

THE METHOD

- 1 Name the deed in ordinary words, before you explain it.
- 2 The term the wording treats as enough is the ground. It is not a secret motive.
- 3 Say the ratio as a sentence. The first term explains the second.
- 4 Try one other term already in the account. Do not call it a verdict.

FIVE TERMS

Act	The deed. <i>"She returned the book." Not "she is careful."</i>
Scene	Conditions that count. <i>"The bridge was out." Not the whole city, unless the wording brings it in.</i>
Agent	The person as characterized. <i>"Someone who checks the lock twice." A bare name is not this.</i>
Agency	The means. <i>"The spare key." A means can make an act possible without explaining why.</i>
Purpose	The stated end. <i>"So the shop would open at nine." Stated is not the same as secret.</i>

TEN PAIRINGS, TWENTY DIRECTIONS

A Grammar of Motives, p. 15. Each pairing reverses (p. 262). A gold mark is a direction this lesson practices. The other eleven complete the grammar.

Scene–Act

- scene-act conditions explain the deed
- act-scene the deed remakes the scene

Scene–Agent

- scene-agent conditions produce the actor
- agent-scene the actor makes the scene

Scene–Agency

- scene-agency conditions select the means
- agency-scene the means make the scene

Scene–Purpose

- scene-purpose conditions select the end
- purpose-scene the end shapes the scene

Act–Agent

- act-agent the deed defines the actor
- agent-act the actor explains the deed

Act–Agency

- act-agency the deed calls for the means
- agency-act the means explain the deed

Act–Purpose

- act-purpose the deed reveals the end
- purpose-act the end explains the deed

Agent–Agency

- agent-agency the actor selects the means
- agency-agent the means define the actor

Agent–Purpose

- agent-purpose the actor selects the end
- purpose-agent the end defines the actor

Agency–Purpose

- agency-purpose the means reshape the end
- purpose-agency the end selects the means

CIRCUMFERENCE

How much of the written situation you let count. A wider boundary is a choice, not a truer one. Minutes, years, and institutions can change it, not only distance. If the new facts are already in the account, the act may need a new name.

ONE SENTENCE, ALREADY WORKED

"The bridge was out, so the bus turned around." The deed is the turnaround. The because is the bridge, so the ratio is scene-act. The driver is only the one who turned. "They wanted the passengers home" is a purpose you would be writing in.

THREE TRAPS

- Follow the because, not the picture. Vivid is not explanatory.
- A sincere purpose can still be a decoy. That is not the same as a proven lie.
- Five filled boxes locate the material. The ratio is the analysis.