

#### Version 1.0 - November 2021

Author: F. Scott Fitzgerald

**Project Title:** THE GREAT GATSBY **Chapter or Scene:** Chapter 1 (last scene)

**Length:** 1,023 words **Date:** December 7, 2021

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

Nick Carraway visits his cousin Daisy in East Egg (Long Island, New York) where he is introduced to the alluring love interest, Jordan Baker.

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

The "American Dream" is turning into a nightmare.

Fitzgerald explored the 1920s through the lens of disillusionment after World War I. He uses conflict between classes and what he perceives as the superficiality of the "upper class" as the downfall of America.

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

Disgusted. Carraway portrays Daisy and Tom Buchanan as unethical, selfish, and possibly immoral. The entire first chapter is designed to illustrate how wealth has begun to corrupt the upper class of America in the early 1920s.

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

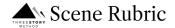
Carraway struggles to navigate the conversation at dinner with Daisy, Tom, and Jordan. He deftly avoids sensitive topics, especially the conversation about white supremacy.

It's important to note that Jay Gatsby is the novel's protagonist, but he isn't formally introduced to the reader until Chapter 3.

## 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?
+ Nick	Reserved	Curious	Normal
- Tom	Demanding	Slightly worried	Normal

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Daisy	Playful	Restless	Normal
Jordan	Flippant	Normal	Normal (tired)

<sup>+</sup> protagonist

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

*Want:* To reconnect with his cousin Daisy and her husband Tom, a fellow member of Nick's social club at Yale. He succeeds.

Acquired: **Yes**/No

Underdeveloped	Fair	Good	Excellent
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	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	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.
	scene, but it often defies	understand the character's motive in the scene, but it	
	logic.	is often too predictable.	

Notes:

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

*Need:* Nick needs to figure out where he fits in the communities on Long Island. He doesn't figure it out completely, but he is learning.

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:* Tom loosely serves the role of force of antagonism in this scene, primarily because of his unconventional marriage with Daisy. He wants Nick to validate his ideas on race by talking to him about a book he's read called, "The Rise of the Colored Empires." Tom does not entirely succeed, but he's laying the groundwork.

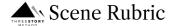
Acquired: Yes/No

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

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<sup>-</sup> antagonist

<sup>\*</sup>Three other Socs are in this scene, but they do not speak.



	scene, but it is often too	
	predictable.	

Notes:

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

*Need:* We don't know enough about Tom to identify his internal desires at this point in the story, although Daisy and Tom seem to have a need to get Nick and Jordan together romantically. *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:* Daisy tells Nick that Jordan is the Jordan Baker, a golf pro who has a tournament the next day. The Conflict in this scene is coincidental as Nick 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	<mark>creates an unavoidable</mark>
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:

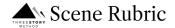
## What is the Choice? (Best Bad Choice or Irreconcilable Good?)

*Choice:* Nick makes a Best Bad Choice, although its subtle. As Nick is leaving the dinner party, Daisy asks Nick if there is any truth to the rumor that he was engaged to a "girl out West." He can lie to Daisy which will back her off temporarily, but she'll eventually find out the truth, or he can tell the truth which will likely encourage Daisy and Tom to continue their matchmaking between him and Jordan.

*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: Nick is touched by their interest in his love life, despite being confused and disgusted by the fact that people were spreading rumors about him. Because of Jordan's mention of Gatsby at dinner, Nick is emboldened to call out to the man when he gets home. Jay Gatsby simply stretches "out his arms toward the dark water in a curious way," before going back inside of his house.

Underdeveloped	Fair	Good	Excellent
Because the protagonist is passive or reactive, the	Because the Choice is too easy for the protagonist,	When the protagonist struggles to determine the	With an incredibly difficult Choice for the protagonist,
Consequence is dull and one that the reader	the Consequence is obvious	best path forward, the	the Consequence strikes
anticipated, creating an	and easily predicted by the reader, but there is minor	Consequence is often unexpected, which delights	the perfect balance of surprising but inevitable.
unsatisfying ending to the scene.	satisfaction when the reader correctly guesses	the reader.	The reader never sees the end of the scene coming.
	the outcome.		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