

# The Story Grid Trinity



## 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.



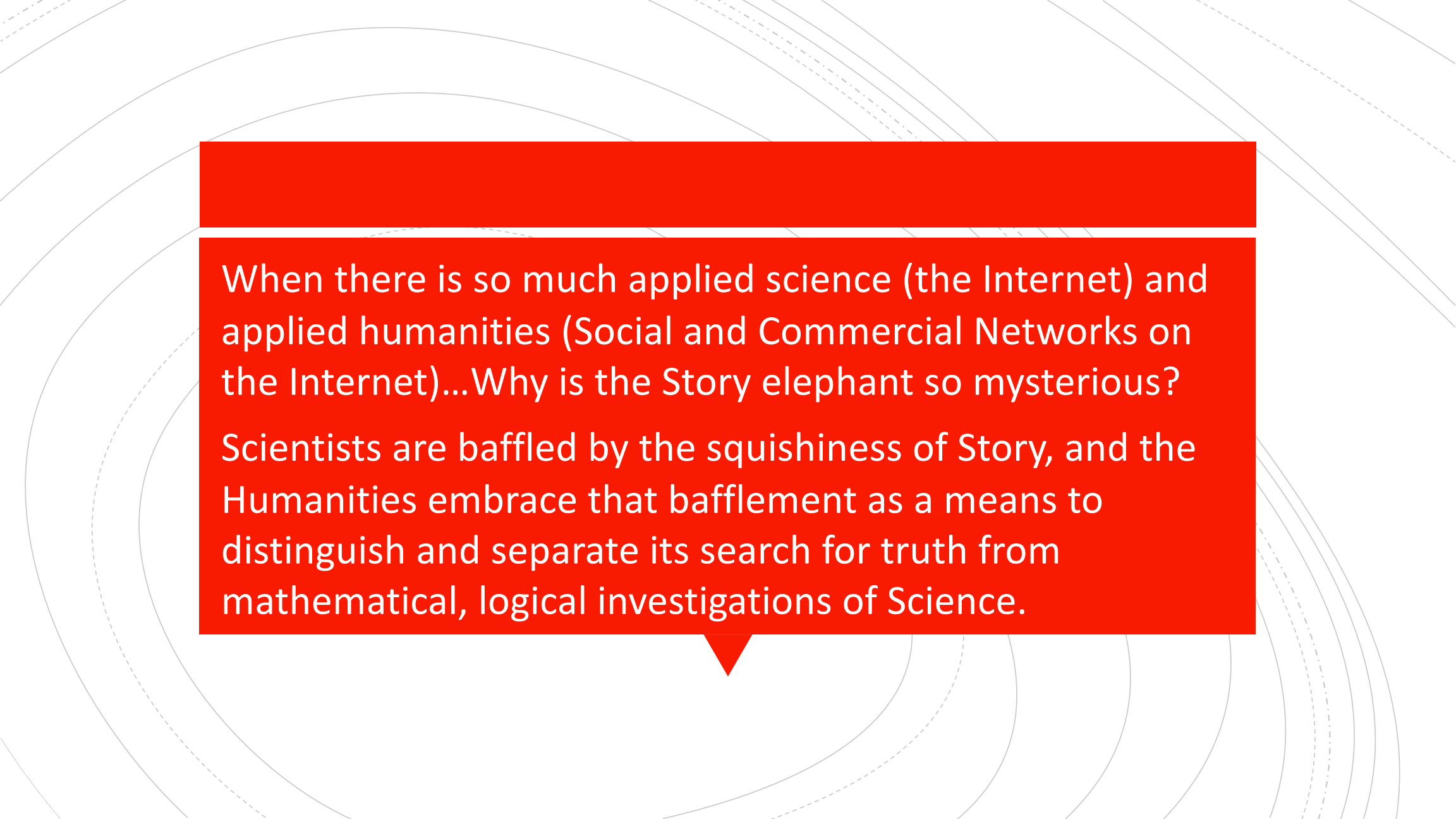
That's a compelling Gestalt of  
Story, but what's its structural,  
functional organization?

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?

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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. I just didn't find myself able to suspend my disbelief.
2. I wasn't sure what it was about.
3. I didn't sympathize with the protagonist.
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," quoth 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.

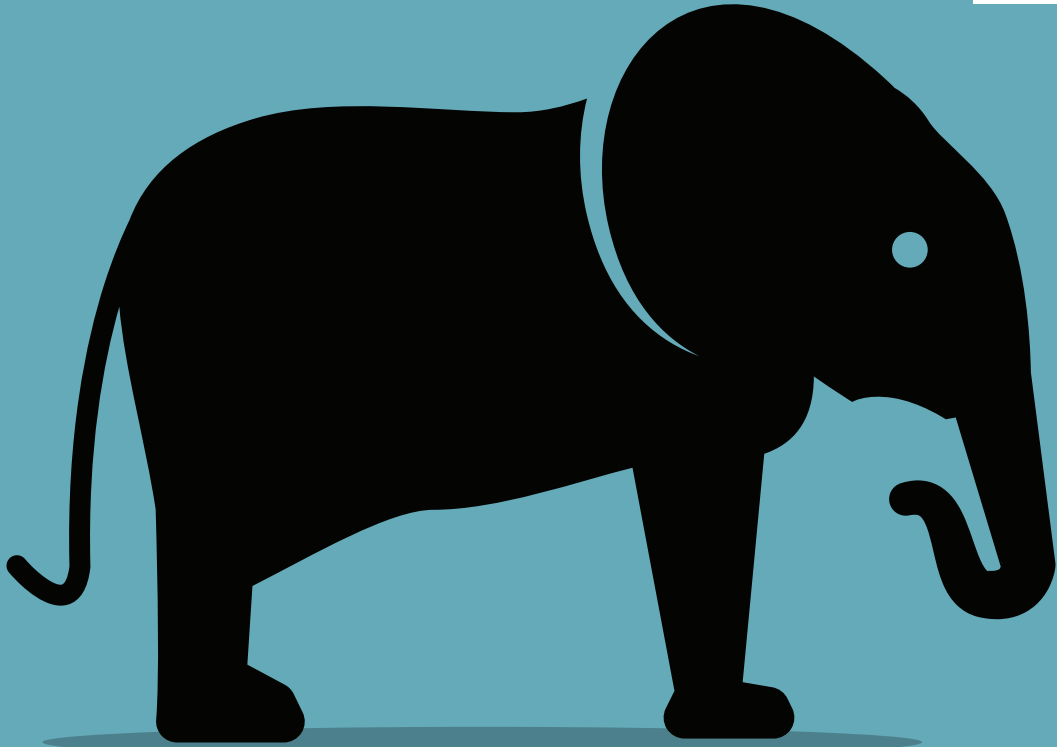
**Step Two:** Prescribe potent objectively measurable analytic and generative processes the creator can use to create more audience excitement, intrigue and catharsis with succeeding drafts.

## OUR STORY GRID META-GOAL

How do we do that?

# The Story Elephant

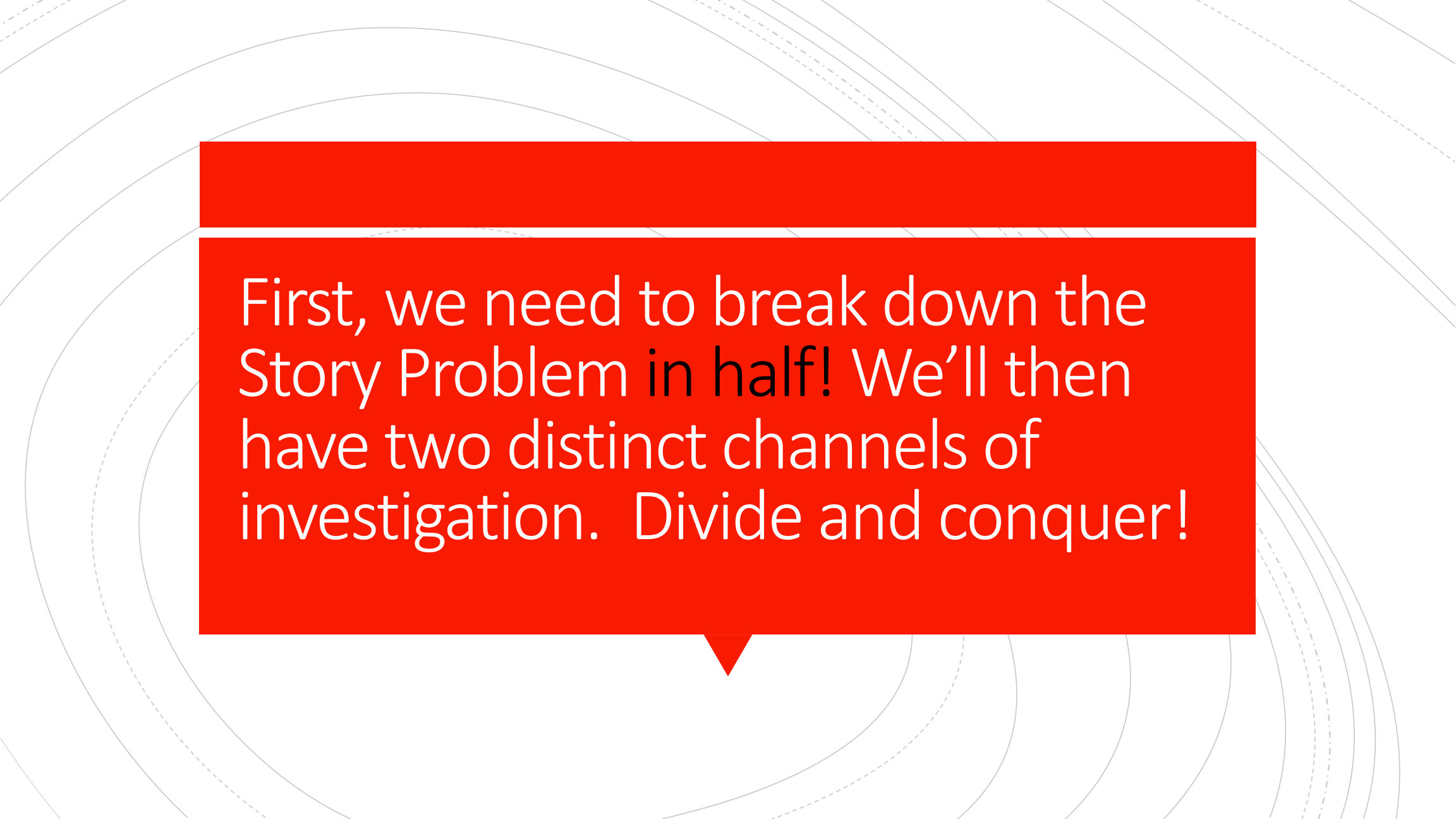
Ugh! Where do we start?



Us





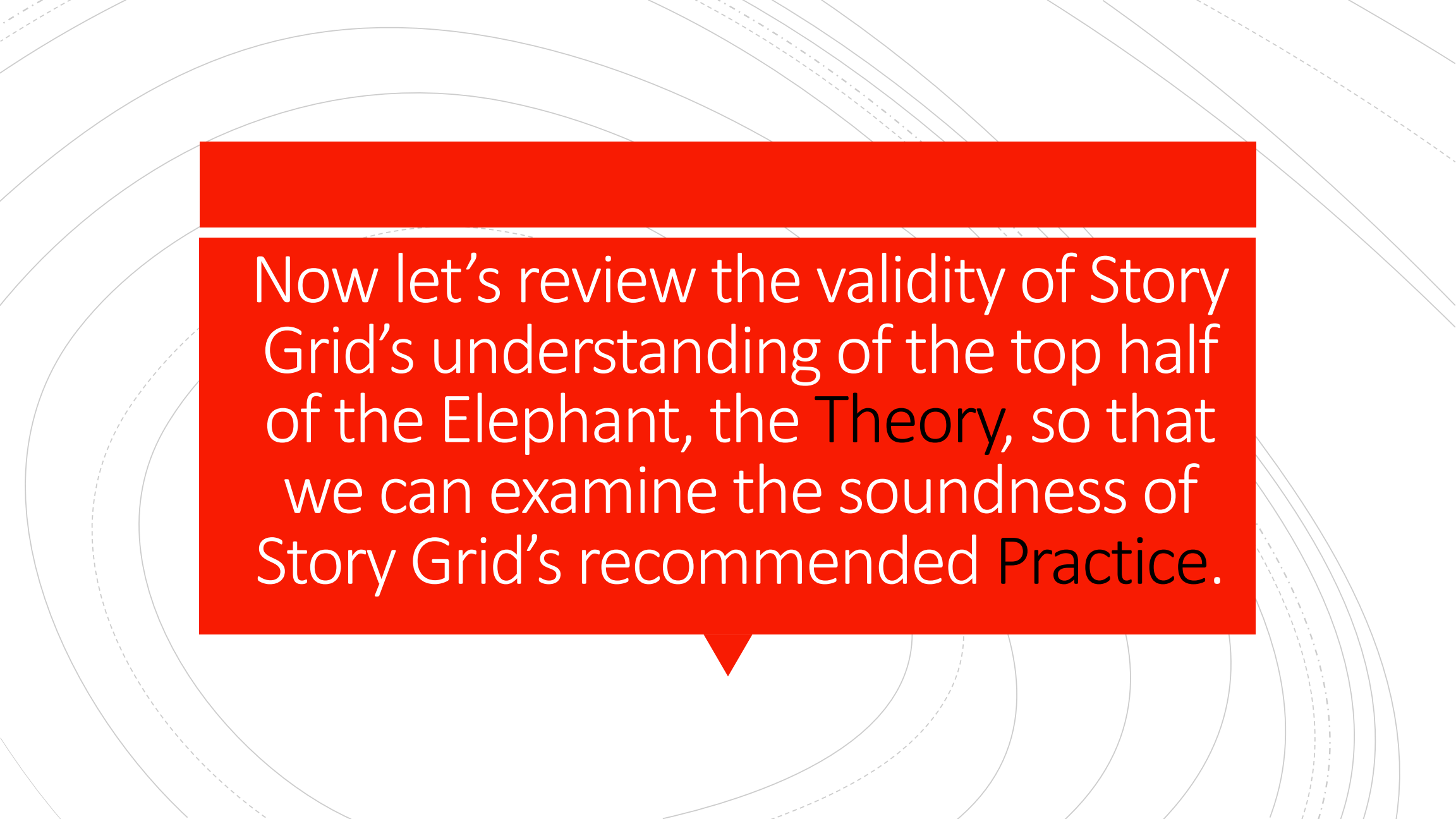


First, we need to break down the Story Problem **in half!** We'll then have two distinct channels of investigation. Divide and conquer!

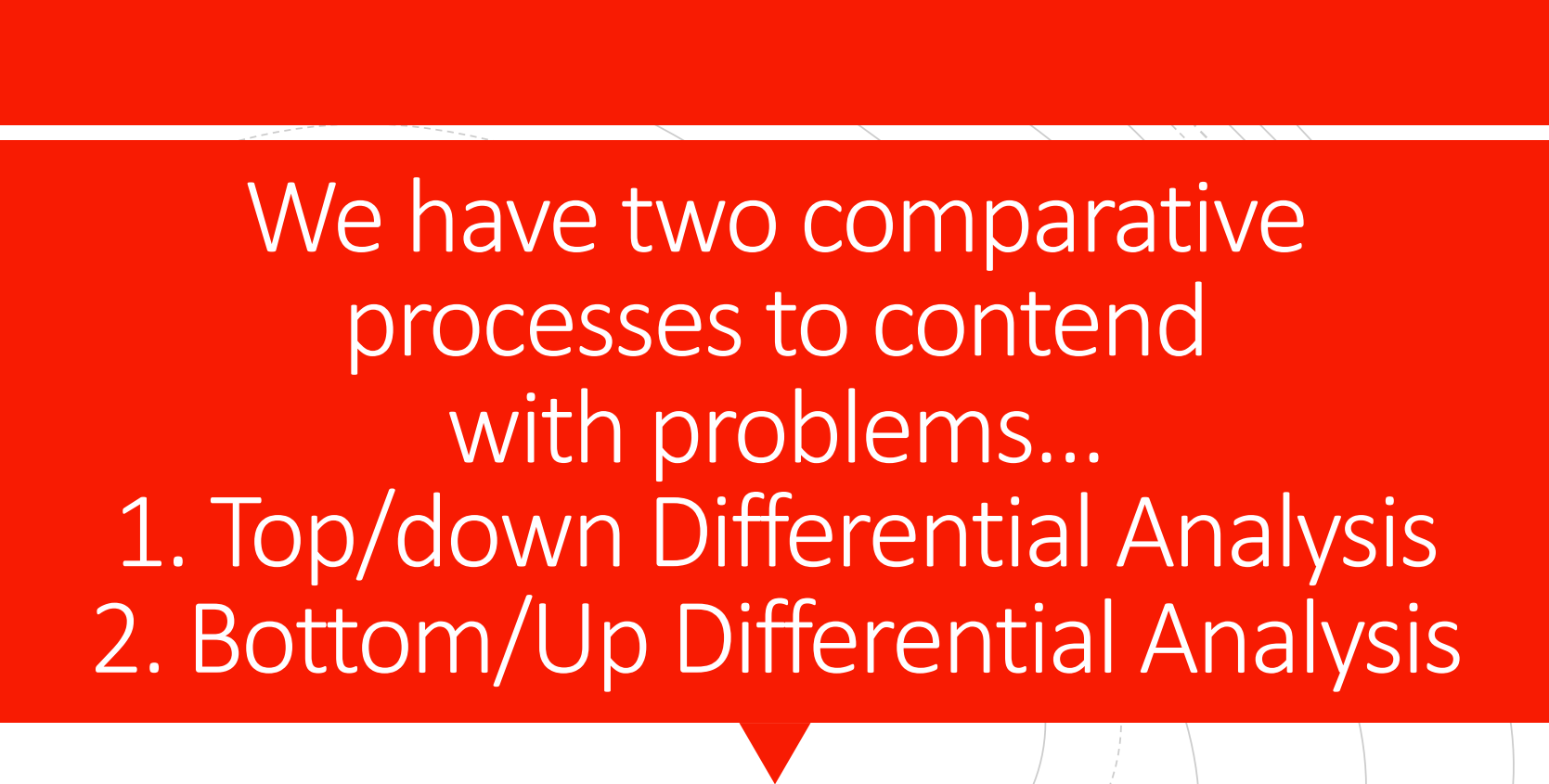
The Story Grid  
Investigation in  
Two Halves

**The Theory Half**  
The Structure and Organization  
of Story

**The Practice Half**  
The Function of Story

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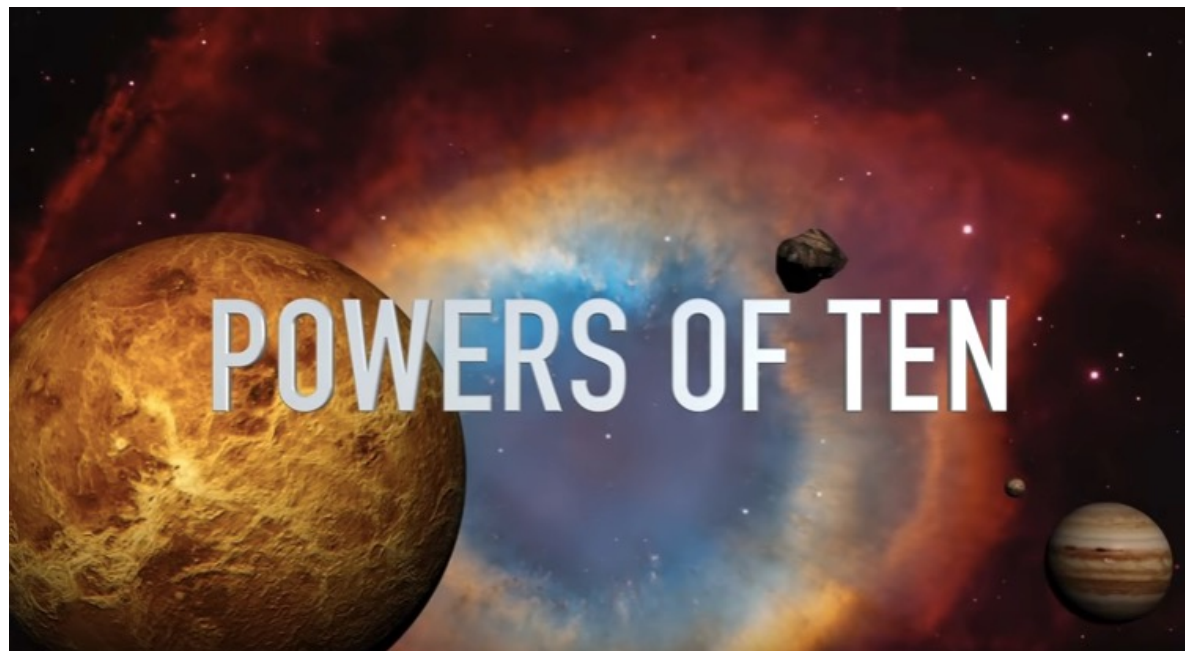
Now let's review the validity of Story Grid's understanding of the top half of the Elephant, the **Theory**, so that we can examine the soundness of Story Grid's recommended **Practice**.

A large red rectangular box with a white border and a downward-pointing arrow at the bottom center. The text inside is white. The background features faint, concentric circles and dashed lines.

We have two comparative  
processes to contend  
with problems...

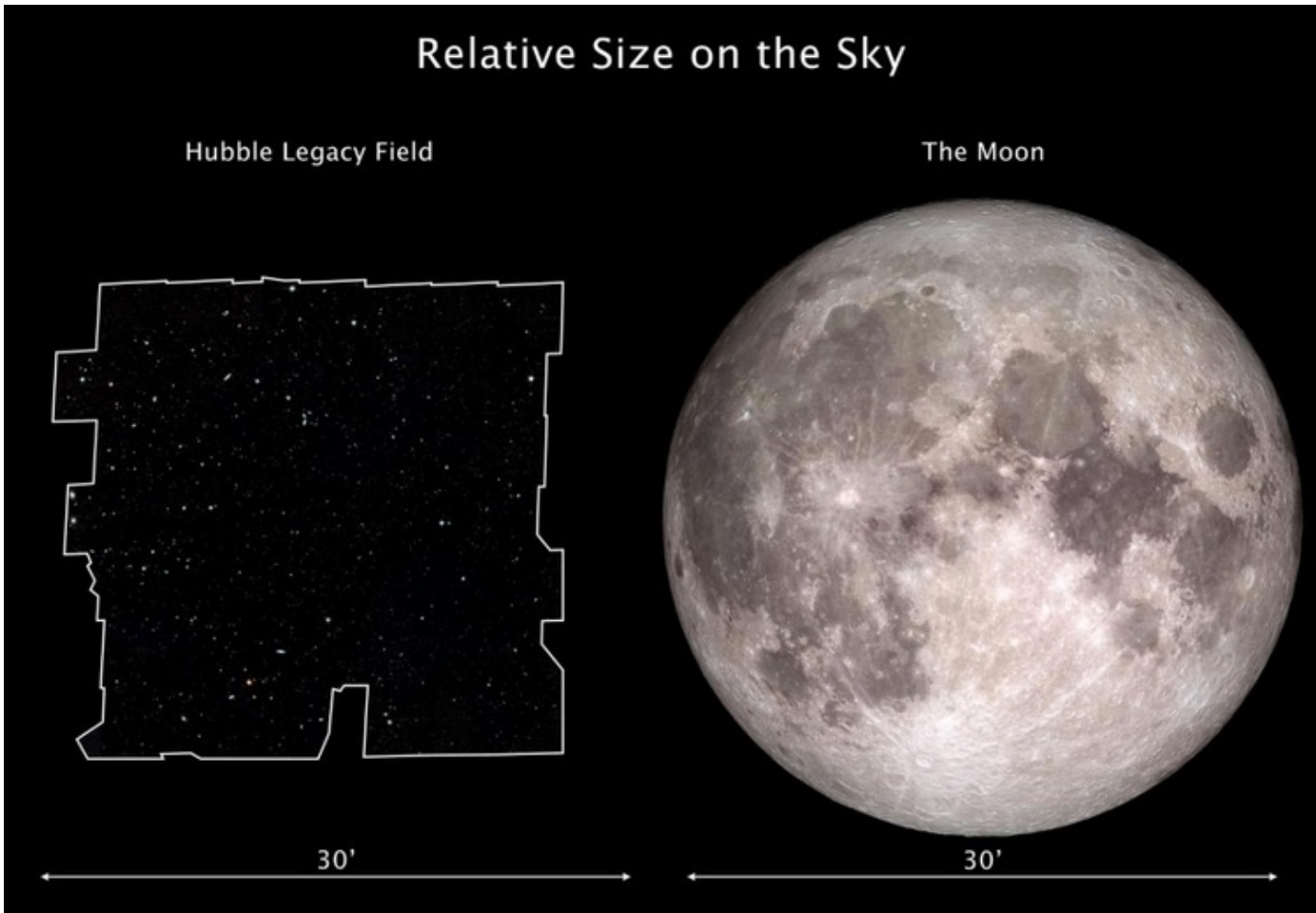
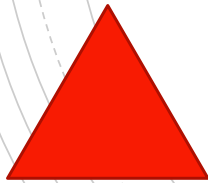
1. Top/down Differential Analysis
2. Bottom/Up Differential Analysis

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

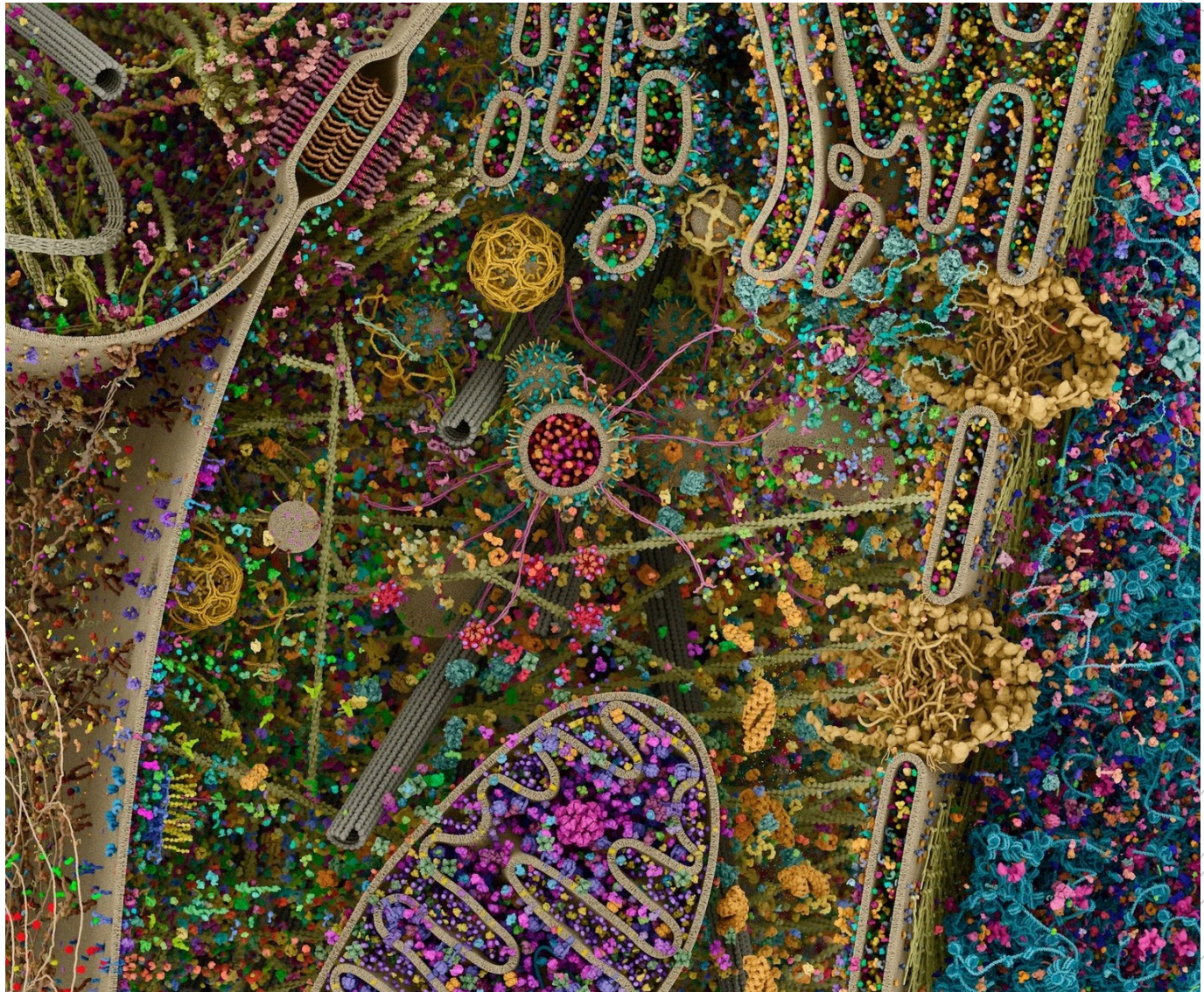
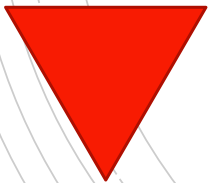


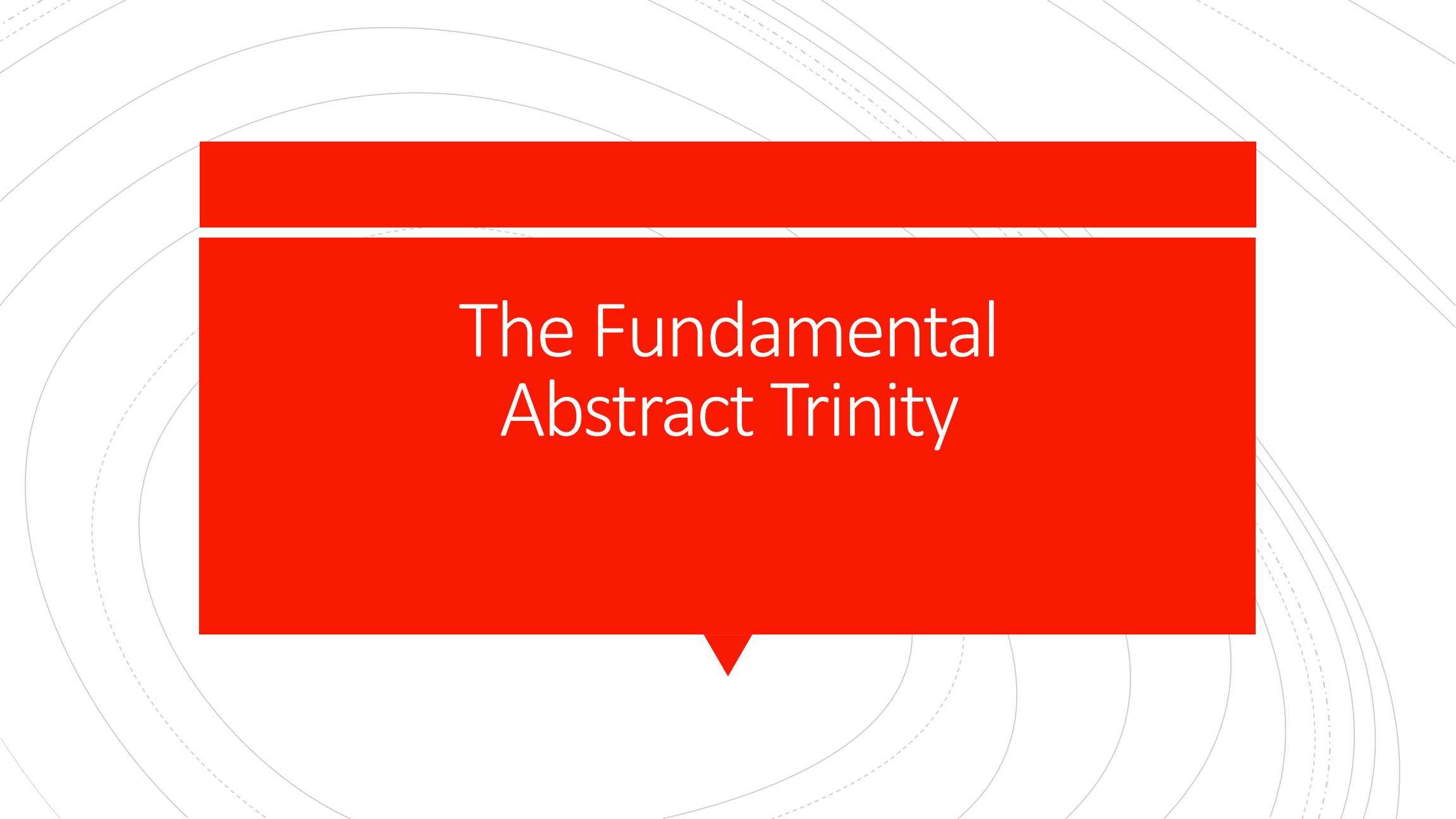
The broadest photo we have of the universe is on the left. It's from the Hubble Telescope. It contains 265,000 galaxies.



## **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 background features a series of concentric circles in light gray, some solid and some dashed, creating a ripple effect. A large red speech bubble is centered on the page, with a white outline and a small red triangle pointing downwards from its bottom center. The text is centered within the white area of the speech bubble.

