

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?

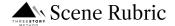
Victor can't control his creation.

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

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

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

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

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

Notes:

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

Want: A mate. He does not get it.

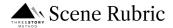
Acquired: Yes/No

Underdeveloped I	Fair	Good	Excellent
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:

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⁻ antagonist



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

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

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.

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

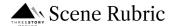
Underdeveloped	Fair	Good	Excellent
The protagonist does not face a Choice. The character is completely passive or reactive, acting without agency.	The Choice is too easy for the protagonist. The stakes for all the consequences are not equally positive or negative.	The Choice posed to the protagonist 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.

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Because the protagonist is passive or reactive, the Consequence is dull and one that the reader anticipated, creating an unsatisfying ending to the scene.

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.

When the protagonist struggles to determine the best path forward, the Consequence is often unexpected, which delights the reader.

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.

Notes:



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Thank you and best of luck with your story!

Sincerely, J. Thorn