



Scene Rubric

Version 1.0 – November 2021

Author: Mary Shelley
Project Title: FRANKENSTEIN
Chapter or Scene: Chapter 20 (first scene)
Length: 1,522 words
Date: December 7, 2021

In three sentences or less, what is happening in this scene?

Victor Frankenstein destroys the female monster he'd begun creating on the desolate island in the Orkneys. The monster sees this through the window and vows revenge on Victor.

Why is this scene important? AND/OR What are you trying to say about life?

All choices have consequences.

In this scene, Victor is struggling with the repercussions of building monsters. He's violated the laws of nature, and now the situation goes from bad to worse as he realizes his plan to build a mate for the monster will cause more problems. In destroying the female creature, Victor angers the monster who swears revenge on him.

How do you want the reader to feel when they read the scene?

Worried. The monster sails away toward the mainland and Victor's head begins to spin with all of the possible scenarios, including the monster promising to be there on Victor's wedding night.

What's wrong with the protagonist's personal world? What is the disruption?

Victor can't control his creation.

Armed with dangerous knowledge, Victor carelessly creates in the name of science with little regard for the consequences. When imbuing the monster with human characteristics, Victor underestimates the power of free will.

Who are the characters in the scene?

Character Name	Voice - How does a character sound? What words do they use? How is their speech paced? How do they modulate their voice in different situations? How do they sound different than other characters?	Emotional State - Is your character sad? Happy? Angry? Anxious? Excited?	Physical Condition - Is your character healthy or ill? What is their current state of well-being that is manifested physically?
+ Victor	Defiant	Confident	Fatigued
- The Monster	Vengeful	Explosive anger	Normal

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+ protagonist
- antagonist

What does the protagonist want (external pursuits)? Do they get it?

Want: To stop the monsters from procreating. By destroying the female creature, he accomplishes his task in this scene.

Acquired: Yes/No

<i>Underdeveloped</i>	<i>Fair</i>	<i>Good</i>	<i>Excellent</i>
The want or external pursuit of the protagonist is unclear or undefined. Readers perceive the character's want as flat.	The want or external pursuit of the protagonist exists, but it is unclear or inexplicably inconsistent throughout the scene. Readers understand the character's motive in the scene, but it often defies logic.	The want or external pursuit of the protagonist is easily identified. Although it is defined, the protagonist does not always act consistently on the want. Readers understand the character's motive in the scene, but it is often too predictable.	The want or external pursuit of the protagonist is well-defined. Their external pursuit is obvious to the reader and understood by the other characters in the scene.

Notes:

What does the protagonist need (internal desires)? Do they get it?

Need: Victor needs to put a stop to the wickedness he's created before it's too late. He does not achieve that aim in this scene as the creature escapes.

Acquired: Yes/No

<i>Underdeveloped</i>	<i>Fair</i>	<i>Good</i>	<i>Excellent</i>
The need or internal desire of the protagonist is unclear or undefined. Readers perceive the character's need as flat.	The need or internal desire of the protagonist exists, but it is unclear or inexplicably inconsistent throughout the scene. Readers understand the character's internal desire in the scene, but it often defies logic.	The need or internal desire of the protagonist is easily identified. Although it is defined, the protagonist does not always act consistently on the want. Readers understand the character's motive in the scene, but it is often too predictable.	The need or internal desire of the protagonist is well-defined. Their internal desire is obvious to the reader and understood by the other characters in the scene.

Notes:

What does the antagonist or force of antagonism want (external pursuits)? Do they get it?

Want: A mate. He does not get it.

Acquired: Yes/No

<i>Underdeveloped</i>	<i>Fair</i>	<i>Good</i>	<i>Excellent</i>
The want or external pursuit of the antagonist is unclear or undefined. Readers perceive the character's want as flat.	The want or external pursuit of the antagonist exists, but it is unclear or inexplicably inconsistent throughout the scene. Readers understand the character's motive in the scene, but it often defies logic.	The want or external pursuit of the antagonist is easily identified. Although it is defined, the antagonist does not always act consistently on the want. Readers understand the character's motive in the scene, but it is often too predictable.	The want or external pursuit of the antagonist is well-defined. Their external pursuit is obvious to the reader and understood by the other characters in the scene.

