



The Virgin's Promise.

*the other
hero's journey.*

A complete working guide to Kim Hudson's thirteen-beat journey: not the Hero's outward conquest but the quest turned inward, a person coming into their own authentic self against a world built to keep them small. A worked example carried from the dependent world to the reordered one, the mistakes that flatten the arc, 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.

The Virgin's Promise began as an answer to a gap. Story consultant **Kim Hudson** studied Joseph Campbell's Hero's Journey and Christopher Vogler's work on it, and noticed that the monomyth, the departure to slay a dragon and bring home a boon, did not describe a whole class of stories she loved. In *The Virgin's Promise* (2009) she mapped its counterpart: not a quest outward to save the world, but a quest inward to become oneself, against a world that would rather you stayed exactly as you were.

This guide is One More Draft's independent walkthrough of Hudson's thirteen beats: what each is for, how to write it, where the arc goes wrong, and a running example so you can watch the machinery move. It is not affiliated with or endorsed by Kim Hudson. One orientation note. Read this beside our Hero's Journey guide, Field Guide 03. Where the hero leaves a settled self to win a prize and return, the Virgin already has the prize asleep inside her, and the whole story is the risk of waking it in the open.

CONTENTS

The other hero's journey	03
The two worlds, and the split they force	04
The map: thirteen beats, three movements	05
The secret self (beats 1 to 5)	06
The collision (beats 6 to 10)	10
The reordered world (beats 11 to 13)	14
Adapting the promise	16
Seven ways the promise falters	17
Your promise sheet (printable worksheet)	18
Keep going	19

The other hero's journey.

the hero leaves home to save the world. the virgin risks the world to save herself.

Campbell's hero is called away, crosses a threshold, is tested, and returns transformed with something the community needs. It is a story of duty and sacrifice for others. Hudson noticed that many of the stories that move us most run the opposite way. The protagonist is not called to leave and serve; she is pressed to stay and conform, and her adventure is the dangerous act of becoming who she already is. The stakes are not the kingdom. The stakes are the self.

So the wound this arc treats is not a threat in the world. It is a life that fits everyone but the person living it. The protagonist has a gift, a longing, a truer self, and it sleeps because the world around her rewards her only for keeping it asleep. The journey is the waking. She tries the true self on in secret, is caught, pays for it, nearly gives it back, and finally chooses it in the open, at which point the world must reorganize around who she really is.

Because the terms are archetypal, do not read *Virgin* as chastity or as a woman. It names a person whole and untouched by their own potential, in whom something real has never been allowed to live. The gift can be a talent, a vocation, a sexuality, a way of seeing. What makes a story a Virgin's Promise is not its hero's gender or genre but its shape: a self suppressed, tried out in secret, and at last claimed in daylight, whatever it costs.

THE ONE-SENTENCE VERSION

A person the world values only for conforming discovers a truer self, tries it on in secret, is exposed and made to pay, gives up the safety that kept her small, and chooses her true self in the open, so the world reorders around her.

The two worlds, and the split they force.

before you place a beat, build the world that wants her small.

Every Virgin's Promise runs on two worlds and the wire strung between them. The first is the **dependent world**, the family, community, or role that keeps the protagonist safe on the strict condition that she stays the person it needs. It loves her, feeds her, and defines her, and it has no place for the gift. The second world barely exists yet: it is the life where that gift can breathe. The engine of the story is the widening gap between them, and the protagonist who has to live in both at once until she cannot.

This is why the beats alternate between the secret self and the public cost. First she wakes the gift privately, where it is safe, then the world exacts a price for it, then she wakes it a little more, then it costs a little more, until the private and public halves of her life can no longer share one body. Design both worlds with equal care. The dependent world must be genuinely worth belonging to, or leaving it is cheap; the gift must be genuinely hers, or claiming it is only rebellion.

