



The Heroine's Journey.

*the arc toward
wholeness.*

A complete working guide to Maureen Murdock's ten-stage arc: not outward conquest but the cycle of separation, success, descent, and a return to a whole self. A worked example carried from the severed self to integration, the mistakes that flatten the inner journey, and a printable stage sheet to plan your own.

How to use this guide.

read it once for the shape, then keep it open while you plan.

The Heroine's Journey began as psychology. Therapist and teacher **Maureen Murdock** studied Joseph Campbell's work, then noticed that his monomyth, the outward quest for a boon, did not describe what she saw in her women clients or in herself. In *The Heroine's Journey* (1990) she mapped a different arc: not a departure into adventure but a departure from the self, a climb into a world that rewards one half of a person and starves the other, and the long descent required to become whole again.

This guide is One More Draft's independent walkthrough of Murdock's ten stages: what each is for, how to write it, where inner journeys go wrong, and a running example so you can watch the machinery move. It is not affiliated with or endorsed by Maureen Murdock. One orientation note. Read this beside our Hero's Journey guide, Field Guide 03. Where the hero leaves home whole-but-limited and returns with a prize, the heroine begins already divided, and her prize is the reunion of the parts she was taught to keep apart.

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Why the journey turns inward.

it isn't a quest outward. it's the road back to a divided self.

Campbell's hero rides out to conquer and comes home with a boon. Murdock watched capable women follow that map to its promised summit and arrive empty, and she asked why. Her answer reframed the whole shape. The wound these stories treat is not a dragon in the world. It is a division inside the person, made early and rewarded often, a self split into an exalted half, coded strong and independent, and a banished half, coded soft and dependent. The journey is the slow repair of that split.

So the arc runs opposite to the quest in its second half. The heroine first ascends, separating from the banished self and succeeding brilliantly in a world built to reward the exalted one. Then success turns to ash, and the true story begins, a descent into grief and the unconscious to recover everything she abandoned. She does not climb higher. She goes down, and down is where wholeness waits. The triumph is not a trophy carried home but two halves of a person finally at peace.

Because the terms are archetypal, not biological, do not read masculine and feminine as men and women. They name two clusters of value every person carries, achievement, control, and separation on one side, connection, intuition, and care on the other. The journey belongs to anyone whose success cost them a piece of themselves. Treat the stages as movements of the psyche rather than plot events, and the outer story, whatever its genre, will carry an inner weight the reader feels without being told.

THE ONE-SENTENCE VERSION

A person severs the part of herself the world calls weak, succeeds by the world's rules until success rings hollow, descends into grief to recover what she abandoned, and returns whole, ruled by neither half.

The engine: the split and the false self.

before you place a stage, build the division that powers all ten.

Every heroine's journey runs on a single division. Long before the story opens, the protagonist has cut herself in two. To survive, to be taken seriously, to win in the arena that matters to her, she has exiled the part of herself that arena punishes and identified wholly with the part it pays. Call them the **rewarded self** and the **rejected self**. The engine of the story is the widening cost of that exile, a pressure that builds invisibly through every success until the summit itself becomes unlivable.

This is why the framework's midpoint is a triumph, not a defeat. The heroine gets exactly what she chased, and the getting is what breaks her, because a prize won by a half-self can only feed that half. Design the victory with care. It must be real, earned, and unmistakably hollow, so that its emptiness cannot be argued away as bad luck or a wrong turn. The false self has to succeed completely before it can be allowed to die.

BUILD THE ARC IN FOUR LINES

- **Rejected self:** the specific part the protagonist exiled to succeed, a value, a person, a way of knowing. Name it concretely.
- **Rewarded arena:** the world that pays for the other half, and the exact price it charges for admission.
- **False summit:** the success you will let ring hollow, chosen so its emptiness is undeniable.
- **Whole self:** what integration looks like at the end, both halves owned, neither one in charge.

THE RUNNING EXAMPLE • MEET MARGOT

*Throughout this guide we follow one invented drama, working title **Cornerstone**. Margot is a young architect at Devlin Yau, a celebrated and merciless studio that builds monuments in glass and steel. The self she exiled lives in her mother Ruth's pottery workshop, where hands make things that hold people. The arena she chose rewards the opposite, where warmth is weakness and only the name on the tower counts. That name is her false summit, and it is close.*

Ten stages, three movements.

separation, descent, and the long climb back to whole.

