The Story Grid Trinity

STORY GRID

Problem Formulation

Why are we gathered here today, tomorrow, and Sunday?

What's the controlling idea behind this trinity of days?

What Problem Are We Here to Explore?

Seven First Principles to Begin

1. We are all attracted to the totality of the Story phenomenon.
2. We're not sure why, but we know it to be an inescapable truth about ourselves. It won't go away. A fascination with Story is at the bottom of our being.
3. We don't know our final Story destination, but we feel like we're on the right road…
   a. when we're reading someone else's well-crafted story
   b. when we're telling a story of our own that flows. We lose track of time and space while generating (writing) or governing (editing) the progression.

Seven First Principles

4. We desire to increase our understanding of the messages embedded in other people's stories…we want to know how they did what they did for their story so we can do it for ours too.
5. Some of us are called primarily to explore the "What is" of Story, we call these EDITORS and their focus is the diagnostic and prescriptive THEORY of Story.
6. Some of us are called primarily to explore the "How to" of Story, we call these WRITERS and their focus is on Story generation and governing PRACTICE.
7. To accomplish Number Four, we have to enact and become both Fives and Sixes.

Struggling with Story is Universal

Story is a cross-cultural and timeless universal psycho-technology (a mind tool) that *Homo sapiens* uses to contend with the three perennial problems of existence.
1. How do I survive?
2. How do I thrive?
3. How do I derive the meaning of my surviving and thriving?
The individual must contend with these three problems while the other beings around the, and the entire universe they live inside of is continually changing...

Why this Gathering Matters

Meaningfully-conceived, authoritatively crafted Story art is the evolutionary mechanism that informs us (individually and collectively) of the invariant universal sapiential process, a process we must optimize as a search principle to explore the variant approaches to contend with those three inescapable existential problems.

A well told Story enables us to continually enact effective choices in the "now," so as to improve our choices in the progressive "duration" of our lives, so that we may transcend ourselves and serve as symbolic representations of what an effective choice maker "looks like" for our descendants into the future.

The Story Grid Big Idea Story of "Story"

1. According to the Toba Catastrophe Theory, 70,000 years ago, give or take, the million or so population of *Homo sapiens* was reduced to about 10,000 people. All of us on earth today can trace our genetic makeup back to these survivors.

2. What was the secret sauce that enabled these people to live while 99% of their loved ones perished?

The Story Grid Big Idea Story of "Story"

3. Story Grid hypothesizes that these 10,000 were Story nerds. They had the highly attuned capacity to reflect upon what was of their past, while taking stock what is of their present, so that they could project what might be in their future.

4. The ones who survived did not rejoice. They did not feel "special" or "better than" or "made of stronger stuff" than the ones who perished.

5. They must have suffered internally to degrees that few of us today can understand. They had debilitating survivors guilt.

Victor Frankl, *Man's Search For Meaning*

"On the average, only those prisoners could keep alive who, after years of trekking from camp to camp, had lost all scruples in their fight for existence; they were prepared to use every means, honest and otherwise, even brutal force, theft, and betrayal of their friends, in order to save themselves. We who have come back, by the aid of many lucky chances or miracles – whatever one may choose to call them - we know: the best of us did not return."

The Story Grid Big Idea Story of "Story"

6. The only way these "lucky" survivors could carry on, to relieve their guilt, was to memorialize the sacrifices the real heroic figures made that saved the species from extinction.
7. These memorials were the first formal Stories passed generation to generation
8. The Stories grew more exciting and intriguing and the "way" of the heroic person emerged. So did the "off the mark way" of the antiheroic adversary. This emergence generated transformational audience catharsis.

The Story Grid Big Idea Story of "Story"

9. This deep mythos (the truth about how our species survived due to the sacrifices made by the 99% who perished) serves us as the invariant pattern in the stories that last, of what it means to live a "good, beautiful, and meaningful" life.

10. We at Story Grid call that deep mythos' invariant story structure the Heroic Journey 2.0.

That's a compelling Gestalt of Story, but what's its structural, functional organization?

How does it work?

Story is a Big Problem…

Story is the elephant in the room of our individual and collective consciousness…(and unconscious).

What is the form of Story, what's its purpose, and why is it so compelling to every person on the planet?

When there is so much applied science (the Internet) and applied humanities (Social and Commercial Networks on the Internet)…Why is the Story elephant so mysterious?

Scientists are baffled by the squishiness of Story, and the Humanities embrace that bafflement as a means to distinguish and separate its search for truth from mathematical, logical investigations of Science.

Why Story Can Be Scientifically Investigated

I will not build out this argument now other than to assert that science is a generalizable three stage (observe, measure, repeat) comparison process for categories of phenomena that have essential properties. Wittgenstein's identification of categories of phenomenon that do not have essential properties (the impossibility of the science of green things or games for example) locked in the clear limitations of scientific investigation. I maintain that Story has essence. So, we can methodically observe, measure, and repeat objective quantities of Story energy with the Story Grid methodology. And do so ethically and purposefully too.
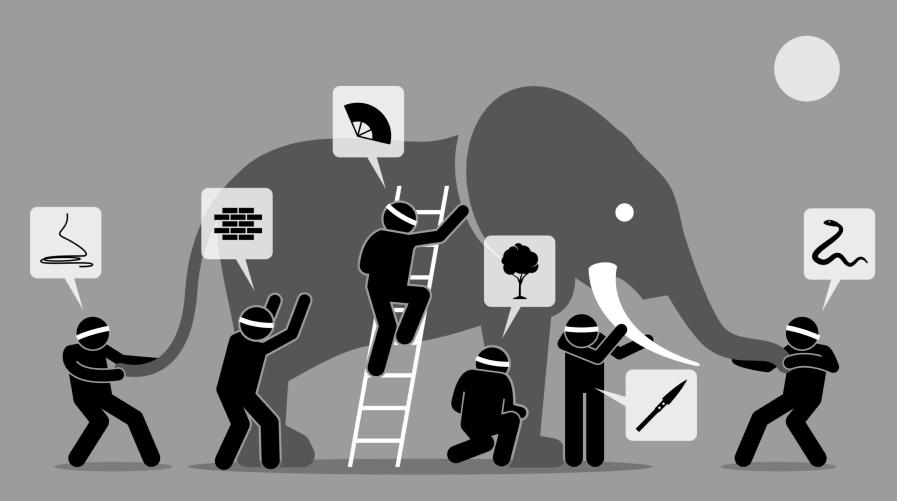
The Story Problem Before Story Grid

There wasn't a paradigmatic "Science" of Story. No objective Russian doll explanatory system, no Top/Down, Bottom/Up Narrative Theory in place to afford optimal practice.
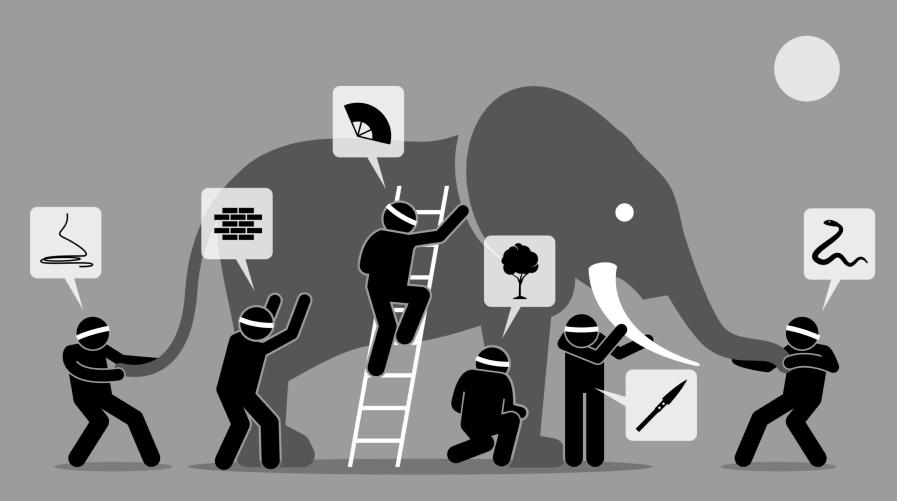
What that Problem Means…

Anyone can tell you that your story doesn't work and they can break it apart with precision inside various non-integrated subjective interpretive schemas:

1. 1. I just didn't find myself able to suspend my disbelief.

2. 2. I wasn't sure what it was about.

3. 3. I didn't sympathize with the protagonist.

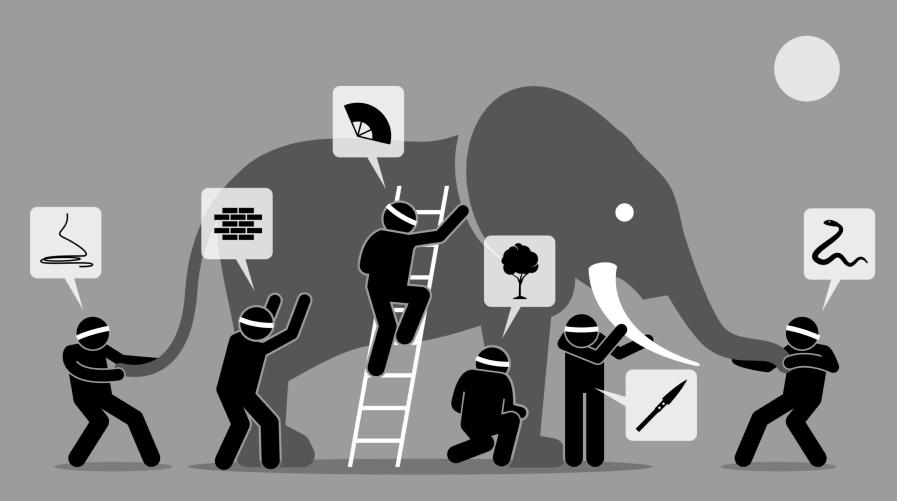4. 4. I didn't finish it… I gave up after 50/25/10/5/1 pages…

If Story is an elephant, the state of our understanding of that elephant is akin to the poem, **The Blind Man and the Elephant** by John Godfrey Saxe

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The Blind Man And The Elephant
John Godfrey Saxe
1816-1887

It was six men of Indostan, to learning much inclined,
who went to see the elephant (Though all of them were blind),
that each by observation, might satisfy his mind.

The first approached the elephant, and, happening to fall,
against his broad and sturdy side, at once began to bawl:
"God bless me! but the elephant, is nothing but a wall!"

The second feeling of the tusk, cried: "Ho! what have we here,
so very round and smooth and sharp? To me tis mighty clear,
this wonder of an elephant, is very like a spear!"

The third approached the animal, and, happening to take,
the squirming trunk within his hands, "I see," quoth he,
the elephant is very like a snake!"

The fourth reached out his eager hand, and felt about the knee:
"What most this wondrous beast is like, is mighty plain," quoth
he; "Tis clear enough the elephant is very like a tree."

The fifth, who chanced to touch the ear, Said; "E'en the
blindest man
can tell what this resembles most; Deny the fact who
can,
This marvel of an elephant, is very like a fan!"

The sixth no sooner had begun, about the beast to
grope,
than, seizing on the swinging tail, that fell within his
scope,
"I see," quothe he, "the elephant is very like a rope!"

And so these men of Indostan, disputed loud and long,
each in his own opinion, exceeding stiff and strong,
Though each was partly in the right, and all were in the
wrong!

So, oft in theologic wars, the disputants, I ween,
tread on in utter ignorance, of what each other mean,
and prate about the elephant, not one of them has
seen!

OUR STORY GRID META-GOAL

Wrapping our arms around the the WHOLE Story Elephant, to enable Storytellers to craft exciting, intriguing, and cathartic creations in and through time with the embedded dynamic eternal paradoxical truth: To optimally survive, thrive and derive the meaning of our individual and collective existence requires courageous exploration of our potential choice so that we can actualize unambiguous "good" choices for ourselves, the others around us and for the environment we share.

OUR STORY GRID META-GOAL
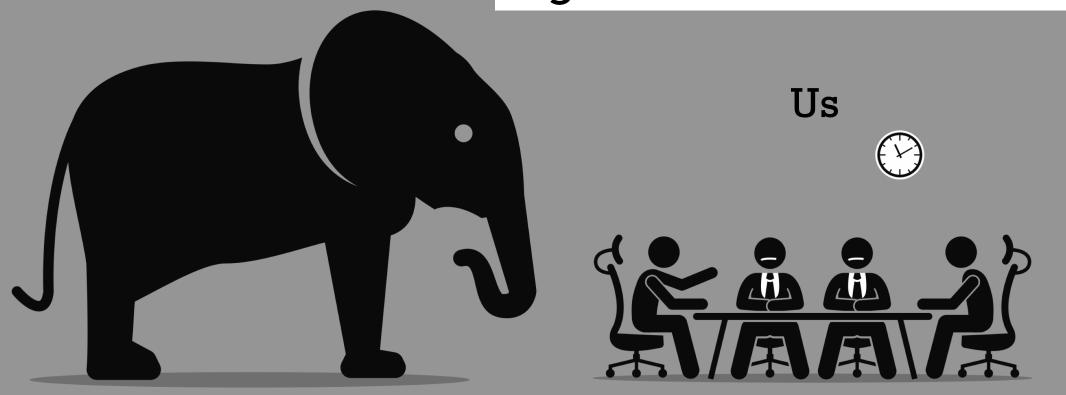
How do we do that?

OUR STORY GRID META-GOAL

Step One: Diagnose what's not exciting, intriguing, or cathartic in a particular story. In that order. A story must Excite first, Intrigue Second, and afford Meaning Third.

Step Two: Prescribe potent objectively measurable analytic and generative processes the creator can use to create more audience excitement, intrigue and catharsis with succeeding drafts.

OUR STORY GRID META-GOAL

How do we do that?

First, we need to break down the Story Problem in half! We'll then have two distinct channels of investigation. Divide and conquer!

The Story Grid Investigation in Two Halves

The Theory Half
The Structure and Organization of Story

The Practice Half
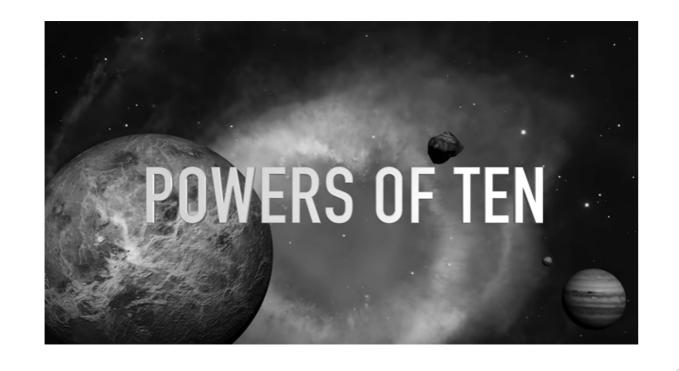The Function of Story

Now let's review the validity of Story Grid's understanding of the top half of the Elephant, the Theory, so that we can examine the soundness of Story Grid's recommended Practice.

We have two comparative processes to contend with problems...
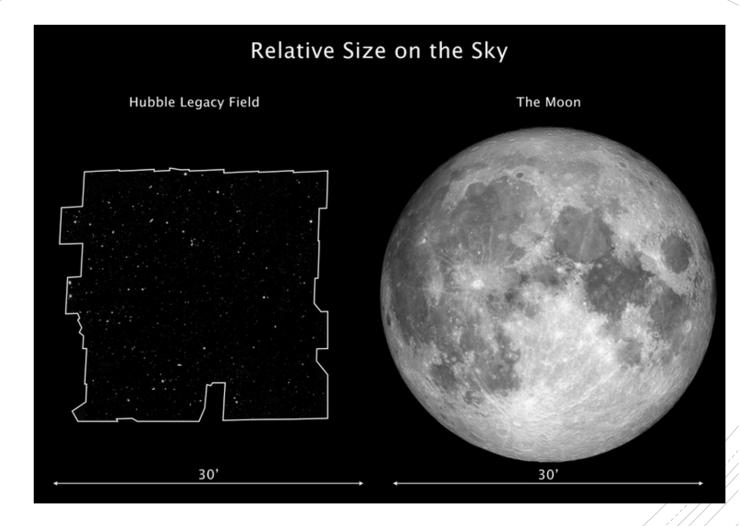1. Top/down Differential Analysis
2. Bottom/Up Differential Analysis

Watch
**Scales of the
Universe in Powers
of Ten**
on YouTube

FROM THE OUTSIDE IN

The Top/Down External Structural Context for Life, the big bag everything sits inside of
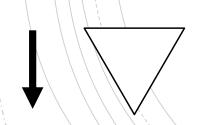

The broadest photo we have of the universe is on the left. It's from the Hubble Telescope. It contains 265,000 galaxies.

FROM THE INSIDE OUT

The Bottom/Up Internal
Walled Off Organization
that separates the
Content of Life from the
Context of the
environment/arena and
each other.

The Fundamental Abstract Trinity
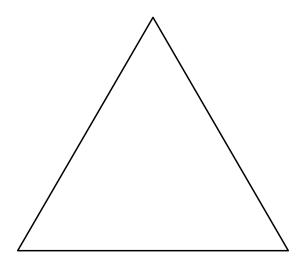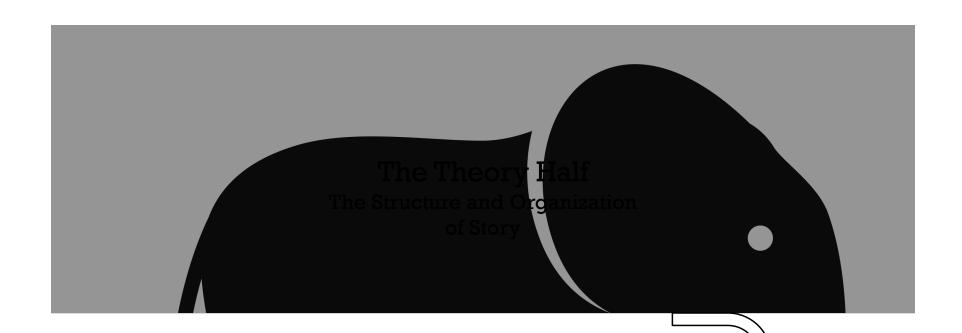
Interactions Between the Context and the Content and the Content with Other Content Inside the Context

Context
(the big ever-expanding bag of the things and no-things of the numinous)

Content
(the things and no-things in the expanding bag)

The Theory Half
The Structure and Organization
of Story

Note: The Scientific Revolution
(Copernicus, Galileo, Descartes,
Newton etc.) drives this kind of
differential analysis. Work from a
general paradigm down to the
constituent parts/specific instances
of the paradigm generation.
Observe, measure, repeat and
confirm.

The Theory Half
The Structure and Organization
of Story

Let's convert
the top half of
the Elephant
into a pyramid

Story Grid's Breakdown of the Theory Half of The Story Elephant

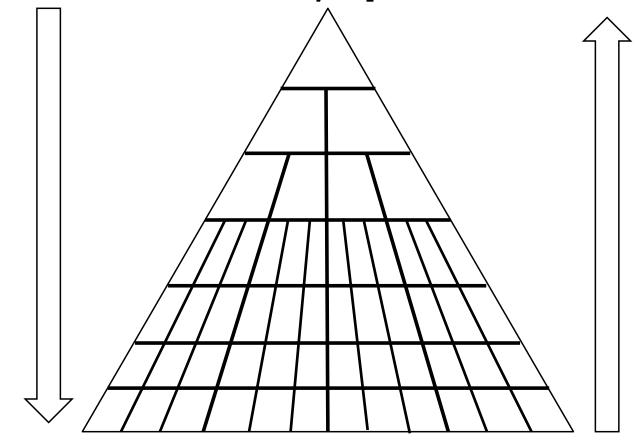**Top Down Structure**

Level One (Hubble Telescope vision of entire Context)

Level Two

Level Three

Level Four

Level Five

Level Six (Cell Structural organization, bottom pure energy)

Liminal Level Into Practice

1 Integrated Whole

2 Sub-Parts

4 Sub-Parts

12 Sub-Parts

36 Sub-Parts

108 Sub-Parts

324 Liminal Level Parts of Practice

Bottom Up Organization

Story Grid's Breakdown of the Theory Half of The Story Elephant

Top Down Structure		Building Up Integration
Information Theory		**1** Global Story
Energy Input Signal Energy Output Signal		**2** Halves
Arithmetic (+/-) seen computations Felt (emotions can't measure) Linguistic (+/-)thought symbols		**4** Quadrants
Sources of Energy Input/Output Signal		**12** BHs-MBs-EPs
		36 Kinds of Change
Sub-Sources of Energy		**108** Degrees of Change
Degrees of Energy		**324** Kinds of Practical Beat Generation
Level Seven		
Breaking Down Disintegration		**Bottom Up Organization**

Story Grid's Breakdown of the Theory Half of The Story Elephant

Top Down Structure
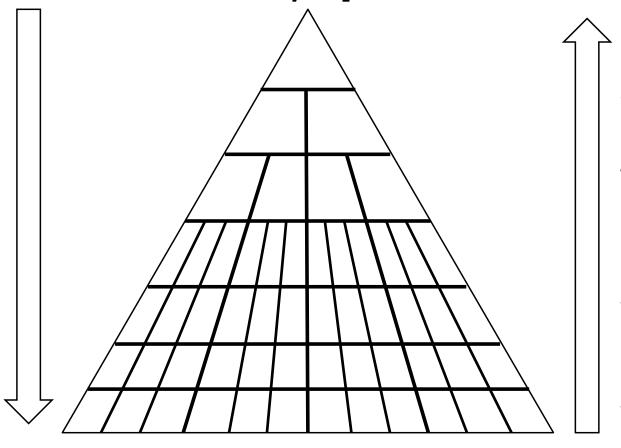
Information Theory

Energy Input
Energy Output

Arithmetic (+/-)
Linguistic (+/-)

Sources of Energy
Input/Output

Sub-Sources of Energy

Degrees of Energy

Level Seven

Breaking Down Disintegration

Building Up Integration

1 Global Story

2 Halves

4 Quadrants

12 BHs-MBs-EPs

36 Kinds of Change

108 Degrees of Change

324 Kinds of Practical Beat Generation

Bottom Up Organization

The Practice Half
The Function
of Story

Let's convert
the bottom half
of the Elephant
into a pyramid

Note: Aristotle's conformity theory
drives this kind of differential analysis.
Work from a first person observation,
check to make sure the tool used to
observe is sound, make sure there
wasn't too much noise during the
observation, verify with others who
observed the same phenomena.
Observe, check the source and noise
and confirm.

