

STORY PRESENTATION

IMBALANCE - a state of inequality between opposing forces or conflicting desires, interests, etc.

1. Stories deal with imbalance
2. Progression of a story is to define nature of the imbalance.
3. Climax of a story is the process of addressing the imbalance.
4. Conclusion of a story is the proof of the correctness or incorrectness of the way in which the imbalance was addressed.

INTERNAL / EXTERNAL

1. There is the Universe and there is the Mind.
2. Imbalance can exist within the Universe, as seen from the Mind.
3. Imbalance can exist within the Mind, as seen from the Universe.
4. Imbalance can exist between Mind and Universe.
5. Mind can see the external imbalance.
6. Mind can see the imbalance between internal and external.
7. Mind cannot see the imbalance within the Mind.

TWO POINTS OF VIEW

1. There is an actuality view of the imbalance, which sees all.
2. Actuality is only visible to God aka Author.
3. Subjective view of the imbalance.
4. Subjective is Man's aka Character point of view, seeing all but internal imbalance.
5. Audience begins at Character View and ends up at Author View, if Author has successfully told his story.
6. Author narrows gap between self and Audience through Structure.

ELEMENTS OF STRUCTURE

1. The relationships between Mind and Universe are represented in structure.
2. Universe has four elements: mass, energy, space and time.
3. Mind has four elements: knowledge, thought, ability and desire.
4. These eight elements can be combined in 64 ways
5. This set of 64 elements of psychology are all represented in story structure.
6. It is the arrangement of these elements that creates structure and reflects the Author's point of view.

QUADS

1. Any view of the relationships between Mind and Universe is seen from an Internal or External perspective.
2. Since there are four elements from either perspective, each view is seen to contain four elements.
3. Because the four elements of the perspective are related in an unchanging way, the four elements of any view appear to be related in the same unchanging way.
4. One method of describing these relationships is in electrical terms: Potential, Resistance, Current, Outcome.

QUADS OF STRUCTURE

1. When we divide the overall structure of a story into four elements, we get:
2. Author's Point of View, or POTENTIAL. This is expressed in the arrangement of the elements, which determines the nature of the imbalance.
3. Characters, or RESISTANCE. These are the internal perspectives of the human mind from which to view imbalance.
4. Plot, or CURRENT. This is the Action and Decision processes, which show how a mind examines imbalance.
5. Proof, or OUTCOME. These are the external perspectives of the imbalance that serve as yardsticks of Actuality.
6. Each of these four quads contains 16 of the 64 elements of psychology.

CHARACTER ELEMENTS

1. Since character is a familiar area, start here.
2. Internal, External, Internal External, External Internal
3. Internal - Logic, Feeling, Faith, Disbelief.
4. External - Help, Hinder, Support, Oppose
5. Internal External - Calm, Frenzy, Pursuit, Non-Pursuit.
6. External Internal - Conscience, Temptation, Author, Audience.

*what you can do to
your external world*

*→ what the external world can do to
influence you*

CHARACTER INTERRELATIONSHIPS

1. 8 elements of the Internal - Logic, Feeling, Faith, Disbelief, Temptation, Conscience, Author, Audience.
2. Four are completely Internal, four are external influences of the Internal.
3. 8 elements of the External - Pursue, Non-Pursue, Calm, Frenzy, Help, Hinder, Support, Oppose.
4. Four are internally motivated, four are external modifiers of the Internal effort.
5. The elements of each set of eight, come in pairs - Logic and Feeling, Faith and Disbelief, Conscience and Temptation, Author and Audience.
6. Calm and Frenzy, Pursue and Non-Pursue, Help and Hinder, Support and Oppose.
7. Each Internal Pair can be matched with a counterpart External Pair.
8. Can line up either way (flip).
9. When line up positive to positive, get simple characters of simple stories: Protagonist, Reason, Emotion, Skeptic, Guardian, Contagonist, Antagonist, Sidekick.

PLOT ELEMENTS

1. Internal, External, Internal External, External Internal
2. Internal - Deduction, Induction, Reduction, Production.
3. External - Response, Preservation, Action, Reaction
4. Internal External - Actuality, Possibility, Probability, Potentiality
5. External Internal - Non-Acceptance, Acceptance, Evaluation, Re-Evaluation.

PLOT RELATIONSHIPS

1. 8 elements of Decision - Deduction, Induction, Reduction, Production, Non-Acceptance, Acceptance, Evaluation, Re-Evaluation
2. Four are internal processes, four are internal outcomes.
3. 8 elements of Action - Response, Preservation, Action, Reaction, Actuality, Possibility, Probability, Potentiality.
4. Four are External Processes, four are External outcomes.
5. The elements of each set of eight, come in pairs - Induction and Deduction, Reduction and Production, Acceptance and Non-Acceptance, Evaluation and Re-Evaluation.
6. Action and Reaction, Response and Preservation, Actuality and Possibility, Probability and Potentiality.
7. Each Internal Pair can be matched with a counterpart External Pair.
8. Can line up either way (flip).
9. When line up positive to positive, get simple plots of simple stories: Work Plots and Decision Plots.