Murdock's ten stages fold into three movements. In the first the protagonist separates from the rejected self and ascends, succeeding in the arena that rewards her exiled shape. In the second, success fails her and she descends into grief and the unconscious to meet what she abandoned. In the third she carries both halves back up and integrates them. Note the shape. Unlike the hero's single arc out and back, this one climbs, falls, and reunites. The center of gravity is the descent, not a battle.

MOVEMENT ONE • SEPARATION

01	Separation from the Feminine	~8%
02	Identification with the Masculine	~18%
03	The Road of Trials	~30%
04	Finding the Boon of Success	~42%

MOVEMENT TWO • DESCENT

05	Awakening to Spiritual Aridity	~52%
06	Initiation & Descent to the Goddess	~63%
07	Yearning to Reconnect with the Feminine	~73%

MOVEMENT THREE • REINTEGRATION

08	Healing the Mother/Daughter Split	~83%
09	Healing the Wounded Masculine	~92%
10	Integration of Masculine & Feminine	100%

Percentages are targets, not laws. What matters is the sequence and its logic. Each stage exists because the one before it made it necessary. Watch the hinge at stage four especially. The summit of success near forty percent is where most drafts of this arc mistakenly end. Everything that gives the story meaning happens after the prize is won and found wanting.

BEAT 01

TARGET ~8%

Separation from the Feminine.

the first cut, and the self it exiles.

The story opens on a division already made, or makes it in the first pages. The protagonist is severed from the feminine, from the mother, the body, and the intuition the world calls soft. She feels this half of herself as a limit to escape, a source of shame, a thing that holds her back. The separation may be a choice, a wound, or an inheritance. However it arrives, it sets the whole arc in motion by creating the very wound the ending must heal.

Write the severed self as something the reader can see her loving, and then leaving. The separation costs nothing dramatically if she never wanted what she gives up. Show the intuition she silences, the tenderness she reframes as weakness, the mother she begins to talk down to. Plant here what the descent will later recover, so the final reunion has a specific home to return to. A vague banished feminine yields a vague reintegration. A named, particular loss yields a homecoming the reader feels.

ON THE PAGE

- Show the rejected half in a scene she once loved, so the reader mourns the leaving with her.
- Make the severing active or pointed. A self she talks down to reads sharper than one that simply fades.
- Plant one concrete emblem of the feminine, an object or place or ritual, for the descent to reclaim.

WATCH OUT

A severed self the reader never saw whole. If the exile happens off the page, or before we cared, the ending has nothing to reunite. Show the loving before the leaving.

CORNERSTONE • MARGOT

Girlhood at the pottery wheel, Ruth's hands over hers, the clay warm and certain. Then a school prize for a balsa tower, and the sentence that split her: pottery is a hobby, buildings are real. Margot never sat at the wheel again. By seventeen she corrects her mother in company, gently, the way you correct a child. The workshop light stays on. She stops seeing it.

BEAT 02

TARGET ~18%

Identification with the Masculine.

putting on the armor that wins.

Having exiled one half, the protagonist identifies wholly with the other. She embraces the values the arena rewards: achievement, independence, control, the clean logic of winning. This is not villainy. It is survival, and often genuine talent. She is good at this, and being good at it feels like becoming real. She gathers allies for the climb, mentors and rivals who speak the arena's language, and she learns to wear its armor until she forgets it is armor and mistakes it for her skin.

The craft danger here is caricature. The masculine identification must read as a real gain, not a cartoon of ambition, or the later hollowing lands as a lecture. Let her be genuinely happier, sharper, and more free than she was in the exiled life. The reader should half-believe she was right to leave. That belief is what the descent will complicate. Give the armor real virtues, so that taking it off later costs her something she valued, not something she was only waiting to shed.

ON THE PAGE

- Make the arena's values a real advantage, not a strawman. She should win, and enjoy winning.
- Give her allies who embody the code, so the identification has faces and not just a mood.
- Show the armor going on gradually, until she cannot tell it from herself. That confusion is the trap.

WATCH OUT

The ambition cartoon. If her climb is played as obvious self-betrayal from the first step, the reader is ahead of her and the whole descent feels owed rather than earned. Let the mask fit.

CORNERSTONE • MARGOT

Devlin Yau, and Margot is a natural. She stops apologizing, learns to defend a line against a hostile room, wins the intern derby by out-working people who sleep. Devlin calls her the sharpest edge in the studio, and she glows. She dresses in the studio's grey, speaks its clipped certainties, keeps her sketchbook of round rooms locked in a drawer. She is happier than the workshop ever let her be. She is sure of it.