The Practice Half
The Function
of Story

The Practice Half of The Story Elephant

Bottom Up Organization

324 Distinct Micro Parts

108 Integrations of the 324

36 Integrations of the 108
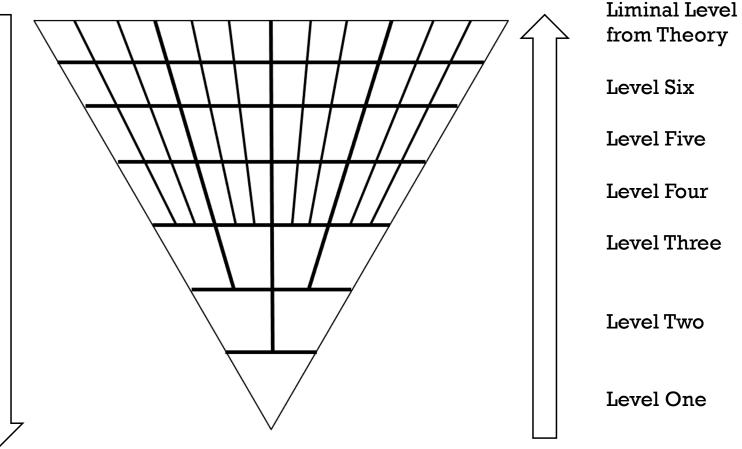
12 Integrations of the 36

4 Integrations of the 12

2 Integrations of the 4

1 Integrated Artist

Liminal Level from Theory

Level Six

Level Five

Level Four

Level Three

Level Two

Level One

Top Down Structure

Bottom Up
Organization

The Practice Half of
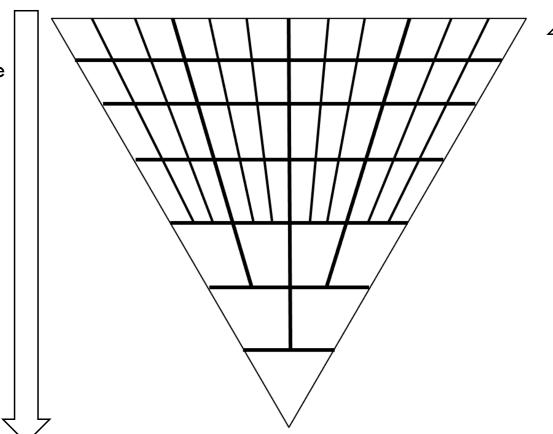The Story Elephant

Liminal Level
from Theory, potential
changes

324 Potential Micro
Changes (Beats)
108 Actualities of Change

Level Six
5 commandments that
actualize change
Level Five – Sources of
Conflict

36 Branches of
Stimulus Channel
12 Stimulus Source
Values

Level Four- 12 Genres
Level Three -
CompO, ClearO, Chaos,
Complexity

4 Processor Channels
4Ps of Knowledge

Level Two
Heroic Journey 2.0

2 Processor Systems
Luminary/Shadow
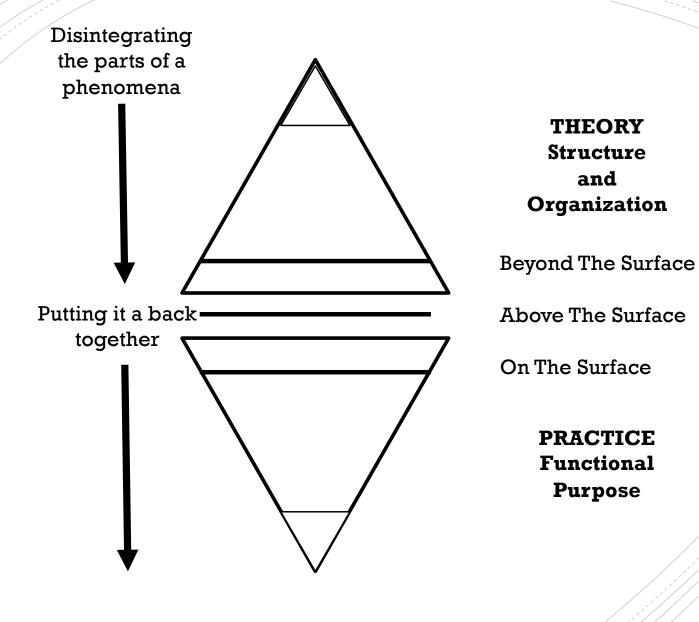
1 Integrated Artist

Level One
Story Grid Ethic, Big Idea

**Building Up
From First Principles**

**Breaking Down
The Approach**

Top Down
Structure

What Levels Will We be Focusing On?

Disintegrating the parts of a phenomena

Putting it a back together

THEORY
Structure and Organization

Beyond The Surface

Above The Surface

On The Surface
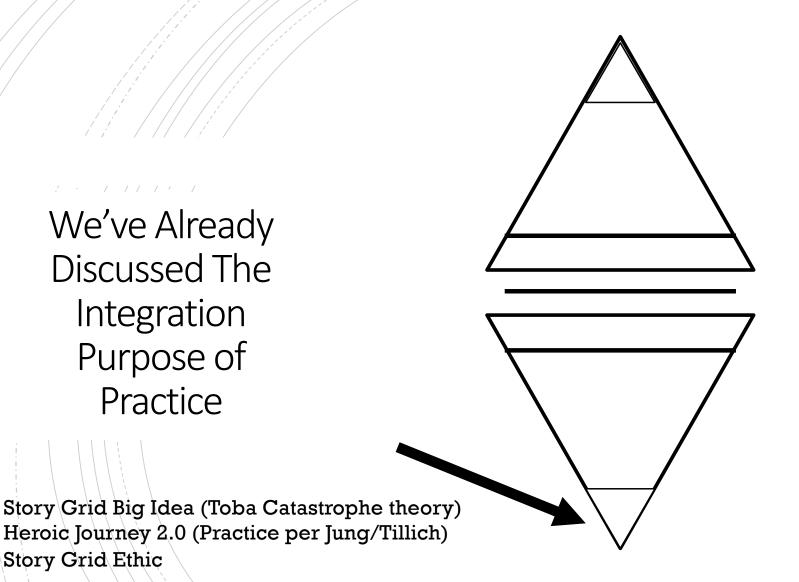
PRACTICE
Functional Purpose

We've Already Discussed The Integration Purpose of Practice

THEORY
Structure and Organization
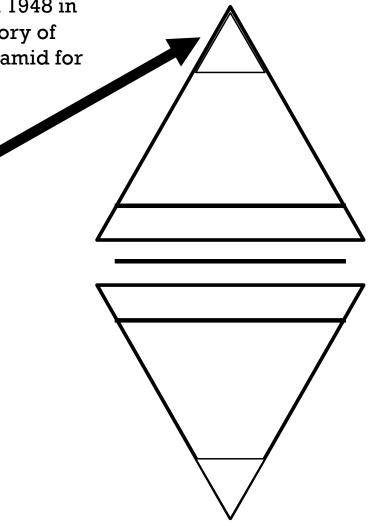
PRACTICE
Functional Purpose

Story Grid Big Idea (Toba Catastrophe theory)
Heroic Journey 2.0 (Practice per Jung/Tillich)
Story Grid Ethic

Story Grid is a series of tools derived from the axioms put forward by Claude Shannon in 1948 in his seminal paper "The Mathematical Theory of Communication." This is the top of the pyramid for SG Theory.

Let's now turn our attention to the Integration of the Structure and Organization of Story Theory

THEORY
Structure and Organization
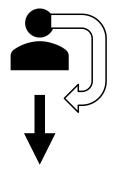
PRACTICE
Functional Purpose

If Story is an atemporal (timeless) medium of Communication from one person called a Story Artist to another person called an Audience Member then knowing how communication works technically and practically will help us become better Story Artists.
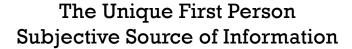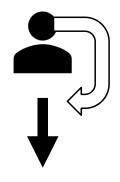
Let's Convert Claude Shannon's Universal Communication System into a Story Pathway Schema

The Story
Artist

The Unique First Person
Subjective Source of Information

The signal information
disintegrates coherently
and accurately from the
Mind of the Story Artist

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Mind of the Story Artist

The Story Artist
selects the
Transmitter of the
disintegrated
information. This
role is called the
Author/narrator

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Author/narrator

The
Author/narrator
encodes the
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clearly ordered
simulation play of
Avatars/characters
in an alternate
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The simulation
crosses a
particular story
channel/medium

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The Unique First Person
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The signal information
disintegrates coherently
and accurately from the the
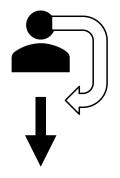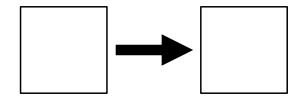Mind of the Story Artist

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A Story Receiver
(audience member)
decodes the
information
embedded inside the
tightly controlled
simulation play of
Avatars in the
alternate reality.
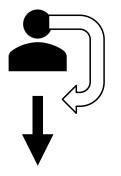
The Story
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The Unique First Person
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The signal information
disintegrates coherently
and accurately from the the
Mind of the Story Artist

The simulation
crosses a
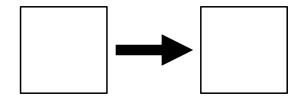particular story
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The Receiver
selects the relevant
information from
the play to process
and compares that
signal to their
generalized
worldview

The Story
Artist

The Unique First Person
Subjective Source of Information

The General Third Person
Objective Recipient of
Information

A Story Audience
Member

The signal information
disintegrates coherently
and accurately from the the
Mind of the Story Artist

The relevant signal
information integrates
coherently and accurately
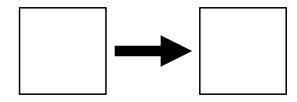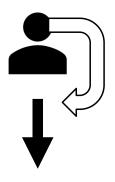into the Mind of the
Audience member

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Author/narrator

The
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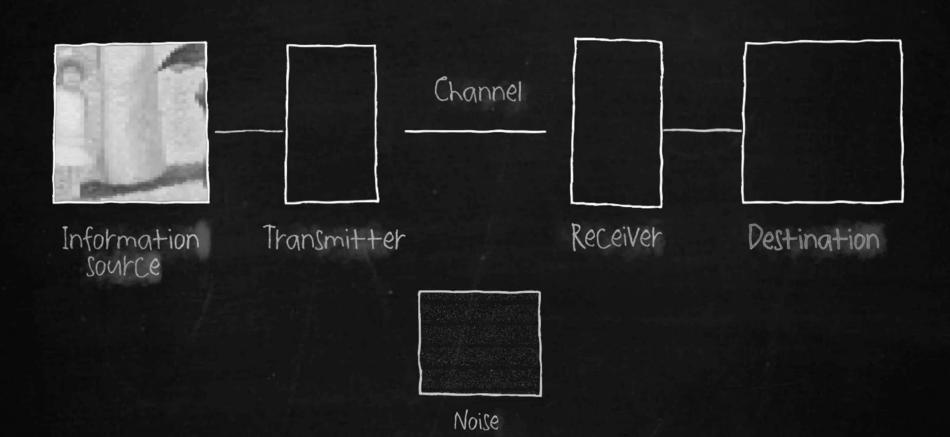
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What could go wrong?

Universal Communication System

Information Source — Transmitter — Channel — Receiver — Destination

Noise

The Story Artist

The Unique First Person Subjective Source of Information

The General Third Person Objective Recipient of Information

A Story Audience Member

The signal information disintegrates coherently and accurately from the the Mind of the Story Artist

The relevant signal information integrates coherently and accurately into the Mind of the Audience member

The simulation crosses a particular story channel/medium

NOISE

The Story Artist selects the Transmitter of the disintegrated information. This role is called the Author/narrator

The Author/narrator encodes the information in a clearly ordered simulation play of Avatars/characters in an alternate reality.
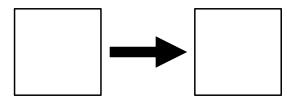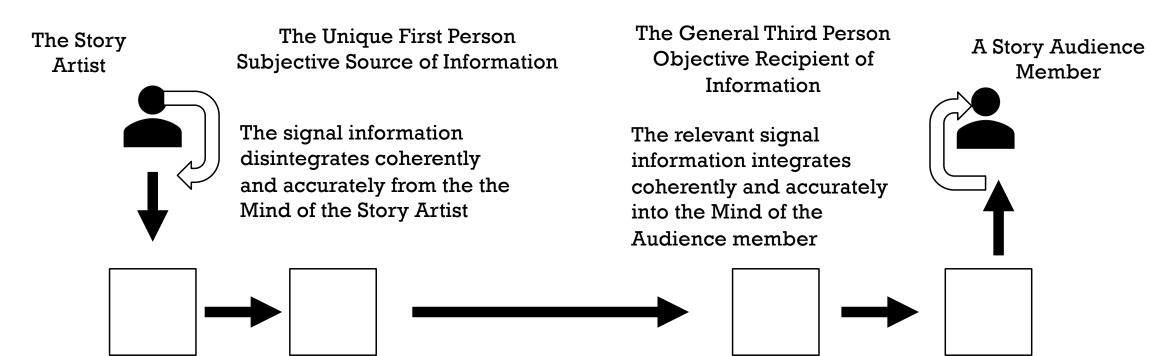
A Story Receiver (audience member) decodes the information embedded inside the tightly controlled simulation play of Avatars in the alternate reality.

The Receiver selects the relevant information from the play to process and compares that signal to their generalized worldview
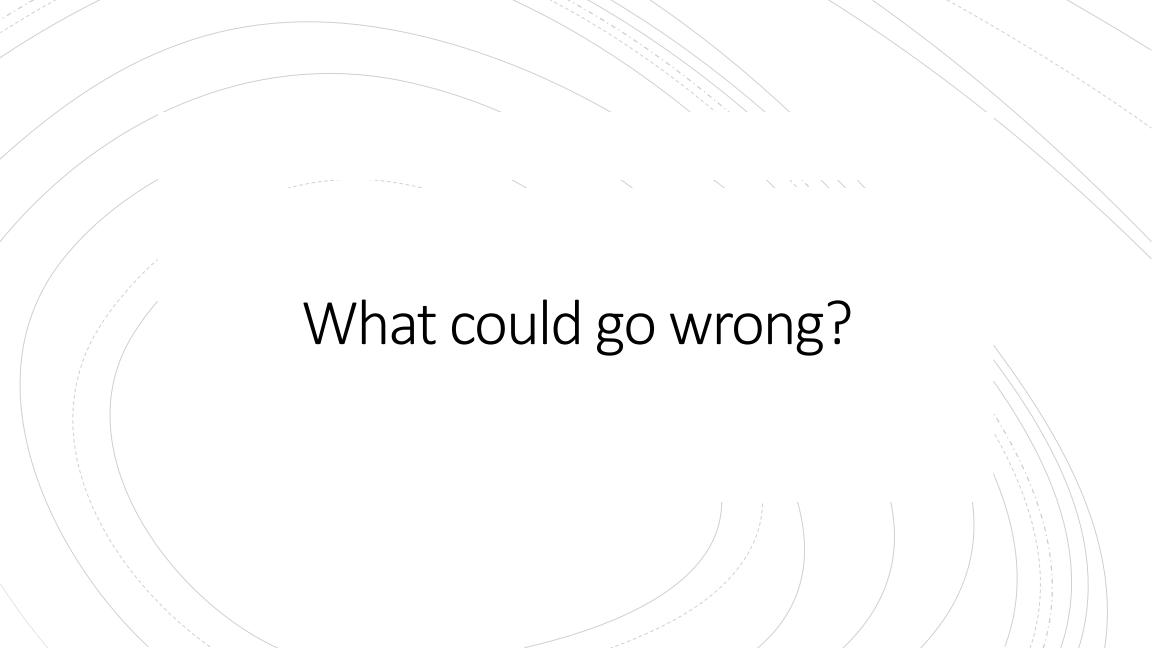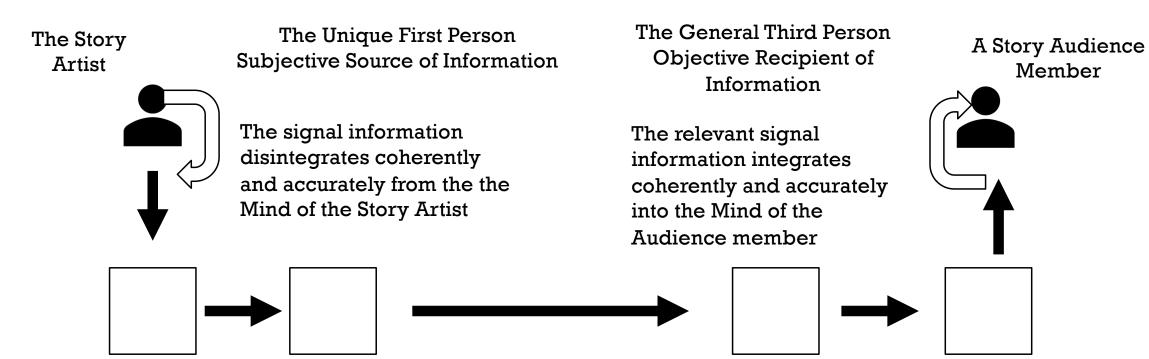
How do we optimize the Communication?
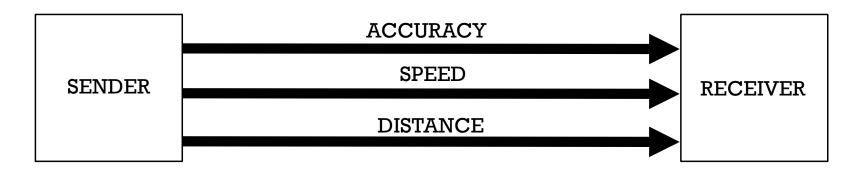
1. We need to have very strong signal coming from the Story Artist…a strong controlling idea.
2. We need to have a very good process to disintegrate the Story Artist's signal into Story's essentials—tiny bits of change.
3. We need to encode those bits of change into the appropriate channel to attract an audience to the signal.
4. We need to make the bits change dynamically so that the audience does not fall asleep. If the changes are too many, too few, coming too fast, or too slow, crossing too much space, or not enough space, at the same rate over and over again…we will not hold the audience's attention. The transmission will fail.
5. If the changes are too predictable, we will not intrigue the audience. They'll know what will happen before it does.
6. If the changes are not metaphorically transformational to the audience, we will not generate depth and catharsis. They won't care enough about the story to spread it to other people.
7. But if we expertly manage the signal changes, we can hold the audience's attention with excitement, intrigue, and catharsis such they will "see" the world as we do. Our vision will emerge in their minds with clarity and we will connect.
8. Story mastery enables the unique experience of an individual to be shared in and through time in atemporal connection to other *Homo sapiens*.

What is the "ideal" communication system?
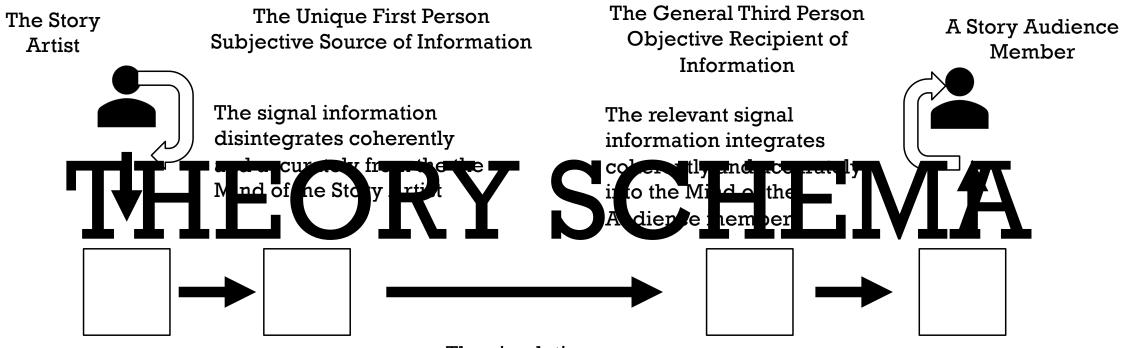
Optimal Accuracy…Perfect Accuracy of the Signal Coding of the message.
Fastest possible transmission…Perfect Speed of Information Flow of the Code, not too slow, not too fast.
Farthest possible distance…Perfect flow of the code in space and through time. Signal is the same in Paris as it is in Guam

Let's Convert Shannon's Communication Theory into a Practical "Chunk-able" Schema for generating (writing) and governing (editing) Story creation.

THEORY SCHEMA

The Story Artist

The Unique First Person Subjective Source of Information

The General Third Person Objective Recipient of Information

A Story Audience Member

The signal information disintegrates coherently and accurately from the the Mind of the Story Artist

The relevant signal information integrates coherently and accurately into the Mind of the Audience member

The Story Artist selects the Transmitter of the disintegrated information. This role is called the Author/narrator

The Author/narrator encodes the information in a clearly ordered simulation play of Avatars/characters in an alternate reality.

The simulation crosses a particular story channel/medium

NOISE

A Story Receiver (audience member) decodes the information embedded inside the tightly controlled simulation play of Avatars in the alternate reality.

The Receiver selects the relevant information from the play to process and compares that signal to their generalized worldview

Breaking Down Information Theory

Stage One
The Editor's Approach
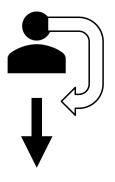
The Top Down Analysis of
an Individual Storyteller

The Story
Artist

Story Artist
"I"

Story
Artist
self

What's Going On here?
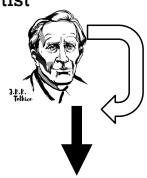
1. The Story Artist has an Internal Narrator, an "I" that sees and comments on all the SA has experienced and will experience. We'll call the Story Artist "I," the SAI.

2. When the SA withdraws from the sensorium of everyday life, the SAI projects a series of images onto the screen of the SA's self-reflective consciousness landscape. It's as if the SAI is telling the SA a Story. It's a compelling story to the SA and the grounded everyday self of the SA stores that internal Story in their memory.

3. One day, the Story within the SA demands to be shared, so the SA begins the process of converting the vision in their mind into a form that other people will be able to track and understand as if the SA's Story were theirs too.

The Story Artist "I" is consistent with Henry Corbin's notions of the "divine double," which is an internalized "ideal self" that the aspirational "everyday self" compares itself to in and through time. The "I" is the symbolic representation of what a self could potentially become and thus is both an drawing the self to it while simultaneously withdrawing from it.

The Story
Artist

The signal information
disintegrates coherently
and accurately from the the
Mind of the Story Artist

What's Going On here?

1. The Story Artist's vision (which is streaming from their internal SAI) clarifies and is then broken down into pieces of information that will trigger episodic memories of the stages of the narrative.

2. The information sorts itself into six coherent categories. Three categories that have to do with space (measurable quantities of the beings and things who inhabit the context of the mind's landscape…i.e. a) length, b) width, c) depth) and three categories that have to do with time (immeasurable qualia of the a) now, b) the duration of the beings and things in the space…how long they've been there, and c) eternity of time itself).

3. And within those categories the information is accurately sorted according to its significance in terms of the strength of its connectedness and disconnectedness in space and time.
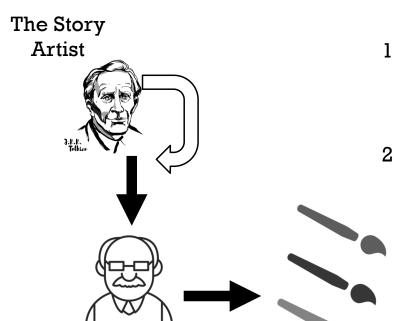
The Story
Artist

The Story Artist selects the Transmitter of the disintegrated information. This role is called the Author/narrator

What's Going On here?

1. The Story Artist considers the disintegrated information categorically, meaning they sort and think through what kind of value the information concerns. This process enables the SA to discover the appropriate Genre story form to use to encode their "I's" vision. If the vision is about life and death, the SA has certain Genre options. If the vision is about a being's recognition, the SA has certain Genre options. Etc.

2. Once the SA has chosen their Genre with its embedded value, they now must select an Author/Narrator to encode and transmit the vision to the intended audience. Each Genre has a particular attraction to a particular audience.

3. For example, J.R.R. Tolkien's vision for The Hobbit was to tell an Action/Adventure Story. His intended audience was his children. The purpose of the Story was to entertain his children in the evening such that their imaginal world would open up just before they fell into an altered state of consciousness, sleep. So he chose an Author/Narrator persona within himself, a warm and sensitive Grandfather-like storyteller who would manage the fears and excitements of the children with care.

What's Going On here?

The Story Artist

The Author/Narrator

1. The Author/Narrator applies the disintegrated information received from the Story Artist in the form of "paint." The describe/paint the changes that embody a Story.

2. The paint is in the coded form of **Perception** all *Homo sapiens* use to navigate through, make sense of, and derive meaning of their ever changing world. Perception is an inflow of objective space and time information from the outside externality into the internality of a person and the processing of that objective space and time information inside the person into subjective meaning.

3. The paint color GREEN represents all of the quantities and qualities of space in the time of "right now." We call this the ON THE SURFACE plane of perception.

4. The color RED will represent all of the quantities and qualities of space in the past up until right now, or the duration of the being's life. We call this the ABOVE THE SURFACE plane of perception.

5. The color BLUE will represent all of the quantities and qualities of space that have existed in and through time, or time eternal. We call this the BEYOND THE SURFACE plane of perception.

The Story
Artist

The
Author/Narrator

The
Author/narrator
encodes the
information in a
clearly ordered
simulation play of
Avatars/characters
in an alternate
reality.

What's Going On here?

1. The Author/Narrator applies the disintegrated information from the Story Artist as green, red, and blue "paint" and describes imagery of Avatar agents with sapiential agency interacting inside various settings embedded within the universal sapiential Arena.

2. The Story Artist approves or disapproves of these renderings and thus the Author/Narrator serves the Story Artist's vision and must revise the renderings to abide by the intentions of the artist.

3. The grandfatherly Author/narrator of The Hobbit tells the story, but the Story Artist, J.R.R. Tolkien edits the Author/narrator's work.

The Story
Artist

The
Author/Narrator

The
Author/narrator
encodes the
information in a
clearly ordered
simulation play of
Avatars/characters
in an alternate
reality.

What's Going On here?
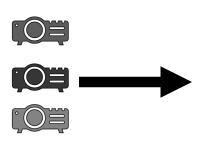
1. The set of Author/Narrator simulations of Avatars/characters interacting in an alternate reality are loaded into three metaphorical projectors and beamed across a particular story channel. Words on a page…

2. The channel medium could be a stage play, a feature film, a television series, a radio drama, a song, or in the case of J.R.R. Tolkien, a long form novel.

3. Each projector has a corresponding series of slides. The slides represent self contained units of story that are received and assembled on the other side of the channel.
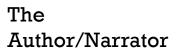
The Story
Artist

The
Author/Narrator

The Author/narrator encodes the information in a clearly ordered simulation play of Avatars/characters in an alternate reality.

NOISE

What's Going On here?

1. The Story channel has inherent vulnerabilities that are susceptible to noise interference.

2. The channel could be too small and the projection of information coming from the Author/narrator could be too much, so that it overloads and breaks down. Disconnection

3. The channel could be too long and sending messages is sluggish and discontinuous because the amount of information moving through the channel has tremendous distance to cover before it can land on the other side. Disconnection

4. The channel could have holes in it which allows other signals to gunk up the message. Disconnection.

What's Going On here?

The trinity of information crosses the channel with minimal noise interference and breaks into the consciousness of a sapiential receiver that has special channels to pick up the three signals coming from the three Author/narrator's three projectors.

The Story Artist

The Author/Narrator

The Author/narrator encodes the information in a clearly ordered simulation play of Avatars/characters in an alternate reality.

NOISE

A Story Receiver (audience member) decodes the information as described by the author's tightly controlled simulation play of Avatars in the alternate reality.

The Story Artist

The Author/Narrator

What's going on here?

The Receiver selects the relevant information from the play to process and decodes it as they uniquely decode space and time in their own phenomenal experience, assembling the bits into a coherent generalized whole.
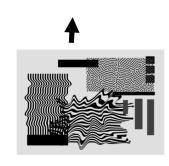
The Author/narrator encodes the information in a clearly ordered simulation play of Avatars/characters in an alternate reality.

NOISE

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The Receiver selects the relevant information from the play to process and compares that signal to their generalized worldview

What's going on here?

The Story Artist
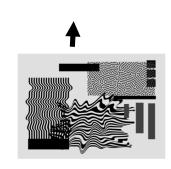
The receiver now fills in the missing colors and time signatures from their own particular phenomenal experience (their planes of perception) and generates a vibrant imaginal representation that is uniquely theirs, but akin to the signal the Story Artist embedded in their coding.

The Author/Narrator

The Author/narrator encodes the information in a clearly ordered simulation play of Avatars/characters in an alternate reality.

NOISE

A Story Receiver (audience member) decodes the information as described by the author's tightly controlled simulation play of Avatars in the alternate reality.

The Receiver assembles the information from the play and compares that signal to their generalized worldview to create a Gestalt.
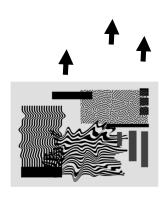
The Story Grid
Big Theoretical Picture

The Story Artist

The Author/Narrator

The Author/narrator encodes the information in a clearly ordered simulation play of Avatars/characters in an alternate reality.
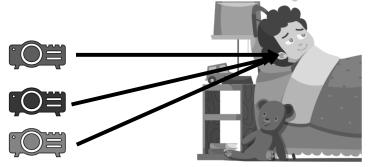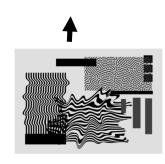
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Artist

The Unique First Person
Subjective Source of Information

The General Third Person
Objective Recipient of
Information

A Story Audience
Member

The signal information
disintegrates coherently
and accurately from the the
Mind of the Story Artist

The relevant signal
information integrates
coherently and accurately
into the Mind of the
Audience member

The simulation
crosses a
particular story
channel/medium

NOISE

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selects the
Transmitter of the
disintegrated
information. This
role is called the
Author/narrator

The
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generalized
worldview
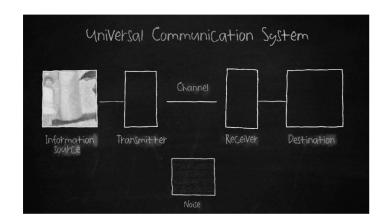
What did we just do?

We translated Claude Shannon's extraordinarily robust Universal Theory of Information/Communication into a broad big picture Top/Down model for editors to use as their global processional map to analyze a Story, i.e. to diagnose what "works" and "doesn't work" and to prescribe alternative narrative choices to increase the excitement, intrigue and catharsis for a storyteller's intended audience.

This Universal Mathematical Information Theory from Shannon:
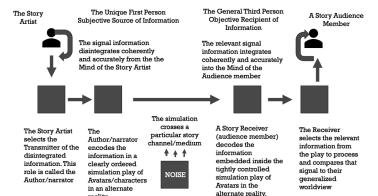
This Story Grid Top/Down Narrative Theory:

We Took This:

Universal Communication System

Information Source — Transmitter — Channel — Receiver — Destination

Noise

Converted it to This:

The Story Artist

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And Converted the wonky SG Theory to This Editors Global Positioning System:

The Story Grid Big Theoretical Picture

The Story Artist

The Author/Narrator

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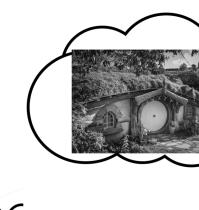
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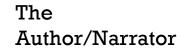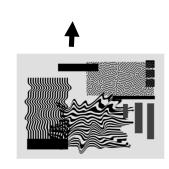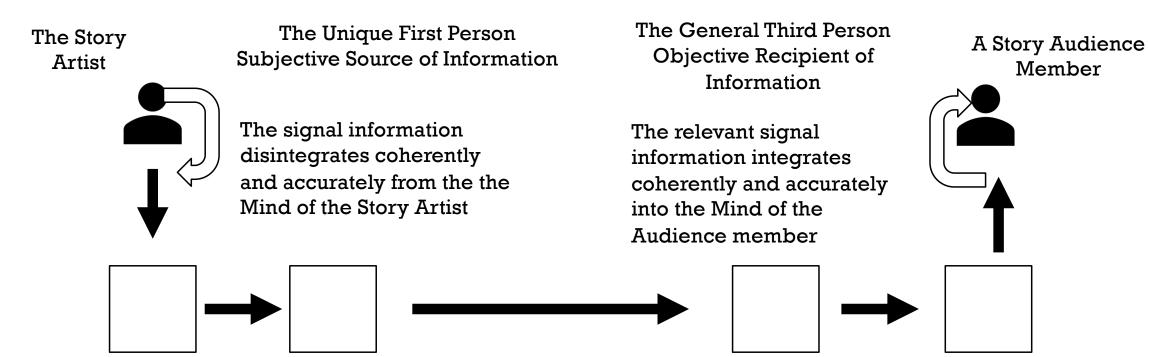
Let's Now Create a Bottom/Up Writer's Big Picture Schema

Breaking Down Information Theory

Stage Two
The Writer's Approach

The Bottom Up Practice of
an Individual Storyteller

The Story Grid Diorama Model

Artist, Author, Alternate World, Avatars, Audience

The Story Artist hires
An Imaginal Author/Narrator
who Creates an Alternate World in which
Avatars of *Homo Sapiens* playfully interact
for a Targeted Audience
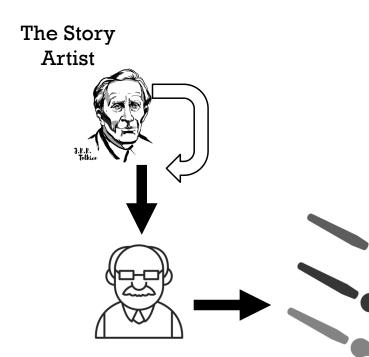
This is my author.

What's Going On here?

The Story Artist

The Author/Narrator

1. The Author/Narrator applies the disintegrated information received from the Story Artist in the form of "descriptive visual paint." The described imagery changes progressively and builds back into the original information inside the mind/s of an audience.

2. The paint is in the coded form of **Perception. A**ll *Homo sapiens* use to navigate through, make sense of, and derive meaning of their ever changing world. Perception is an inflow of objective space and time information from the outside externality into the internality of a person and the processing of that objective space and time information inside the person into subjective meaning.

3. The paint color GREEN represents all of the quantities and qualities of space in the time of "right now." We call this the ON THE SURFACE plane of perception.
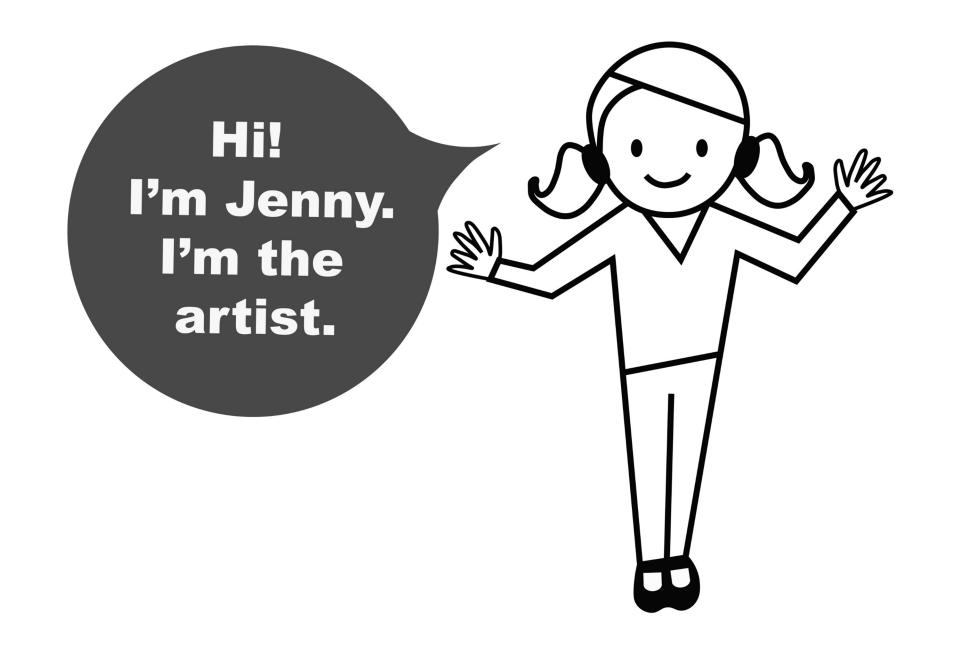
4. The color RED will represent all of the quantities and qualities of space in the past up until right now, or the duration of the being's life. We call this the ABOVE THE SURFACE plane of perception.

5. The color BLUE will represent all of the quantities and qualities of space that have existed in and through time, or time eternal. We call this the BEYOND THE SURFACE plane of perception.

What is the Nature of the World of the Story?
What's the Context?
What is the Arena?
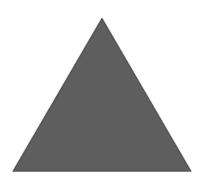
Jenny's author paints the peripheral objects and subjects that inhabit the world using the blue flashlight of her imagination.

Where Does
Jenny Do Next?

Note:
Things can
be measured

No-things
cannot be
measured

Interactions Between the
Context and the Content

Context
(the big ever-expanding
bag of the things and
no-things of the numinous)

Content
(the things and
no-things in the
expanding bag)

Blue
World-Building
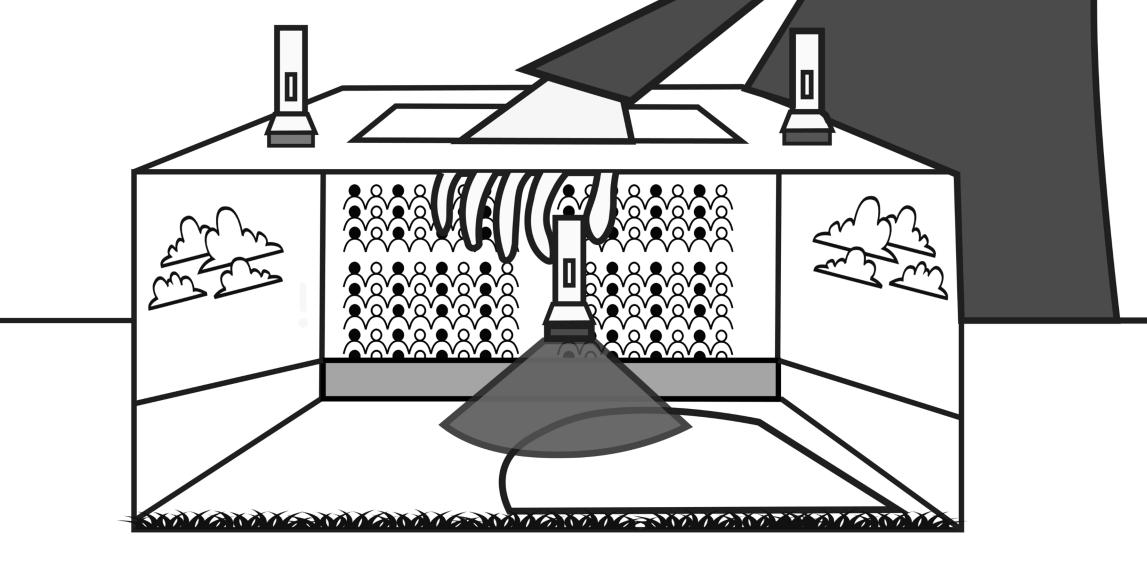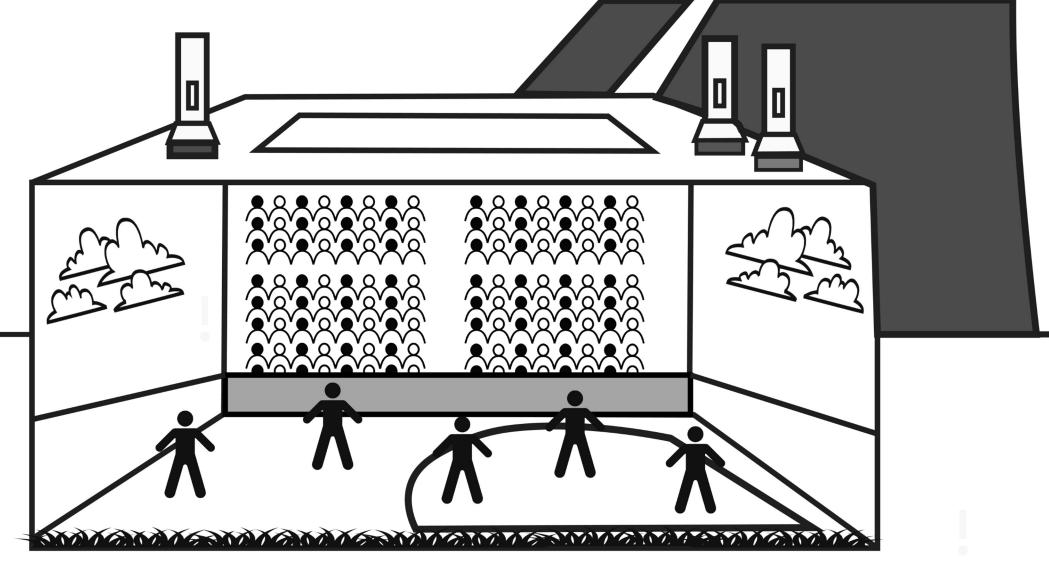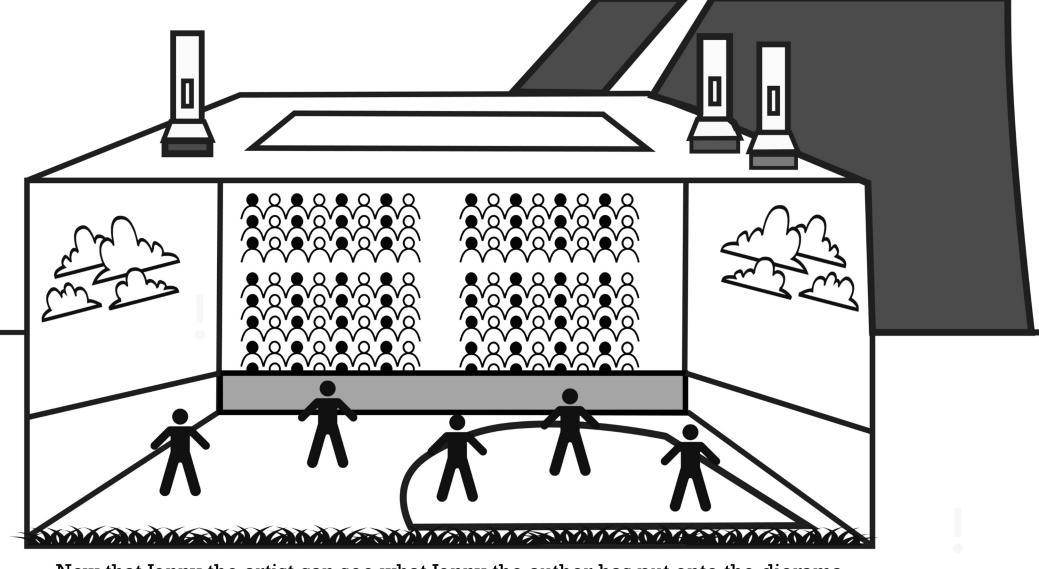
Red
Avatar Creation
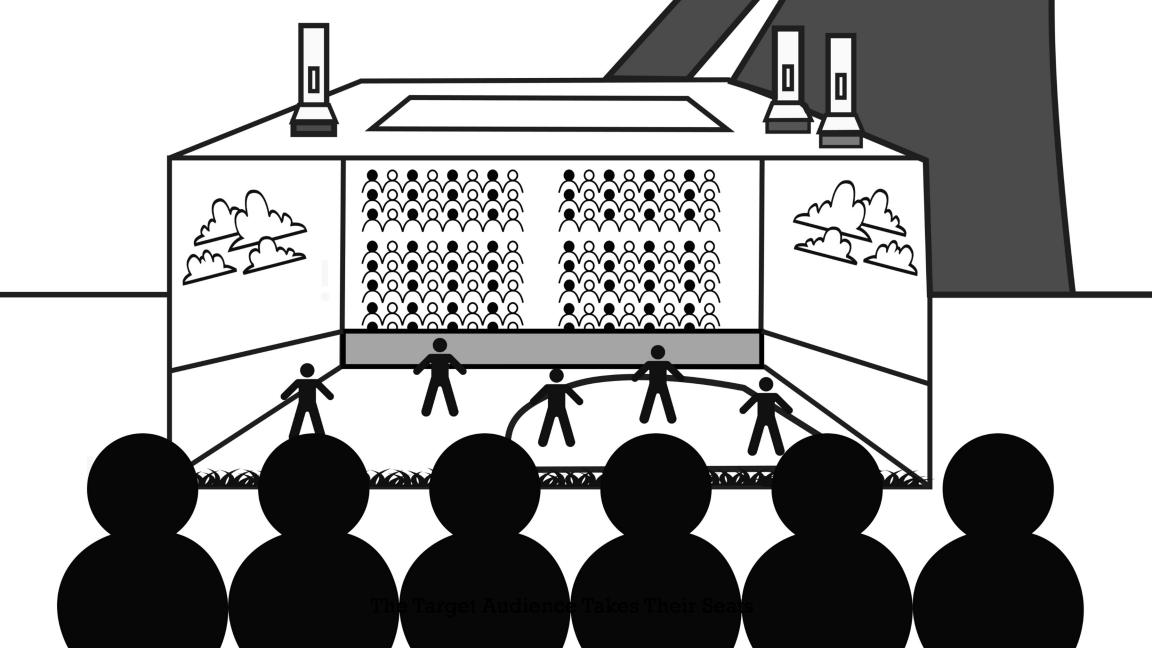
What simulations of *Homo sapiens* (Avatars) will Jenny's Author create to populate and interact in this alternate world?

