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)

Trait	*In progress*	*Meets Expectations*	*Exceeds Expectations*
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, <u>needs</u> 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** ▪ <u>**perhaps**</u> **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**