# DRAFT Story Development Assessment Rubric developed by Jason Ohler and Brett Dillingham, 11/20/2001
*(Used primarily for oral storytelling, but can be used for other media as well – updated 11/2004)*

<table>
<thead>
<tr>
<th><strong>Trait</strong></th>
<th><strong>In progress</strong></th>
<th><strong>Meets Expectations</strong></th>
<th><strong>Exceeds Expectations</strong></th>
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</thead>
</table>
| **Beginning** | - not motivational  
- easy to "put down" and walk away from  
- no “call to adventure,” that is, no establishing of ordinary life and then moving away from “the ordinary” | - motivational  
- reader/listener feels engaged, pulled into the story, often through identification with protagonist or situation.  
- there is a “call to adventure,” or departure from ordinary life, and the beginning of a journey or situation that is special or different | - motivational  
- reader/listener very engaged, needs to know what is going to happen next; can't "put it down" or walk away  
- “the call” is clear and compelling  
- reader/viewer has internalized the tension and need for resolution |
| **Problem/ Opportunity/ Challenge/ Question** | - there isn’t a problem, challenge, opportunity question, or sense of tension  
- reader/listener can’t relate to or doesn’t care about the problem, opportunity | - problem, challenge, opportunity or question and/or tension is clear and believable  
- personally relevant, substantial  
- presents clear obstacles to overcome & address  
Note about "problem:" it's not necessarily "conflict"; the concept of "problem" is more universal as well as personal... | - personal AND universal; listeners can relate to it  
- the need for protagonist’s transformation in order to solve problem is clear; there is a path for the protagonist to take |
| **Solution** | - not related to problem, or is a forced relationship with the problem  
- not plausible, or, if in a “magical setting” in which plausibility is not required, then it feels contrived, clique | - directly related to the problem, not forced  
- plausible and not contrived, interesting solution to problem that invites reflection  
- transformation of character clear  
- resolution addresses tension satisfactorily  
Note the following about solutions:  
- solution not necessarily resolution because some things can be solved but unresolved  
- not necessarily a happy ending | - directly related to problem  
- "natural,” not contrived, surprising yet inevitable  
- transformation is clear, powerful, compels revelation, reflection  
- “transformation is transformational!” for both story characters and reader/listener through identification |
| **End** | - unclear, weak closure; listeners say “huh?”  
- unrelated to beginning, story  
- reader/listener emotionally disappointed | - clear closure  
- related to beginning; can travel backwards from the end through the threads of the story to get to the beginning  
- perhaps a moral that sums up the learning value of the story (telling rather than showing) if it fits | - clear, powerful closure  
- come full circle, back to beginning in some way  
- there’s a twist and/or irony that adds depth  
- “show rather than tell” the point; instead of a moral, the reader/listener sees the results of the solution and transformation by the actions of the characters |