# Lesson 1 Revision Worksheets

When you read the manuscript and notice a problem, simply mark it in the manuscript margin with a number (I just start with one and count up) and then go to the corresponding worksheet. For example, if you find a gaping plot hole, write a # beside it in the manuscript margin, then go to the plot worksheet – so the seventh plot problem in chapter 3 would look like this (see picture):
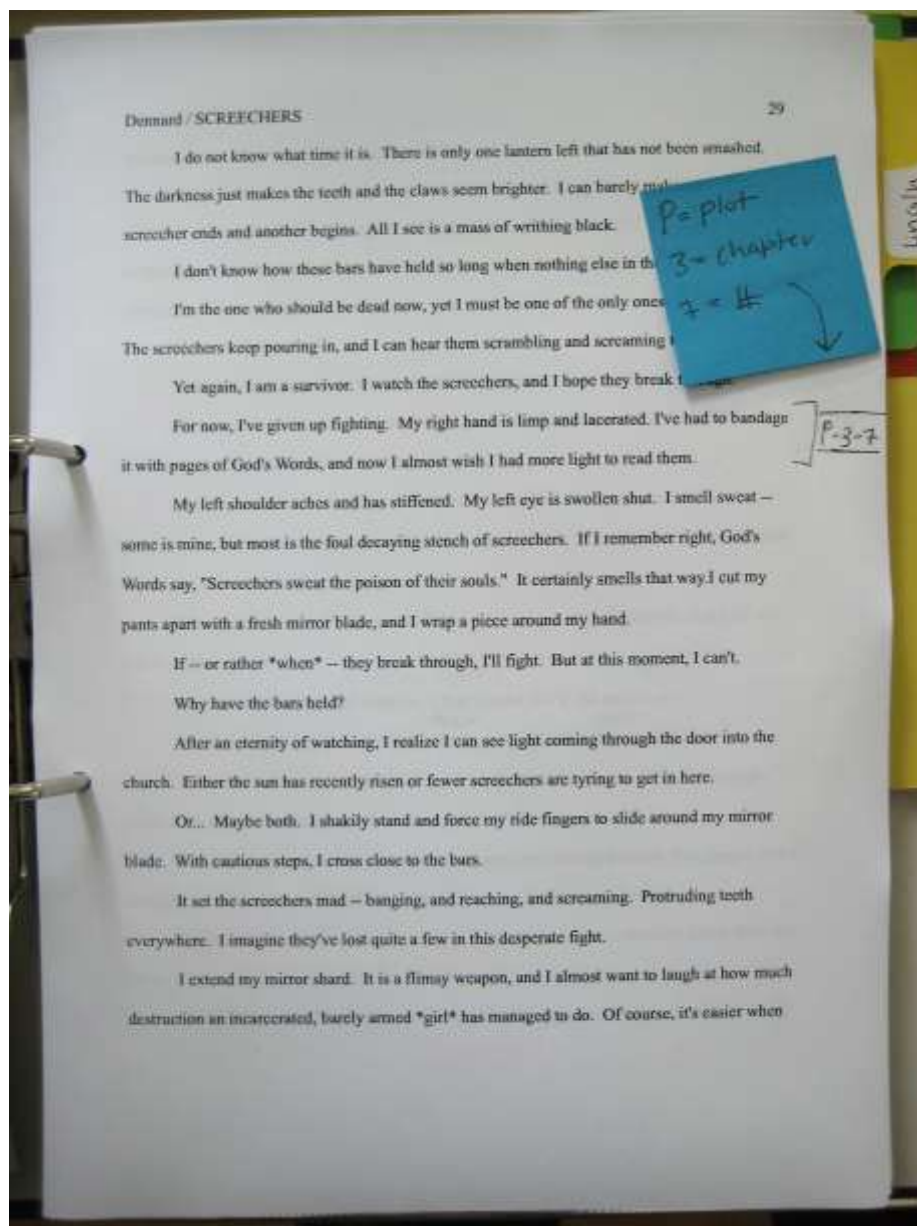
Then you will move to the worksheet. There you'll write the number in the Number column, then describe the problem in the Problem column (see picture).

You don't *need* a worksheet to do this – I usually just use a spiral notebook. However, you can get the hang of the process with these sheets.

Finding Plot Problems:

As you read your manuscript, you want to find places where 1) the plot

doesn't make sense, 2) there is a plot hole, 3) you suddenly drop some important subplot, 4) you suddenly introduce an important subplot, or 5) anything about the plot feels *off*.

I also use the plot sheet to mark down points in the story where conflict is zero (i.e. Huh? Why are my characters sitting here jabbering and doing nothing?). Or, if I have an idea for solving a problem, I may leave a note here as well.

Character:

With this, you want to make sure you search for spots where 1) characters fall flat or fail to live up to their potential, 2) characters are inconsistent, 3) there are unnecessary characters (I always try to use as few characters as possible—new names and faces are so hard for readers to keep track of!), or 4) anything about a character or character relationship feels *off*.

I also use the character sheet to highlight areas I find info-dumps on a character's past.

Setting:

For setting you need to search the manuscript for places where 1) setting is inconsistent, 2) setting is vague (i.e. you can't imagine what or how a setting works), 3) there is too much setting interaction (i.e. the setting gets in the way of the story), 4) there is not enough setting interaction (i.e. the character should be interacting with the setting but is not), 5) there are anachronisms, or 6) anything about the setting feels *off*.

I also use the setting worksheet to mark areas where the conflict could be heightened due to setting (e.g. if it were raining, that chase scene would be way harder!), or to brainstorm ways to describe the setting better (I'm kinda crud at description!).

Other:

This is the catchall worksheet for anything that doesn't clearly fit elsewhere.

Pacing issues? Dialogue problems? Line-edits that you won't fix now but just have to mention somewhere? Try putting that stuff here.