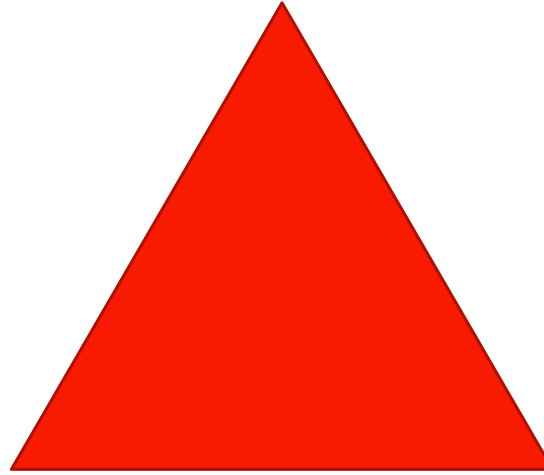
# The Fundamental Abstract Trinity



# Interactions Between the Context and the Content and the Content with Other Content Inside the Context

Note:  
Things can be measured scientifically, with calibrated instruments

No-things cannot be measured scientifically, there are no calibrated instruments for these phenomena

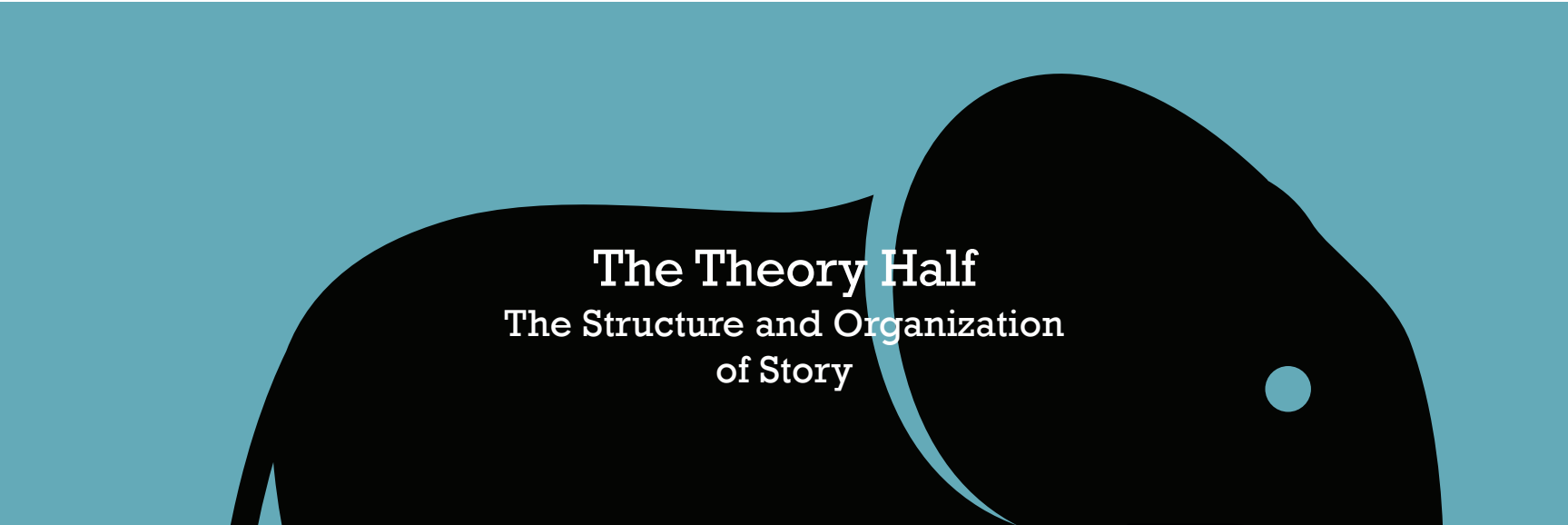


**Context**

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

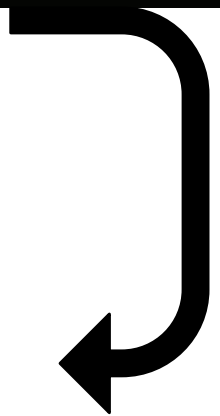
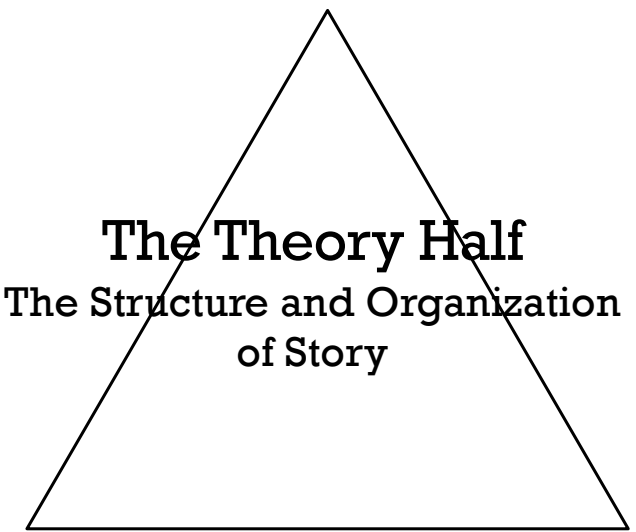
**Content**

(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.



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

## Top Down Structure

Level One  
(Hubble Telescope  
vision of entire  
Context)

Level Two

Level Three

Level Four

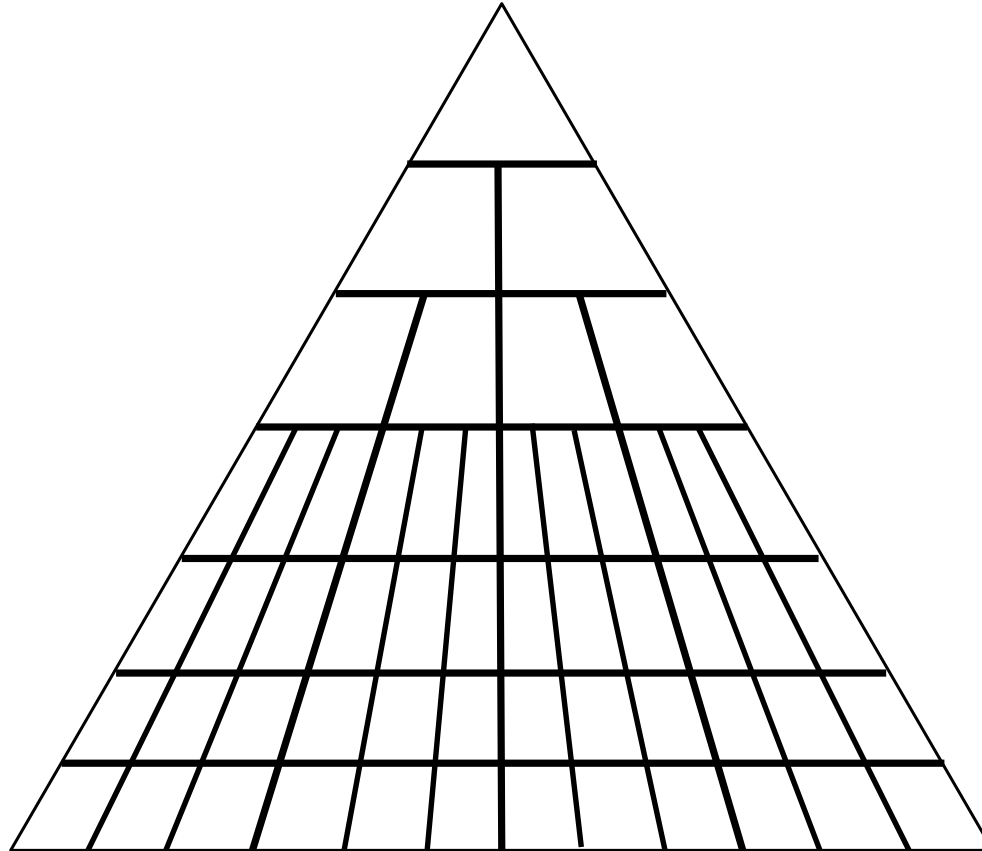
Level Five

Level Six (Cell  
Structural organization,  
bottom pure energy)

Liminal Level  
Into Practice



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



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**

**Top Down  
Structure**

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

**Building Up  
Integration**

Information Theory

Energy Input Signal  
Energy Output Signal

Arithmetic (+/-) seen  
computations  
Felt (emotions can't measure)  
Linguistic (+/-)thought  
symbols

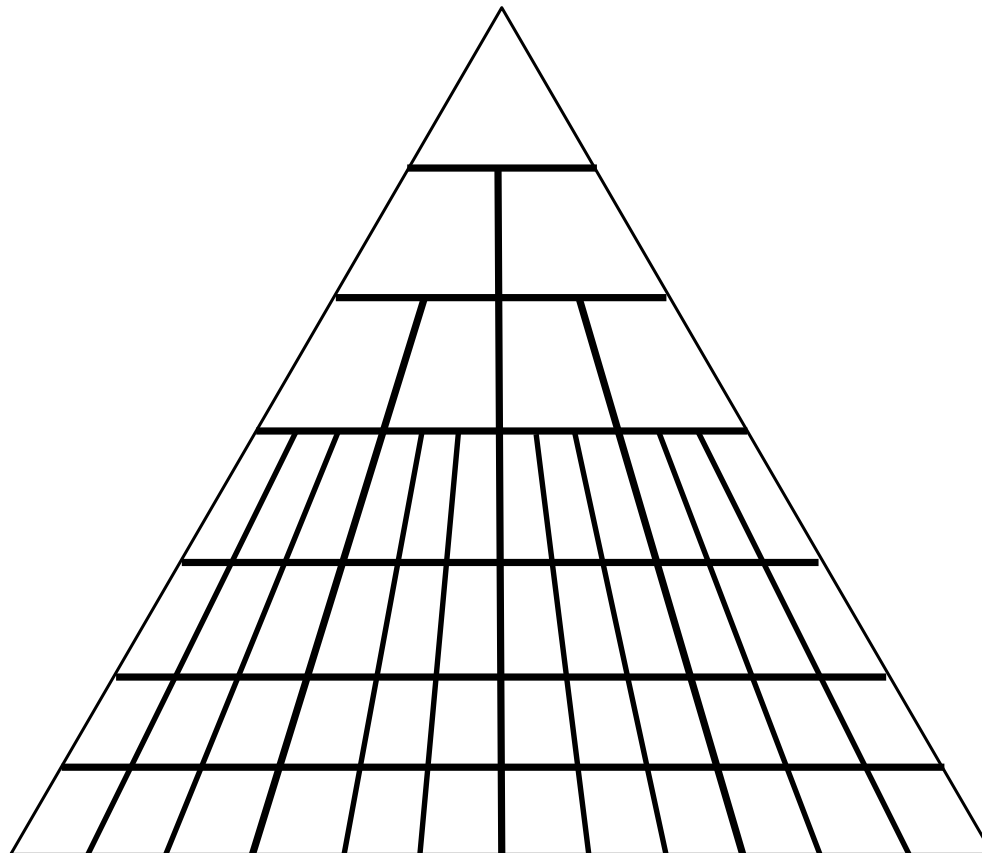
Sources of Energy  
Input/Output Signal

Sub-Sources of Energy

Degrees of Energy

Level Seven

**Breaking Down  
Disintegration**



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**

**Top Down  
Structure**

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

**Building Up  
Integration**

Information Theory

Energy Input  
Energy Output

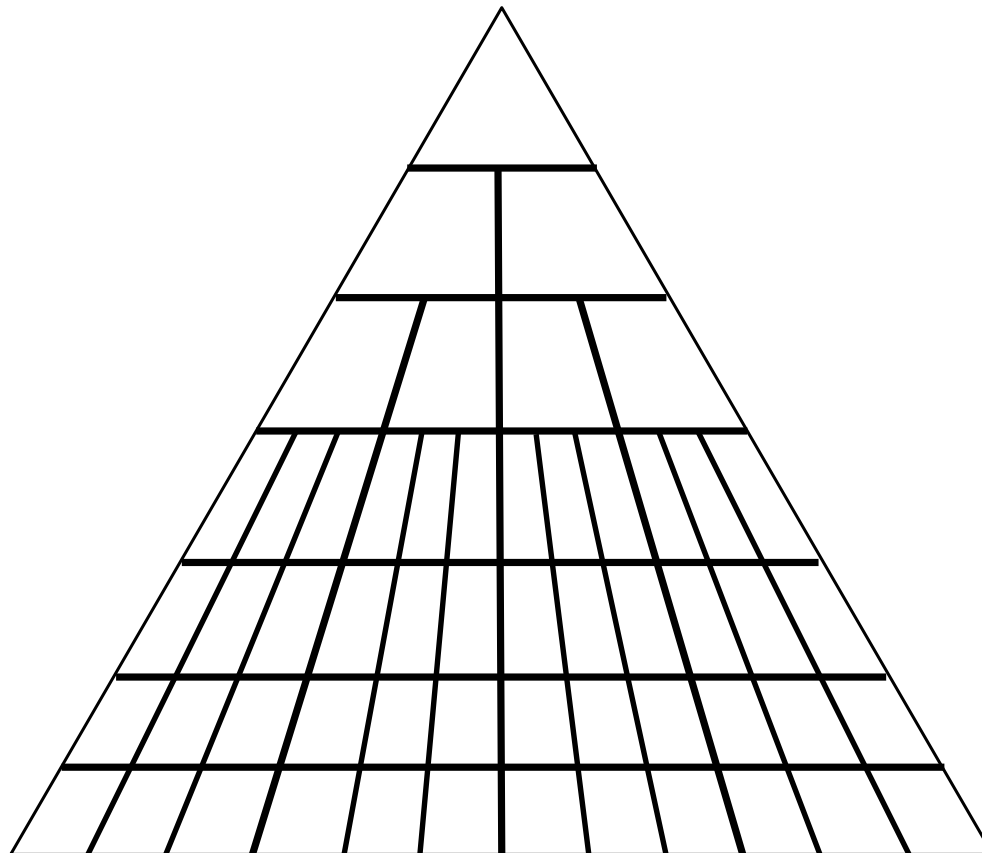
Arithmetic (+/-)  
Linguistic (+/-)

Sources of Energy  
Input/Output

Sub-Sources of Energy

Degrees of Energy

Level Seven



1 Global Story

2 Halves

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12 BHs-MBs-EPs

36 Kinds of Change

108 Degrees of Change

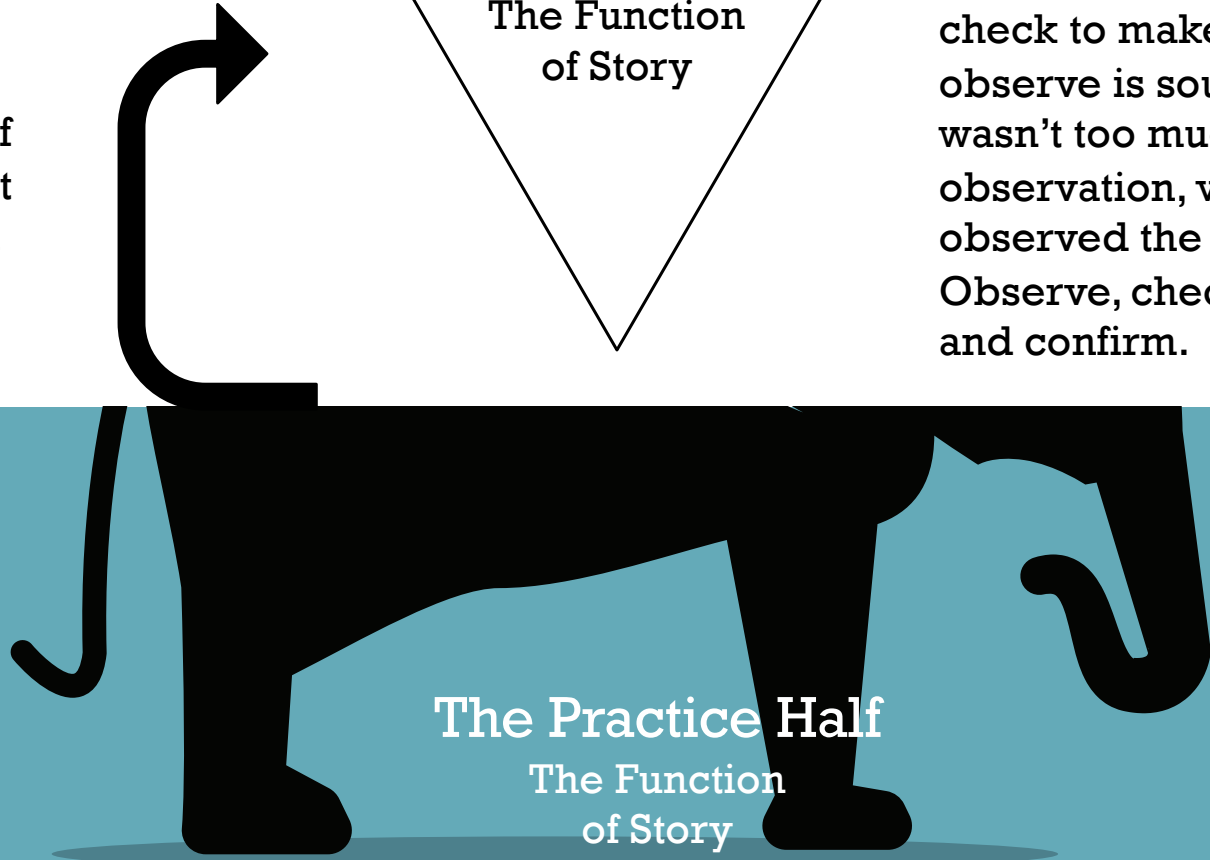
324 Kinds of Practical  
Beat Generation



**Breaking Down  
Disintegration**

**Bottom Up  
Organization**

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.

Bottom Up  
Organization

The Practice Half of  
The Story Elephant

**324** Distinct Micro Parts

**108** Integrations of the 324

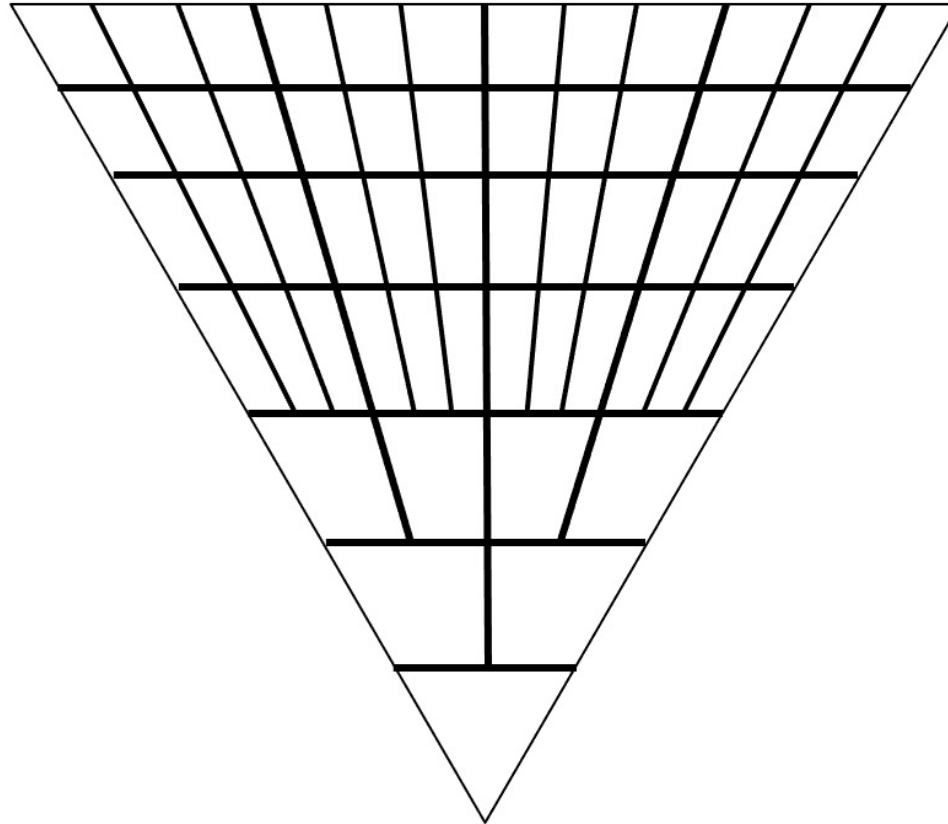
**36** Integrations of the 108

**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**

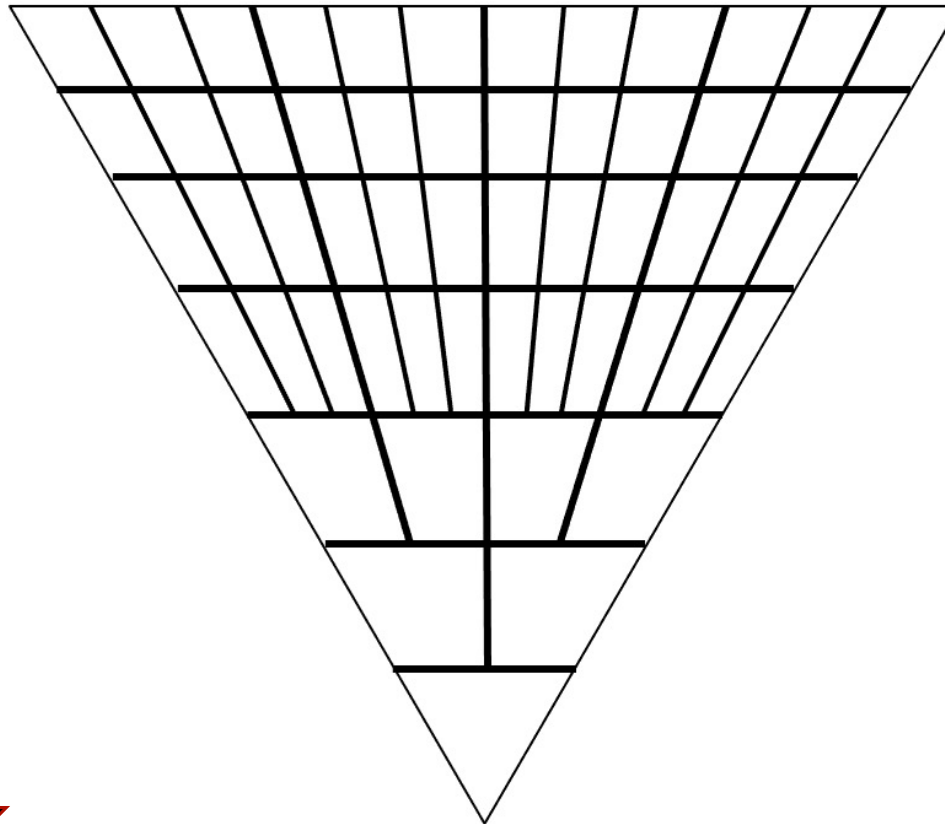
**324 Potential Micro  
Changes (Beats)  
108 Actualities of Change**

**36 Branches of  
Stimulus Channel  
12 Stimulus Source  
Values**

**4 Processor Channels  
4Ps of Knowledge**

**2 Processor Systems  
Luminary/Shadow**

**1 Integrated Artist**



**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**

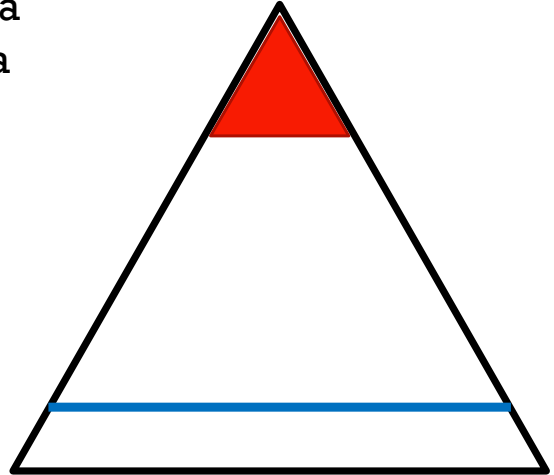
**Breaking Down  
The Approach**

**Top Down  
Structure**

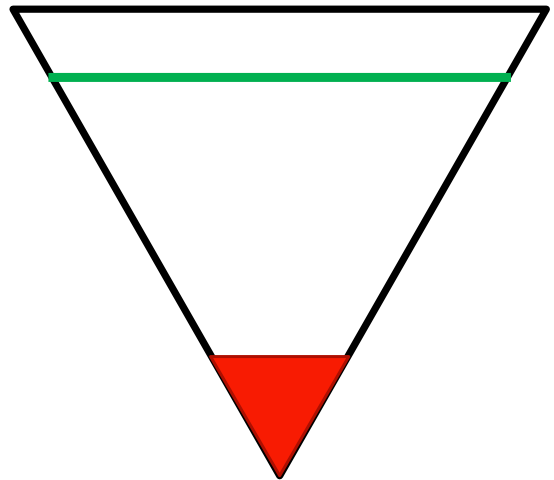


What Levels  
Will We be  
Focusing On?

Disintegrating  
the parts of a  
phenomena



Putting it a back  
together



**THEORY**  
Structure  
and  
Organization

Beyond The Surface

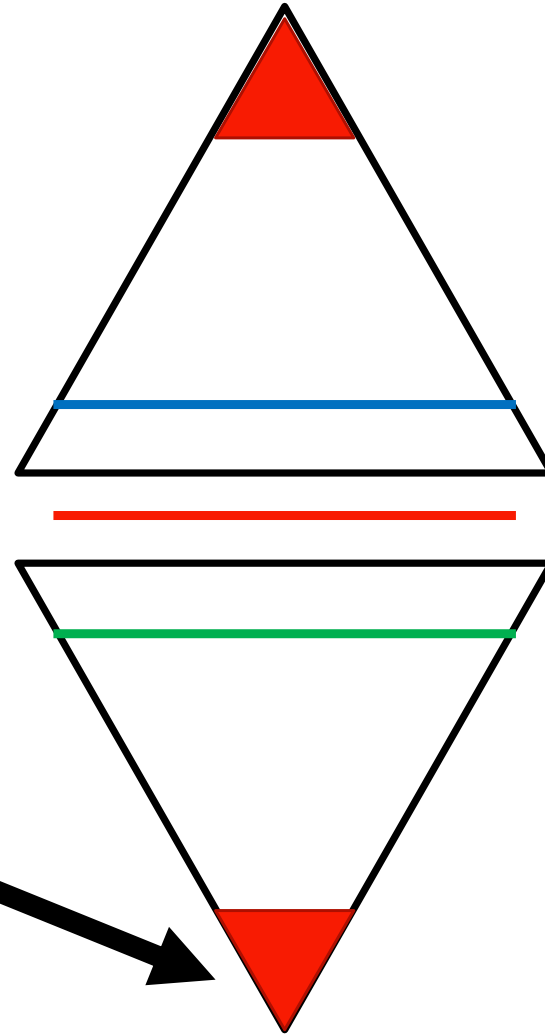
Above The Surface

On The Surface

**PRACTICE**  
Functional  
Purpose

We've Already  
Discussed The  
Integration  
Purpose of  
Practice

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

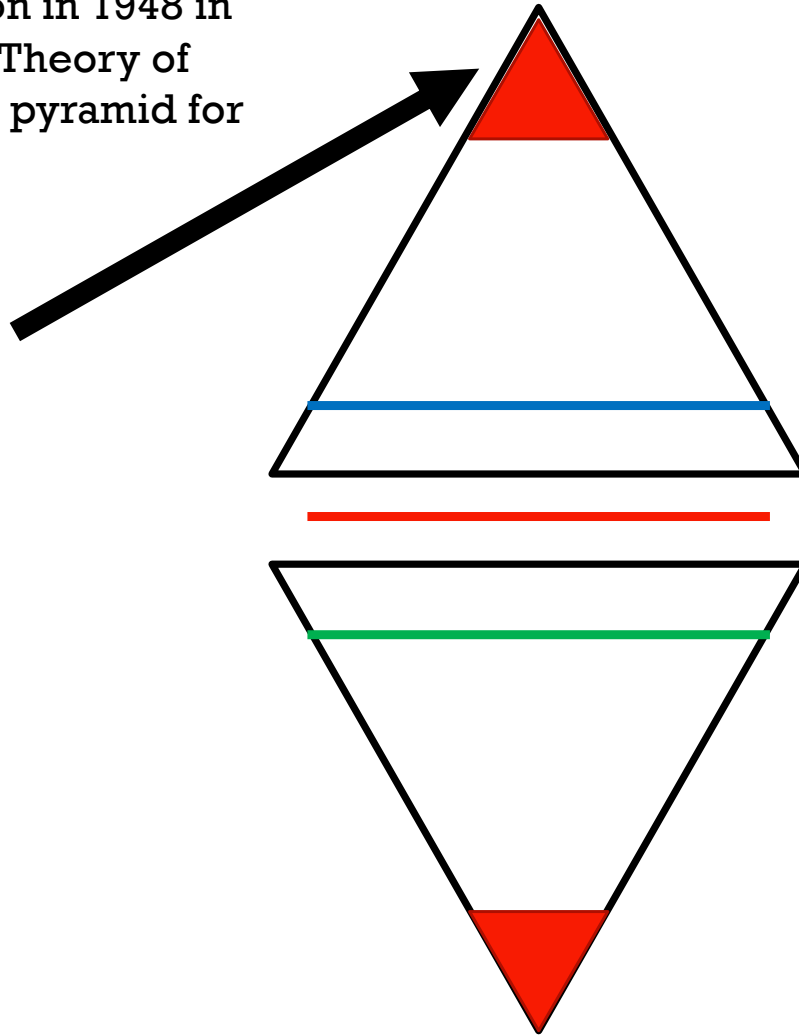


**THEORY**  
Structure  
and  
Organization

**PRACTICE**  
Functional  
Purpose


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

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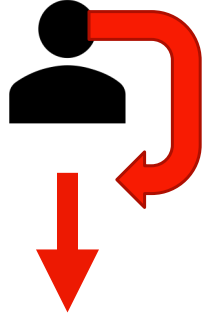
If Story is an atemporal (timeless) medium of  
Communication from one person called a  
Story Artist to another person called an  
Audience Member then knowing how  
communication works technically and  
practically will help us become  
better Story Artists.





Let's Convert Claude Shannon's  
Universal Communication System  
into a Story Pathway Schema

The Story  
Artist

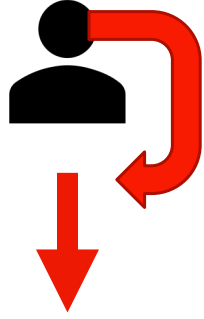


The Unique First Person  
Subjective Source of Information

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

The Story  
Artist

The Unique First Person  
Subjective Source of Information



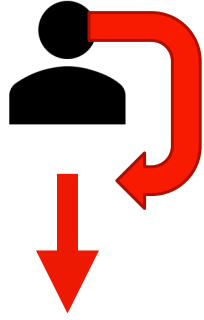
The signal information  
disintegrates coherently  
and accurately from the  
Mind of the Story Artist

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

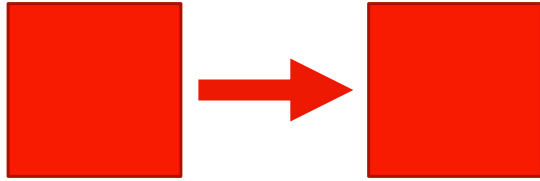


The Story Artist

The Unique First Person Subjective Source of Information



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

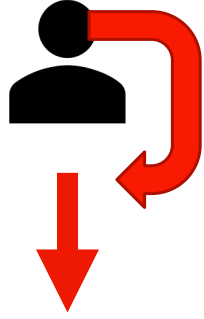


The Story Artist selects the Transmitter of the disintegrated information. This role is called the Author/narrator

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

The Story Artist

The Unique First Person Subjective Source of Information



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



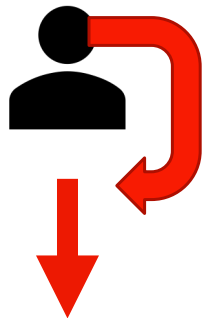
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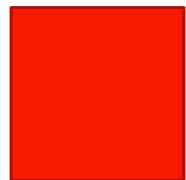
The simulation crosses a particular story channel/medium

**The Story Artist**

**The Unique First Person Subjective Source of Information**



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



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

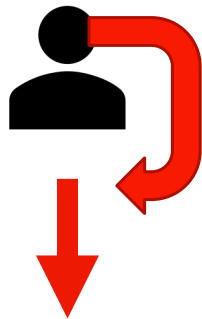
**The Author/narrator encodes the information in a clearly ordered simulation play of Avatars/characters in an alternate reality.**

**The simulation crosses a particular story channel/medium**

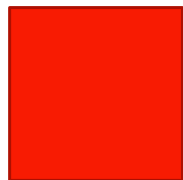
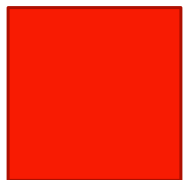
**A Story Receiver (audience member) decodes the information embedded inside the tightly controlled simulation play of Avatars in the alternate reality.**

**The Story Artist**

**The Unique First Person Subjective Source of Information**



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



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

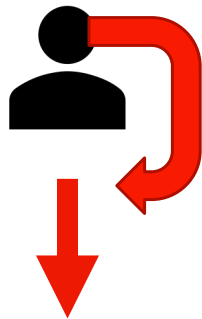
The Author/narrator encodes the information in a clearly ordered simulation play of Avatars/characters in an alternate reality.

