

The 90-Day Memoir Story Structure Overview

OVERVIEW OF THE KEY STAGES IN YOUR PROTAGONIST'S JOURNEY

ACT ONE

OPENING/FALSE BELIEF: Your protagonist wants something. Without a powerful want, there is no story. Until you have a sense of what your protagonist wants, you will be unclear on the engine that is driving your narrative. Your protagonist also carries with them a false belief, a mistaken idea of themselves and/or their world. Since the purpose of transformation is to reveal a wider perspective, the story often begins with a false belief that is founded on a set of incontestable facts, but as the story progresses, the interpretation of these facts evolves. For instance, in Cormac McCarthy's *The Road*, the man believes that the world is unsafe and that he must destroy anyone who crosses his path. In fact, he is prepared to kill his own son if he perceives that the boy might suffer at the hands of another. And he is right. The world is a post-apocalyptic nightmare, yet in the end the father is dead, and a family happens upon the boy and takes him into their fold. It most certainly is a dark and terrifying world, but it is not without hope, as the father initially believed.

DILEMMA: Your protagonist's desire is wrapped up in a false belief about what their goal actually means, which creates a dilemma. This

dilemma is often called the dramatic problem of the story because it appears that they have a problem, but in fact, they have a dilemma. For example, a character may want love because they believe it will complete them. Through the story they may learn that their desire for love actually prevents them from ever having it. As long as they believe that they require a partner in order to feel complete, they will be unable to accept that their sense of wholeness comes from within. By introducing the protagonist's apparent "problem" early in the story, we understand the theme, i.e., the nature of their struggle in universal terms.

INCITING INCIDENT: This is sometimes called the "*Why is this day unlike any other?*" moment. Whether it is Toto being taken away in *The Wizard of Oz*, or Katniss' sister being chosen as a "tribute" in *The Hunger Games*, something happens that causes your protagonist to respond, thus providing a context for the dilemma.

OPPOSING ARGUMENT: This is a moment about two-thirds of the way through Act One where an antagonist responds to your protagonist thus presenting the other side of the "apparent" problem. This moment is necessary because it illustrates the protagonist's specific dilemma. Until our reader understands the nature of the dilemma, as opposed to the appearance of the problem, there will be no context for the protagonist's decision at the end of Act One. Conversely, it is only as a result of the Inciting Incident that the opposing argument can be understood.

DECISION: At the end of Act One your protagonist makes a decision they can't go back on toward achieving their goal. This decision may

involve anything from telling a secret to proclaiming your love, to a first kiss, to moving across town, to accepting a promotion, to entering a wizardry academy. But remember, it's not simply about what happens, but rather the meaning we ascribe to what happens, that keeps our reader connected to your story. Therefore, pay special attention to the reluctance that comes with your protagonist's decision. This reluctance will help to dramatize the stakes your protagonist is facing. When Romeo sneaks into Juliet's compound and professes his love under her balcony he is certainly not indifferent towards her, however his reluctance at the consequences of being discovered (her father could kill him) illustrates the danger of his action. Without reluctance, we will not have a context for your protagonist's dilemma.

ACT TWO

FALSE HOPE: At this point in the story, your protagonist achieves an initial success towards achieving their goal. Success appears to be within reach. Without this moment we do not have a context for the meaning they are making out of their goal. They are yet unaware of the conundrum besetting them. Consider *Cyrano de Bergerac*: if Cyrano's desire is to be loved by Roxanne, and he has succeeded in getting her to fall in love with his words through someone else to fall for them, they have yet to confront their true dilemma, which may be the meaning that they have made from that love. They have an idea of what their success should look like, but until they shed the meaning they have attached to it, they will be in bondage to their goal.

MIDPOINT – TEMPTATION: As a result of our protagonist's false hope, an event happens that causes our protagonist to respond through temptation. They are pulled in two different directions between what they want and what they need. They have come a long way and have made great strides, but now are faced with a crisis of conscience. They can take a shortcut or they can risk everything for their dream.

SUFFERING: As you move into the second half of Act Two, the stakes are rising and they reach a point where they experience true suffering, a moment where they had no idea it was going to be this difficult and they entertain the notion of giving up. If they had known it was going to be this difficult, they would probably never have set out on this journey. The suffering is a direct result of your protagonist's dawning suspicion that what they want is impossible to achieve, based upon the meaning they have attached to their goal. In other words, they sense that what they are facing is not a problem, but rather a dilemma which is impossible to solve. The suffering is the death rattle of your protagonist's old identity. They're going to give it one last try.

SURRENDER: Your protagonist surrenders when they have run out of choices. The end of Act Two is where your protagonist recognizes the impossibility of ever achieving their goal, and they let it go. The end of Act Two is like a coin with two sides. On one side is the dark night of the soul, and on the other side is a wider perspective. This is where they reframe their relationship to their goal.

ACT THREE

ACCEPTING REALITY: By reframing their relationship to their goal, your protagonist accepts the *reality* of their situation as opposed to the *appearance* of their situation. This is where the meaning shifts. For example: if your protagonist's cry into the void is, "I've failed," they begin to accept that all of their attempts at succeeding were, perhaps, misguided, and they let go of their old definitions of success and failure. There's a saying: The truth will set you free, but first it will kick your butt. That is where your protagonist is at this point. They are getting their butt kicked, but it is leading them to a new understanding of how things really work.

ACTION: This is the bulk of your third act. As a result of your protagonist accepting the reality of their situation, they take action towards giving themselves what they need as opposed to what they want. It doesn't mean that they've surrendered their outward desire, but only the meaning they've made out of it. They've come to recognize that they can no longer hold out hope that their desire will provide them with their true inner need, thus they take action towards fulfilling their heart's desire while knowing it may cost them everything they initially thought they wanted.

BATTLE SCENE: This is the climax of your story where your protagonist makes a choice between what they want and what they need. This is an extremely difficult choice for your protagonist. Through this choice they prove to the gods that they have earned their transformation, and thus resolved their dilemma.

NEW EQUILIBRIUM: This is the ending of your story where your protagonist is returned home. How are they relating differently to the other characters in the story? What have they come to understand through their journey? It is important to find a way to dramatize this experience through action. It isn't enough to say that a character lives happily ever after, we must understand specifically what that means.