Year 1: Fundamentals

The Name of the Rose

Week 6: Introduction to Beats

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# Week 6, Video 1: Introduction to Beats

Speaker 1

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Hello, and welcome back to the story grid guild training. This week, we're going to finally start talking about beats and line by line execution. So over the past four weeks of training, we've gone through the story grid 624, at the beyond the surface, above the surface and on the surface levels. And through that we planned a scene. And then we took the scene events synthesis and the five commandments that we came up with in the on the surface level. And we broke them apart even further into tropes to get that bridge from the macro storytelling level to the micro on the surface execution. And finally, very excitingly wrote our drafts. So that's a huge accomplishment already. And already everyone has gone through just a really great process of understanding the master word pattern seen very closely, and then bringing it to life on the page. But now for the rest of the semester, we're going to talk about the fine points of execution. So you have your first draft done. And that's going to be a great before so that after you work through all of these fine grained skills, and look at how to implement each individual beat, then at the end, you'll have an after, so that you can compare, before and after how you executed the Master Work pattern seen over the course of the semester. And so what we did up until now is critical to provide direction and structure for what the beats really need to do. But now we're going to start talking about how to actually do them, by putting words on the page and looking very, very closely at how we're doing that to accomplish the effect that each beat needs to have in the narrative. So let's get started looking at beats, beats are the smallest unit of story. And so here we have a diagram of some of the units of story. Of course, these aren't all of the units of story, because we can start way up at the top at global story and then bring it all the way down to the bottom through quadrants, through sequences through scenes. And so we start here at the scene, because that's the overarching goal of the guild is to write great scenes. So we start with the scene. And to do that, we have to understand the building blocks that make up the scene. So those are tropes that we talked about in the last training. And then underneath tropes are beats, and those are the smallest units. So each trope is made up of beats. And tropes can have a variable number of beats, you might have a trope that has one beat, you might have a trope that has 10 beats, it just depends on how many beats are necessary to accomplish the purpose of the trope and to build its arc. So as we go through the masterwork pattern scene, we will see tropes of varying lengths, depending on what the author needs to accomplish. And the thing to remember here is that just as every word in the scene was part of a trope, every word in the scene is part of a beat. So we're just chopping it up differently, but there's nothing that's not part of that unit. So we're going to look at how, how those words like how we can organize them into the different parts of the beat, and really understand what's going on there. And that interaction. You know, it occurs to

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me that when we're when we're looking at that, at the overall structure, and how the scene relates to the tropes and the beats, that that it really is a reflection of, of how we experience life. And so we can think about it that way. In that there are there are scenes, that in our lives that we experience, right, the having a meal scene and, and taking a shower scene, and that within those there are different, you know, micro strategies that we are, you know, that we are using, to try to accomplish what we're trying to accomplish to achieve what we want in those in those things in those, you know, life scenes. And then down at the bottom, there are those little moments within it that are that we don't really think about. But what I love structurally about these units of story is that we do experience them and if we think about them in that way we can they are natural, we're just not used to paying attention to them at that micro beat level. So, but we can and when we do and think about them in the in terms of the story, especially the pattern or masterwork pattern scene that it will it will bring to life a whole I'm different level of experiencing the story, right? Kind of like when you take a little bit of pond water and you put it on a slide, and then you look at it under a microscope, you see all the things that are happening there beneath the surface, you can't see that. It can't see it when you're looking at the pond. But when you look at it very closely, you can see all the life that's happening there. And that's exactly what's happening with these beats.

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Yeah, that's such a great observation. And then also, it makes me think about what we're trying to accomplish with BT study. Because yeah, it's really interesting connecting it to life, I think it's really interesting connecting all of the story tools to life. But at the BT level, I've had experiences where I will notice a beat. And then after having gone through all of the different ways to analyze the beat, which we'll be doing in the rest of the semester, I can look at it and pick out strategies that people have that I might not see otherwise. And what's fascinating about this, to me, and about what you're talking about, about how we don't really look at these that closely that often is that ultimately, the goal is for the beats to get out of the way. This is true of technology in general, right? That you're trying to accomplish something and you want the technology to aid you. But if the technology cause calls attention to itself, that's problematic, that you want it to be as seamless as possible. This is especially true I think, for story, and for communicating to Sam. So if the author is calling attention to themselves, if they're calling attention to the fact that it is a story that can get in the way of Sam's experience and interrupt the communication of that controlling idea, and especially here at the beat level. So, but the thing is that maybe like our phones get out of the way. So if I want to accomplish something, if my phone is intuitive enough, I just do it. I don't even think about the phone. But someone, the engineer, right had to think about that phone and meticulously go over every detail and meticulously make sure that they the intuitive experience is actually perfectly engineered. This is true for any technology that we talk about, right? Whether it's door handles, or your phone, or your coffeemaker, whatever it is, that intuitive design actually takes a lot of iteration and takes a lot of care. And so I think that there's sometimes a misconception that when we are authors, our creative process should be similar to Sam's experiential process. And that there's a there's resistance to getting into the nitty gritty of it, and like engineering, the, the narrative experience, but really, that's what the author needs to do, in order to provide a seamless experience to the audience in the same way that technology engineers need to do that to, to allow a seamless user experience. And so with this in mind, like that's what we're trying to do in the guilt is really get in there and teach the engineering of these tiny units of story. So that eventually, the consumer can have an experience where you don't have to look at like you just have a pond. And you don't have to worry about all of the little microbes that are like making the ecosystem work and keeping it from getting overgrown with algae and all of those things. And so, so I think that's a really great observation that, that in our everyday lives, they kind of get out of the way and contribute to our experience, but that they're not that they're not something that we notice overtly.

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To understand beats, let's start by looking at what makes up a beat. So we have inputs and outputs as the two components of a beat. Now, sometimes there will just be input and no output. But these are special cases that we'll get into as we go through the different types of beats. The thing is that the universal structure of a beat is this input and output. And what that means is that in the cases where there is no output, the output is conspicuous in its absence. So we don't want to say that just that they have to have an input and maybe an output or not, because it is a salient feature of a beat that there is a missing output that the audience will expect an output and then fill it in if it's not there. So these are the universal structures in a beat or the input and output. And this is something that everyone in the guild has been experiencing every day as we send out the beat emails. And we're finally getting into exactly what these look like, and what the characteristics are of inputs and outputs. But the, the basic thing to remember here is that every beat has both of these components. Even if one is sort of a vacuum component, that that isn't on the page, but that asks Sam, to reflect on why there is no output. And, again, we'll get into that later in the semester, as we talk about why you would have an in an output or not. But the important thing to remember now is just both of those components.

