

Submission: _____

- A. Please comment only on the items listed below which you feel apply to your critique. (In other words, please don't feel you have to comment on every aspect listed below just because it is listed.)
- B. Please reflect your answers to the questions posed below by writing directly on the piece submitted.
- C. I thank you for the time and effort expended in providing me with your critique and comments. Your input is valued. Thank you.

Critique provided by: _____

First impression:

- Did you enjoy the piece? Why or why not?
- Was the message/emotional content supported by the text?
- Did the imagery add to the expression of the plot?
- When did it catch your attention?
- Did it hold to the end?

Prose passages:

- Plot flows smoothly to a good climax?
 - Dialogue contributes to the momentum of the story?
 - Length of story: too long, okay, too short?
 - Character: too many, okay, too few?
 - Point of view: clear, fuzzy?
1. Indicate to the author anything that delighted you about this piece – anything that seemed to work.
 2. Report on: images or actions which are concrete, realistic, detailed, vivid. Can you see, smell, touch, hear the person/scene/action? What words helped you do that? Indicate to the author the exact words that did that for you.
 3. Were you moved to laugh or cry or did you feel interest in reading on? Indicate to the author this and be specific where in the piece this happened. What moved you or hooked your interest or curiosity?
 4. Look for varied sentence structure. Did the author use short sentences when the piece got exciting or tense and longer sentences when the piece was more reflective?
 5. If there is dialogue in this piece and it sounded realistic to you, tell the author this. Indicate the exact words that sounded right for that character.
 6. Report on anything that distracted you in this piece. Be specific. Did a character say something that sounded wrong for that character? Are there too many images pulling you in too many different directions? Is there a bump in the rhythm that threw you out of the "dream" of the poem or story?
 7. Did you feel that something was being explained that you'd prefer to figure out for yourself? Indicate the exact place where you felt that, and report it to the author.

8. Did you notice some words that could be taken out and make the piece stronger? Words to watch for: there is, it is, and, the, a, that, some, little, very, all, so, lovely, beautiful, sweet, up, down. Indicate this to the author.
9. If there is more than one character in this piece, did you find it easy to tell them apart? Is there anything the author could do to make this better? For example, it helps if the characters have names that would not be confused with other another – Harold and Don, not Mollie and Millie – and that they are different from one another in age, outlook, gender, etc.
10. If there is more than one strong image in this piece, did you find that confusing? Would the piece be stronger if the author, for instance, used spiders throughout, rather than spiders, pumas and supernovas?
11. Does the piece really begin where it does right now, or does it start farther in? Where does it start?
12. Is the ending okay? Does the piece really end sooner? Is the ending satisfactory? If new information or imagery came in close to the end, did you find that jarring and do you wish it had been fed in sooner?
13. Point of view: Whose head are we inside here and is the piece consistent about this? If not, did it seem distracting? We're inside a character if we know if his or her heart is pounding or is we share the person's thoughts.
14. Names: Did you feel as if the character's name was repeated too often? Could some of those be replaced by "he" or "she"? Indicate this to the author.
15. Did you notice any cliches or "word packages" or tired images that could have been brighter and fresher? Indicate the bit that bothered you.
16. Did you notice any grammatical or spelling mistakes?

Other comments:
