Scene Rubric

Version 1.0 – November 2021

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Project Title: *The Outsiders*
Chapter or Scene: Chapter 4 (first scene)
Length: 1,333 words
Date: December 7, 2021

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

Ponyboy and Johnny are attacked by a gang of Socs. As they're holding Ponyboy's head underwater, Joh[n] kills one of the Socs, Bob.

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

"An eye for an eye" makes the whole world blind.

Ponyboy knows that violence begets violence, and that it inevitably escalates to where someone dies. Thi[s] scene sparks the inevitable conflict between the Greasers and the Socs, a class struggle between the rich a[nd] poor.

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

Despair. Although Ponyboy doesn't explicitly express it in this scene, he knows what we all know—ther[e] be retribution for Bob's death. Because of that, the conflict between the two gangs is firmly established a[nd] will be the narrative drive for the rest of the story.

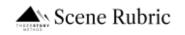**What's wrong with the protagonist's personal world? What is the disruption?**

Ponyboy and the Greasers were born on the wrong side of the tracks.

The Greasers and the Socs have some things in common, such as their interest in music, literature, and gi[rls.] But from Ponyboy's perspective, the Greasers are what's "wrong" with his world. In his eyes, they are at [the] root of all of his problems.

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?
+ Ponyboy	Defiant	Rage and then in shock	Cold and then dizzy
Johnny	Uncertain	Worried and then in shock	Normal
Randy	Insulting	N/A	Normal

| - Bob | Fake bravado | Agitated | Alive and then dead |

+ protagonist
- antagonist

*Three other Socs are in this scene, but they do not speak.

What does the protagonist want (external pursuits)? Do they get it?
Want: To "relax and cool off" after flirting with Cherry and Marcia, two Soc girls. Ponyboy and Johnny are trying to avoid a fight. They fail at this.
*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 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?
Ponyboy wants the respect of his brother, Darry. Darry constantly criticizes Ponyboy. He does not get his brother's approval in this scene.
*Acquired: Yes/**No***

Underdeveloped	*Fair*	*Good*	*Excellent*
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?
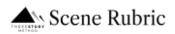*Want:* Bob is looking for a fight, to show the Greasers that they shouldn't mess with the Socs. In a strange way, he accomplishes this.
*Acquired: **Yes**/No*

Underdeveloped	*Fair*	*Good*	*Excellent*
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: We don't know enough about Bob to identify his internal desires.

Acquired: Yes/No

Underdeveloped	Fair	Good	Excellent
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: Ponyboy and Johnny hear the car horn of the Mustang driven by the group of Socs. The Conflict in this scene is coincidental as they did nothing to cause it.

Underdeveloped	Fair	Good	Excellent
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: Ponyboy makes a Best Bad Choice. He can submit to the Socs, which will prevent an altercation, but he'll lose face, or he can fight them, but they're outnumbered 5-2 and they will most likely lose.

Type: **Best Bad Choice**/*Irreconcilable Good*

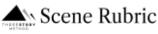| Underdeveloped	Fair	Good	Excellent
The protagonist does not face a Choice. The character is completely passive or reactive, acting without agency.	The Choice is too easy for the protagonist. The stakes for all the consequences are not equally positive or negative.	The Choice posed to the protagonist 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: They fight. While some of the Socs hold Ponyboy's head under water in the fountain, Johnny uses a switchblade and kills Bob. Now they must run before the police arrive, and they know this won't be the end of the violence—in fact, it's just the beginning.

Underdeveloped	Fair	Good	Excellent

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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J. Thorn