BUILD THE PROMISE IN FOUR LINES

- **Dependent world:** who values the protagonist, for what conformity, and the exact role it hands her.
- **The gift:** the truer self kept asleep, a talent, a longing, a way of being. Name it concretely.
- **The moment of choosing:** the public, no-going-back act by which she claims the gift in daylight.
- **The reordered world:** what the dependent world becomes once it reorganizes around her true self.

THE RUNNING EXAMPLE • MEET COLM

Throughout this guide we follow one invented story, working title **The Salt Line**. Colm Feeney is nineteen, the eldest son in a fishing family four generations deep on a cold northern coast. The whole town has his life mapped: skipper the family boat, marry sensible Ellen from the co-op, keep the Feeney name on the water. The self he hides is a cook. He can turn the day's ugly bycatch and a fistful of shore herbs into something that makes a table go quiet. Here, a man who cooks is soft. The galley is not a life.

Thirteen beats, three movements.

the secret self, the collision, and the world remade.

Hudson's thirteen beats fold into three movements. In the first the protagonist discovers the gift and tries it on in secret, building a hidden life beside the dependent one. In the second the two lives collide: the secret is exposed, she pays, she surrenders the thing that kept her stuck, and both worlds fall into chaos. In the third she chooses her true self in the open, and the world reorders around it. The shape is not out and back like the hero's. It is down into risk, then up into daylight.

MOVEMENT ONE • THE SECRET SELF

01	Dependent World	~5%
02	Price of Conformity	~10%
03	Opportunity to Shine	~15%
04	Dresses the Part	~25%
05	The Secret World	~35%

MOVEMENT TWO • THE COLLISION

06	No Longer Fits Her World	~45%
07	Caught Shining	~55%
08	Gives Up What Kept Her Stuck	~65%
09	Kingdom in Chaos	~70%
10	Wanders in the Wilderness	~78%

MOVEMENT THREE • THE REORDERED WORLD

11	Chooses Her Light	~87%
12	Re-ordering (Rescue)	~94%
13	The Kingdom is Brighter	100%

Percentages are targets, not laws. What matters is the sequence and its logic: each beat exists because the one before made it necessary. Watch the hinge near the middle. Being caught is not the climax, only the exposure. The story earns its meaning at beat eight, where she gives up the safety that defined her, and at beat eleven, where she chooses her light with nothing left to hide behind.

BEATS 01 & 02

TARGET ~5-10%

Dependent World & the Price of Conformity.

the world that wants her small, and what small costs.

Open in the dependent world. Show the system, family, community, or role, that values the protagonist only for fitting the shape it assigns, with the gift dormant or hidden inside her. The craft task is affection. This world must read as home, warm and reasonable and worth belonging to, because a cage the reader wants her to flee is no cage at all. Let the people who hold her down love her. The strongest dependent worlds ask conformity not with cruelty but with kindness, and call it care.

Then, quickly, show the price. Conformity is not neutral; it costs her something the reader can feel, a dimness, a held breath, a self going quiet. This is the beat that makes the whole arc necessary, so make the cost specific and physical rather than merely stated. She is not vaguely unfulfilled. She is a particular person paying a particular tax on being someone she is not, and the reader should feel the meter running before she does.

ON THE PAGE

- Make the dependent world lovable, not tyrannical, so belonging to it is a real temptation.
- Show the gift once, alive and specific, so the reader knows what is being kept asleep.
- Locate the price of conformity in the body, a dimming or a flinch, not in a line of complaint.

WATCH OUT

The world with no upside. If the dependent world is only oppressive, leaving it costs nothing and the arc has no tension. She must give up something good to become herself.

THE SALT LINE · COLM

Dawn on the Saoirse, Colm gutting fish with hands that already ache like an old man's. His father names the future at the tiller as if it were weather, your boat, your crew, Ellen, sons of your own, and means every word as love. Colm says nothing, the way he always says nothing. That night he cooks a stew that silences the family table, and his father says, good lad, now don't go getting notions. The praise and the warning are one sentence.

