

Revision

- Re-vision: more dreaded than dreadful
- See the story fresh
- See again
 - conscious critic
 - creative instinct
 - readers you trust
- Make the critic welcome
 - focus on what seems awkward, overlong, undeveloped, flat, or flowery
 - tinker, tighten, sharpen
 - get to know the story to open it to new possibilities
 - then—put it away (when you feel tired or stuck) – don't look at it for a matter of days (maybe weeks) until you feel fresh on the project
 - let the problems work out in the subconscious
 - worry and walk

- you may see what the story is about
after you write it
- Get someone else's eyes on the work
 - be utterly selfish, greedy, take it all in
 - hard to get right what you can never see for yourself
 - be suspicious of praise that is too extravagant or blame that is too general
 - don't defend – behave as if bad advice is good advice
 - pay close attention to part of work that make readers stumble (but beware of solutions)
 - the more specific the criticism you offer—or receive—the more useful it proves and the less it stings
 - a couple of days after, reassess the criticism—see what you might find useful
 - walk away, take notes, plans

- cut story in sections to easily rearrange
- What have I written?
 - Theme should be noticed—not imposed on the story, but evoked from within it—initially an intuitive but finally and intellectual art on the part of the writer. Muse on the story idea to determine what it is in it that has attracted the writer, why it seems worth telling.
 - What are the ways of telling the story?
 - What has been said before about the theme?
 - Theme is what the story is about.
 - What does the story have to say about the idea or abstraction that seems to be contained in it? What attitudes or judgment does it imply? How do the elements of fiction contribute to the reader's experience of those ideas and attitudes in the story?

- Fictional elements
 - Theme involves emotion, logic, and judgment—all three.
 - Patterns that form the particular experience of that theme are made up of every element of fiction:
 - arrangement, shape, flow of the action as performed by the character, realized in the wire details, seen in their atmosphere, from a unique point of view, through the imagery and the rhythm of the language.
- Revision questions
 - Is there unnecessary summary?
 - Why should the reader turn from the first page to the second?
 - Is it original?
 - Is it clear?
 - Is it self-conscious?

- Where is it too long?
- Where is it undeveloped in character, action, imagery, theme?
- Where is it too general?