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Right. And again, this is this is part of how we experience life. As that the you know, there's there's input that comes from our, our context, and then we output. So that's right, that's part of how we, again, we experience life. But it's also what this an aspect of the story, right? Because in the world, we experience life in a very complex way. And what that means is that we can't, we can't always discern a specific cause to a given effect. But within a story, everything, we have a deterministic universe, and everything has a cause and effect. And so when we're talking about the what, that the action, right, the things that are happening, like the way that the that Sam, the single audience member is receiving what's happening, it is in this way as very specific cause the input and an output when appropriate, is the effect. And so that is that is built in to this micro structure of story. And of course, as we'll talk about, it goes up. Or as I should say, we're going to talk about it in the future. And with respect to the five commandments, but as you showed earlier, with the structure of the beats build to tropes build to the scene, that they're all in this way, a cause and effect cause and effect with, with some inputs that are specifically not responded to for specific reasons.

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Speaker 1

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Yes, absolutely. So to understand further, what makes an input and an output, let's look at how far we can go in terms of collapse. So this is something that we we explore the spectrum of collapse is something that we explore to look at how much time elapses within an input or an output. And I want to talk about this here, because what this gives us is an idea of how far we can go and still having a concrete input and output. So we have, on the one hand, real time, and these are generally what we've been showing in the daily beat emails, because they're the easiest to grasp. So distinct input and output, often dialogue, and the audience is watching the camera roll in real time. So watching those the dialogue happen, maybe point in time actions, really watching the events unfold as they happen. Now, with a little bit of collapse, then there's durational. And durational still has a distinct input and output. But sequences of points in time are collapsed into statements. So you might have durational language, meaning I think examples are helpful here. So for example, imagine that this is not in dialogue, but this is just on the page. I went to the store. So if you think about what I went to the store actually means then it is it means a lot of things, it means that I and we don't know what all those things aren't necessarily so it means that I I made a list, maybe I noticed something was out in the house, I made a list. I got my keys I got in the car, I drove to the store and all of these things along the way. And we don't know for sure all of those things. It's not necessary that I made a list before I went to the store. It seems that way to me, but there are many people who wouldn't do that. Right. So it depends on the avatar and on the situation. What actually happened within that collapse now. And there are also other things that that contribute to this. So If you say for example, I ran a marathon that the running, collapsed, I did not the running collapses telnet 26.2 miles into, into one, one unit. So, so these are all durational things that can be collapsed down into one statement. Now another thing is verbs that include a result. So this is a little bit trickier. But if you say something like I escaped from prison, again, I did not. But if you say I escaped from prison, right, so this is a whole sequence. So this is one, it describes a procedure that someone took, but also it contains within it a success that depends partially on the arena surrounding the event. So someone could undergo, like two prisoners could undergo the same procedure to escape. And one could succeed and one could not. The same thing happens if you say, for example, I won the contest, this is relying on the outcome, that is the response from the arena. So it has some additional things included in it beyond just the content of the action. There are also things like sequences of actions. So these are I grabbed my keys went to the car started it, these are giving you points in time. So it has a kind of a montage effect. But it also collapses that duration down. And then collective nouns. So this is something that might be a point in time action, except that the collective nouns suggest that you do it a lot of times. So if you say, if you say for example, I typed a command. That's a smaller collapse, then I typed several commands into the console, because now you're stretching it over a larger period of time. And so these are

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ways of collapsing action down into durational. And perhaps into binding. So we have to look for there is that in durational, will keep distinct input and output, whereas binding will collapse the action down so that we lose input and output. So when you don't have that distinct, that distinct action and response or event in response, that we have an input and output, then you're starting to get into binding. Now, why is this important? It's important because that affects the type of beat that we have. So when it's real time, you're focusing on the avatars, the avatars are actually acting for themselves. And when you get into durational, the avatars can continue acting for themselves, to a certain extent, but if you erase that line between input and output, then you're hearing directly from the author. And that's a very different experience, than preserving that distinction between input and output and watching the action happen along with as as you're in parallel with those avatars.

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Speaker 2

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Oh, that's great. So I want to talk a little bit about those in a in a slightly different way from a slightly different angle. And what I want to start with is, what are we you know, specifically, what do we mean by collapse? Because there's the collapse that we do at the end of a very tiring day. Right? But, but what we mean, when we're talking about collapse in this context is, we're closing together, we're making it more compact. So think about a telescope that you can close up into, you know, into a tighter, more compact unit. And so, in a way, it's an analogue to summary. So we have, you know, when we're when we're getting real time inputs and outputs in dialogue, people are saying what they're actually saying, it says that, if we're thinking about the coffee table model, right, we have the, the little avatars that are being moved around, and they're talking and the SAM, the single audience member is watching that her eyes are down on the table. She's observing and hearing what they say. But if we move into durational, right, it's, it's more about what we're collapsing that we are. She said, You know, she told me what she saw. And I said, What on earth are you talking about, or something like that, right. So, again, as you said, we still preserve the input and output but it's collapsed. So it's, it's In a tighter package, and then with the with binding with that other where the input and output distinction are lost, you might say something like, along the lines of this avatar brought the brought the captain up to speed on events, right? So there would, there would have been interactions there that we that are not included. And so if we think about this, it's really interesting, I think, to study to look at, within a scene, what parts are collapsed and what parts aren't, because you're seeing what the author is trying to, is really trying to show Sam, the single audience member, because when we're showing something in real time, it's something that Sam needs to see, needs to actually observe. And that, and then when we're collapsing a little bit into durational, it's something that Sam needs to know. And Sam needs to know the back and forth, but doesn't need to actually see it. And then when we drop into binding, then that collapsed binding that is, that's when the input and output don't matter. And Sam just needs to know what it means. So real time, Sam needs to see it. durational, Sam needs to know it. And binding, Sam needs to understand the meaning.

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Speaker 1

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Yeah, absolutely. And I like to think about it too, as Sam making decisions along with the protagonist. So in real time, when you're watching those inputs come in it you being Sam, in this, so when Sam was watching those inputs come in, she's processing them along with the protagonist in that real time way. And thinking, Okay, what, what I do, and then checking herself against what the protagonist does, and then checking that against what happens as a result. So that's that since the empathy and the parallel between Sam and the protagonist is really in full operation there. Now when we get into durational, there's a little bit more space. More distance, I would say, between Sam and the protagonist, and she has less space to experience the decision, along with the protagonist. So it's, it's like she pulls back and then also has kind of a collapsed. And I don't want to say collapse, but a narrowed constrained empathy with the, with the protagonist in this particular instance. And then, when it's binding, she pulls all the way back, and she stops looking at the avatar and look up at the author. And at that point, that's when she's really getting that meaning. And she cares more about what the author thinks at that point than about what the avatar is doing. So we move from that full involvement up to lack of involvement and the same kind of authorial detachment that the author can maintain. So, so that's, I think, the experience in terms of how she's processing the inputs along with the protagonist. And we might wonder why we would want to do that. And, and part of it is about, as you said, about these informational strategies about what she needs to see what she needs to know, and what she needs to know the meaning of to understand. And it also is about protecting her experience. So protecting her one, in one case from being bored. That if you have a lot of back and forth interactions where not much happens, just to collapse them, because she doesn't want to read that part, Skip the boring bits, and also skip the traumatic bits. So if something happens, that's really terrible. Like a lot of violence or something like that. In that moment, often the avatar is going to act, or react autonomically. So we're not learning anything from their responses. All that is about seeing what happens and seeing how they, how they react to it. But again, the reaction is going to be autonomic, or habitual, those kinds of things. So, so often in those kinds of passages, we don't gain much from seeing it play out on the page. And by collapsing it, we can protect Sam from the trauma of that, while still allowing her to see still allowing her to see when the protagonist responds in ways that reveal character and in ways that actually contribute to the message that the author is trying to send.

