

Peer-Editing Instructions, Stylistic Analysis

Task One: Whisper read through the entire analysis paragraph in front of you. Make sure that the essay follows the academic paragraph structure (TS, CX, CD, CM_{x3}, CX, CD, CM_{x3}, CS) and that the ideas make sense. Label the TS, CX, CD, CM, CX, CD, CM, and CS. Choose any areas that are confusing, highlight where they seem confusing, and create a comment explaining that they are confusing. Underline the TS, the main point. It should include a TAG (title, author, genre), a lit device with adjective, and mention how the device shapes a calm mood. If not, point out that it doesn't follow this format.

Task Two: Check to see that there are two quotations included and that no sentences begin with quotations. (They should be well blended in). If they aren't, write "Mickey Mouse" as a comment. They should be blended in with their own words smoothly, so that if the sentence was read with one's eyes closed, you wouldn't even notice the quotation marks. Suggest a method from the Mickey Mouse worksheet (1, 2, or 3) if the quotations are not blended.

Task Three: Relevance check. Do the quotations directly help to support the topic sentence? If not, look through the "Questions to Prompt Thinking" worksheet relevant to the lit device in the paper you are reading, look at the text of *SLOB* (p. 57-61) and suggest possible others that would help support the TS/thesis as well as the "Questions to Prompt Thinking".

Task Four: Commentary check. Check to see if the sentences following quotations actually add insight that goes beyond what is stated in the story, and that they help add to the overall thesis (topic sentence). If not, please pose prompting questions that can help spur additional thinking. Your writer should include at least three sentences of *meaningful* commentary. (A paraphrase does not count toward these meaningful sentences).

Task Five: Transitions. Make sure sentence ideas connect to each other. Words such as "this" and "similarly" can be extremely helpful to connect ideas. If not, suggest transitions that work. (Use the "Tips" handout provided last class with the transitions words resource).

Task Six: Plusses and Minuses. Mark at least two positive and two negative things done well in the paper, indicated at the bottom of the paper with plus signs and minus signs.

Task Seven: Rubric Score. Now, go through the stylistic analysis rubric and mark where you think your writer scored in each area, highlighting or circling on the rubric provided.

Task Eight: Now, you should work with your own original paragraph. Complete the following:

1. Fix errors, according to student suggestions.
2. Whisper read it out loud. Notice whether it is choppy or not, and work on varying sentence structure. Avoid beginning too many sentences with the same word.
3. Change anything that strikes you as awkward or confusing or that your peers may have marked as awkward or confusing.
4. Avoid DEAD words such as: a lot, pretty (as in "pretty cool" or a "pretty flower"), very (as in "very big" or "very ginormous"), big (it's weak!), you (generic you, as in "Imagine if you . . ."), really (as in

“really awesome” or “really cool”), amazing (it’s weak!), stuff (too vague/ colloquial), things (to vague/ colloquial), got (as in “I got an A” or “I got milk from the store”), so (not the conjunction, but the adjective, as in “so big” or “so cool” or using “So . . .” to begin your sentence).

5. Spice up your writing and details even more. Pretend your audience is clueless and needs all the explanations possible.
6. Find synonyms to five of your original words to change and make more vivid/ specific. Use a thesaurus if necessary. Consider what kind of emotion you would like your reader to experience. Then, find words that help create this emotional experience.