



# Scene Rubric

Version 1.0 – November 2021

**Author:** Jane Austen  
**Project Title:** PRIDE AND PREJUDICE  
**Chapter or Scene:** Chapter 34  
**Length:** 2,098 words  
**Date:** December 7, 2021

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

Darcy is proposing marriage to Elizabeth. She turns him away.

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

Pride and prejudice blind your judgment and keep you from learning the truth.

Neither Darcy nor Elizabeth has all the information. They're both reacting on assumptions and preconceived notions about each other.

Darcy is described as being "puffed up with pride," and he is very proud during the proposal/love declaration. Elizabeth is quite prejudiced against him because she had just found out about his actions against Jane, her most beloved sister.

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

Angered. Darcy's proposal is an insult to Elizabeth.

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

Status is more important than love.

Elizabeth is offended because Darcy has the audacity to propose marriage after he's insulted her whole family, saying that their status is so far below his, and then urging Bingley not to propose to Jane. His proposal comes completely out of left field and could not be more unwanted.

**Who are the characters in the scene?**

<i>Character Name</i>	<i>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?</i>	<i>Emotional State - Is your character sad? Happy? Angry? Anxious? Excited?</i>	<i>Physical Condition - Is your character healthy or ill? What is their current state of well-being that is manifested physically?</i>
- Darcy	Condescending	Confident	Comfortable
+ Elizabeth	Cold civility	Smoldering anger	Comfortable

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+ protagonist  
- antagonist

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

*Want:* Elizabeth wants to reunite with her sister and comfort her. She doesn't get it 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:* Elizabeth needs to avenge her sister by hurting the person who hurt her sister. She accomplishes this by refusing Darcy, but it doesn't make Elizabeth feel better.

*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:* Darcy wants Elizabeth's hand in marriage. 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:* Darcy needs an emotional equal, and he sees that in Elizabeth. If he were marrying for status, he would propose to Caroline Bingley, but she doesn't challenge him.

*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:* The doorbell (or the "knock at the door" convention) is used to interrupt Elizabeth's day, bringing a visitor she did not expect. The Conflict in this scene is coincidental as Elizabeth 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:* Elizabeth makes an Irreconcilable Good Choice by refusing Darcy's proposal. She can marry Darcy, a man she despises but of important stature, or she can refuse his proposal and hurt her family's name but retain her dignity, as well as her sister's.

*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:* Elizabeth is upset. The long-term consequence of trusting Wickham and not listening to Darcy is that Wickham runs away with Lydia, creating an embarrassing, and at that moment, catastrophic situation for her family's standing in society.

<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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Thank you and best of luck with your story!

Sincerely,  
J. Thorn