

## FOOLSCAP GLOBAL STORY GRID – © Shawn Coyne

<b>GLOB L STORY</b>	<b>GLOBAL GENRE</b>		
	External Genre: War - Anti-War		
	External Value at Stake: Victory/Honor		
	Internal Genre: Worldview - Disillusionment		
	Internal Value at Stake: Belief		
	<p>Obligatory Scenes:</p> <p>An Inciting opportunity or challenge.</p> <p>Protagonist denies responsibility to respond to the opportunity or challenge.</p> <p>Forced to respond, the Protagonist lashes out against requirement to change behavior.</p> <p>Protagonist learns what their external Antagonist's Object of Desire is.</p> <p>Protagonist's initial strategy to outmaneuver Antagonist fails.</p> <p>During an All Is Lost moment, Protagonist realizes they must change their black/white view of the world to allow for life's irony.</p> <p>The action moment is when the Protagonist's gifts are expressed as acceptance of an imperfect world.</p> <p>The protagonist's loss of innocence is rewarded with a deeper understanding of the universe.</p> <p>(See Editor's 6 core questions for how these are met)</p>		
	<p>Conventions:</p> <p>Strong Mentor Figure (Atticus Finch, Mr. Miyagi).</p> <p>Big Social Problem as subtext (racism, misogyny, class conflict, etc.)</p> <p>Shapeshifters as hypocrites: secondary characters say one thing and do another' hing, do another.</p> <p>A clear Point of No Return: the moment when the Protagonist knows they can never go back to the way things used to be.</p> <p>Ironic win-but-lose, lose-but-win bittersweet ending</p> <p>(See Editor's 6 core questions for how these are met)</p>		
	Point of View: First person by Frederic Henry, looking back on his youth from an older, cynical point of view.		
	Objects of Desire: Henry wants the Allies to win the war while he has a fun affair with Catherine. He needs to accept responsibility for his choices and confront the horrors of war.		
	Controlling Idea/Theme: Meaninglessness reigns when we choose selfishness over responsibility and commitment.		
<b>BEG NNIN G HOO</b>		External Charge	Internal Charge
	Inciting Incident: Causal, Henry has the opportunity to go on leave and chooses to go back on his word to visit his friend's family and spend the leave drinking and partying.	-	+
	Turning Point Progressive Complication: Active, Henry is injured by a trench mortar shell and receives two awards, while the men under his command are killed in the blast.	+	-
	Crisis: Irreconcilable goods, will Henry learn from the sacrifice of his men and understand the inhumanity of war, or will he focus on his own misfortune?	?	?
	Climax: Henry treats the injury as an opportunity to have a leave from the war.	-	+
	Resolution: Henry goes to Milan and has an affair with Catherine.	-	+
<b>MIDD LE BUIL D</b>		External Charge	Internal Charge
	Inciting Incident: Causal, Miss Van Campen discovers the bottles in Henry's room and sends him back to the front, where he finds himself in a retreat.	-	-
	Turning Point Progressive Complication: Active, soldiers pull Henry aside for questioning because he is not Italian.	-	-
	Crisis: Best bad choice, will Henry participate in questioning and risk death, or abandon his duty?	?	?
	Climax: Henry jumps in the river and deserts the army.	-	-
	Resolution: Henry reunites with Catherine in Milan.	+	+
<b>ENDIN G PAYOF F</b>		External Charge	Internal Charge
	Inciting Incident: Causal, Henry and Catherine pose as civilians in Milan.	+	+
	Turning Point Progressive Complication: Revelatory, Emilio warns Henry that he will be arrested in the morning.	-	-
	Crisis: Best bad choice, should Henry own his choices and face the consequences or abandon the life they have and go on the run?	?	?
	Climax: Henry and Catherine row to Switzerland.	-	+

	Resolution: Catherine becomes pregnant and dies in a difficult stillborn delivery; Henry is left with nothing.	-	-
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