



The Snowflake Method.

*grow a novel
from one sentence.*

A complete working guide to Randy Ingermanson's ten-step planning method: the sentence, the paragraph, the synopses, the character passes that push back on the plot, a worked example grown from one line to a scene list, the ways plans stall, and a printable snowflake sheet to build your own.

How to use this guide.

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

The Snowflake Method was created by novelist and physicist **Randy Ingermanson**, who first described it in an article on his website and later expanded it into the book *How to Write a Novel Using the Snowflake Method*. The name comes from the Koch snowflake, a fractal that starts as a plain triangle and gains detail with every pass. Ingermanson's claim is that a novel can be designed the same way. Start with one sentence. Expand it into a paragraph, the paragraph into a page, the page into four pages, then into a list of scenes, and only then write the draft. Each pass keeps what the previous pass decided and adds one more layer.

This guide is One More Draft's independent walkthrough of the ten steps: what each step produces, how to do it well, where planners stall, and a running example so you can watch one novel grow from a single line. It is not affiliated with or endorsed by Randy Ingermanson. One orientation note before you begin. The Snowflake is a **planning sequence, not a plot shape**. It does not tell you where the midpoint goes. It tells you what to write down, and in what order, so that by the time you draft, you already know. The percentages in this guide measure your progress through the plan, not a position in the finished book.

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Why grow a novel from a sentence.

cheap decisions first, expensive decisions last.

Most abandoned novels die in the middle, and most of them die for a reason the writer could have found in an afternoon. The premise had no third disaster. The protagonist wanted nothing specific. Two characters were the same person wearing different names. Discovering that on page 180 costs months. Discovering it in a five-sentence paragraph costs a cup of coffee. The Snowflake is built on that asymmetry. It front-loads the cheap decisions so the expensive ones sit on solid ground.

The method also solves a quieter problem. Plot and character are usually planned separately and then argued into agreement late, when both are too big to move. The ten steps alternate instead. A plot step, then a character step, then plot again, each pass forcing the two to answer each other. When a character sketch reveals that the hero would never do what step 4 needs, you change step 4 now, while it is still one paragraph long.

Finally, the method is honest about discovery. Nothing in it forbids surprise. It just moves surprise to where it is affordable. You will still find things while drafting, and you will find them inside a structure that can absorb them without collapsing.

THE ONE-SENTENCE VERSION

Write the novel as one sentence, then a paragraph, then a page, then four pages, alternating with character passes that push back on the plot, until every scene has a brief and the first draft is mostly typing.

The engine: expand, then push back.

every layer is a test of the layer before it.

Each step of the Snowflake does two things. It **expands** the previous step by a fixed ratio, one sentence into five, five sentences into five paragraphs, and it **tests** it. Expansion is the visible mechanism. Testing is the hidden one. You cannot expand a sentence into a paragraph of setup, three disasters, and an ending without discovering whether the sentence contained a story. If it did not, the paragraph refuses to be written, and you have learned the most valuable thing a planner can learn, early and for free.

The push-back runs the other way. Character steps are not decoration between plot steps. They are where the plot gets contradicted. A one-page bible on your antagonist will produce a motive the synopsis never accounted for, and the synopsis must then change. Going back to revise an earlier step is the method working, not failing. Plan for it.

BUILD THE SEED IN FOUR LINES

- **Protagonist by role:** not a name, a position. "A glaciologist," "a widowed locksmith." Names hide the story's shape.
- **The pressure:** the one situation that makes the protagonist's ordinary life impossible to continue.
- **The stake:** what the protagonist stands to lose, phrased so a stranger cares.
- **Three disasters:** before step 2, know that three things get much worse. If you cannot name three, the premise may be a short story.

THE RUNNING EXAMPLE • MEET MARIT

*Throughout this guide we follow one invented literary thriller, working title **The Long Thaw**. Marit Solheim is a glaciologist who left her Norwegian fjord town at nineteen and has spent twenty years measuring ice retreat everywhere but home. Then the home glacier gives up a body, and the town council pays her institute to lead the survey. She goes back. The body is wearing her brother's watch. Her brother drowned at sea in 2006, according to the report her father signed as sheriff.*

Ten steps, four rounds.

plot, then character, then plot again, each pass one layer deeper.