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Speaker 2

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Yeah, I can see also, if you have a, an author, you know, we're talking about narrative device level, if we have an author who is trying to withhold certain facts, like we do in the murder of Roger Ackroyd, that, that that is another function, you see him, you do see him leave things out. But there are also times when he is collapsing action and dialogue in a way that helps him avoid incriminating himself. And so that's kind of that's another function that we might that the author might employ for, for collapse.

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Yeah, absolutely. And what that's getting out to is how binding really is about the author more than the avatar. So once we get to that point, then we're talking about what the author wants to us to see. And in we're not as Sam, we're not making our own judgments were following along with the author's interpretation. And so I think that's a really great point. And we'll see as we practice looking at different levels of collapse, how, how much that meaning can change depending on how the author chooses to collapse, because one, one action can take on many different meanings depending on how the author chooses to present it. So we've talked a lot about the different the spectrum of collapse. And this is going to be very important as we figure out what the boundaries are of an input and output. So, so thinking about how much we can collapse them before Sam will look up and look at the author instead of looking at the avatars on the coffee table. And then once we have our core of our input and output, that's how I like to think about it, I like to think about the action that's at the heart of the input or output as its core. And then we're going to have other parts around it that really make the input and output. integrate into the story. So let's take a look at that. So we have our input and output, and then we've added these little blue bits around it. Well, what are those. So what this is indicating is that an input and output isn't just a like bearer thing, that it sometimes it can be, but often, it includes authorial description. And, and that's binding. So an input and an output can consist of the core. And then any description or authorial intervention, that evaluation, that's necessary to modify Sam's understanding of that input or output. So the input and output need to function on their own as actions that we're seeing the avatars do, if we're not going up to that binding level. But within that they can have input for not input they can have, they can have description from the author. That is, as I said, modifying how Sam will take in that input, or how Sam will take in that output, and modify then in turn their relationship to each other. So if Sam doesn't know, for example, all the rules of the world, the author might have to say, this is actually a very rude thing to do so that Sam can understand why the avatars in the world would take it that way, and why they would respond in the ways that they do.

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Speaker 2

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Yes. And, you know, it's really important, of course, that the input and the output be in very specific language. And by what I mean, specific, I mean, that, typically, we don't want Sam to have any question about what, what the author is trying to show her. But we can't always do that, right, in order to be true to what the avatar is, is conveying? Right so and so sometimes, it needs a little help. So it's not that you get to it's not that you can have your dialog be kind of wishy washy and that explain it all in in some extra evaluative modification, outside the dialog, it's that that is there as needed. When you can't convey it through what they're actually saying. So I think of there are some beats in it. I'm an eyewitness, which we've discussed in the story grid podcast, where there's, there's very little said, I know or something like that. And then we get a little bit, you know, just a little bit of an evaluative bump that explain, you know, that helps us put it in the right context that helps us see it the way that the author wants Sam to see it. And so we, again, we don't want to we don't want to over lay too much of the evaluation on to that, you know, real time and durational. Action. But we, but it's there, if we need it, in order to make sure that it's very clear.

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Yes, absolutely. And I think this, doesn't it, we don't need to make this very practical yet, because we are going to have tons of time to cover in this in the semester. But I think laying the groundwork for thinking about those evaluations as the minimum viable to enable Sam to understand is very important at this point, as you said, to stop from relying too much on over explaining. And so. So I just want to, you know, let people know, like, if you don't know how to do that, we're going to cover it. But it's really important to be thinking about that and thinking about Sam has a relevance filter. So we've talked about that before, right? That Sam, the reason we want to be really specific with Sam, is that she is what tells us what should go on the page. And so what we need to do is see, as we talked about in the on the surface level of Sam, what information does she actually know, what information does she need? And the test we can use is? Can she so not a random reader? But can Sam as you've defined her? As we go through all of the beat classifications that we're going to talk about and beat analysis? Can she easily categorize this beat as one or the other? Based on what she has read up to this point? And if not, then she might need a little bit of an extra boost to put it in the right category.

So that is absolutely, absolutely as you said, we want to keep that to a minimum and let the core do as much energetic work as possible. And then also, as we're going through, think about that in terms of a boost for the for the analysis. So if we can't put something easily into a category, it might need a little extra evaluation. Now that we've talked about input and output and how they work together, let's talk about each of them separately, and what characteristics make an effective input and an effective output.

So an input is an energy transfer that is coming into a system. And the system in this case is the output or so the input is an unexpected event that knocks the avatar who's responsible for the output off balance, prompting a response, that's an output to metabolize the event. And it's a feedback loop where then the output generates a new input. So what we have here is that the input has to be directed toward an output or so that we and the reason for that is that when the input is directed toward an output, or we know what we expect to see, Sam knows what she expects to see. And that's what makes that that relationship where in the absence of an output, Sam will notice. Whereas if it's just an amorphous input that doesn't have a targeted a targeted output, or that would be responsible for it, then she might not notice that now that doesn't mean that it has to be like Good morning, Leslie. It can be it can be less pointed than that. And I don't even have to necessarily know who I'm targeting as the encoder. But what has to happen is that the energy has to make it so that Sam will expect a response from a certain output her so that could be like even hearing thunder in the distance. If it would be weird. If the intended output are ignored that then that would be an effective input.

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Speaker 2

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Yeah, you know when you were talking about that what I thought of was the way that that in the sitcom cheers. When norm walks into the bar, everybody says norm right. So like he is he's targeting everybody by Walking in there, and then everybody responds. And so that's a that's just a fun example. I think of that. That's, that's really clear when you know, and of course, as I mentioned earlier, this is how we experience life, we experienced life as all the inputs. From you know, from other people from the when the wind is blowing, it is blowing at us. And we, you know, we have to respond in some way, by tightening up our sweater zipping up our coats, that kind of thing, right? We respond, because we feel targeted all the time.

