

## FOOLSCAP GLOBAL STORY GRID – © Shawn Coyne

<b>GLOBAL GENRE</b>			
<b>External Genre:</b> Thriller > Psychological - GLOBAL GENRE			
<b>External Value at Stake:</b> Life to Death/Damnation			
<b>Internal Genre:</b> Morality > Redemption			
<b>Internal Value at Stake:</b> Selfishness Masked as Altruism to Self-Sacrifice for All Humanity			
<b>Conventions:</b> MacGuffin: This is the Villain's Objects of Desire, Investigative Red Herrings, Making it Personal: The Villain takes the Hero's fight as a personal affront and wants to not only beat the Hero but make it painful for the hero as well, Clock: there is a limited time for the hero to act, failing to act burns precious time <b>(see Editor's 6 core questions for how these are met)</b> .			
<b>Obligatory Scenes:</b> An Inciting Crime indicative of a master Villain: there must be Victims, Speech in Praise of the Villain, the Hero/Protagonist becomes the Victim: a scene reveals that the Villain makes his crimes personal to the Hero and the Hero becomes the primary Victim, The Core Event: The Hero at the mercy of the Villain, the All is Lost when the Hero unleashes his/her gift, False Ending (there must be two endings) <b>(see Editor's 6 core questions for how these are met)</b> .			
<b>Point of View:</b> First Person, three POVs (Rachel, Megan, Anna)			
<b>Objects of Desire:</b> Rachel wants to discover what happened to Megan (and later who her murderer is) but she needs to realize that she needs to forgive herself and not allow Tom to manipulate her.			
<b>Controlling Idea/Theme:</b> Life is preserved when the Protagonist releases his/her special gift.			
<b>BEGINNING HOOK</b>		<b>External Charge</b>	<b>Internal Charge</b>
<b>Inciting Incident (Causal):</b> On the train, Rachel sees a woman she refers to as "Jess" with a man who is not her husband on Jess's terrace.		-	-
<b>Turning Point Progressive Complication (Action):</b> Drunk, Rachel notices a man smiling at her on the train and decides she wants to get off at Witney; she wakes up the next morning full of dread that something terrible has happened: she can't remember anything and her hair is matted with blood. Rachel reads an article that Megan has gone missing.		+	+
<b>Crisis (BBC):</b> The police question Rachel about her whereabouts on the night Megan went missing and she lies (in truth, she doesn't remember).		?	?
<b>Climax:</b> Rachel goes to the police to straighten up her lie and "help Scott." Officer Riley tries to swing facts in the direction that Rachel attacked Megan while mistaking her for Anna while drunk, but Rachel takes a bit of her power back when she tells the police about Megan's "lover."		+	+
<b>Resolution:</b> Rachel sends Scott an email to let him know she has some information that might help him uncover what happened to Megan.		+	+
<b>MIDDLE BUILD</b>		<b>External Charge</b>	<b>Internal Charge</b>
<b>Inciting Incident (Causal):</b> Drunk, Rachel sends a message to Tom asking him to stop Anna from telling lies to the police about her. Tom doesn't respond to Rachel. Also, Scott responds to Rachel's email and asks to speak with her.		+	+
<b>Turning Point Progressive Complication (Action):</b> Rachel meets Scott in person and she lies about who she really is but tells Scott that she saw Megan with another man.		+	+
<b>Crisis (BBC):</b> The police arrest Kamal Abdic--Megan's therapist--and Rachel visits Scott in case he needs company, even though he says he can't be seen with people right now. Later, Tom and Anna see Rachel in Witney, but she turns from them after Tom calls out to her.		?	?
<b>Climax:</b> Tom meets with Rachel and Tom mentions how concerned he is about Rachel hanging out with Scott. Tom makes Rachel promise that she won't see Scott anymore. Later, Rachel visits Scott after Abdic is released and Scott, drunk, insults her and demands she leave him alone.		-	-
<b>Resolution:</b> Rachel remembers Tom attacking her in the underpass on the night Megan disappeared, and she remembers Megan getting into the car with Tom.		+	+
<b>END PAYOFF</b>		<b>External Charge</b>	<b>Internal Charge</b>
<b>Inciting Incident (Causal):</b> Rachel tells Anna that Tom is Megan's murderer and tries to convince her to run away with Evie.		+	+
<b>Turning Point Progressive Complication (Action):</b> Tom comes home and Rachel tells him that she knows he was with Megan on the day she went missing; Anna tells Tom that she found his burner phone. Tom confesses that he is the murderer and turns on Rachel.		-	-
<b>Crisis (IG):</b> Tom asks to snuggle with Evie and then orders Anna to take the baby upstairs. Rachel makes a run for it but Tom smashes something against her temple, knocking her out.		?	?
<b>Climax:</b> Tom chases Rachel into his backyard with the intent to kill but when he grabs her, Rachel stabs a corkscrew (taken from her old drawer) into Tom's neck.		+	+

	<b>Resolution:</b> Rachel and Anna lie to the police about <i>everything</i> that happened with Tom's death, and Rachel and Anna are bound forever by this lie.	+	+
--	---	---	---