The ten steps below are Ingermanson's sequence. The percentages measure how far through the plan you are, not where a beat falls in the book. Steps alternate between the plot's shape and the people inside it, so that neither gets far ahead of the other. Expect to loop backward. A step-5 discovery that rewrites step 2 is the method doing its job.

ROUND ONE • THE SPINE

01	1. One-Sentence Summary	~1%
02	2. One-Paragraph Summary	~10%

ROUND TWO • THE FIRST EXPANSION

03	3. Character Summaries	~20%
04	4. One-Page Synopsis	~35%
05	5. Character Bibles	~45%

ROUND THREE • THE SECOND EXPANSION

06	6. Four-Page Synopsis	~60%
07	7. Character Charts	~70%

ROUND FOUR • SCENES AND DRAFT

08	8. Scene List	~82%
09	9. Scene Briefs	~90%
10	10. First Draft	~96%

Notice the ratios. Each expansion is roughly fivefold, and the character steps grow at the same rate, from a paragraph to a page to a full chart. By step 8 the story exists in five sizes at once, and any scene can be checked against all five. That is what makes the draft feel like typing.

BEAT 01

TARGET ~1%

1. One-Sentence Summary.

the whole novel in about fifteen words.

Before anything else, write the novel as one sentence. Ingermanson suggests around fifteen words, no character names, and the largest possible picture: who, by role, faces what, with what at stake. This is not a slogan. It is a design constraint. A sentence that short cannot hold subplots or backstory, so it forces you to decide what the book is about at the level a bookseller would describe it. Write ten versions. Keep the one that makes a stranger ask a question.

The sentence earns its keep twice. Now, it is the test every later step must pass. If the four-page synopsis wanders from it, either the synopsis or the sentence is wrong, and you get to choose which. Later, it is your pitch, the line in the query letter and the answer at parties. Spend an hour here. It is the cheapest hour in the book.

ON THE PAGE

- Use roles, not names. "A glaciologist" tells a reader what kind of book this is. "Marit" tells them nothing yet.
- Tie the protagonist's goal to the stake in the same clause, so the sentence carries tension rather than a topic.
- Cut adjectives first, then setting. What survives is the story's engine. If nothing survives, there is no engine.

WATCH OUT

The sentence that describes a situation instead of a story. "A woman returns to her hometown after twenty years" is a setting. Add the verb she must perform and what it costs, or step 2 has nothing to expand.

THE LONG THAW • MARIT

Version one: "A glaciologist returns home when a melting glacier reveals a body." A situation, no stake.
Version six: "A glaciologist must expose her own father to give her dead brother a name." Fourteen words.
No names, a role, a verb, a cost, and a question the reader wants answered. That sentence now governs every other page in the plan.

BEAT 02

TARGET ~10%

2. One-Paragraph Summary.

five sentences. three disasters. the spine.

Expand the sentence into a paragraph of roughly five sentences. The template is precise. The first sentence sets up the story. The next three each describe a disaster, and each disaster ends an act. The first pushes the protagonist into the conflict, the second turns it, the third strips everything away. The fifth sentence says how the story ends. This paragraph is where most planners meet their first real resistance, because a premise can sound complete and still lack three distinct catastrophes.

The disasters should escalate in kind, not only in size. One should come from outside, one from a choice the protagonist makes, and one from something they are, a flaw or a loyalty. If all three are external, the character is a passenger. And the ending sentence must say what happens, not that "everything is resolved." Vague endings are the paragraph's most common lie.

ON THE PAGE

- Write each disaster as a concrete event you could film, with a subject and a verb, never "things get worse."
- Make disaster two change what the protagonist wants, not just how hard the want is to reach.
- State the ending so that it answers the one-sentence summary. If it does not, one of them has drifted.

WATCH OUT

A paragraph with two disasters and a climax. Writers often list the inciting event, the midpoint, and the ending, and skip the third-act collapse. Without a third disaster, the final act has no floor to rise from.

THE LONG THAW • MARIT

Setup: Marit leads the survey of the body her hometown glacier gave back. Disaster one: DNA proves it is her brother Eirik, whose drowning report her father Anders signed as sheriff. Disaster two: she learns Anders moved the body onto the ice himself. Disaster three: Anders confesses he did it to shield Jonas, the mayor who funded her survey and who was with Eirik the night he died. Ending: Marit testifies, and the town that buried Eirik has to look at him.