BEAT 03

TARGET ~30%

The Road of Trials.

ogres without and myths within.

Now the arena tests her in earnest. The protagonist faces a road of trials, external obstacles and internal ogres both. The outer trials are the arena's gauntlet: the hostile client, the rigged review, the rival who fights dirty. The inner ogres are the myths she carries about her own exiled half, the voice that says softness loses, that to feel is to fail, that she must be twice as hard to be counted once. She meets each of them with the armor, and the armor mostly works.

Structure this stretch as escalation with variety, each trial harder and different in kind, so the road feels like a climb and not a loop. But keep one thread running underneath. Every victory here is won by the rewarded self alone, which means every victory deepens the exile. The reader should sense the cost accruing even as she celebrates. She is getting exactly what she wanted and paying for it in a currency she cannot yet read. Bank that debt. The summit will call it in.

ON THE PAGE

- Vary the trials by kind, physical, social, moral, so the road climbs instead of repeating.
- Name at least one inner ogre, a specific myth about her weak half, and let her beat it with armor.
- Let every win cost the exiled self a little more, so success and damage rise on the same line.

WATCH OUT

The shapeless gauntlet. If the trials are just more of the same fight, the road reads as a treadmill. Escalate in kind, and keep the hidden cost climbing under every win.

CORNERSTONE • MARGOT

The Harborline Tower competition, lead-designer credit at the end of it. Trials: a client who wants only height, a rival who leaks her drafts, a jury that calls her atrium too warm. She answers each by cutting, hardening, winning the room. The inner ogre speaks in Ruth's voice, softens this, and Margot overrules it every time. Round by round she advances. The locked sketchbook of round rooms gathers dust she tells herself she cannot afford.

BEAT 04

TARGET ~42%

Finding the Boon of Success.

the prize, and the ash it turns to.

She wins. The promotion, the prize, the credit she chased is hers, and the arena confirms her at full volume. This is the false summit, the payoff the whole climb promised, and for a moment it is everything she believed. Give the victory its full glory on the page. Let the flashbulbs fire and the name go up. She has proven the arena's thesis, that the rewarded self was the only one worth being, and she stands atop the world she chose.

And it is hollow. Not immediately, not obviously, but the champagne tastes of nothing and the applause does not reach her. The craft task is precision. The emptiness must be real and specific, located in the body, not announced in a speech. Show her looking for the feeling she was promised and failing to find it. This beat is the hinge of the framework. If the success is not complete and hollow at once, the descent has no reason to begin, and the story stops at a trophy.

ON THE PAGE

- Give the win real magnitude and real glory. A small prize makes a small emptiness.
- Locate the hollowness in the body, the untasted champagne, not in a line of dialogue.
- Make the success total, so its failure to satisfy cannot be blamed on falling short.

WATCH OUT

The comfortable win. If the prize simply feels good, the arc ends here. The whole framework turns on a summit that succeeds completely and satisfies not at all.

CORNERSTONE • MARGOT

She wins Harborline. Her name on the tower, the magazine cover, partner track in a sentence from Devlin. At the gala Margot lifts the model of her own building and waits for the feeling the last fifteen years promised. It does not come. The room roars. She notices the atrium she was forced to strip, the warmth cut for height, and feels only a cold she has no word for yet. She smiles for the cameras.

BEAT 05

TARGET ~52%

Awakening to Spiritual Aridity.

the death of the self she built.

The hollowness at the summit does not pass; it spreads. This is the awakening to spiritual aridity, the desert that opens when a person sees that the life she perfected does not nourish her. Success has stopped working as an anesthetic, and what it was numbing rises. She confronts a death here, not of the body but of meaning, of the false self she built on the ascent. The armor that won everything now fits like a coffin, and she feels how much of her it left outside.

Resist the urge to rush her out of the desert. The aridity is a threshold to cross, not a problem to solve, and its power comes from duration. Let her try the old fixes first, more work, a bigger prize, and let them fail, because the rewarded self can no longer reward. The awakening is often quiet, a morning she cannot rise for a life she is supposed to want. Sit in it. The descent begins here, only once the false self is truly dead.

