns throughout.
- Cultural foodstuffs are fruits and vegetables that can withstand the perpetual frost year round. Meats include lamb, goat, and deer. Soups and stews are the most common method of preparing meals.

Appendix C The Magic System of *Archangel*

The magic system in the world of *Archangel* is organized into six categories. Every living thing possesses magic, and possess differing aptitudes at wielding it. Individual living things can only fit into one specific category, however no species is limited to only one type of magic. For example, fish are not limited exclusively to water magic.

C.1 Heaven

- Generally falls into 2 specific categories.
 1. Manipulating light waves, shooting lasers of light and energy, stuff like that.
 2. Lightning/Electricity: Capable of manipulating electricity, shooting lightning, etc.
- Is the rarest type of magic.
- Only seven individuals possess this type of magic at any given time.
- Despite its rarity, it's not uniquely powerful.

C.2 Fire

- The most straightforward type of magic.
- While some are capable of more subtle uses, like increasing heat, it's almost exclusively just fire.
- Some are capable of spontaneously combusting objects or causing explosions, but for the most part it's just standard pyrokinesis or pyromancy.
- Destructive, but difficult to control, and can be dangerous to self and allies.

C.3 Water

- Typically falls into one of two categories, although both can be used for healing or offense.
 1. **Hydromancy**: Manipulation of and creation of water and liquids.
 2. **Cryomancy**: Ability to create ice and freeze objects.

C.4 Earth

- Also has 2 categories.
 1. **Geomancy**: Capable of manipulating the earth itself (dirt, sand, rock, etc).
 - Not very flexible, but it doesn't need to be.
 - Can be used to summon pillars of stone, create weapons or armor made of rocks and minerals, etc.
 - Requires knowledge of rocks and minerals to be used most effectively.
 - Takes the most energy and effort to wield.
 2. **Biomancy**: Manipulation of nature
 - Capable of controlling plants, fungi and other forms of fauna and flora.
 - Cannot control animals, insects, etc, through normal means, too complex.
 - * Only possibility is through usage of cordyceps or something along those lines.
 - * Plants and simpler organisms like bacteria and viruses can be controlled, however.
 - Can stimulate growth in living organisms either by using life forms with healing properties or stimulating cell growth in more complex beings (while they can't regrow entire limbs and stuff like that they can help with closing wounds through stimulation of basic cellular processes to create platelets to help with clotting and other stuff like that).

C.5 Air

- **Aeromancy**: ability to create gusts of wind and manipulate wind currents.
 - Capable of creating tornados, shields of wind, firing blades of wind, etc.
 - Versatile, and deadly, but hard to control, and often takes time to ramp up.
 - Often times aeromancers are capable of using wind currents to either fly or move at superhuman speeds, sometimes both.

C.6 Cosmic

- The most versatile and bizarre form of magic.

- People in this category are capable of manipulating the laws of physics and nature to their whims.

- However they can only manipulate one specific law. Examples include:

1. **Law of Conservation of Mass**

- Individuals tied to this law are capable of storing objects in otherwise occupied spaces. For example, a person with this law tied to them could store a playing card inside of another playing card, allowing them to occupy the same space. This doubles the mass of the card, but it would still look like one card. The person could also use this ability to phase through objects.

2. **Law of Gravity**

- This law grants the ability to manipulate the coefficient of gravity of their surroundings, either making things heavier or lighter.

3. **Law of Momentum**

- Cosmic magic users of this variety are capable of manipulating the momentum of objects or beings. Can be used to move incredible quickly or stop things in their tracks.

- Cosmic magic does not exclusively use the laws of physics, though. Other examples include:

1. **Law of Time**

- This law makes a user capable of manipulating the temporal state of objects. While they are not capable of traveling through time itself, they can move bodies to locations or states that they were previously in. If a person is wounded, they could hypothetically rewind the body to a previous state of not being wounded. This cannot be used to reverse death, however. Only the physical state of the body. Another example is if a person went from one location to another, that person could effectively warp themselves to the previous location. However due to factors such as multiverse theory objects cannot be moved forward in time unless it's a constant, such as a body eventually growing old and dying or a rock eroding.

2. **Law of Life**

- This exceedingly rare form makes users capable of placing souls into bodies, effectively reviving them. It doesn't have to be the original soul that's being placed in the body. Is also able to extend the lifespans of beings unnaturally, and bypass the natural laws of aging and erosion.

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