Jenny's author paints the avatars that will interact in the
alternate world using the red flashlight of her imagination.
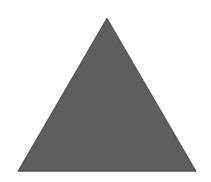
Now that Jenny the artist can see what Jenny the author has put onto the diorama screen, Jenny the artist can envision the kind of Audience that would attracted to this world and these kinds of avatars interacting in this world.

The Target Audience Takes Their Seats

Where Does Jenny Do Next?

Green
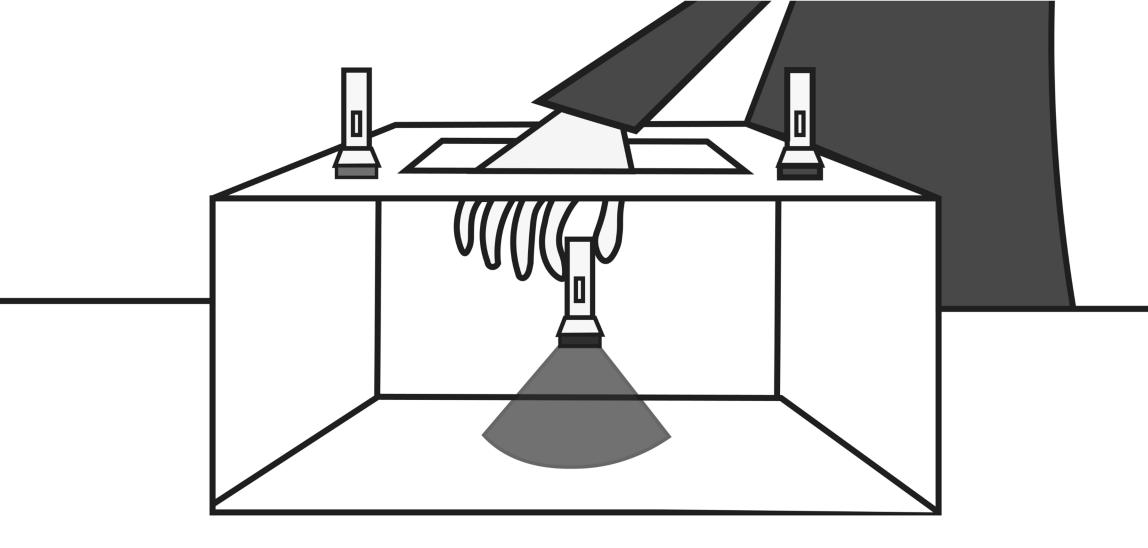**Conflict Creation**

Note:
Things can
be measured

No-things
cannot be
measured

**Interactions Between the
Context and the Content**

Context
(the big ever-expanding
bag of the things and
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Blue
World-Building
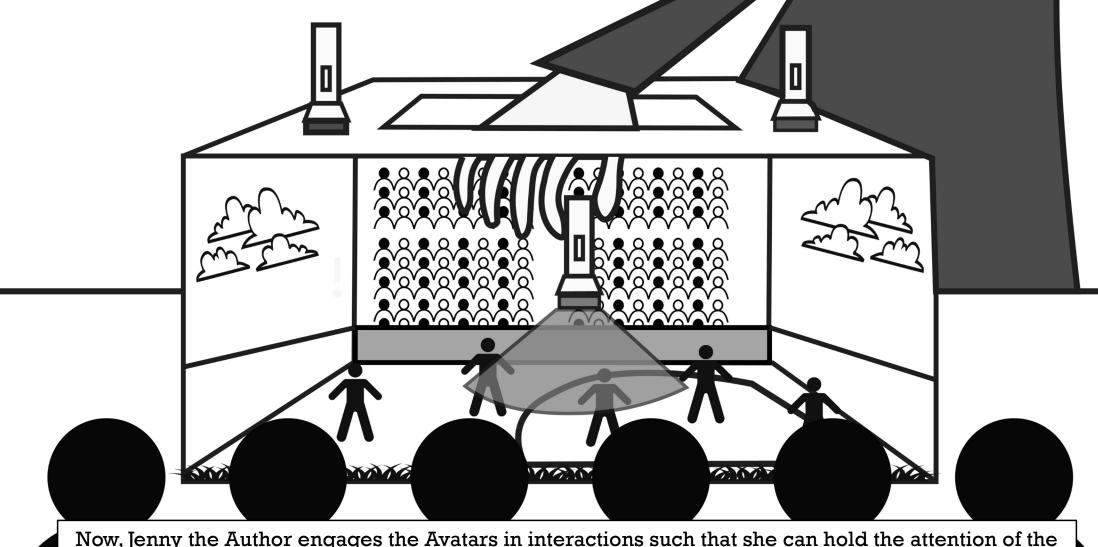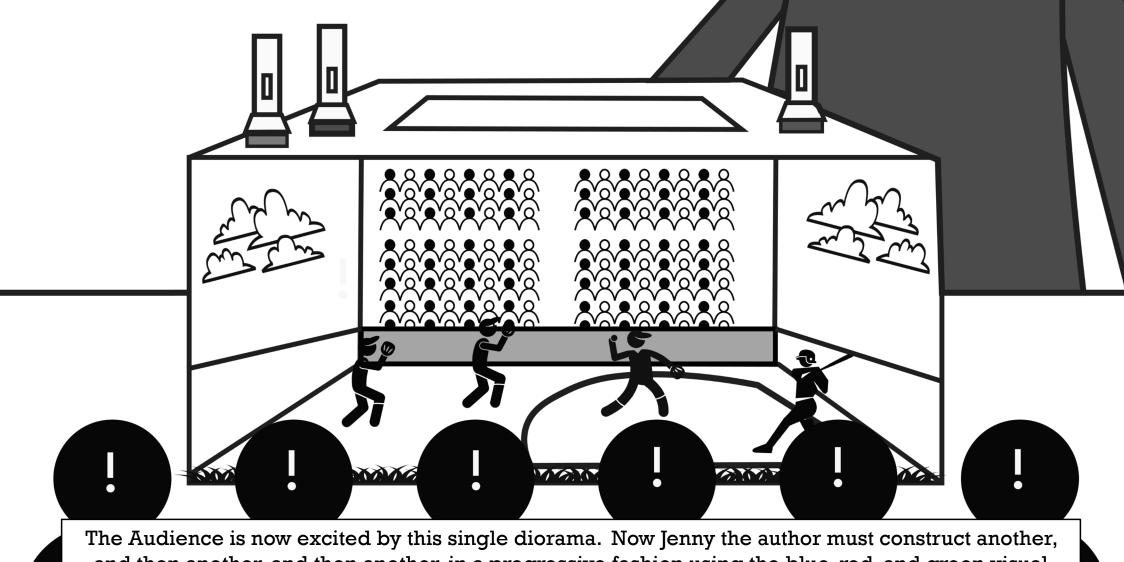
Red
Avatar Creation

Now, Jenny the Author engages the Avatars in interactions such that she can hold the attention of the audience. First she must excite them, then intrigue them, and if she integrates those transmissions well, she will enlighten them with a signal truth that her boss, the artist, intends to move from her mind to the audience's by the play's end.
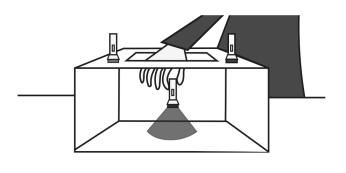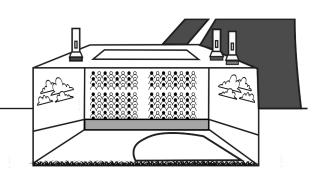
The Audience is now excited by this single diorama. Now Jenny the author must construct another, and then another, and then another, in a progressive fashion using the blue, red, and green visual paint to excite, intrigue, and bring catharsis to the audience.
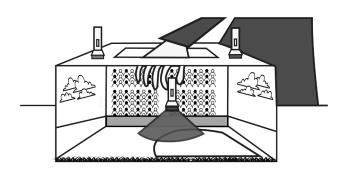
The Story Grid Diorama Model
As a Nine Step Schema
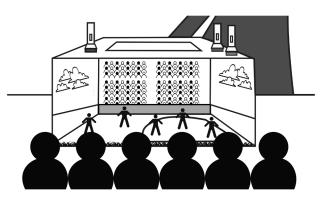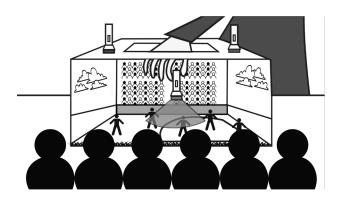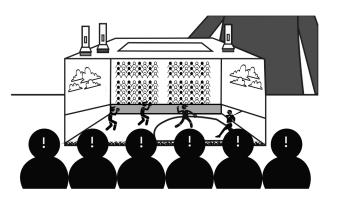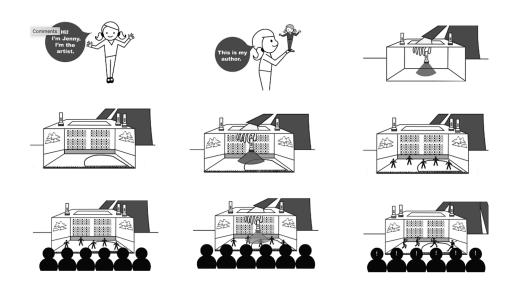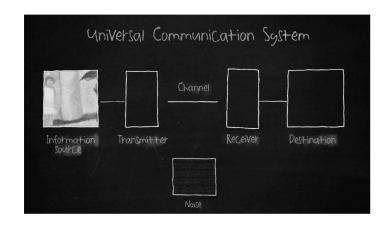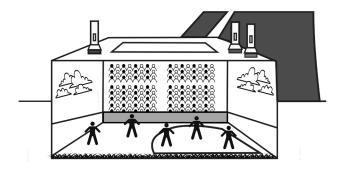
The Writer's Bottom/Up Story Grid
Diorama Practice Model
to Create Any Kind of Story Unit…
From Beat to Scene to Sequence to Quadrant to Global etc.
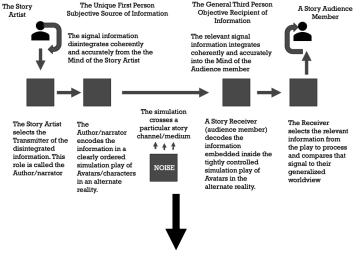
This Universal Mathematical Information Theory from Shannon:

We Took This:

Universal Communication System

Information Source — Transmitter — Channel — Receiver — Destination

Noise

Converted it to This:

This Story Grid Top/Down Narrative Theory:

The Story Artist

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The relevant signal information integrates coherently and accurately into the Mind of the Audience member

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The simulation crosses a particular story channel/medium

NOISE

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The Receiver selects the relevant information from the play to process and compares that signal to their generalized worldview

And Converted the wonky SG Theory to This Writers Bottom/Up Practice Model:

Comments Hi! I'm Jenny. I'm the artist.

This is my author.

And Converted the wonky SG Theory to This Editors Top/Down Global Positioning System:

The Story Artist

The Story Grid Big Theoretical Picture

The Author/Narrator

The Author/narrator encodes the information in a clearly ordered simulation play of Avatars/characters in an alternate reality.

NOISE

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Review of Story Grid Principles

Story Units

The hierarchical
Instantiations of Change

1. Beats transfer the smallest units of change from the stage to the audience. There are three kinds, expository, passive, and active. These three kinds have corresponding energy transfer delineations. Beats connect to form:

2. Scenes, which transmit information that meaningfully changes a higher order value shift to the audience. Scenes connect to form:

3. Sequences (Octants), which transmit information that meaningfully changes a higher order value shift to the audience. Sequences (Octants) connect to form:

4. Quadrants, which transmit information that meaningfully changes a higher order value shift to the audience. Quadrants connect to form:

5. A Trinity of BH, MB, EP, which connect to form:

6. A Binary Before and After, which connect to form:

7. A Coherent Whole Story

Change

The rollout of the Five Commandments of Storytelling is the universal means to embed change in all units of story
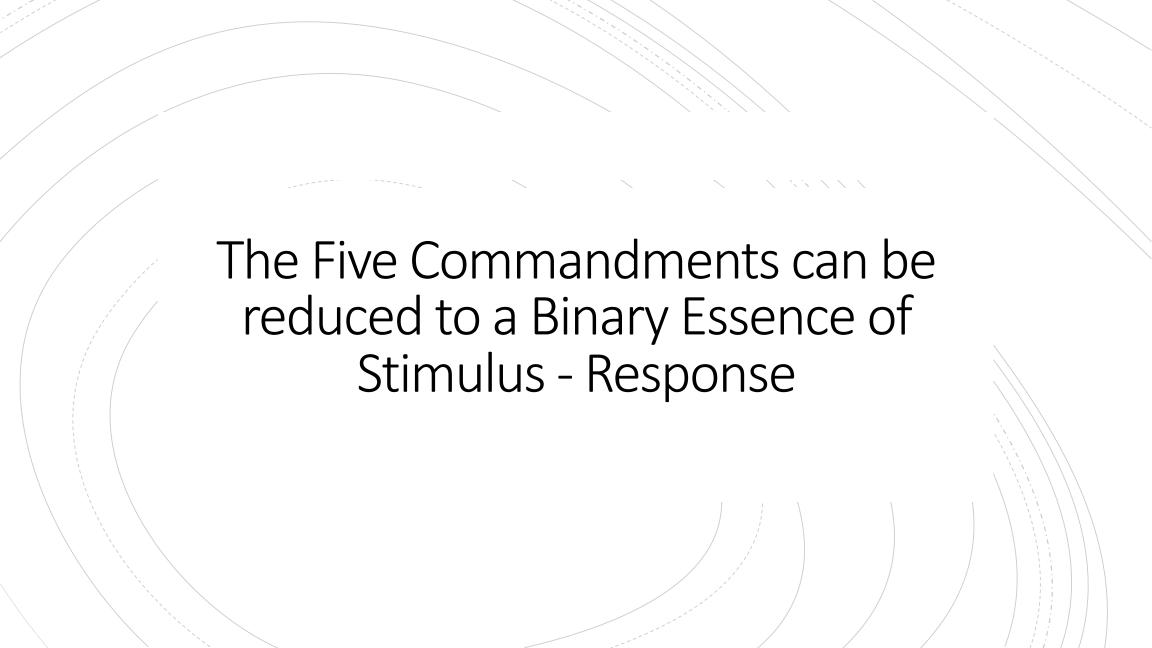
- 1. Inciting Incident…Drop in of an Invisible Phere Gorilla

- 2. The fallout from that drop-in II are Progressive Complications with embedded micro changes of value that lead to a Turning Point Progressive Complication value shift for a spotlighted avatar which leads to…

- 3. A crisis choice that must be made by that avatar, either a best bad choice or an irreconcilable goods choice.

- 4. The climax is the motor action of that avatar that represents one of those binary choices

- 5. The resolution is the response back to the avatar from the interactive other (an object, a subject, or the world itself)

Reducing the Five Commandments to an Higher Degree of Resolution

Can we break them down to an even more primal process?

Unexpected Energy Input into an Agent Being from the Arena	Possible Choices the Agent has To Metabolize that Energy	Ever Increasing effects the yet–to-be Metabolized Energy has on the Being	A Valued process within the Being has changed due to the yet-to-be Metabolized Energy	Choice Reduction to Binary Selection	Choice Selection	Actual Action Response From the Agent	Feedback from the Arena
I.I.			**TPPC**	**CRISIS**		**CLIMAX**	**RES**

	Agentic Choice (Agency)		Change			Agentic Causation	Agentic Effect

Arena Stimulus	Green (Inputs of Perception) and Red (Outputs of Expression) can be objectively measured and from those measurements the rest of the information can be derived.					**Agent Response**	**Arena Stimulus**