The simulation crosses a particular story channel/medium

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

**The Story Artist**



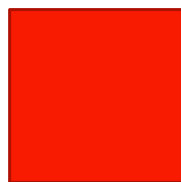
**The Unique First Person Subjective Source of Information**

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

**The General Third Person Objective Recipient of Information**

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

**A Story Audience Member**



**The simulation crosses a particular story channel/medium**

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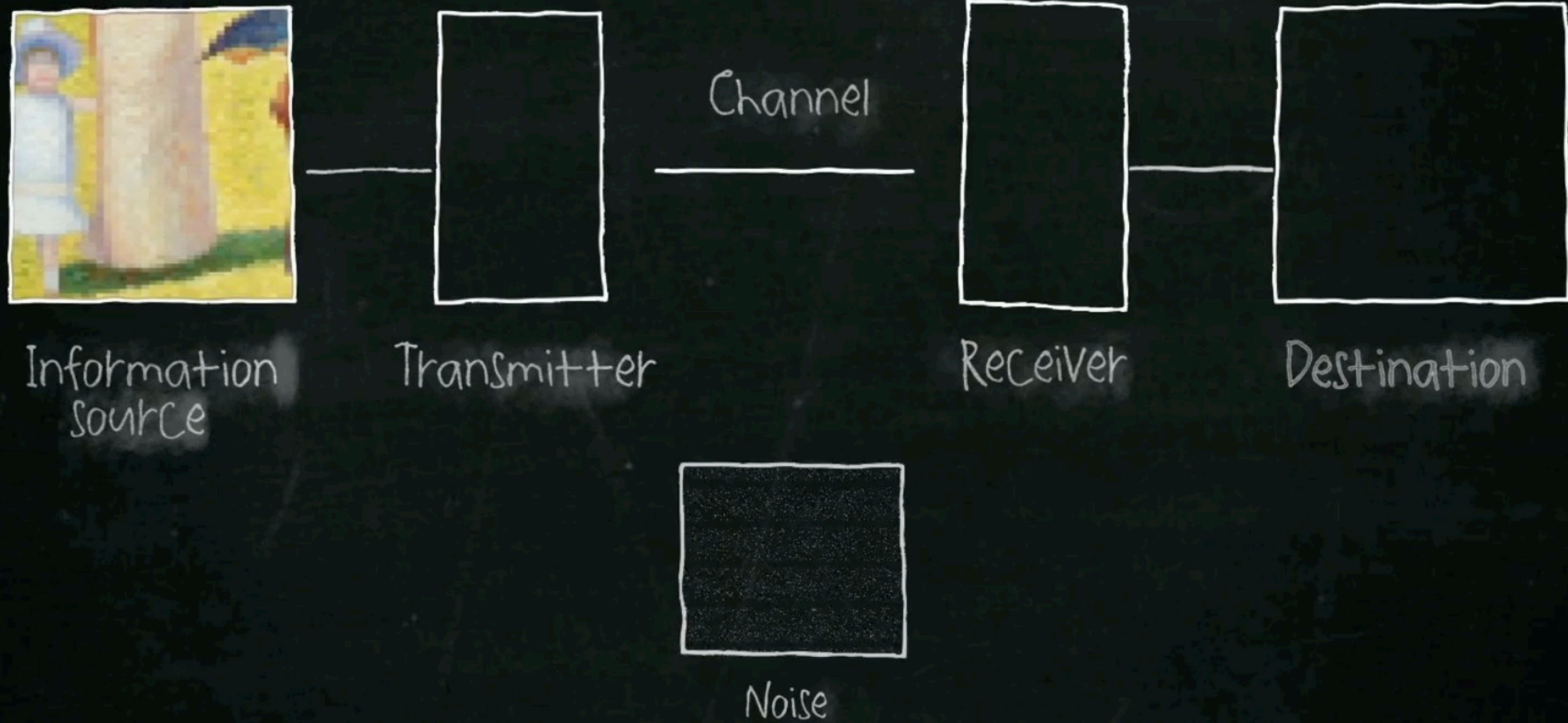
A Story Receiver (audience member) decodes the information embedded inside the tightly controlled simulation play of Avatars in the alternate reality.

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

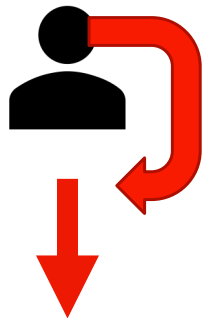
A red speech bubble with a white question mark inside, set against a background of concentric circles. The speech bubble is centered and has a small red triangle pointing downwards at its base. The background consists of several concentric circles, some solid and some dashed, in a light gray color.

What could go wrong?

# Universal Communication System



**The Story Artist**



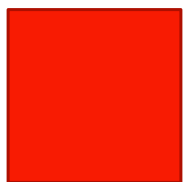
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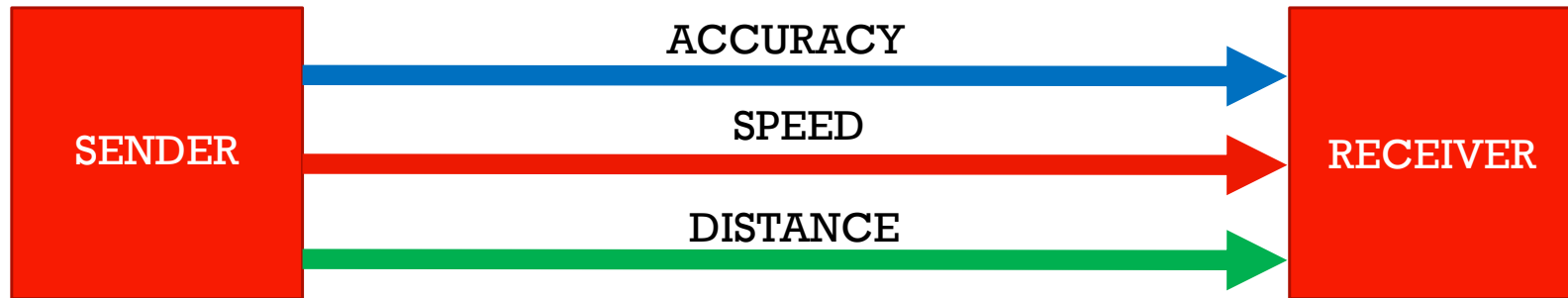


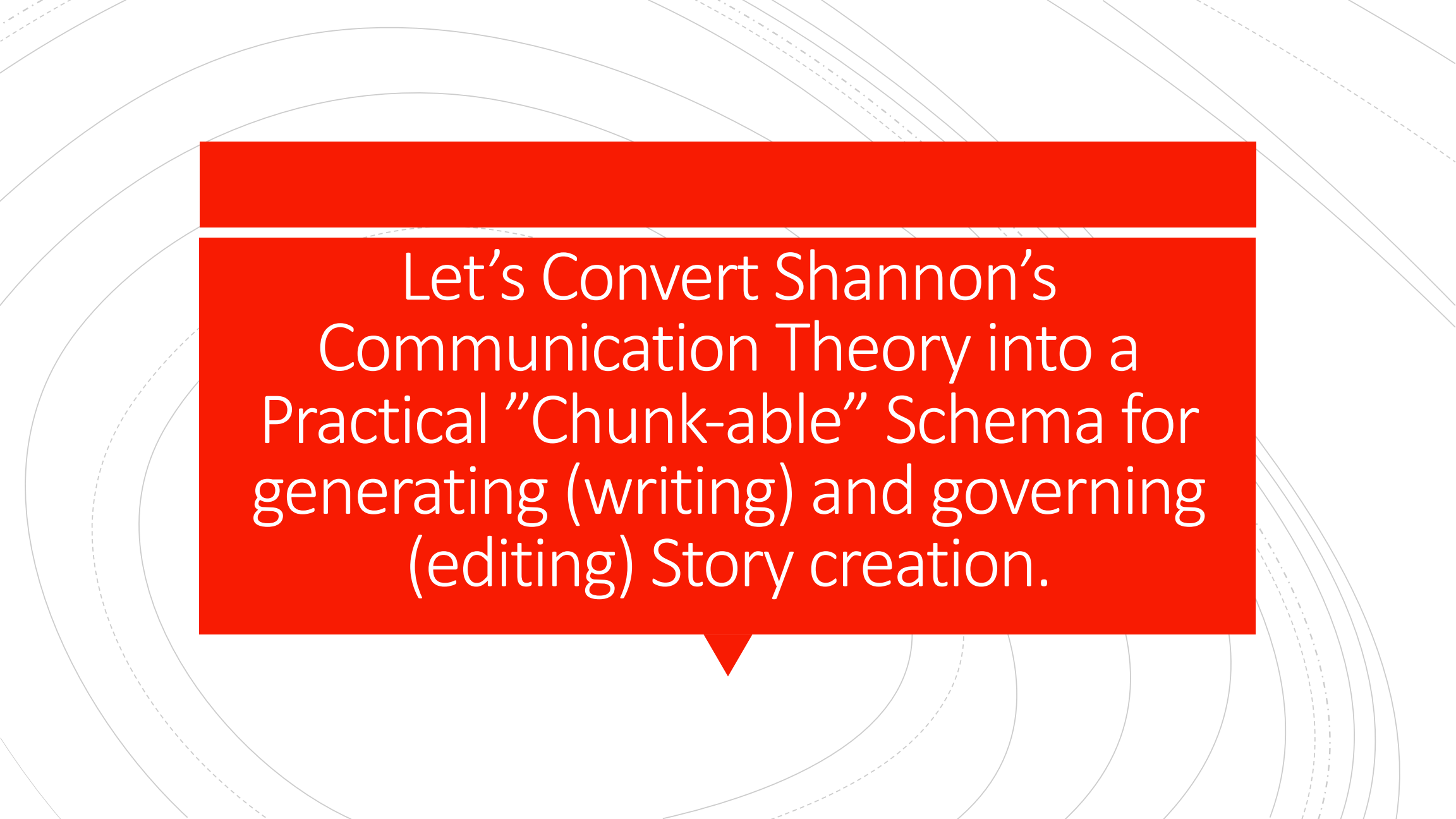
## How do we optimize the Communication?

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



The background features several concentric circles of varying radii, some solid and some dashed, creating a ripple effect. A prominent red callout box is centered on the page, containing white text. The box has a small downward-pointing triangle at its bottom center.

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

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

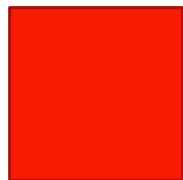
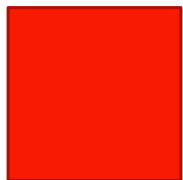
and currently from the Mind of the Story Artist

The relevant signal information integrates

coherently and sequentially into the Mind of the Audience member



# THEORY SCHEMIA



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



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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

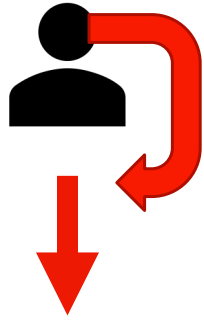


### What's Going On here?

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

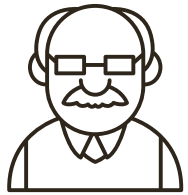
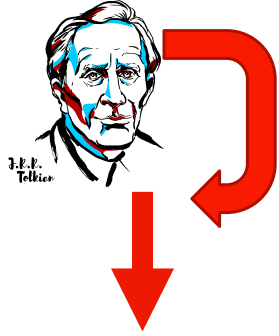


The signal information disintegrates coherently and accurately from the the Mind of the Story Artist

### **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

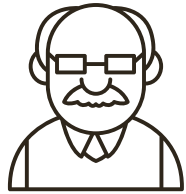
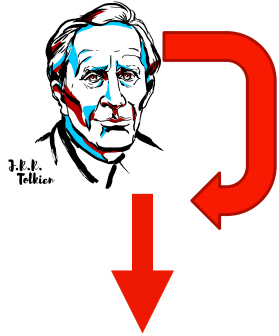
## What's Going On here?

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

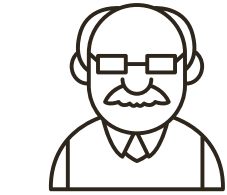
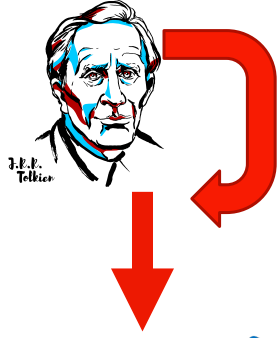


The  
Author/Narrator



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

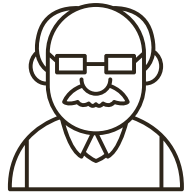
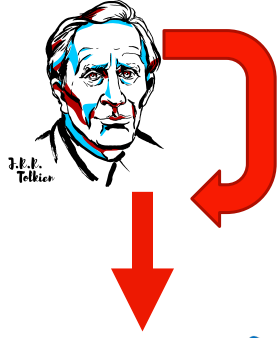


The Author/narrator encodes the information in a clearly ordered simulation play of Avatars/characters in an alternate reality.

## 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



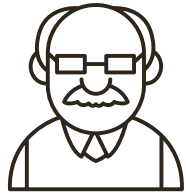
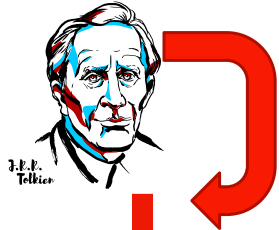
The Author/narrator encodes the information in a clearly ordered simulation play of Avatars/characters in an alternate reality.



## 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.

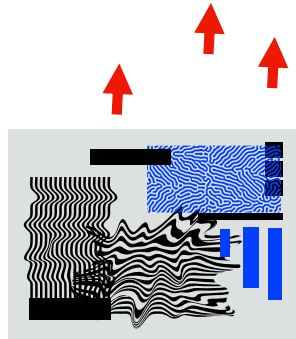
## The Story Artist



## The Author/Narrator



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

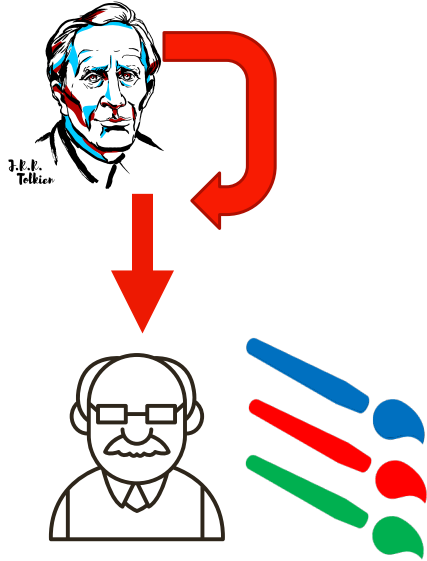


**NOISE**

## 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.

# The Story Artist



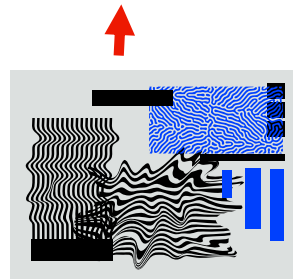
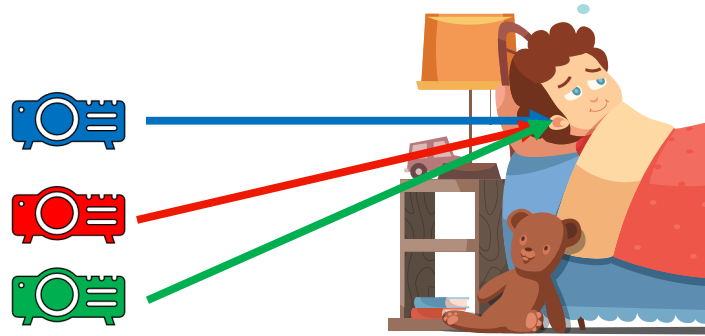
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# What's Going On here?

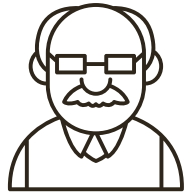
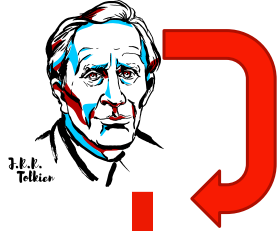
The trinity of information crosses the channel with minimal noise interference and breaks into the consciousness of a sapiential receiver that has special channels to pick up the three signals coming from the three Author/narrator's three projectors.



**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



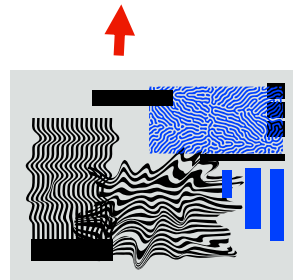
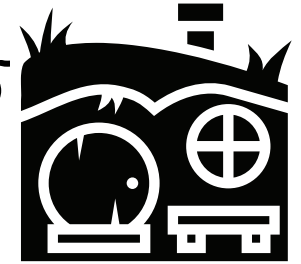
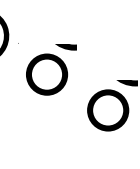
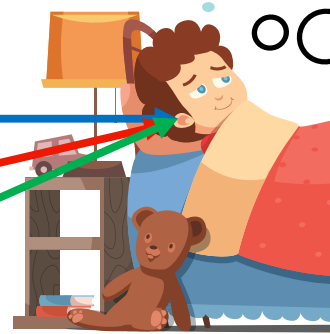
The  
Author/Narrator



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

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.



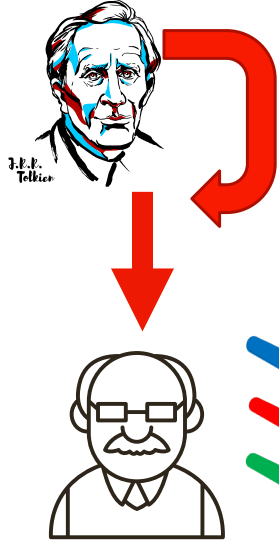
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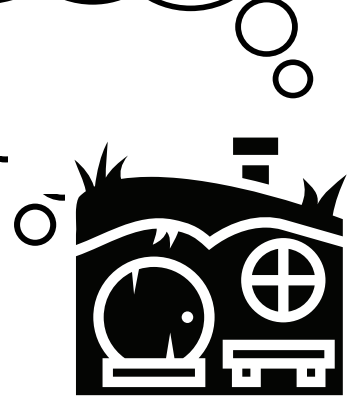
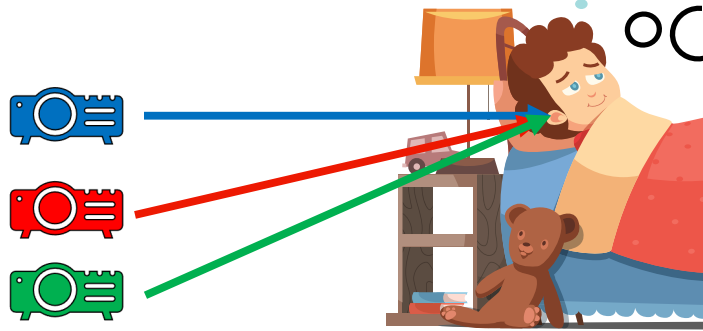
The Receiver  
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and compares that  
signal to their  
generalized  
worldview

# What's going on here?

The Story Artist

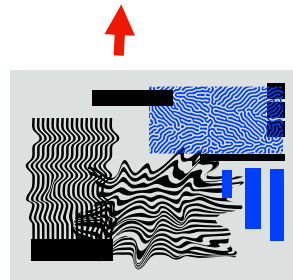


The receiver now fills in the missing colors and time signatures from their own particular phenomenal experience (their planes of perception) and generates a vibrant imaginal representation that is uniquely theirs, but akin to the signal the Story Artist embedded in their coding.



The Author/Narrator

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



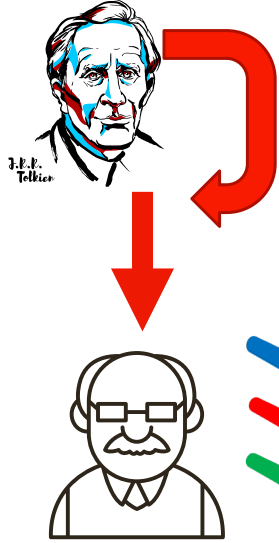
**NOISE**

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 Artist

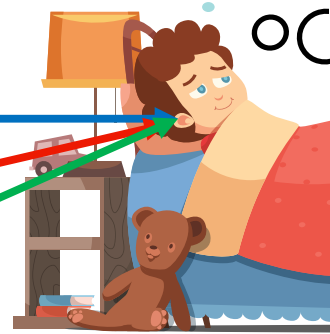
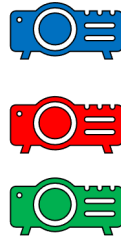


The Author/Narrator

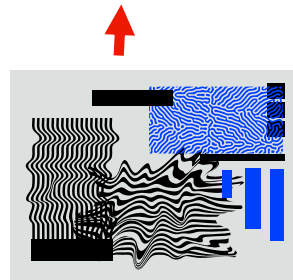
# The Story Grid Big Theoretical Picture



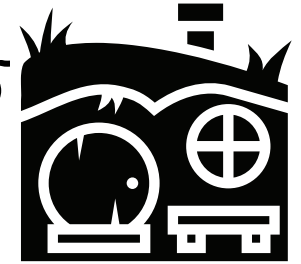
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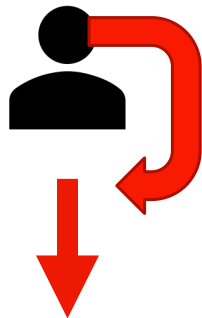
**NOISE**



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**The Story Artist**



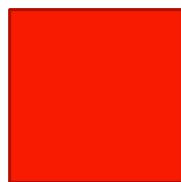
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The relevant signal information integrates coherently and accurately into the Mind of the Audience member

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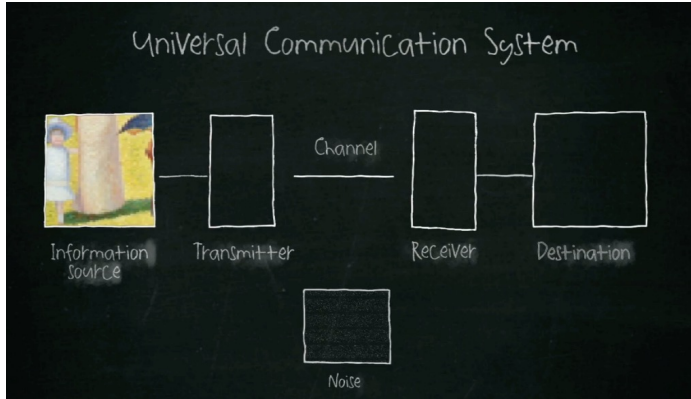
The Receiver selects the relevant information from the play to process and compares that signal to their generalized worldview

## 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:

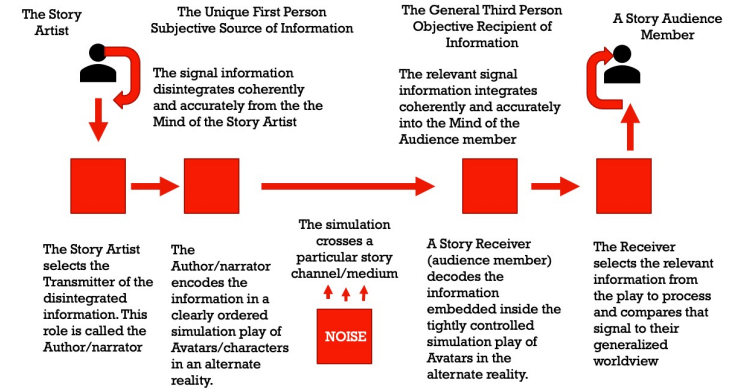
We Took This:



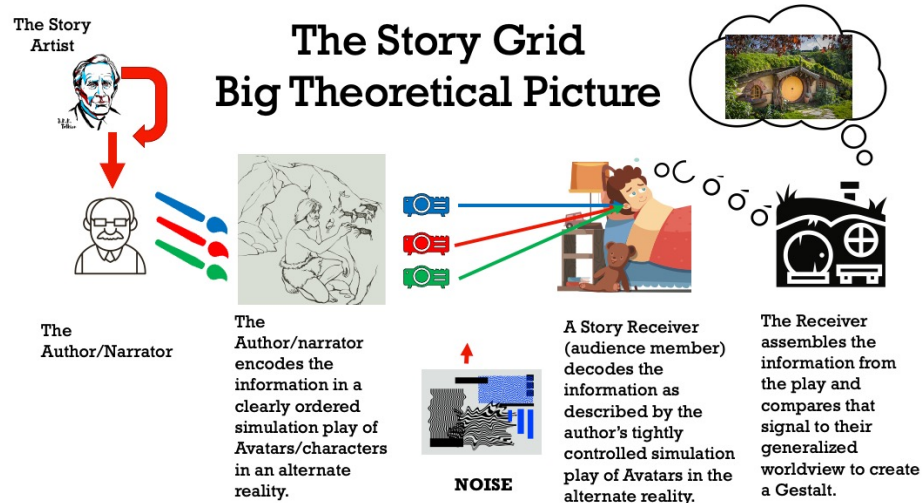
Converted it to This:



# This Story Grid Top/Down Narrative Theory:



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



A red callout box with a white border and a downward-pointing arrow at the bottom center. The text inside is white and centered.

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

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# 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

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





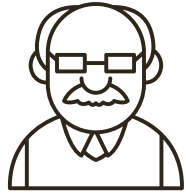
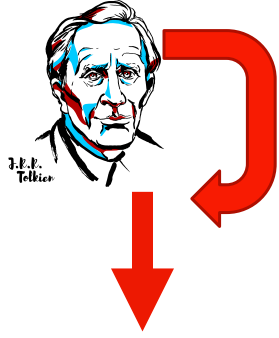
**This is my  
author.**



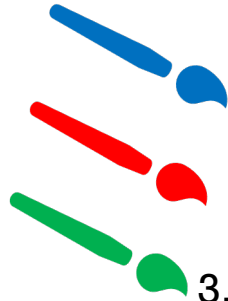


## What's Going On here?

The Story  
Artist



The  
Author/Narrator



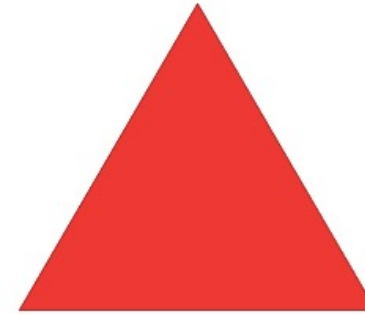
1. The Author/Narrator applies the disintegrated information received from the Story Artist in the form of “descriptive visual paint.” The described imagery changes progressively and builds back into the original information inside the mind/s of an audience.
2. The paint is in the coded form of **Perception**.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

Where Does  
Jenny Start?

Note:  
Things can  
be measured

No-things  
cannot be  
measured

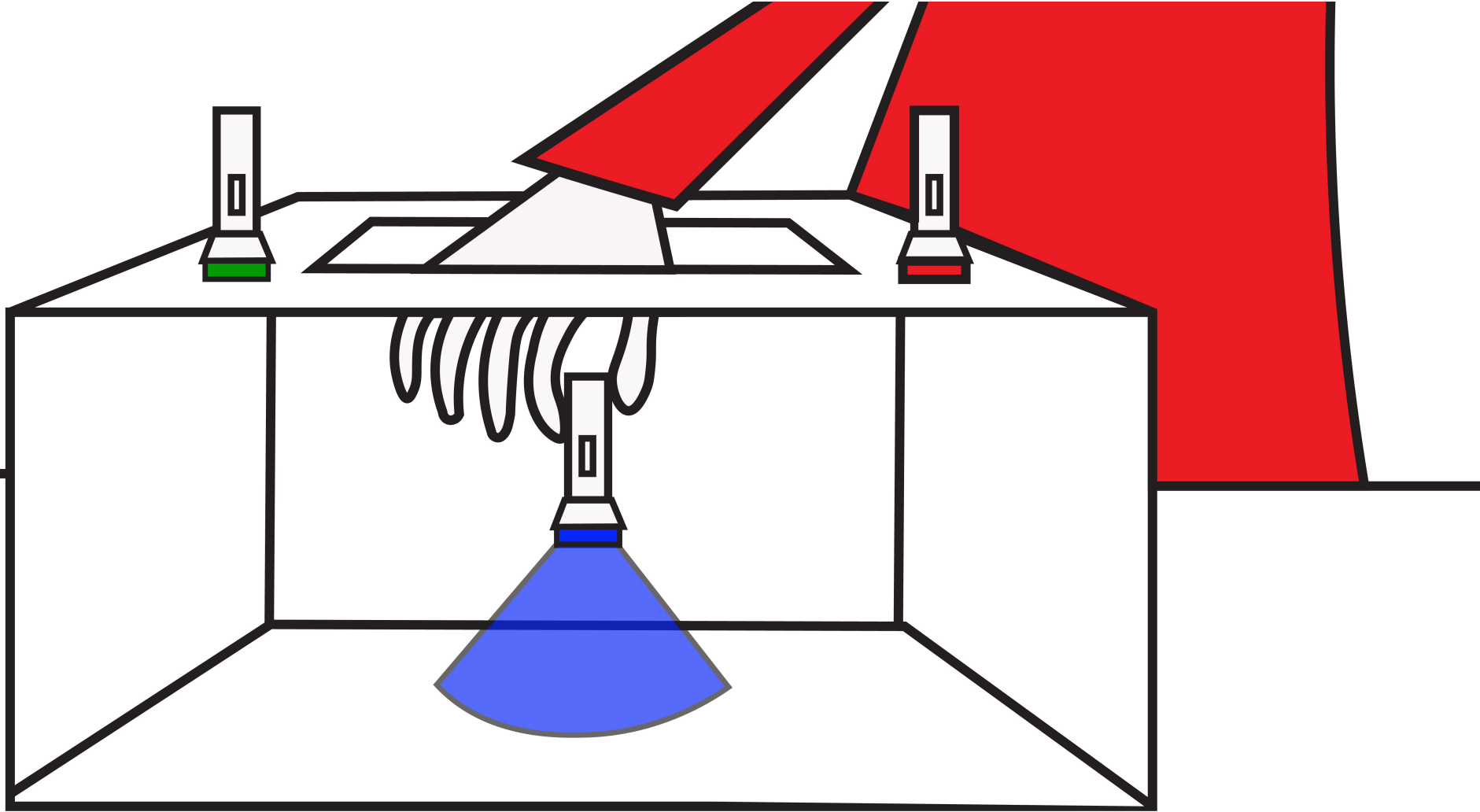
## Interactions Between the Context and the Content



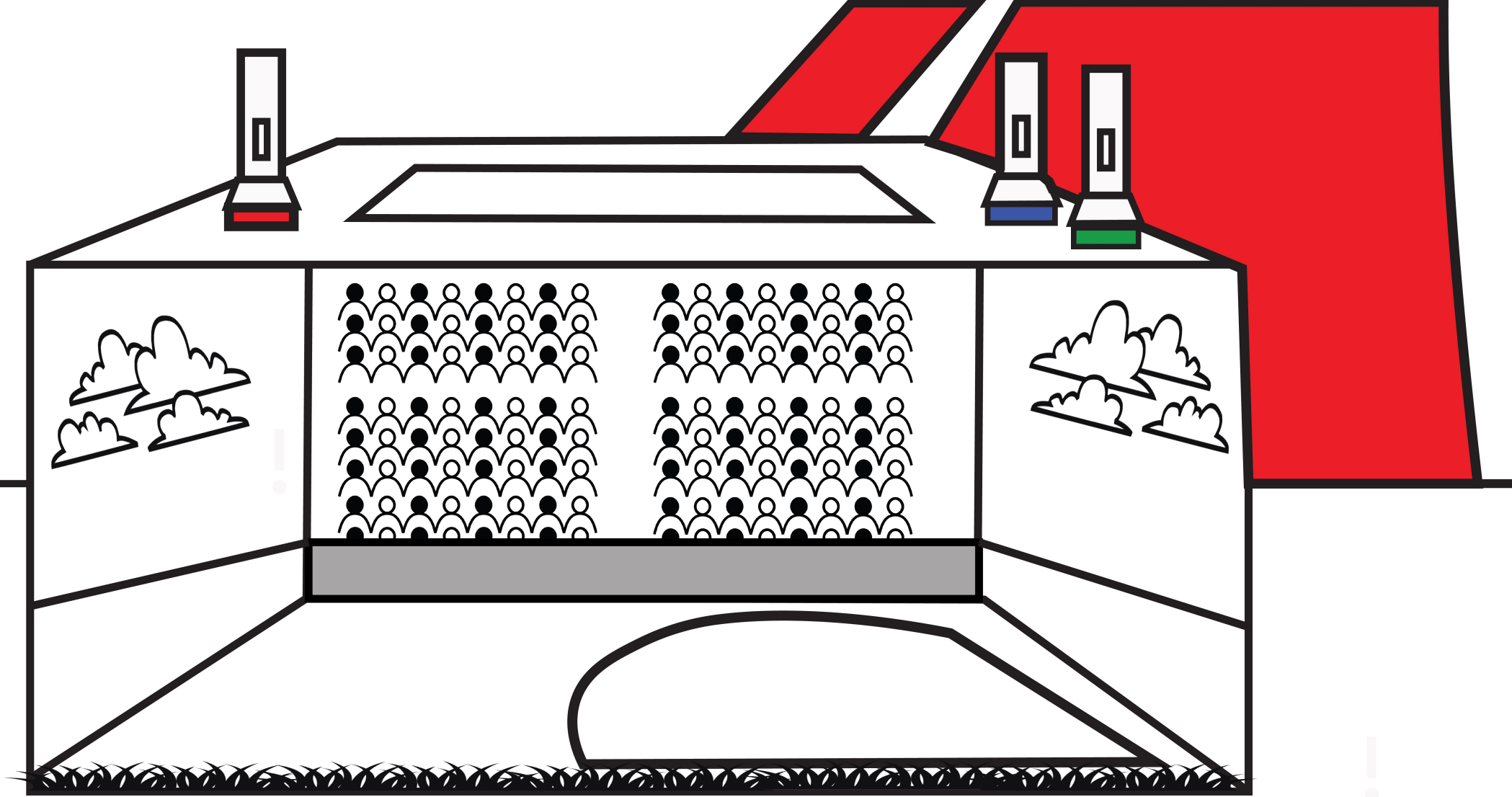
**Context**  
(the big ever-expanding  
bag of the things and  
no-things of the numinous)

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

**Blue  
World-Building**



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.