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Yeah, exactly, we have that imbalance that we need to correct even if even if, as you said, the wind isn't necessarily targeted at us, it is from our perspective, that's great. And I love that chairs example. Because what it shows too, is how important the collective cultural grammar is. So in certain instances, like, almost all bars, if norm walked in, and they said norm, it would be weird. And so if he walked in, and there weren't a response, we wouldn't think anything of it. And that wouldn't be a case of a conspicuously missing output. But if he walks into that particular bar, right, then there, we're going to notice if they don't say norm, or, you know, if there's a new person, like that happens sometimes on the show, why are we why are we all cheering for this guy. And so the role of the collective cultural grammar and the rules of the world are extremely important in establishing whether or not an output is is expected. And so that's something that we need to do to set up those expectations that Sam has for who outputs and one. So speaking of output, the output or is the one who responds to the input. And so the output is an energetic transfer. So both an input and an output are energetic transfers. But the output is an energetic transfer from the system of the output or back into the arena. So when they output, they illuminate how they as output or have processed the input. So we don't necessarily see that on the page. Sometimes we will, it depends on the needs of the story. But that's not necessary that we see that on the page, because we can look at the output and we can understand what happens in the output is mined to a greater or lesser extent based on what they did. And that's called back propagating where we take the output and we fill in what happened in the in between period. So you take an input, you take an output, and you can start to get a sense of how that output are things and processes the world. And I think this is really important, because understanding that and not having three components where you have to have input processing output is going to get the author that you're using to start trusting Sam and trusting the audience, because really, it's your own over, over explaining the processing of an avatar is going to really put a damper on Sam's experience, because she knows that she doesn't need to be shown all of that. And interesting, the audience's really a good way to get to get Sam to be actively involved in the story instead of passively taking in every detail. But she's doing the work. She's filling in the gaps, and therefore, is more actively engaged in the story.

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Speaker 2

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Yeah, and that that gap that we get, between the input and output when we're not seeing the information processing of the Avatar, is what generates intrigue. Why are you know, especially when, right, there's an unexpected input. And then we see the output. And if there, you know, we're going to talk about Miss attunement later. But when those it's when the input and the output aren't quite aligned, don't make sense together. That Sam goes, Wait, what just happened there? You know, and, and so that's part of that, oh, why are they doing that? And, and it's, it's intriguing. So in addition to the excitement that we get when there's an unexpected input, and then and then the output, right, we get this intrigue because we don't know exactly why Sam is our excuse me, we don't know exactly why the output or is doing what they do, and we want to know because we're curious.

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Speaker 1

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Yes, absolutely. And that's such an important part of Sam's experience, and of Sam's engagement with the story, and as you said, generating intrigue at the same time that Sam is, is excited by the inputs and outputs. So as we went through input and output, you may have noticed some characteristics that were familiar from previous weeks. And that's because beats are, as we said, the smallest unit of story. And as a unit of story, they have the five commandments. And the five commandments, as we talked about in previous weeks, are the pillars that make up every unit of stories. So these are foundational concepts that need to be there in a story. Now, beats are so small, that we might not see all of the components explicitly, but they're, they're forming the foundation of the beat. So when we have an unexpected event, that knocks someone's life off balance, and prompts the response, that is an inciting incident. So the input is equivalent to the inciting incident. Now that processing that causes either a transformation or a double down, is, that happens in the turning point progressive complication, that that realization of that turning point progressive complication, and then the processing of the crisis. So this will often happen in an implied way, that we're not going to see that explicitly on the page. Again, sometimes we do. But the protagonist will be processing, processing and then output. So the climax is the output. That's what happens in response to the inciting incident. And as we talked about, going through the five commandments, these two are linked in that way. So the inciting incident is directly answered by the climax, you can look at them together, you can see how they play out. And in a beat, we're seeing exactly that we're taking out all the stuff in the middle and looking at the inciting incident and the climax together. And then the resolution, which is the response to the climax from the arena is a new input. So they're chained together like that, where the input leads to the output leads to the input leads to the output. So the way that we perceive it depends on where that chain starts, and who is positioned as the output are in the climax.

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Speaker 2

42:30

Right. And when I want to go back to something we talked about when we were talking about the five commandments, and that, when the inciting incident happens, that's something unexpected throws the protagonist life out of balance. And, you know, at some level of intensity, obviously, in most beats, it's not going to be like the global inciting incident. We hope, but, but it will, to a certain extent, upset, what, you know, the action that's been occurring up to that point. And, and so when, when we talked about the five commandments, one of the things we talked about is that the turning point, progressive complication, at the at the scene level is when we that what was invisible in the inciting incident is revealed. And it allows the protagonist to make sense of the inciting incident. So again, that's all happening behind the scenes, essentially, in the, in the mind, of the protagonist of the beat. And, and then the crisis is the moment when they understand what it means that they've got two ways to respond to it, as you said, they can branch out or they can double down, right. And so, that's, again, that is a process when they learn, they make sense of it, they learn what it means to them, it's all happening within the mind of the of the protagonist, so we're not seeing that, and then they output it, or they have an output they do something, they respond. And that is again, that is when we do that back propagation as Sam and we make sense of it, or you know, as or let me just say, Sam makes sense of it. And, and comes up with a you know, with an explanation based on what that output is. And so when as the story continues, occasionally, new when new things happen. The sense that Sam has made of those inputs and outputs in the past will be rejiggered right will be adjusted based on what happens but it's all that that give and take give and take give and take or input and output input and output?

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Speaker 1

45:02

Yeah, absolutely. And one of the things that we've been naturally talking about as we go through the output, and then once we go through the relationship to the five commandments, is that the climax is owned by our protagonist. And it is really worth going through this explicitly. Because that's such an important part of that experience that you're talking about, about Sam, back propagating the experience of the protagonist and the processing of the protagonist, because we want Sam to care about the protagonist. So when we look at the way that the story is functioning from this narrative device perspective, right, Sam has the double factor problem? Well, the double factor problem, let's just start at the very top is permeating the context that we established in the pump. So everyone is dealing with the double factor problem. This is going to allow us some freedom later on if we want to look at the problem from different perspectives. But the primary perspective, from which we look at the double factor problem is through the eyes of the protagonist, who is parallel to Sam. So this is looking at that double factor problem from a specific perspective within the universe. So it's not just how might anyone deal with the conflict between like, love and obligation, for example, but how does someone in this very particular set of circumstances deal with the two factors in play. And then, to do that, we want to show the protagonist story. So we want Sam to identify with that protagonist as much as possible. And the way that that works is by putting the protagonist in the output or position. So we naturally talk about that, as we're talking about who the output are, is and how that functions as the climax. But this is very, very important. It's important in the same way, that the protagonist owning the climax of any unit of story is important. So what happens is that a lot of the time, not 100% of the time, but very, very often, the protagonist of the beat, the protagonist of the trope, is the same as the protagonist of the global story. In the same way that we might have some scenes that have a different protagonist than the global story, we might have some tropes that have a different protagonists than the scene level protagonist, we might have beats that do. But this should be the exception to the rule. It should be for a very specific narrative purpose. And so to start out, our best advice is try and make your global protagonist, the protagonist of every scene, the protagonist of every trope, the protagonist of every beat. And I know when we say it like that, it can sound repetitive, but it's really not. And what you'll find from masterwork study, is that very often, that holds true that 100% of the time, the protagonist is the output or of every beat, and then it doesn't seem repetitive in the way that we might think just hearing that as a proposition. But once you get into the experience of it, the different descriptions coming from the author, the different modifications, the different types of input that they'll face, can make it a really varied experience. So that is the best way to start. And then only change that if it's absolutely necessary for the narrative purpose. And through examining different masterwork pattern scenes, we can start to see when it's a good idea to switch that up and when it's not. And depending on the purpose of the scene, or the purpose of the trope, it might be a good idea. But that should always be the exception to the rule. And we should always place our protagonist as the output or when we can