The Five Commandments can be reduced to a Binary Essence of Stimulus - Response
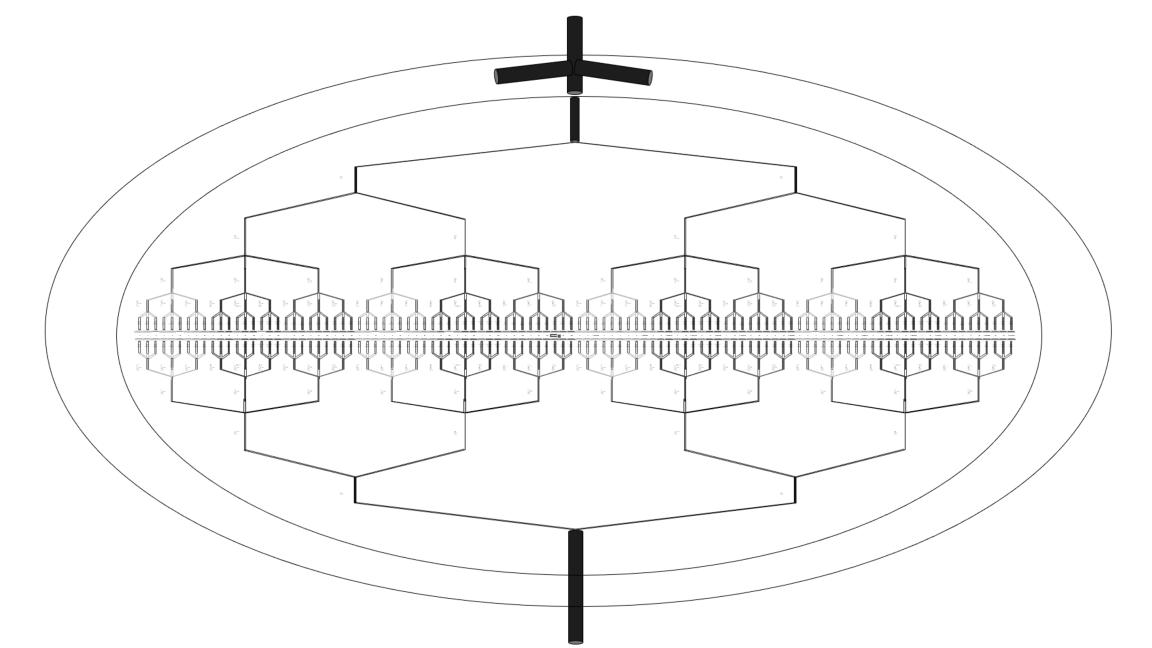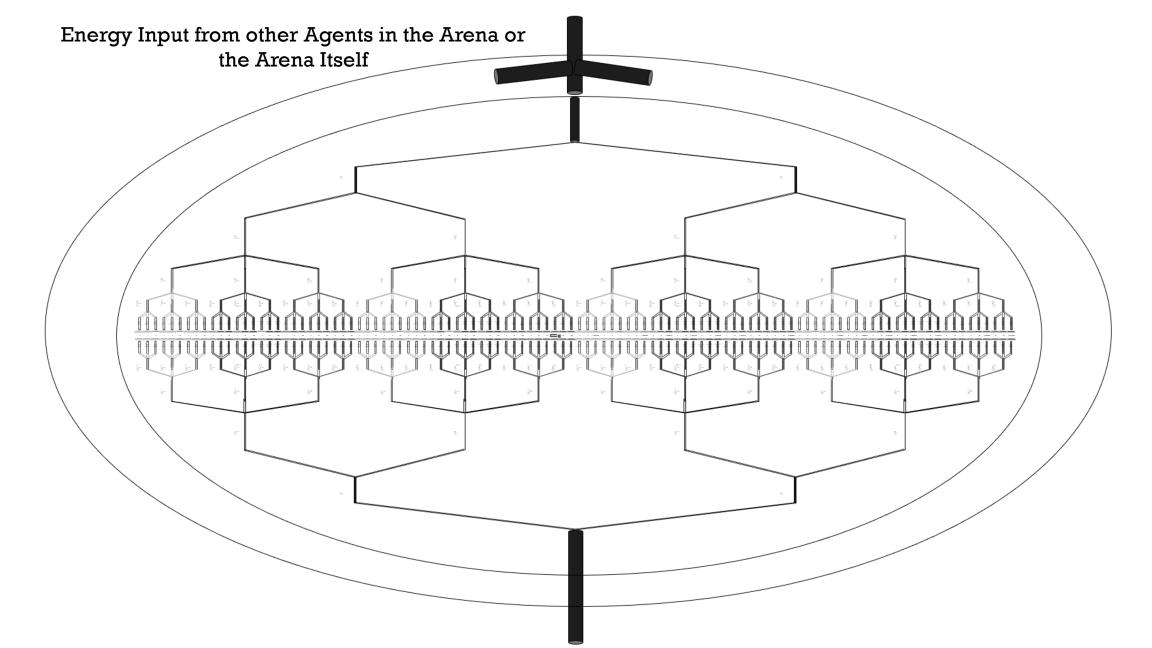
Binary Essence Reduction is the soul of Claude Shannon's work, he proposed the smallest unit of change, the bit:
Zero-One (energy) integrates into
Off-On (information) which integrates into
False-True (meaning)
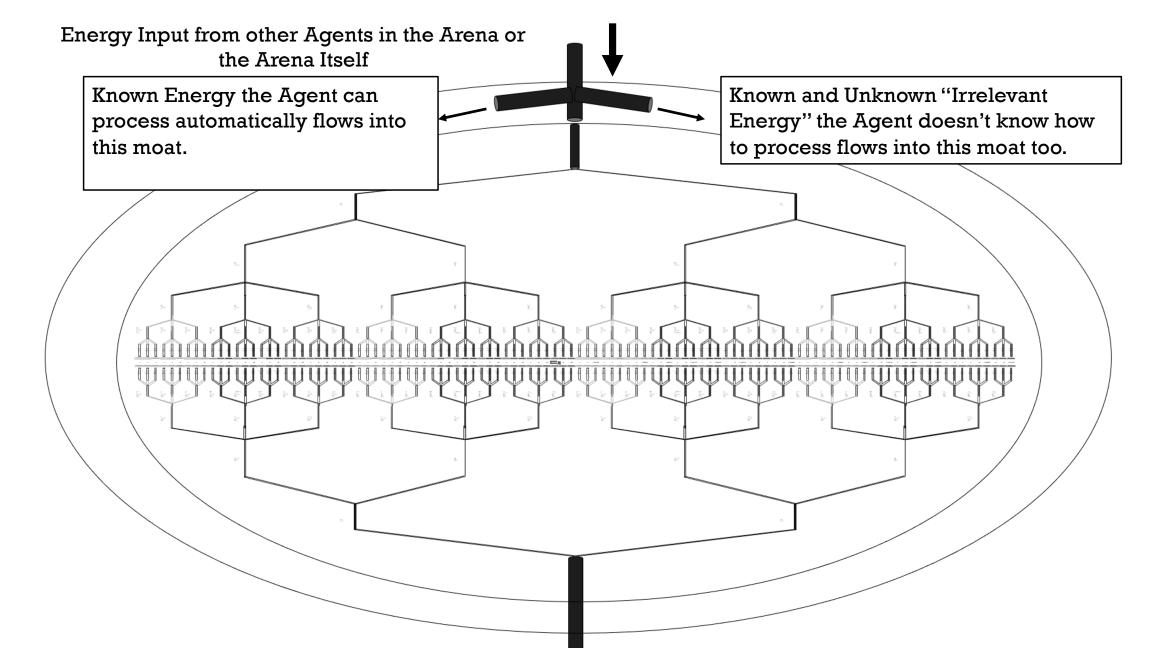
What that means is that the bottom of Story is energy transfer (zero-one) and that information and ultimately meaning cycles upward from the essential energy fluctuations in the story.
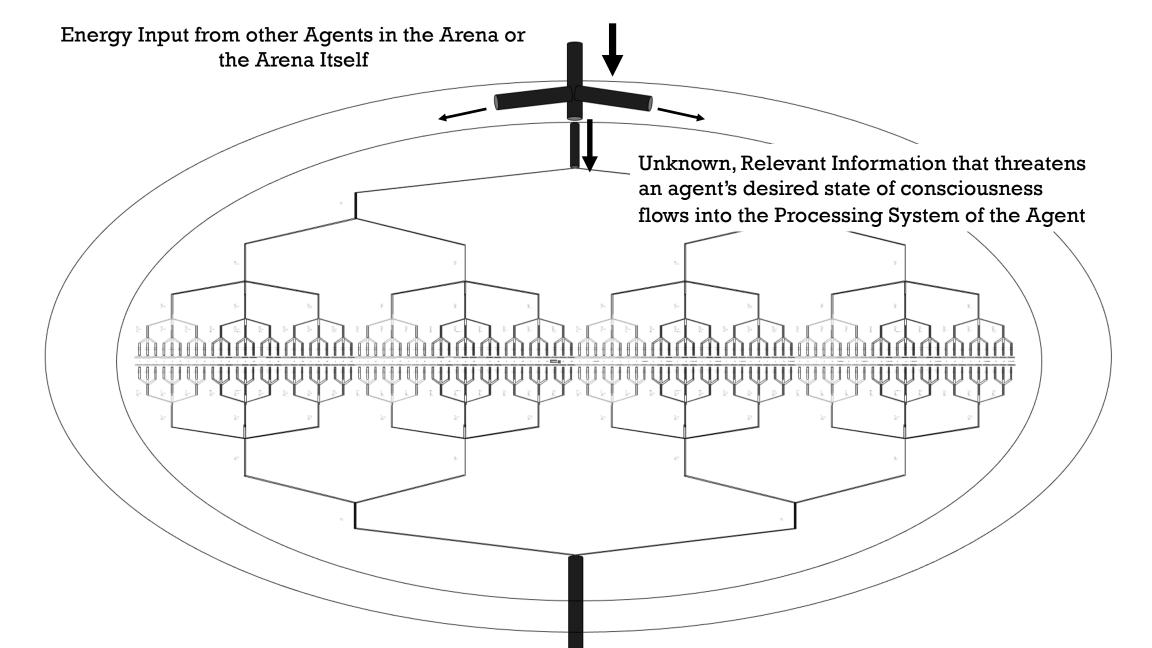
So, if we could boil a Story down to the essential energy transfers that occur between the signals on the page directly to the audience, we could derive all other pieces of information from that essential code.

I've done that and the result, a work in progress, is what I call the Shannon Pipes of Story Energy Transfer. This is what it looks like:

Energy Input from other Agents in the Arena or the Arena Itself

Energy Input from other Agents in the Arena or the Arena Itself

Known Energy the Agent can process automatically flows into this moat.

Known and Unknown "Irrelevant Energy" the Agent doesn't know how to process flows into this moat too.

Energy Input from other Agents in the Arena or
the Arena Itself

Unknown, Relevant Information that threatens
an agent's desired state of consciousness
flows into the Processing System of the Agent

Energy Input from other Agents in the Arena or the Arena Itself

The First Break Down of Energy, the Objective essence of the energy, is it enlivening (+) or depleting (-)?

(+)

(-)

This energy can be measured, energy that opens up the agent's portfolio of choices is (+). Energy that closes down the agent's portfolio of choices is (-). [Good is that which furthers, Evil is that which does not further is the primal definition of G/E in the SG Metaphysics]

Energy Input from other Agents in the Arena or the Arena Itself

(+)

(-)

Communicated Potential (+)

Motorized Actual (++)

Communicated Potential (-)

Motorized Actual (--)

The Next Break Down of Positive Enlivening Energy, is it potentially enlivening (+) or actually enlivening (++)?

The Next Break Down of Negative Depleting Energy, is it potentially depleting (-) or actually depleting (--)?

Energy Input from other Agents in the Arena or the Arena Itself

(+)   (-)

Communicated
Potential (+)

Motorized
Actual (+)

Communicated
Potential (-)

Motorized
Actual (-)

What's the source of the potential (+) or the actual (++)? The Self, the Other or the Numinous?

What's the source of the potential (-) or the actual (--)? The Self, the Other or the Numinous?

Energy Input from other Agents in the Arena or the Arena Itself

(+)

(-)

Communicated Potential (+)

Motorized Actual (+)

Communicated Potential (-)

Motorized Actual (-)

What's the sub-source of the potential (+) or the actual (++)? The monster, lion, person of the Self, the first, second, third party of the Other or the chaos, order and complexity of the Numinous?

What's the sub-source of the potential (-) or the actual (--)? The monster, lion, person of the Self, the first, second, third party of the Other or the chaos, order and complexity of the Numinous?

Energy Input from other Agents in the Arena or the Arena Itself

(+)

(-)

Communicated
Potential (+)

Motorized
Actual (+)

Communicated
Potential (-)

Motorized
Actual (-)

What's the degree of the potential (+) or the actual (++)? Is it additive, multiplicative, or exponential

What's the degree of the potential (-) or the actual (--)? Is it subtractive, divisive, or square root?

So the top half of the Shannon Pipes enable us to objectively quantify input stimulus from the Arena into an independent subject.

What about the Agent Response output? Can we quantify that too?

Yes. Back to the Shannon Pipes...

The Agent outputs a response according to how they're perceiving the input. The difference between what the agent outputs versus the actual input is conflict.

(+)

(-)

What's the degree of the potential (+) or the actual (++)? Is it additive, multiplicative, or exponential as experienced/perceived by the internality of the agent?

What's the degree of the potential (-) or the actual (--)? Is it subtractive, divisive, or square root as experienced/perceived by the internality of the agent?

Energy Output from Agent in the Arena to the other Agents and the Arena itself

The Agent outputs a response according to how they're perceiving the input. The difference between what the agent outputs versus the actual input is conflict.

(+)

(-)

What's the sub-source of the potential (+) or the actual (++)? The monster, lion, person of the Self, the first, second, third party of the Other or the chaos, order and complexity of the Numinous?

What's the sub-source of the potential (-) or the actual (--)? The monster, lion, person of the Self, the first, second, third party of the Other or the chaos, order and complexity of the Numinous?

Energy Output from Agent in the Arena to the other Agents and the Arena itself

The Agent outputs a response according to how they're perceiving the input. The difference between what the agent outputs versus the actual input is conflict.

(+)

(-)

What's the source of the potential (+) or the actual (++)? The Self, the Other or the Numinous?

What's the source of the potential (-) or the actual (--)? The Self, the Other or the Numinous?

Energy Output from Agent in the Arena to the other Agents and the Arena itself

The Agent outputs a response according to how they're perceiving the input. The difference between what the agent outputs versus the actual input is conflict.

(+)

(-)

Communicated Potential (+)

Motorized Actual (++)

Communicated Potential (-)

Motorized Actual (--)

Energy Output from Agent in the Arena to the other Agents and the Arena itself

The Agent outputs a response according to how they're perceiving the input. The difference between what the agent outputs versus the actual input is conflict.

(+)

(-)

Energy Enlivening
Output (+), (++)

Energy Depleting
Output (-), (--)

Energy Output from Agent in the Arena to the
other Agents and the Arena itself

Story Grid's Breakdown of the Theory Half of The Story Elephant

The Practice Half of The Story Elephant

Top/Down

Bottom/Up

Controlling Idea Signal

The Hobbit

Top/Down Complex Structure

- Gestalt…The biggest picture we can imagine, the whole thing, the single idea we want the audience to walk away from their experience of the story…

  We break that apart all the way down to a

- Feature List of the tiniest, unbreakable essential pieces of that whole.

- Gestalt is the whole that is greater than the sum of its parts.

- Features are the parts that come together, connect, and interact in such a way that their connections create a phenomena that is much more powerful than any one part of the whole.

Bottom/Up Complex Organization

- Building up from the unbreakable featured parts, the "cells" that form the organs that form the systems, that combine to create the body.

- Featured parts are autonomous and have interiority. That means that they have walls (Markov blankets) that separate their quantity and quality from the rest of the cells that surround them externally.

Story Editors and Writers

- Editors think from Gestalt to Feature, from the whole story (is it working?) down to the featured parts of the story (are the quadrants, sequences (octants), scenes, beats working?)

- Writers think from the Features up to the Gestalt, from the construction of self contained units of story…then adding those up into the next level unit…etc. until the whole has been constructed.

Transparency to Opacity Shifting/ Toggling of our Story Attention

- Story Artists need to cultivate the Gestalt to feature list break down of Story…Looking at the features of the story and checking to see if they are coherent and appropriate to the global complex goal…the Genre's constraints as they serve the Story Grid Ethos. This is looking through the global story to the featured parts.

- And Story Artists need to cultivate the Feature up to Gestalt building of a Story…Starting at the bottom (beats) to build the next unit of Story and on upward. This is looking at building the featured parts so that they connect into the global complex story.

We've Looked at the Top
and We've looked at the Bottom
What about the Meaty Middle?

What's in There?

The Top Concepts

- Story is a simulation of reality.

- The Story Artist hands over the controlling idea signal to their Author/Narrator to execute.

- The Author/Narrator encodes that signal with three different kinds of visual descriptive paint (Blue, Red, and Green)

- The Author/Narrator then creates units of story with five commandments of storytelling in a intricately scaled architecture played out by sapiential Avatars in an alternate world.

- All of this work is done to generate excitement, intrigue and ultimately signal catharsis for the Audience, such that the Story Artist's controlling idea signal is successfully transmitted in and through time from the Story Artist's mind to a third person general audience.
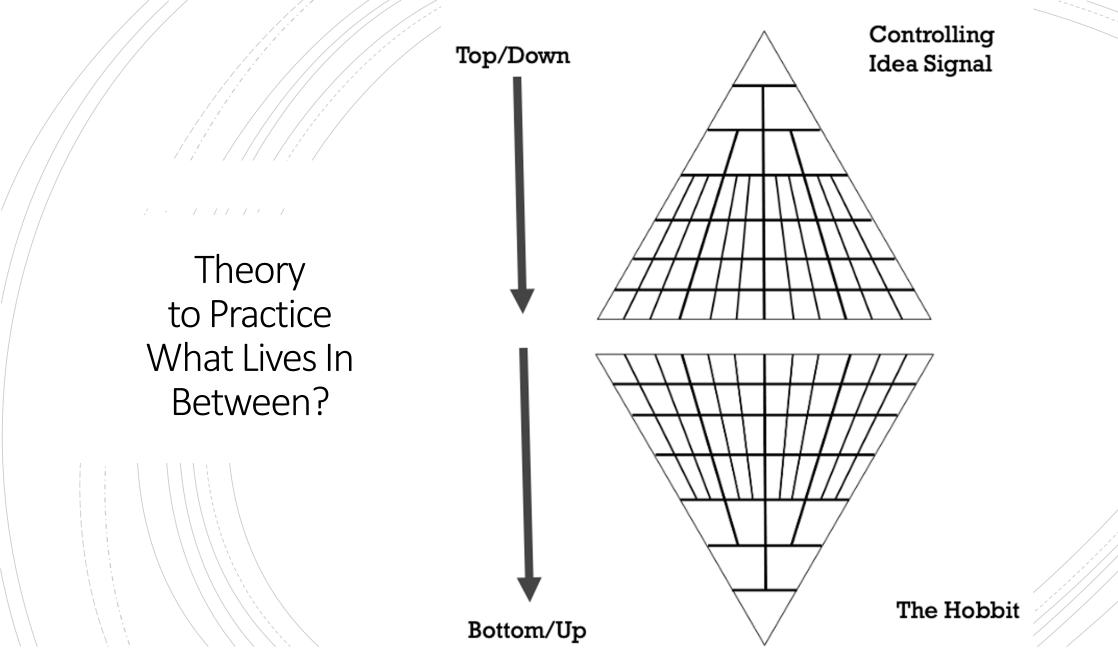
The Top Input

- If Story is a simulation of Reality, it must abide by the same nomological, normative, and narrative order of Reality.

- The fundamental nomological order is the agent with agency in an arena with other agents with agency.

- Energy, information, and meaning is transferred between agents applying agency in the arena as stimulus input traveling on three planes of perception across two domains (space and time)

- Space (length, width and depth) comes into the being in terms of three dimensions of time (the now, the duration of the agent's life, and the eternal quantity and quality of the arena itself).

- These Spatial and Temporal input planes of perception are represented by Story Grid's On the Surface, Above the Surface, and Beyond the Surface constructions.
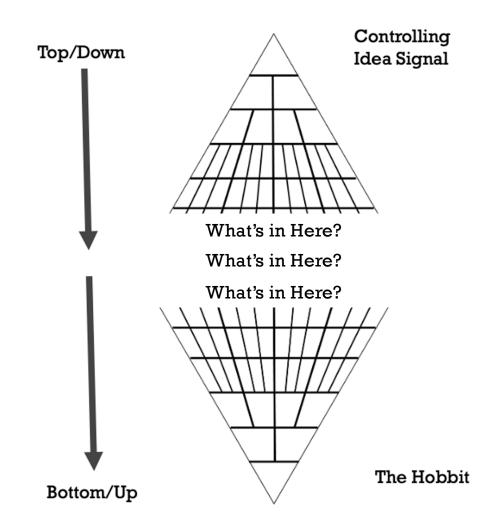
The Top Output

- The fundamental nomological order is the agent with agency in an arena with other agents with agency.

- Energy, information, and meaning is transferred between agents applying agency in the arena as stimulus input traveling on three planes of perception across two domains (space and time)

- Just as there is input energy into an agent, an agent chooses (the agency process) an output to respond to the input from the arena or other agents in the arena.

- The output mirrors the structure and organization of perceptual input.

- That means that the output is represented by motor actions from the perceiving agent back into the environment and the environment responds in kind.

- The output of the agent is called an expression as opposed to the input term perception from the arena or other agents in the arena.
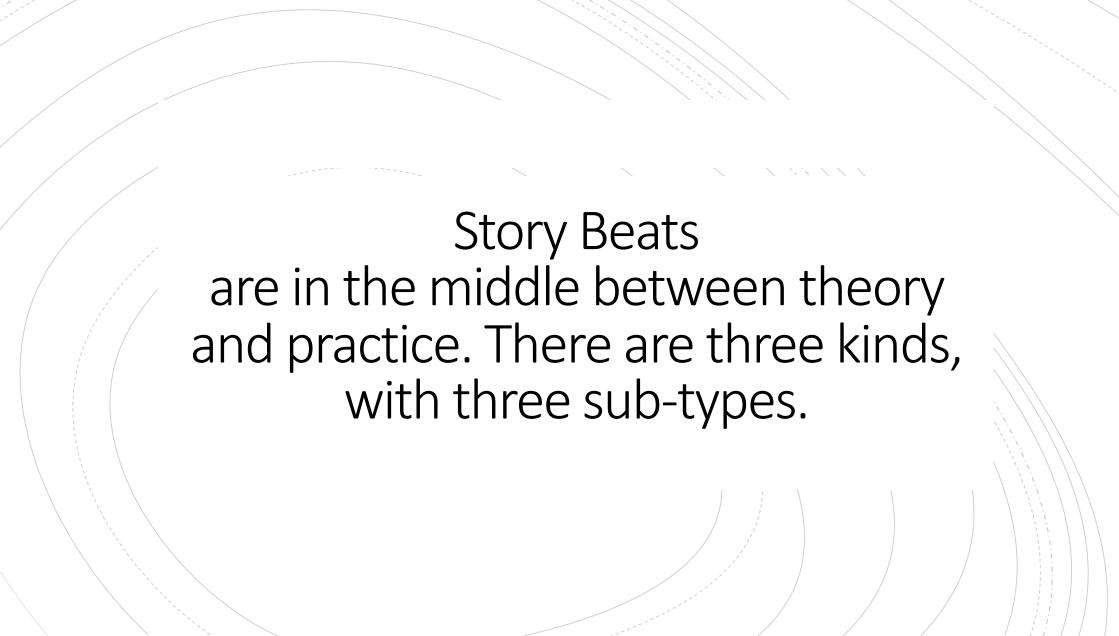
The Bottom Concepts

- Story is all about change.

- Every story unit must have a degree of embedded change within its progression.

- The smallest unit of change is Stimulus-Response. Using Story grid's Shannon Pipe energy calculations, Stimulus-Response ("no response" can be quantified as zero) can be objectively quantified as an energy transfer between the arena (or other agents in the arena) and an agent with a portfolio of response choices (agency).

- The Story Artist constructs change units by projecting possible stimulus and response in progressive complications such that a whole nested series of changes in value within a particular agent called a protagonist occurs.