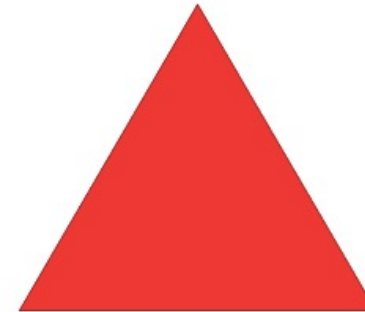


Where Does  
Jenny Do Next?

Note:  
Things can  
be measured

No-things  
cannot be  
measured

## Interactions Between the Context and the Content

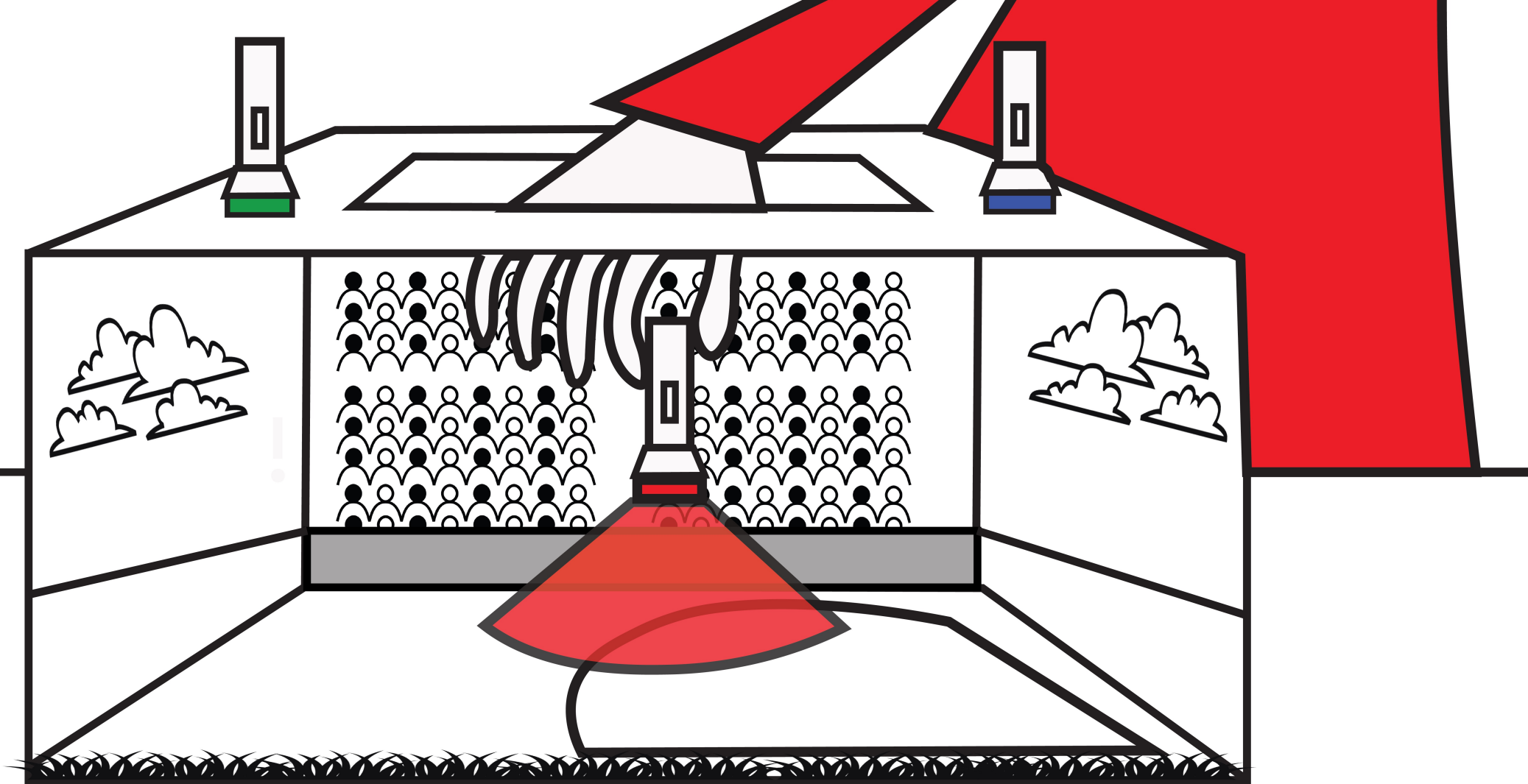


**Context**  
(the big ever-expanding  
bag of the things and  
no-things of the numinous)

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

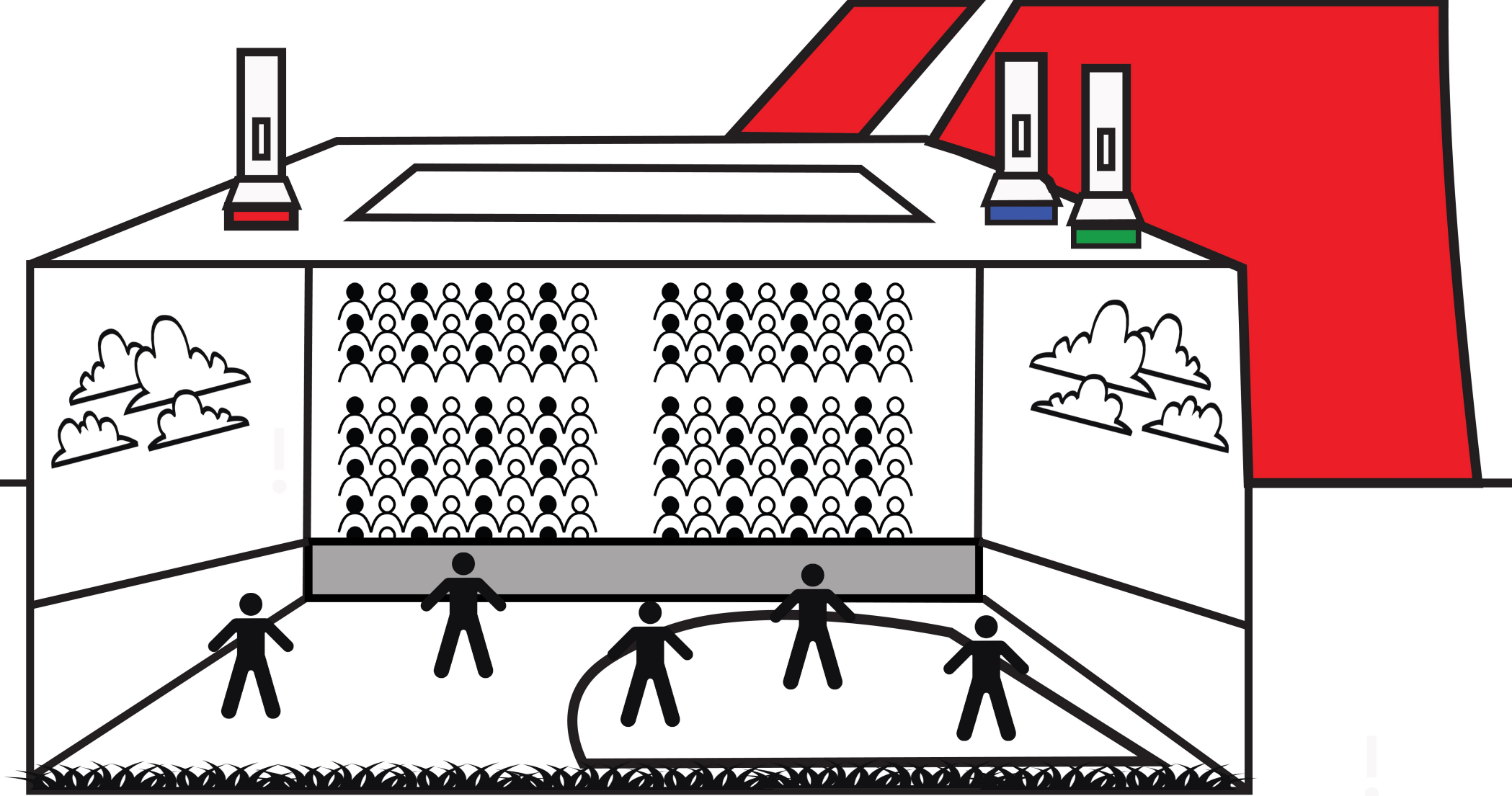
**Blue**  
**World-Building**

**Red**  
**Avatar Creation**

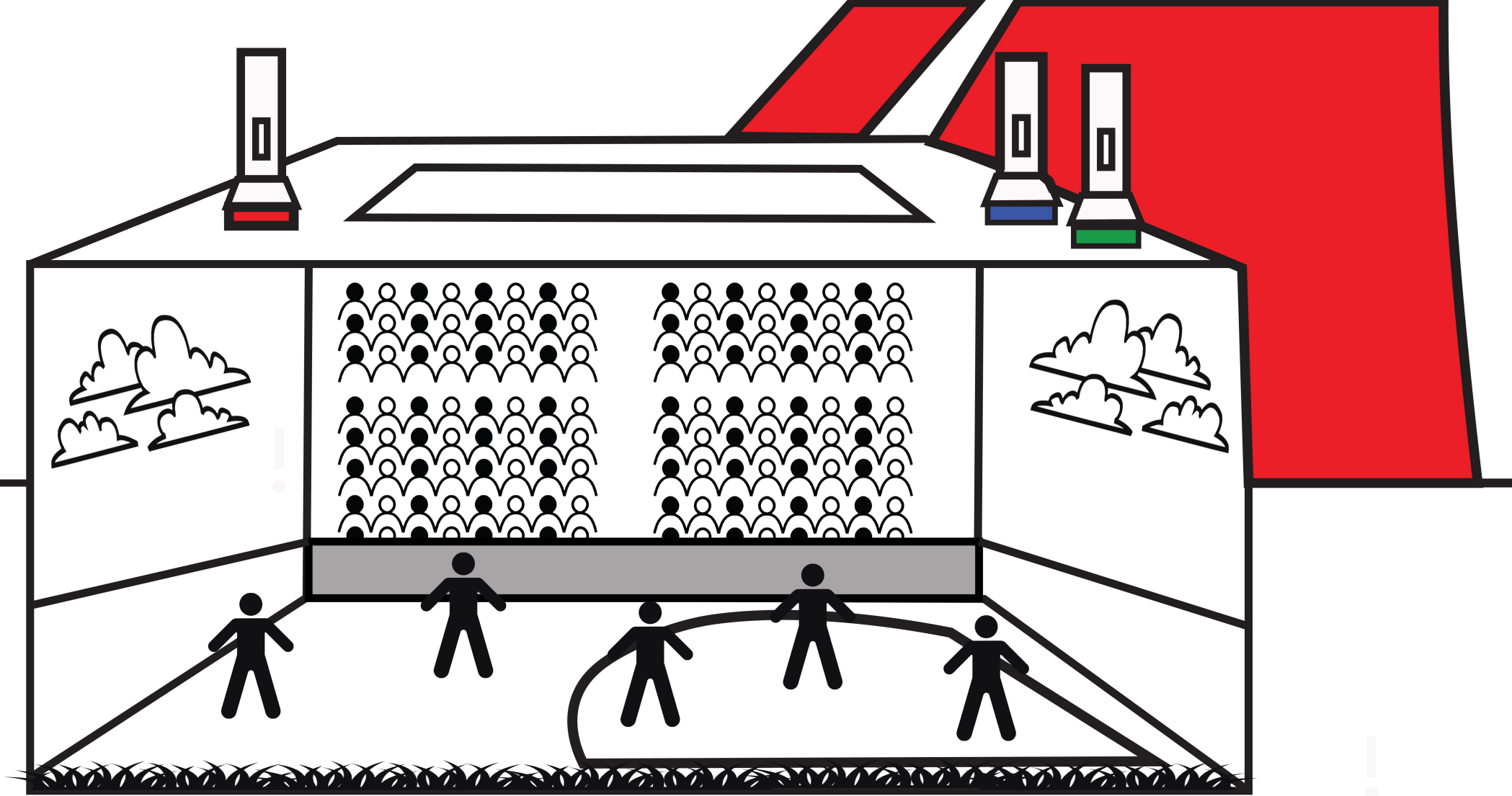


What simulations of *Homo sapiens* (Avatars) will Jenny's Author create to populate and interact in this alternate world?

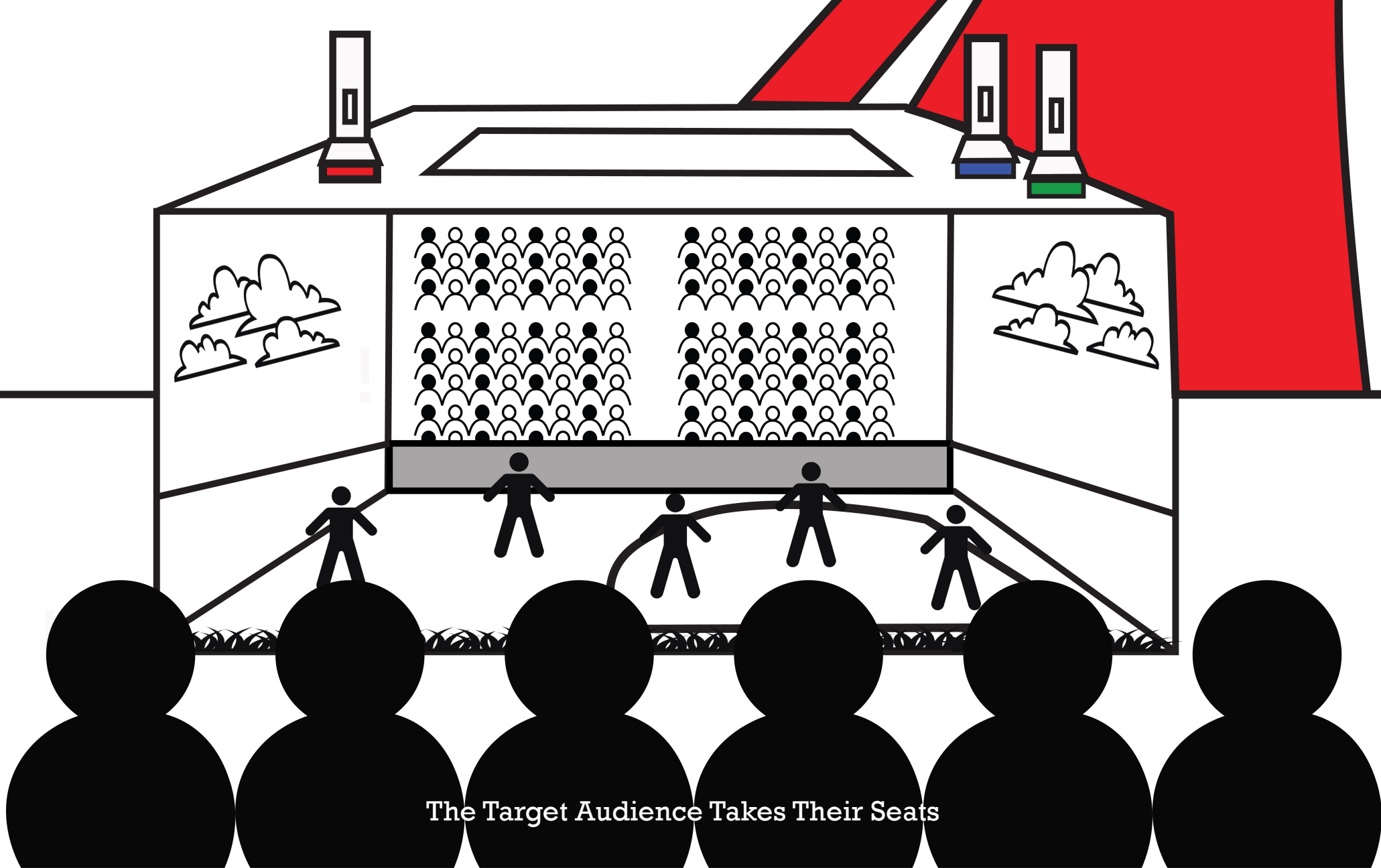




Jenny's author paints the avatars that will interact in the alternate world using the **red flashlight** of her imagination.



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 be attracted to this world and these kinds of avatars interacting in this world.



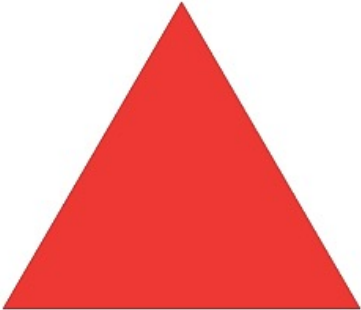
The Target Audience Takes Their Seats

Where Does Jenny Do Next?

Note:  
Things can  
be measured  
  
No-things  
cannot be  
measured

# Green Conflict Creation

## Interactions Between the Context and the Content

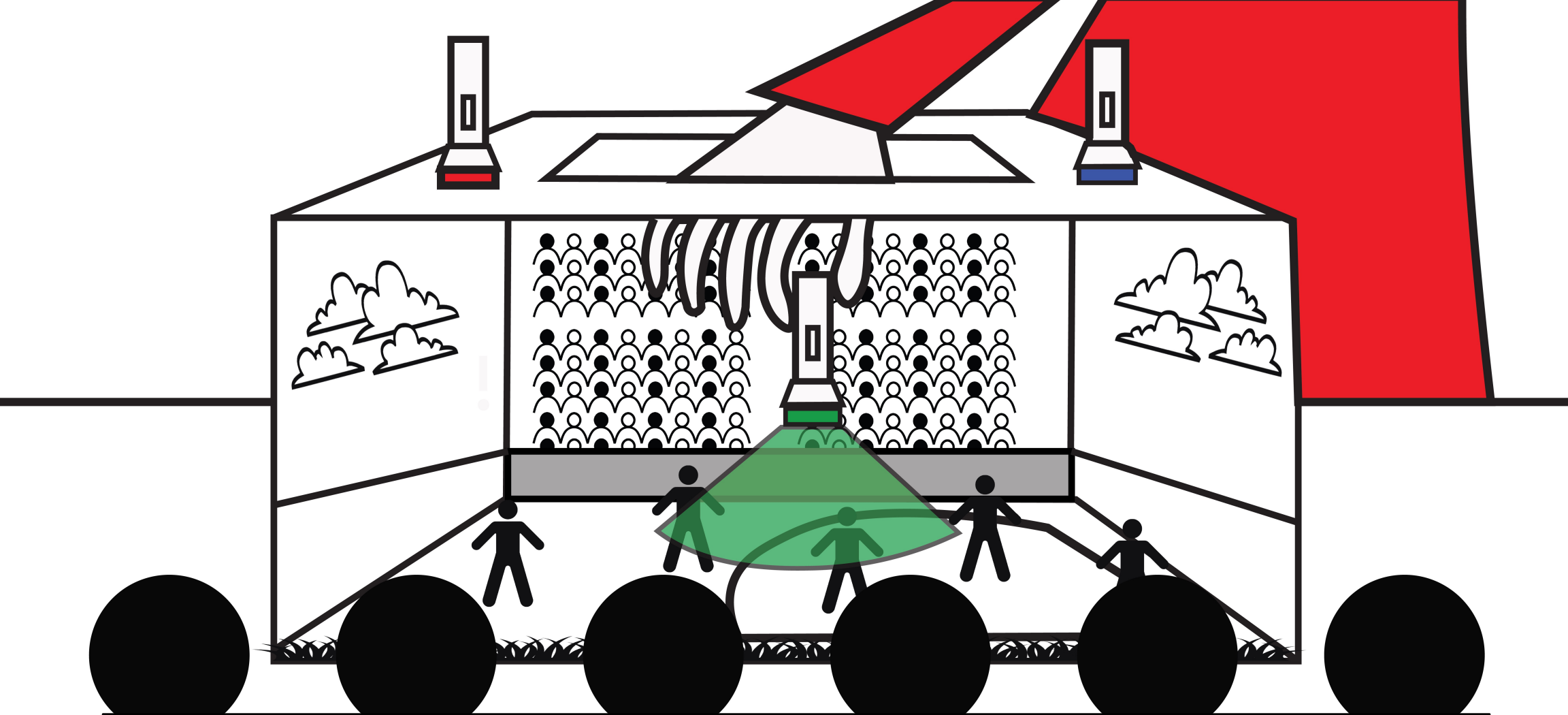


**Context**  
(the big ever-expanding  
bag of the things and  
no-things of the numinous)

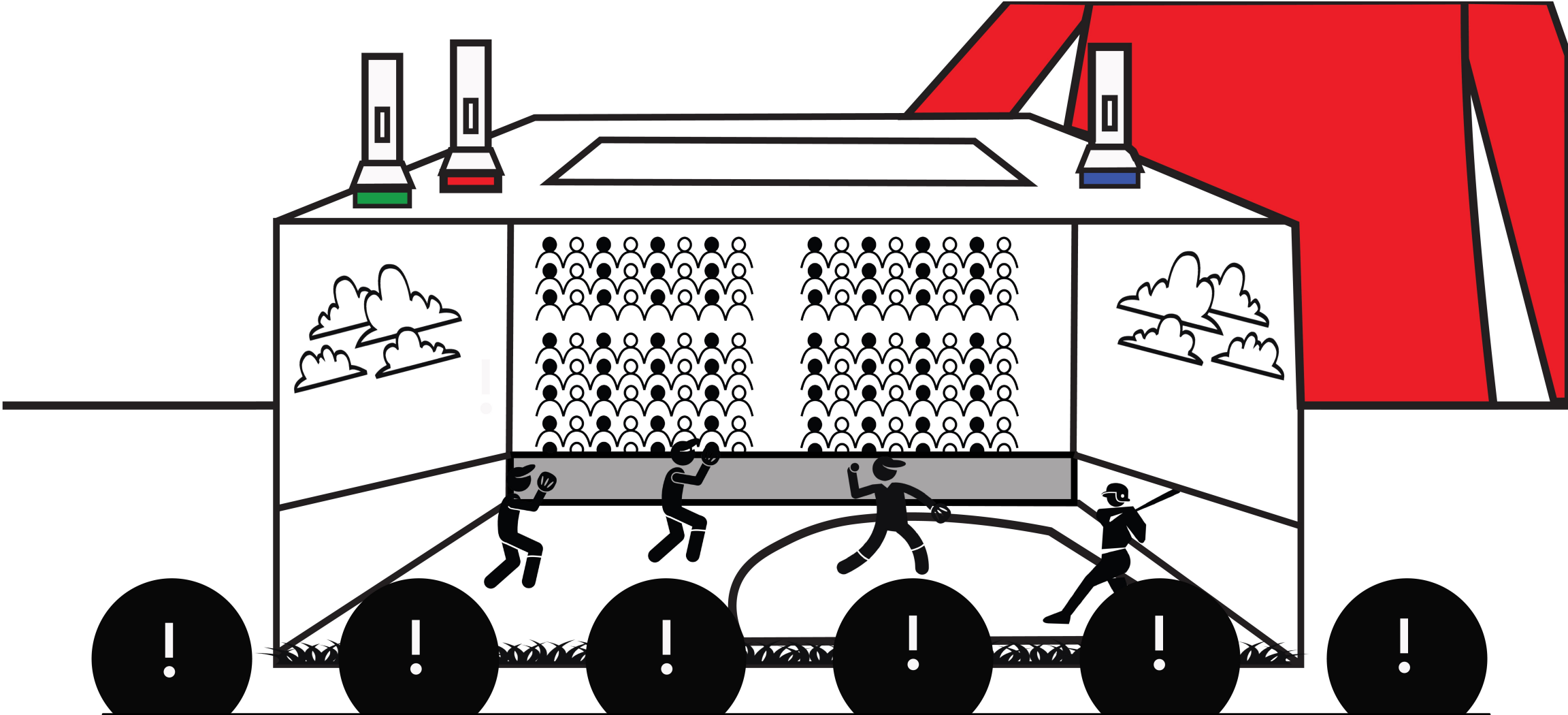
**Content**  
(the things and  
no-things in the  
expanding bag)

**Blue  
World-Building**

**Red  
Avatar Creation**



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.

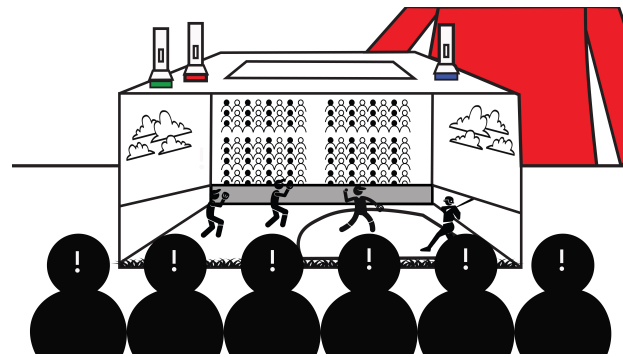
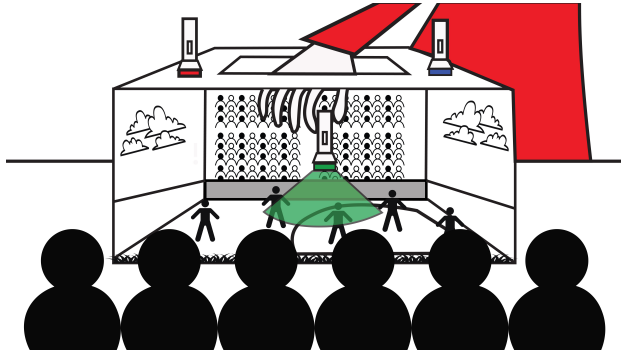
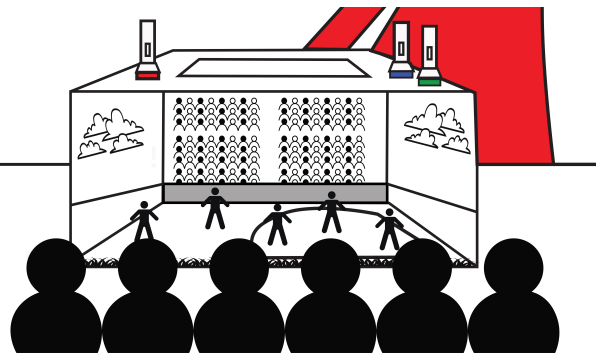
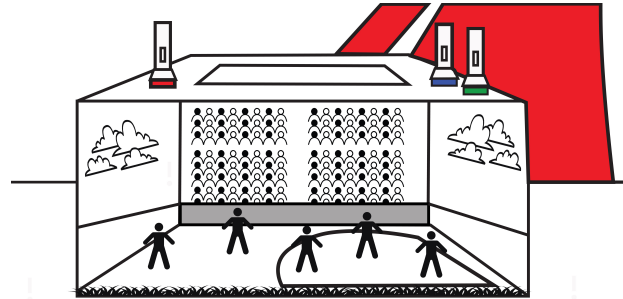
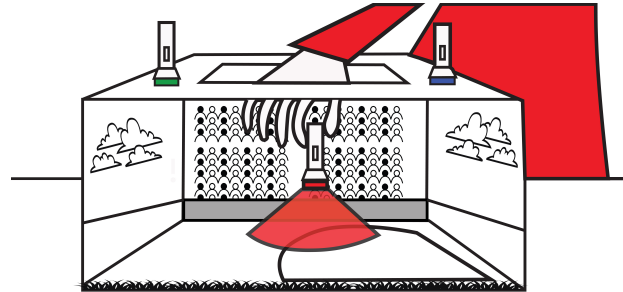
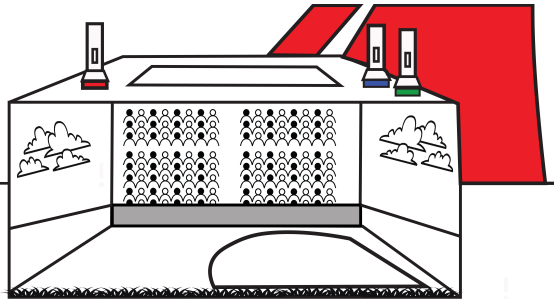
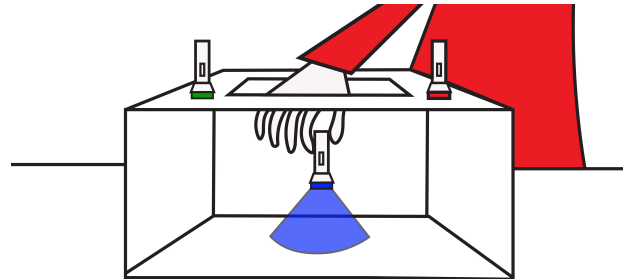


The Audience is now excited by this single diorama. Now Jenny the author must construct another, and then another, and then another, in a progressive fashion using the blue, red, and green visual paint to excite, intrigue, and bring catharsis to the audience.

The background features a series of concentric circles in light gray, some solid and some dashed, creating a ripple effect. A large red speech bubble is centered on the page, containing the title text. The speech bubble has a white outline and a small red triangle pointing downwards at its base.

# The Story Grid Diorama Model As a Nine Step Schema

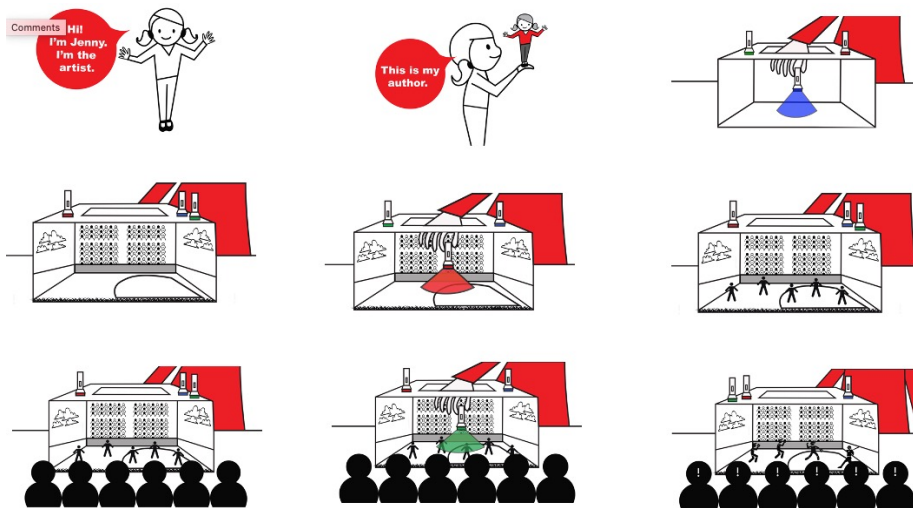






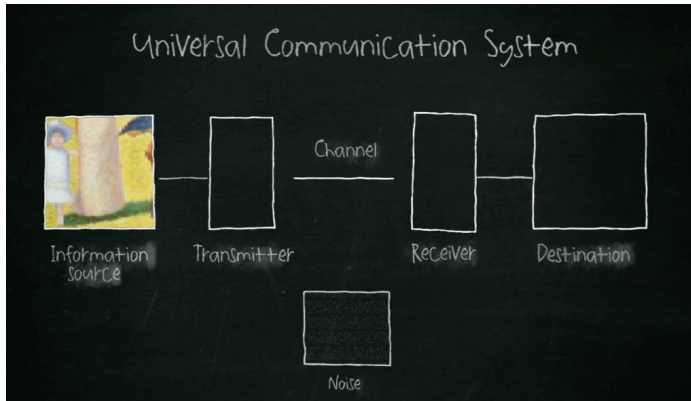
# The Writer's Bottom/Up Story Grid Diorama Practice Model to Create Any Kind of Story Unit...

From Beat to Scene to Sequence to Quadrant to Global etc.



# This Universal Mathematical Information Theory from Shannon:

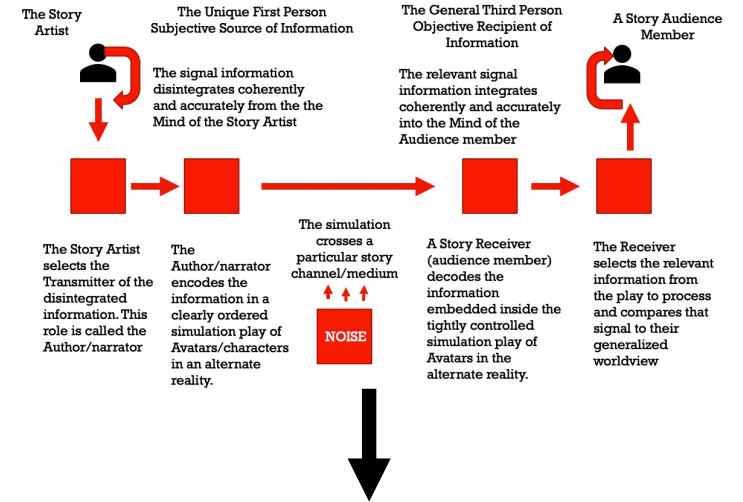
We Took This:



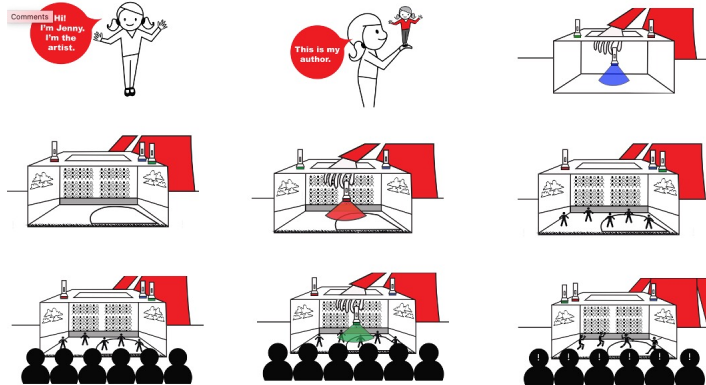
Converted it to This:



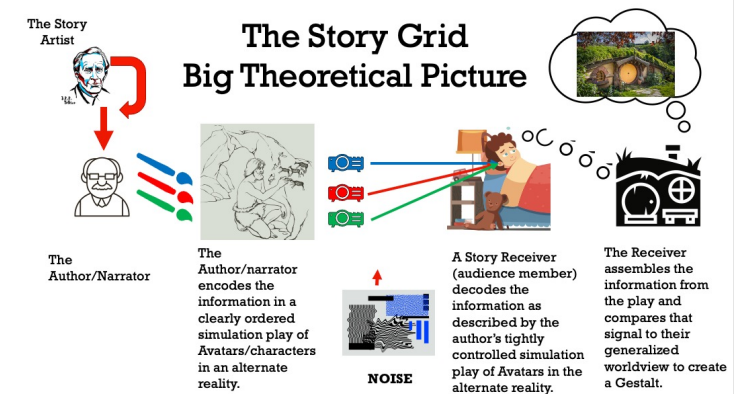
# This Story Grid Top/Down Narrative Theory:



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



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



The background features a series of concentric circles in light gray, some solid and some dashed, creating a ripple effect. A large red speech bubble is centered on the page, pointing downwards. The text is white and centered within the speech bubble.