BEAT 03

TARGET ~20%

3. Character Summaries.

a one-paragraph storyline for every major character.

Now the method turns to people. For each major character, write a single paragraph built from five things: their name, their goal in the story, their motivation (the deeper reason under the goal), the conflict that keeps them from it, and their epiphany, meaning what they learn or how they change. Then add a one-sentence summary of their storyline, exactly as you did for the book. Do this for the antagonist with the same seriousness as the protagonist. Villains built this way stop being obstacles and become people whose paragraph you could have grown a novel from.

This is the first push-back step. As you write each character's goal, check it against the paragraph from step 2. The disasters must be things these particular people would cause, suffer, or choose. Often you will find the antagonist has no reason to do what disaster two needs. That discovery is the point. Fix the paragraph while it is still one paragraph.

ON THE PAGE

- Separate goal from motivation. "Wants the survey shut down" is a goal. "Cannot let his daughter see who he was" is the motive.
- Give every major character a conflict with the protagonist specifically, not just with the plot in general.
- Write the epiphany even for characters who refuse it. Someone who could have changed and did not is a tragedy, not a gap.

WATCH OUT

Summaries that describe personality instead of storyline. "Warm, guarded, loves the sea" is a profile. The method wants what this person is trying to do across the whole book and what stops them.

THE LONG THAW • MARIT

Anders Solheim. Goal: keep Marit from reopening the case. Motivation: he believes he already lost one child to that night and will not lose the other to it. Conflict: his daughter is the best person alive at reading what ice preserves. Epiphany: silence did not protect anyone. It only decided who paid. One sentence: "A retired sheriff fights his own daughter to keep a lie that was meant as mercy."

BEAT 04

TARGET ~35%

4. One-Page Synopsis.

each sentence becomes a paragraph. each paragraph ends on a disaster.

Return to the five-sentence paragraph and expand each sentence into a full paragraph of its own. The result is about a page. The rule that gives this step its shape is that every paragraph except the last ends on its disaster. The setup paragraph ends as disaster one lands, the second ends on disaster two, the third on disaster three, and the final paragraph carries the ending. You are no longer naming the disasters. You are showing how each one is arrived at, which means you now have to know what the protagonist tried in between.

This is where cause and effect enters the plan. In a paragraph, you can list disasters. In a page, you must connect them, and the connections are the plot. If you cannot explain why disaster two follows from the protagonist's response to disaster one, you have two events and no story between them. Write the attempts, not just the failures.

ON THE PAGE

- Draft each paragraph as attempt, complication, disaster. The protagonist acts, the world answers, the floor drops.
- Let the character summaries from step 3 supply the complications. The antagonist's goal is your best source of trouble.
- Keep the ending paragraph as concrete as the others. Name the final confrontation and what it costs.

WATCH OUT

Paragraphs that summarize mood ("tensions rise in the town") instead of events. Mood is what events produce. If a paragraph contains no action a reader could witness, it describes a feeling about a plot you have not written yet.

THE LONG THAW • MARIT

Paragraph two must explain how Marit gets from "it's Eirik" to "Dad moved him." She tries the official route first, requesting the 2006 file, and finds it thinned. So she reads the ice instead. Layer dating puts the body on the glacier in late 2006, months after the drowning report. Then the detail that ends the paragraph: a boot print preserved in the firn beside the body, size 46, the size of the boots still by her father's door.

BEAT 05

TARGET ~45%

5. Character Bibles.

a full page per major character. let them argue with the plot.

For each major character, expand the paragraph from step 3 into a page or more. Cover the character's history, their motivation in depth, their goal, their conflict, their epiphany, and the story told from their own side, as if they were the protagonist. That last piece matters most. A novel is a collision of storylines, and every character in it believes the book is about them. Writing their page in their own light reveals what they would actually do at each disaster, which is often not what the synopsis assumed.

This is the method's biggest push-back step, and it is where good plans change. Expect it. When a bible produces a motive the synopsis cannot hold, the synopsis loses. Go back to step 4, then to step 2 if needed, and let the correction ripple forward. A plot that survives its own characters is a plot you can draft.