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Speaker 2

48:50

write and just to emphasize, you know, in part why we're doing this is because Sam is empathizing with the protagonist and, and the way so this is a functional organization, right, is that we have the protagonist as output are because we experience the world as coming at us bringing inputs to us, and we have to really respond to them. And so, because Sam, because that Sam experiences life that way, Sam experiences the story that way they relate to she relates to the protagonist, and that is how we show Sam who she should follow is who is doing the outputting and it's really, really important that we're consistent about that, as you said, and only change the default when you know for a very specific purpose in order to work. accomplish something we need to show, Sam, that we couldn't do another way.

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Speaker 1

50:07

Now that we've gone over the structure and essential features of a beat, namely input and output and the role of the protagonist, we want to talk about the landscape of beats in general. So what types of beats will we'll be covering over the course of the semester. So we have three types, we have active build up beats, reactive breakdown beats and binding beats. And we just want to give an overview of the landscape that's coming up, we're not going to talk about all of these in depth today, because we have many weeks to come to do that. But just so that, so that, as we talk about the different kinds of beats, we can kind of position them in the full scope of what's out there, we have these types of beats. And as we've been talking about earlier, we have different functions that different types of beats will do for Sam. And here we talk about how they each emphasize a different part of the signal. So active buildup beats, emphasize energy, reactive breakdown beats emphasize information and binding beats emphasize meaning.

2

Speaker 2

51:16

Yes, and I want to, I want to do a little sidebar here, because this is a this is a little bit a little bit off topic. But when we look at active build up beats that are, they are emphasizing energy, that what we're doing with those beats is we are showing Sam something okay? So at a very, very micro level, we are we are showing, and then with the, with the binding beats that are conveying meaning we are the author is telling Sam something, okay, so this is again, this is at a very micro level, and it's a very, I'm, I'm simplifying a very complex setup. But what I want to do is take that if when we take that up to the narrative device level. And we think about there's, there's some confusion about showing and telling, right? Every story has showing and telling, but there's an emphasis. And at that macro level, what the narrative is, what the narrative device is, like, is, is it more of showing, right having Sam observe something, and, and have to draw from it the information and meaning, or is the meaning packaged, and is it being kind of given to Sam, and so you know, like everything on a in a story. The micro parts are a mirror of the macro parts. And so you're going to see that, in particular stories, when there's a focus on, I have to show events, or I have to show things to Sam, through this particular narrative device. Or I am telling Sam, about something through this particular narrative device.

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Speaker 1

53:27

Yeah, I love that. And I think that it's, it's so good to understand these really micro components as a reflection of those macro components. Because what that allows us to do is toggle, as we look at the different components of story, to understand how they're going to function together, and how they function to enable the global story and really enable us to tell our macro signal that we want to communicate to Sam, and how that needs to be reflected in each of these very micro components. So to do that, let's look at how these all function together as a scene. And as you were saying, when you have these, when you have these beats that, that we were really looking at the avatars doing things that's more of a showing mode. And so we have active buildup, and we have reactive breakdown showing what's going on in the realm of the Avatar, and then binding we're going to look up and look at the author. And so what we see is that these aren't, it's not like you have binding and then active buildup and then reactive breakdown and they're all separate. Instead they're woven together to create the scene and so within the scene, we have active buildup, beads, reactive breakdown beads, and they have all of this what we call embedded qualification embedded binding within them. That sort of wraps the showing up in just enough telling, not a lot of telling but the minimum viable telling to make it understandable and make it so that Sam can process that in the way that we want so that we have the correct energetic signal coming through to Sam. And then we also have binding functioning to tie that scene to the broader context of the global story. So the binding works to glue all of the components of the scene together, and then also integrated into that global macro story. And so I think when you're talking about looking, keeping an eye on how the narrative device functions at this lower level, what you're getting at to is, what's the correct balance of the kind of beat that we have? How much do we want authorial evaluation tied up in the beat? How do we want all of these different beats to function together? And so I think, again, some of these concepts, we can get pretty theoretical, when we're talking about them as sort of like a landscape setter, I want to say, and so I think for the members of the guild, who are listening, what's really important is just to understand that this is the way that it works, start to understand how these terms function together, but not to be too worried about understanding it perfectly right now. Just use it to notice things as you go along as you're doing your reading as you're doing your master work, study. And then understand that we're going to dive deep into each of these different components, each of these types of beats and how they function. And then we're going to, to bring it all together into how the master work patterns in functions as a whole. But this is a really great schematic, I think, for starting to think about how these work together, and then starting to notice the different execution of beats in a masterwork pattern scene or in your own reading, too. As you go along and as you experience stories,

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# Week 6, Video 2: Active Build Up beats

Speaker 1

00:02

Now that we've gone over what beats are and the kinds of beats that exist, so: active buildup beats, reactive breakdown beats and binding beats, we're going to start by digging deep into active build up beats. And we're going to do that over the next few weeks in our trainings. And the reason that we're starting there is that Active Buildup beats form the energetic foundation of SAM's experience of seeing or whatever unit of story you're looking at. So Active Buildup Beats are really great place to start one because they really underlie everything and two because they allow you to form a really strong, energetic arc for your story before you get into all of the things that sit on top of that foundation. So I like to use the word foundation because it's sort of metaphorical like if you write a great description, or if you have a lot of funny stuff like a lot of stylistic flourishes, things like that. It can cover over cracks in your energetic foundation. But that's not going to keep SAM coming back again and again. So to create a masterwork active buildup beats are a really important area of focus, so that you have a story that SAM can come back to again and again and still get a really rich and solid experience. Whereas if we started with with something else, then we wouldn't necessarily give that foundation the focus that it deserves. And we wouldn't build up a strong experience that stands up to multiple reads, multiple experiences of that story.