Notes:

What does the antagonist or force of antagonism need (internal desires)? Do they get it?

Need: The monster does not want to be alone. He desires companionship, which he does not get.

Acquired: Yes/No

<i>Underdeveloped</i>	<i>Fair</i>	<i>Good</i>	<i>Excellent</i>
The need or internal desire of the antagonist is unclear or undefined. Readers perceive the character's need as flat.	The need or internal desire of the antagonist exists, but it is unclear or inexplicably inconsistent throughout the scene. Readers understand the character's internal desire in the scene, but it often defies logic.	The need or internal desire of the antagonist is easily identified. Although it is defined, the antagonist does not always act consistently on the want. Readers understand the character's motive in the scene, but it is often too predictable.	The need or internal desire of the antagonist is well-defined. Their internal desire is obvious to the reader and understood by the other characters in the scene.

Notes:

What is the Conflict? (What single moment or circumstance pushes the protagonist out of the status quo?)

Conflict: Victor hears the "paddling of oars" approaching his laboratory. The Conflict in this scene is coincidental as he did nothing to directly cause it.

<i>Underdeveloped</i>	<i>Fair</i>	<i>Good</i>	<i>Excellent</i>
The protagonist does not face an initial Conflict. The event pushing the character out of the status quo is missing.	The initial Conflict is present but lacks the intensity to make a reader care. The protagonist can avoid or defuse the obstacle presented by the Conflict.	The initial Conflict propels the protagonist into a situation that forces a Choice. The character cannot go back to the previous state and cannot do nothing.	The initial Conflict catches the protagonist and reader by surprise. The event creates an unavoidable situation and should logically set the stage for a Choice.

Notes:

What is the Choice? (Best Bad Choice or Irreconcilable Good?)

Choice: The monster presents Victor with an Irreconcilable Good Choice. He can create the monster's mate, which will spare himself future harm but can wreak havoc on the world in the form of "daemon thirsted children," or he can vow never to create another creature which angers the monster who vows revenge, but spares the world from future harm.

Type: Best Bad Choice/Irreconcilable Good

<i>Underdeveloped</i>	<i>Fair</i>	<i>Good</i>	<i>Excellent</i>
The protagonist does not face a Choice. The character is completely passive or reactive, acting without agency.	The Choice is too easy for the protagonist. The stakes for all the consequences are not equally positive or negative.	The Choice posed to the protagonist is difficult. The character struggles to determine the best path forward.	The Choice becomes incredibly difficult for the protagonist. The character cannot see a way out of the predicament, and neither can the reader, which should set up a surprising but inevitable Consequence.

Notes:

What is the Consequence (What event occurs because of the protagonist's decision?)

Consequence: Victor tells the monster he will not create another, and to leave. The monster agrees to leave but threatens Victor, telling him that, "I shall be with you on your wedding night," insinuating some harm will come to Victor's beloved Elizabeth.

<i>Underdeveloped</i>	<i>Fair</i>	<i>Good</i>	<i>Excellent</i>

<p>Because the protagonist is passive or reactive, the Consequence is dull and one that the reader anticipated, creating an unsatisfying ending to the scene.</p>	<p>Because the Choice is too easy for the protagonist, the Consequence is obvious and easily predicted by the reader, but there is minor satisfaction when the reader correctly guesses the outcome.</p>	<p>When the protagonist struggles to determine the best path forward, the Consequence is often unexpected, which delights the reader.</p>	<p>With an incredibly difficult Choice for the protagonist, the Consequence strikes the perfect balance of surprising but inevitable. The reader never sees the end of the scene coming, but once it does, they realize they should have seen it all along.</p>
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Notes:



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Thank you and best of luck with your story!

Sincerely,
J. Thorn