- The progressive series of S-R changes that trigger value change makes up the Five Commandments of Storytelling.

- The units of story are beat, scene, sequence (octant), quadrant, BH-MB-EP, BH-EP, and the coherent global story itself.

Theory
to Practice
What Lives In
Between?

Top/Down

Bottom/Up

Controlling
Idea Signal

The Hobbit

What's in the Middle, Between Theory and Practice?

Top/Down

Controlling Idea Signal

What's in Here?
What's in Here?
What's in Here?

Bottom/Up

The Hobbit

Story Beats
are in the middle between theory
and practice. There are three kinds,
with three sub-types.

Expository Beats

- **Expository Beats** (the Author signals directly to the audience) transfer one unit of energy, one bit of information, and one meaning to the audience
  - **World Building** Exposition qualifies the agent, agency, or the arena in the alternate world of the story in the now, the duration of an agent's life, and the eternity of the world itself.
  - **Transition** Exposition qualifies a time shift in the story, from the present in the present to the eight other possibilities, Past-Past, Present-Past, Future-Past, Past-Present, Future-Present, Past-Future, Present-Future, Future-Future.
  - **Interstitial** exposition qualifies relevant features of the agent, agency, or the arena, that have changed "off-stage" during a present-present interaction (either passive or active)

A Note about present-present interaction: The Author can deliver present-present information by switching the "camera" to provide information about one avatar or object as another avatar or object is in medias res, i.e. "While Jim considered his options, Jane considered hers…"

Passive Beats establish "intrigue" because the audience does not know which kind of passivity is present until they've experienced the whole story.
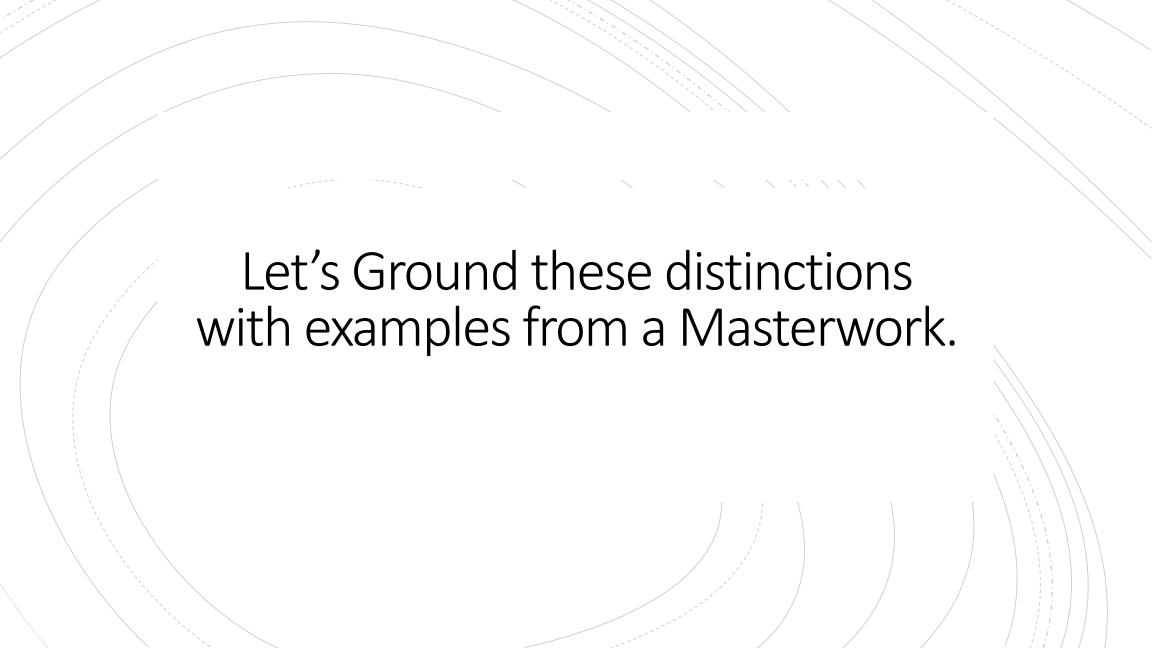
Passive Beats

Passivity qualifies the mystery of the agency of the agent in the now, the duration of an agent's life, and the eternity of the world itself.

- **Passive Beats** (there is stimulus input to the audience from the play on stage, but there is no response from an agent or agents) transfers two units of energy, two bits of information, and two meanings to the audience.
  - **Freeze** passivity is when the agent cannot process the stimulus and "shuts down," because they don't know what to do.
  - **Flight** passivity is an agentic choice coming from one of the agent's sub-psyches (Monster, Lion, Person) as an internal choice that the agent commits to in the now, the duration of their life, or the eternity of their worldview. The agent uses flight passivity as an **overt means** to undermine the efficacy of their adversary.
  - **Fight** passivity as an agentic choice coming from one of the agent's sub-psyches (Monster, Lion, Person) as an internal choice that the agent commits to in the now, the duration of their life, or the eternity of their worldview. They are passive as a **covert means** to undermine the efficacy of their opponent.

How well has the agent…
Integrated internally?
Integrated with the other?
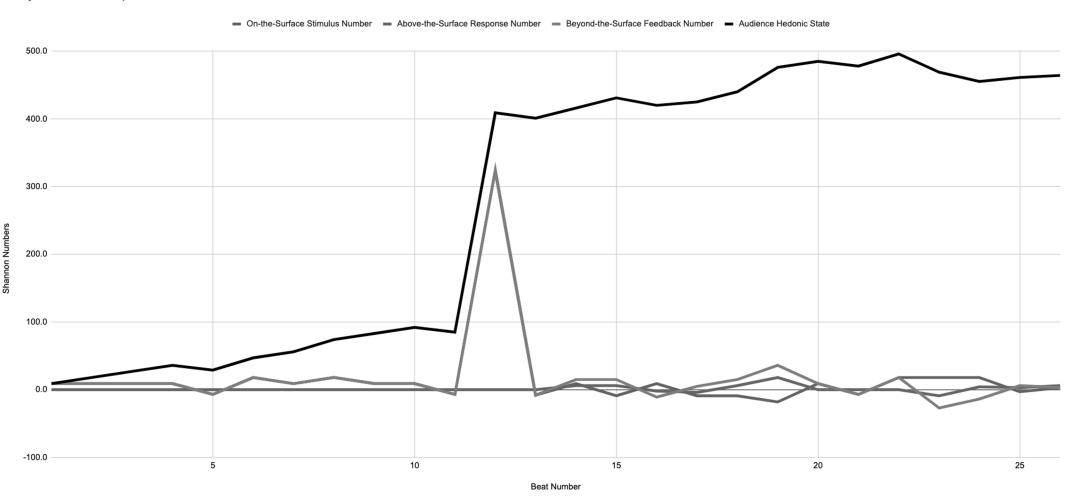Integrated with all of Being?

Active Beats

- **Active Beats** (there is stimulus input and response output to the audience from the play on stage) transfer three units of energy, three bits of information, and three meanings to the audience across three major domains that all have sub domain variation.

  - **Self: Monster, Lion, Person** qualifies the coherence of the agent's internality. The interactions between the inputting of sub-psyche personalities and the agent's output. How the agent interprets the input defines the disconnection or connection between the three in the now, the duration of the agent's life, or the eternal.

  - **Other: First Party, Second Party, Third Party** qualifies the coherence of relationships with other agents, the interaction between the party inputting and how the agent outputs. How the agent interprets the input defines the disconnection or connection between the two in the now, the duration of the agent's life, or the eternal.

  - **Numinous: Chaos, Order, Complexity** qualifies the coherence of the agent's ability to metabolize chaos such that they can order it into a complex, coherent, and attuned output into the arena that increases potential and actual complexity in the numinous.

Let's Ground these distinctions
with examples from a Masterwork.

The Hobbit

Beats

THE HOBBIT - Scene 1

Story Grid Beat Map

THE HOBBIT -   Scene 1: Beat 1

In a hole in the ground there lived a hobbit. Not a nasty, dirty, wet hole, filled with the ends of worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat: it was a hobbit-hole, and that means comfort.

Expository - World-building
Eternal Arena Qualification

Stimulus Character	Author/Bedtime Storyteller	Response Character	None
Stimulus Valence	Enlivening	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	None
Stimulus Degree	Reserve/Additive	Response Degree	None
On-the-Surface Stimulus Number	9.0	Above-the-Surface Response Number	0.0

Beyond the Surface Feedback Number
Audience Hedonic Shift
9.0

THE HOBBIT -   Scene 1: Beat 2

It had a perfectly round door like a porthole, painted green, with a shiny yellow brass knob in the exact middle. The door opened on to a tube-shaped hall like a tunnel: a very comfortable tunnel without smoke, with paneled walls, and floors tiled and carpeted, provided with polished chairs, and lots and lots of pegs for hats and coats — the hobbit was fond of visitors.

Expository - World-building
Eternal Agent Qualification - Hobbits

Stimulus Character	Author/Bedtime Storyteller	Response Character	None
Stimulus Valence	Enlivening	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	None
Stimulus Degree	Reserve/Additive	Response Degree	None
On-the-Surface Stimulus Number	9.0	Above-the-Surface Response Number	0.0

Beyond the Surface Feedback Number
Audience Hedonic Shift
9.0

THE HOBBIT - Scene 1: Beat 3

The tunnel wound on and on, going fairly but not quite straight into the side of the hill — The Hill, as all the people for many miles round called it — and many little round doors opened out of it, first on one side and then on another.

Expository - World-building
Eternal Arena Qualification

Stimulus Character	Author/Bedtime Storyteller	Response Character	None
Stimulus Valence	Enlivening	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	None
Stimulus Degree	Reserve/Additive	Response Degree	None
On-the-Surface Stimulus Number	9.0	Above-the-Surface Response Number	0.0

Beyond the Surface Feedback Number
Audience Hedonic Shift

9.0

No going upstairs for the hobbit: bedrooms, bathrooms, cellars, pantries (lots of these), wardrobes (he had whole rooms devoted to clothes), kitchens, dining rooms, all were on the same floor, and indeed on the same passage. The best rooms were all on the left-hand side (going in), for these were the only ones to have windows, deep-set round windows looking over his garden, and meadows beyond, sloping down to the river.

Expository - World-building

Eternal Arena Qualification

Stimulus Character	Author/Bedtime Storyteller	Response Character	None
Stimulus Valence	Enlivening	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	None
Stimulus Degree	Reserve/Additive	Response Degree	None
On-the-Surface Stimulus Number	9.0	Above-the-Surface Response Number	0.0

Beyond the Surface Feedback Number

Audience Hedonic Shift

9.0

THE HOBBIT -   Scene 1: Beat 5

This hobbit was a very well-to-do hobbit, and his name was Baggins. The Bagginses had lived in the neighbourhood of The Hill for time out of mind, and people considered them very respectable, not only because most of them were rich, but also because they never had any adventures or did anything unexpected: you could tell what a Baggins would say on any question without the bother of asking him.

Expository - World-building

Eternal Agency Qualification

- Bagginses

Stimulus Character	Author/Bedtime Storyteller	Response Character	None
Stimulus Valence	Depleting	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Order	Response Source Sub-Category	None
Stimulus Degree	Reserve/Subtractive	Response Degree	None
On-the-Surface Stimulus Number	-7.0	Above-the-Surface Response Number	0.0

Beyond the Surface Feedback Number

Audience Hedonic Shift

-7.0

THE HOBBIT - Scene 1: Beat 6

This is a story of how a Baggins had an adventure, and found himself doing and saying things altogether unexpected. He may have lost the neighbours' respect, but he gained — well, you will see whether he gained anything in the end.

Expository - Interstitial

Author→Audience - Eternal Agent

Qualification - Bagginses

Note the Author's use of second person

Stimulus Character	Author/Bedtime Storyteller	Response Character	None
Stimulus Valence	Enlivening	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	None
Stimulus Degree	Capacity/Multiplicative	Response Degree	None
On-the-Surface Stimulus Number	18.0	Above-the-Surface Response Number	0.0

Beyond the Surface Feedback Number

Audience Hedonic Shift

18.0

THE HOBBIT - Scene 1: Beat 7

The mother of our particular hobbit — what is a hobbit? I suppose hobbits need some description nowadays [...] Now you know enough to go on with.

Expository - World-building

Eternal Agent Qualification - Hobbits

Stimulus Character	Author/Bedtime Storyteller	Response Character	None
Stimulus Valence	Enlivening	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	None
Stimulus Degree	Reserve/Additive	Response Degree	None
On-the-Surface Stimulus Number	9.0	Above-the-Surface Response Number	0.0

Beyond the Surface Feedback Number

Audience Hedonic Shift

9.0

THE HOBBIT - Scene 1: Beat 8

As I was saying, the mother of this hobbit — of Bilbo Baggins, that is — was the famous Belladonna Took, […] It was often said (in other families) that long ago one of the Took ancestors must have taken a fairy wife. That was, of course, absurd, but certainly there was still something not entirely hobbitlike about them, and once in a while members of the Took-clan would go and have adventures. They discreetly disappeared, and the family hushed it up; but the fact remained that the Tooks were not as respectable as the Bagginses, though they were undoubtedly richer.

Expository - World-building

Eternal Agent Qualification - Bagginses, Tooks

Stimulus Character	Author/Bedtime Storyteller	Response Character	None
Stimulus Valence	Enlivening	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	None
Stimulus Degree	Capacity/Multiplicative	Response Degree	None
On-the-Surface Stimulus Number	18.0	Above-the-Surface Response Number	0.0

Beyond the Surface Feedback Number

Audience Hedonic Shift

18.0

Not that Belladonna Took ever had any adventures after she became Mrs. Bungo Baggins. Bungo, that was Bilbo's father, built the most luxurious hobbit-hole for her (and partly with her money) that was to be found either under The Hill or over The Hill or across The Water, and there they remained to the end of their days.

Expository - World-building

Eternal Agent Qualification - Belladonna and Bungo Baggins

Stimulus Character	Author/Bedtime Storyteller	Response Character	None
Stimulus Valence	Enlivening	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	None
Stimulus Degree	Reserve/Additive	Response Degree	None
On-the-Surface Stimulus Number	9.0	Above-the-Surface Response Number	0.0

Beyond the Surface Feedback Number

Audience Hedonic Shift

9.0

Still it is probable that Bilbo, her only son, although he looked and behaved exactly like a second edition of his solid and comfortable father, got something a bit queer in his make-up from the Took side, something that only waited for a chance to come out. The chance never arrived, until Bilbo Baggins was grown up, being about fifty years old or so, and living in the beautiful hobbit-hole built by his father, which I have just described for you, until he had in fact apparently settled down immovably.

Expository - World-building

Durational Agency Qualification - Bilbo Baggins

Note the Author's use of second person

Stimulus Character	Author/Bedtime Storyteller	Response Character	None
Stimulus Valence	Enlivening	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	None
Stimulus Degree	Reserve/Additive	Response Degree	None
On-the-Surface Stimulus Number	9.0	Above-the-Surface Response Number	0.0

Beyond the Surface Feedback Number

Audience Hedonic Shift

9.0

THE HOBBIT -   Scene 1: Beat 11

By some curious chance one morning long ago in the quiet of the world, when there was less noise and more green, and the hobbits were still numerous and prosperous, and Bilbo Baggins was standing at his door after breakfast smoking an enormous long wooden pipe that reached nearly down to his woolly toes (neatly brushed) —

Expository - World-building
Now Arena Qualification

Stimulus Character	Author/Bedtime Storyteller	Response Character	None
Stimulus Valence	Depleting	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Order	Response Source Sub-Category	None
Stimulus Degree	Reserve/Subtractive	Response Degree	None
On-the-Surface Stimulus Number	-7.0	Above-the-Surface Response Number	0.0

Beyond the Surface Feedback Number
Audience Hedonic Shift
-7.0

THE HOBBIT -   Scene 1: Beat 12

Gandalf came by. Gandalf! If you had heard only a quarter of what I have heard about him, and I have only heard very little of all there is to hear, you would be prepared for any sort of remarkable tale.

Expository - World-building

Durational Agent Qualification

- Gandalf

Stimulus Character	Author/Bedtime Storyteller	Response Character	None
Stimulus Valence	Enlivening	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	None
Stimulus Degree	Efficacy/Exponential	Response Degree	None
On-the-Surface Stimulus Number	324.0	Above-the-Surface Response Number	0.0

Beyond the Surface Feedback Number

Audience Hedonic Shift

324.0

THE HOBBIT - Scene 1: Beat 13

Tales and adventures sprouted up all over the place wherever he went, in the most extraordinary fashion. He had not been down that way under The Hill for ages and ages, not since his friend the Old Took died, in fact, and the hobbits had almost forgotten what he looked like. He had been away over The Hill and across The Water on businesses of his own since they were all small hobbit-boys and hobbit-girls.

Expository - World-building
Eternal Agent Qualification - Gandalf

Stimulus Character	Author/Bedtime Storyteller	Response Character	None
Stimulus Valence	Depleting	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Chaos	Response Source Sub-Category	None
Stimulus Degree	Reserve/Subtractive	Response Degree	None
On-the-Surface Stimulus Number	-8.0	Above-the-Surface Response Number	0.0

Beyond the Surface Feedback Number
Audience Hedonic Shift
-8.0

THE HOBBIT - Scene 1: Beat 14

All that the unsuspecting Bilbo saw that morning was an old man with a staff. He had a tall pointed blue hat, a long grey cloak, a silver scarf over which his long white beard hung down below his waist, and immense black boots.

 "Good Morning!" said Bilbo, and he meant it. The sun was shining, and the grass was very green.

Transitional

Stimulus Character	Author/Bedtime Storyteller	Response Character	Bilbo Baggins
Stimulus Valence	Enlivening	Response Valence	Enlivening
Stimulus Signal Channel	Communication	Response Signal Channel	Communication
Stimulus Source Category	Numinous	Response Source Category	Other
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	Third Party
Stimulus Degree	Reserve/Additive	Response Degree	Reserve/Additive
On-the-Surface Stimulus Number	9.0	Above-the-Surface Response Number	6.0

The stimulus to this beat is World-building Exposition describing Bilbo's Now Agency.

Beyond the Surface Feedback Number

Audience Hedonic Shift

15.0

The response embeds World-building Exposition describing the Now Arena.

THE HOBBIT - Scene 1: Beat 15

But Gandalf looked at him from under long bushy eyebrows that stuck out further than the brim of his shady hat.

"What do you mean?" he said. "Do you wish me a good morning, or mean that it is a good morning whether I want it or not; or that you feel good this morning; or that it is a morning to be good on?"

"All of them at once," said Bilbo. "And a very fine morning for a pipe of tobacco out of doors, into the bargain. If you have a pipe about you, sit down and have a fill of mine! There's no hurry, we have all the day before us!" Then Bilbo sat down on a seat by his door, crossed his legs, and blew out a beautiful grey ring of smoke that sailed up into the air without breaking and floated away over The Hill.

Active

Stimulus Character	Gandalf	Response Character	Bilbo Baggins
Stimulus Valence	Depleting	Response Valence	Enlivening
Stimulus Signal Channel	Communication	Response Signal Channel	Communication
Stimulus Source Category	Numinous	Response Source Category	Other
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	Third Party
Stimulus Degree	Reserve/Subtractive	Response Degree	Reserve/Additive
On-the-Surface Stimulus Number	-9.0	Above-the-Surface Response Number	6.0

Beyond the Surface Feedback Number

Audience Hedonic Shift

15.0

THE HOBBIT -   Scene 1: Beat 16

"Very pretty!" said Gandalf. "But I have no time to blow smoke-rings this morning. I am looking for someone to share in an adventure that I am arranging, and it's very difficult to find anyone."

"I should think so — in these parts! We are plain quiet folk and have no use for adventures. […] He had decided that he was not quite his sort, and wanted him to go away.

Active

Stimulus Character	Gandalf	Response Character	Bilbo Baggins
Stimulus Valence	Enlivening	Response Valence	Depleting
Stimulus Signal Channel	Communication	Response Signal Channel	Communication
Stimulus Source Category	Numinous	Response Source Category	Self
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	Monster
Stimulus Degree	Reserve/Additive	Response Degree	Capacity/Divisive
On-the-Surface Stimulus Number	9.0	Above-the-Surface Response Number	-2.0

Beyond the Surface Feedback Number

Audience Hedonic Shift
-11.0

THE HOBBIT - Scene 1: Beat 17

But the old man did not move. He stood leaning on his stick and gazing at the hobbit without saying anything, till Bilbo got quite uncomfortable and even a little cross. "Good morning!" he said at last. "We don't want any adventures here, thank you! You might try over The Hill or across The Water." By this he meant that the conversation was at an end.

Active

Stimulus Character	Gandalf	Response Character	Bilbo Baggins
Stimulus Valence	Depleting	Response Valence	Depleting
Stimulus Signal Channel	Communication	Response Signal Channel	Communication
Stimulus Source Category	Numinous	Response Source Category	Self
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	Monster
Stimulus Degree	Reserve/Subtractive	Response Degree	Efficacy/Exponential - No Wormhole
On-the-Surface Stimulus Number	-9.0	Above-the-Surface Response Number	-4.0

Beyond the Surface Feedback Number

Audience Hedonic Shift

5.0

THE HOBBIT -   Scene 1: Beat 18

"What a lot of things you do use Good morning for!" said Gandalf. "Now you mean
that you want to get rid of me, and that it won't be good till I move off."
"Not at all, not at all, my dear sir! Let me see, I don't think I know your name?"

