



**English 585.01W: SFF Genres (Online)
Summer II 2014
Dr. Robin Anne Reid**

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Summer II 2014 Schedule

English 585.01W Online: no face/face class meetings
Online Office Hours: M T W Th: 10:00 am – 12:00 pm
My Office: by appointment

Catalog Course Description

This class is an advanced, intensive, reading and writing course that focuses on a specific genre of poetry or prose based on instructor specialization. Students will read and write in the assigned genre. Extensive writing and peer critiques. May be repeated for credit when the genre changes.

Summer II 2014 Course Description

The emphasis this term is SFF GENRES. The term is used in purposefully as an "umbrella" term, widely understood to cover any and all sub-genres that have any scientific, technological, or fantastic element (no matter how large or small). For the purpose of our class, it also includes hybrid and slipstream sub-genres. Finally, I assume that the "children's," "young adult" and "adult" markets are equally important as audiences for one's work. Regardless of the specific sub-genre a learner chooses, the writing assignments will focus on developing a detailed draft outline for a longer project, along with a sample chapter, and a synopsis: these are the basic materials one is required to submit to agents or publishers these days. Peer response, within small groups assigned based on sub-genre interest, is an important part of the course.

Materials – Textbooks, Readings, Supplementary Readings

Textbook(s) Required: No textbook is required. With the wealth of information available online (about genre, about the process of writing, about publishing and selling one's work, not to mention all the online creative publishing plus professional organizations), I have prepared a (growing) list of online resources for my creative writing classes rather than assigning textbooks. Each creative writing class I teach contributes to the list as you all will be doing.

We'll be drawing on the "Snowflake Method" for designing a novel. While there is a book and a professional software program for this method, I do not require students to buy either one for the class. Free information and the basic steps can be found here:

<http://www.advancedfictionwriting.com/articles/snowflake-method/>

I have added one writing assignment which is not included in the "Snowflake Method": a worldbuilding exercise which is necessary for all sff work.

Course Learning Outcomes

1. Learners will demonstrate that they are active and engaged members of our learning community by posting regularly during each week in the Genre Discussions and Writing Workshops. The posts will include responses to prompts posted by the instructor and feedback to classmates' posts.
2. Learners will demonstrate that they are able to critique their classmates' drafts by identifying structural elements using correct literary terminology, describing the impact of the drafts on themselves as a reader, and offering constructive criticism for revision. This outcome will be assessed by evaluation of selected peer response posts in the Writing Workshops.
3. Learners will demonstrate that they understand basic narrative conventions of their chosen sub-genre. This outcome will be assessed by evaluation of the Genre Discussions.
4. Learners will demonstrate that they have engaged in a writing process over the course of the semester which includes revision on the global as well as surface levels, moving through the Snowflake Draft process, and turning in rough drafts of a chapter and a synopsis to be revised. This outcome will be assessed by evaluation of selected drafts handed in throughout the semester.
5. Learners will demonstrate that they have researched potential markets to which they could submit work for publication. This outcome will be assessed by evaluation of the Market Discussions.

Student Learning Outcomes Selected for Assessment

1. Learners will demonstrate that they are able to critique their classmates' drafts by identifying structural elements using correct literary terminology, describing the impact of the drafts on themselves as a reader, and offering constructive criticism for revision. This outcome will be assessed by evaluation of selected peer response posts in the Writing Workshops.
2. Learners will demonstrate that they understand basic narrative conventions of their chosen sub-genre. This outcome will be assessed by evaluation of the Genre Discussions.
3. Learners will demonstrate that they have engaged in a writing process over the course of the semester which includes revision on the global as well as surface levels, moving through the Snowflake Draft process, and turning in rough drafts of a chapter and a synopsis to be revised. This outcome will be assessed by evaluation of selected drafts handed in throughout the semester.
4. Learners will demonstrate that they have researched potential markets to which they could submit work for publication. This outcome will be assessed by evaluation of the Market Discussions.

Course Requirements

1. Students will access, read, and follow all course instructions found in the Navigation Tree and content areas of the eCollege/NExT course.
2. Students will read and respond to all posted prompts in graded discussions.
3. Students will complete and submit assigned drafts electronically in Writing Workshop Discussions (each sub-genre will have its own space for peer responses), and in the assignment Dropboxes (which only the student and I can access). The peer responses will be done in the Writing Workshop Discussions where I will not be posting. I will be commenting on and evaluating the drafts in the assignment Dropboxes. Students will access their grades and comments in the eCollege gradebook.

Instructional Methods / Activities Assessments

Assignments in a creative writing class reflect the activities published writers do: brainstorming, developing a project, writing drafts, getting feedback, revising after feedback, revising further, researching potential publication markets, revising some more, preparing submissions, and sending work off to editors or agents for consideration.

