

STORY BEATS

RESOLUTION (99% to 100%): The last scenes tie up loose ends, satisfying readers with the emotions they expect from changed world.

HOOK (0% to 1%): The first scene introduces essential aspects of the story and grabs readers with an intense need to know what happens next.

CLIMAX (96-98%): The scene concludes with hero achieving one of four results tied to his want and need: win/win, win/lose, lose/win, or lose/lose.

RESOLUTION

CLIMAX

HOOK

SETUP (1% to 11%): This sequence of scenes in the stable world establishes the characters, their wants, the stakes, story theme, and the need for change.

BATTLE 2 (89% to 95%): In this sequence of scenes, the hero and bad guy fight intensely, knowing only one will survive the second battle.

FACE-OFF (88%): The scene includes a face-off between hero and adversary, brought on by the protagonist's prior choices.

FACE-OFF

BATTLE 2

SETUP

TRIGGER

TRIGGER (12%): Halfway through Act 1, a major event triggers the disruption of the protagonist's stable world, stopping hero from continuing as before.

PONDER (76% to 87%): In this sequence of scenes, the hero ponders his prior choices, goal dedication, self worth, and personal abilities.

PONDER

ACT 3
Changed

ACT 1
Stable

WRANGLE

WRANGLE (13% to 24%): In this sequence of scenes, the hero wrangles with move-forward choices, but resists the need for change.

PLUNGE INTO 3 (75%): In this scene, the victory at the end of Act 2 is reversed, plunging hero into an all-is-lost state.

PLUNGE INTO 3

ACT 2B
Unstable

WORLD

ACT 2A
Unstable

THRUST INTO 2

THRUST INTO 2 (25%): In this scene, the hero acts on the choices he made in the Wrangle sequence, thrusting him into an unstable world.

BATTLE 1 (64% to 74%): In this sequence of scenes, the hero fights the bad guy, and appears to win the first battle.

BATTLE 1

ACT 2B
Unstable

WORLD

ACT 2A
Unstable

RESPONSE

RESPONSE (26% to 36%): In this sequence of scenes, the hero responds to the unstable world, and meets who will help him learn the theme.

POWER PLAY 2 (63%): This scene hints at what is coming when the hero Plunges into 3, emphasizing the ever-increasing stakes.

POWER PLAY 2

ACT 2B
Unstable

WORLD

ACT 2A
Unstable

PREMISE

POWER PLAY 1

POWER PLAY 1 (37%): This scene shows the bad guy's power, provides clues, and establishes the core conflict.

ACTION (51% to 62%): In this sequence of scenes, hero takes action based on insight, changing the protagonist's trajectory (i.e., up or down).

ACTION

ACT 2B
Unstable

WORLD

ACT 2A
Unstable

PREMISE

POWER PLAY 1

PREMISE (38% to 49%): This sequence of scenes fulfills the novel's premise, giving readers the events and emotions they crave.

MIDPOINT

MIDPOINT (50%): This scene shows the hero's status (i.e., winning or losing), increases the stakes, and gives the protagonist insight, shifting the focus from want to need.



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Beat Scene

Francis Beaumont



Beat Scene:

The Beat Scene Jack Kerouac, 2018 This magnificent book features a remarkable collection of largely unseen photographs of the Beat Generation by renowned Magnum photographer Burt Glinn This amazing untouched treasure trove of images was discovered when R A P was working with Burt Glinn s widow Elena on a larger retrospective of Glinn s work The book features black and white shots and also over 70 images in colour an extremely rare find these photographs manage to capture the raw energy of the Beat Generation in a way that has never been seen before in print *Anarchists, Beats and Dadaists* Jim Burns, 2015-10-12 This seventh collection of essays and reviews kicks off with a survey of some overlooked British poets from the 1940s who through a network of little magazines with anarchist inclinations attempted to offer an alternative to the MacSpaunDay generation s sensibilities Another piece considers how British writers were monitored by MI5 and local police forces while a third switches attention to the USA and looks at the still controversial case of Alger Hiss and his alleged role as a spy who passed information to Russia There are essays about lesser known Beat related writers like Bob Kaufman and Brion Gysin inspections of some little magazines of the 1950s and 1960s and two long reviews which consider the effect that Dadaism had and the role played in the movement by Tristan Tzara Walt Whitman Woody Guthrie and Malcolm Cowley also make an appearance **The Cambridge Companion to the Beats** Steven Belletto, 2017-02-13 This Companion offers an in depth overview of the Beat era one of the most popular literary periods in America **Event Theory for a Sociology of Practice** Frank Hillebrandt, 2025-05-22 The sociological theory of practices developed in this book from the concept of the event compels us to question how practices not only chain into forms of practice The approach also allows us to see how these practices give rise to practice formations that manifest as enduring zones of intensity within society This very problem is at the center of the considerations pursued here and is unfolded through an analysis of pop music as a formation of practice As an exemplary case study the author chooses the Love and Peace Festival on Fehmarn from the year 1970 In doing so the book brings to life a period of pop music that has much more to do with our present than it may seem at first glance **Text and Drugs and Rock 'n' Roll** Simon Warner, 2013-03-14 Text and Drugs and Rock n Roll explores the interaction between two of the most powerful socio cultural movements in the post war years the literary forces of the Beat Generation and the musical energies of rock and its attendant culture Simon Warner examines the interweaving strands seeded by the poet novelists Jack Kerouac Allen Ginsberg William Burroughs and others in the 1940s and 1950s and cultivated by most of the major rock figures who emerged after 1960 Bob Dylan the Beatles Bowie the Clash and Kurt Cobain to name just a few This fascinating cultural history delves into a wide range of issues Was rock culture the natural heir to the activities of the Beats Were the hippies the Beats of the 1960s What attitude did the Beat writers have towards musical forms and particularly rock music How did literary works shape the consciousness of leading rock music makers and their followers Why did Beat literature retain its cultural potency with later rock musicians who rejected hippie values How did rock

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