ELEMENTS OF PERSPECTIVES

1. Internal - Knowledge, Thought, Ability, Desire.
2. External - Inertia, Change, Equity, Inequity
3. Internal External - Order, Chaos, Reality, Perception
4. External Internal - Non-Awareness, Awareness, Non-Anticipation, Anticipation
5. These are the focus points between which imbalances are measures.
6. They also travel in pairs, Each pair makes a yardstick
7. Reality - Perception, Order - Chaos, Inertia - Change, Equity - Inequity, Non-Awareness, Awareness, Non- Anticipation - Anticipation, Knowledge - Thought, Ability - Desire

DOING AND BEING

1. Mind has access to physical and mental manipulation to eliminate imbalance.
2. Physical manipulation is Doing.
3. Mental manipulation is Being.
4. When you Do you change your environment.
5. When you Become, you change who you are.

WORK AND DILEMMA

1. There are those who first try doing and those who first try being.
2. If problem can be solved in external world, for a "Do"er, Doing is simply work to solve it.
3. If problem can be solved in internal world, for a "Be"er, Being is simply work to solve it.
4. But if a "Do"er has problem that must be solved internally, Doing creates a Dilemma.
5. If a "Be"er has problem that must be solved externally, Being creates a Dilemma.
6. Dilemmas can only be solved by addressing the problem in the world in which it exists.

ACTS

1. There are four Acts.
2. Each of the four types of Action Lines is represented in an Act.
3. Each of the four types of Decision Lines is represented in an Act.
4. The first three Acts are explorations of the attempt to solve the Dilemma by those methods.
5. Their failure to resolve imbalance is proof that imbalance lies elsewhere.
6. If it is a Work film, final Action method will solve physical problem, final Decision method will solve mental problem.
7. If it is a Dilemma film, Doing Character must make Decision before can solve physical problem or Being Character must take Action before can solve the mental problem.

BALANCING IMBALANCE

1. When one is presented with an imbalance, one does not have information to determine whether problem can be solved in familiar world or not.
2. Attempt is first made to solve problem there.
3. If problem cannot be solved there, it must be addressed or ignored.
4. Addressing problem may cause losses in physical assets or mental well being.
5. Alternative is to hope things change in the future.
6. To give things time to change, one must balance the imbalance, creating a holding pattern as a delaying tactic.
7. Holding pattern consists of creating a second imbalance, this time in the world one understands and can control, to offset the initial imbalance.

JUSTIFICATION

1. One has three variable yardsticks and one fixed - to stand on.
2. Each of the three can be adjusted to misread imbalance.
3. The object is to create either a physical environment where one no longer confronts the mental imbalance or to create a mental environment where one no longer confronts the physical imbalance.
4. In essence, the initial imbalance becomes invisible, and once invisible is forgotten.

BACKSTORY

1. Each mind stands on one mental process or one action process as a platform.
2. The other three are variables one can use to manipulate the inner or external worlds.
3. So there are 3 levels one may justify with.
4. The specific set of three Describes the Backstory.
5. Essentially, the path one took to offset imbalance.

WORKING YOUR WAY BACK TO PROBLEM

1. Act One is a description of the backstory, showing what the real imbalance is and where the character is now.
2. The function of the Antagonist is to upset the ersatz balance, forcing the Primary Character to address the new problem by dismantling the 3rd level of justification.
2. That will require the use of one method of Decision and one method of Action.
3. As soon as the problem is introduced, Act One is over as the Primary Character must not employ the Action and Decision method that had been tied up in the 3rd level of justification.

When that problem is gone, Act two is completed.

4. At that exact moment, the Antagonist introduces another problem, that strips the ability to use the second methods of justification.
5. The process continues until all methods of balancing imbalance have been stripped and the character is FORCED to address the real imbalance NOW - no more ability to wait and hope.
6. This is the moment that requires the Leap of Faith.

LEAP OF FAITH

1. When Do-er or Be-er must use other world first before being able to solve problem they must make a leap of faith.
2. Leap of Faith is process of elimination whereby all other possible ways of solving problem have been exhausted and only one remains.
3. But one STILL cannot see the solution there, in their blind side, so must make a Leap of Faith and just accept it on trust.
4. Once a Leap of Faith is made, Character must succeed for audience satisfaction.
5. If Leap is not made, Character must fail, for audience satisfaction.
6. This is the nature of Dilemmas in our own lives, and the essence of why stories reach us.

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