



Scene Rubric

Version 1.0 – November 2021

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Project Title: Proxies
Chapter or Scene: Scene 13
Length: 1,488 Words
Date: December 7, 2021

In three sentences or less, what is happening in this scene? **Eden, our Protagonist, is waking up from the fake world, finding herself trapped within a cold tube, filled with neon-green liquid. She is then rescued by a group of people.**

Why is this scene important? AND/OR What are you trying to say about life? **This is the moment that Eden wakes up in the real world. It is the transition from old to new.**

How do you want the reader to feel when they read the scene? **At the beginning, I want the reader to feel scared, as if they, themselves, are going to drown in the tube. Once the shoot begins and her rescuers show up, I want the readers to feel somewhat confused, but also reassured that maybe, things will make sense.**

What’s wrong with the protagonist’s personal world? What is the disruption? **Eden’s personal world is being turned upside down-she has no idea what is happening, let alone where she is. It is this confused state that she will find her self in most of the story.**

Who are the characters in the scene?

Character	Voice	Emotional State	Physical Condition
Eden Jones +		Scared/Confused	Weak/Frail
Tanith McCaster		Commanding/Authoritative	Battle harden
Un-named man		Calm, discerning	Strong
Un-seen -			

+ protagonist
- antagonist

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

Want: **Eden wants out of the tube.**

Acquired: **Yes**

<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.

Commented [J1]: Take a shot at this yourself. Bold or highlight the box in each table.

Notes:

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

Need: **Eden needs to feel safe.**

Acquired: **Yes**

<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.

Commented [J2]: If this is not the first scene, her needs might have already been established. If it is the first scene, we don't really know what her internal desires are. Safety is more of a want than a need.

You could slip a line or two in here that give us some sense of what she needs. Think higher-order needs on Maslow's pyramid.

Notes:

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

Want: **The force of antagonism doesn't want the opposing force to take Eden.**

Acquired: **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.

Commented [J3]: Super clever because it's implied. Nice!

Notes:

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

Need:

Acquired:

<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: The conflict is whether Eden will let herself die without fighting to live.

<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: Does she let herself run out of air and die, or does she find a way out?

*Best Bad Choice or Irreconcilable Good: **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:

Commented [J4]: Probably beyond the scope of this scene and not something I'd worry about here.

Commented [J5]: You have a Conflict written, but you're not seeing it 😊 Identifying a specific story beat as the Conflict will help you emphasize it on revision.

If being in the tube is Eden's "normal," at what point does something happen that's even more unexpected?

My opinion is that the Conflict is when she hears "Is that her? What's her designation?" This is cool because it's innovative = coming late in the scene.

Commented [J6]: This your biggest challenge in revision. As written, Eden is fairly passive. Things are happening to her.

How can she make a decision in the scene that doesn't necessarily change the outcome? Try to come up with at least 5 ideas. This Choice comes late in the scene, so consider writing 5 different endings for the scene which would include your Choice and Consequence. In going through that process, you'll find the one that works best.

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

Consequence: Eden freaks out and unleashes a powerful force from her hands, causing the glass tube in front of her to explode outward.

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

Commented [J7]: See previous comment.

Commented [J8]: If you can nail the Choice, this will be a fantastic scene. It's got the Matrix vibe but with your own twist on it. I get the feeling this is a pivotal scene in the book so its worth spending some time on it to get it right.



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Thank you and best of luck with your story!

Sincerely,
J. Thorn