**Deep Revision Tips and Tricks** *Compiled by Alexis Orgera, Keith Miller, and Megan Ave’Lallemant*

1. **Big revision tactics:**
	1. Writing on whiteboard/alternative surfaces
	2. Write piece from memory
		1. This helps distill the resonance of the piece. Things remembered can show what is important about the piece itself
	3. Mirroring/conversation pieces
		1. Write same piece/stanza from a different perspective but mirror the format (i.e. mother, father, self)
	4. Character, setting, dialogue sketches
		1. Pull out specific elements to zoom in on, then add to piece.
	5. Use art.
		1. Visual character/setting sketch or drawing, then translate into words.
	6. Write piece backwards
		1. Shows which parts are strongest and helps with organization. Can also show where it’s going, the point.
	7. Change form
		1. Linking snapshots of poems and writing a paragraph of prose
	8. Getting into character
		1. Act like this character, speak like this character to find her voice. “What does it look like to saunter?”
	9. Write “the negative” of the piece (works best with just a small poem)
		1. Change boy to girl, “I ate breakfast” to “I threw up dinner”
	10. Found poems/erasure poems from existing work, poach lines from own journal/portfolio.
	11. Translate/paraphrase your piece or a peer’s to see what sticks out.
	12. Literally cut pieces apart and rearrange with scissors and glue.
	13. Ethos, Pathos, Logos
		1. Ethos: What do you know about the author?
		2. Pathos: Who is the audience?
		3. Logos: How does this piece make its point? Elevator pitch. What’s the logical argument? Helps with structure.
	14. Elevator pitch for piece’s purpose to clarify the plan of intended meaning.
2. **Intricate revision tactics**
	1. Look for repetitive sentence structure/variety. Model how to break lines and change what it looks like on the page.
	2. Use a blank \_\_\_\_\_\_\_\_ if stuck on word choice and revisit later.
	3. Research a topic as a form of pushing language further (might work well for students who have trouble thinking abstractly/using figurative language?)
	4. “Close your eyes and visualize. When you see this image, what does it look like?”
		1. Helps students who are stuck on description.
	5. Repetition
		1. Choose a line or phrase to repeat. Or revisit same theme but from different perspectives.
		2. Do we need it? Can the piece stand without it, then?
	6. Perform and read aloud over and over. As you slightly change intonations, mark what you did differently, then ask how you can make the page like the performance.
		1. Helpful for cutting words, punctuation, line breaks, etc.
	7. Dialogue
		1. Refine character voices. Turn description into dialogue.
		2. Play with dialect. Say the same thing but change the punctuation, spelling.
	8. Self-transcribe from journal to computer
	9. Word cutting with a specific count in mind to clarify and eliminate excess fluff.
	10. As a group, close your eyes, and listen to the piece. One reads aloud, everyone else writes down one moment that sticks out. See where it’s singing.
	11. Eliminate passive voice. Attack the verbs. Kill dead words.
	12. Five senses present?
	13. Create a reverse outline
		1. Write the skeleton/bullet points of the piece and see what’s present/missing
	14. Intro to line breaks: Write within a shape on the page (draw a rectangle, start, etc.) and fit your lines to meet the shape.
	15. Brain warm-ups
	16. Workshopping as a group with packets, gave choice re: which peer suggestion to incorporate into final piece.
		1. Student reads, then fellow reads to illuminate their work, student author annotates while edu reads and can ask questions and make adjustments based on what they hear.
	17. What’s allowed in my piece? Create the rules to guide the piece (misspellings are okay for character voice, but missing punctuation is ok.) What’s Oxford v. talking with my friends and what’s okay in my piece?