BEAT 03

TARGET ~15%

Opportunity to Shine.

a door cracks open, just once.

A chance appears to explore the gift, and crucially it can be taken in secret. Something in the world shifts, a stranger arrives, a place opens, an accident throws a tool into her hands, and for the first time the true self has somewhere to go. The protagonist does not yet defy the dependent world; she slips past it. This beat turns a static longing into a live possibility, and its energy comes from the fact that she could still say no. The door is ajar, not thrown wide.

Keep the opportunity plausible and small. A gift-shaped miracle that lands in her lap for no reason feels unearned; a door that opens because of who she already secretly is feels like fate. The best version rewards a quality she has been hiding, so that the chance is not luck but recognition. Let her hesitate at the threshold. The reader should feel both the pull of the gift and the weight of everything she risks by taking even one step through.

ON THE PAGE

- Make the chance secret-able, something she can try without the dependent world knowing yet.
- Let it reward a hidden quality, so the opportunity reads as recognition, not random luck.
- Give her a real hesitation at the door, so stepping through is a choice with weight.

WATCH OUT

The unearned invitation. If the world simply hands her the stage for no reason, the gift looks like fortune rather than self. Root the chance in what she has quietly been all along.

THE SALT LINE · COLM

A summer restaurant opens up the coast, a chef named Rausing who cooks cold water like it is precious. Colm delivers crates and lingers at the pass. One slow evening Rausing, short a hand, tells him to dress the langoustines. Colm does it the way no fisherman's son should know how. Rausing tastes, studies him a long moment, and says one word, Thursdays. Come Thursdays. The door is open, one night a week, and only if Colm keeps coming back.

BEAT 04

TARGET ~25%

Dresses the Part.

trying on the true self in secret.

Now she tries the new identity on, still hidden, still deniable. She experiments with who she might be, borrowing the clothes, the tools, the language of the gift, and discovering that they fit. This is a beat of play and terror at once. The protagonist is delighted, because the true self feels like coming home, and frightened, because every hour spent here is an hour lived as someone the dependent world would not recognize. Write it as rehearsal, a costume she puts on to see her own reflection.

The craft key is imperfection. She should be clumsy at first, not instantly brilliant, because a gift that arrives fully formed cheats her of the becoming. Let her fumble and improve, and let the joy of improving be visible on the page. Just as important, keep the secrecy active. She is not merely practicing; she is hiding, inventing cover stories, splitting her days. That double effort is the beat's tension, and it foreshadows the collision to come.

ON THE PAGE

- Let her be clumsy and improving, so the reader watches the true self grow rather than arrive.
- Make the identity tactile, clothes, tools, a vocabulary, something she literally puts on.
- Keep the cover stories running, so the cost of secrecy climbs even as the joy does.

WATCH OUT

The instant prodigy. If she is flawless the moment she tries, there is no journey into the self, only a reveal. Show the learning, and let the effort of hiding it grow alongside.

THE SALT LINE · COLM

Thursdays, Colm borrows whites that are not his and learns the line. He is slow, burns his wrist, plates behind the tickets, and loves every second. He watches how Rausing tastes with a bent spoon, steals the trick, drills knife work on the boat where no one looks. He tells his family he is crewing night hauls for a neighbor. He is, in a way. Just not the haul they picture, and the lie is starting to have a shape of its own.

BEAT 05

TARGET ~35%

The Secret World.

two lives, and which one feels real.

The experiment hardens into a way of living. The protagonist now moves between two worlds, dutiful in the dependent one and fully alive in the secret one, and the gift flourishes in the hidden space she has built. This is the high, sweet middle of the arc's first movement, and you should let her enjoy it. She is good at this. She belongs here. For the first time she has a place where she is met as her whole self, and the contrast with her daytime life is the whole point.

