

3. Now study the story arc you created above, and figure out the seven structure steps. *KEY POINT: Start with the self-revelation at the end of the story; then go back to the beginning and figure out your hero's need and desire (52).*

→ **Main character:**

→ **Psychological self-revelation:** *(Be specific about what your hero learns.)*

→ **Moral self-revelation:** *(Be specific about what your hero learns.)*

→ **Weakness and Need:** After determining your hero's self-revelation, go back to the beginning and figure out his or her needs. Start by giving your hero not just one or two, but many weaknesses—"serious flaws, so deep and dangerous that they are ruining your hero's life or have the real possibility of doing so" (53).

→ **Problem:** "What is the problem or crisis your hero faces at the beginning of the story? Try to make it an outgrowth of his or her weakness" (53).

→ **Desire:** Be specific! "Make sure your hero's goal is one that will lead him to the end of the story and force him to take a number of actions to accomplish it" (53).

→ **Opponent:** "Create an opponent who wants the same goal as the hero and who is exceptionally good at attacking your hero's greatest weakness" (54). Out of all the potential opponents you could derive, pick the *best* one.

Start by going back to that crucial question: What is the deepest conflict the hero and opponent are fighting about? You want your main opponent to be just as obsessed with winning the goal as the hero. You want to give your opponent a special ability to attack your hero's greatest weakness, and to do so incessantly while he tries to win the goal. (54)

→**Plan:** “Create a plan that requires the hero to take a number of actions but also to adjust when the initial plan doesn’t work” (54).

What Truby calls the “Plan,” we’ve studied primarily as the “War” (according to Mel McKee)—the series of battles that begins with the hero’s plan of attack and continues with all the events (battles) that take place until reaching the final battle—the moment of crisis that will determine the outcome of the war. It is intrinsically tied to the self-revelation. (See your list of events in #2. Be flexible at this stage; follow where the story leads as you develop it.)

→**[Final] Battle:** involves the hero and the main opponent and will decide, once and for all, who wins the goal; must be an intense experience—puts the hero to the ultimate test (crucible)

(We started with the self-revelation.)

→**New Equilibrium:** What is the new balanced state, now that the war is over? Has your hero risen to a higher level, or has he or she fallen to a lower one? What fundamental change has taken place as a result of the hero’s going through his or her crucible?