

## REVISION

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- I. The Writing Process: Prewriting, Drafting, **Responding, Revising, Editing**, Publishing.
- II. Levels of Revision: Story, Sentence, Words.
  - a. Story.
    - i. Catching Errors in Continuity.
      1. Book Bible.
        - a. Character Lists.
        - b. Maps (with legends and notes).
        - c. Timeline (include setting details: sunrise, moon phases . . .).
        - d. Sketches of key locations.
      2. Fresh Reading.
      3. Dedicated Reader (critique partner).
      4. Fiction Wall/Room.
    - ii. Re-En-Vision – considering how scenes would look if presented:
      1. In a different location?
      2. From a different POV?
      3. In REAL TIME rather than SUMMARY?
      4. With *showing* action rather than *telling* narrative?
      5. With added dialogue?
      6. With a key scene or scene removed entirely from the narrative?
        - a. Ernest Hemingway: If a writer knows enough about what he is writing about, he may omit things that he knows. The dignity of movement of an iceberg is due to only one ninth of it being above water.
        - b. Annie Dillard, [The Writing Life](#).
  - b. Sentence.
    - i. On Sentence-Level Revision:
      1. Jo Walton: Writing advice that says "don't" should usually be followed by "unless you're good enough."
      2. Geoffrey K. Pullum: [U Penn](#).
      3. Rules should govern, not advise.
      4. Philip Roth, [The Ghost Writer](#).
    - ii. Turning Sentences Around:
      1. Favoring the active voice.
        - a. Four Basic Patterns:
          - i. The father touched the child. (Transitive Active).
            1. Doer in subject position.
            2. Receiver in direct object position.
          - ii. The father touched. (Intransitive Active).
          - iii. The child was touched by the father. (Transitive Passive).
          - iv. The child was touched. (Intransitive Linking).
      2. Omitting needless words.
      3. Avoiding telling modifiers.
      4. Keeping dialogue attributions simple.
        - a. Include character actions to help identify the speaker.
        - b. In attributions, "said" is the verb of choice.
        - c. When possible, let the dialogue work without attributions.
      5. Watching out for word echoes and pet phrases.

- a. Stephen King [On Writing](#).
- b. ["Wait a Minute."](#)
- c. Catching Echoes:
  - i. Read the manuscript aloud.
  - ii. When you notice or suspect an echo, do a search for the word or phrase.
- d. Correcting Echoes:
  - i. Try a synonym (this may create another echo).
  - ii. Delete the offender (this often works best).
- 6. Being aware of the ["evil sentence."](#)
- 7. Consider deleting unnecessary filters.
- 8. Thoughts On (re: Geoffrey K. Pullum. U.Penn):
  - a. split infinitives:
    - i. An infinitive is a two-word form of verbs: *to read, to write, and to illustrate*.
    - ii. When you split an infinitive, you put something (usually an adverb) between the two parts: *to diligently read, to happily write, to scientifically illustrate*.
    - iii. Byron: To strongly, wrongly, vainly love thee still.
    - iv. Roddenberry: to boldly go.
  - b. the passive, adjectives, adverbs: [Richard III](#).
  - c. [the gerund-participle](#).
  - d. [Madness](#).
- c. Word
  - i. Employ words, phrases, and expressions that reflect the voice of the POV character, not the artistry or vocabulary of the author.
  - ii. Avoid redundancies.
  - iii. Read for continuity.
  - iv. Keep related words together.
  - v. Scrutinize everything flagged by spell/grammar checker.
  - vi. Search for your most common errors.