But build the fault line even as you build the pleasure. A double life is not sustainable, and the reader should feel it straining under its own weight. Show the two selves beginning to leak, the vocabulary of one slipping into the other, the exhaustion of living twice. The secret world is a rehearsal for a life she cannot yet claim, and its very success is what will soon make the collision inevitable. She is happiest here, and here is exactly where she cannot stay.

ON THE PAGE

- Let the secret world be a genuine home, where she is met as herself, so the reader wants it for her.
- Show the two lives beginning to leak into each other, small tells that the wall is thinning.
- Give the gift a public-facing success inside the secret world, a taste of what claiming it could feel like.

WATCH OUT

The frictionless double life. If moving between worlds costs nothing, there is no pressure to resolve them. Let the secret world's joy and its strain rise on the same line.

THE SALT LINE · COLM

For a month Colm lives twice. Fish by day, the pass by night, four hours of sleep and never lighter. The crew learn his name and his laugh, a laugh the boat has never heard. Rausing gives him a station. He sends out a plate of his own, mackerel and sea aster, and hears the room go quiet the way his family's table did. For once the quiet is not something he caused by disappointing anyone. He does not know how much longer he can hold both.

BEAT 06

TARGET ~45%

No Longer Fits Her World.

outgrown the old life, not yet holding the new.

The two worlds become impossible to reconcile. The protagonist has grown, and the dependent world's clothes no longer fit; she is too large for the role and cannot shrink back into it. Yet she has not fully claimed the new self either, so she is caught between, at home nowhere. Write this as visible friction. The tasks that once fit her now chafe. The people who love her sense a stranger in the house. She is not rebelling on purpose; she simply can no longer perform the old self convincingly.

This beat is the pressure just before the break, so let the discomfort be mutual. The dependent world notices, and its noticing is not villainy but confusion and hurt. Someone asks what is wrong with her lately, and she has no answer that would not detonate everything. Keep her ambivalent. She is not ready to leap and cannot stay, and that suspension is the beat's engine. The reader should feel the seams of the old life splitting one stitch at a time.

ON THE PAGE

- Show the old tasks chafing, things that once fit her now visibly too small.
- Let the dependent world notice with hurt, not malice, so the friction reads as love straining.
- Keep her suspended, unable to stay and not yet able to leap, so the tension holds.

WATCH OUT

The clean break too early. If she decisively rejects the old world here, the collision has nowhere left to go. This is the strain before the snap, not the snap itself.

THE SALT LINE • COLM

The two lives stop fitting in one body. On the Saoirse Colm is slow, elsewhere, snapping at his brother, missing the tide. At the pass he is fast and awake. His father asks what has gotten into him lately, and Colm has no answer that is not the answer. Ellen watches him look at the water like a man planning to leave it, and says so, quietly, not unkind. He has outgrown the life laid out for him and has not yet dared to claim the other.

BEAT 07

TARGET ~55%

Caught Shining.

the secret, in the open at last.

The secret is exposed. The dependent world sees the protagonist as she truly is, in the middle of the gift, shining, and it reacts. This is the great midpoint turn, and its power lies in a double edge: she is caught, which is frightening, but she is also seen, which is what she has secretly wanted all along. Stage the exposure as a scene, not a rumor. Someone walks in, a photo surfaces, the two worlds finally stand in the same room, and there is no more pretending.

The reaction matters more than the reveal. How the dependent world answers the sight of her true self defines the stakes of everything after. Usually it recoils, wounded and betrayed, and reads the gift as a lie she told rather than a truth she lived. Let that hurt be real on both sides. She is not sorry for who she is, only for the pain of it, and holding those two feelings at once is the beat's difficult center. Do not let her instantly apologize it away.

ON THE PAGE

- Stage the exposure as a scene where both worlds occupy one room, so it cannot be undone.
- Play the reaction as betrayal, not just surprise, so the cost of being seen is dramatized.
- Let her feel caught and seen at once, and refuse to let her apologize the true self away.

