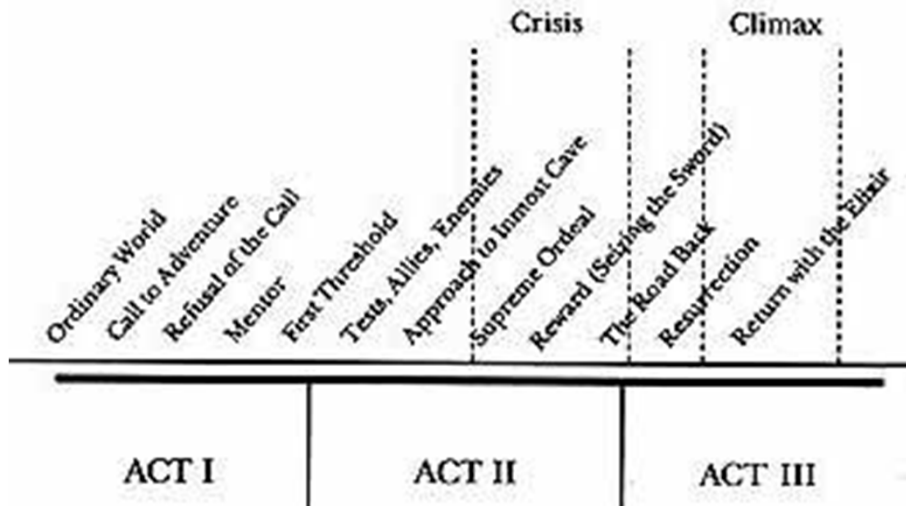
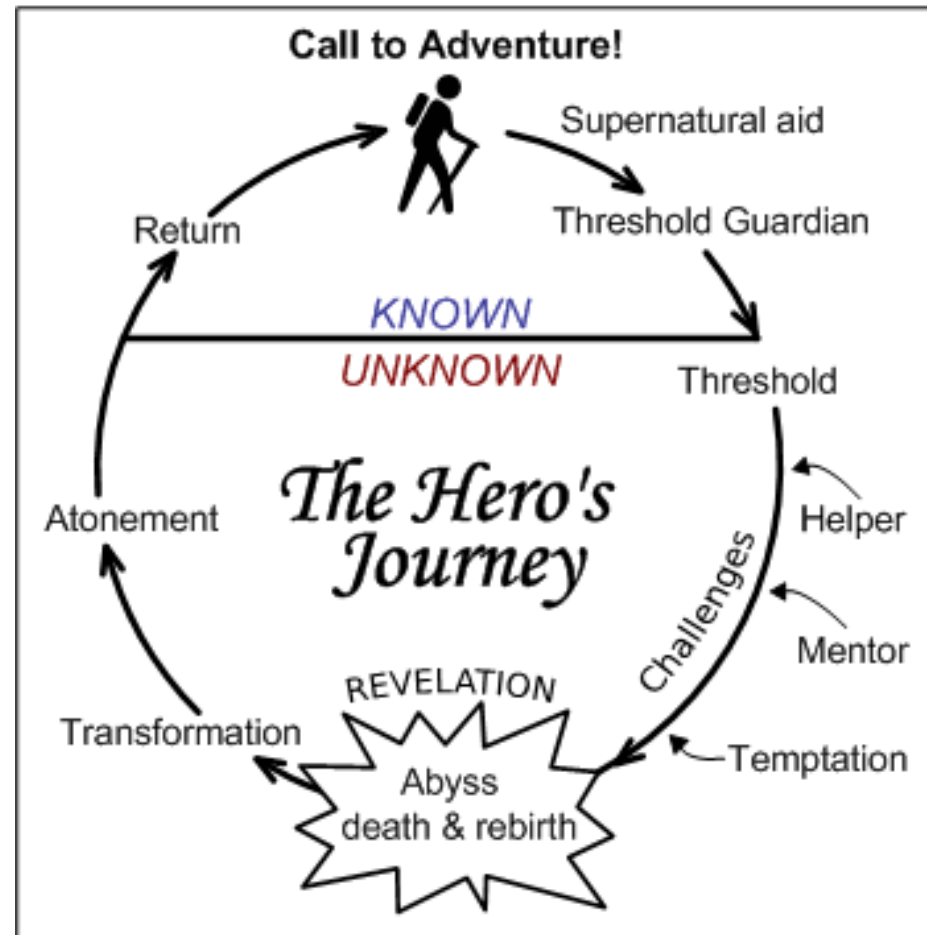


THE WRITER'S JOURNEY MODEL



Introducing The Writer's Journey by Christopher Vogler based on The Hero's Journey by Joseph Campbell. These prototype plot structures can underpin the powerful telling of your tale; but just because all great stories have the same essential storyline, it mustn't mean they're all the same...



