



Story Structure.

*the plot is the arc,
seen from outside.*

A complete working guide to the structure K.M. Weiland teaches novelists: ten beats from Hook to Resolution, the two pinch points that keep the antagonist in view through the middle, the character's Lie that drives every plot point, a worked example carried from first page to new normal, and a printable beat sheet to plan your own.

How to use this guide.

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

This map comes from **K.M. Weiland**, author of *Structuring Your Novel* and *Creating Character Arcs*, whose books and long-running Helping Writers Become Authors site have taught a generation of novelists to think of plot and character as one system. Her version of structure keeps the classic three acts and their hinges, then adds two beats most maps leave out, the **pinch points**, and ties every turning point to the protagonist's inner change. The result is a frame that answers the question novelists ask most: what should be happening at the fifty-percent mark, and why?

This guide is One More Draft's independent walkthrough of that frame in its ten-beat form: what each beat is for, how to write it, where drafts go wrong, and a running example so you can watch the machinery move. It is not affiliated with or endorsed by K.M. Weiland. Two orientation notes. First, the percentages are **targets for a novel**, where a reader's sense of pace is measured in pages, not minutes; hit them within a few percent and the book will feel shaped. Second, this structure is built for character arcs. If your protagonist begins the book believing something false and ends it believing something true, every beat below has a job. If they do not, the map still works, but read the engine page anyway. It is where the frame earns its keep.

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Why structure follows the arc.

plot points are the places where the outside world argues with the inside one.

Most structure guides describe plot as a sequence of external events. Weiland's central move is to insist that those events are not the story; they are the visible shape of something happening inside the protagonist. A character begins the book believing something false about themselves or the world. Call it the **Lie**. That Lie has worked well enough to survive, which is why the character keeps it. The plot is the machine that stops it working. Each major beat is a moment when the outer conflict presses on the Lie hard enough that the character has to react, and each reaction reveals a little more of what the Lie is costing.

Seen this way, the classic map stops being a checklist and becomes a diagnostic. The First Plot Point is where the character commits to a plan built on the Lie. The Midpoint is where they glimpse the **Truth** that opposes it. The Third Plot Point is where the Lie fails so completely that they have to choose. The Climax is where the Truth, finally chosen, has to work in the world. If you know what your protagonist believes and what they need to learn instead, you can predict what every beat must contain before you write a word of it.

The pinch points fit the same logic. They are the antagonist's turns to speak, and what the antagonist says, every time, is that the Lie will not hold. Structure, in this frame, is simply the argument between a person and the truth, staged as events.

THE ONE-SENTENCE VERSION

A protagonist who believes a Lie is drawn into a conflict their Lie cannot solve, commits to it anyway, glimpses the Truth halfway through, loses everything the Lie was protecting, and wins only by finally acting on the Truth.

The engine: the Lie and the Truth.

one false belief, one true one, and a plot that forces the trade.

Before you place a single beat, define four things. The **Lie** is the false belief the protagonist starts with, stated as a rule they live by. The **Truth** is the belief that will replace it. The **Ghost** is the wound in the past that made the Lie feel necessary. And the **Want** is the concrete goal the protagonist chases through the plot, which the Lie has convinced them will fix everything. Underneath the Want sits the **Need**, which is just the Truth wearing work clothes.

The plot's job is to make the Want and the Need collide. In the first half of the book the protagonist pursues the Want using the Lie's methods and gets punished for it. At the Midpoint they see enough of the Truth to change their goal. In the second half they pursue the better goal with the old methods, and get punished harder. At the low point they finally have to choose, and the Climax tests the choice. If the Want and Need never conflict, the arc is decoration and the beats will feel arbitrary no matter how well placed they are.

BUILD THE SPINE IN FOUR LINES

- **The Lie:** one sentence the protagonist would defend as common sense. "If I stay in control, no one gets hurt."
- **The Truth:** the sentence that will replace it, earned only by the end. It should cost something to accept.
- **Want and Need:** the goal the plot chases, and the change the goal cannot deliver until the Lie is gone.
- **Antagonistic force:** whatever benefits from the Lie staying in place, strong enough to plausibly win.