WATCH OUT

Mistaking this for the climax. Being caught is exposure, not choice. The story's meaning is still ahead, in what she surrenders and what she claims once hiding is no longer possible.

THE SALT LINE • COLM

A regional paper runs a piece on Rausing's room, and there is Colm in the photo, whites on, mid-plate, named. His mother sees it at the co-op. The town sees it. At home the paper lies on the table like evidence. His father does not shout, which is worse. You lied to us, he says, to go play cook for tourists. The word play again. Colm, for the first time, does not look away. He is caught. He is also, at last, seen.

BEAT 08

TARGET ~65%

Gives Up What Kept Her Stuck.

the sacrifice that makes the choice real.

Now the true cost. To move toward her real self, the protagonist consciously surrenders the safety, approval, or role that kept her dependent. This is not something taken from her; it is something she lays down, eyes open, knowing what it is worth. The dependent world often offers one last chance to come home, the promotion, the marriage, the seat at the table, and the beat is her turning it down. What she gives up must be genuinely precious, or the sacrifice is only a gesture.

Write the renunciation as an act, not a speech. Have her do the thing that closes the door, hand back the key, walk out of the room, say the no that cannot be unsaid, and let it cost her visibly. She is not rewarded for it in the moment; often she loses standing, love, and certainty all at once, and gains nothing yet but the freedom to become herself. This beat is the true pivot of the arc. Everything before it was possible to take back. After it, there is no return.

ON THE PAGE

- Make what she surrenders genuinely valuable, so laying it down is loss, not relief.
- Stage the sacrifice as an action that shuts the door, not a monologue about growth.
- Withhold the reward. She gives up the safety and gains only freedom, and not yet even that.

WATCH OUT

The costless exit. If she loses nothing she valued, the arc has no pivot. She must give up something real, chosen freely, with no guarantee that the new self will be worth it.

THE SALT LINE • COLM

The skipper's berth comes open sooner than anyone meant, and it is Colm's to take. Everyone waits for him to take it. It is safety, respect, his father's hand on his shoulder, the whole town's approval in a single yes. Colm says no. He hands the future back and is owed nothing for it, and knows it. Ellen, gently, lets him go. He has surrendered the only self the town ever valued, and stands there holding a gift no one has agreed is worth the price.

BEATS 09 & 10

TARGET ~70-78%

Kingdom in Chaos, then Wilderness.

the world wobbles, and so does she.

First the world reels. With the protagonist no longer playing her old role, the dependent world destabilizes, and everyone feels it. The part she used to hold, quietly load-bearing, turns out to have kept the whole structure standing, and its removal throws the others into disarray. This beat proves that her conformity was never nothing; it was holding people up. Show the chaos landing on specific people, not an abstract community, so the reader feels the real weight of what she stopped carrying.

Then she reels. Alone between worlds, the protagonist wanders in the wilderness and doubts the whole choice. The old life is closed and the new one has not opened, and in that gap the fear speaks: maybe she threw away something good for a fantasy. This is the dark night of the self, and its job is to make the final commitment cost something. Let her sit in the doubt without rescuing her early. She must nearly lose faith in the gift before she can choose it for good.

ON THE PAGE

- Land the chaos on named people, so the protagonist's old role is shown to have mattered.
- Close both doors at once, the old life gone and the new one not yet real, to strand her.
- Let the doubt be genuine. She should nearly regret the sacrifice, or the coming choice is cheap.

WATCH OUT

The skipped wilderness. If she strides from sacrifice straight to triumph, the choice costs nothing. Let the world wobble and let her nearly break, so daylight is earned.

THE SALT LINE • COLM

Without Colm in his slot the Feeneys wobble. His father skippers hurt and short-crewed, his brother is not ready, the family that ran like a tide now argues at the dock. Then the season ends and Rausing shuts the room for winter. Colm has burned the old life and watched the new one go dark with the cold. He rents a room over the chandlery, cooks for no one, and lies awake asking whether he traded a good life for a single summer of praise.