In this class, you will be doing all of the activities listed except for the last one: I do not require you to send work off to editors for the class. The reason I do not require that is primarily because a semester long class is not sufficient time (even in a long term) to create a work that is ready to submit: the idea of a five-week writing course resulting in a publishable draft is even more unrealistic, even if you work on a project you have considered or developed in the past (which is allowed). I hope that each of you will finish this class with a promising draft that you could develop in the future and submit if you wish and with a better knowledge of how to go about submitting your work.

"Grading" creative writing is difficult especially if one is devoted to the philosophy of writing as a process which is that that good writing comes from multiple revisions. A grade shuts down revision. The idea of a grade as a final evaluation of a finished product is especially problematic in a creative writing/workshopping course: good writing comes over time, and failure is part of the process.

My grading philosophy thus focuses more on effort and revision rather than quality which means that high grades are given alongside critique and suggestions for change/revision on early drafts, and textual evidence of revision "counts" as part of the grade for the "final" drafts (meaning those drafts turned in at the end).

In the real world, of course, writing is never graded, but readers make judgments all the time: to read or not to read, often after only a paragraph or two. Editors have only two grades: pass (they'll print it) or fail (they reject it). Perhaps some will print it after you do some revisions.

The ideal writing workshop would not grade writing, but a class in the university system requires a final grade. I grade students on effort, participation, the quality of their peer responses to their

groupmates, and improvement as well as on the quality of the revised draft. Whenever I grade writing, my criteria are commitment and revision as well as quality. For this class, you will be evaluated in four areas:

1. 40%: Your writing
2. 30%: Your constructive responses to your peers
3. 20%: Your posts in the Genre Discussions
4. 10%: Your posts in the Market Research Discussions

SFF Genres: The primary genre focus for this class is extremely broad—any sub-genre related to science fiction or fantasy, both broad categories in their own. Any sff work may be primarily written for an audience of children, or young adults, or adults (and there is ample evidence these days that those categories are marketing driven, and people read across the categories continually!). Additionally, a fiction may incorporate narrative conventions from more than one genre or sub-genre—for a hybrid or interstitial effect.

Our Genre Discussions will allow you to share information about the specific SFF genre which you are interested in (which may be in print or visual media!), which you enjoy, and which have influenced you as a writer. You will also be discussing the specific narrative conventions for the work you are developing for this class. You may choose to write in any of the sub-genre(s) that you wish, but you will need to pick one and stick with it all term.

Part of your work this semester will be exploring the boundaries of your chosen sub-genre or sub-genres (and the boundaries can be very fuzzy!).

Here are some resources to introduce you to the genre terminology and a broad sense of the conventions. Understand that these are guidelines rather than laws and thus may be broken or changed at will for a reason (which you can explain!).

WritingWorld.com	http://www.writing-world.com/sf/genres.shtml
WorldsWithoutEnd.com	https://www.worldswithoutend.com/resources_sub-genres.asp
FictionFactor.com	http://www.fictionfactor.com/articles/fsubgenre.html

There is overlap, disagreement, and varying amounts of details in the three resources above: they're just to get you started, and you will be doing some more research on your own as well as learning the terminology to talk about your favorite works.

The assignment handouts in eCollege contain detailed information on what is due and when it is due. However, there is no requirement about what sort of topic or issue or character(s) or plot you write: those elements are completely up to you, and I plan to let workshopping groups form around broadly shared genre interests on the theory that the best responder for a draft in process is a reader who both enjoys and is familiar with the genre. I have been a fan of science fiction and fantasy genres since I learned to read. I will be responding to everybody's work (via the eCollege Dropbox). I will not be posting in the Workshop Discussions.

The assignment handouts are posted in the appropriate unit (at the unit home page, on the dropbox or in the discussion associated with the assignment). I expect those handouts to be studied, whether online or via hard copy that is printed out, read, and annotated if necessary.

Please ask any questions you have about the assignment handouts in the Virtual Office Discussion, located in the Course Home, I expect students to prioritize their work based on the percentage of the grade each assignment is worth (the higher the percentage, the more time need be spent). Specific assignments (identified by rough drafts, revised drafts, etc.) may be revised for full credit, and revision is expected.

Grading

The class grade is based on a 100 point system, with each assignment being assigned a specific weight (percentage) of the grade. I have set up the gradebook with the assignments weighted: your grades will be entered in percentages, which the program will translate to "points earned."

If at any time you have a question or concern about your grade (which only you and I can access), please contact me (by email or by posting in the appropriate Dropbox). Please do not post about grades in the Virtual Office which is a public space.

90-100% = A
80-89% = B
70-79% = C
60-69% = D
59-lower = F

Student Contact

During my online office hours, I may be in HL 125 or I may be at an off-campus location, but wherever I am, I will be logged onto my computer and regularly checking my university email and eCollege Virtual Office. I am willing to set up an appointment for a face/face meeting in my office, or a chat meeting through eCollege: just email me.

Please: if you think that you are slipping behind for any reason, come talk to me (or call me!).

Keep in mind that the official medium of communication for the university is email which is handled through our eCollege platform. All email correspondence for this course will be sent to student myLeo email accounts.