ON THE PAGE

- Write the backstory as pressure, not trivia. Include only the past that pushes on the present story.
- Ask each character what they would do at disaster three. If the answer beats your synopsis, take it.
- Give the antagonist's page the same length as the hero's. Thin villains come from thin pages.

WATCH OUT

Bibles that record eye color and birthday and stop. Physical detail is welcome, but it cannot push back on anything. The page must contain a want, a wound, and the ending this character is working toward.

THE LONG THAW • MARIT

Anders's page breaks the plan. Written from his side, the story is not about shielding Jonas. He never liked Jonas. The person he found beside Eirik that night, unconscious and reeking of aquavit, was nineteen-year-old Marit. He moved the body to protect her, and he let her leave town believing a drowning. Disaster three must change. Anders confesses to protect Marit from herself. The synopsis goes back to step 4.

BEAT 06

TARGET ~60%

6. Four-Page Synopsis.

each paragraph becomes a page. the story is fully seen.

Expand each paragraph of the one-page synopsis into a page of its own. Four pages, sometimes five. This is the longest single expansion in the method, and it is where the novel becomes visible as a novel. Subplots find their places. Secondary characters get their entrances. The space between disasters fills with the specific things the protagonist tries, what each attempt reveals, and how the antagonist answers. You are writing the story's logic at the resolution of chapters rather than acts.

Do not write prose here. Write plainly, in the present tense, and resist the urge to draft scenes. The purpose is to see the whole story on four sheets of paper so that any weak stretch shows up as a paragraph you cannot fill. A page that comes easily is a section that works. A page you keep avoiding is the note the method is giving you.

ON THE PAGE

- Hold to the corrected disasters from step 5. If the four pages drift from them, the drift is the bug.
- Track the antagonist's moves on every page. A page where only the protagonist acts is a page without pressure.
- Mark the places where you had to invent something new. Those are the plants the draft must set up earlier.

WATCH OUT

The synopsis that turns into the novel. If page two is dialogue and description, you have started drafting inside the plan, and the plan stops being surveyable. Keep it flat and complete. The prose has its own step.

THE LONG THAW • MARIT

Page three now belongs to the revised disaster. Marit has been building a case against Jonas: the funding, the thinned file, his lie about that night. She confronts Anders with the boot print and demands he name Jonas. He names her instead, and hands her the thing he has hidden since 2006, her own jacket, torn, with Eirik's blood on the sleeve. She has no memory of the night. The page ends there.

BEAT 07

TARGET ~70%

7. Character Charts.

everything about everyone. the last pass before scenes.

The final character step. Take each bible and expand it into a full chart: birthdate, physical description, history, motivation, goals, and, most importantly, how the character will change by the end of the book. The chart is exhaustive by design. You are stocking the shelves you will pull from while drafting, so that a minor character's reaction in chapter nineteen is already decided rather than improvised. The chart is also where you record what the four-page synopsis taught you about each person, because it changed them.

Treat the change line as the chart's spine. Where the character starts, where they end, and the scene in the synopsis where the turn happens. If you cannot point to that scene, either the character does not change or the synopsis has not made room for it. Both are fixable now. Neither is fixable in a finished draft without surgery.

ON THE PAGE

- Include the dead and the absent. Characters who never appear can still need a chart if they drive the living.
- Write a voice line for each: how they talk, and what they never say. Dialogue draws from this later.
- Record contradictions on purpose. A trait that fights another trait is the most useful entry on the page.

WATCH OUT

Charts that swell without deepening. Twelve favorite foods will not help you draft. The entries that pay are the ones that tell you what the character would do in a scene you have not written yet.

THE LONG THAW • MARIT

Eirik gets a chart. He is dead on page one and present on every page after, so his voice, his temper, and what he wanted that night must be settled. Change line for Marit: from a woman who measures loss in other people's ice to one who reads her own. The turn: the jacket scene, page three of the synopsis. Voice line: she answers questions with data until she cannot.

BEAT 08

TARGET ~82%

8. Scene List.

every scene, one row each. reorder until it flows.

Turn the four-page synopsis into a list of scenes. A spreadsheet works best, with one row per scene and at least two columns: the point-of-view character and what happens. A typical novel produces somewhere between fifty and a hundred rows. The list is the method's most practical artifact. It converts the story from a document you read into a structure you can sort, count, and rearrange. Chapters can be assigned later. Scenes come first.