BEAT 11

TARGET ~87%

Chooses Her Light.

no secret this time.

She chooses. Fully and publicly, with nothing left to hide behind, the protagonist commits to her true self and her gift, and this time it is not a secret slipped past the world but a stand taken in front of it. This is the climax of the arc, the beat the whole journey was built to reach. Where the secret world let her be herself in private, this beat makes her herself in the open, and invites the world to witness it. She is no longer asking permission. She is declaring what she is.

Make the choice active and visible, an act only her whole self could perform. She builds the thing, takes the stage, plants the flag, does in daylight what she once did only in the dark, and does it knowing it may fail. The courage is the point, not the outcome. Mirror the earlier secret shining so the reader can measure the distance she has traveled, from a self smuggled into a borrowed kitchen to a self standing in her own light with her name on it.

ON THE PAGE

- Make the commitment public and active, a claim staked in daylight, not a private resolve.
- Mirror the secret-world shining, so the reader measures how far the self has come.
- Let her choose without a guarantee. The courage lies in claiming the gift before it is safe to.

WATCH OUT

The choice made safe first. If she only commits once success is assured, the beat loses its nerve. She must choose her light while it can still cost her everything.

THE SALT LINE • COLM

Come spring Colm does not wait for a door to open. He takes the shuttered fish shed on the quay, the ugly one nobody wants, and turns it into eight tables. He cooks what the boats bring in, his mother's stew on the menu under her name, and he paints FEENEY over the door in his own hand. No borrowed whites, no cover story. He hangs an open sign and lets the whole town come watch him fail or not. This time the shining is his to claim.

BEATS 12 & 13

TARGET ~94-100%

Re-ordering, and a Brighter Kingdom.

the world reorders, and brightens.

The world reorganizes around her true self. Those who matter accept the new order, and the protagonist is integrated rather than exiled; she does not have to leave home to be herself, because home rearranges to hold the person she has become. This is the Virgin's Promise resolution, and it is gentler than the hero's. The dependent world is not defeated or abandoned. It is remade. Show the reconciliation as an action, a hand extended, a place set, an old adversary who comes around in a way that costs them their pride.

Then the final image: the world is better for her having claimed her gift. Conformity gives way to authentic contribution, and the thing the dependent world feared turns out to enrich it. Close on evidence, not summary, a single concrete picture that shows the kingdom brighter than page one. Keep it grounded. This arc does not end on a trophy but on a life, and a community, made larger because one person refused to stay small. Let the last beat prove the promise was worth keeping.

ON THE PAGE

- Reorder, do not exile. The dependent world bends to hold her, rather than being left behind.
- Stage the acceptance as an act that costs the old world its pride, not a tidy change of heart.
- End on a concrete final image that shows the kingdom brighter, not a line summing it up.

WATCH OUT

The scorched-earth ending. If she wins by defeating the old world, the promise curdles into revenge. Integration means the world is larger for her gift, and the people in it too.

THE SALT LINE • COLM

The town does not let him fail. The co-op sends the good catch his way. Ellen brings her sisters opening night. His father comes last and latest, sits in the corner, eats the stew with his name-in-law on it, and says only, needs more salt, which from him is a blessing. A year on, the shed is a place people drive the coast to find. The Saoirse still fishes, but now she supplies the best table on the water, and Feeney means two things instead of one.

Adapting the promise.

beyond the name, across genres, and paired with the hero.

BEYOND THE NAME

Read *Virgin* as an archetype and the frame opens to anyone. It names a person in whom something real has never been allowed to live, regardless of age or gender. Hudson drew her examples widely, and the arc fits a boy who wants to dance as readily as a queen who wants to rule on her own terms. What the protagonist has kept asleep, and which world rewards keeping it asleep, can be anything. The engine is the suppressed self and its daylight, not the identity of the one who carries it.

