

WEDNESDAY CRITIQUE:

*week 5*

Piece # 4,000 : 3 Pages = 3 Settings

THERE IS THEN  
CREATIVE READING  
AS WELL AS CRE-  
ATIVE WRITING.

— RW EMERSON

### A Glossary

narrative distance : how far away the narrator is.

metaphor : a small multilayered cake

arc : the curved shaped of a story

circumference : the length of the line that circumscribes the story

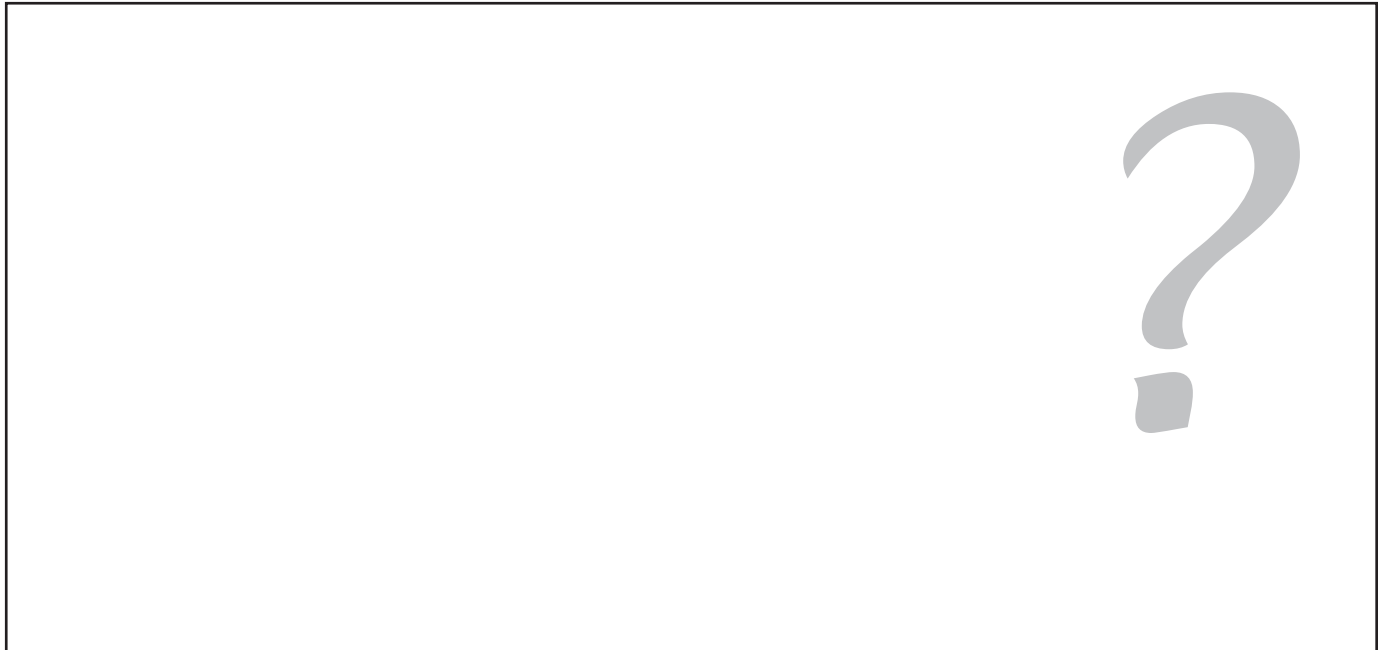
scene : action in which the reader becomes angry and embarrasses her companion

assonance : obvious

metadiscourse : anything a writer tells you without blinking

Begin as usual by writing an AUTHOR'S NOTE on one of your manuscripts.

Next, in the box below, draft 4 or 5 **open-ended** questions for your readers about your manuscript.



Now, determine what ONE *kind* of FEEDBACK (listed below) you want from your group during your conversation. Write your decision and any notes about desired feedback in the box below.



**Positive Feedback**

*praise for what "works" and why*

**Negative Feedback**

*claim that something isn't working and why; identification of perceived errors*

**Constructive Criticism**

*suggestions for development*

**Responsive Description & Characterization**

*careful recounting of the reader's experience, impressions, and sense of what's there*

**Creative Response**

*various creative work that honors and reflects the author's work*

**Destructive Feedback**

*any feedback that communicates disinterest in or disrespect for the author's creative process*

In your groups, you will begin by silently reading a manuscript and independently writing your answers to the author's questions. Write your answers neatly on a separate sheet so that the writer can turn them in with their Revision Strategy.

PLEASE TAKE A MOMENT TO ANSWER THE QUESTIONS ON THE OTHER SIDE OF THIS SHEET

# SETTINGS

One of your big challenges today is to think about work without any plot or action, or really any story, to depend on for structure or meaning. You have fragments, objects, language, images, sensations, and their effects.

1. Look over your paper and scrutinize it for its appeals to the five senses. What senses do you rely on most; which do you seem to neglect or avoid? Why? Are there senses you haven't appealed to that might help to support the settings you've created? How do the sensory images convey something to the reader about the mood or meaning of your piece and/or something about the perspective from which it is narrated?
2. From what perspective did you create your settings? Describe the difference it might have made to use a different perspective -- either a different kind of narrator or a different character.
3. What about your settings gives the reader a sense of the specific historical moment and place that you are working with?
4. What is it about your settings that makes them meaningful and appropriate as the sites of some of the scenes in your project? In your answer consider more than the obvious. If the history requires a courtroom, fine -- make one. But what kind of courtroom? How does it look and feel. . . and why?
5. What makes your settings believable? What do you need to research or figure out or add to make them more believable?

Hey, thanks.  
Have a great morning.  
We'll see you at 12:30.  
Don't go too far, though.