

## ***POETRY REVISION CHECKLIST***

<b><i>Step 1: Read through the check questions. If an answer is “No” – FIX IT</i></b>	<b><i>Step 2 Peer 1</i></b>	<b><i>Step 3 Peer 2</i></b>
<b><i>COMMON SENSE CHECK</i></b>	<b><i>Name:</i></b>	<b><i>Name:</i></b>
<input type="radio"/> Does your poem say what you want it to say? Is the message clear?	<input type="radio"/>	<input type="radio"/>
<input type="radio"/> Does your poem make sense all the way through?	<input type="radio"/>	<input type="radio"/>
<input type="radio"/> Are the lines in the best order?	<input type="radio"/>	<input type="radio"/>
<input type="radio"/> Have you kept the same point of view? (For example, if you start out describing a flower through the eyes of an elderly gentleman, you don't want to have one line describing the flower from a child's point of view.)	<input type="radio"/>	<input type="radio"/>
<input type="radio"/> Are you happy with the poem?	<input type="radio"/>	<input type="radio"/>
<input type="radio"/> Think of your poem as a picture, full of images. Are all the images appropriate to the feeling you want to convey? (For example, if your poem is about the peace you feel on summer mornings, you probably don't want a bloody-mouthed polar bear roaring through the scene.)	<input type="radio"/>	<input type="radio"/>
<input type="radio"/> Have you kept the same tense throughout the poem? (For example, if you start out saying “I see” and “I want,” you probably don't want to switch to “I saw” and “I wanted” later in the poem.)	<input type="radio"/>	<input type="radio"/>
<b><i>TOO MUCH/TOO LITTLE CHECK</i></b>		
<input type="radio"/> Are there parts of the poem that need to be expanded with more detail or more explanation?	<input type="radio"/>	<input type="radio"/>
<input type="radio"/> Are there enough details to make readers see what you want them to see?	<input type="radio"/>	<input type="radio"/>
<input type="radio"/> Are there parts of the poem that are unnecessary or irrelevant and that could be deleted?	<input type="radio"/>	<input type="radio"/>
<b><i>BEGINNING/ENDING CHECK</i></b>		
<input type="radio"/> Look at your poem's opening lines. Do they capture a reader's interest?	<input type="radio"/>	<input type="radio"/>
<input type="radio"/> Look at your poem's concluding lines. Does the ending provide a sense of closure? Is the last line a memorable one?	<input type="radio"/>	<input type="radio"/>
<b><i>SOUND CHECK</i></b>		
<input type="radio"/> Read your poem aloud. How does it sound? Are there any words, lines or phrases that stick out and ruin the rhythm or feeling of your poem?	<input type="radio"/>	<input type="radio"/>
<input type="radio"/> Again, read your poem aloud. Have you emphasized the most interesting or important words by placing them at the beginning or the end of your lines?	<input type="radio"/>	<input type="radio"/>

## ***WILTED LETTUCE CHECK***

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|---|-----------------------|-----------------------|
| <ul style="list-style-type: none"><li>○ When you create a salad, the last thing you want is a dish full of nothing but boring, wilted lettuce. When you create a poem, the last thing you want is lines full of boring, wilted-lettuce kinds of words. Are the words you have chosen fresh and crisp and interesting?</li></ul> | <input type="radio"/> | <input type="radio"/> |
| <ul style="list-style-type: none"><li>○ Is every word necessary? Does every word add something to the poem?</li></ul>   | <input type="radio"/> | <input type="radio"/> |

## ***THE QUIET AS A MOUSE CHECK***

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| <ul style="list-style-type: none"><li>○ Even the best poets can fall into the trap of using clichés like “He was as quiet as a mouse” or “Her eyes twinkled like stars.” Do you see any clichés you could eliminate, replace, or update?</li></ul> | <input type="radio"/> | <input type="radio"/> |
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## ***THE SHAPE CHECK***

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| <ul style="list-style-type: none"><li>○ How does your poem look on the page? Does it have an interesting and appealing shape?</li></ul>  | <input type="radio"/> | <input type="radio"/> |
| <ul style="list-style-type: none"><li>○ Are the lines of a sensible length?</li></ul>  | <input type="radio"/> | <input type="radio"/> |
| <ul style="list-style-type: none"><li>○ Look at the line breaks. Do your line breaks make sense?</li></ul>   | <input type="radio"/> | <input type="radio"/> |
| <ul style="list-style-type: none"><li>○ Look at your stanza breaks. A stanza in a poem is the equivalent of a paragraph in prose. Poets usually use stanzas to group related thoughts, to slow a certain order of ideas or to indicate a long pause with white space. Do you have a reason for your stanza breaks?</li></ul> | <input type="radio"/> | <input type="radio"/> |

## ***THE POLISHING CHECK***

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| <ul style="list-style-type: none"><li>○ Are all your words spelled correctly?</li></ul>                                     | <input type="radio"/> | <input type="radio"/> |
| <ul style="list-style-type: none"><li>○ Is the writing legible and neat or typed?</li></ul>                                 | <input type="radio"/> | <input type="radio"/> |
| <ul style="list-style-type: none"><li>○ If you are writing in grammatically correct form, is the grammar correct?</li></ul> | <input type="radio"/> | <input type="radio"/> |
| <ul style="list-style-type: none"><li>○ If you are punctuating the poem, is the punctuation correct?</li></ul>              | <input type="radio"/> | <input type="radio"/> |

## ***REVISION SUGGESTIONS***

*Read over these ideas for revision... see if any of these would work with your poem*

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| <ul style="list-style-type: none"><li>○ Rewrite the poem from memory. Chances are that you will remember only the strongest and freshest language and the most memorable experiences. Use what you remember and built on that.</li><li>○ Read the poem as if it were a conversation. If you were listening to this conversation, what questions would you ask? The answers to those questions are probably details that the poem must have to make it clear and interesting to a reader.</li><li>○ Change the way the poem looks. Change the indentation. Create a shape. Break the poem into shorter or longer lines, shorter or longer stanzas. See if the new shape reveals any new meaning.</li><li>○ Write two stanzas beyond the current ending. Maybe your poem is not yet finished.</li></ul> | <ul style="list-style-type: none"><li>○ Delete two stanzas of your poem. Maybe your poem states more than is needed.</li><li>○ Circle the most interesting words in the poem. Write more about these words. Substitute some of the new writing for the parts that are not circled.</li><li>○ Circle the most interesting words. See if the poem makes sense using only the circled words. Delete everything that is unnecessary.</li><li>○ Double-space the poem. Then add new lines between each of the original lines.</li><li>○ “Slice” the poem into single lines. Then reassemble the lines into the best reading order.</li><li>○ At random, delete every fourth (or some other arbitrarily chosen number) word. Then try to come up with new words that fit</li></ul> |
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