

HIGH ADVENTURE
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1. When dealing with the blue and yellow sets, one will be fixed the other floating. The fixed set determines potential, resistance, current and power. The floating set determines order.
2. When dealing with the fixed set, the X pattern flips are valid, as well as the clockwise/counter-clockwise rotation.
3. When dealing with the floating set, only the Justification tree order is applicable.
4. When looking at one set from the other, you will looking from the fixed set at the floating set. Therefore, every set can be seen as floating or fixed depending on where you are looking at it from.
5. The process of constructing a story structure is selecting from pairs of two sets: which one will be fixed and which one will be floating -- at all levels.
6. Floating and fixed natures alternate in vertical levels as well. For example, if blues appear to be fixed, in reference to them whites will appear to be floating, as well as the pinks. Conversely, if the blue set appears to be floating, both the pinks and whites will appear to be fixed.
7. In a completed structure, each set can still be seen as fixed or floating depending on the perspective, and either view is appropriate and valuable. The key to being a valid structure is that when one set is fixed vertically or horizontally, those elements directly next to it may only be used as floating.
8. So, in working with a structure, it is important never to manipulate two adjacent sets simultaneously. Meaning can only be obtained from the arrangement of a given set when seen in reference to an adjacent set that is in the alternate state.

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1. When we pick a fixed set in either mental or physical, the set opposite it on the X will be fixed in the opposite world. Example: if the character set is picke as being mental in the Justification Quad, it would be fixed in the physical in the Conscious quad.
 2. Each match of a fixed and floating set represents a problem to be solved. Since we have already rotated the yellow set in reference to the blue. this rotation has created a potential between the mental and physical sets of each quad on a level.
 3. The author picks one quad to act as a given in which both mental and physical sets are fixed. Through the telling of his story, he hopes to bring the audience who sit in the quad opposite him on the X into balance with his views by keeping both mental and physical sets floating in the audience quad.
 4. The master structure, therefore, consists of an Author quad where mental an physical are fixed, an Audience quad where mental and physical are floating, a

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Potential quad where one set is fixed and one set is floating, and an Outcome quad where the other set is fixed and the other set is floating.

5. If the Potential quad has a fixed Mental set, it is that rigidity, or failure to change, that creates the potential with the floating set. It is opposite the Outcome quad where a fixed physical set will create a potential with the floating mental set.
6. In the author's telling of the story, he moves the floating potential set until it reaches a position where it locks into the fixed potential set and becomes fixed itself -- forcing the fixed physical set in the outcome quad to float and match the floating mental set. In this particular case, the character must take action and, by taking action, he is then able to shift his fixed mental set in the outcome quad to match the physical set. This is called a Action picture.
7. If we reverse the tables, having a fixed physical character set in the potential position, and therefore a floating mental set, the outcome quad will have a fixed mental set and a floating physical set. In this case, when the character makes a decision, it locks the potential set forcing the fixed physical set to come into alignment with the fixed mental set of the outcome quad. This is a decision picture.

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