

TRUST: Potential between any two points that do not have the same value with a constant standard of measurement.

PROCESS: First select two points, then select unit of measurement and determine if potential exists.

TEST: Aquarium -- water seeks its own level. No electrical potential in same water between two same points. (drawing)

RESULT: In order for potential to exist, two points must be established and a unit of measure must find them unequal.

HUNCH: If two points have a potential between them, one must have more of the unit of measurement than the other.

CAUSE: When we measure a potential between two points, by definition one has a greater value than the other.

THEORY: When two points (between which a potential exists) interact, each point will change value until they both have the same value.

EFFECT: The change in value of the two points can be viewed as a flow or "current" between the two.

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EFFECT: (drawing)

THEORY: Current flows from the point with more of the unit being measured to the point with less.

CAUSE: Flow from more to less approaches equilibrium -- flow from less to more increases potential.

HUNCH: Between any two points of potential, current will only flow in one direction.

RESULT: When we connect two points of potential, we will create a flow of specific direction.

TEST: Aquarium: (drawing)
Direction

PROCESS: Infinite resistance -- no current. Reduce resistance -- increases current: flow starts. Lower the resistance, the greater the flow and the quicker equilibrium established.

TRUST:

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TRUST: If we have a present state of affairs that is not the desired state of affairs, a potential exists between the two.

PROCESS: When we determine that we would prefer a state of affairs other than the present state, we have established a potential between them measured in units of desire.

TEST: #1 New car. #2 Be more patient.

RESULT: We have a potential with no idea what resistances hinder equilibrium.

HUNCH: Before we can resolve potential measured by our desires, we must explore the nature of the resistances to determine steps necessary to allow equilibrium.

CAUSE: Defining potential does not define resistances. Resistance can be large or small, one or many.

THEORY: Must define nature of resistance. To know what obstacles must be removed.

EFFECT: Once resistance defined, one can take action to remove them.

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EFFECT:

THEORY: Story, as a system of potentials will act in a similar manner to physical potentials.

CAUSE: MATA and physical laws are consistent throughout universe. Mind, being in universe, is not exempt to them.

HUNCH: Story consists of potentials, exploration and removal of obstacles, through flow of current.

RESULT: Story structure and dynamics can be described in physical terms.

TEST: #1 Prince/Princess/Maze. #2 Battered Wife.

PROCESS: What are story potentials? What are story resistances? How are they explored? How are they removed? What kind of current is generated?

TRUST: When we view the structure and dynamics of story, we are employing an outside unit of measurement not contained in story itself.

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PROCESS: Because a character in a story cannot see the future, he is unaware of the exact nature of the resistance, and therefore the current. The external view takes time out of story and uses it to measure the potentials of story over time. The original potential, all the resistances, current, and power are viewed all at once. Time has been taken out of the equation, and the external view shows everything that happens in a story as if it had already happened.

TEST: Prince/Princess/Maze -- Character vs. Author views.

RESULT: There is an internal (or character) point of view of the progression of a story, and an external (or author) view of the structure and dynamics of a story.

HUNCH: Audience begins at internal point of view and concludes at external point of view.

CAUSE: Because the audience does not know the future at the beginning of a story, they share the internal view with the character. But as the story unfolds, they gather information and also learn what actually happens. By the end of the story, they have the external view.

THEORY: There are two primary perspectives from which the story can be viewed: an internal (or temporal) view that follows the progression of the story as it unfolds, and the external (or spatial) view that sees the entire story in an overview as a fixed set of elements in a fixed arrangement.

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EFFECT: The two perspectives in story provide us with the character view as he attempts to solve his problems with limited information, and it's the author's point of view that shows the best way for the character to solve his problems based on all of the information.

THEORY: Stories represent the way we, as individuals, attempt to solve problems based on information available, in context of the best way to solve them visible only from a "God's eye" view.

CAUSE: Since we can only judge the correctness of our decisions and actions in retrospect we must make decisions and take actions based on the information available at the moment, then evaluate based on all the information what it becomes available.

HUNCH: Stories represent a single human mind dealing with a specific problem.

RESULT: The internal perspective is carried by a primary character and the external perspective is provided by the author.

TEST: Fable or maze.

PROCESS: The qualities, interactions, and successes or failures of the primary character illustrate the processes whereby we attempt to solve problems seen from the external perspective.