Speaker 2

01:39

Yes, exactly. And this goes back to the narrative device and what we're talking about – this model of communication and why are we going through this? Why are we communicating the message? Why is the author communicating the message to SAM about the problem through a story? It's because just giving SAM the advice, if we collapse that message down to one simple statement, it's not as effective. The energetic experience of the story is what plants that message deeply within SAM's mind and allows SAM to apply it even after, right, ideally, we do want people to read our stories over and over again. But, that energetic foundation that you're talking about, really enables SAM to take the message on board, to feel it and experience it. And therefore it sticks with her because, you know, if we think about what stories do is that we ex–, when we're reading about something, the same parts of the brain light up as when we're actually doing things. So it's so important to give that energetic foundation. SAM has an experience of the story, takes the message in energetically and then is able to apply it in a much deeper way.

Speaker 1

03:19

Yeah, exactly. So to take a look at how we will build that energetic foundation. Let's take a look at what an active build up beat actually looks like. So we have input and output as we looked at when we looked at the structure of a beat in general, and an active build up beat is going to have both of these components fully actualized on the page. So we're going to look at some exceptions as we go along in later weeks when we look at other types of beats. For when there might not be an output but in an active buildup beat there is an input and there is an output and both of these exist. And they are working together to show us how the protagonist who is the outputter is processing the input and coming up with an output. So we have the input which is the as we talked about in the last video, this unexpected event that comes into the protagonists life – they process it (we may see that we may not) and then they output in a way that gives us clues to how they processed the input. It teaches us about that protagonist as an avatar as a character. It teaches us about their internal workings and their prioritization and everything like that. And it starts to build up SAM's experience. So we have this term “buildup” and what that means, it works on many levels. So it's working in terms of building up SAM’s excitement and experience in the story, as well as on the page. It's building up the connection between the avatars, building up the shared understanding of what's going on. So it's moving the story, moving the story forward in terms of creating connections and creating the context to hold that energetic foundation that we talked about even as we're creating that energetic foundation. So it has both of these things – input and output. And also as we talked about, it has then, it has the core of them and then it has the binding embedded qualifications that modify how the audience, how SAM interprets the input or the output. And sometimes there'll be very clear inputs and outputs. We won't need embedded qualifications to help us modify, but they are there as a tool in case the author needs them to get the proper signal across to SAM.

Speaker 2

05:46

That's so great, because it reminds me that SAM, as the, you know, as the primary audience, the single audience member for the story is watching those inputs as if she is the protagonist, right? So she's relating to the protagonist and receiving it in the same way. So she's watching that input and then sees the protagonist’s actual output and comparing her own, you know, what her own response would be and interpreting that. And then of course, in the, you know, the beat that follows assessing how well it worked out because the new input is the resolution of that beat. So again, SAM is really focused on the story at this micro level, even as she's not aware of it. She is paying attention to those inputs and outputs and what, what she sees in terms of what that information is that's coming across to her and what it means, but primarily focusing on how it feels energetically and receiving that energetic signal of the controlling idea of the story with every beat

Speaker 1

07:10

Yeah, I love that you talked about the parallel with SAM and also I wanted to highlight something that you brought up there, which is that she might not be consciously doing it, but she's always doing it. And I think that's important. And in the last video we talked about how, ideally, story as a technology gets out of the way and lets SAM experience what she needs to experience but also, I think it's worth pointing out that these beats often function on that subconscious level. And I wanted to note too, that that's my experience when I read is that I will, even knowing the beat technology, I'll read and I'll say ‘that sounds a little bit off.’ And then I'll go in and I'll be able to do the kind of analysis that we're going to talk about in the upcoming weeks to really categorize every beat exhaustively, right and then I'm able to diagnose what felt off about it to me, but as a reader, my first indication is that something seems off. And so we can do this very intentionally and very meticulously and go through every beat and we absolutely will. And also, if we're not looking at every part of every story at that level, it can be a diagnostic for when we sense something that's often the energetic foundation because ultimately we're creating this for SAM. We want to protect her experience and shepherd her experience. And her experience is going to be off if there are beats that don't work and she might not know why. But that's what we're here for is to figure out what those tools are that helped to fix any cracks in that foundation.

Speaker 2

08:55

Yes, absolutely. And and I just want to highlight something that when we're acting as our own editor, or we are or we've hired an editor and so you know I'm, I'm there in that capacity, right, that the editor is standing in for SAM and and seeing to SAM's experience and, and checking things out and so when something's not right, then that's exactly what that that editing function is, is there for is to help figure out what what's what went wrong. excuse me what went wrong. And then to find, you know, formulate the problem after it's identified, and then find a solution that will create that seamless experience for SAM.

Speaker 1

09:49

Yes, because she's not with us when we're writing and so we need an advocate and that's such a perfect role for the editor to play, whether that editor is as you said, someone that the writer hires or someone that the writer becomes in a specific capacity. That's wonderful. So now let's take a look at how we actually start to accomplish the things that we're talking about doing here. And we're going to do that by looking at what tools we have at our disposal to create active buildup beats, or really any beats. But we're doing that first by focusing on active buildup. So when we write the active buildup beat or any beat the author has two modes of communication with the audience. So there's **evaluative** and there's **declarative**. So, evaluative is where the author really delivers point of view in a very explicit way. So the author is telling SAM exactly what they think about what's going on and packaging things up so that she can take them in in a pre digested, if you like that metaphor, like pre evaluated kind of way so that she knows what to think. Now, declarative communication delivers a more objective description. The author's voice is getting out of the way. Not entirely, as we'll see. I mean, the author is still very present in determining what to show, what kinds of words to use, even within this objective realm. But it's this objective realm is what I meant to say I didn't want that to blur together and sound like subjective. It's an objective realm. Right, of presentation. And, and the author is still very present in curating, and curating the events that are shown and figuring out which lens to show the events from and we'll get into that in next week's training. But they get out of the way more than they do with evaluative and so when we are doing, when we're creating active buildup beats, when we talked about the core of the input in the output, those should be declarative. So this is showing the actual event happening. Showing the input, showing the output and then the, the blue parts – the embedded qualifications that modify the input or modify the output – those are evaluative. That's where the author is putting on things that help SAM to really connect to that piece of information and help to metabolize it in the right way. And so those are going to be an evaluative because the author is pre classifying what SAM is seeing and taking in to help her evaluate it.

Speaker 2

12:43

Right, this is so important because what we're seeing with evaluative and declarative are the micro analogues of telling and showing mode that we see in point of view. And so this is another way to kind of understand what we're doing. Of course, every story has evaluative and declarative portions of text, right, that's, that's included. That's necessary, right? But when we take that to a macro level, in the point of view, when we're talking about is this primary, is the emphasis on showing or is the emphasis on telling, we want to … that's how we're kind of thinking about that. So again, at the micro level, we're talking about evaluative which is the subjective which is providing information and meaning or there's more emphasis on information and meaning. Then when we get to declarative, that's the emphasis on that objective experience of energetic transfer that SAM gets to participate in, because SAM is observing it very closely, rather than just being told about it. So it's really, this is really kind of a great way to tie together these different levels of analysis, right because it's so important for us to be able to toggle right from, from the top, from that macro level of what's the overall emphasis of the story, down to what we're actively doing sentence by sentence. So, again, we need it all. We need both in every story, but there is emphasis and that's a great way to think about it – are we prim, is the author primarily delivering information and meaning through that, you know, through the beat by beat communication is that communication model one of of telling, or is it one of showing where they are primarily letting SAM experience what's happening and letting her draw her own conclusions?