THE RUNNING EXAMPLE • MEET BET

*Throughout this guide we follow one invented novel, working title **Cold Pasture**. Bet Larkin is the only large-animal veterinarian in a farming valley, running the practice her father ran before her. Her Ghost is hers: a missed diagnosis, a dead herd, a man who never asked for help. Bet's Lie: "The valley is safe as long as I carry it alone." Her Want: keep the practice independent and solvent. Her Need, which she would deny under oath: let other people in. Antagonistic force: Corvane Agricultural, which buys failing farms, and whose feed trucks arrive just before the farms fail.*

Three acts, ten beats.

the classic hinges, plus two pinches and a split ending.

The ten beats below are the three-act skeleton with three additions. Two pinch points, at roughly 37 and 62 percent, put the antagonistic force back on the page during the long middle. The Midpoint is explicitly a plot point, splitting act two into a reactive half and an active half. And the ending is divided into a Climax sequence and a single Climactic Moment, so that the story's question closes at a beat the reader can feel. Percentages are novel targets. Order and logic matter more.

ACT ONE • SETUP

01	Hook	~1%
02	Inciting Event	~12%
03	First Plot Point	~25%

ACT TWO, FIRST HALF • REACTION

04	First Pinch Point	~37%
05	Midpoint (Second Plot Point)	~50%

ACT TWO, SECOND HALF • ACTION

06	Second Pinch Point	~62%
07	Third Plot Point	~75%

ACT THREE • RESOLUTION

08	Climax	~88%
09	Climactic Moment	~95%
10	Resolution	~98%

Notice the rhythm of the middle. Plot point, pinch, plot point, pinch, plot point: the protagonist turns, the antagonist answers, roughly every twelve percent of the book. That alternation is what keeps a novel's second act from feeling like a long corridor. If your draft has a sagging stretch, find which of those five beats it is missing.

BEAT 01

TARGET ~1%

Hook.

a question the reader needs answered, asked on page one.

The Hook is not a bang; it is a question. On the first page, something should be slightly off, unanswered, or in motion, so that the reader leans forward to find out what it means. Weiland's model asks the opening to do three things at once: introduce the protagonist, establish the normal world, and hint at the conflict to come. The trick is that all three ride inside the question. Who is this person, why are they doing this, and what is about to go wrong? A hook that makes the reader ask any of those has done its job.

The Hook is also the first appearance of the **Lie**. The protagonist's normal world is built around a belief that works well enough, until it doesn't. Show that belief in action, as a habit or a rule they live by, and let it look like a strength. The reader should admire it a little. The whole arc depends on that admiration, because the story will spend the next three hundred pages taking the belief apart, and the reader needs to feel the loss.

ON THE PAGE

- Open in scene, in motion, with the protagonist doing something that costs them effort. Stillness is not a question.
- Plant one unexplained detail the reader will carry. A missing object, an odd rule, a name no one will say.
- Show the Lie as a rule the character lives by, and show it working, for now.

WATCH OUT

Front-loaded backstory. The Hook raises questions; it does not answer them. If page two explains the Ghost, the reader has nothing left to wonder about. Hold the wound back and let the habit imply it.

COLD PASTURE • BET

Four a.m., a calving barn in sleet. Bet Larkin, alone, turns a breech calf by feel while the farmer paces. It lives. On the drive home she deletes a voicemail from a young vet asking, for the third time, about a partnership. Her father's name is still on the clinic sign. She has never painted over it. She has never called anyone for help, either.

BEAT 02

TARGET ~12%

Inciting Event.

the first brush with the conflict. the normal world wobbles.

Around the twelve-percent mark, the main conflict makes its first real contact with the protagonist. Weiland separates this from the beat that follows it. The Inciting Event is the call to adventure, the moment the story's central problem enters the protagonist's life, but it is not yet the moment they are bound to it. Think of it as a door opening. The protagonist can still look through and decide it is someone else's room. That gap between noticing the conflict and belonging to it is the rest of act one.

The event should hit the Lie squarely. It does not need to be loud, but it must be the kind of problem the protagonist's belief is worst at handling. If the Lie is "I can do this alone," the conflict should be one that plainly needs more than one person. The protagonist will not see that yet. They will apply the old rule with confidence, and the reader will feel the first faint mismatch between the tool and the job.

ON THE PAGE

- Make the conflict's first appearance specific and personal; a headline in the paper incites no one.
- Let the protagonist respond with the Lie's favorite move. Confidence here is what the story will later charge for.
- Keep the door open. The protagonist can still walk away, and the reader should feel that they might.