Active

Stimulus Character	Gandalf	Response Character	Bilbo Baggins
Stimulus Valence	Depleting	Response Valence	Enlivening
Stimulus Signal Channel	Communication	Response Signal Channel	Communication
Stimulus Source Category	Numinous	Response Source Category	Other
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	Third Party
Stimulus Degree	Reserve/Subtractive	Response Degree	Reserve/Additive
On-the-Surface Stimulus Number	-9.0	Above-the-Surface Response Number	6.0

Beyond the Surface Feedback Number

Audience Hedonic Shift

15.0

THE HOBBIT -   Scene 1: Beat 19

"Yes, yes, my dear sir — and I do know your name, Mr. Bilbo Baggins. And you do know my name, though you don't remember that I belong to it. I am Gandalf, and Gandalf means me! To think that I should have lived to be good-morninged by Belladonna Took's son, as if I was selling buttons at the door!"
"Gandalf, Gandalf! Good gracious me!

Active

Stimulus Character	Gandalf	Response Character	Bilbo Baggins
Stimulus Valence	Depleting	Response Valence	Enlivening
Stimulus Signal Channel	Communication	Response Signal Channel	Communication
Stimulus Source Category	Numinous	Response Source Category	Numinous
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	Complexity
Stimulus Degree	Capacity/Divisive	Response Degree	Capacity/Multiplicative
On-the-Surface Stimulus Number	-18.0	Above-the-Surface Response Number	18.0

Beyond the Surface Feedback Number

Audience Hedonic Shift

36.0

THE HOBBIT - Scene 1: Beat 20

Not the wandering wizard [...] who used to tell such wonderful tales at parties, about dragons and goblins and giants and the rescue of princesses and the unexpected luck of widows' sons? Not the man that used to make such particularly excellent fireworks! I remember those! Old Took used to have them on Midsummer's Eve. Splendid! They used to go up like great lilies and snapdragons and laburnums of fire and hang in the twilight all evening!"

Expository - Transitional

Past→Present - Agent Monologue - Durational Agent Qualification - Gandalf

Stimulus Character	Bilbo Baggins	Response Character	None
Stimulus Valence	Enlivening	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	None
Stimulus Degree	Reserve/Additive	Response Degree	None
On-the-Surface Stimulus Number	9.0	Above-the-Surface Response Number	0.0

Beyond the Surface Feedback Number

Audience Hedonic Shift

9.0

You will notice already that Mr. Baggins was not quite so prosy as he liked to believe, also that he was very fond of flowers.

Expository - World-building

Durational Agent Qualification -
Bilbo Baggins

Stimulus Character	Author/Bedtime Storyteller	Response Character	None
Stimulus Valence	Depleting	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Order	Response Source Sub-Category	None
Stimulus Degree	Reserve/Subtractive	Response Degree	None
On-the-Surface Stimulus Number	-7.0	Above-the-Surface Response Number	0.0

Beyond the Surface Feedback Number

Audience Hedonic Shift
-7.0

THE HOBBIT - Scene 1: Beat 22

"Dear me!" he went on. "Not the Gandalf who was responsible for so many quiet lads and lasses going off into the Blue for mad adventures? Anything from climbing trees to visiting elves — or sailing in ships, sailing to other shores! Bless me, life used to be quite inter — I mean, you used to upset things badly in these parts once upon a time. I beg your pardon, but I had no idea you were still in business."

Expository - Transitional

Past→Present - Agent Monologue - Eternal

Agent Qualification - Gandalf

Stimulus Character	Bilbo Baggins	Response Character	None
Stimulus Valence	Enlivening	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	None
Stimulus Degree	Capacity/Multiplicative	Response Degree	None
On-the-Surface Stimulus Number	18.0	Above-the-Surface Response Number	0.0

Beyond the Surface Feedback Number

Audience Hedonic Shift

18.0

"Where else should I be?" said the wizard. "All the same I am pleased to find you remember something about me. You seem to remember my fireworks kindly, at any rate, and that is not without hope. Indeed for your old grandfather Took's sake, and for the sake of poor Belladonna, I will give you what you asked for."
"I beg your pardon, I haven't asked for anything!"

Active

Stimulus Character	Gandalf	Response Character	Bilbo Baggins
Stimulus Valence	Enlivening	Response Valence	Depleting
Stimulus Signal Channel	Communication	Response Signal Channel	Communication
Stimulus Source Category	Numinous	Response Source Category	Numinous
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	Complexity
Stimulus Degree	Capacity/Multiplicative	Response Degree	Reserve/Subtractive
On-the-Surface Stimulus Number	18.0	Above-the-Surface Response Number	-9.0

Beyond the Surface Feedback Number

Audience Hedonic Shift

-27.0

THE HOBBIT - Scene 1: Beat 24

"Yes, you have! Twice now. My pardon. I give it you. In fact I will go so far as to send you on this adventure. Very amusing for me, very good for you — and profitable too, very likely, if you ever get over it."
"Sorry! I don't want any adventures, thank you. Not today. Good morning! But please come to tea — any time you like! Why not tomorrow? Come tomorrow! Good bye!" With that the hobbit turned and scuttled inside his round green door, and shut it as quickly as he dared, not to seem rude. Wizards after all are wizards.

Active

Stimulus Character	Gandalf	Response Character	Bilbo Baggins
Stimulus Valence	Enlivening	Response Valence	Depleting
Stimulus Signal Channel	Communication	Response Signal Channel	Communication
Stimulus Source Category	Numinous	Response Source Category	Numinous
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	Complexity
Stimulus Degree	Capacity/Multiplicative	Response Degree	Efficacy/Square Root - Wormhole
On-the-Surface Stimulus Number	18.0	Above-the-Surface Response Number	4.2

Beyond the Surface Feedback Number

Audience Hedonic Shift
-13.8

THE HOBBIT -   Scene 1: Beat 25

"What on earth did I ask him to tea for!" he said to himself, as he went to the pantry. He had only just had breakfast, but he thought a cake or two and a drink of something would do him good after his fright.
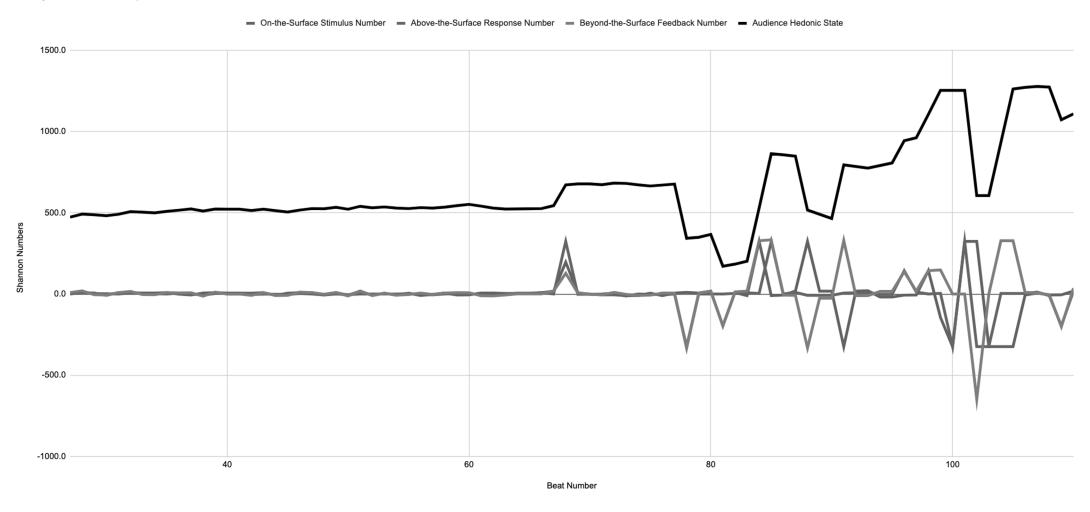
Active

Stimulus Character	Bilbo Baggins	Response Character	Bilbo Baggins
Stimulus Valence	Depleting	Response Valence	Enlivening
Stimulus Signal Channel	Communication	Response Signal Channel	Communication
Stimulus Source Category	Self	Response Source Category	Self
Stimulus Source Sub-Category	Person	Response Source Sub-Category	Person
Stimulus Degree	Reserve/Subtractive	Response Degree	Reserve/Additive
On-the-Surface Stimulus Number	-3.0	Above-the-Surface Response Number	3.0

Beyond the Surface Feedback Number

Audience Hedonic Shift

6.0

Gandalf in the meantime was still standing outside the door, and laughing long but quietly. After a while he stepped up, and with the spike on his staff scratched a queer sign on the hobbit's beautiful green front door. Then he strode away, just about the time when Bilbo was finishing his second cake and beginning to think that he had escaped adventures very well.

Active

Stimulus Character	Gandalf	Response Character	Gandalf
Stimulus Valence	Enlivening	Response Valence	Enlivening
Stimulus Signal Channel	Communication	Response Signal Channel	Communication
Stimulus Source Category	Self	Response Source Category	Self
Stimulus Source Sub-Category	Person	Response Source Sub-Category	Person
Stimulus Degree	Reserve/Additive	Response Degree	Capacity/Multiplicative
On-the-Surface Stimulus Number	3.0	Above-the-Surface Response Number	6.0

Beyond the Surface Feedback Number

Audience Hedonic Shift
3.0

The response embeds Interstitial Exposition from the Agent to the Other describing Bilbo's Now Agency.

THE HOBBIT - Scene 2

Story Grid Beat Map

The next day he had almost forgotten about Gandalf. He did not remember things very well, unless he put them down on his Engagement Tablet: like this: Gandalf Tea Wednesday. Yesterday he had been too flustered to do anything of the kind.

Expository - Transitional

Present→Past - Now Agency

Qualification - Bilbo Baggins

Stimulus Character	Author/Bedtime Storyteller	Response Character	None
Stimulus Valence	Enlivening	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	None
Stimulus Degree	Reserve/Additive	Response Degree	None
On-the-Surface Stimulus Number	9.0	Above-the-Surface Response Number	0.0

Beyond the Surface Feedback Number

Audience Hedonic Shift

9.0

THE HOBBIT -   Scene 2: Beat 52

"Carefully! Carefully!" he said. "It is not like you, Bilbo, to keep friends waiting on the mat, and then open the door like a pop-gun! Let me introduce Bifur, Bofur, Bombur, and especially Thorin!"

Passive

Stimulus Character	Gandalf	Response Character	None
Stimulus Valence	Depleting	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	None
Stimulus Degree	Reserve/Subtractive	Response Degree	None
On-the-Surface Stimulus Number	-9.0	Above-the-Surface Response Number	0.0

Beyond the Surface Feedback Number

Audience Hedonic Shift

-9.0

THE HOBBIT - Scene 2: Beat 67

The dark came into the room from the little window that opened in the side of The Hill; the firelight flickered — it was April — and still they played on, while the shadow of Gandalf's beard wagged against the wall.

Passive
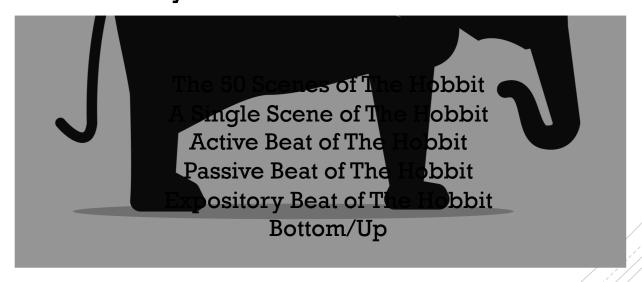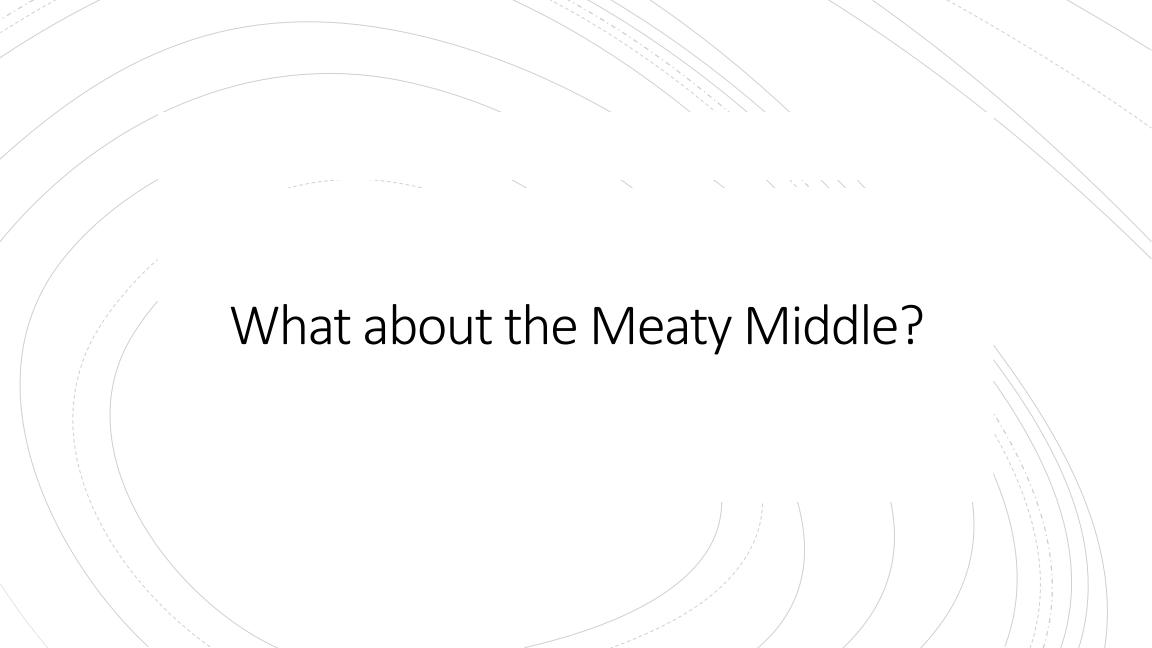
Stimulus Character	Numinous	Response Character	None
Stimulus Valence	Enlivening	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	None
Stimulus Degree	Capacity/Multiplicative	Response Degree	None
On-the-Surface Stimulus Number	18.0	Above-the-Surface Response Number	0.0

Beyond the Surface Feedback Number

Audience Hedonic Shift

18.0

The Whole Hobbit Elephant

Top/Down
The Whole Hobbit Novel
Beginning/End of The Hobbit
Beginning/Middle/End of The Hobbit
The Four Quadrants of The Hobbit
The Eight Sequences/Octants of The Hobbit

The Twenty Skeletal Scenes of The Hobbit

The 50 Scenes of The Hobbit
A Single Scene of The Hobbit
Active Beat of The Hobbit
Passive Beat of The Hobbit
Expository Beat of The Hobbit
Bottom/Up

What about the Meaty Middle?

Twenty Skeletal Scene Principles

- A Story can be broken into Quadrants

  - Beginning Hook
  - Middle Build One
  - Middle Build Two
  - Ending Payoff

- Each Quadrant can be broken into the Five Commandments of Storytelling

  - A Scene that embeds the Quadrant's Inciting Incident
  - A Scene that embeds the Quadrant's Turning Point Progressive Complication
  - A Scene that embeds the Quadrant's Crisis
  - A Scene that embeds the Quadrant's Climax
  - A Scene that embeds the Quadrant's Resolution

Twenty Skeletal Scene Principles

- A Scene is made up of units of change that progressively complicate into a value shift. The fundamental units of change are:
  - Expository Beats that come from Beyond the Surface (the Author/Narrator) and set the stage.
  - Passive Beats that reside inside the Above the Surface plane of perception (inside the agentic mind of avatars) and reflect the various means of choice the avatars must generate to move through the stage.
  - Active Beats are objective On the Surface energy transfers from the stage to the audience.

- Each Scene can be analyzed as a whole and thus the micro-changes of the beats can be generalized into a coherent generalized event. These generalizations cohere into:
  - ON THE SURFACE energy change
  - ABOVE THE SURFACE information of avatar model change
  - BEYOND THE SURFACE meaning of reality change

The Hobbit

20 Core Scenes

Q1 Inciting Incident
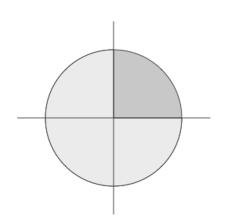
On the Surface	Above the Surface	Beyond the Surface	Action
The Unexpected Challenge to the Status Quo (Threat or Opportunity)	The Drop-Down/Bubble-Up of an Invisible Phere Gorilla	The Call to Adventure	Inciting Attack or Threat

THE HOBBIT
J. R. R. Tolkien

Inciting Incident (Causal): Gandalf offers Bilbo the adventure of a lifetime.

Q1 Turning Point

On the Surface	Above the Surface	Beyond the Surface	Action
Breakdown of Boomerang Response from Habitual Procedures	Retreat into Propositional Justifications from Habitual Frame	Refusal or Complication of the Call	Making Sense of the Attack or Threat
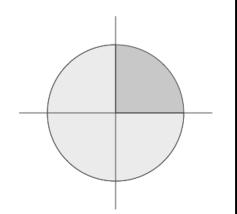
THE HOBBIT

J. R. R. Tolkien

Turning Point Progressive Complication (Revelatory): Bilbo collapses when Thorin reveals that the party may not return from the adventure.

Q1 Crisis

On the Surface	Above the Surface	Beyond the Surface	Action
Stay or Go?	Hang On to or Let Go of Habitual Frame?	Isolate or Engage with Novel Arena?	Run Away or Engage Reluctantly?
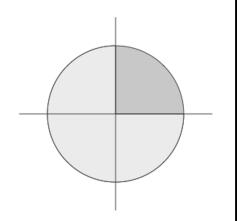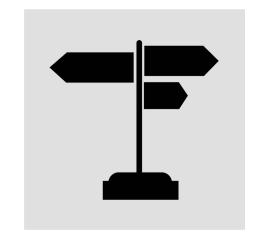
THE HOBBIT

J. R. R. Tolkien

Crisis (Best Bad Choice): Should Bilbo refuse the mission with the dwarves, disgracing his family? Or should he go, definitely endangering his own life?

Q1 Climax

On the Surface	Above the Surface	Beyond the Surface	Action
Heroic: Go Antiheroic: Stay	Heroic: Let Go Antiheroic: Hang On	Heroic: Engage with Novel Arena Antiheroic: Isolate from the Novel Arena	Heroic: Agreeing to Fight Antiheroic: Refusing to Fight
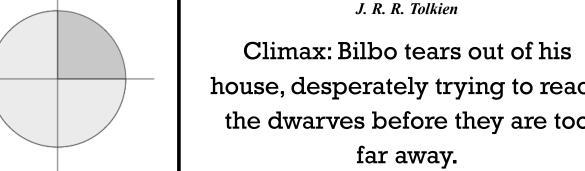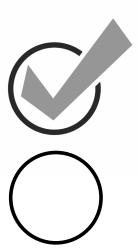
THE HOBBIT

J. R. R. Tolkien

Climax: Bilbo tears out of his house, desperately trying to reach the dwarves before they are too far away.

Q1 Resolution

On the Surface	Above the Surface	Beyond the Surface	Action
Arena Response Seems to Reinforce Agent's Choice	Misguided Expectation of Return to Status Quo	Leaving the Ordinary World	Minimum Viable Mission
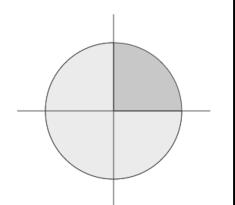
THE HOBBIT

J. R. R. Tolkien

Resolution: Gandalf and the dwarves welcome Bilbo and they enjoy some nice weather at the start.

Q2 Inciting Incident
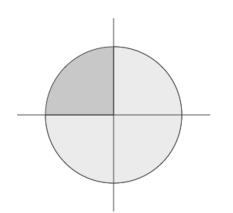
On the Surface	Above the Surface	Beyond the Surface	Action
Threat to the Status Quo Escalates in the Novel and Noisy Environment	Reliance on Habitual Frame to Generate Simple Procedures	Crossing the Threshold	Unexpected, Escalated Threat to Life Arises in the Extraordinary World

THE HOBBIT
J. R. R. Tolkien

Inciting Incident (Causal): Thorin sends Bilbo into a dangerous confrontation with nasty trolls who capture the party, but Gandalf arrives to save the day.

Q2 Turning Point

On the Surface	Above the Surface	Beyond the Surface	Action
What Got You Here Won't Get You There	Things are Falling Apart	See the Game	The Protagonist becomes the Target of the Antagonist
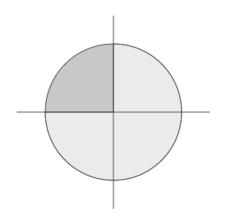
THE HOBBIT

J. R. R. Tolkien

Turning Point Progressive Complication (Active): While fleeing the goblins, the dwarves drop Bilbo and leave him in the dark tunnels.

Q2 Crisis

On the Surface	Above the Surface	Beyond the Surface	Action
Rely Upon Myself or Rely Upon Another?	Plato's Person Decides Who Should Reign: Monster (Maintain Sovereign Agency) or Lion (Cede Agency to Another/Group)?	Play the Game or Keep Playing My Game?	Comply or Defy?
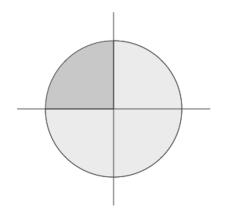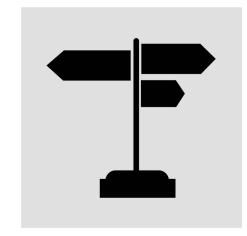
THE HOBBIT

J. R. R. Tolkien

Crisis (Best Bad Choice): Should Bilbo try to make it on his own, or should he try to find the dwarves?