Speaker 1

15:11

Yeah, that's wonderful to think about how the author is communicating primarily with SAM. What mode that the author's communication is in. And I think it can be really helpful to cement this by looking at our coffee table model. So to remind everyone from the narrative device and point of view, weeks, we talked about how SAM comes to the author, and says, ‘Hey, I've got a problem. Can we sit down and talk about it’ and the author tells SAM, tells SAM a story to empower her to solve the problem in her own way. And the avatars or in this case, the salt and pepper shakers, the condiment bottles, whatever they've got on the table, and the author is moving them around and creating this imaginal play space where SAM can observe the story going on, get out of her own head and see something that parallels her experience that empowers her to expand her choice portfolio. So that's what we have here. And in the active build up … what I would like to point out here is that SAM's attention remains on the avatars. So we have the author communicating and you know, throwing in modifications for how SAM experiences what the avatars are doing. But and so we have that an idea of how focused SAM's attention is on the avatars versus how much on the author and so there's that show and tell spectrum there, but she doesn't lift her eyes up and look fully at the author – that would be going up into a binding mode. And so the limitations of the active beat are that SAM needs to remain focused on what the avatars are doing. So if we can simulate this experience, as we're, as we're reading, we can tell that we're in the right mode. If we as SAM are focused on the table, and if we go up and we start focusing on the author, then we know that we've made a switch. And sometimes we want to make that switch. But that's something that we'll talk about toward the end of the semester when we talk about binding Beats. But when we're in this active build up space, we really want to make sure that SAM continues to be focused on those avatars. And that while she's getting inputs from the author, that they're serving that modification role instead of switching over into a pure telling mode. We want to remain on that spectrum so that they're just modifying what the avatars are doing rather than replacing what the avatars are doing.

Speaker 2

17:44

So you know what this reminds me of kind of is in a, when you're watching a film, and there's kind of a voiceover right? So you're watching the avatars or the actors doing what they're doing, their stage business, on the screen, or on the on a you know, on the stage, however you want to think about it. Here, in our model, they are, you know, the little salt and pepper shakers on the table, right. When, when an audience member is watching that, they're also getting a little bit of information in their ear, from the author about how to interpret what they are seeing. So, of course, as you've mentioned, we're going to talk about the way that the author affects that declarative mode, right, that what the avatars are saying and doing objectively, the author is going to have influence there. But when it could be misread then, you know, or interpreted one of two ways. Then the author comes in and just gives a little bit of information, right, that enables SAM to interpret it in the way that is appropriate, the way that the author intends because, because the author doesn't want SAM to be confused, right? And so that's just, that’s what's happening there. And of course, the author will want to either use a light touch or a more heavy, heavy handed approach, depending on the macro point of view choice. And that's one of the ways that we identify the macro mode when we're looking at a scene and trying to figure out what on earth did the author have in mind here?

Speaker 1

19:51

Okay, so we've taken a look at active beats – active buildup beats, and we've looked at what building up actually means. We've looked at what the structure of the active buildup beat is, we have our input and our output with our modifications depending on what the author wants to communicate to SAM. And we've taken a look at how that functions for Sam's experience and within the story, and, and why we might want to have active build up beats to form that strong energetic foundation. So with all of this theory behind us, let's go and take a look at the practice. So we're going to go to our Master Work pattern scene and we're going to examine how the active build up beats in our masterwork pattern scene are functioning to create the strong energetic foundation that really makes this a scene that we want to study and it's the reason that we call it a masterwork. So we'll take a look at how those beats are working in our scene that we're looking at for the semester.

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# Week 6, Video 3: Application: Active Buildup Beats in The Name of the Rose

Speaker 1

00:02

In this week's application video, we're going to go over a couple of beat examples from the Name of the Rose. And look at the concepts that we covered this week, namely beat structure, the role of the protagonist and the spectrum of collapse. Before we get into the beat examples, let's go over broadly how these concepts function in the masterwork pattern scene. So the masterwork pattern scene from The Name of the Rose has some really interesting features. When we look at the beat structure, it's pretty standard. That's what we're going to see all the time. We're going to have an input and an output. And we do have a lot of binding, which we'll learn about later in the semester. And that means descriptive passages and those won't have inputs and outputs because they're coming directly from the author. So don't worry about those but what we're looking at are the exchanges between the avatars and we're gonna have one input and one output. Because we have a telling mode in our point of view and we have Adso as the observer, we do have a lot of embedded qualifications, again, that we'll learn about later in the semester, but it's something to keep looking at right now. Where we have these cores of inputs and outputs, and then we have Adso’s evaluations crusted onto them, and we'll take a look at that in the examples as well. So overall, beat structure, pretty standard.

1:13

Now let's look at the role of the protagonists. This is where it starts to get interesting. So when we identify the protagonist, the protagonist is absolutely the outputter. And we see that from the beginning of the scene … we see Adso ask William about the horse and then William outputs and tells him all about the dynamic of the context. Great. But once Abo comes in, well, he's a tricky character. And so he starts to switch things around by changing the subject, by luring William into changing the subject. And so he is able to manipulate the flow of the conversation so that, actually, Abo takes over as protagonist. And you can see this if you look at the trope overview that we put out in the trope week, you can see that some of the tropes have William as the protagonist and some have Abo as the protagonist. And that doesn't mean that he takes over as our global protagonist, but it just means that that role switches for that individual trope. So start to think about why you might want that to be you know, if you're communicating your problem to SAM, or you’re communicating SAM's problem to the ions… How do you send the signal to empower SAM to solve her problem with regards to the protagonist, and does switching the protagonist help you to send a clear signal and help you to explore the problem space better? So think about how that works with regard to William and Abo switching roles here, and especially think about it in terms of their power struggle. So that'll be an interesting and interesting thing to look at. But what you have to understand structurally, it's just that in the tropes where William is the protagonist, he is the outputter and in the tropes where Abo is the protagonist, he is the outputter. Now in future weeks when we get into breakdown. This is where we'll talk about the functionality by which they end up switching. But for now, just recognize that the flow switches in between those tropes and you can see the beat breakdown and you're going to get a sense of when that happens.