The spreadsheet exposes things prose hides. Count POV rows and you see whose book this is. Sort by location and you see the scene that happens in the same kitchen four times. Read the "what happens" column alone and you find the scenes where the answer is "they talk." Reorder freely. The synopsis fixed the disasters. The list decides the route between them.

ON THE PAGE

- Add a column for the scene's turn or disaster. A row with nothing in it is a scene that needs a reason.
- Estimate a word count per row. The totals tell you early whether you have a novel or a novella.
- Mark scenes that pay off plants from the synopsis, and check that each plant has a row of its own.

WATCH OUT

Rows that describe chapters instead of scenes. "Marit investigates" is a phase, not a scene. Each row should be one continuous stretch of time in one place, with one change in it.

THE LONG THAW • MARIT

Seventy-one rows. Marit holds fifty-two of them, Anders twelve, Jonas seven. Sorting by POV shows Anders vanishing for the entire second act, so two of his rows move forward: the night he checks that the boots are still by the door, and the morning he reads the ice report before Marit does. Row 44, the jacket scene, sits at 71 percent. The list moves it to 74 and gives it a chapter of its own.

BEAT 09

TARGET ~90%

9. Scene Briefs.

a paragraph per scene, before you write it.

For every row in the list, write a short narrative description of the scene: who is present, what the point-of-view character wants, what stands in the way, and how the scene turns. A paragraph or so, with room for notes about lines or details you already know. Some writers skip this step and draft straight from the list. Do it anyway, at least for the scenes you dread. A brief is where you discover the scene has no conflict while it is still four sentences long.

A brief is not a scene. It is the scene's argument: the goal going in, the friction, the outcome that is worse or different than hoped. Ingermanson's briefs lean on the scene-and-sequel model, in which a goal meets conflict and disaster, then gets processed as reaction, dilemma, and decision. If your brief cannot fill both halves, the row may be two scenes, or none.

ON THE PAGE

- Write the POV character's goal in the first sentence of every brief. The scene begins when they want something.
- Name the turn. What is true at the end of the scene that was not true at its start?
- Note the exit. Every brief should end with the reason the next row exists.

WATCH OUT

Briefs that grow into drafts. If you are writing dialogue and description, stop. That energy belongs in step 10. Keep the brief flat and short enough to read in twenty seconds.

THE LONG THAW • MARIT

Row 44. POV Marit. Goal: make Anders name Jonas on the record. Conflict: Anders refuses, then produces the jacket. Disaster: it is hers. Reaction: she does what she always does and reads the evidence, the tear, the blood, the date she inked on the lining as a teenager. Dilemma: leave again, or stay and find out. Decision: she takes the jacket to the ice lab. Exit: the next row is a core sample from the night Eirik died.

BEAT 10

TARGET ~96%

10. First Draft.

the plan is done. now it is typing, and discovery.

Write the book. With the scene briefs in front of you, drafting becomes a series of small, bounded tasks. Open the brief, write the scene, close the brief. Writers who finish the Snowflake tend to draft fast, because the questions that stall a draft have already been answered somewhere in the plan. The goal at this step is the whole first draft, start to finish, without stopping to fix the outline. Momentum is the asset the nine steps bought you.

Discovery still happens. A scene will refuse to go the way its brief said, and it will be right. When that happens, write the better scene and note the change in the list. If the change breaks a later brief, fix the brief, not the momentum. The plan exists to serve the draft, and a draft that finishes is worth more than a plan that stays consistent.

ON THE PAGE

- Draft in any order the briefs allow. Write the scenes you can see clearly first. The list keeps them in sequence.
- Keep a running "later" file for plants you discover you need, and set them in revision, not mid-draft.
- Do not revise until the draft is complete. The Snowflake bought you that freedom. Use it.

WATCH OUT

Treating the plan as a contract. If a scene wants to break its brief and the break is better, the draft wins. The method's job was to get you here knowing the story, never to dictate how each sentence goes.