# 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 Pheromone 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)

The background features several concentric circles of varying radii, some solid and some dashed, centered around the text. A solid red rectangular box is positioned in the center, containing the text. The text is white and uses a clean, sans-serif font. The overall aesthetic is modern and minimalist.

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**

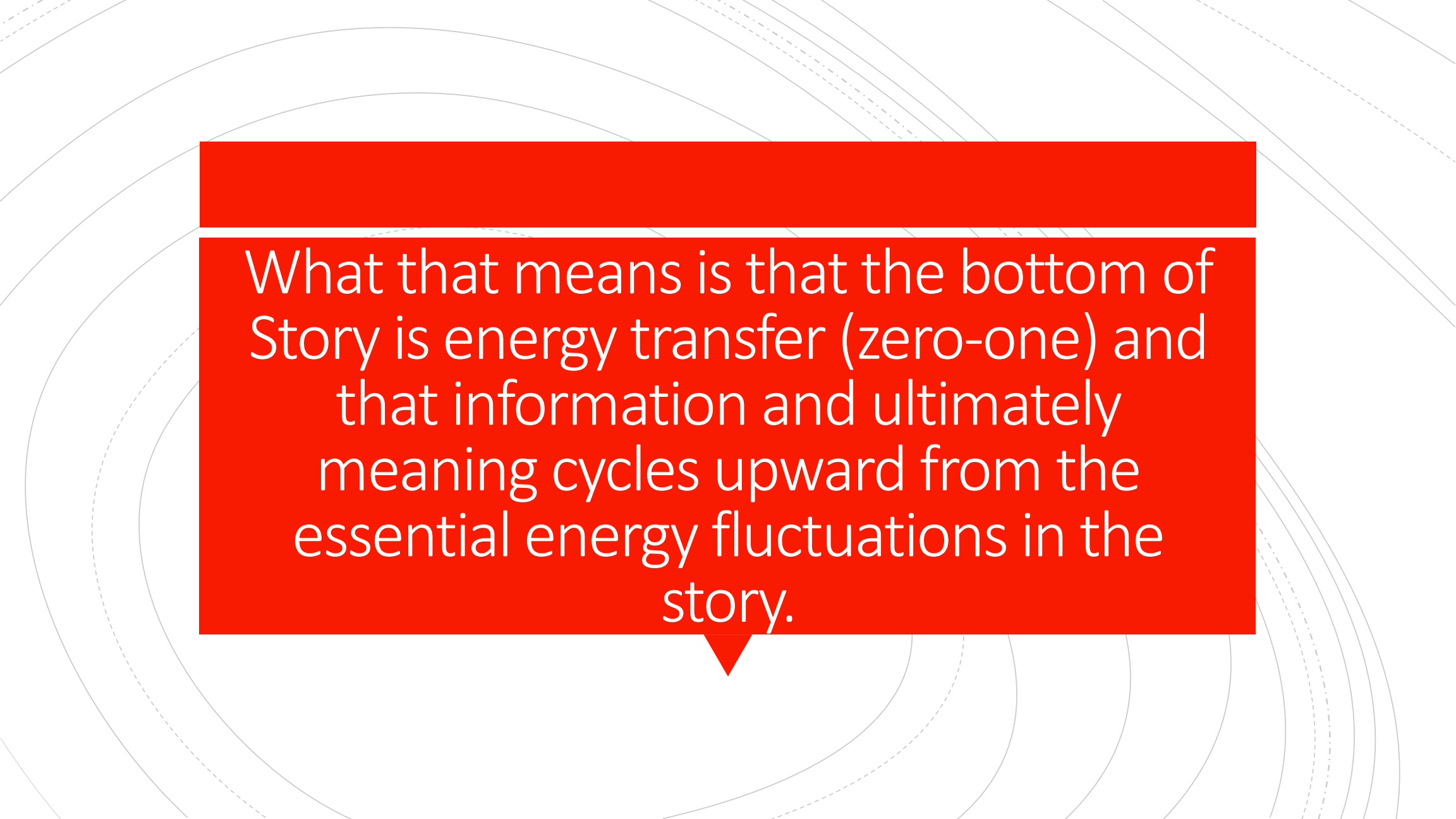
**Arena Stimulus**

The image features a central red speech bubble with a white outline and a small red triangle pointing downwards at its base. The bubble contains white text. The background consists of several concentric circles, some solid and some dashed, in a light gray color, creating a ripple effect.

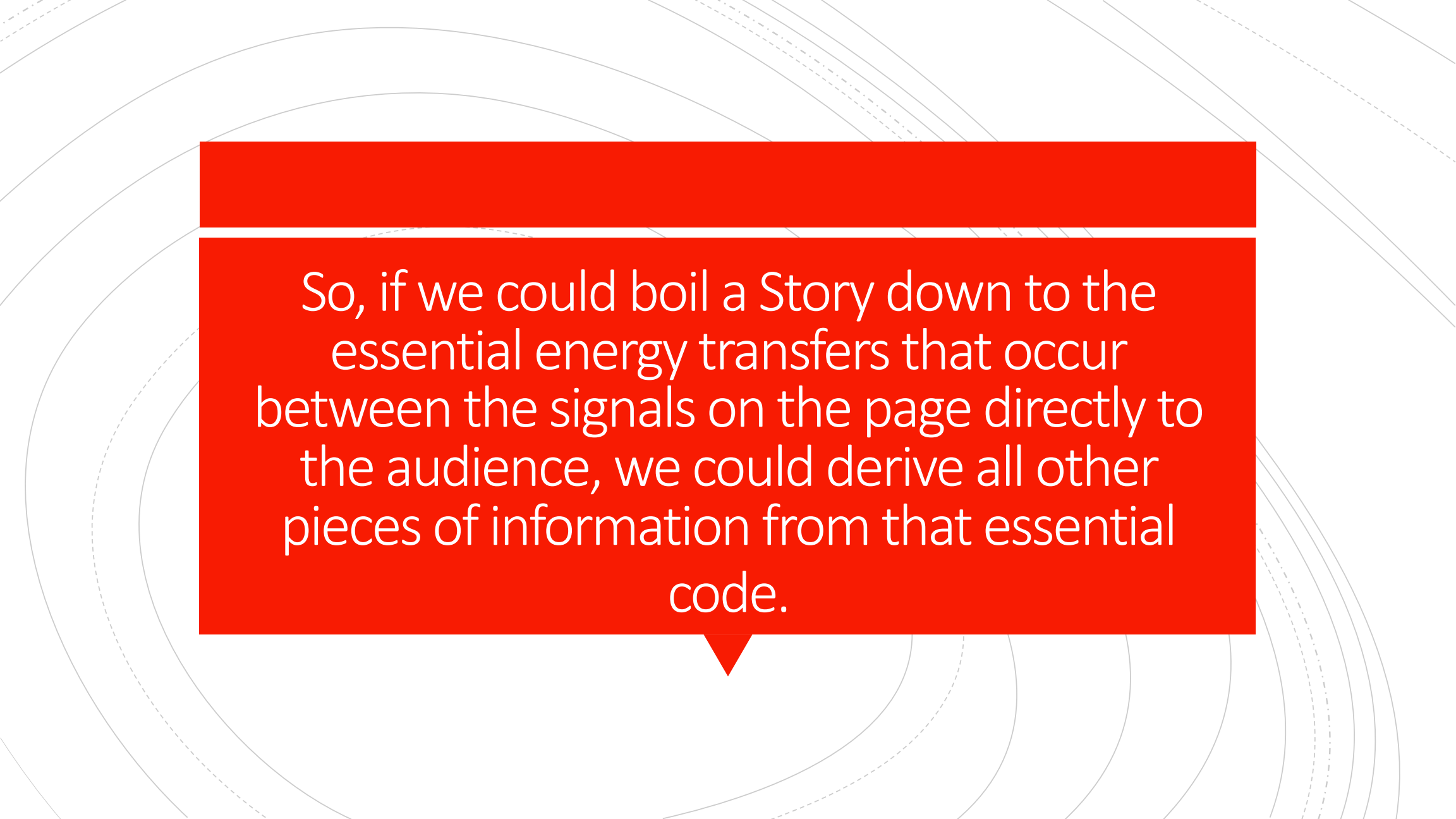
The Five Commandments can be  
reduced to a Binary Essence of  
Stimulus - Response



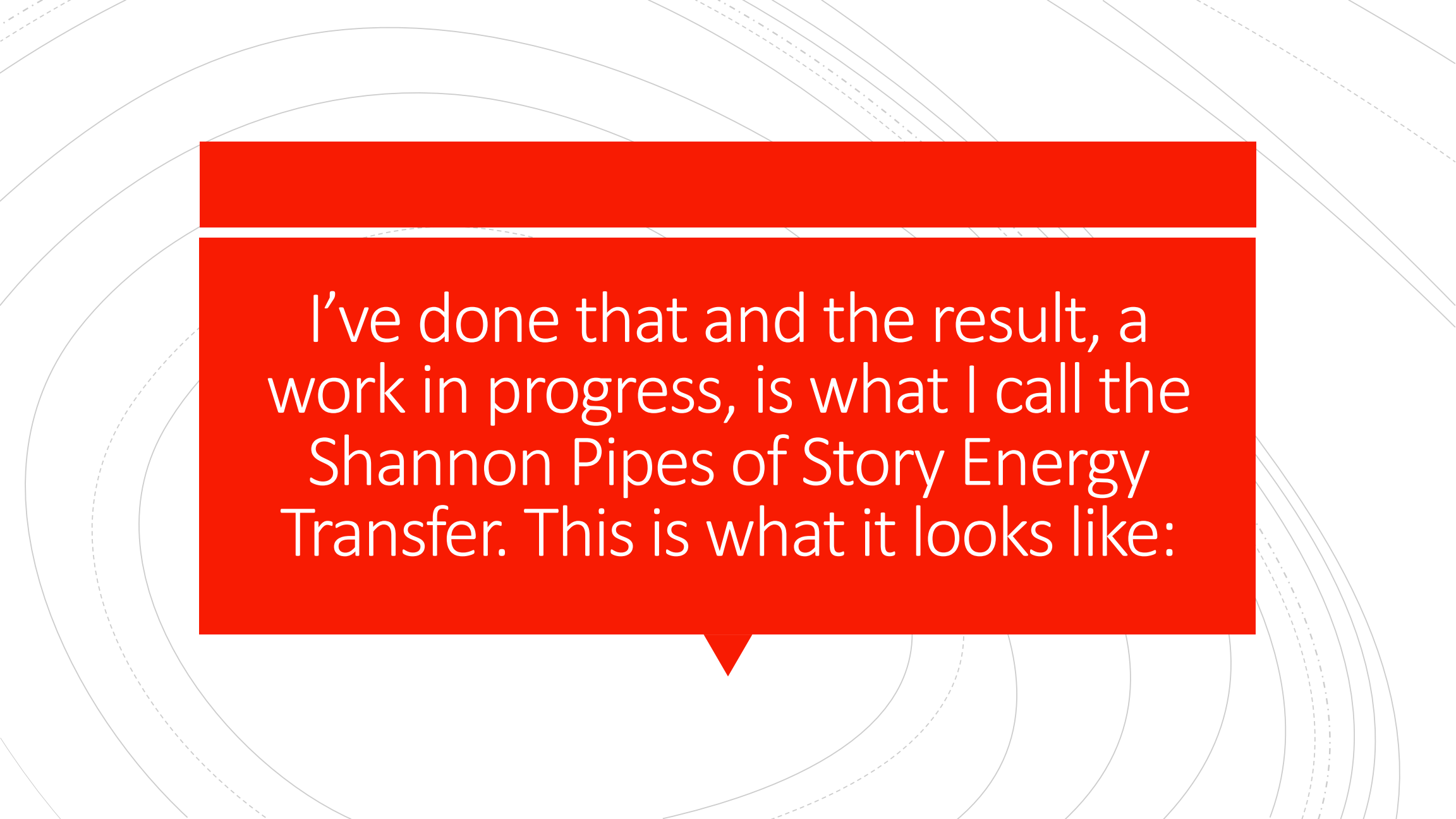
Binary Essence Reduction is the soul of Claude Shannon's work, he proposed the smallest unit of change, the bit:  
Zero-One (energy) integrates into  
Off-On (information) which integrates into  
False-True (meaning)

The background features several concentric circles of varying radii, some solid and some dashed, centered around the text. A solid red rectangular box is positioned in the upper middle of the frame, containing the text. Below the bottom edge of this red box, a small red downward-pointing triangle is visible.

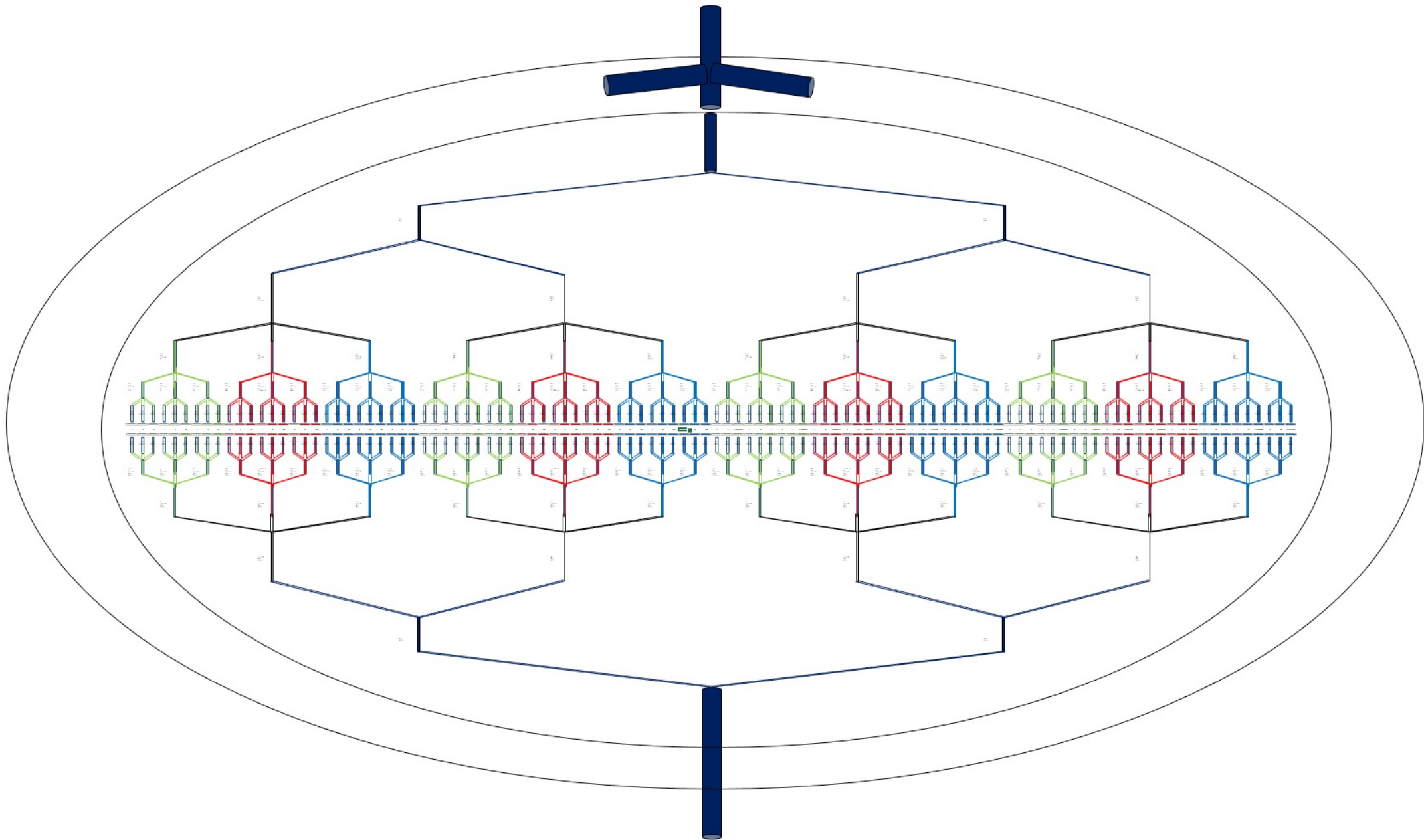
What that means is that the bottom of Story is energy transfer (zero-one) and that information and ultimately meaning cycles upward from the essential energy fluctuations in the story.

The background features a series of concentric circles in light gray, some solid and some dashed, creating a ripple effect. A prominent red rectangular box is centered on the page, containing white text. Below the text box, a small red downward-pointing triangle is visible.

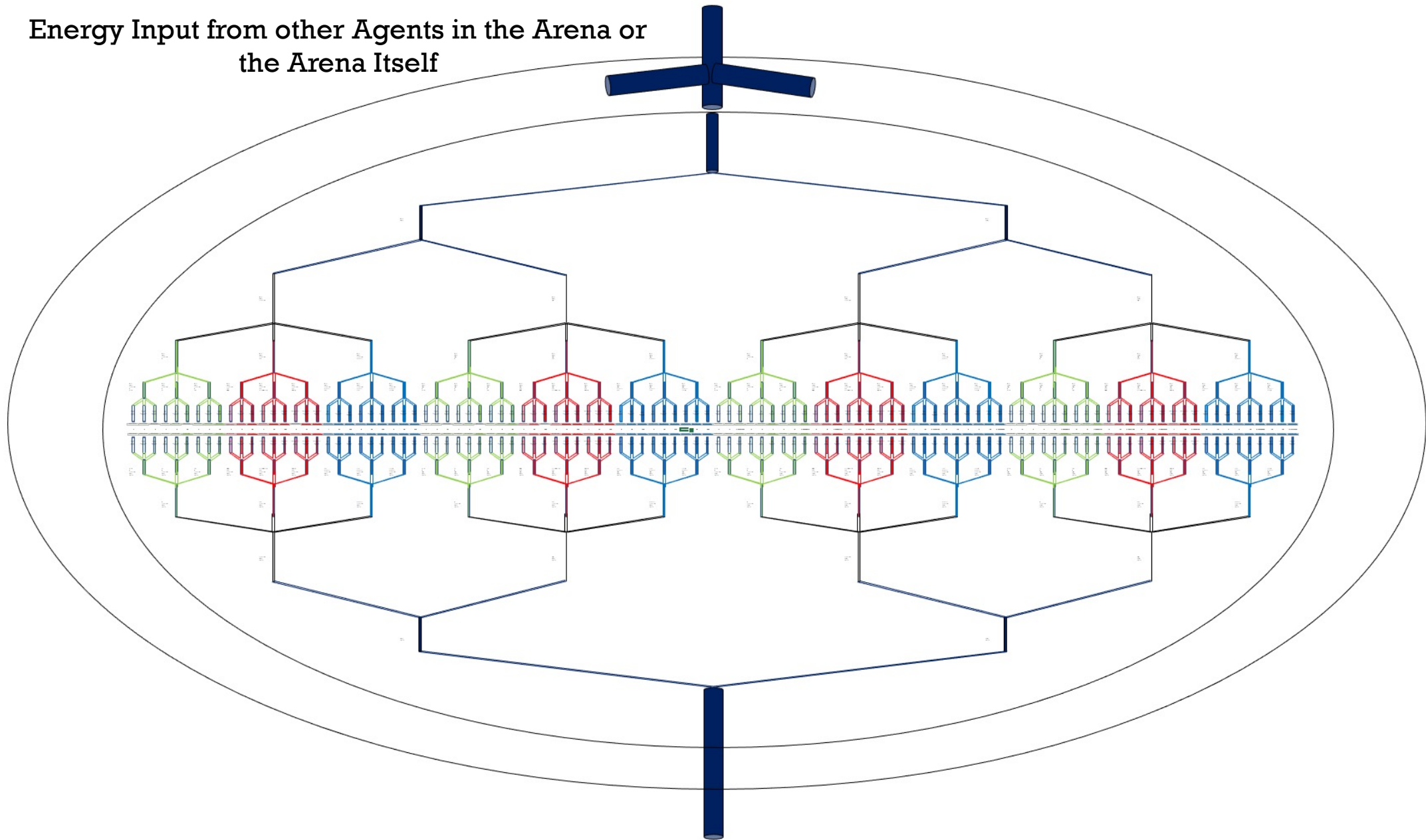
So, if we could boil a Story down to the essential energy transfers that occur between the signals on the page directly to the audience, we could derive all other pieces of information from that essential code.



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:



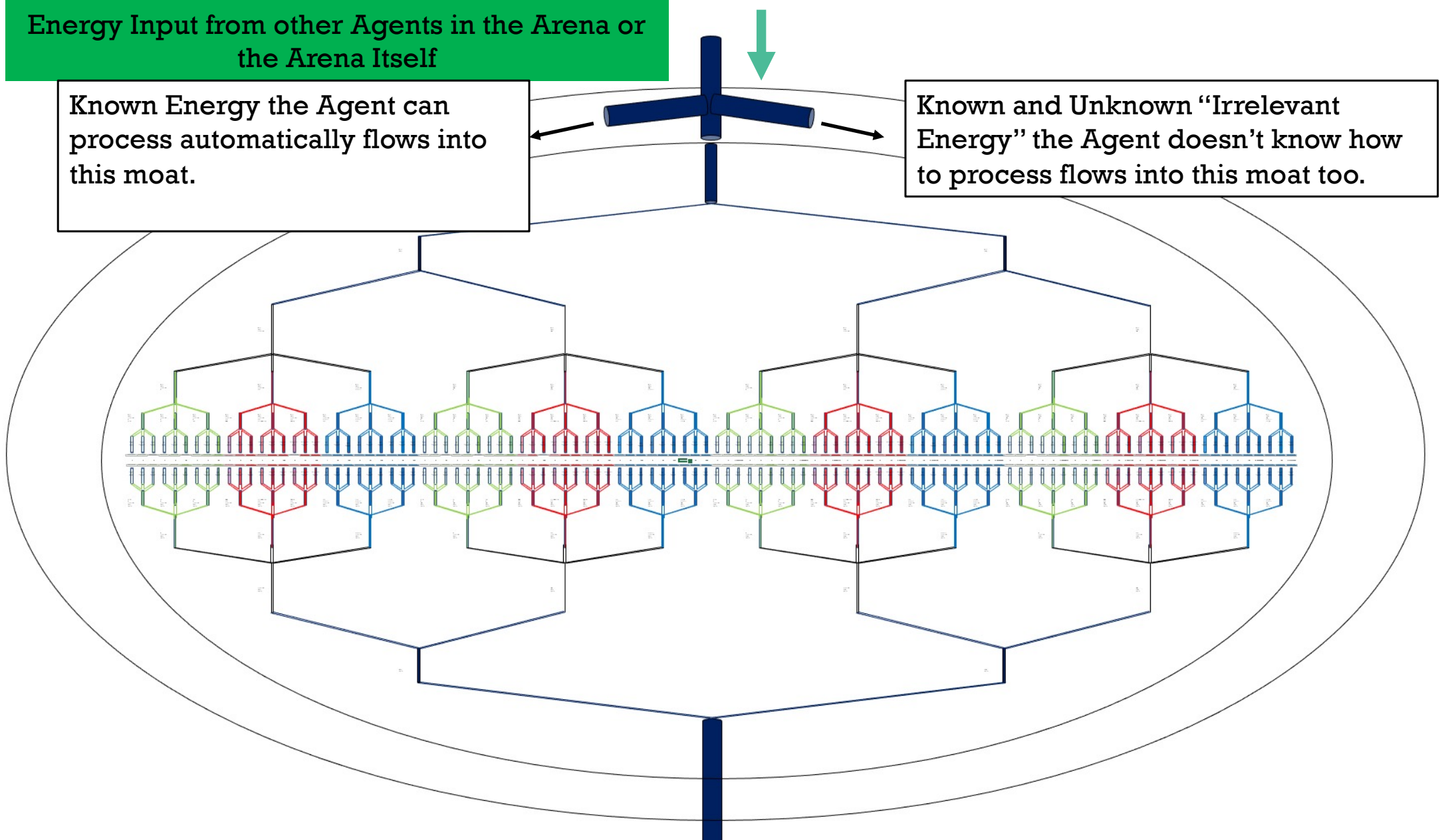
# Energy Input from other Agents in the Arena or the Arena Itself



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

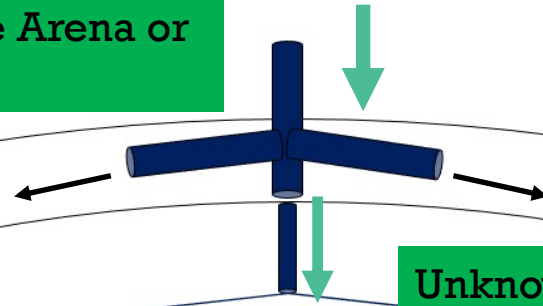
Known Energy the Agent can process automatically flows into this moat.

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

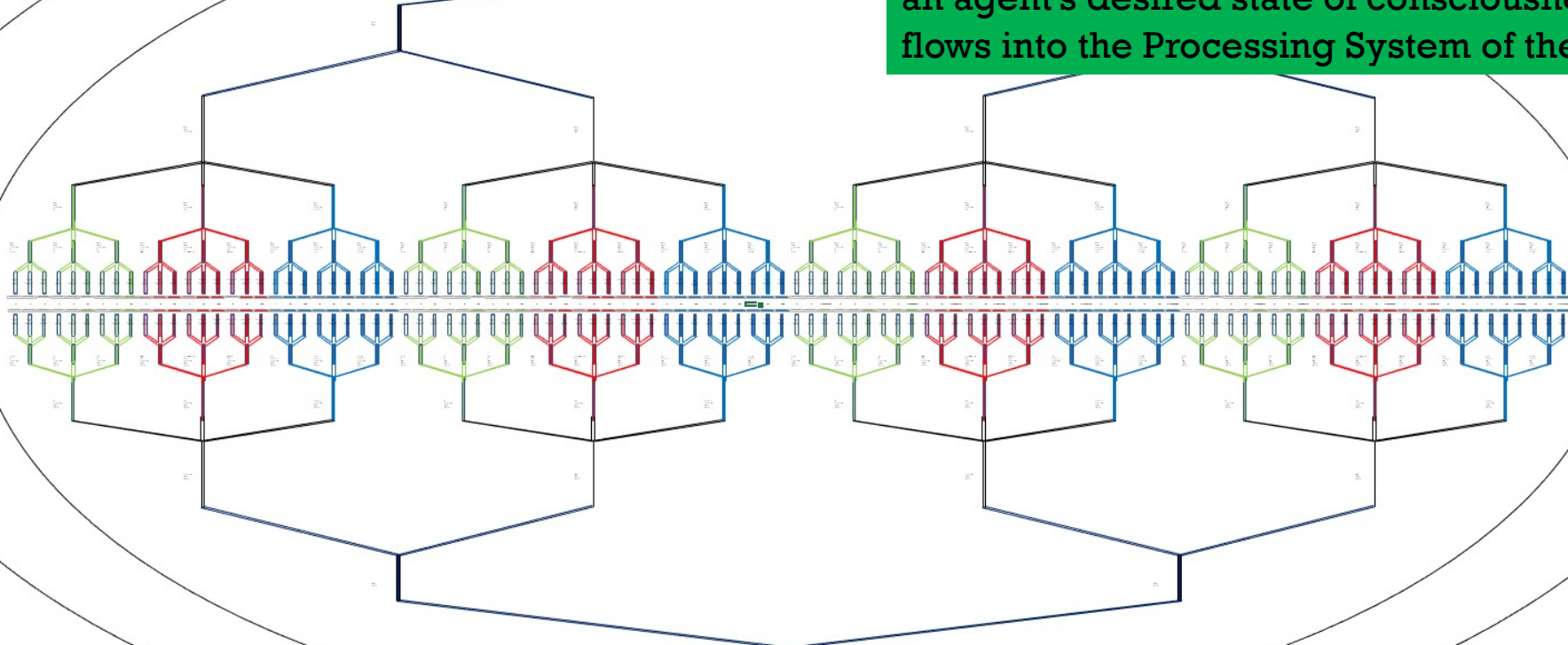




Energy Input from other Agents in the Arena or the Arena Itself



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

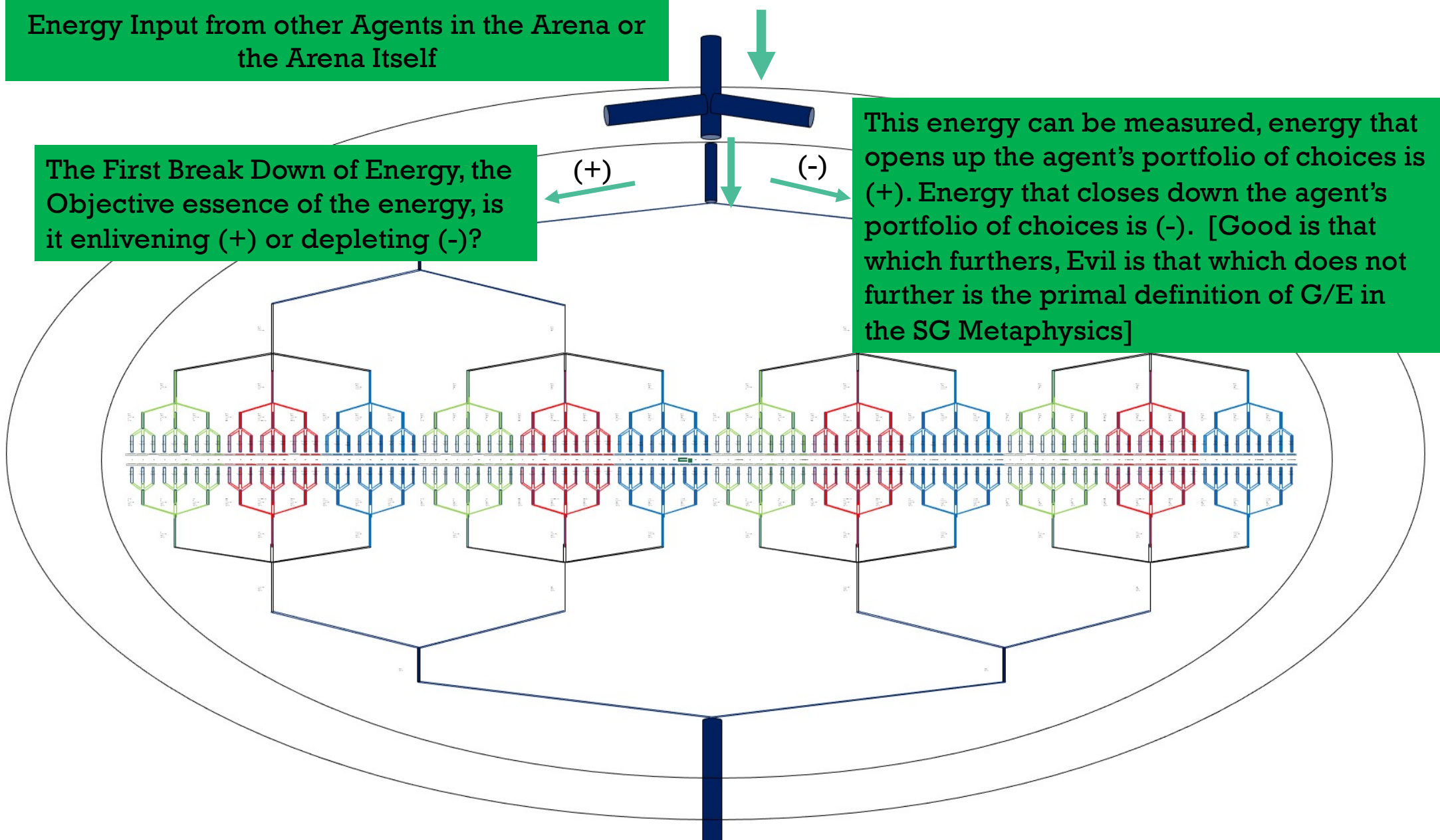




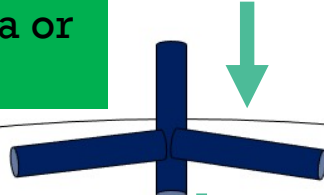
Energy Input from other Agents in the Arena or the Arena Itself

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 (+)