1. The Ordinary World
2. Call To Adventure
3. Refusal of the Call
4. Meeting The Mentor
5. Crossing the First Threshold
6. Tests, Allies, Enemies
7. Approach to the Inmost Cave
8. The Supreme Ordeal
9. Reward (Seizing the Sword)
10. The Road Back
11. Resurrection
12. Return, with Elixir

Pssst! Vogler says women can be heroes and heroes can be women. Campbell didn't.



Clio says: try mixing them up or missing one out. Each instalment can be a saga in itself.

I wrote my first three novels without knowing about these Twelve Steps to a perfect plot; but looking back I seem to have tottered along that timeless storyline.



The ordinary, black and white, world of Kansas; transformed into the colourful quest to Oz.





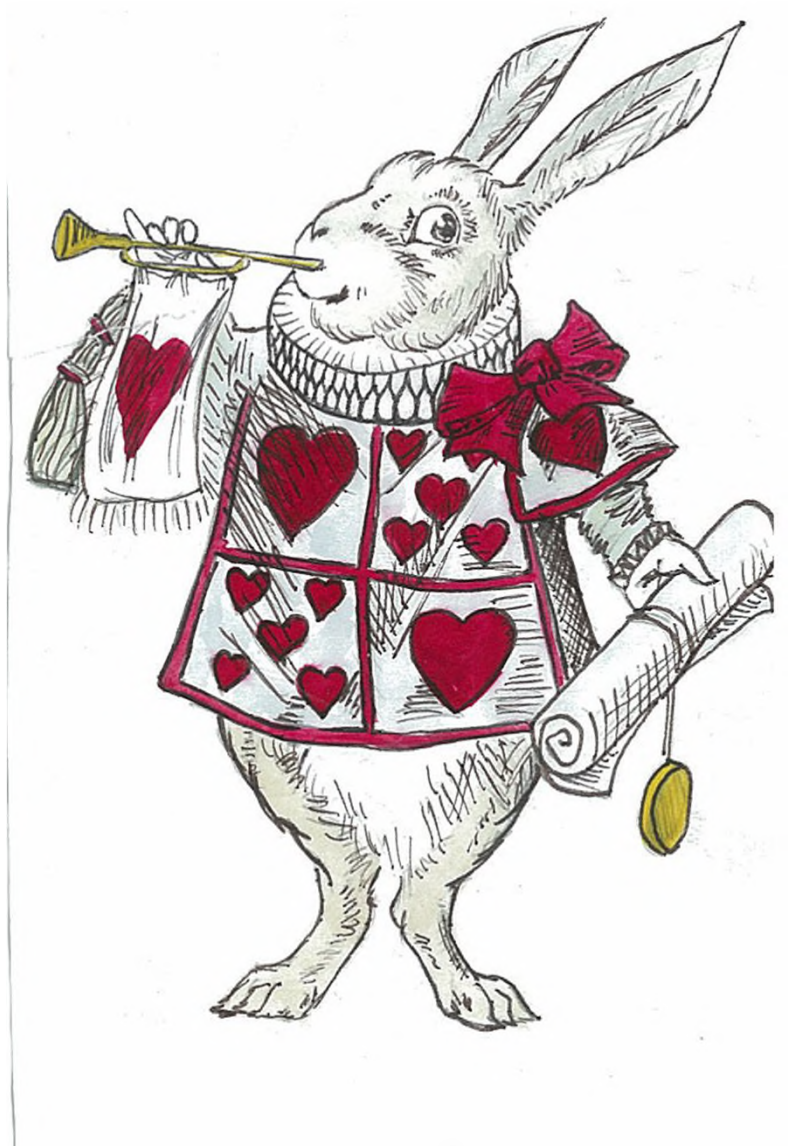
‘Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it...’

