**FOOLSCAP GLOBAL STORY GRID – © Shawn Coyne**

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| Global Story | **GLOBAL NONFICTION GENRE: Big Idea Nonfiction** | | |
| Internal Genre: Worldview-Revelation | | |
| Global Value at Stake: Wisdom/Knowledge/Ignorance | | |
| External Genre: Action-Adventure | | |
| External Value at Stake: Life/Death | | |
| Conventions:   * Author-Protagonist: Malcolm Gladwell (author-journalist, curious nerd) * Sidekicks: characters who exemplify aspects of global hypothesis, e.g., Roger Horchow, Lois Weisberg, and Mark Alpert * Villain/Force of Antagonism: the human condition, including ignorance and weakness that stand in the way of the journey to wisdom * Setting: Global arenas where problems or phenomena arise, e.g., New England in 1775, Sesame Street in the 1960s, and New York City in the 1990s * Forms of Argument: Ethos (bona fides as a journalist), Logos (evidence and data), and Pathos (compelling stories, e.g., a young man named Sima who died by suicide) * Multiple points of view: first-person singular, plural, and omniscient; second-person; third-person omniscient. * Narrative cliffhangers: Author poses a question but doesn’t answer right away, takes reader through the process of figuring it out, e.g., Why did New York City crime tip for the better in the mid-1990s? * Set Pieces or Sequences: Mini problems or questions that must be resolved in support of the global hypothesis, e.g., Gladwell must build the case for the Power of Context to support his Big Idea. * External genre conventions (Action-Adventure): Tracks the external forces that create conflict for the author-protagonist, e.g., Hero, Victim, Villain   Obligatory Scenes:   * Establish the problem or phenomenon: In the Beginning Hook, Gladwell introduces two stories of rapid, dramatic change: Hush Puppies and Crime in New York City (scenes 1 & 2). * Clear statement of Big Idea: “Ideas and products and messages and behaviors spread just like viruses do.” (scene 3). * Evidence that supports the Big Idea: academic research, interviews with experts and laypeople, experiments * Entertaining or compelling anecdotes: e.g., creation of *Sesame Street* and *Blue’s Clues*, Mark Alpert choosing hotels, Chinese teacher mistaken for a spy, suicide of a boy named Sima * How-to advice: Lessons of *The Tipping Point* are presented through Georgia Sadler example (scene 52). * Big Reveal: The core event of the Big Idea book, when the author-protagonist introduces the twist or counterintuitive belief under which we’ve been operating: Gladwell shows us the dark side of Tipping Points, but also hope for positive ones. | | |
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| Narrative Device/Point of View: Author-Journalist, 1st, 2nd, 3rd | | |
| Objects of Desire: Wisdom to take intelligent action to stop negative epidemics and start positive ones | | |
| Big Idea: “Ideas and products and messages and behaviors spread just like viruses do.” | | |
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| beginning  Hook |  | External  Charge | Internal  Charge |
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| Inciting Incident: Why did Hush Puppies rise and NYC crime fall? | - | - |
| Turning Point Progressive Complication: Not a single cause/effect factor explains phenomena. | - | + |
| Crisis: Is there an analogous cause/effect theory that can explain? | - | - |
| Climax: Epidemiology explains “overnight” ubiquity. | + | + |
| Resolution: The modern world changes/behaves exponentially, not linearly. | + | + |
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| middle  build |  | External  Charge | Internal  Charge |
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| Inciting Incident: How do epidemics happen? | - | - |
| Turning Point Progressive Complication: The infected, the virus itself, and the environment influence spread of disease epidemics. | - | + |
| Crisis: Which infected, what kind of virus, or environment causes tipping? | - | - |
| Climax: The Law of the Few, the Stickiness Factor, and the Power of Context | + | + |
| Resolution: To prevent or start Tipping Points requires knowledge of these rules. | + | + |
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| ending  Payoff |  | External  Charge | Internal  Charge |
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| Inciting Incident: How do we prevent catastrophic Tipping Points like teen smoking? | - | - |
| Turning Point Progressive Complication: Modern children are immune to parental guidance. | - | + |
| Crisis: Do we try to target Salespeople or Stickiness or Context to solve teen smoking? | - | - |
| Climax: Intelligent action requires an understanding of the different ways the laws operate to tip positive and negative epidemics. | + | + |
| Resolution: Small and focused efforts, testing our intuition, and hope can help us create positive epidemics, but isolation and immunity prevent positive tipping. | +/- | + |
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