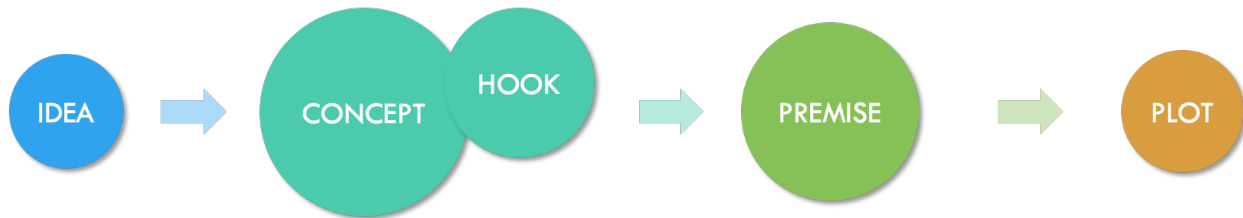


Idea to Concept to Premise to Plot

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Plants the seed

Lightbulb! Flash!
Often arrives as:

- Character
- Setting
- Situation

Elevates the idea

Makes the idea fresh or unique
Excites readers
Is infused with inherent conflict
Might spring from “What if...?”
Not required but immensely valuable

Fleshes out the idea

Integrates character and tension
Begins to flesh out

- Goal
- Motivation
- Conflict
- Stakes

Structures the idea

Develops a beginning, middle, and end
Develops internal and external arcs
Is built of scenes

One **concept** can fuel multiple **premises**.



Key Concepts

- Not all **ideas** are good **ideas**.
- **Conceptual** appeal is most responsible for immediate interest from an agent, editor, or reader.
- If your **idea** doesn't have **conceptual** appeal, make sure it has **emotional**, **literary**, or **experiential** appeal.
- **Concept** is difficult to define.
- **Concept** can be judged appealing without mentioning character or plot points, while **premise** must mention character and at least hint at plot points.
- Once **concept** can fuel multiple **premises**.
- When you land on a **concept**, don't try to write the book as though the **concept** is the **premise**. In other words, don't try to solve the conflict's inherent tension.

- Three models for turning **premise** into **plot**:
 - **Premise** is what you need to know about your story before you begin to write it.
 - **Premise** is a starting point. It's flexible and doesn't have to be complete before you start writing.
 - What **premise**? Just write! (But recognize that "just writing" is **premise** development.)
- **Plot** has a **beginning**, **middle**, and **end** and may be structured in **halves**, **thirds**, or **quarters**.
- Knowing the **internal arc/wound event** and **external arc/inciting incident** can help you begin to structure your **plot**.
- Scenes are the building blocks of **plot**.