The boring ‘ordinary world’, moments before the ‘call to adventure’ comes in the form of a white rabbit.



Even aliens have
an ordinary world.
Here's mine:





Your application for admission to Bates College and its supporting credentials have been carefully reviewed by the Admissions Committee. I am sorry to have to tell you that we cannot offer you admission.

Bates is a small college and relatively few students can be included in the class enrolling next September...

The deans were obliged to select from among candidates who clearly could do sound work at Bates.

We appreciate very much your interest in Bates, and the deans wish you well as you continue your education.

REJECTED

Bates College

The 'Call To Adventure' and the 'Refusal of the Call'



I can't be a hero:
I'm too ugly/fat/green

I can't be a hero:
I'm too grown-up





'Meeting the Mentor': It might be an old man with a white beard (one of these is Athena in disguise...)



Your mentor might not be an old man with a white beard.



'Crossing The First Threshold' – a literal or metaphorical door way at the end of Act One.

It didn't take them long to get there. A narrow ditch was between the lane and the wood.

"You've got to jump over the ditch, Dick," said Jo.

They all jumped over. Dick stood still when he was in the wood.

"What a strange noise the leaves of the trees make," he said. "It's as if they were talking to one another-telling secrets."

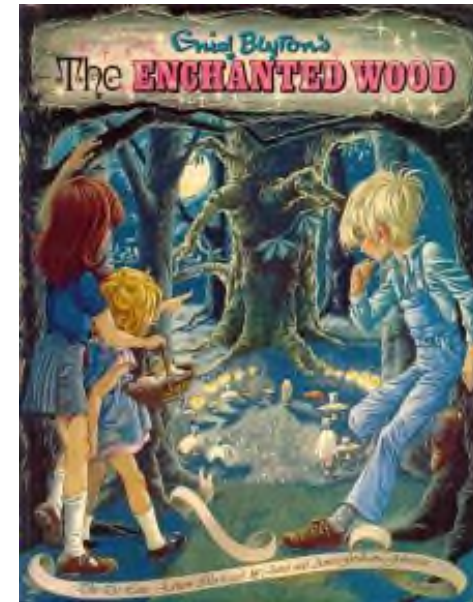
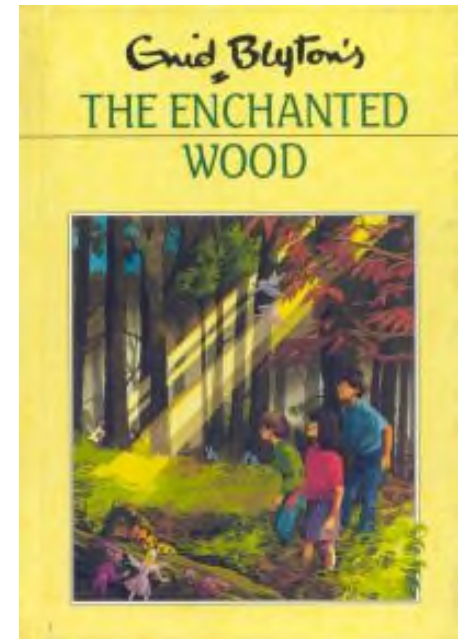
"Wisha, wisha, wisha, wisha," whispered the trees.

"They are talking secrets," said Bessie.

"And do you know, Dick -if the trees have any message for us, we can hear it by pressing our left ears to the trunks of the trees! Then we really hear what they say."

"Wisha-wisha-wisha-wisha," said the trees.

My first and best time at the literary threshold!





'Tests, Allies, Enemies':
finding out who is friend
and who is foe.





Transformation montage: the hero or heroine gets rich, fit, slick, legit.



Ooh-err, the inmost cave;
Freud would say this symbolised
the hero's fear of women. (Or his mum.)





Picture your worst fear here!





The hero has to 'seize the sword', even if it's not an actual sword, to save the day.



Cupid and Psyche
(the original beauty and beast):
She nearly dies at the last minute
(doing what she'd been told not to)
and he resurrects her,
raising her up to Zeus
begging for her immortality.

She's supposed to represent
the human soul, yearning for union
with the (dead fit) god of love.





Return with Elixir. What's that?
The elixir is whatever you need it to be;
though maybe not what you
thought you wanted.