ON THE PAGE

- Let the old fixes fail on the page, more work, another win, so the reader sees the anesthetic stop.
- Play the death as loss of meaning, not loss of status. She still has everything and wants none of it.
- Give the aridity duration. A desert crossed in a paragraph was never really dry.

WATCH OUT

The instant recovery. If she names the emptiness and fixes it the same afternoon, there is no descent. Let the false self actually die before anything new is allowed to grow.

CORNERSTONE • MARGOT

Weeks after the gala, Margot cannot start. She takes the commission and stares at a blank sheet until it goes dark. She wins an award and leaves it in its box. Devlin offers her the marquee project and she hears herself say maybe, a word she has never used. At night she stands in the shower until the water runs cold, feeling for the person who wanted this. The drafting table has nothing to say.

BEAT 06

TARGET ~63%

Initiation & Descent to the Goddess.

down into the grief she outran.

The protagonist descends. Turning from the arid summit, she goes inward and down, into grief, the body, the unconscious, the wounded core she avoided since the first separation. This is the initiation, the descent to what Murdock calls the Goddess, the buried feminine ground the ascent was built to escape. It is dark, slow, and involuntary. She does not choose the underworld so much as fall into it, and the fall rides a real loss, a death, an illness, an ending that strips the last armor away.

Write the descent as encounter, not explanation. Down here she meets the exiled self face to face, and the meeting should be concrete, an image or place or person who carries the abandoned feminine. The register changes. Where the ascent was sharp and fast, the descent is quiet and strange, closer to dream than plot. Let her grieve what the climb cost, not only the loss at hand but the girl she left at the wheel. This is the turn the arc was built to reach.

ON THE PAGE

- Trigger the descent with a concrete loss, so the inward turn has an outer door.
- Shift the register, slower, stranger, more dreamlike, to mark that she has left the arena.
- Stage the buried self as a person, place, or image she can meet, not a concept she discusses.

WATCH OUT

The tidy descent. Grief that is articulate, scheduled, and quickly productive is not descent. Let it be dark and involuntary, or the recovery on the far side is unearned.

CORNERSTONE • MARGOT

Ruth's stroke pulls Margot home to the workshop she stopped seeing. For three weeks she sleeps on the cot among the drying racks, useless, her phone off, Devlin's calls unanswered. She finds her mother's unfinished pot on the wheel, leather-hard, waiting. Her hands remember before she decides. She sits in the cold clay light and cries for the first time since she was nine, not only for Ruth but for the girl who left the room.

BEAT 07

TARGET ~73%

Yearning to Reconnect with the Feminine.

the hunger to be whole again.

Out of the grief comes a turning. The descent bottoms into yearning, an urgent, bodily need to recover what the first separation cut away: intuition, feeling, connection, the self left at the wheel. This is not nostalgia but hunger. The protagonist reaches back toward the exiled half with something like thirst, and the reaching is the story's first upward motion since the summit. Where the ascent was driven by wanting more, this is driven by wanting back, and the difference remakes her from the inside.

The craft key is to make the yearning active, a pursuit and not a mood. She should reach clumsily at first, out of practice, half-ashamed, the armored self still arguing that this is weakness. Let those first attempts to feel and to connect be awkward and incomplete, because a skill exiled for decades does not return on command. The yearning stage earns the healing that follows by showing the wanting before the reunion. Desire that costs nothing to voice is not yet strong enough to change a life.

ON THE PAGE

- Make the yearning a verb. She reaches for the exiled self, clumsily, rather than merely missing it.
- Let the armored voice keep objecting, so reconnection is a fight she is choosing, not a mood.
- Show the first attempts fail a little. A half severed for years does not return fluent.

WATCH OUT

Yearning as an on-switch. If she decides to reconnect and instantly can, the exile was never deep. Show the reaching cost her, and let old habit fight the pull the whole way.

CORNERSTONE • MARGOT

Margot stays. She unlocks the round-room sketchbook and cannot draw a line without hearing Ruth ask who it is for. She tries the wheel and ruins six pots, hands shaking, furious, close to tears, then keeps going. She calls the friends the climb burned and stumbles through the first honest talk in years. The armored voice calls it all a breakdown. For once she answers it. Maybe it is the first true thing I have wanted.

BEAT 08

TARGET ~83%

Healing the Mother/Daughter Split.

reclaiming the strength she called weakness.

