

A Universal Structure for Communication

<i>Rhetoric</i>	Beginning				Middle			End		
	Exordium (Intro.)	Narratio (Background)		Propositio (Proposition)	Divisio/Partitio (Division)	Confirmatio (Proof)		Refutatio (Refutation)	Peroratio (Conclusion)	
<i>(Speech)</i>	Get attention, trust, and goodwill of audience; Establish REASON TO CARE (<i>ethos</i>)	Statement of indisputable facts for audience to KNOW & REMEMBER	Introduce the central issue & opposing “arguments”	“Thesis Statement”	Outline and dissection of main argument	Supporting Evidence: facts, reasons (<i>logos</i>)	MOST COMPELLING EVIDENCE	Address larger implications of Thesis; Respond to objections, opposition	Summary of argument; Give audience something to “take home”	CALL TO ACTION FROM AUDIENCE ; the “turn” (<i>pathos</i>)
<i>(Court Scene)</i>	Call to order	Prosecution opening argument	Defense opening argument		Examination & cross examination	Examination & cross examination	Star witness	Closing arguments	VERDICT Jury reaches own conclusion	Sentencing or Release
<i>Music</i>	Exposition				Development			Recapitulation		
<i>(Theme)</i>	Intro or “ HOOK ”; Establish main material: gestures and dichords (or intervals)	Theme 1 (memorable and singable tune) in primary instrument/voice; Combinations of Melody, Harmony, Rhythm; THESIS (point)	Theme 2 (contrasting) in secondary instrument/voice; Change of harmonic rhythm and sometimes texture; Diff. combination of Melody, Harmony, Rhythm; ANTITHESIS (counterpoint)	Closing section	Thematic fragmentation and variation: sequences, inversion, invertible counterpoint, etc...	Thematic fragmentation and variation: expansion, contraction, contrapuntal combination, etc...	Retransition; “busiest” point in work (GOLDEN MEAN or 5:8); often grows louder	Theme 1 in original instrument / voice; Often loud	Theme 2 in original instrument / voice; SYNTHESIS	Coda
<i>(Key)</i>	Establish tonic key	Tonic key	Dominant or Relative key	Dominant or Relative key	Heptachord shift/modulation avoiding Exposition keys	Heptachord shift/modulation avoiding Exposition keys	Return to Dominant key (sets up tonic key)	RETURN TO TONIC KEY (optional in Beethoven)	TONIC KEY	Elaboration of tonic key (perhaps IV briefly)
<i>Drama</i>	Act I: Exposition (15-30%)				Act II: Complications/Fate of Characters (50-75%)			Act III: Resolution (5-25%)		
	Opening credits; Establish STASIS & locale through images; Transitions real world into story world; Meet audience where they are at and make hungry ; <i>Prologue</i>	Entrance of MEMORABLE PROTAGONIST & THEIR GOAL ; Goal must be plausible, vital, & concrete--dominates their life & often bigger than selves; Character is dimensional & contradictory (physical, mental, emotional and spiritual) to be believable human; Protagonist often spiritually dominant “underdog”; <i>Dialogue begins</i>	Entrance of ANTAGONIST & THEIR GOAL ; Goal must be plausible, vital, & concrete; Antagonist is often a family member of Protagonist (built of same material); Comparable in dimension, contradiction, & strength of will to Protagonist; Antagonist is often delusional “overdog”; STASIS shattered ; “ TICKING CLOCK ” begins; Foreshadowing INEVITABLE CONFLICT (two trains on one track);	TURNING POINT ; Protagonist often refuses “the call” or hesitates at the “threshold” until URGENCY REQUIRES ACTION ; Departure on a journey both foreign and familiar; Foreshadowing CONFLICT (setting up the dominoes).	Escalating series of tests (often 3), temptations and obstacles; Strategizing; ATTACK & COUNTER-ATTACK (Tennis match) between main characters; failed attempts to negotiate; Characters “transition”; Allies or HELPING HANDS APPEAR ; Foreshadowing and RISING CONFLICT	More tests, temptations & obstacles; Characters SUFFER from own errors (but blame others); “ FALSE VICTORIES ”; refusal to negotiate; great SACRIFICE ; Characters “transition”; Foreshadowing and RISING CONFLICT	CRISIS; DARK MOMENT for protagonist as result of own errors (self revelation); INTENSE STRAIN, SACRIFICE & SUFFERING ; Characters strategize & prepare for final battle; Characters “transition” & make a momentous decision that seals their fate; No turning back	CLIMAX; SPECTACLE ; face-to-face battle; HERO FINISHES JOURNEY ALONE ; Characters willing to kill or be killed (or lose a dominant quality)--paradox of life/death; BIGGEST TEST OF STRENGTH ; Surprises and twists; Highly complex with many characters interacting	CATHARSIS; ACCOUNTABILITY (win, lose or draw); NEW STASIS results; PREMISE IS PROVEN ; CHARACTER SELF REVELATION through action; REVERSAL OF FORTUNE (especially Antagonist); Possible TRAGIC DEED (or elsewhere); POSSIBILITY OF REDEMPTION	Denouement; Transitions world of story back into real world; <i>Epilogue</i>