3:20

And then finally, we talk about the spectrum of collapse. Now there are no expanded moments here really, because Adso is observing and writing down what happens, but we do have some moments of collapse. And we do have moments of real time. So a lot of the scenes in real time where Adso is just recording the words that happen. But there are moments of collapse and we're going to look at one of them in our example beats. And what we have to keep in mind for the **spectrum of collapse** is that **expansion** is really about pulling apart the internal thought process of the author and showing exactly what they're thinking, showing how they're evaluating the moment. We could even have that with a protagonist where we go down and think about all of their thoughts as they process the moment. We don't have access to William’s thoughts so we're not going to do that. And Adso doesn't really do that for us. And expansion is when we really need to investigate what process is going on internally. Then if it's **real time**, this is just recording what's happening as it's happening. Usually this is dialogue. It could be really micro actions and that's what we have a lot of here. It makes sense because Adso is observing this conversation and just writing it down pretty faithfully. And then **collapse** is what we have when SAM needs to know about what's happening, but doesn't need to see it play out in the same way as real time. And so that's what we have when he collapses certain passages.

4:49

And one of those is going to be our first example beat. So let's take a look at that so that we can start looking at these concepts in action. This is our first beat example.

So it starts with the input.

[I] “...and now,” William continued, “I concern myself with other delicate questions. And I would like to deal with the one that distresses you, if you will speak to me about it.”

and the output.

[O] I felt the abbot was pleased to be able to change the subject. He then began telling, with very careful choice of words and with long paraphrases, about an unusual event that had taken place a few days before and had left in its wake great distress among the monks. He was speaking of the matter with William, he said, Because since William had great knowledge both of the human spirit and the wiles of the evil one, Abo hoped his guests would be able to devote a part of his valuable time to shedding light on a painful enigma. Adelmo of Otronto, a monk still young, though already famous as a master illuminator had been found one morning by a goatherd at the bottom of the cliff below the Aedeficium. Since he had been seen by other monks in choir during Compline but had not reappeared at Matins, he had probably fallen there during the darkest hours of the night. The night of a great snowstorm, in which flakes as sharpest blades fell, almost like hail driven by a furious wind that blew from the West. Soaked by that snow, which had first melted and then frozen into shards of ice, the body had been discovered at the foot of the sheer drop torn by the rocks it had struck on the way down. Poor, fragile mortal thing. God have mercy on him. Thanks to the battering the body had suffered in its broken fall, determining from which precise spot it had fallen was not easy; certainly from one of the windows that opened in rows on the three stories on the three sides of the tower exposed to the abyss.

6:30

When we look at these beats, something to keep in mind is the color coding here. So when we are looking at the core of the input or the output that will be in green or red respectively, and then anything in blue is coming from the author and it's going to be embedded into the input or the output. So this is going to be binding, which again we'll look at later in the semester. But for right now even though you don't know all of the ways to create binding or all of the features that it has, it's good to recognize it and know that it's coming from the author and then evaluate it in that light. So what's going on here? Well, we have pretty standard input with William asking a question, right, following up on something the abbot had said before, and then we have an output from the abbot that he began telling William what William wanted to hear. So overall this output is coming from the Abbot, but it has a lot of things coming from Adso as the author. And those things are going to be our embedded qualifications, and it encompasses everything that Abo said. So when we think about what's going on here, think about how Adso would've taken in the conversation at the time. So he's a young teenage kid, and he's watching this conversation and he's hearing about this horrible thing that happened. And he's taking it in but taking it in in an evaluative way. So he's storing not just the, not the precise words necessarily, but storing the facts, right, as he understands them. And it's something that is emotional for him to hear you know, even decades later he says ‘poor mortal fragile thing.’ That's his evaluation. But in the moment, he is probably trying to make sense of what Abo is saying as he says it, especially because we find out that Abo says this with ‘very careful choice of words’ and ‘with long paraphrases.’ And so what this means is that Abo was telling it in kind of a confusing way. And so it makes sense to us that Adso might not take this in word for word and be able to recount it decades later, like he is with the other thing. Now, if we do a thought experiment, and we think well what if William were our author? I think that then we would be more likely to see the individual words because William has the maturity and the life experience at this point, to be thinking about the individual words that Abo is using, retain them and look for clues within the actual words that he's using. But here, we just have the main events. And you know, also it's worth noting that Adso is doing this from decades later after he knows everything that's happened, and so he knows which facts are going to be relevant to pull out of Abo’s long, confusing story. And he pulls those out and he tells them to us right away. And so what we have is this kind of Venn diagram of what teenage Adso would have taken in at the time, and what older Adso knows is relevant. And that's the subset of events that we get. So when you're creating your own iteration of something like this particular beat, what you want to do is just hit the relevant moments, right so you can collapse down your story of the inciting incident. You can just tell SAM what she needs to know. But you can also have your author's evaluation in there and you can have the…

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you can have the answer collapse down, so that we only get the events we need, but then also so that we understand what the author thinks about them. So this is that idea of long paraphrases, careful choice of words. We know that this is a very intentional speech that Abo has prepared. And so when you think about the delivery of your inciting incident in your scene, think about how you can do that. Think about how you can look at how, how your observer can tell what state of mind your interviewer is in, and we're going to see that throughout the scene, that Abo is very manipulative. And so he has these moments where he seems to be overcome, but then it becomes apparent that he's just luring William into his trap. So think about how you can iterate that in your own scene.

10:54

Next, let's take a look at our second example beat:

The input is

[I] “You mean that there is nothing else you have the power to say?”

and the output is

[O] “Please, Brother William, Brother William,” and the Abbott underlined “Brother” both times.

Now, this is a pretty standard real time beat. We have an input coming from William, we have an output coming from Abo and they're really connecting here. They're they're talking about a subject and they're even discussing more than we see on the page, right? And that's going to be a feature of this scene as well, where they discuss these things. And there's more unspoken between them than comes out in their actual word choice. So also think about that as you go through and look at the scene. Think about what they're leaving unspoken. And here what I want to point out is that Adso adds in this qualification, where he says the abbot underlined brother both times. And this is a little bit different quality of qualification than we saw in the last beat because it does add to the real time. Not in the sense of collapsing, right it doesn't do that. It allows it to be real time, but it adds the valuation so that we know the tone in which to read that output. So we might read it as Please Brother William, Brother William, you know he might be just repeating that four out of exasperation or emphasis or something like that, but we know that instead it's Please Brother William, Brother William. So he's communicating and we're going to see this explained from Adso in a couple of beats, that he heard something in confession. So he's using that title in order to explain that the constraints that he's under are those of the priesthood. So this is really interesting here and it's a very subtle way to get a lot of information across to your reader.

12:57

So I hope that these beat examples are helpful to just get a little bit of a handle on the concepts that we went through this week. And look through the handout to see the beat breakdown and see if you can understand why the inputs and outputs are happening the way they do, where the shifts in protagonist happen, identify any collapsed passages, and then start to think about what that pattern does in terms of creating an effect for your reader, and how you can think about duplicating that in your own iteration. So you don't have to make any changes to your iteration right now. You can if you want, but just start to note how the flow works with the real time and the collapsed, with the switches and protagonist and with the inputs and outputs, and then start to think about how you can apply those to your own work.