WATCH OUT

Mistaking the Inciting Event for the First Plot Point. If the protagonist is fully committed here, act one loses its best stretch, the pages where a person senses the old life ending and pretends not to.

COLD PASTURE • BET

Amos Pell's dairy herd goes off feed, then three cows drop with a tremor Bet has never seen. She draws blood, runs it herself, and tells Amos to keep it quiet until she knows. That afternoon a Corvane Agricultural rep is in Amos's kitchen with a purchase offer and a business card. Bet pockets the card and does not mention the state lab. Her lab is fine.

BEAT 03

TARGET ~25%

First Plot Point.

the door closes. the protagonist belongs to the conflict now.

At the quarter mark, the protagonist crosses into the main conflict and cannot get back. The Inciting Event brought the problem to them; the First Plot Point makes it theirs. The normal world is gone, either literally or in the sense that its rules no longer apply. In a novel this is usually a scene the reader can name afterward: a departure, an agreement, a discovery that turns a stranger's problem into the protagonist's own. Weiland treats it as the true start of the story's engine, and everything before it as the run-up.

The plot point is also where the Lie takes on a job. Up to now the belief has been a personality trait. From here it becomes a strategy. The protagonist steps into the conflict with a plan, and the plan is built on the Lie, which means it is built to fail in a specific, instructive way. Design the commitment so that the reader can see both the courage in it and the flaw, even if the protagonist can see only the courage.

ON THE PAGE

- Give the crossing a physical form: a signature, a threshold, a burned bridge. Commitments made in thought alone do not bind.
- Make the protagonist choose. Even a forced crossing should contain a decision they could have refused.
- State the Want plainly by the end of this beat, so the reader knows what the middle is chasing.

WATCH OUT

The passive crossing. If the protagonist is simply swept into act two by events, their later failures teach nothing, because they never chose the strategy that fails.

COLD PASTURE • BET

The panel comes back: a notifiable disease, one the valley has not seen in forty years. The county board needs a response veterinarian, and the state offers to send a team. Bet stands up in the fire hall and says the valley has a vet. She signs the response order with her father's pen. Twelve farms, one clinic, one name. The plan is the Lie with a badge.

BEAT 04

TARGET ~37%

First Pinch Point.

a show of the antagonist's strength. the reader takes the enemy's measure.

The pinch points are the most distinctive part of this map, and they solve a specific problem. In many three-act stories the antagonistic force is strongest at the beginning and the end and strangely quiet in the middle. The First Pinch Point, halfway through the first half of act two, puts the opposition back on the page. It is a demonstration of power, sometimes aimed directly at the protagonist, sometimes glimpsed at a distance, that reminds the reader what the protagonist is up against and raises the stakes for the Midpoint to come.

It also does quiet work on the arc. In the reaction half of act two, the protagonist is still running the Lie's playbook and mostly absorbing blows. The pinch should be the first blow that the playbook plainly cannot answer. Let the protagonist patch it, or explain it away, or double down. Any of those is fine. What matters is that the reader sees the gap the protagonist refuses to see, and starts to worry.

ON THE PAGE

- Put the antagonist's power in a scene, not a report. A foreshadowed threat is weaker than a demonstrated one.
- Plant something here that the Third Plot Point will collect. Pinch points are where the story loads its worst weapon.
- Make the cost land on someone the protagonist cares about, so the pressure has a face.

WATCH OUT

The pinch that only threatens. If nothing is lost or taken, it reads as a villain monologue. Antagonistic force means force applied; something should be different when the chapter ends.

COLD PASTURE • BET

Corvane buys the Pell farm. Amos signs on a Tuesday; by Friday a Corvane veterinary trailer sits on the county road with three staff, a mobile lab, and a banner about regional herd health. Bet drives past twice. Their tests take a day; hers take a week. A second farmer asks, politely, whether the state team might still be available. Bet says she has it under control.

BEAT 05

TARGET ~50%

Midpoint (Second Plot Point).

the moment of truth. the protagonist glimpses what is real.

At the center of the book, the story turns. Weiland calls the Midpoint a Moment of Truth, and the phrase is literal: the protagonist sees, for the first time, a piece of the Truth that opposes the Lie. It usually arrives inside a plot revelation or a reversal, a fact about the antagonist, the situation, or the protagonist's own role in it, and it changes the nature of the conflict. Before the Midpoint the protagonist reacts to events. After it, they act with purpose, because they now understand what the fight is actually about.