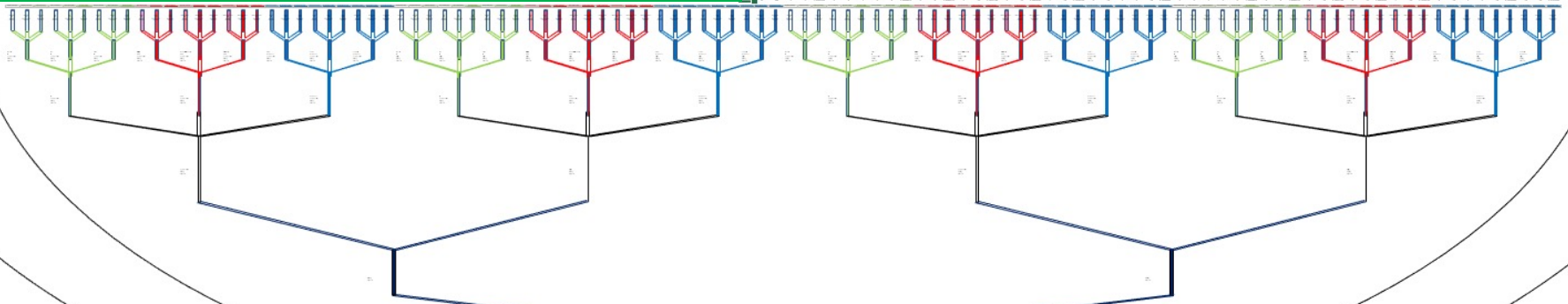
Motorized Actual (++)

Communicated Potential (-)

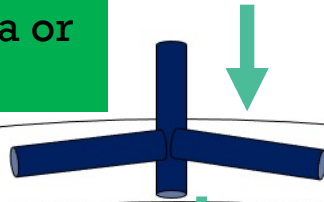
Motorized Actual (--)

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 (+)

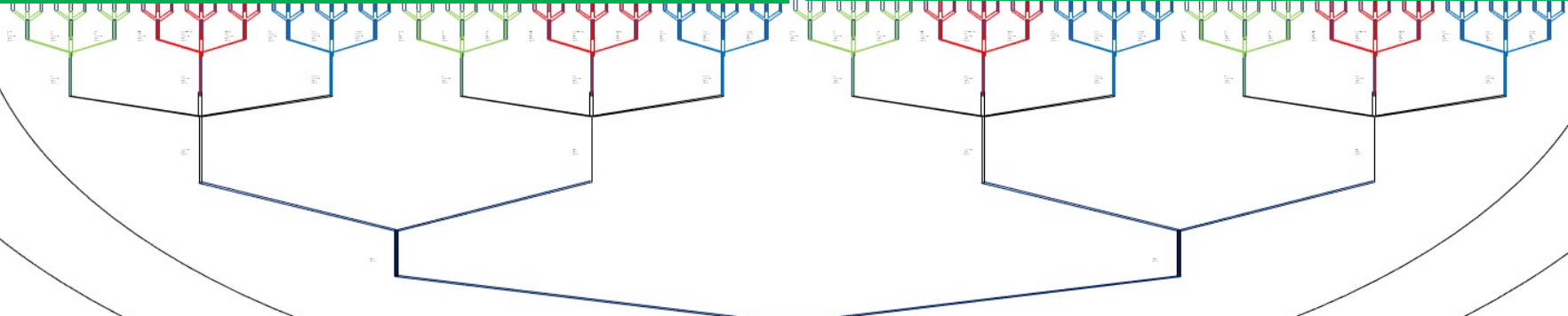
Motorized Actual (+)

Communicated Potential (-)

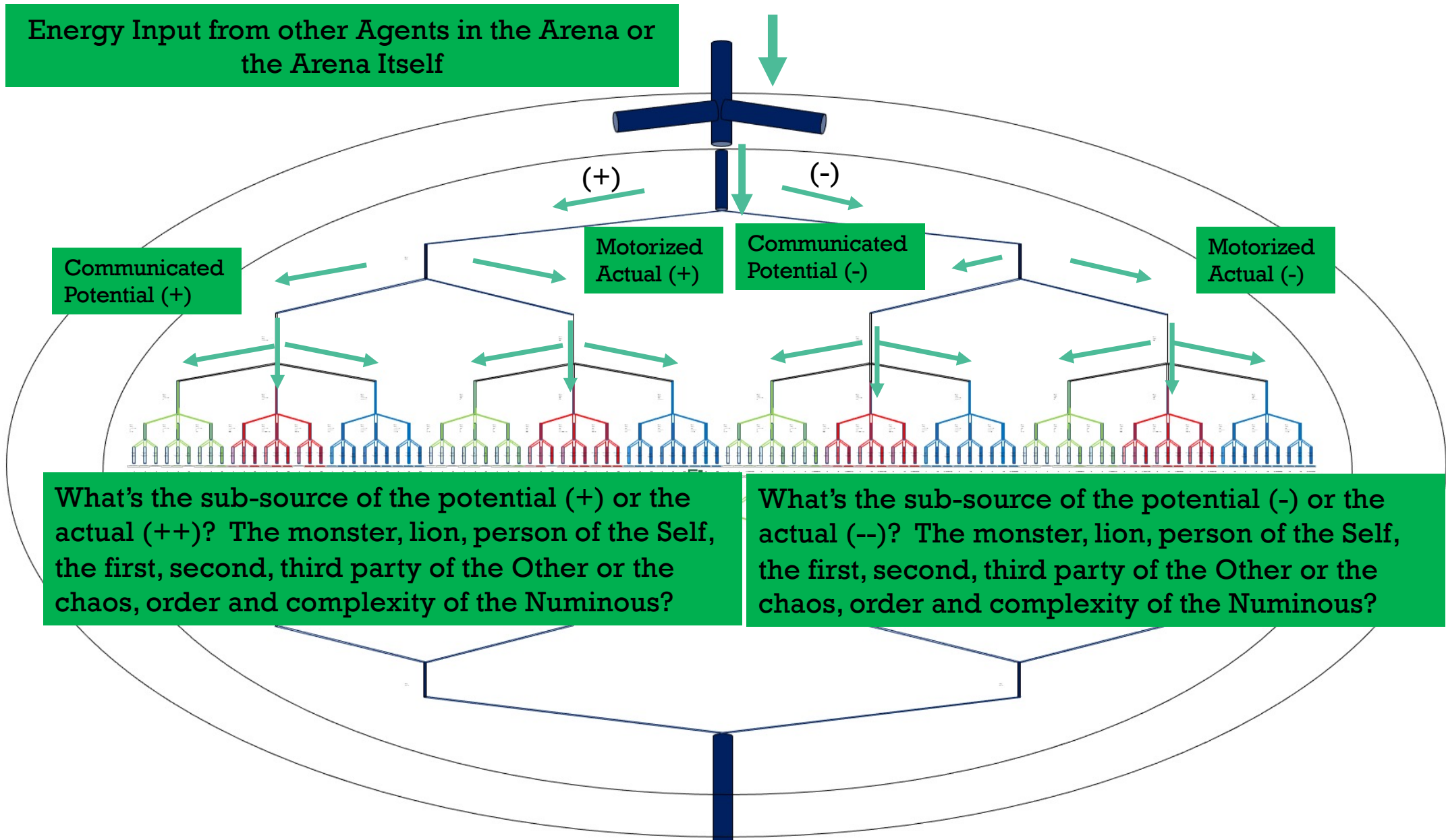
Motorized Actual (-)

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?



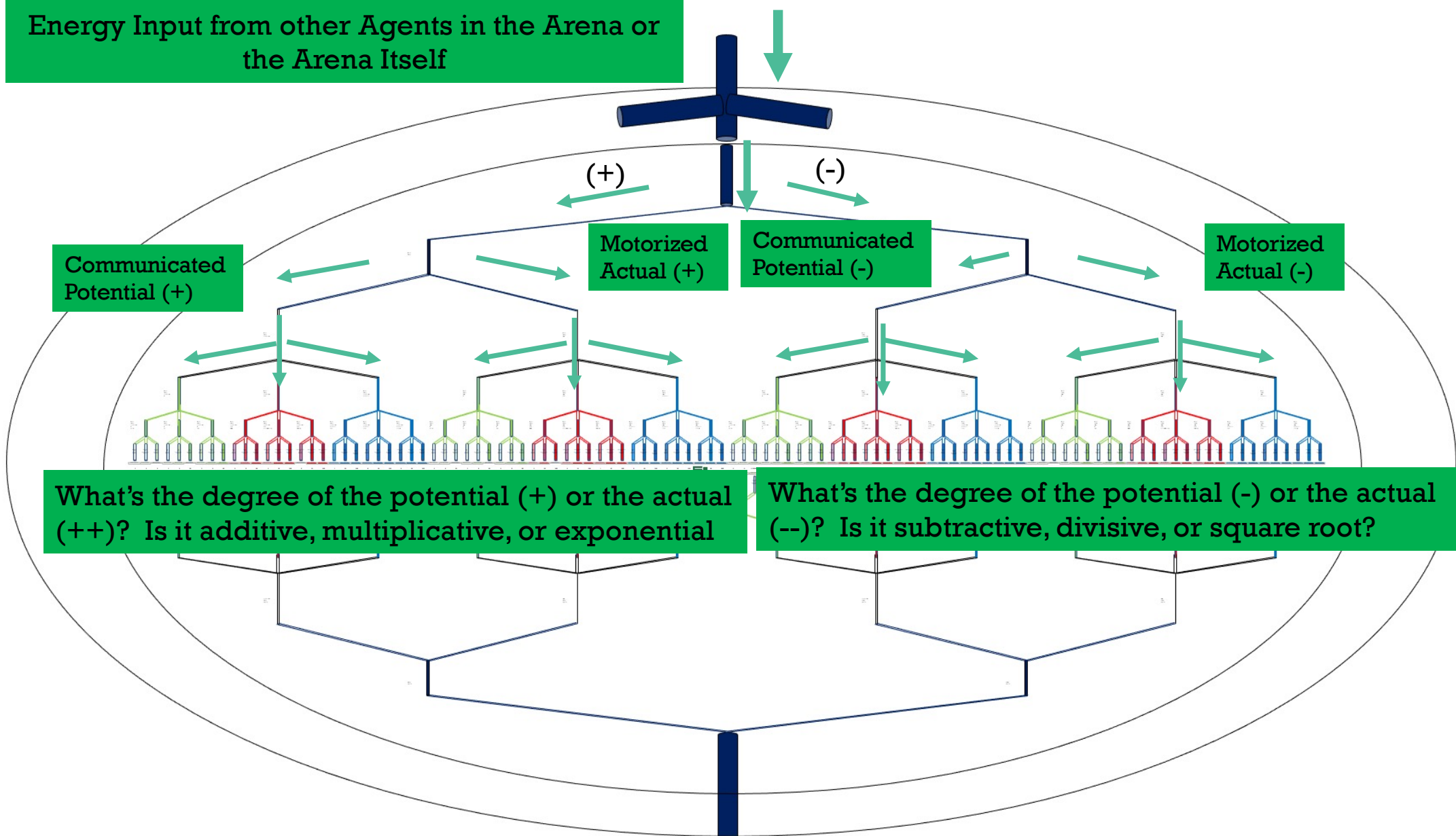
Energy Input from other Agents in the Arena or the Arena Itself



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 (+)

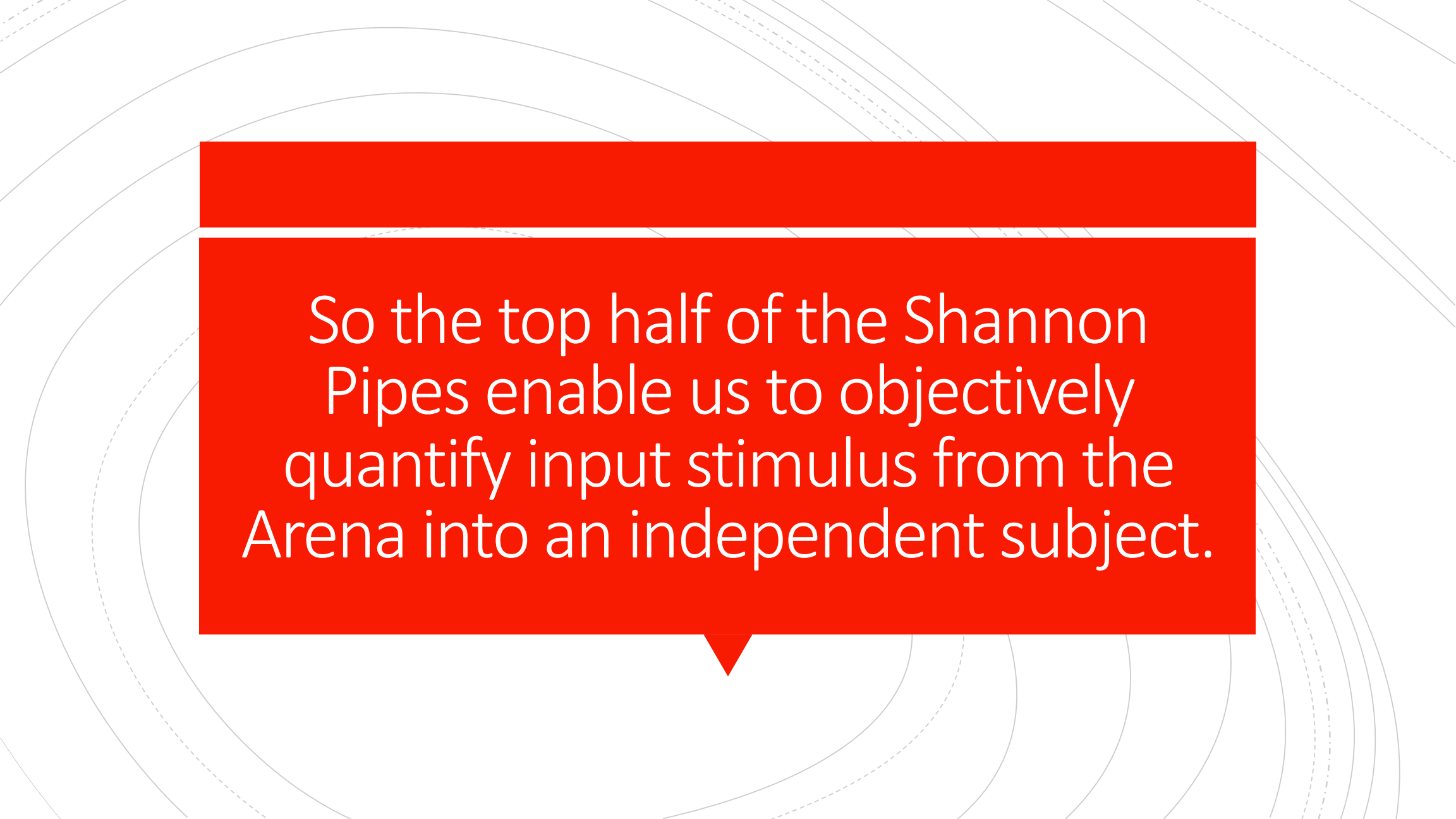
Motorized Actual (+)

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?

The background features a series of concentric circles in light gray, some solid and some dashed, creating a ripple effect. A prominent red callout box is centered on the page, containing white text. The box has a rectangular top and a downward-pointing triangular tail.

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

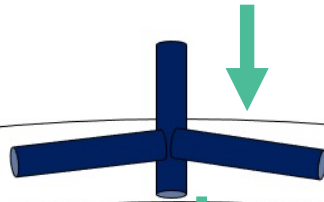


The background features a series of concentric circles in light gray, some solid and some dashed, creating a ripple effect. A large red speech bubble is centered on the page, containing white text. The speech bubble has a small triangular tail pointing downwards.

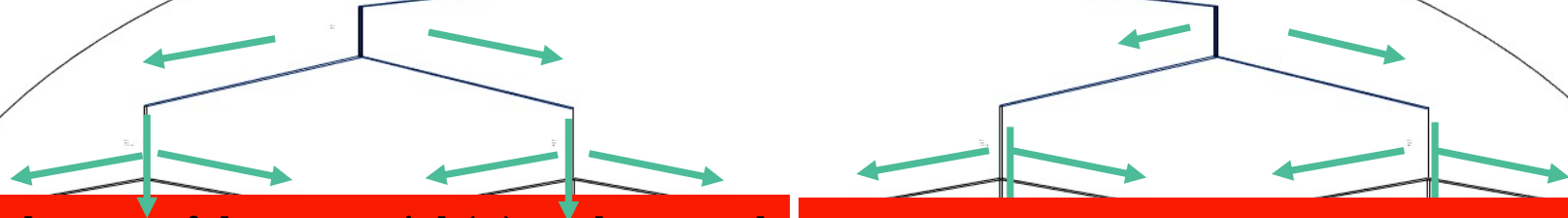
What about the Agent Response  
output? Can we quantify that too?

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.

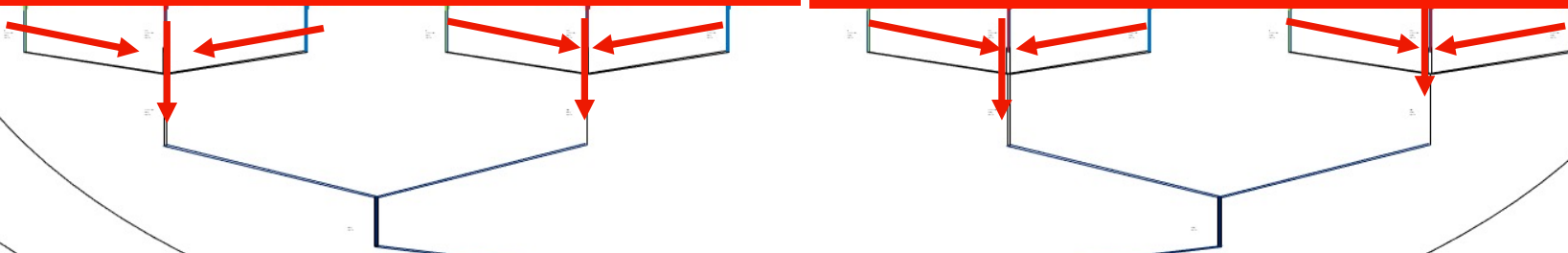


(+) (-)



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?

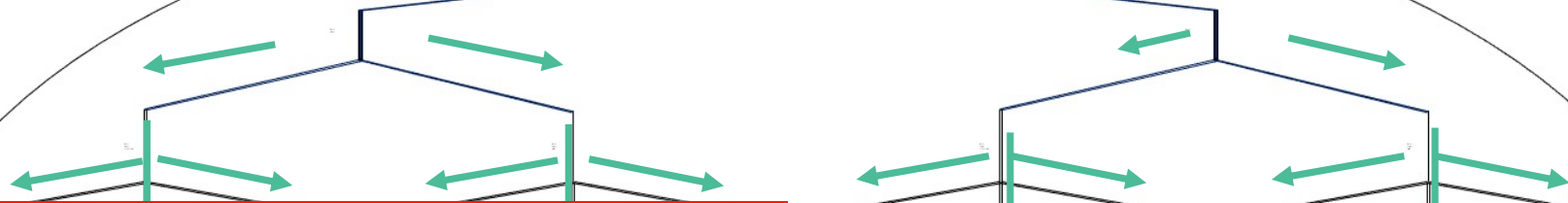
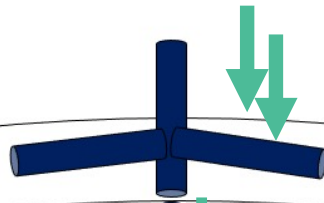


Energy Output from Agent in the Arena to the other Agents and the Arena itself



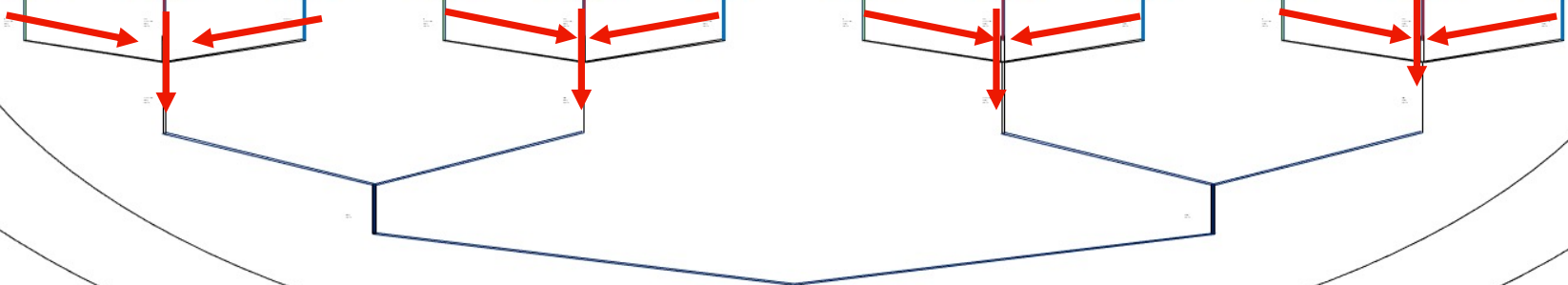


The Agent outputs a response according to how they're perceiving the input. The difference between what the agent outputs versus the actual input is conflict.



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?

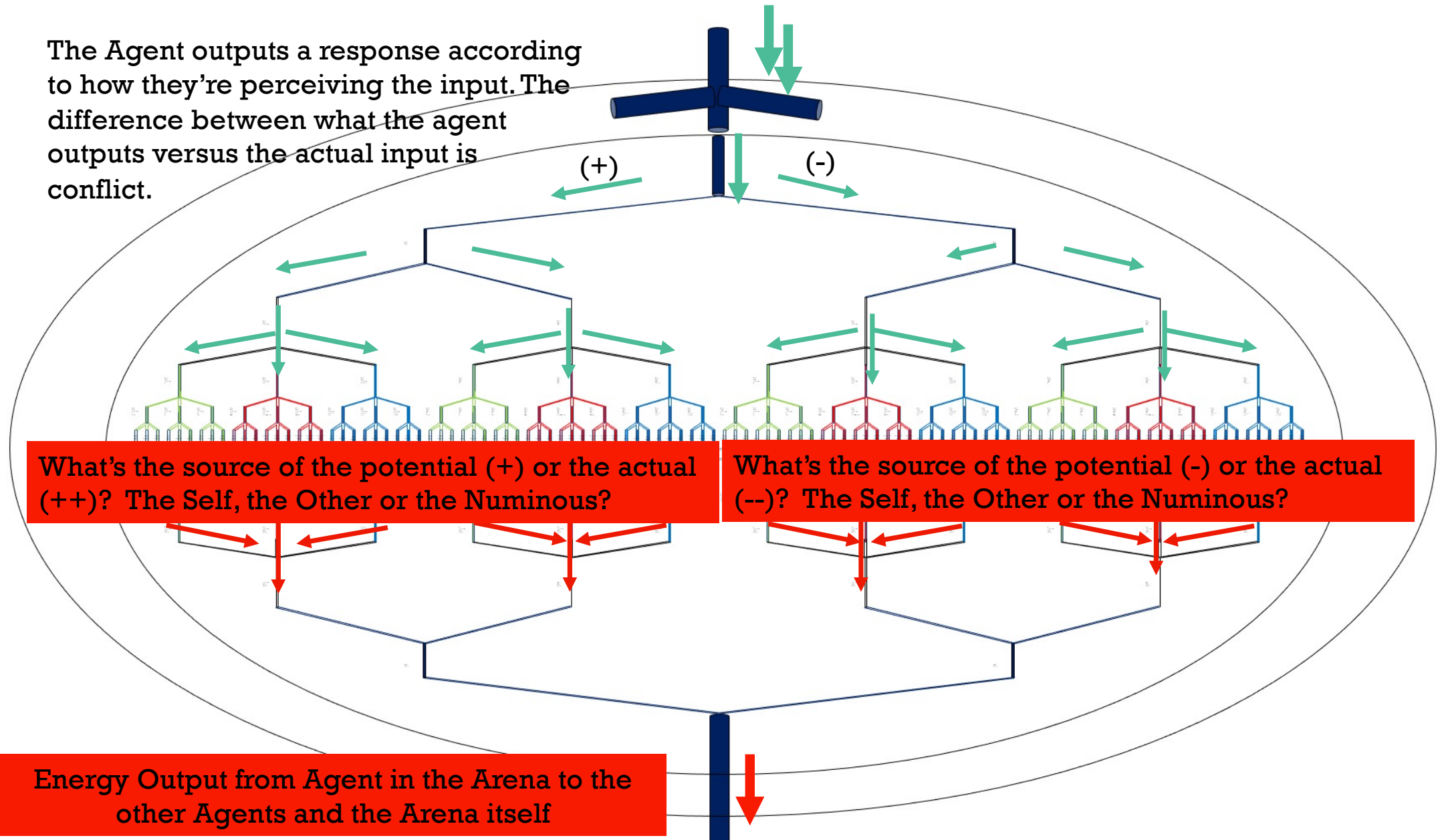
What's the sub-source of the potential (-) or the actual (--)? The monster, lion, person of the Self, the first, second, third party of the Other or the chaos, order and complexity of the Numinous?



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.

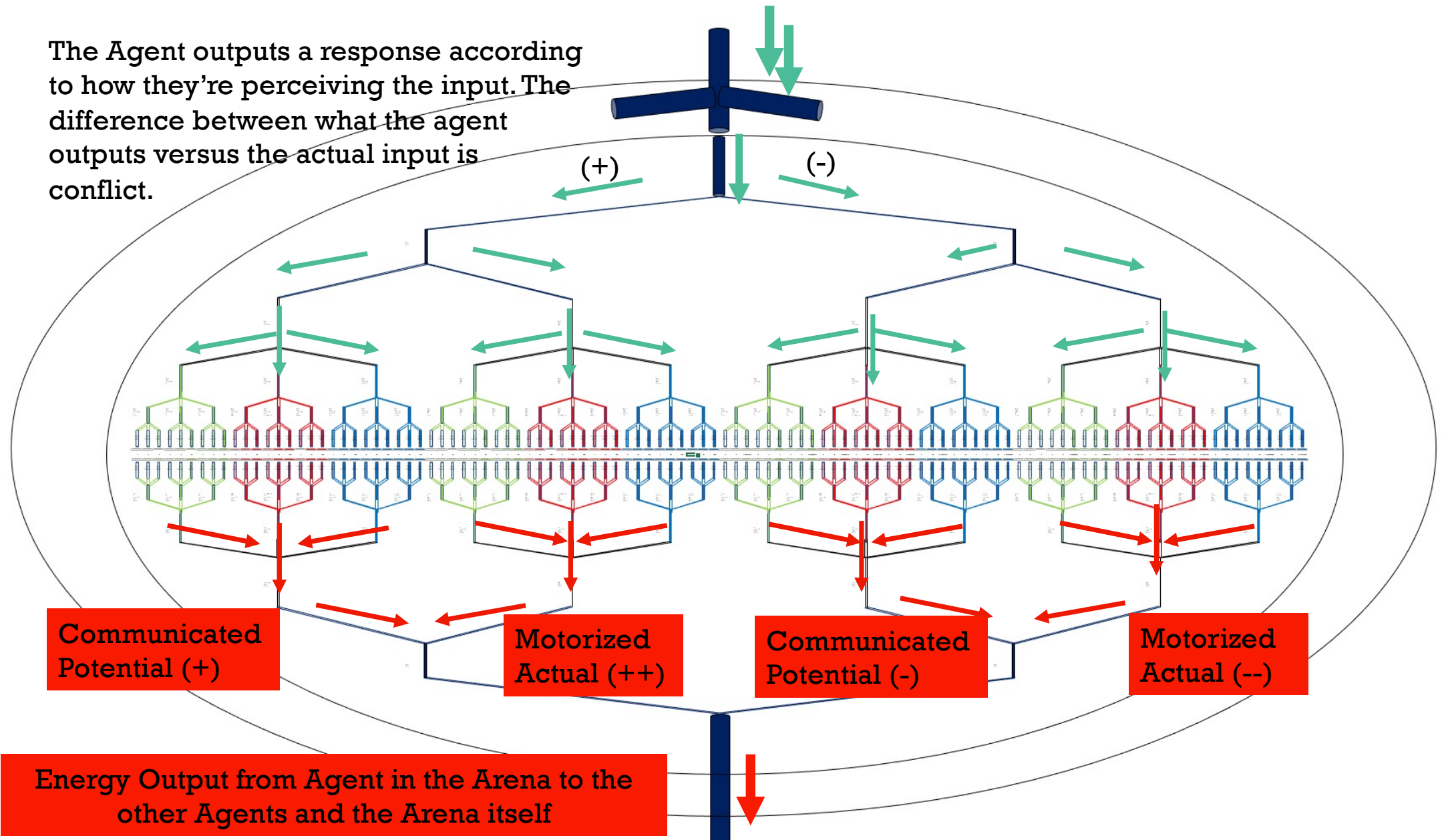


What's the source of the potential (+) or the actual (++)? The Self, the Other or the Numinous?

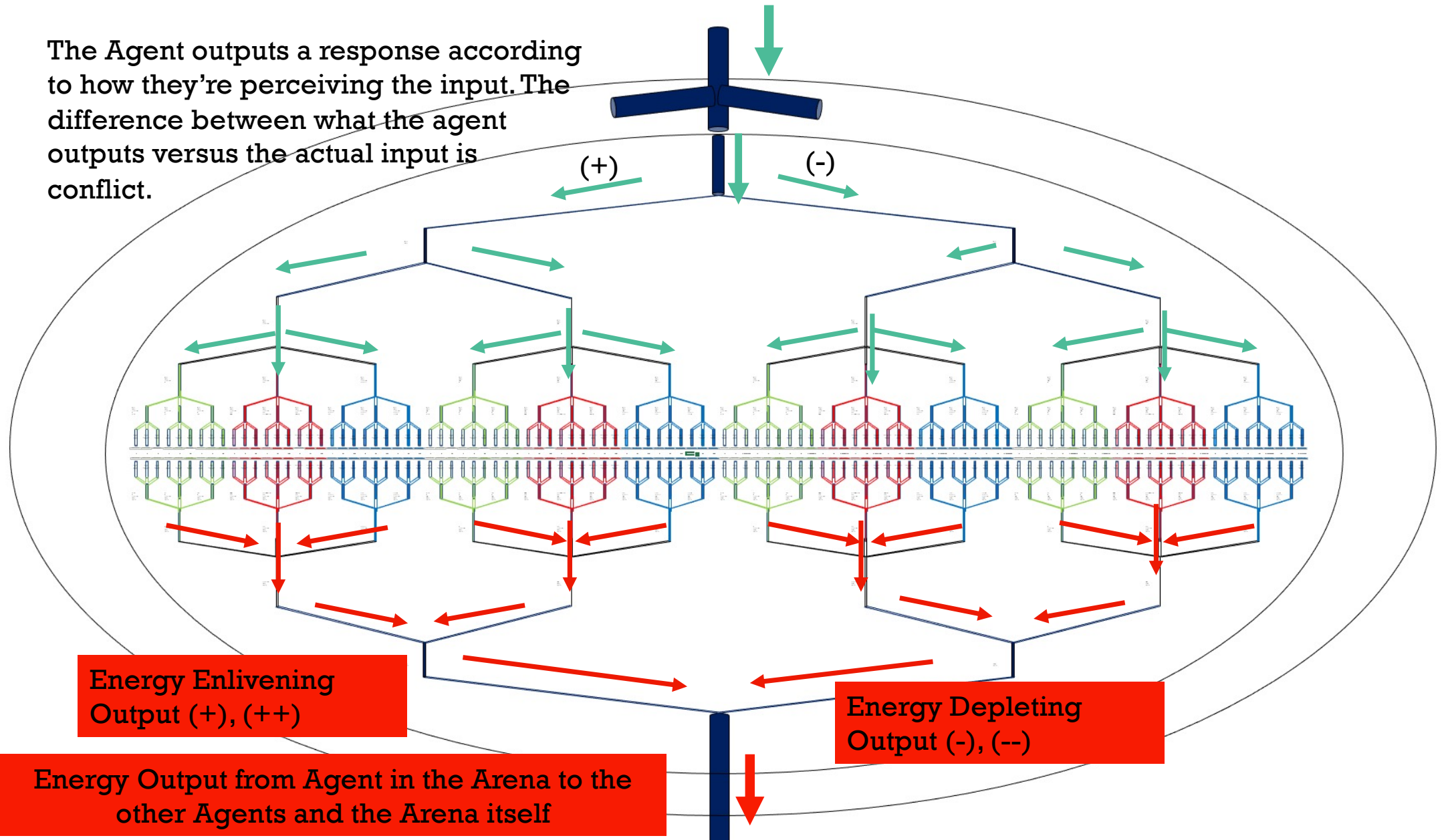
What's the source of the potential (-) or the actual (--)? The Self, the Other or the Numinous?

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

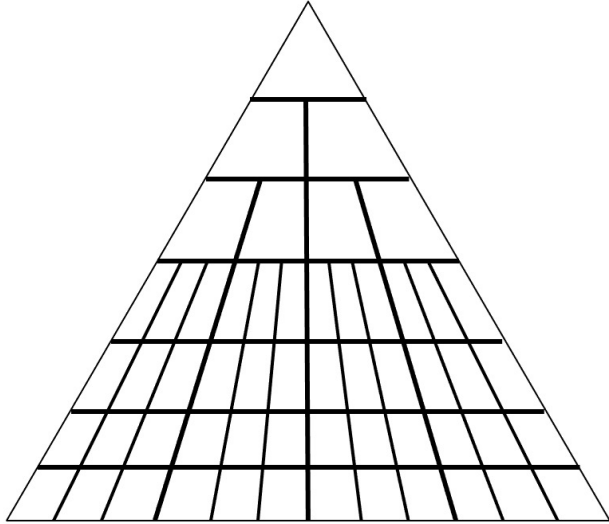
The Agent outputs a response according to how they're perceiving the input. The difference between what the agent outputs versus the actual input is conflict.