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TRUST: The structure and dynamics of a story represent the structure and dynamics of a single human mind.

PROCESS: The external view is the actuality of the state of the universe. The internal view is our limited perspective of the universe. It is the differential between the mind and the universe that is defined by the internal and external perspectives in story.

TEST:

RESULT: Story is the structure and dynamics of the mind and universe seeking equilibrium.

HUNCH: Before equilibrium may be achieved, the nature of the imbalance must be defined.

CAUSE: Out of all points of contact between mind and universe, points of conflict must be identified so they can be addressed and ultimately resolved.

THEORY: Story flows as an exploration to define the nature of the conflict between mind and universe.

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EFFECT: Stories provide a map of the relationship between mind and universe as it explores for conflict.

THEORY: This map must cover all aspects of the relationship between mind and universe.

CAUSE: If any areas are left unexplored, the true nature of the conflict may not be explored as we would still be dealing from a limited or internal perspective.

HUNCH: Once the nature of the conflict is determined, either mind or universe must change to establish equilibrium.

RESULT: If neither mind nor universe changes, the imbalance cannot be resolved.

TEST: Hand in cookie jar.

PROCESS: If cookie will not crumble, nor Jimmy let go, the jar provides an insurmountable resistance.

TRUST: From external perspective, when neither mind nor universe will change, the potential between them is bridged by an infinite resistance.

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TRUST:

PROCESS: Mind and universe must be seen as not only currently unchanging, but also not have the potential to change in the future for them to be certain that neither mind nor universe will change.

TEST: Hand in jar -- as long as no changes, dilemma exists.

RESULT: Determining true dilemma requires complete knowledge of mind and universe.

HUNCH: Internal perspective cannot see true dilemmas, but will see them as apparent dilemmas that, in time, may be resolved.

CAUSE: Because we have only a limited view of ourselves and our universe, we cannot know if a resistance is infinite until we explore the nature of the resistance itself.

THEORY: In story, a character takes steps to achieve a goal or solve a problem based on the assumption that the problem is solvable.

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EFFECT: A character pre-disposes a prerequisite that he anticipates will enable him to achieve his goal.

THEORY: The desire to achieve the goal and an incompatible prerequisite to achieving it constitute the dilemma from the external perspective.

CAUSE: When we select an exclusive prerequisite to achieving a goal, we have excluded all other possible methods of achieving it. Therefore, we have fixed our mindset by committing to a faulty plan.

HUNCH: When fixing a mindset creates a dilemma, only changing one's goal or prerequisite will remove the dilemma.

RESULT: So long as one's pre-disposition and improper prerequisite remain, the goal cannot be achieved.

TEST: Turning over jar.

PROCESS: The character explores alternate methods of achieving the pre-requisite rather than exploring alternative methods of achieving the goal.

PROCESS: Pre-disposition has built in limits of what things may be tried. Pre-requisite has built in limits of how long one can try things.

TEST: #1 Mom with hand in cookie jar. #2 Sending letter.

RESULT: Either pre-disposition or pre-requisite could allow achievement of the goal, but the combination of both create an insurmountable requirement.

HUNCH: From the internal perspective, the character focuses on the requirement as the object of his efforts, rather than the goal itself.

CAUSE: Since the character has determined that achieving the specific requirement is essential and preliminary to the goal, he will direct his energies to the most immediate need, believing that accomplishing the requirement clears the way to achieving the goal.

THEORY: By accomplishing the steps of the requirements the character believes he is closer to his goal, whereas from the external position, he is seen to be not approaching the achievement of his goal at all.

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EFFECT: In relationship to the goal and from the author's perspective, the character is "fixed" (unchanging). From the internal perspective in relationship to the requirement, the character sees himself as moving (progressing).

THEORY: The audience views the story from both perspectives.

CAUSE: At the beginning of a story, the audience does not have knowledge of the "future". They share the limited internal view with the character. As the story progresses, the audience develops, bit by bit, an external view built from information the author shows them but not the character. By the end of the story, the audience has followed both the character's view and developed the author's perspective as well.

HUNCH: An audience will empathize with the character even while viewing him clinically.

RESULT: Even while reasoning the external correctness of a character's progress, we feel as if we are in his shoes.

TEST:

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