THE LONG THAW • MARIT

Drafting row 44, Marit does not take the jacket to the lab. She puts it on. It fits her nineteen-year-old frame badly and her forty-year-old memory perfectly, and the scene ends with a sound she remembers from that night, not a sample. The brief was wrong and the scene is right. Row 45 changes to match. The plan bends and holds, which is what it was built to do.

Adapting the frame.

discovery writers, genres, and the other beat sheets.

IF YOU HATE OUTLINING

Discovery writers can run a short Snowflake. Steps 1, 2, and 3 take an afternoon and cost nothing in surprise. Stop there and draft. What you keep is a sentence to steer by and three disasters to aim at. What you give up is the scene list. Many writers who reject outlining find that the paragraph was the part they actually needed, because it prevents the abandoned middle without dictating a single scene.

GENRES AND LENGTHS

The method is genre-neutral because it specifies process, not content. In a romance, the three disasters usually land on the relationship rather than the world. In a mystery, step 3 should include a summary for the crime itself: who did it, why, and how it will be concealed. In epic fantasy, expect step 6 to run long and step 8 to pass a hundred rows. Short fiction can stop at step 4, since a one-page synopsis is nearly a story already. Series writers can run the whole method once for the arc and once per book, and let the two snowflakes check each other.

RELATION TO OTHER FRAMEWORKS

The Snowflake is a planning sequence, and the other guides in this series are plot shapes, so they combine well. The three disasters map cleanly onto the first plot point, the midpoint, and the crisis of a three-act story, or onto Save the Cat's Catalyst, Midpoint, and All Is Lost. Use whichever beat sheet speaks your genre to decide what the disasters are, then use the Snowflake to grow them into a book. And keep the sentence from step 1 as the test for every revision pass. If a chapter does not serve it, the chapter is the problem.

Seven ways snowflakes go wrong.

read this list again before every expansion.

- **1. The situation sentence.** Step 1 describes a setup with no verb and no cost. Fix: add what the protagonist must do and what it costs them, in the same sentence.
- **2. Two disasters and a wish.** The paragraph names an inciting event, a midpoint, and a happy ending. Fix: write the third-act collapse as a concrete event before you write the ending.
- **3. Profiles instead of storylines.** Character steps record traits, not goals. Fix: rewrite each summary as goal, motive, conflict, epiphany, and cut the adjectives.
- **4. Skipping the push-back.** The bibles change nothing in the synopsis. Fix: ask what each character would do at each disaster. If the answer is better than the plan, revise the plan.
- **5. Drafting inside the synopsis.** Step 6 fills with dialogue and description. Fix: rewrite it flat, in present tense, and save the prose for step 10.
- **6. Chapter rows.** The scene list records phases ("the investigation") instead of scenes. Fix: one row per continuous scene, with a POV character and a turn.
- **7. The frozen plan.** A drafted scene breaks its brief and the writer forces it back. Fix: keep the better scene, update the list, and finish the draft.

THE MASTER DIAGNOSTIC

For any step that stalls, read the step before it aloud. If the earlier document does not contain enough story to expand, the stall is not a block. It is the method reporting a gap. Fix the smaller document, then come back.

Your snowflake sheet.

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

WORKING TITLE / PROTAGONIST BY ROLE

05 CHARACTER BIBLES

45%

THE THREE DISASTERS

06 FOUR-PAGE SYNOPSIS

60%

01 ONE-SENTENCE SUMMARY

1%

07 CHARACTER CHARTS

70%

02 ONE-PARAGRAPH SUMMARY

10%

08 SCENE LIST

82%

03 CHARACTER SUMMARIES

20%

09 SCENE BRIEFS

90%

04 ONE-PAGE SYNOPSIS

35%

10 FIRST DRAFT

96%

Keep going.

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

This entire snowflake sheet exists as a **free interactive planner** at One More Draft, with the same ten steps and a text box under each one that saves as you type. Read the step, write your novel's version of it right on the page, and walk away with a plan you can draft from.

onemoredraft.com/guides/snowflake

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 Hero's Journey · the monomyth, demystified
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- Romancing the Beat · the romance arc, beat by beat
- The Story Circle · eight steps around the wheel of change
- Kishōtenketsu · four-act structure without conflict
- Mystery / Detective · the fair-play whodunit beat sheet
- The TV Pilot · the hour that sells the series

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ONE MORE DRAFT

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