Now the reunion begins in earnest. The protagonist heals the split with the feminine, the mother, the body, the rejected self, and reclaims its strength. The crucial word is strength. This is not a surrender of what she built but a discovery that the half she exiled was never weak. The intuition she silenced was judgment, the care she scorned was courage, the mother she talked down to knew what the arena never taught. Reconciliation means seeing the abandoned self clearly, and taking it back as an equal.

Ground the healing in action, not epiphany. A realization announced is cheap; a reconciliation performed is earned. Have her do the thing the separation forbade, take up the craft, tend the body, forgive or be forgiven by the mother in a scene with weight. If the mother is gone, let the reconciliation come through her legacy, an object finished, a practice resumed, a debt of understanding paid late. The reader should watch the daughter stop being ashamed of where she came from, and draw on it.

ON THE PAGE

- Frame the feminine as strength recovered, not comfort resumed. She reclaims power, not just softness.
- Perform the reconciliation in a scene. A realized truth is worth less than an enacted one.
- If the mother is gone, heal the split through her legacy, an object, a craft, a practice resumed.

WATCH OUT

The sentimental patch. If healing means only feeling warmer toward the mother, the split stays open. She must reclaim the exiled half as capability, and use it where the arena watches.

CORNERSTONE • MARGOT

Margot finishes Ruth's last pot, throws it true, and fires it in the old kiln. It comes out lopsided and beautiful and hers. Sorting the workshop she finds Ruth's ledgers, forty years of commissions and a builder she never let herself see. Not a hobbyist. At the hospice bed she says it, you were right, hands make things that hold people. Ruth squeezes her hand. The shame goes out of her like a tide.

BEAT 09

TARGET ~92%

Healing the Wounded Masculine.

the drive, redeemed as service.

Reintegration is not a rejection of the ascent. Having reclaimed the feminine, the protagonist turns to the other half and heals it too. The masculine energy that drove the climb, ambition, structure, the will to build, was never the enemy. It was wounded, pressed into defense and ego, made to prove and to guard instead of to serve. This stage redefines that energy as healthy. The drive remains, but it stops running from the exiled self and starts working for the whole one. Power in service, not power as armor.

Often this healing wears an outer face, a reckoning with a father, a mentor, a man who embodied the wounded masculine for her. Let her meet him again with new eyes, and neither worship nor destroy him. More important is the inner shift. Her ambition, once a way to outrun shame, becomes a way to make something true. Show her wield the old strength without contempt for the softness under it. The frame and the clay stop being enemies. That truce is the stage.

ON THE PAGE

- Redeem the drive, do not amputate it. She keeps the ambition and changes what it serves.
- If a father or mentor carries the wounded masculine, let her meet him without worship or war.
- Show the strength used once without contempt for softness, so the change is visible, not stated.

WATCH OUT

The renounced ambition. If wholeness means she quits the arena and gives up drive entirely, she has only swapped one exile for another. Integration keeps both halves, not the gentler one alone.

CORNERSTONE • MARGOT

Devlin comes to the workshop to reclaim his edge, and Margot sees him whole, a gifted man armored to the teeth, terrified of being ordinary. She feels the pull of his approval and does not take the bait. She does not scorn the craft he taught her. She keeps the rigor and the will to build tall, and cuts them loose from the fear. Her father's drafting square hangs beside the wheel now.

BEAT 10

TARGET 100%

Integration of Masculine & Feminine.

two halves, one whole self.

The arc closes not in triumph but in wholeness. The protagonist unites the two halves she was taught to keep apart, neither rejected now, neither ruling. This is the marriage the whole journey was for, the frame and the clay, the will and the intuition, achievement and connection, held in one person at last. She is not the armored climber of the ascent, nor the grieving descender of the middle. She is both, integrated, and the integration reads as calm rather than victory. The war inside her is over.

Show integration, do not summarize it. Give her a final act only a whole self could perform, work or a choice that uses both halves at once and would have been impossible on page one. Mirror the opening image with one element changed, the wheel and the drafting table in one room. Keep the ending quiet. This arc ends not on a prize held overhead but on a life rebalanced, so let the last beat be evidence of wholeness, small, concrete, and lived-in.

ON THE PAGE

- End on an act that needs both halves, impossible to the page-one self, so wholeness is shown.
- Mirror the first stage's image and change one thing, so the reader measures the arc at a glance.
- Keep it quiet. This arc closes on balance regained, not a trophy raised.

WATCH OUT

The trophy ending. If the close is just a bigger win, the arc reverts to the arena it escaped. Integration looks like peace between the halves, not a victory for either.