Do not confuse glimpsing the Truth with accepting it. The Midpoint gives the protagonist better information and a better goal, but the Lie is still running underneath. They will pursue the new goal with the old method, and the mismatch is what fuels the second half of act two. The Moment of Truth is the story's first honest look at the answer; the Third Plot Point is where the protagonist finally has to choose it.

ON THE PAGE

- Make it a scene the reader can point to, the largest single event since the First Plot Point.
- Convert the revelation into a new, specific goal on the page. Action means the next chapter opens with intent.
- Let the Truth appear as a fact about the world before it appears as a fact about the self.

WATCH OUT

The missing turn. If the protagonist's behavior in chapter twenty-two is indistinguishable from chapter twelve, the Midpoint did not happen, and the middle will sag no matter how much plot fills it.

COLD PASTURE • BET

Bet finally sends a sample out, not to the state, but quietly, to a college friend at a university lab. The result: the tremor is not infectious. It is a toxin, traced to a mineral supplement, and the supplement is sold by Corvane. The valley is not sick. It is being poisoned, and every purchase offer follows the feed truck. Bet stops treating symptoms and starts building a case. Alone.

BEAT 06

TARGET ~62%

Second Pinch Point.

the antagonist presses harder. the walls come in.

The Second Pinch Point mirrors the first at higher stakes. The antagonistic force, now aware that the protagonist is acting rather than reacting, strikes back with intent. Where the first pinch demonstrated power, this one applies it, closing routes, turning allies, or taking something the protagonist assumed was safe. Structurally it sits halfway between the Midpoint and the Third Plot Point, and its job is to make the low point inevitable. By the end of this beat the reader should feel the shape of the coming defeat without being able to see it.

On the arc, the Second Pinch tests the Midpoint's half-learned Truth. The protagonist has a better goal now, but the Lie is still deciding how they pursue it. The pinch should punish exactly that. If the Lie is self-reliance, this is where going it alone starts costing other people. Let the protagonist notice the cost and rationalize it. The rationalization is the last thing the Third Plot Point will strip away.

ON THE PAGE

- Escalate in kind, not just degree. The first pinch cost money; this one should cost trust, safety, or standing.
- Show the antagonist adapting. An opposition that learns from the Midpoint feels alive; one that repeats itself feels scripted.
- Foreshadow the Third Plot Point with a small version of the loss to come.

WATCH OUT

Pressure without consequence. A pinch that raises tension but changes nothing on the board is a scare, not a beat. Something the protagonist relied on should be gone when the chapter ends.

COLD PASTURE • BET

Corvane files a complaint with the state licensing board: unauthorized diagnostics, delayed reporting, a conflict of interest in the response role. Bet's lab access is suspended pending review. Two farmers she treated for free are quoted in the complaint. The university friend goes quiet. Bet drives to the feed depot with a camera and a sample jar, and a Corvane truck follows her home.

BEAT 07

TARGET ~75%

Third Plot Point.

the low moment. the lie is stripped away.

At the three-quarter mark, the story hands the protagonist its worst defeat. The Third Plot Point is the dark night of the soul, the point where the plan built on the Lie fails completely and the protagonist loses something that cannot be recovered. Often the loss carries a note of death: a person, a place, a version of the self. Structurally it closes act two and opens act three. On the arc, it is the crisis of belief. The Lie has been tested at every plot point, and here it breaks.

What separates a strong low point from mere misery is causation. The defeat must trace back to the protagonist's own choices, and specifically to the Lie. If bad luck does the damage, the character has nothing to learn. If the Lie does it, the character has everything to learn, and the reader watches them learn it. The beat ends with a choice, quiet or loud: return to the Lie, or step toward the Truth with no proof it will work.

ON THE PAGE

- Take the thing the protagonist was protecting. Bottoms with something left in reserve are ledges, not floors.
- Give the defeat a face. The person who closes the door should be someone the protagonist trusted.
- Let the character sit in it for a scene before they rise. The reader must feel the dark to value the match.

WATCH OUT

The cushioned collapse. If the protagonist still holds a plan B or a powerful friend, the reader does the math and relaxes. Audit what they have left at seventy-five percent, then take it.

COLD PASTURE • BET

The cull order Bet delayed, waiting for her own proof, comes down from the state. Amos's remaining herd goes in a morning. He does not shout. He asks why she never called anyone. That night she reads her father's last case file: the same delay, the same reason, a different year. The sign with his name has been hers all along. She picks up the phone.

