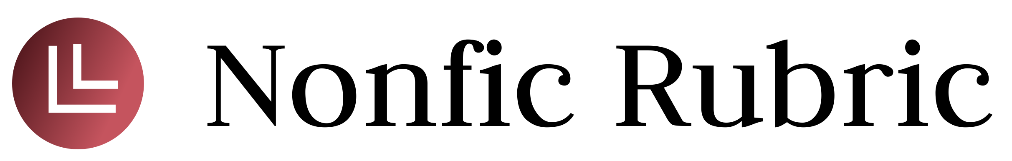
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**Version 1.0 – January 2021**

| **Author:**  **Title:**  **Style [Expository, Descriptive, Narrative, Persuasive]:**  **Tone [Conversational, Humorous, Academic, Serious]:**  **Length:**  **Date:** |
| --- |

**Problem (“Have I clearly defined the problem?”)**

| *Underdeveloped* | *Fair* | *Good* | *Excellent* |
| --- | --- | --- | --- |
| The problem is vague, too broad, or too narrow. The reader does not identify the problem as theirs and therefore, they put the book down.  The audience is undefined. | The problem addresses a concern, but it doesn’t cause enough “pain” to force someone to change their behavior.  The audience is vague, too broad, or too narrow. | The problem addresses a concern, and the possible outcomes are severe enough that the reader must acknowledge the “pain” and its eventual consequences.  The audience is specific and identifiable with a “customer archetype” created. | The problem identifies a concern shared by many people who are clamoring for a solution because their “pain” is unbearable.  The audience is purposefully targeted, complete with a detailed “customer archetype” created from a large sample size. |

Notes:

**Solution (“Have I clearly defined the solution?”)**

| *Underdeveloped* | *Fair* | *Good* | *Excellent* |
| --- | --- | --- | --- |
| The solution is vague, too simple, or too complex. The reader cannot see the solution working for them and therefore, they put the book down. | The solution addresses the problem, but it is presented in a way that makes the action unrealistic or burdensome. | The solution addresses the problem, and the reader can visualize implementing a plan that will create the desired results. | The solution solves the problem with specific, actionable steps that can be completed in a reasonable amount of time. |

Notes: Successful reframing of the problem.

**Premise and Hook (“Is my premise unique, engaging, and/or provocative?”)**

| *Underdeveloped* | *Fair* | *Good* | *Excellent* |
| --- | --- | --- | --- |
| There is no “hook” to draw the reader into the book and/or the premise is vague or unclear. | The “hook” is weak or only tangentially related to the premise. The premise is oversimplified or obvious. | The “hook” engages the reader’s interest and plants the seed for a unique payoff. | The “hook” is so strong that that reader cannot put the book down. The premise is unique, engaging, and provocative in a positive way, resulting in strong word-of-mouth recommendations. |

Notes:

**Authenticity (“Am I speaking from a place of authority?”)**

| *Underdeveloped* | *Fair* | *Good* | *Excellent* |
| --- | --- | --- | --- |
| Author has no personal experience with the stated problem and/or has not conducted research on the topic. | Author has had limited personal experience with the stated problem or has conducted only baseline research on the topic. | Author has personal experience with the stated problem and has conducted supporting research on the topic. | Author has extensive personal experience with the stated problem and has conducted extensive research, tying the elements together with compelling credibility. |

Notes:

**Research (“Have I done just enough research to support my premise?”)**

| *Underdeveloped* | *Fair* | *Good* | *Excellent* |
| --- | --- | --- | --- |
| Research is absent or inadequate.  Sources are not cited. | Some research has been conducted, with only several sources used.  Sources are cited but ad hoc or improperly. | Research has been conducted from a variety of sources.  Sources are cited properly, according to chosen style guide. | Extensive research has been conducted from a wide variety of mediums and sources.  Sources are cited properly, according to chosen style guide, in addition to an appendix or “further resources” section. |

Notes:

**Organization (“Is my book logically organized?”)**

| *Underdeveloped* | *Fair* | *Good* | *Excellent* |
| --- | --- | --- | --- |
| The book is unorganized or has no apparent sequencing from the reader’s perspective. | The material is organized as a specific organizational type (see below). | The structure of the book is used to engage the reader and present a more coherent solution. | The structure of the book organizes the material in a way that makes it easily understood. |

*Book Organization Types (examples):*

* The List (*The 10-Step Process to Cooking Healthy Meals*)
* 3-part Story (*Healthy Eating: From Sickness, to Diagnosis, to Healing*)
* Theme (*Discovering Healthy Meals: A Memoir*)
* Problem/Solution (*Our Hectic Lifestyles: Happiness Through Healthy Eating*)

Notes:

**Emotional Tone (“Does the tone of my book match the topic and audience?”)**

| *Underdeveloped* | *Fair* | *Good* | *Excellent* |
| --- | --- | --- | --- |
| The emotional tone of the book is missing, flat, or inconsistent. Emotions are presented in a jarring or unnatural way, which alienates the intended audience. | The emotional tone is established, but it does not change throughout the book. The reader is not shown the arc of transformation from problem to solution. | The transformation from problem to solution is expressed in the book’s emotional tone. Readers feel empowered to make a change. | The emotional tone takes the reader on a journey using purposeful and intentional movements. Readers uncover or discover themes that relate to their lives through the emotional tone. They make a change and share their journey with others. |

Notes:

**Pacing (“Does my book keep the reader turning pages?”)**

| *Underdeveloped* | *Fair* | *Good* | *Excellent* |
| --- | --- | --- | --- |
| The book lacks transitions between movements of the transformation arc with scenes or chapters that are unrelated to the primary problem and solution. The book does not logically build from one concept to the next. | The book contains a transformation arc with appropriate stages, but tangents or unrelated information slow the pace from problem to solution. | The book demonstrates the transformation arc in a way that keeps readers turning pages with a sequence of problem-solution cycles toward the ultimate solution. | The book entertains the reader while delivering on an inspiring and transformational arc. The sequence of problem-solution cycles races toward a surprising but inevitable conclusion. |

Notes:

**Chapter Level: Objective (“What is the one thing I want readers to learn from this chapter?”)**

| *Underdeveloped* | *Fair* | *Good* | *Excellent* |
| --- | --- | --- | --- |
| It’s unclear what the objective of the chapter is. | The general objective of the book is clear but the chapter is nebulous. | The objective of the chapter is clear. | The objective is crystal clear relatable. |

Notes:

**Chapter Level: Hook (“How am I capturing your reader’s attention?”)**

| *Underdeveloped* | *Fair* | *Good* | *Excellent* |
| --- | --- | --- | --- |
| There is no hook. The text is dense and hard to get through. | There is a hook but the reader is not “hooked”. | The hook is compelling and relatable. | The hook is compelling, relatable and you want to keep reading even if you don’t suffer from this particular problem. |

Notes:

**Chapter Level: Conflict (“Is it clear my reader’s status quo must change?”) (25% of allotted time)**

| *Underdeveloped* | *Fair* | *Good* | *Excellent* |
| --- | --- | --- | --- |
| No conflict. | There is conflict but the stakes are low or unrelatable. | The conflict is relatable. | The conflict is relatable and the reader feels inspired to make a change. |

Notes:

**Chapter Level: Choice (How does the choice to change improve things? 50% of allotted time)**

Example:

* Personal reflections on connection between movement and creativity
* Examples of writers who use walking or exercise as a creative tool
* Examples of exercise regimens for beginners

| *Underdeveloped* | *Fair* | *Good* | *Excellent* |
| --- | --- | --- | --- |
| Unclear that the choice will lead to improvement. |  | Direct corelation between the choice and potential for improvement. | Not only is the evidence convincing but it is inspirational and memorable. |

Notes:

**Chapter Level: Consequence** **(Do you show your reader how life is different now, for the better? 25% of allotted time)**.

| *Underdeveloped* | *Fair* | *Good* | *Excellent* |
| --- | --- | --- | --- |
| No evidence that life is different now. | There is evidence life is different but how the writer got there is unclear. | There is evidence life is different, it is clear how the writer got there but the “pay off” is mild. | It is clear how the writer’s life has improved and |

Notes:

**Chapter Level: Review (Restate the objective and highlight the big takeaways. “Call back” to the Hook if appropriate. 5%)**

*Example: 15 minutes*

* *Proud to say I no longer have my own butt groove*
* *Restate: Movement, any movement, is critical to health and creativity*
* *Suggested action: For one week, track the time you spend seated*

| *Underdeveloped* | *Fair* | *Good* | *Excellent* |
| --- | --- | --- | --- |
| No review. | Chapter concludes but review is too short and unclear. | Review is present. | Review includes call back to the hook, the solution is restated and there is suggested action. |

Notes:

***\*For Narrative Nonfiction***

*Some examples:*

* Memoir
* Biography
* “Big Idea”
* True Crime
* Spiritual Awakening
* Journey of Healing
* The History of a Business (or industry)

**Story - Global Conflict (from** [**Three Story Method**](https://thecareerauthor.com/threestorymethod/)**)**

| *Underdeveloped* | *Fair* | *Good* | *Excellent* |
| --- | --- | --- | --- |
| The protagonist (author or avatar) 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 (author or avatar) can avoid or defuse the obstacle presented by the Conflict. | The initial Conflict propels the protagonist (author or avatar) 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 (author or avatar) and reader by surprise. The event creates an unavoidable situation and should logically set the stage for a sequence of events leading to the Choice. |

Notes:

***\*For Narrative Nonfiction***

**Story - Global Choice (from** [**Three Story Method**](https://thecareerauthor.com/threestorymethod/)**)**

| *Underdeveloped* | *Fair* | *Good* | *Excellent* |
| --- | --- | --- | --- |
| The protagonist (author or avatar) does not face a Choice. The character is completely passive or reactive, acting without agency. | The Choice is too easy for the protagonist (author or avatar). The stakes for all the consequences are not equally positive or negative. | The Choice posed to the protagonist (author or avatar) is difficult. The character struggles to determine the best path forward. | The Choice becomes incredibly difficult for the protagonist (author or avatar). 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:

***\*For Narrative Nonfiction***

**Story - Global Consequence (from** [**Three Story Method**](https://thecareerauthor.com/threestorymethod/)**)**

| *Underdeveloped* | *Fair* | *Good* | *Excellent* |
| --- | --- | --- | --- |
| Because the protagonist (author or avatar) is passive or reactive, the Consequence is dull and one that the reader anticipated, creating an unsatisfying ending. | Because the Choice is too easy for the protagonist (author or avatar), 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 (author or avatar) struggles to determine the best path forward, the Consequence is often unexpected, which delights the reader. | With an incredibly difficult Choice for the protagonist (author or avatar), the Consequence strikes the perfect balance of surprising but inevitable. The reader never sees the end coming, but once it does, they realize they should have seen it all along. |

Notes:



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