Q2 Climax

On the Surface	Above the Surface	Beyond the Surface	Action
Go It Alone or Throw In with Someone Else	Heroic: Choose Non-Habitual Psyche Component Antiheroic: Choose Habitual Psyche Component	Dynamic Win/Lose or Lose/Win	Shadow Agent Asserts Their Dominant Power
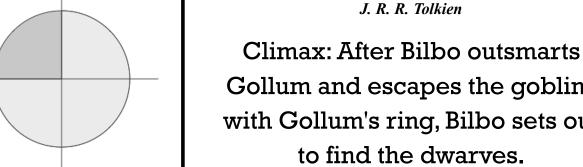
THE HOBBIT
J. R. R. Tolkien

Climax: After Bilbo outsmarts Gollum and escapes the goblins with Gollum's ring, Bilbo sets out to find the dwarves.

Q2 Resolution

On the Surface	Above the Surface	Beyond the Surface	Action
Irreversible Change	Habitual Frame Breaks	Point of No Return	No Way Out/The Point of No Return
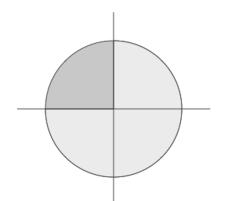
THE HOBBIT

J. R. R. Tolkien

Resolution: Bilbo catches up with his crew, but he's now more powerful than they are (except for Gandalf). He's not the same Bilbo. He's become who he was pretending to be... a thief. Gandalf leaves the party in Bilbo's hands.

Q3 Inciting Incident
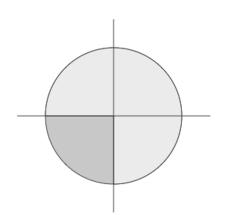
On the Surface	Above the Surface	Beyond the Surface	Action
Unexpected Threat or Opportunity Renders Former Procedures Useless	Freeze in the Face of Horror and Awe	Falling into Chaos	Overwhelming Encounter with an Unexplained Event (The Numinous)

THE HOBBIT
J. R. R. Tolkien

Inciting Incident (Coincidental): The flying deer knocks Bombur into the magic water while fleeing from the Elvenking's hunt.

Q3 Turning Point

On the Surface	Above the Surface	Beyond the Surface	Action
All is Lost	The Agent is the Only One who Can Respond	Bottoming Out	All is Lost
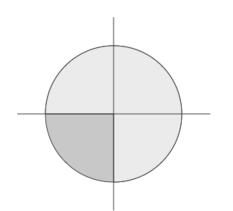
THE HOBBIT

J. R. R. Tolkien

Turning Point Progressive Complication (Revelatory): After the elf-magic separates the crew, Bilbo is the only one capable of defeating the spiders. He's all alone.

Q3 Crisis

On the Surface	Above the Surface	Beyond the Surface	Action
The Existential Binary: Retreat Backward or Go Onward?	Serve Nihilism or Creation?	Nothing or Something?	Survive or Derive?
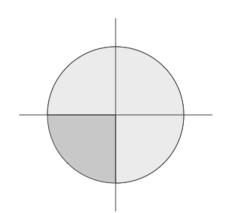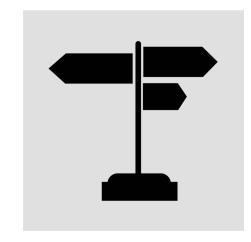
THE HOBBIT
J. R. R. Tolkien

Crisis (Irreconcilable Goods): Bilbo secures his own life. Now, should he selflessly fight for his crew at the likely expense of his own life, or just take care of number one?

Q3 Climax

On the Surface	Above the Surface	Beyond the Surface	Action
Absolute Commitment to a Direction	Heroic: Formation of New Cognitive Frame Expands Vision Antiheroic: Doubling Down on Old Cognitive Frame Narrows Vision	The Heroic or Antiheroic Character Emerges	Absolute Commitment
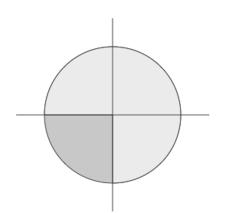
THE HOBBIT
J. R. R. Tolkien

Climax: Bilbo defeats the Mirkwood spiders to save his crew.

Q3 Resolution

On the Surface	Above the Surface	Beyond the Surface	Action
Preparations for the Final Engagement Enabled by Novel Affordances of the Arena	Heroic: New Cognitive Framework Enables Realization of Ultimate Concern Antiheroic: Old Cognitive Framework Enforces Pursuit of Entrenched Concern	Resurrection as Heroic Archetype or Antiheroic Archetype	Preparations to Enter the Ultimate Arena
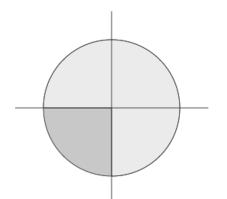
THE HOBBIT

J. R. R. Tolkien

Resolution: Bilbo saves Thorin and the rest of the dwarves from the Elvenking's dungeons and they travel to Lake Town where Thorin claims his title. Bilbo's agentic sense is fully embraced and he is a formidable leader with a new cognitive framework.

Q4 Inciting Incident
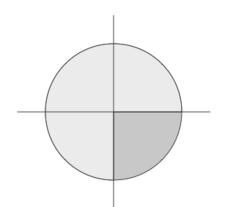
On the Surface	Above the Surface	Beyond the Surface	Action
Reemergence of Unexpected Threat or Opportunity Challenges Application of New Procedural Skills	The Phere Gorilla is Now Visible	Super Call to Adventure	Attack or Threat from the Full Power of Antagonism

THE HOBBIT

J. R. R. Tolkien

Inciting Incident (Causal): In response to Thorin's challenge to the throne of the King under the Mountain, Smaug takes revenge on the Lake people. Thorin's singleminded pursuit of his title has implicated the innocent townspeople.

Q4 Turning Point

On the Surface	Above the Surface	Beyond the Surface	Action
The Application of a New Procedure Results in a Loss	Application of the Chosen Cognitive Framework Requires Sacrifice of Affordances from Old Framework	Protagonist Must Reckon with the Inevitability of Loss	Heroic Action Requires Sacrifice
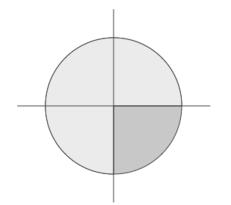
THE HOBBIT
J. R. R. Tolkien

Turning Point Progressive Complication (Active): Thorin vows to avenge himself on anyone who takes the Arkenstone, and Bilbo has it hidden. Ultimatum pits Bilbo against Thorin, dooming one of them. Bilbo will lose the dwarves, who have become his first party.

Q4 Crisis

On the Surface	Above the Surface	Beyond the Surface	Action
Sacrifice a Want for a Need? Or Vice Versa?	Sacrifice for Universal Well-Being, Beauty, and Truth? Or Double Down to Secure Well-Being, Beauty, and Truth for Self?	Net Agency Calculation: Hero Considers Which Sacrifice Will Free the Most Agency; Antihero Considers Which Sacrifice Will Capture the Most Agency	Sacrifice for the Mission? Or Sacrifice the Mission?
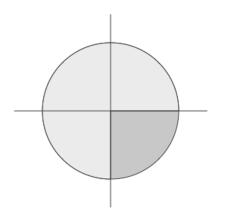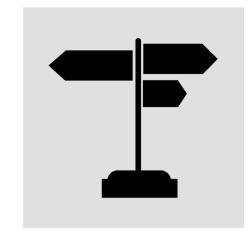
THE HOBBIT

J. R. R. Tolkien

Crisis (Irreconcilable Goods): Bilbo is torn between loyalty to Thorin/the crew and what's best for the entire ecosystem. Should he trade the Arkenstone for peace, or stay with the dwarves and fight to the death over resources that could easily be shared to everyone's benefit? What will result in the most agency?

Q4 Climax

On the Surface	Above the Surface	Beyond the Surface	Action
Heroic: Participatory Self-Sacrifice Antiheroic: Egocentric Alienation	In Flow State, Protagonist Seamlessly Attunes to Arena	Heroic: Agency Release Antiheroic: Agency Capture	The Protagonist at the Mercy of the Antagonist
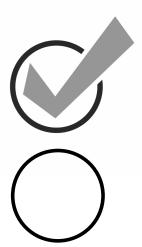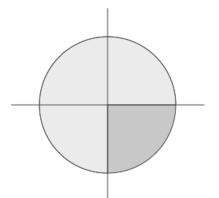
THE HOBBIT
J. R. R. Tolkien

Climax: Bilbo chooses the collective good over the threat of exile from Thorin. This choice enables the warring factions to align when faced with the onslaught of the Goblins, Wargs, etc.

Q4 Resolution

On the Surface

Heroic: Balance Restored in Upgraded Status Quo (Becomes Prescriptive Symbolic Representation of New Procedural Skill Set)

Antiheroic: Balance Restored in Degraded Status Quo (Becomes Cautionary Symbolic Representation of New Procedural Skill Set)

Above the Surface

Heroic: Integration of Luminary and Shadow Agency within the Agent in Service of Universal Values (Prescriptive Symbolic Representation of How to Cultivate Wisdom)

Antiheroic: Dominance of Shadow Agency within the Agent in Service of Self (Cautionary Symbolic Representation of Failure to Cultivate Wisdom)

Beyond the Surface

Heroic: Increase of Hierarchical Complexity of Universe

Antiheroic: Decrease of Hierarchical Complexity of Universe
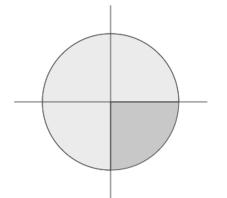
Action

Heroic: The Reward and Legacy

Antiheroic: The Punishment and Legacy

THE HOBBIT
J. R. R. Tolkien

Resolution: Bilbo returns home powerful, mature, capable and an integrated Hobbit, ready and able to advance the agency of his species by co-creating an expansion of the Shire universe.
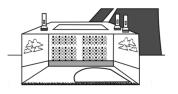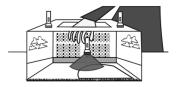
Just Do What J.R.R Tolkien and Jenny Do...over and over again
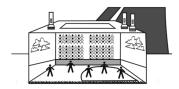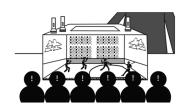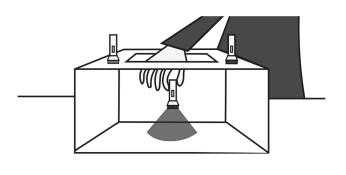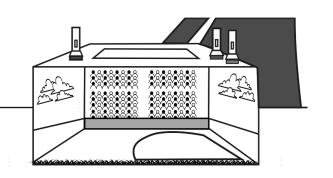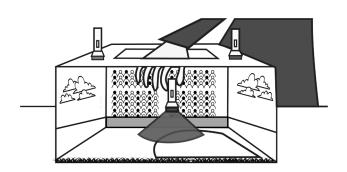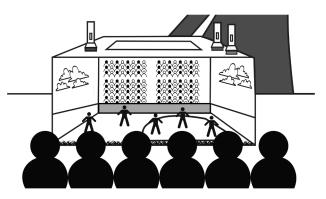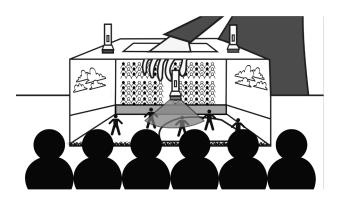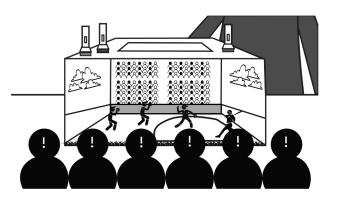
Problem Summation

What have we done over these last three days?

What's was the controlling idea behind these days?

What Problem Were We Here to Explore?
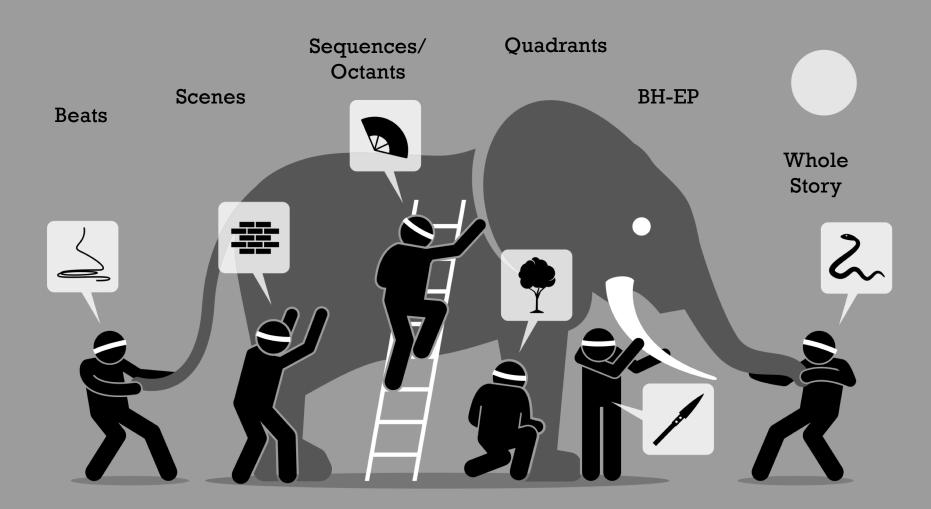
Problem Summation

We've wrapped our minds around the Whole Story Elephant.

We need to focus our attention on one level of analysis of the elephant at one time.

The Problem we face when we approach generating and governing a story is how, when, and where to do each of those two processes. When to edit? When to Write?

The Story Generator Approach/Writer
Constructing the building blocks of Story

Bottom Up
Organization

The Practice Half of
The Story Elephant

Level Seven
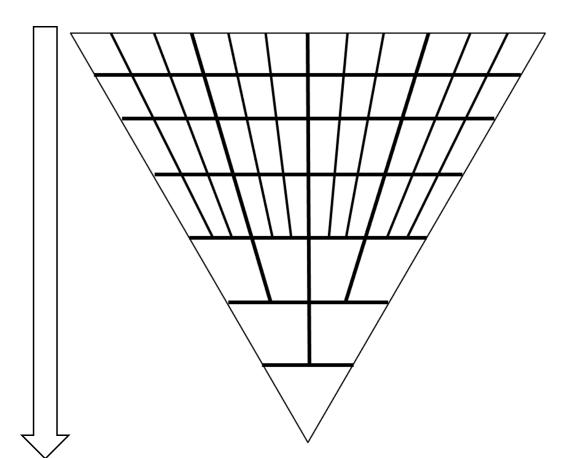
Stimulus-Response

Level Six

5 Commandments that actualize
change

Level Five

Sources of Conflict

Level Four

12 Genres

Level Three

CompO, ClearO, Chaos,
Complexity

Level Two

Heroic Journey 2.0

Level One

Story Grid Ethic, Big Idea

**Building Up
From First Principles**
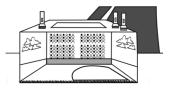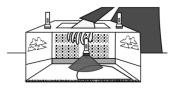
**Breaking Down
The Approach**

The Writer Works
with Creating
Exciting, Intriguing,
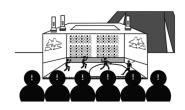and Cathartic Scenes
As Their
Fundamental
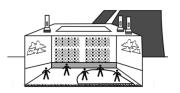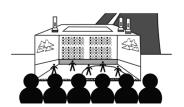
Twenty Skeletal Scenes is the Optimal Place to Focus

- After the Story Artist has committed to their genre

- After the Story Artist has hired a Story Author to generate their units of story. They have committed to a Narrator/Point of View and will give that Author/narrator a TWENTY SCENE "try-out."

Broad GENRE Concepts

- We have Twelve General Categories

Action, War, Horror, Crime, Thriller (Concerns Surviving)

Love (Concerns Thriving)

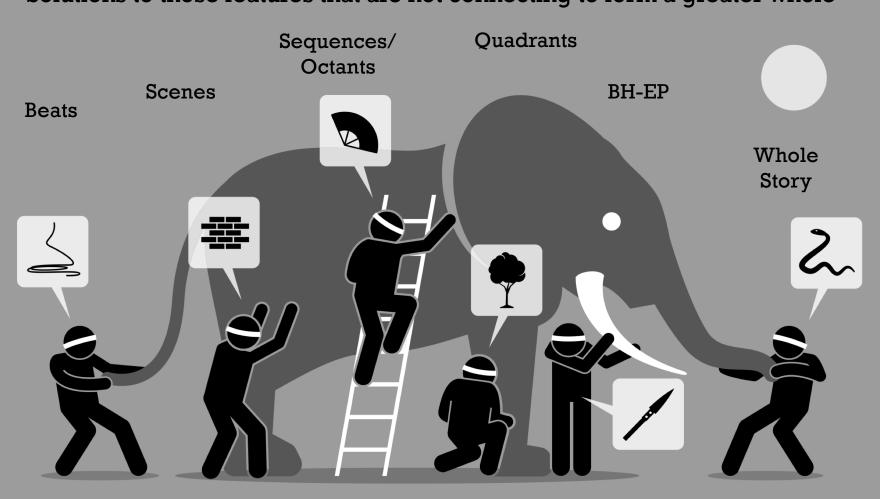Performance, Western, Society (Concerns Thriving)

Status, Morality, Worldview (Concerns Deriving)

GENRE

- Each of these Genres has Conventions and Obligatory Moments and can be approached using four concepts.

- Core Value
- Core Need
- Core Event
- Core Emotion

See The Four Core Framework, Four Core Fiction, and The Four Core Fiction Contender Guide for exhaustive examinations of these principles plus loads and loads of information about Genres and how to choose one.

Top Down Structure

Information Theory, how's the signal? Is the Genre choice, Author Choice Clear? Consistent?
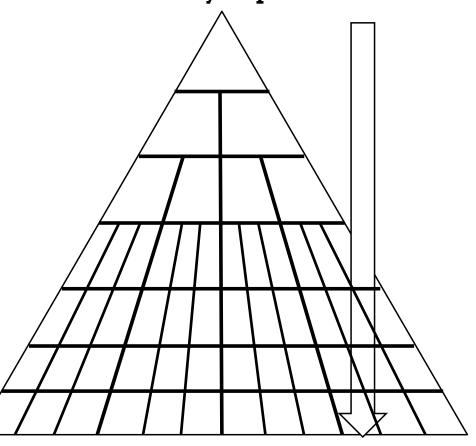
Is there a clear Change from Beginning to End?

Are the Heroic Journey 2.0 Quadrants clearly delineated?

Check the Twenty Scenes

Check the Interstitial linking Scenes Between those 20

Get out the Beat Microscope

Breaking Down Disintegration

Story Grid's Breakdown of the Theory Half of The Story Elephant

1 Global Story, working?

2 Halves

4 Quadrants
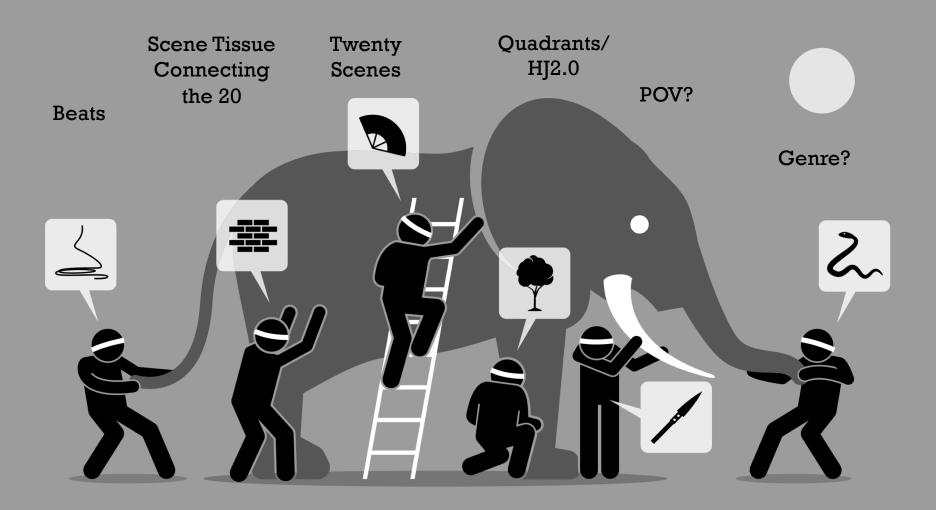
12 BHs-MBs-EPs

36 Kinds of Change

108 Degrees of Change

324 Kinds of Practical Beat Generation
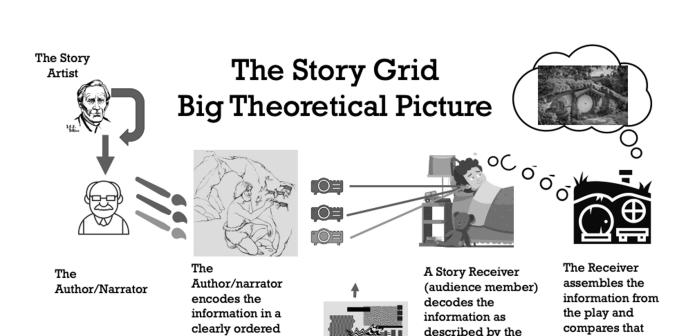
The Editor Wants to Optimize the Channel Between The Story Artist and the Audience
Clear Signal through a Channel that is an Accurate Translation flowing at the Appropriate
Speed, and Across the Greatest Distance

The Editor Works
with
Communication
As Fundamental

The Story
Artist

The Story Grid
Big Theoretical Picture

The
Author/Narrator

The
Author/narrator
encodes the
information in a
clearly ordered
simulation play of
Avatars/characters
in an alternate
reality.

NOISE

A Story Receiver
(audience member)
decodes the
information as
described by the
author's tightly
controlled simulation
play of Avatars in the
alternate reality.

The Receiver
assembles the
information from
the play and
compares that
signal to their
generalized
worldview to create
a Gestalt.

We need to cultivate both halves of ourselves, the generator of our potential what might be (writer) and the governing actualizer of that potential of what might be to what actually is (editor) and recognize just how sacred both of those parts of ourselves and their processes are.

Claude Shannon did and he left us a beautiful metaphor for what it's like to live our lives in this way.