

<p>Feedback Template</p> <ul style="list-style-type: none"> • Use the following questions to direct your descriptive analysis in preparation for workshopping. • Highlight the relevant sections of the story on the manuscript (or use track changes). • Rather than simply evaluate whether a piece as good or bad, try to read for how it is crafted. • You don't need to answer every question below (some might not even be relevant), but use them as a guide for a thorough and thoughtful critique. 		
Consider:	Ask these questions of the story:	Offer some thoughts and suggestions in response:
<p>After reading only the first page, consider what, if anything, makes you want to keep reading.</p>		
<p>FIRST IMPRESSIONS:</p>	<p>What are you interested in at this point?</p> <p>What do you infer about place, character, and conflict from the title and the starting situation?</p> <p>Does the story seem to begin in the middle of things?</p> <p>Have you encountered an inciting incident in the first page?</p> <p>Is there anything in the opening that could be cut?</p> <p>Do you feel that the story actually begins somewhere other than where the text currently starts? Where might the writer consider beginning the story?</p>	
<p>After reading the story as a whole, consider the following:</p>		
<p>VISION, AUDIENCE, GENRE:</p> <p>Help the writer to locate the piece in the textual landscape.</p>	<p>How is this story similar to or different from other forms of cultural production that you have encountered—literature, films, songs, etc.?</p> <p>What does the piece remind you of? What associations are you bringing to the work as a reader?</p> <p>What genres and subgenres does it seem to call upon?</p>	

Critique template for workshopping

<p>CHARACTERISATION:</p>	<p>What does/do the main character(s) want?</p> <p>What compels the character(s) to action?</p> <p>In what ways are the central character(s) conflicted? What ambivalences arise in this story? In what ways do these character(s) embody contradiction?</p> <p>What from the characters' background influences their actions?</p> <p>What, for the characters, is worth fighting for, and why? What stake do the characters have in the story's central tensions?</p> <p>What cultural, societal, interpersonal, interior, psychological dynamics shape the characters?</p>	
<p>TENSION & SUSPENSE:</p> <p>Do problems and difficulties consistently sustain this story?</p>	<p>What does the character want, and what obstacles are in the character's path</p> <p>Remember that readers are often most invested in central characters who act and are not merely acted upon. What decisions are the characters forced to make?</p> <p>How can the tension (and/or suspense) in this story be heightened? Are there moments where the story 'gives away' its tension or suspense? Does the story answer it dramatic questions too soon?</p> <p>What parts of the story have the most dramatic tension, and which parts have the least?</p>	

Critique template for workshopping

SIGNIFICANT DETAIL:	<p>Is there a balance of between showing and telling in the story?</p> <p>Is background information taking over and clogging up the narrative? Is the writer only conveying information that is absolutely necessary to the story?</p> <p>Do the scenes have a sense of time and space, with specific bodies moving in specific places?</p> <p>Do you, as a reader, know enough about the story to be able to feel that the action is actually taking place?</p> <p>Are there opportunities for more showing that you can identify?</p> <p>Does the setting seem clichéd or stereotypical?</p> <p>Does it feel as though the writer has done the necessary research to find significant details?</p>	
DIALOGUE, VOICE, AND POV:	<p>What adjectives would you use to respectfully describe the narrator's voice, and each individual character's voice? What do you notice about the characters' voices?</p> <p>Are the voices consistent throughout?</p> <p>Do the voices contribute to the tension of the story and make you want to read on?</p> <p>Does the writer avoid creating a caricature or misrepresentation of a person or group through their voices, speech patterns, etc.?</p> <p>Is verb tense and POV consistent, and do these choices serve the story?</p>	

Critique template for workshopping

<p>THEME AND MOTIF:</p>	<p>Does the story support multiple interpretations?</p> <p>Does it embed layers of meaning in its content?</p> <p>Does the story offer significance that transcends the plot line?</p> <p>How would you describe the thematic material that the story is working with?</p> <p>What motifs recur in the text, and what meanings are associated with them?</p>	
<p>RESEARCH:</p> <p>Suggest ways that outside research can help to support the story.</p>	<p>What in the story does not yet seem fully credible?</p> <p>What about the story's representation of people or places needs further development and complexity?</p> <p>How can the writer use multiple modes of research (e.g., observation, analysis, consulting secondary sources, etc.) to move beyond received ideas, common notions, clichés, and hackneyed content?</p> <p>Do you have sources to suggest this writer draw upon in revising this story?</p>	
<p>After reading the story for a second time, consider:</p>		
<p>RE-READING:</p>	<p>Does anything in the story make less sense or seem too contrived once you know how it ends?</p> <p>Is there additional information that should be foregrounded?</p>	

Adapted from: Adsit, Janelle (2017). *Toward an inclusive creative writing: threshold concepts to guide the literary curriculum*. London New York, NY Bloomsbury Academic.