ACROSS GENRES

The shape runs under many kinds of story. In **romance**, the beloved is often the opportunity to shine, the person who sees the true self first, and the arc braids desire with self-claiming. In **coming-of-age**, the dependent world is family and hometown, and the promise is simply growing into who you are. In **literary and quieter work**, the gift may be a way of seeing or loving rather than a talent, and the reordered world may be no more than one changed relationship. The beats bend; the sequence holds.

PAIRED WITH THE HERO'S JOURNEY

Hudson built this arc in direct conversation with Campbell, and the two make a powerful pair. The hero leaves a whole world to win a boon and bring it home; the Virgin risks her whole world to claim a self she was told to hide. In an ensemble, give them to different characters and let the arcs cross: the hero's outward quest can be the very pressure that keeps the Virgin small, and her refusal to conform can be what finally frees him. Read our Hero's Journey guide, Field Guide 03, beside this one.

Seven ways the promise falters.

read this list again at the end of every draft.

- **1. The gift we never see.** The true self is asserted but never shown alive, so its waking means little. Fix: put the gift on the page early, specific and glowing, before the world puts it back to sleep.
- **2. The cartoon cage.** The dependent world is pure oppression, so leaving it costs nothing. Fix: make home lovable and its people well-meaning, so conformity is a real temptation, not an obvious trap.
- **3. The painless conformity.** Staying small looks fine, so the arc has no engine. Fix: dramatize the exact tax the protagonist pays for being someone she is not, in the body and in specifics.
- **4. The frictionless secret.** The double life is easy and the two worlds never strain. Fix: make the worlds genuinely incompatible, so the secret costs more to keep the longer it lasts.
- **5. The unearned choice.** She claims her light without ever surrendering anything. Fix: make her give up something she truly valued first, freely and with no guaranteed reward.
- **6. The world that shrugs.** Her change destabilizes no one, so her old role looks like it never mattered. Fix: show the chaos her absence causes, landing on named people who felt her carrying them.
- **7. The scorched-earth ending.** She wins by defeating or abandoning the old world. Fix: reorder rather than exile, so the world bends to hold her and is left larger, not beaten.

THE MASTER DIAGNOSTIC

For any beat that feels dead, ask whether the secret self grew or the public cost rose. In the first movement, is the true self emerging while the world still holds? In the second, is the price of that self being paid in the open? A beat that moves neither is scenery, however dramatic its surface.

Your promise sheet.

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

THE DEPENDENT WORLD

08 GIVES UP WHAT STUCK

65%

THE SECRET SELF / DREAM

09 KINGDOM IN CHAOS

70%

01 DEPENDENT WORLD

5%

10 WANDERS THE WILDERNESS

78%

02 PRICE OF CONFORMITY

10%

11 CHOOSES HER LIGHT

87%

03 OPPORTUNITY TO SHINE

15%

12 RE-ORDERING (RESCUE)

94%

04 DRESSES THE PART

25%

13 KINGDOM IS BRIGHTER

100%

05 THE SECRET WORLD

35%

THE MOMENT OF CHOOSING THE SELF

06 NO LONGER FITS

45%

THE REORDERED WORLD

07 CAUGHT SHINING

55%

ONE-LINE PREMISE

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, the same thirteen beats with a text box under each one that saves as you type. Read the beat, draft your character's version of it right on the page, and walk away with a complete arc in an afternoon.

onemoredraft.com/guides/virgins-promise

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, your resident story editor, for when you want a second pair of eyes. The editor is free, and there is a free desktop app for Windows.

MORE FREE FIELD GUIDES

- The Heroine's Journey · the other inward arc, the road back to a whole self
- The Hero's Journey · the monomyth, demystified
- Save the Cat · the fifteen-beat screenplay standard
- Romancing the Beat · the romance arc, beat by beat
- How to Outline a Novel · from blank page to finished plan

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ONE MORE DRAFT

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