BEAT 08

TARGET ~88%

Climax.

the final confrontation builds. the truth goes to work.

Act three is the protagonist taking the fight to the conflict, and the Climax is the sequence where that fight comes to a head. In this map the Climax begins near the eighty-eight percent mark and builds toward the Climactic Moment; it is a movement, not a single scene. Everything the protagonist learned across the plot points and pinch points gets spent here. New skills, new allies, new information, and above all the new belief. The Truth glimpsed at the Midpoint and chosen at the Third Plot Point now has to work in the world.

Design the confrontation so that only the Truth can win it. If the old method could have succeeded here, the arc was decoration. The antagonist should press the protagonist's exact weakness one last time, and the protagonist should answer in a way the act-one version of them could not have imagined. The reader is not watching to see whether they win. The reader is watching to see who they are when it counts.

ON THE PAGE

- Bring the antagonistic force into the same room. Proxies and cutaways drain the confrontation of weight.
- Make the protagonist's new belief visible as an action, not a realization. Show the Truth doing something.
- Raise the price one final time. A climax that costs nothing proves nothing.

WATCH OUT

The delegated climax. If an ally, an institution, or a lucky break does the decisive work, the protagonist becomes a spectator at their own verdict. Restructure until no one else can act.

COLD PASTURE • BET

The county board convenes to approve Corvane's remaining purchases. Bet arrives with the state team she once refused, the university lab's chain of custody, and the young vet from the voicemail, who ran the feed samples while Bet was suspended. Corvane's counsel attacks her credibility first, and she lets him. Then she steps aside and asks her colleagues to present the evidence.

BEAT 09

TARGET ~95%

Climactic Moment.

the decisive beat. the story's question is answered for good.

The Climactic Moment is the single beat inside the Climax where the conflict resolves. Weiland separates it from the surrounding sequence for a practical reason: writers often let the ending blur, and blurred endings feel unearned. The Moment is the instant the story's central question flips from open to closed. The shot lands, the verdict is read, the door opens or stays shut. After it, the antagonistic force is spent, and nothing that follows can reopen the question. Readers may not know the term, but they feel it precisely, and they feel its absence.

This beat is also where the arc and the plot become the same thing. The action that resolves the conflict should be the action the Truth makes possible, performed by the protagonist's own hand. If the Moment is a choice, the reader should see both options alive on the page. If it is a deed, it should be one the Lie would have forbidden. Then stop. Let the Resolution handle the aftermath.

ON THE PAGE

- Isolate it. Give the decisive beat its own paragraph, its own breath, so the reader feels the question close.
- Make it cost the last thing the Lie was protecting; that is what proves the change.
- Do not explain it. The moment should be readable from the action alone.

WATCH OUT

The double ending. A climactic moment followed by a second, bigger confrontation retroactively demotes the first. Pick the one that answers the story's question and build toward it.

COLD PASTURE • BET

The results are read into the record. Corvane's purchase agreements, every one conditioned on verified disease status, are void. The board suspends the supplement countywide. The chair asks who will lead the recovery. Bet says, "We will," and names the three people beside her. Her own name is the last one she says.

BEAT 10

TARGET ~98%

Resolution.

the new normal. the changed protagonist, shown.

The Resolution shows the world the Climax made. It sits at the very end of the map, and it should be brief: enough pages to tie off the threads that matter, land the final image, and show the protagonist living inside the Truth as naturally as they once lived inside the Lie. This is the beat where the reader measures the distance traveled. The most reliable technique is the echo, a return to something from the Hook, the same place or ritual or object, with one decisive difference that only the arc explains.

Resist the urge to reward. A Resolution that refunds every cost the story charged makes the Climax retroactively cheap. Keep the scars, honor the prices, and let the change be visible in small choices rather than in speeches. The protagonist does not need to announce that they are different. They need to do one ordinary thing differently, and the reader, who watched them fail to do it on page one, will understand everything.

ON THE PAGE

- Mirror the Hook with one element changed. Endings are measured against beginnings; give the reader the ruler.
- Pay every plant: the Ghost, the unexplained detail, the ally's arc. Unpaid setups read as forgotten.
- End within a few pages of the echo. Every page after the peak is paid for with patience.