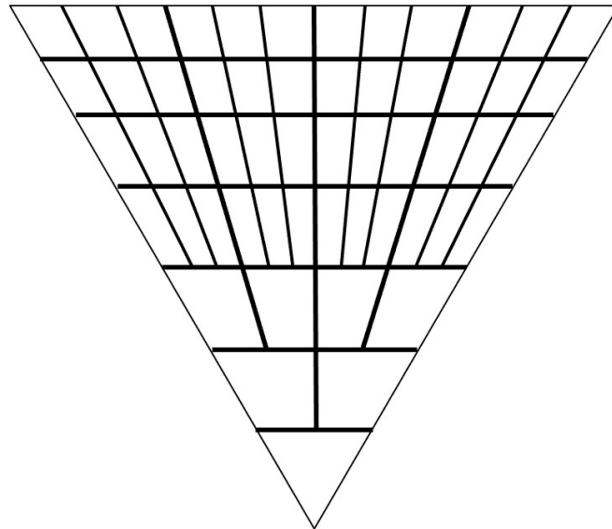
The Agent outputs a response according to how they're perceiving the input. The difference between what the agent outputs versus the actual input is conflict.



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



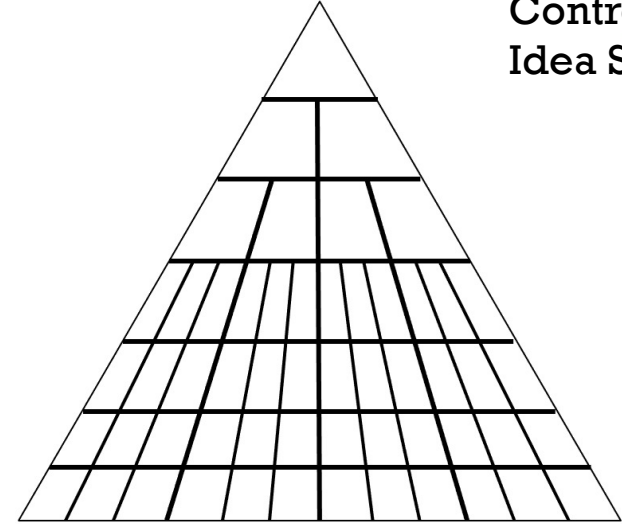
**The Practice Half of  
The Story Elephant**



**Top/Down**

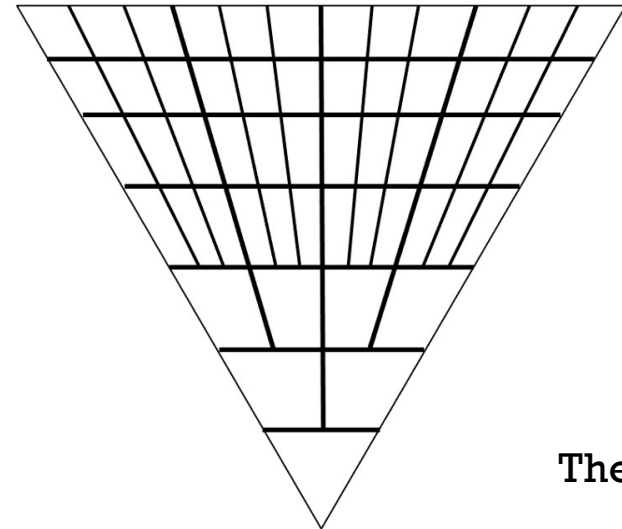


**Controlling  
Idea Signal**



**Bottom/Up**

**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.**



The background of the slide features several sets of concentric, curved lines in light gray and white, some solid and some dashed, creating a sense of depth and movement. A prominent red speech bubble shape is positioned on the left side, containing the main title.

## 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.

The background features a series of concentric circles in light gray, some solid and some dashed, creating a ripple effect. A large red speech bubble is centered on the page, containing white text. The speech bubble has a tail pointing downwards.

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

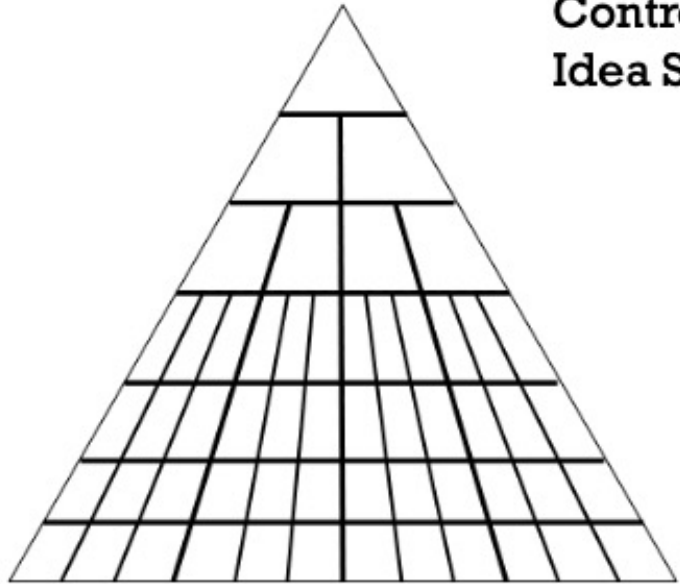
- The fundamental nomological order is the agent with agency in an arena with other agents with agency.
- Energy, information, and meaning is transferred between agents applying agency in the arena as stimulus input traveling on three planes of perception across two domains (space and time)
- Just as 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

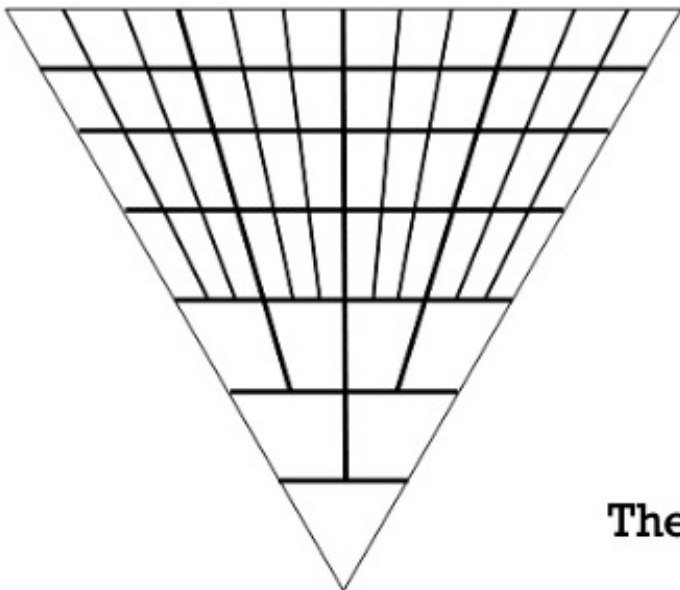
- Story is all about change.
- Every story unit must have a degree of embedded change within its progression.
- The smallest unit of change is Stimulus-Response. Using Story grid's Shannon Pipe energy calculations, Stimulus-Response ("no response" can be quantified as zero) can be objectively quantified 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



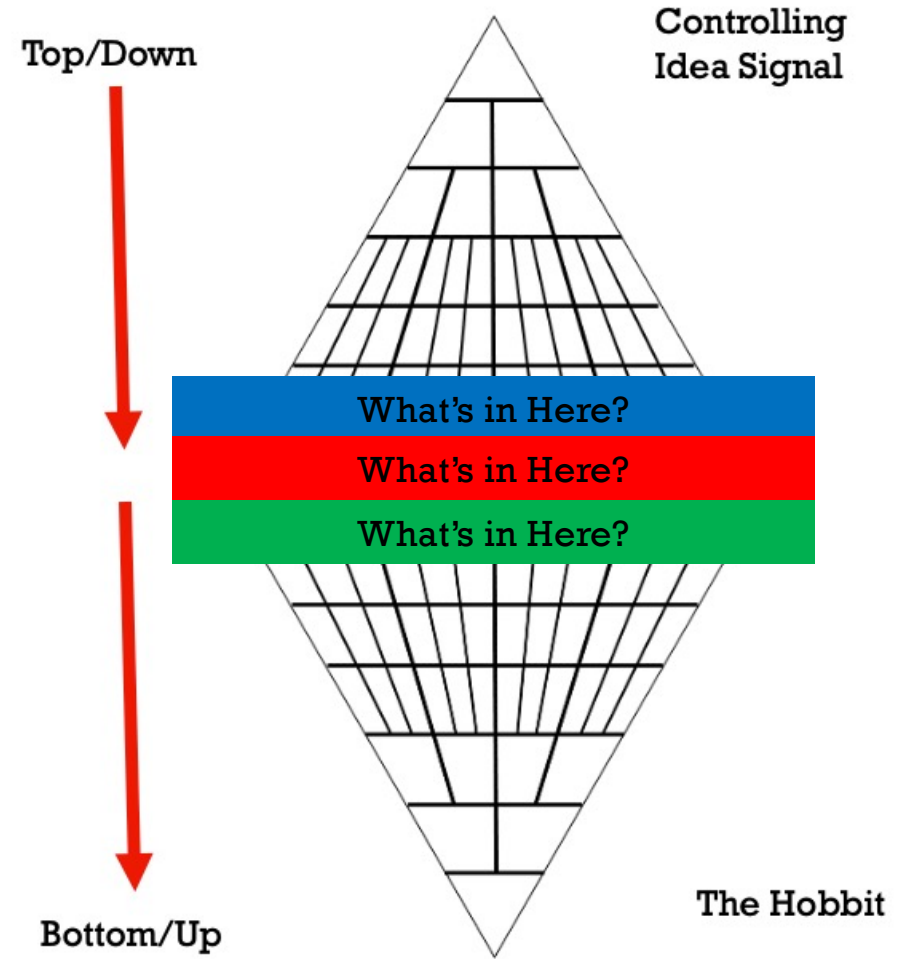
Controlling  
Idea Signal



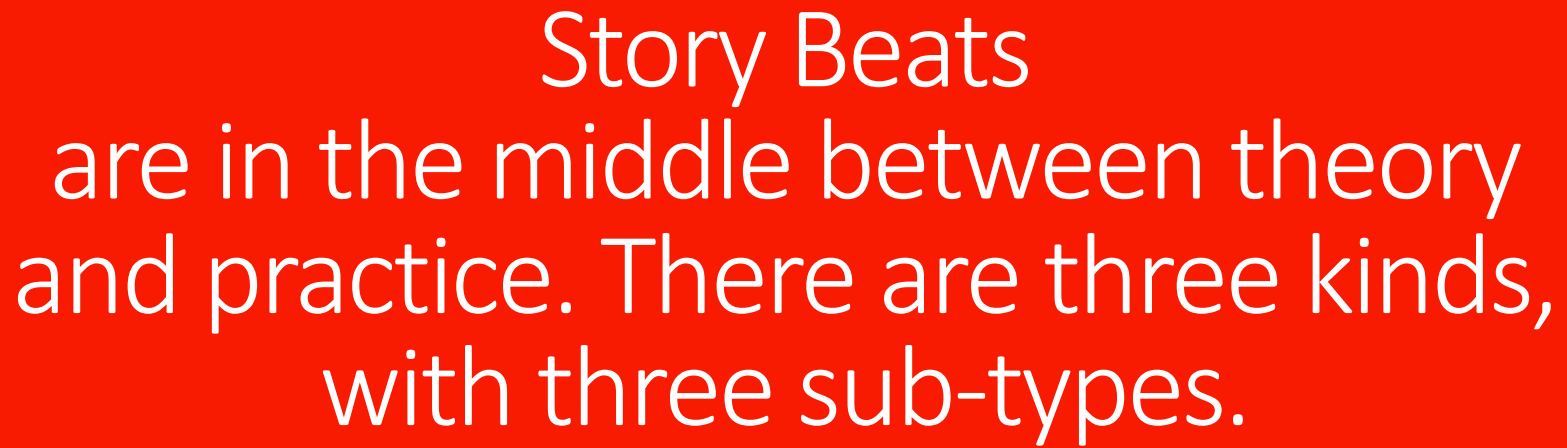
Bottom/Up

The Hobbit

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







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.



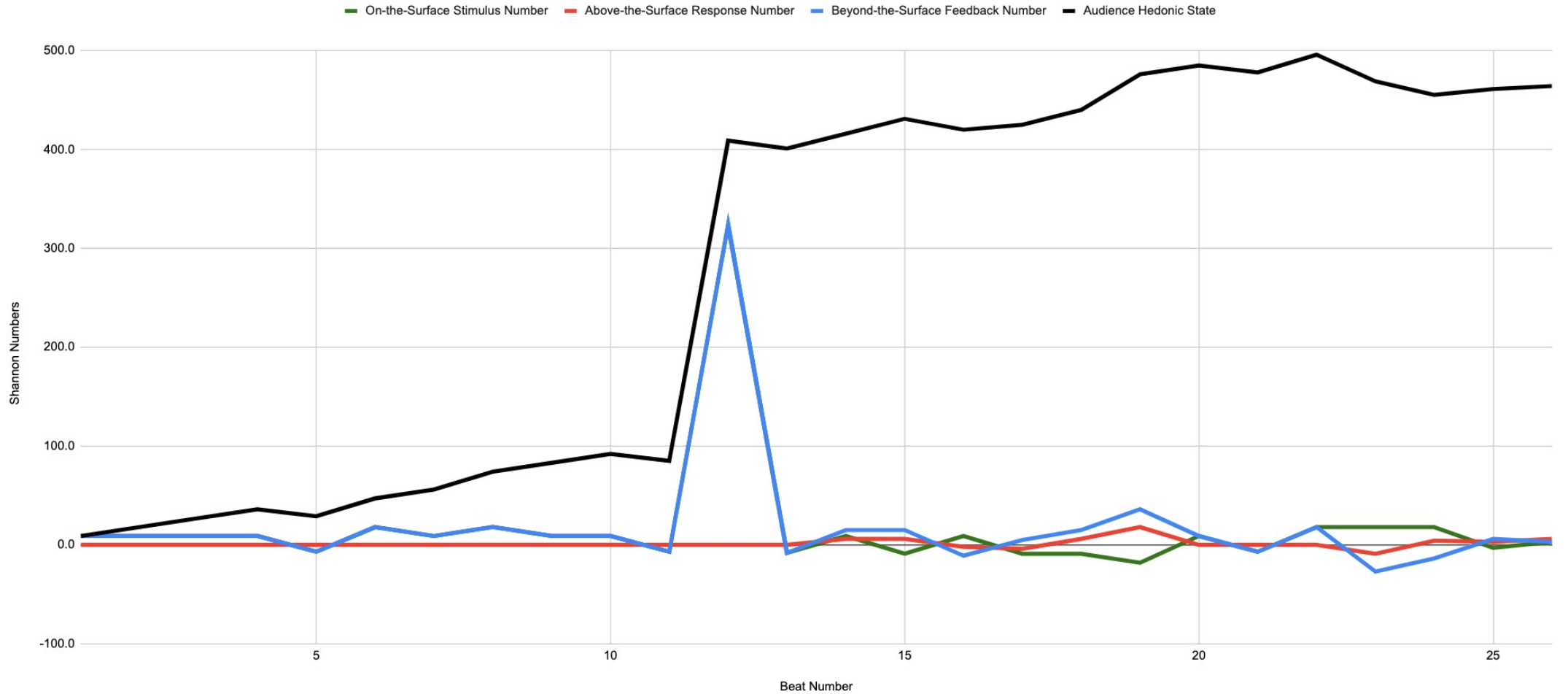
Let's Ground these distinctions  
with examples from a Masterwork.

# 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

# THE HOBBIT - Scene 1: Beat 4

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.

Note the Author's use of second person

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.

Note the Author's use of second person

Expository - Interstitial

*Author → Audience - Eternal Agent*

*Qualification - Bagginses*

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.

Note the Author's use of second person

## 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 Tookes were not as respectable as the Bagginses, though they were undoubtedly richer.

Expository - World-building

*Eternal Agent Qualification -*

*Bagginses, Tookes*

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 9

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



# THE HOBBIT - Scene 1: Beat 10

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.

Note the Author's use of second person

## 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

# THE HOBBIT - Scene 1: Beat 21

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.

Note the Author's use of second person

## 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

# THE HOBBIT - Scene 1: Beat 23

“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



# THE HOBBIT - Scene 1: Beat 26

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

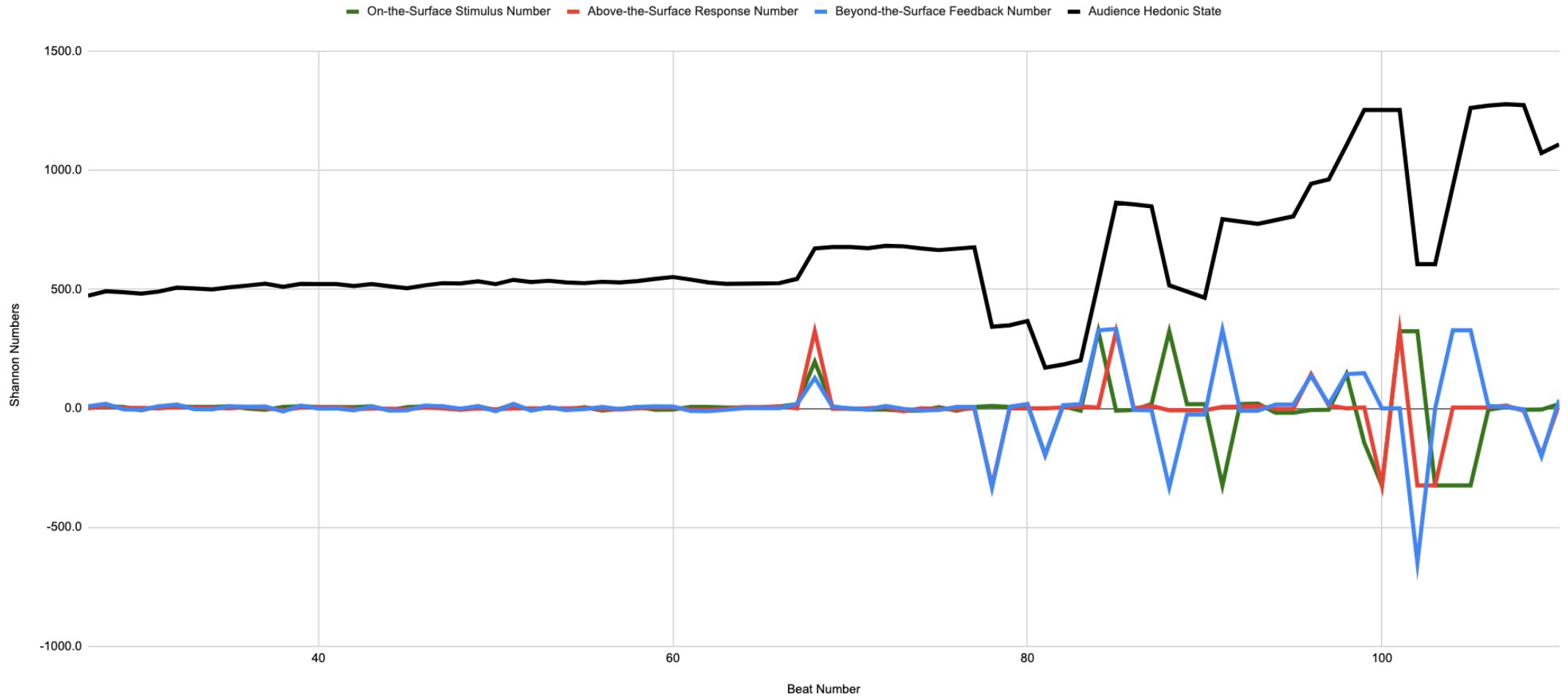
## Beyond the Surface Feedback Number

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 HOBBIT - Scene 2: Beat 27

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

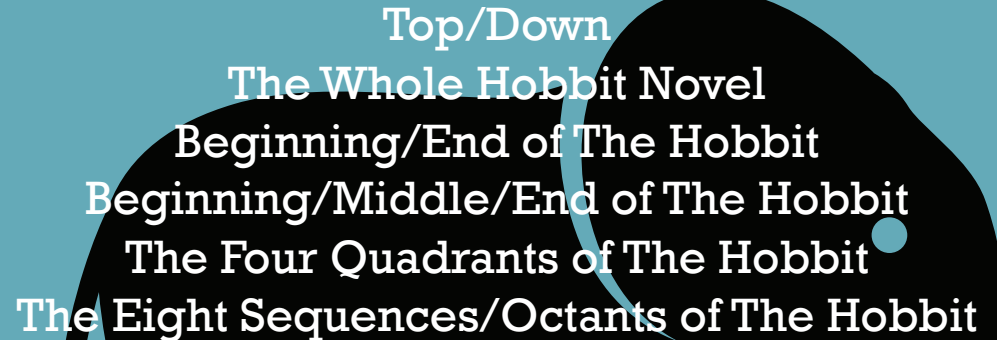
Stimulus Character	Numinous	Response Character	None
Stimulus Valence	Enlivening	Response Valence	None
Stimulus Signal Channel	Communication	Response Signal Channel	None
Stimulus Source Category	Numinous	Response Source Category	None
Stimulus Source Sub-Category	Complexity	Response Source Sub-Category	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

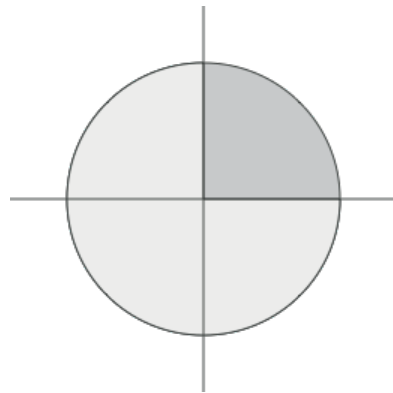
Action

The Unexpected Challenge  
to the Status Quo (Threat or  
Opportunity)

The Drop-Down/Bubble-Up  
of an Invisible Phere Gorilla

The Call to Adventure

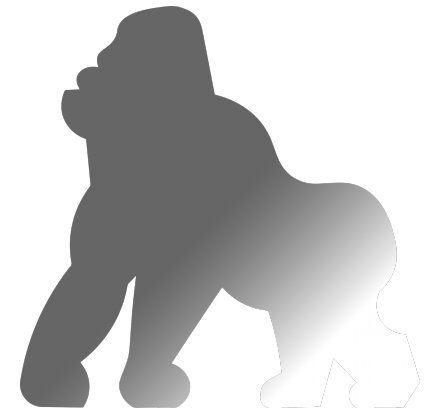
Inciting Attack or Threat



## 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

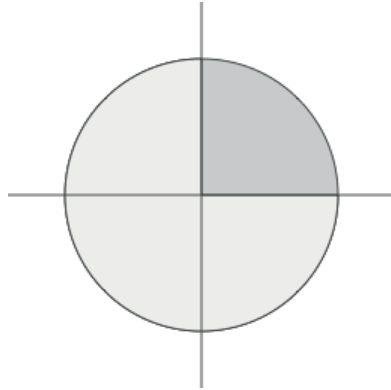
Action

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

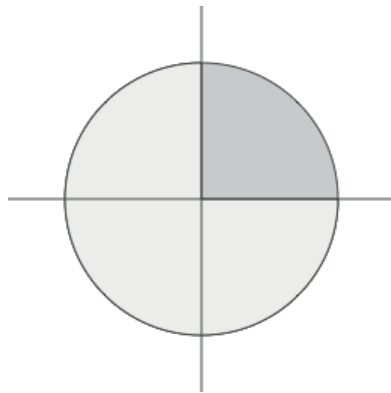
Action

Stay or Go?

Hang On to or Let Go of  
Habitual Frame?

Isolate or Engage with  
Novel Arena?

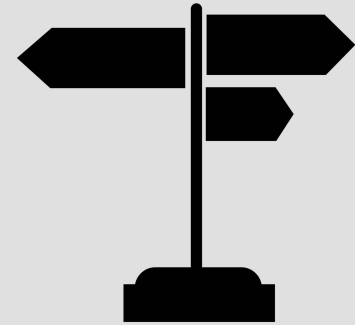
Run Away or Engage  
Reluctantly?



## 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

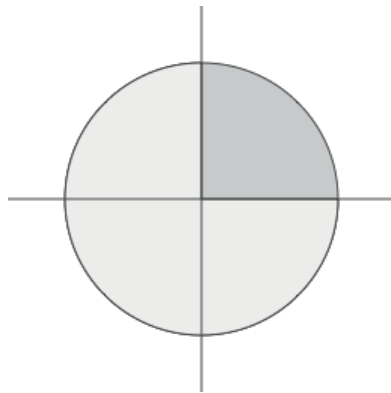
Action

Heroic: Go  
Antiheroic: Stay

Heroic: Let Go  
Antiheroic: Hang On

Heroic: Engage with Novel  
Arena  
Antiheroic: Isolate from the  
Novel Arena

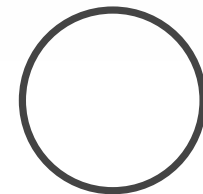
Heroic: Agreeing to Fight  
Antiheroic: Refusing to  
Fight



## 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

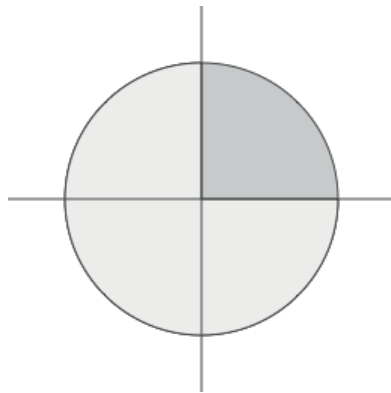
Action

Arena Response Seems to Reinforce Agent's Choice

Misguided Expectation of Return to Status Quo

Leaving the Ordinary World

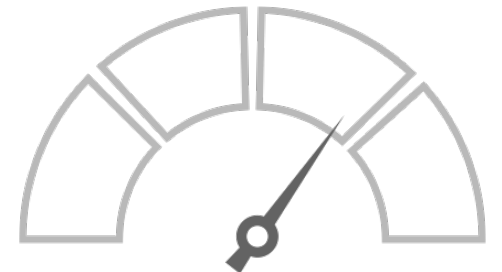
Minimum Viable Mission



## 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

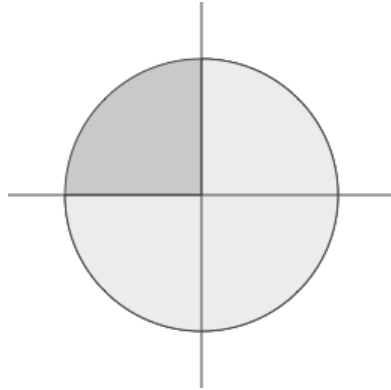
Action

Threat to the Status Quo  
Escalates in the Novel and  
Noisy Environment

Reliance on Habitual Frame  
to Generate Simple  
Procedures

Crossing the Threshold

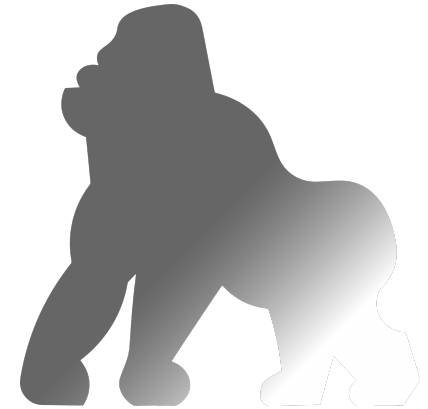
Unexpected, Escalated  
Threat to Life Arises in the  
Extraordinary World



## 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

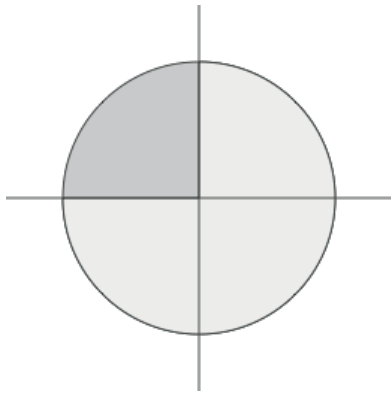
Action

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

Rely Upon Myself or Rely Upon Another?

Above the Surface

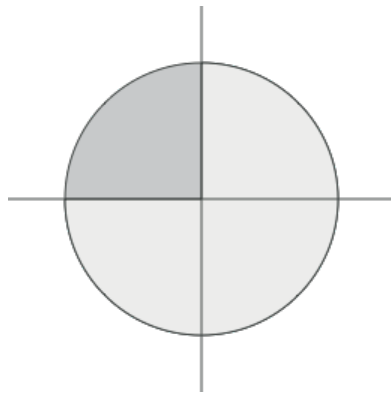
Plato's Person Decides Who Should Reign: Monster (Maintain Sovereign Agency) or Lion (Cede Agency to Another/Group)?

Beyond the Surface

Play the Game or Keep Playing My Game?

Action

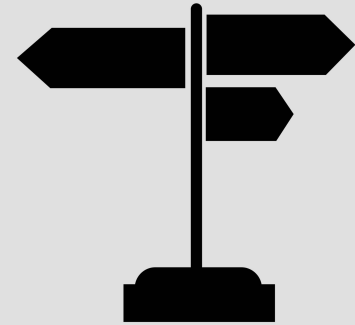
Comply or Defy?



## 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

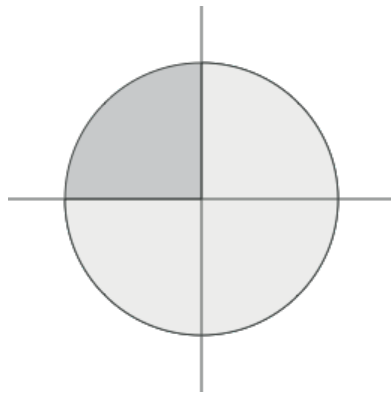
Action

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

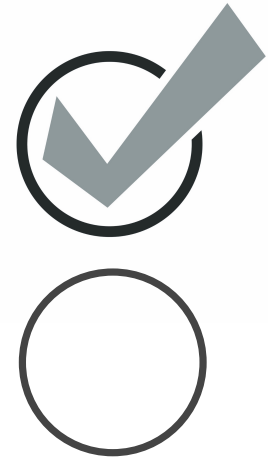
Shadow Agent Asserts  
Their Dominant Power



## 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

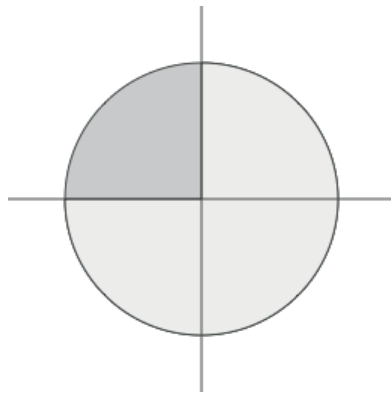
Action

Irreversible Change

Habitual Frame Breaks

Point of No Return

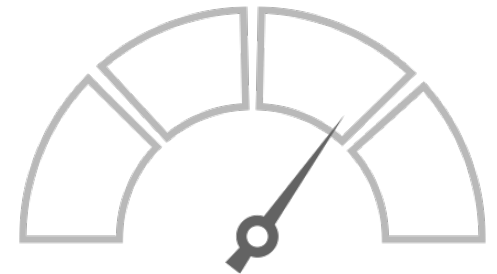
No Way Out/The Point of No  
Return



## 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

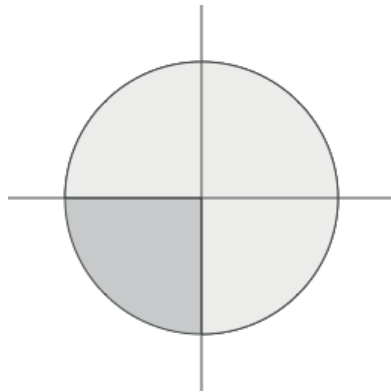
Action

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

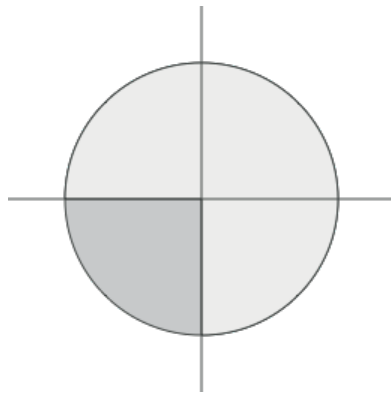
Action

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

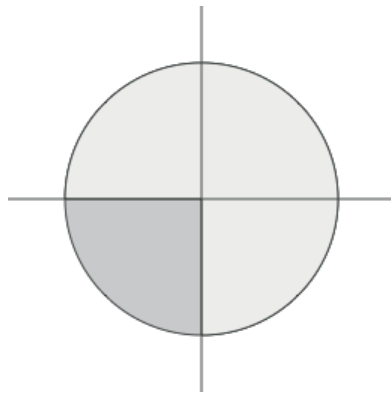
Action

The Existential Binary:  
Retreat Backward or Go  
Onward?

Serve Nihilism or Creation?

Nothing or Something?

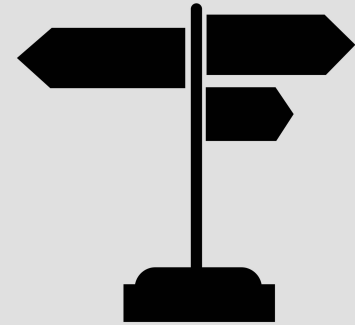
Survive or Derive?



