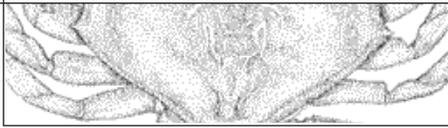


Writing Workshop

Thursday, Week 2—Critique Worksheet



These worksheets will typically ask you a few questions about your work in a given week, give prompts similar to an “Author’s Note” (see below) and make any necessary suggestions related to your Revision Strategy (defined below).

On a separate sheet, neatly write your answers to the questions below. You will turn this, with your answers, in to me on Friday with your Revision Strategy and your Experiment.

About the Assignment:

1. The task given on Tuesday included the combination of “conditions” that were specifically about *form* or *content*. After completing your piece, what are your thoughts on the distinction between form and content? How is it made? What’s important about it?
2. In the same vein, can you say anything about the difficulty of distinguishing form and content? Can you imagine them seeming to merge? In your work, can you easily point to something and claim that it displays distinctly either form or content (not both)? Can you imagine a case in which form and content conflict?
3. Without its form, how do we know *what* the content of a work is?
4. The conditions you made and received from your group functioned like a set of rules, or constraints, or as prompts. One thing we know about all of these things is that each is a two-way street: given a particular set of constraints (and especially the rather strange ones you likely ended up with) we feel tested by the constraint, challenged to come up with something good that meets its demands; at the same time, you were testing the constraint, to see if its eccentricities could yield something, perhaps you worked to discover its secrets, its hidden potential. Please write a short paragraph that describes your work with the “conditions” in the terms just described.

Author’s Note

An author’s note is a device you may be familiar with from the Writing Center.

In an author’s note, you write out a “history” of the piece, that is, the way you’ve worked on it, how many drafts you’ve been through, where you feel the work is at now. You also give your own brief evaluation of its strengths and weaknesses. Please do this now, using the headings: “History of the draft,” “Strengths,” “Weaknesses.”

About Critique

Please answer these questions concisely, though you may want to say much more to your group during your discussion.

1. In general, what do you want to get out of your critique group?
2. What do you expect from your critique group today, for this piece?
3. What do you expect of yourself as you read the work of others?
4. As you read other peoples’ work, what are the types of things you are likely to critique, what will you notice, praise? What types of feedback do you tend to give?
5. Come up with a 3 ideas for things to do in your critique group, either in general or specifically related to the discussion that will be had of your work.

What’s Due Tomorrow (by 5:00) *Please put ALL Writing Workshop materials in Steven’s Mailbox.*

In this order, from top-to-bottom, all stapled or clipped together

1. Your **Revision Strategy**. This is a one page (not less) serious reflection on the work you did, the feedback you received, your own analysis of your work, and ways that you would *change, improve, develop, transform, or use* this material.
2. This **Worksheet** and your responses.
3. Your **Experiment**. You do not revise it. Whenever possible, it’s nice to see the draft on which *you* have taken notes, made marks, etc.