WATCH OUT

The lingering ending. Once the change is shown, the reader is finished even if the writer is not. If the last chapter is tidying, cut to the image and stop.

COLD PASTURE • BET

Spring. A calving barn at four a.m., and two sets of headlights in the yard. Bet turns the calf; the young vet handles the cow. It lives. On the drive home there is a voicemail from the state lab, and she calls back. At the clinic, the sign has been repainted. Her father's name is still on it, smaller now, above two others.

Adapting the frame.

lengths, genres, and the character who is already right.

LENGTHS AND GENRES

The percentages assume a novel, and they scale cleanly. In a 90,000-word book the First Plot Point lands near 22,000 words, the Midpoint near 45,000, and the Third Plot Point near 67,000. A 60,000-word category romance or a 120,000-word fantasy uses the same fractions. Genre changes what fills the beats, not where they go. In a thriller the pinch points are attacks; in a literary novel they may be a letter, a silence, or a relative arriving unannounced. Series writers can run the full map per book and a second, slower map across the series, with each book's Third Plot Point serving as a pinch in the larger arc.

FLAT ARCS

Not every protagonist believes a Lie. Some begin holding the Truth and spend the story defending it against a world that does not. Weiland's model accommodates this, and the beats barely move. What changes is the direction of pressure. In a flat arc the plot points test whether the protagonist will keep the Truth under increasing cost, the pinch points are the world's best arguments for abandoning it, and the Midpoint is where the protagonist commits to changing the world rather than surviving it. The supporting cast carries the change arcs. Detectives, mentors, and many series leads work this way.

RELATION TO OTHER FRAMEWORKS

This map is three-act structure with the middle made explicit. Its First Plot Point, Midpoint, and Third Plot Point sit exactly on Syd Field's hinges and on Save the Cat's Break Into Two, Midpoint, and All Is Lost. What it adds is the pinch pair and the arc logic. A practical habit: outline with this frame, then check the result against whichever genre map your readers expect. If the two disagree about where a beat goes, the disagreement is usually pointing at a scene that is doing two jobs badly instead of one job well.

Seven ways novel drafts go wrong.

read this list again at the end of every draft.

- **1. The undefined Lie.** Beats land on schedule but nothing connects them. Fix: write the Lie and Truth as two sentences and check that each plot point forces a collision between them.
- **2. The fused opening.** Inciting Event and First Plot Point in one scene, so act one has no run-up. Fix: separate the door opening from the door closing by at least a tenth of the book.
- **3. The vanished antagonist.** Opposition present at 20 and 90 percent, absent between. Fix: place both pinch points and give each a scene where something is taken.
- **4. The information-only Midpoint.** The protagonist learns something and keeps behaving the same way. Fix: convert the revelation into a new goal and open the next chapter with intent.
- **5. The unearned low point.** Bad luck, not the Lie, causes the defeat at 75 percent. Fix: trace the loss back to a choice the protagonist made at the First Plot Point or Midpoint.
- **6. The blurred climax.** No single beat closes the question. Fix: find the Climactic Moment, give it its own paragraph, and cut anything after it that could reopen the conflict.
- **7. The rewarded resolution.** Costs refunded, scars erased. Fix: keep every price, and show the change through one ordinary action done differently than on page one.

THE MASTER DIAGNOSTIC

For any scene that feels dead, ask two questions. How does this scene press on the Lie? And what does the antagonistic force do about it? A scene that answers neither is furniture, however well it is written.

Your beat sheet.

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

THE LIE / THE TRUTH

05 MIDPOINT

50%

WANT / NEED / GHOST

06 SECOND PINCH POINT

62%

01 HOOK

1%

07 THIRD PLOT POINT

75%

02 INCITING EVENT

12%

08 CLIMAX

88%

03 FIRST PLOT POINT

25%

09 CLIMACTIC MOMENT

95%

04 FIRST PINCH POINT

37%

10 RESOLUTION

98%

Keep going.

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

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

onemoredraft.com/guides/km-weiland

One More Draft is a complete workshop for writers: a distraction-free manuscript editor, industry-standard screenplay formatting, story planning tools for characters, beats, and worlds, and Quill, our resident writing partner, when you want a second pair of eyes. The editor is free, and there is a free desktop app for Windows.

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- The Story Circle · eight steps around the wheel of change
- Kishōtenketsu · four-act structure without conflict
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ONE MORE DRAFT

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