CORNERSTONE • MARGOT

A year on. Margot runs a small studio where the wheel and the drafting table share the light. Her first building is a community bathhouse, structurally daring, warm as a cupped hand, her name and Ruth's on the cornerstone. Devlin's tower shines downtown, and she feels no envy. At dawn she trims a pot, then drafts a wall, and cannot say where the architect ends and the potter begins. She is one person now.

Adapting the frame.

beyond gender, beyond genre, and where it can go wrong.

BEYOND GENDER

Read masculine and feminine as archetypes, never as men and women, and the frame opens to anyone. The arc fits any character whose success cost them a piece of themselves: the artist who monetized the thing he loved until it went silent, the caretaker who armored up to survive a system, the child who traded a mother tongue for a career. What the protagonist exiled, and which arena rewarded the exile, can be anything at all. The engine is the split and its repair, not the gender of the person split.

BEYOND GENRE

The journey needs no realism or literary frame; it runs under fantasy, crime, and comedy alike. The arena can be a kingdom, a precinct, a kitchen, a coven. What makes a story a heroine's journey is not its setting but its shape: an ascent that succeeds, a summit that fails, a descent that recovers, and a return to wholeness rather than a prize. Wherever a character wins the world and loses themselves, then goes down to get themselves back, this is the map underneath.

PAIRED WITH THE HERO'S JOURNEY

Murdock built this arc in direct conversation with Campbell, and the two make a powerful pair. The hero's journey is a story of separation and mastery, leaving home to win a boon and carry it back. The heroine's journey is a story of separation and integration, leaving the self to win the world and then descending to reclaim the self. Many rich characters walk both at once, questing outward while healing inward. Read our Hero's Journey guide, Field Guide 03, beside this one and use whichever the wound demands.

Seven ways the journey goes wrong.

read this list again at the end of every draft.

- **1. The severed self we never saw.** The exile happens off the page, so the reunion has nothing to reunite. Fix: show her loving the feminine half before she leaves it, so the loss is specific and felt.
- **2. The ambition cartoon.** The masculine climb is played as obvious self-betrayal from step one. Fix: let the arena's values be a real gain, so the later hollowing is a discovery, not a lecture.
- **3. The comfortable summit.** Success simply feels good, and the arc has nowhere to go. Fix: make the win total and hollow at once, so its emptiness cannot be blamed on falling short.
- **4. The skipped descent.** She names the emptiness and fixes it by lunch. Fix: let the false self actually die and stay down in grief long enough for something new to grow.
- **5. The sentimental healing.** Reconciliation means only feeling warmer toward the mother. Fix: reclaim the exiled half as strength and capability, then use it where it once would have been mocked.
- **6. The renounced ambition.** Wholeness becomes quitting the arena and giving up all drive. Fix: heal the masculine, do not amputate it; keep the ambition and change what it serves.
- **7. The trophy ending.** The close is just a bigger, kinder win. Fix: end on peace between the halves, an act that needs both, not a victory handed to either one.

THE MASTER DIAGNOSTIC

For any stage that feels dead, ask which half of the self it serves. In the ascent, is the exile deepening? In the descent, is the rejected half being recovered? A stage that moves neither half is scenery, however dramatic its surface.

Your stage sheet.

print this page. one line per stage is enough to start.

REJECTED SELF / REWARDED ARENA

05 AWAKENING TO SPIRITUAL ARIDITY 52%

FALSE SUMMIT / WHOLE SELF

06 INITIATION & DESCENT 63%

01 SEPARATION FROM THE FEMININE 8%

07 YEARNING TO RECONNECT 73%

02 IDENTIFICATION WITH THE MASCULINE 18%

08 HEALING THE MOTHER/DAUGHTER SPLIT 83%

03 THE ROAD OF TRIALS 30%

09 HEALING THE WOUNDED MASCULINE 92%

04 FINDING THE BOON OF SUCCESS 42%

10 INTEGRATION OF MASCULINE & FEMININE 100%

Keep going.

the paper version ends here. the fill-in version doesn't.

This entire stage sheet exists as a **free interactive planner** at One More Draft, the same ten stages with a text box under each one that saves as you type. Read the stage, draft your character's version of it right on the page, and walk away with a complete arc in an afternoon.

onemoredraft.com/guides/heroines-journey

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ONE MORE DRAFT

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