## 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

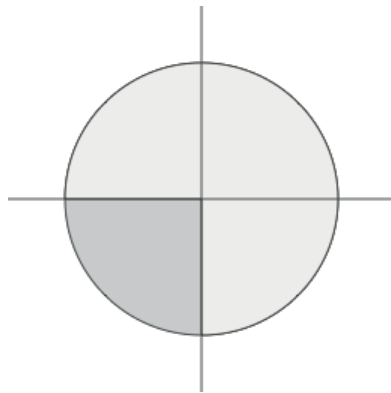
Action

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

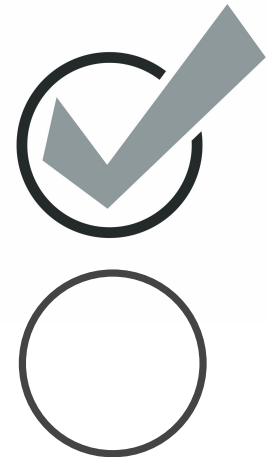
Absolute Commitment



## THE HOBBIT

*J. R. R. Tolkien*

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





# Q3 Resolution

On the Surface

Preparations for the Final  
Engagement Enabled by Novel  
Affordances of the Arena

Above the Surface

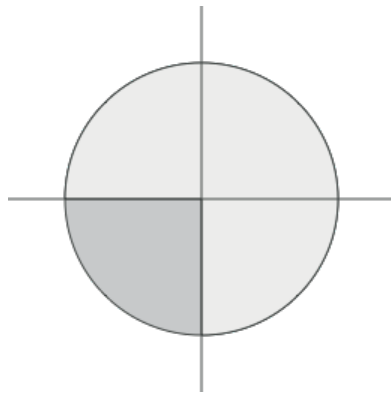
Heroic: New Cognitive  
Framework Enables Realization of  
Ultimate Concern  
Antiheroic: Old Cognitive  
Framework Enforces Pursuit of  
Entrenched Concern

Beyond the Surface

Resurrection as Heroic Archetype  
or Antiheroic Archetype

Action

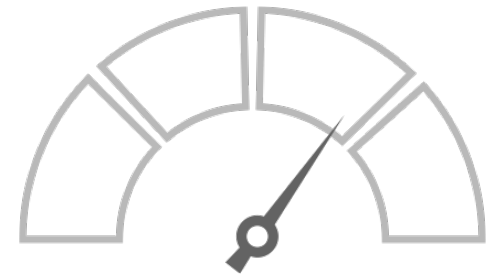
Preparations to Enter the Ultimate  
Arena



## 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

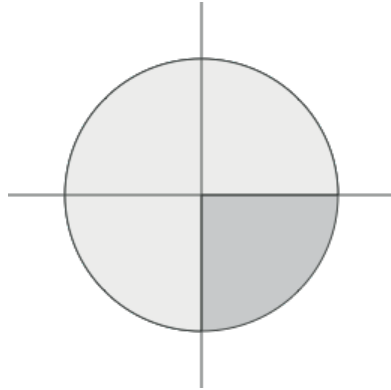
Action

Reemergence of  
Unexpected Threat or  
Opportunity Challenges  
Application of New  
Procedural Skills

The Pher Gorilla is Now  
Visible

Super Call to Adventure

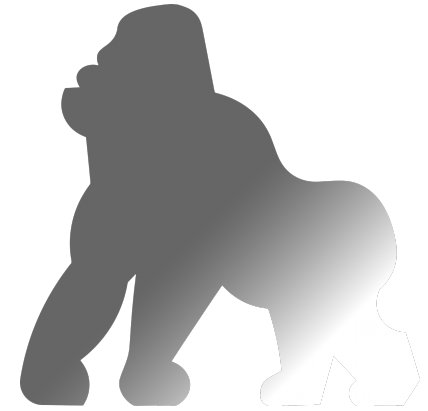
Attack or Threat from the  
Full Power of Antagonism



## 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

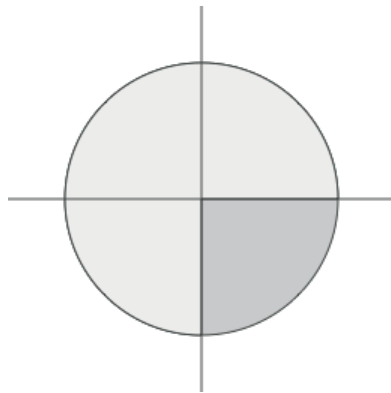
Action

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

Sacrifice a Want for a Need? Or  
Vice Versa?

Above the Surface

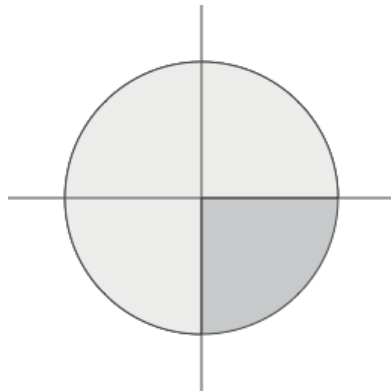
Sacrifice for Universal Well-Being,  
Beauty, and Truth? Or Double  
Down to Secure Well-Being,  
Beauty, and Truth for Self?

Beyond the Surface

Net Agency Calculation: Hero  
Considers Which Sacrifice Will  
Free the Most Agency; Antihero  
Considers Which Sacrifice Will  
Capture the Most Agency

Action

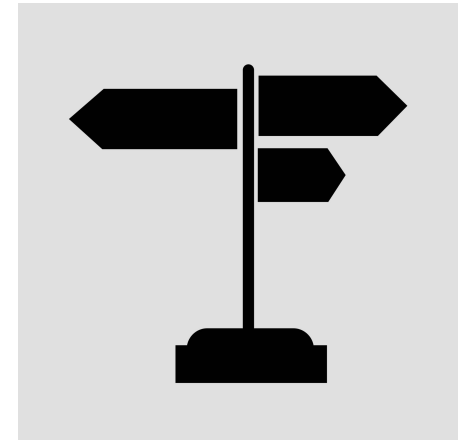
Sacrifice for the Mission? Or  
Sacrifice the Mission?



## 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

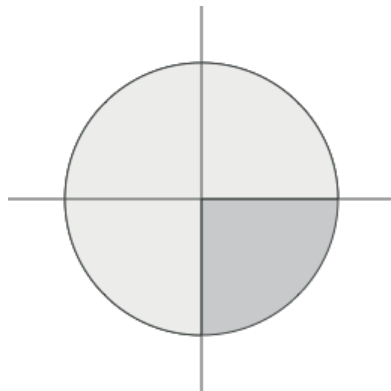
Action

Heroic: Participatory Self-Sacrifice  
Antiheroic: Egocentric Alienation

In Flow State, Protagonist Seamlessly Attunes to Arena

Heroic: Agency Release  
Antiheroic: Agency Capture

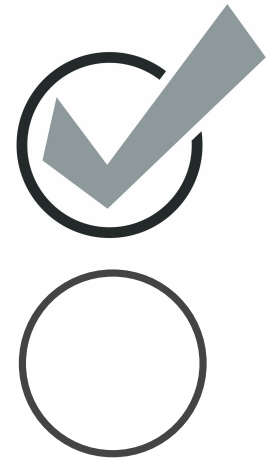
The Protagonist at the Mercy of the Antagonist



## 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

## Above the Surface

## Beyond the Surface

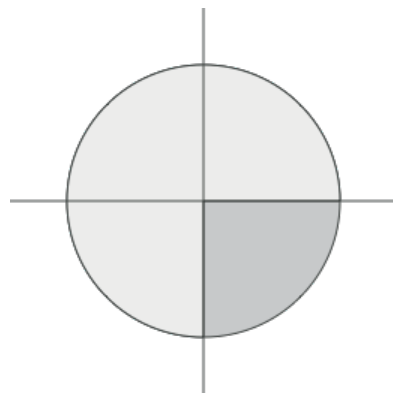
## Action

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)

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)

Heroic: Increase of Hierarchical Complexity of Universe  
Antiheroic: Decrease of Hierarchical Complexity of Universe

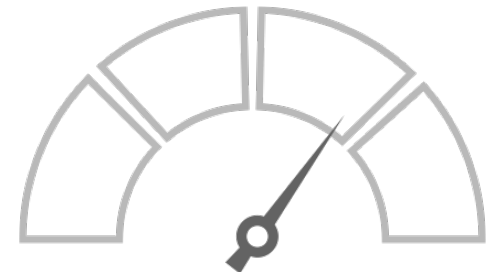
Heroic: The Reward and Legacy  
Antiheroic: The Punishment and Legacy



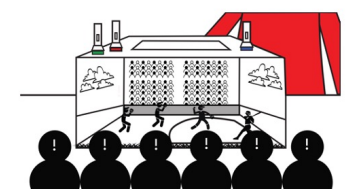
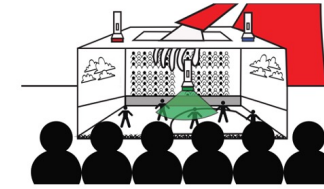
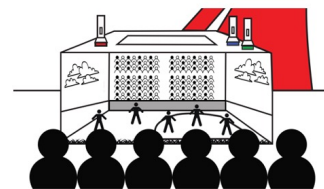
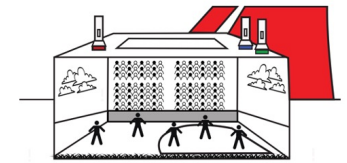
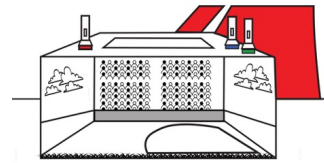
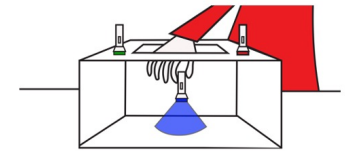
## THE HOBBIT

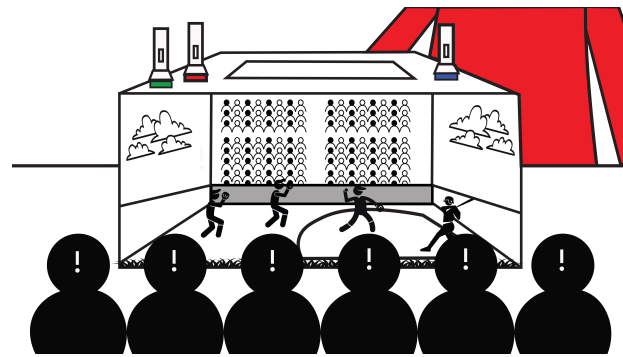
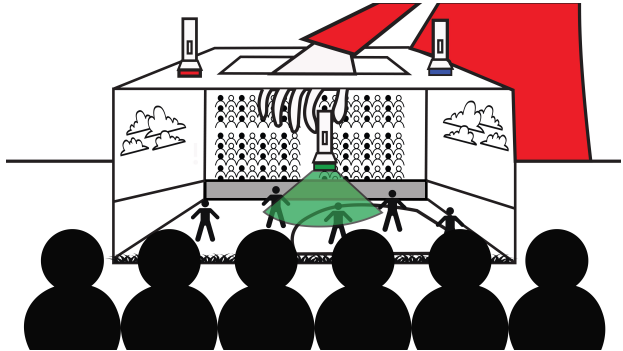
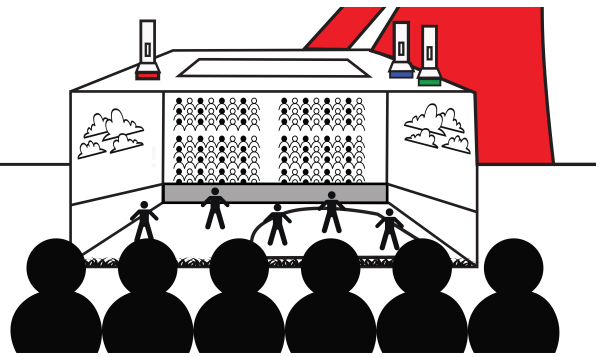
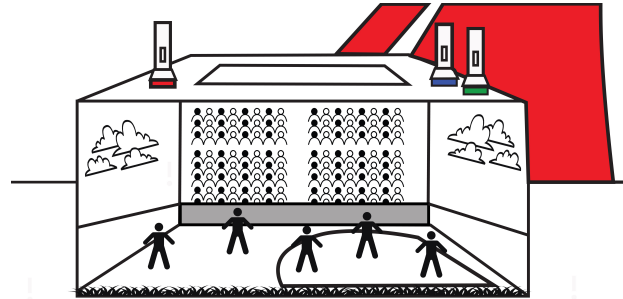
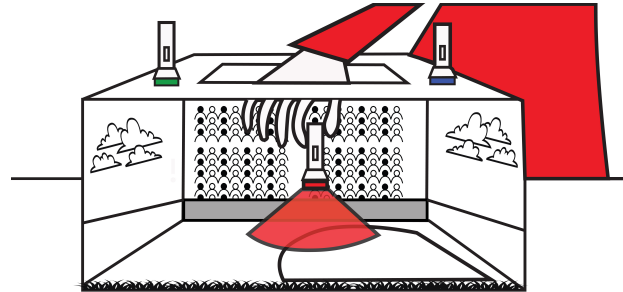
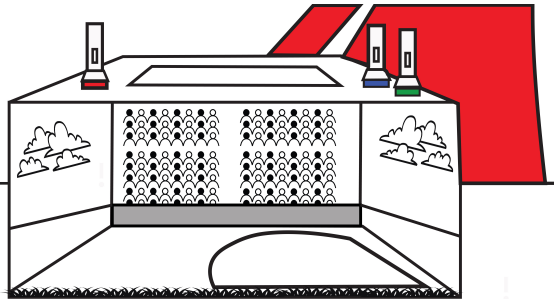
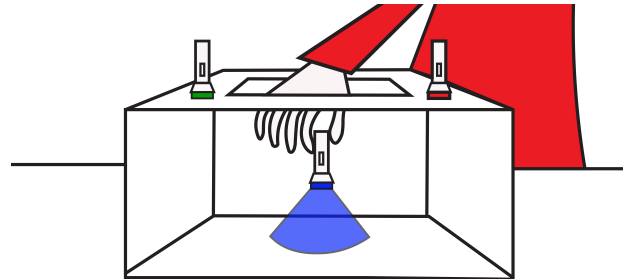
*J. R. R. Tolkien*

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?

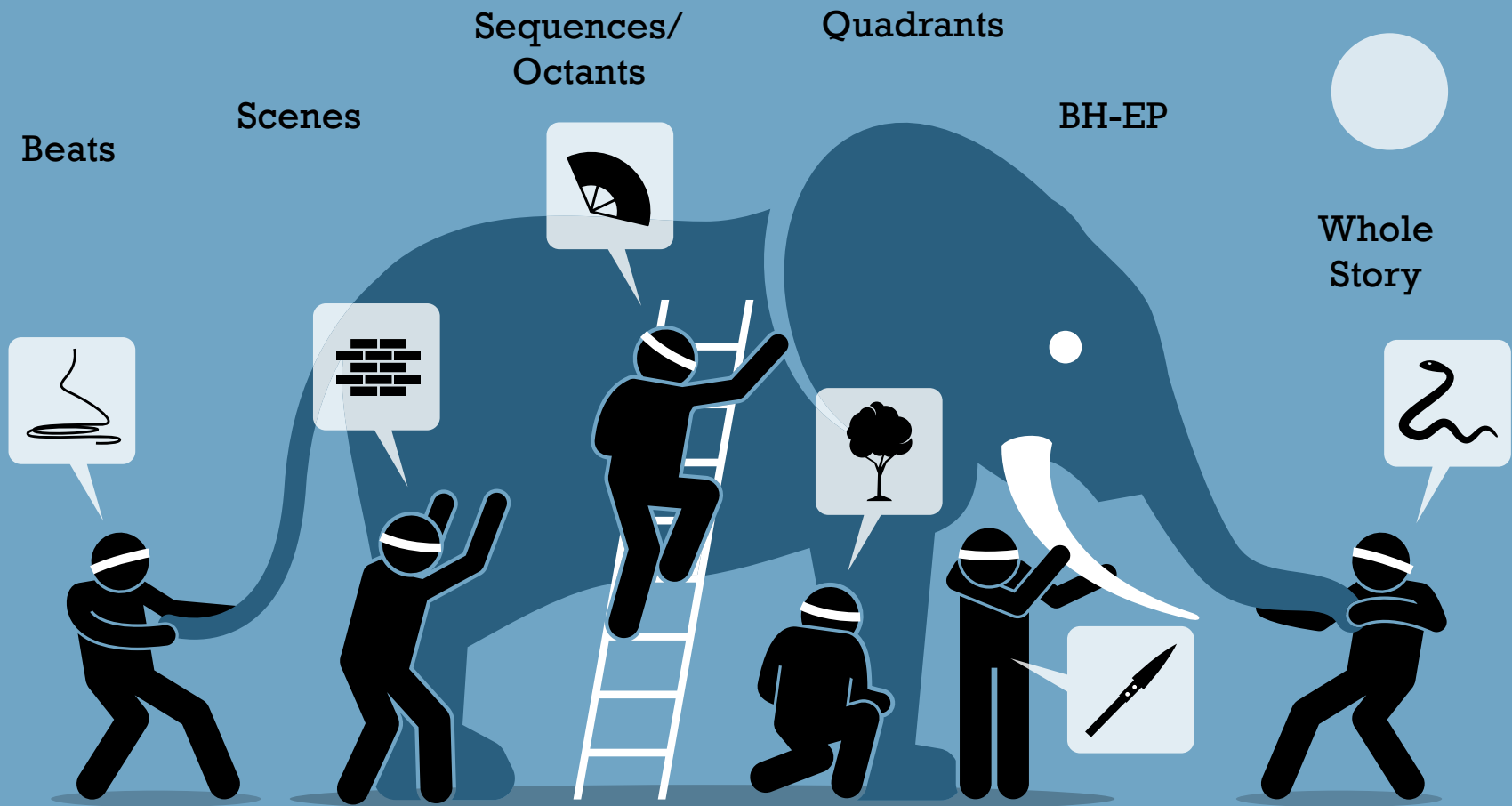
## Problem Summation

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**

**Level Six**

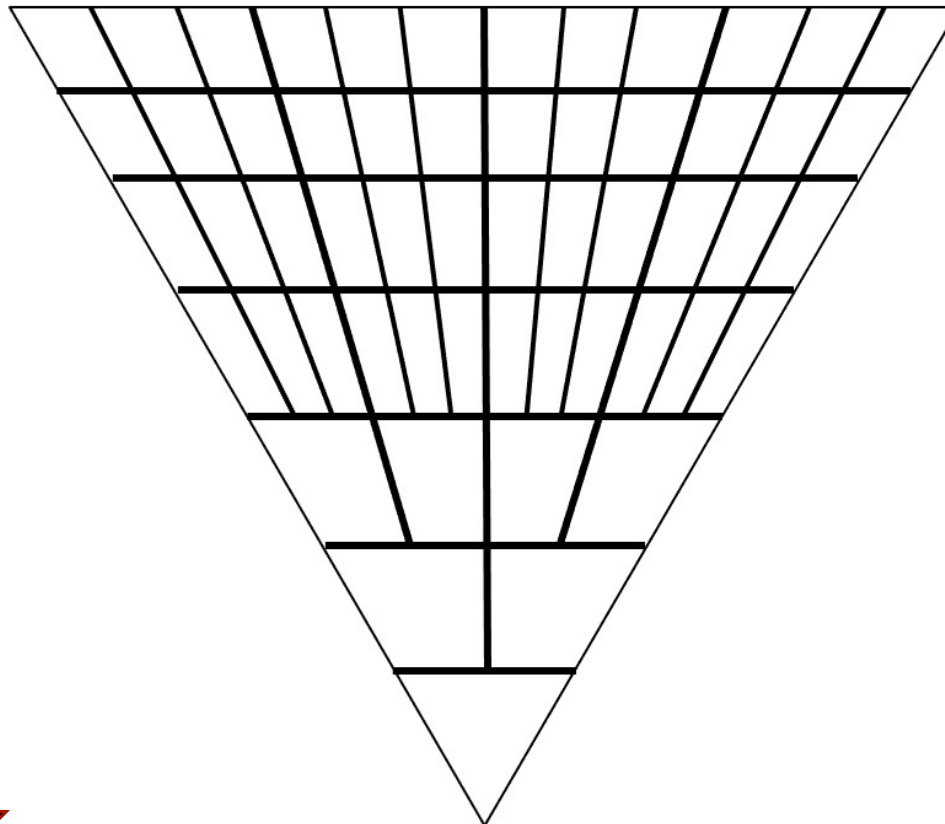
**Level Five**

**Level Four**

**Level Three**

**Level Two**

**Level One**



Stimulus-Response

5 Commandments that actualize  
change

Sources of Conflict

12 Genres

CompO, ClearO, Chaos,  
Complexity

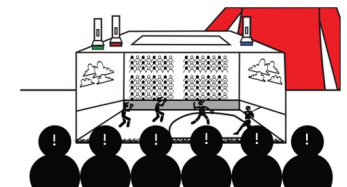
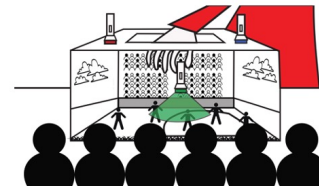
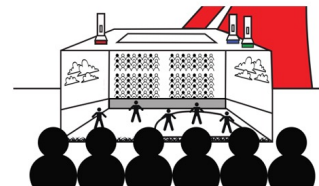
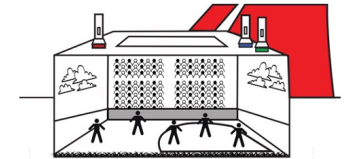
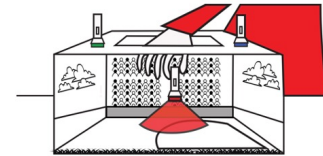
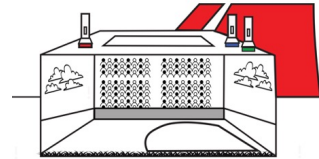
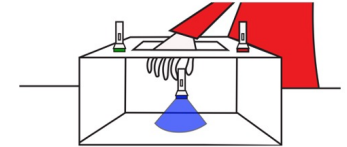
Heroic Journey 2.0

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)





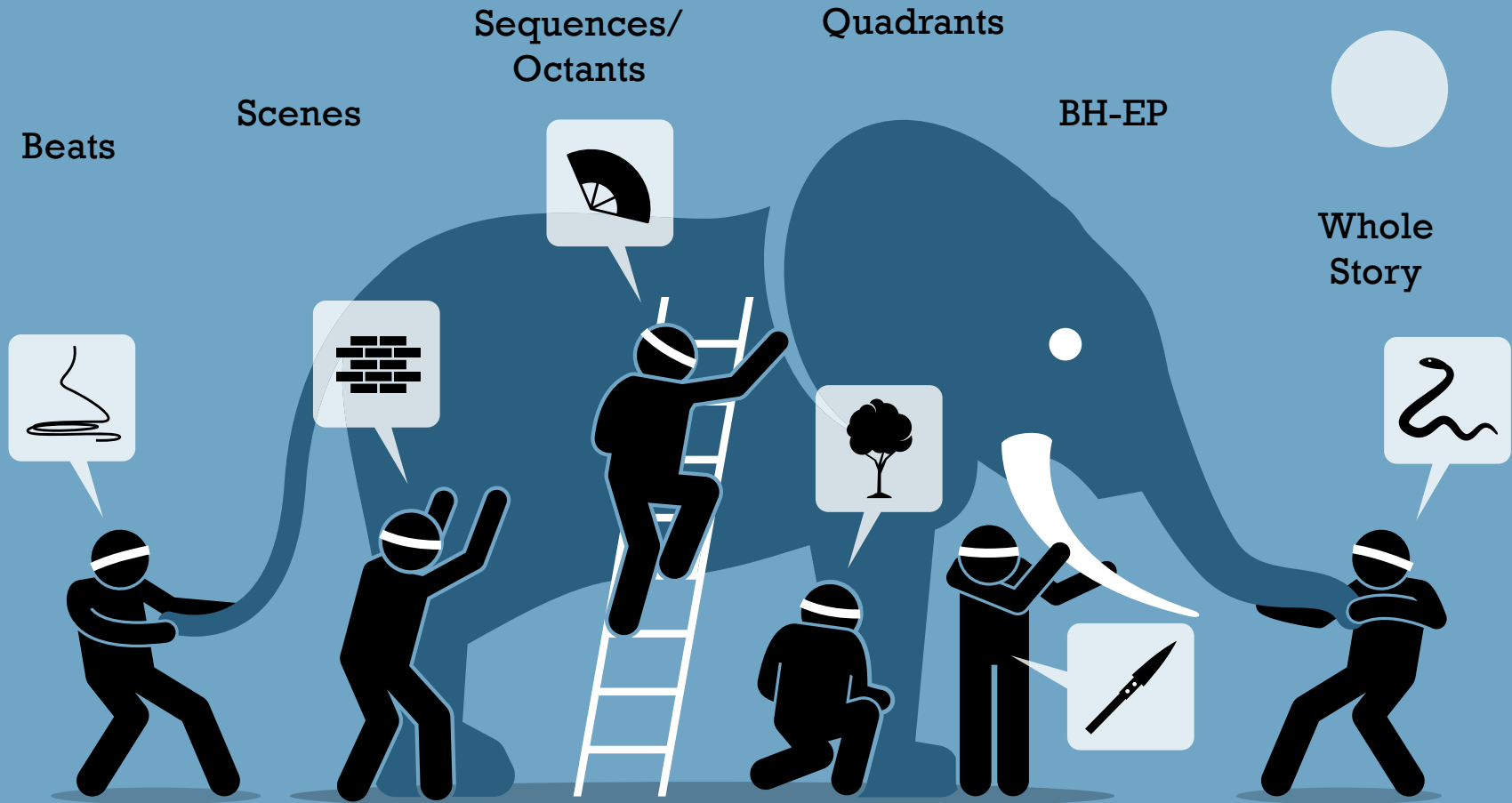
# GENRE

- 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.

# The Story Governor Approach/Editor

Diagnosing the Integrity of the Building Blocks of Story and Prescribing Solutions to those features that are not connecting to form a greater whole



## 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?

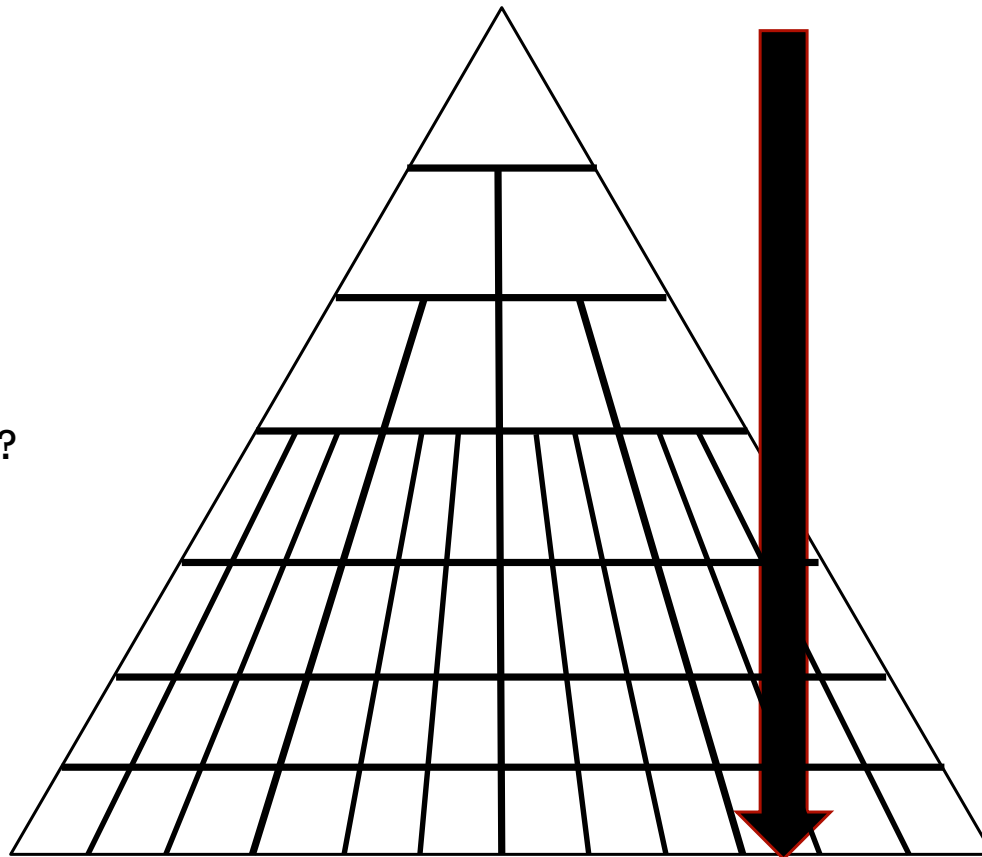
Are the Heroic Journey 2.0 Quadrants clearly delineated?

Check the Twenty Scenes

Check the Interstitial linking Scenes Between those 20

Get out the Beat Microscope

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



1 Global Story, working?

2 Halves

4 Quadrants

12 BHs-MBs-EPs

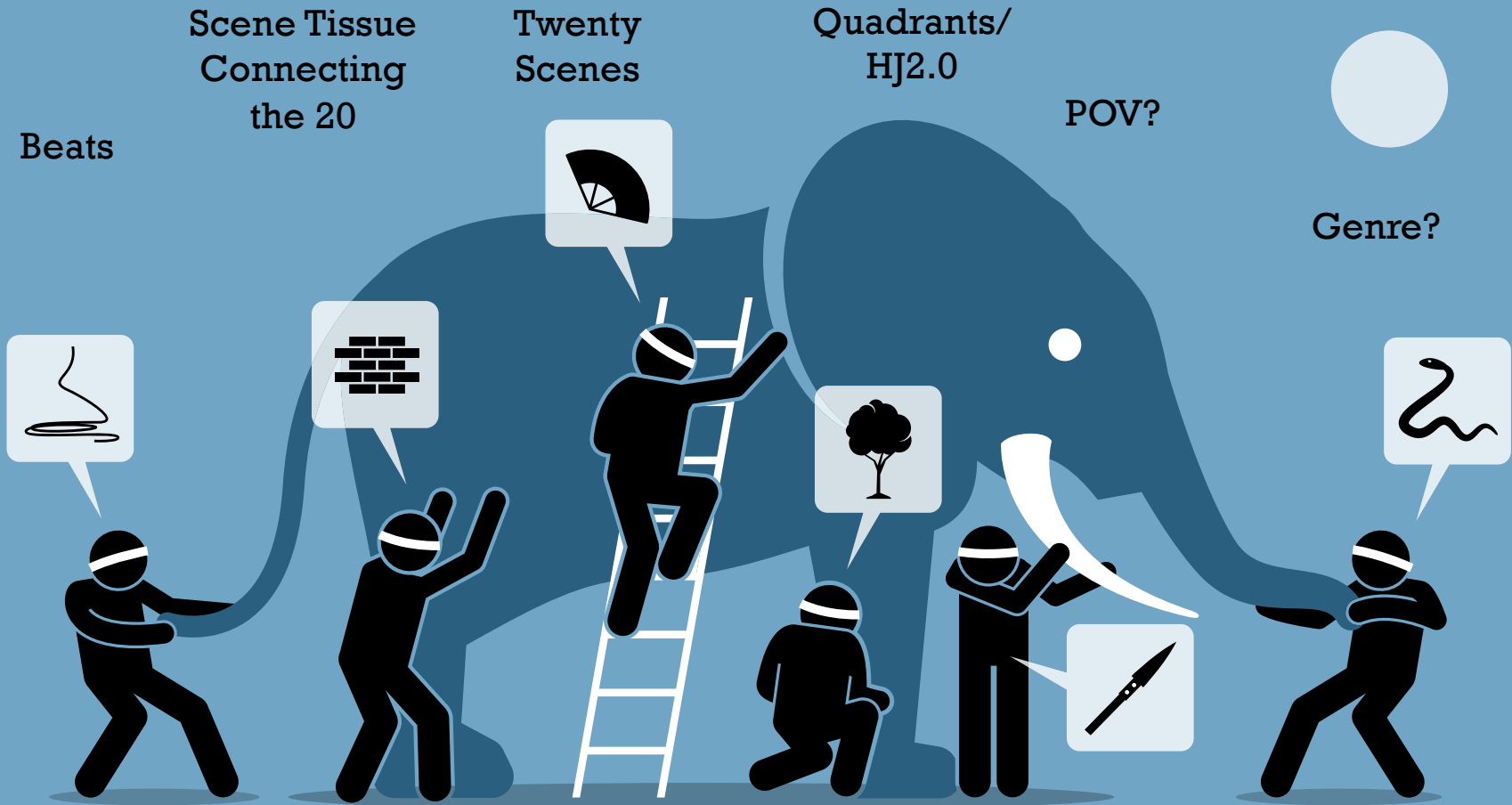
36 Kinds of Change

108 Degrees of Change

324 Kinds of Practical Beat Generation

## Breaking Down Disintegration

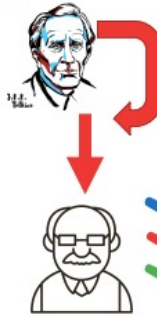
# The Story Governor Approach/Editor



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  
Author/Narrator



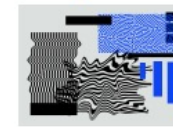
## The Story Grid Big Theoretical Picture



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 as  
described by the  
author's tightly  
controlled simulation  
play of Avatars in the  
alternate reality.



**NOISE**



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.