I post information in the "Class Announcements" section of our online course and send it out via email to make sure Learners get the information in a timely manner as well as announcing it in our weekly class meeting.

Class Policies

Take some time to read: university faculty have a good deal of latitude in some of their policy areas.

The first set of policy statements are mine that are specific to this course.

The second set of policy statements are mandated by the University and/or the Department of Literature and Languages.

By staying in the class after reading this syllabus, you are contractually obligated to meet class requirements and follow **all** class policies.

Instructor Policies

Attendance Policy:

Attendance in an online course is shown by logging in to do assigned work. If you fail to log into the eCollege platform for five consecutive days, or fail to hand in three or more consecutive assignments, or fail to respond to me when I contact you via the eCollege email program to see if I can help you complete the class successfully, then I reserve the right to administratively drop you from the class.

If you have a medical condition or other emergency which affects your ability to complete your work by the assigned due dates, I will be happy to work with you to set up a plan that will involve more time for completion of work without late penalties. However, if you do not communicate with me, it will be impossible to set up the plan. Therefore, you must email me as soon as possible so we can work out the plan for you to complete your work and, if the situation requires more than one-two weeks of adjustments, you must provide documentation.

There is a built-in brief extension for people to use when life interferes with plans on a limited basis. See the "Late/Missing Work Policy."

Late/Missing work Policy: An online course gives students (and instructors!) flexibility in scheduling when they do the work, but this class is not self-paced.

You need to review the following requirements of the course and determine if you will be able to succeed.

You have an assignment or two (in a Discussion or Dropbox) due daily during most of the five weeks of the class.

Writing assignments are due on Monday, Tuesday, Wednesday, and Thursday (which are days we would be meeting face/face **if** the class was not delivered online).

Reading drafts and writing peer responses will take place over the Summer term weekend, Friday, Saturday, and Sunday. You may also be working ahead on writing assignments on the weekends if you wish. Be aware that the later steps in the Snowflake method call for longer work to be completed.

The due date for all assignments is midnight, but I have built in a "No Penalty Zone" which is a free, unlimited extension (you do not need to ask, nor is there a limit). The NPZ allows you to hand in the day's assigned work by noon the following day and it will still be considered on time.

Work that is not turned in on time (by the NPZ) is considered late. I do not consider that students must do peer responses on work that is turned late, so if your work comes in after the NPZ, you will likely get fewer responses from classmates, and I may not be able to comment fully since I prioritize work that comes in on time. There will also be a 50% grade penalty.

Missing Work Policy: Missing work results in a 0 for that grade category.

University & Department Policies

Courtesy and a Positive Learning Environment: A "Positive Learning Environment" is one which allows and encourages contemplation, thoughtful discourse and critical analysis of information. To create a positive learning environment for all in the class, it is important to be courteous and respectful in responding to ideas that may differ from yours. Disagreement is valid if it is based on the quality of the idea rather than on the identity of the person presenting the idea, and slurs, insults, or stereotypes about individual and group identities are always discourteous. Commentary about an individual's perceived gender, perceived sexual orientation, perceived ethnicity, or perceived class is inappropriate in our class setting.

Academic Dishonesty/Plagiarism: Conduct that violates generally accepted standards of academic honesty is defined as academic dishonesty. "Academic dishonesty" includes, but is not limited to, plagiarism (the appropriation or stealing of the ideas or words of another and passing them off as one's own), cheating on exams or other course assignments, collusion (the unauthorized collaboration with others in preparing course assignments), and abuse (destruction, defacing, or removal) of resource material. Academic dishonesty can also include writing assignments for someone else, turning in papers someone else wrote for you, and tests that you took for someone else or that someone else took for you. Turning in work written for another class is also dishonest.

Literature and Languages Policy on Plagiarism: Instructors in the Department of Literature and Languages do not tolerate plagiarism and other forms of academic dishonesty such as collusion. Instructors uphold and support the highest academic standards, and Learners are expected to do likewise. Penalties for Learners guilty of academic dishonesty include disciplinary probation, suspension, and expulsion. (Texas A&M University-Commerce Code of Student Conduct 5.b [1, 2, 3])

The Department of Literature and Languages defines plagiarism as occurring when a writer deliberately uses someone else's language, ideas, or other original (not common-knowledge)

material without acknowledging its source. Simply having a list of sources at the end of the project does not sufficiently meet the academic standards for acknowledging sources. The Department defines collusion as selling academic products (any written or recorded or pictorial material intended to be submitted to satisfy an academic requirement).

In academic writing, students must acknowledge and document all material of any length (from a word to a paragraph) drawn from sources (quoted and paraphrased) in your formal report. Documentation requires clear identification within the text (embedded in your sentences or in parentheses, endnotes, or footnotes) of the source for material that has been summarized, paraphrased in your own words, or quoted directly. Page numbers must be given for direct quotes.

Plagiarism is not excused by saying "I did not mean to do it!"

Unintentional plagiarism is still plagiarism.

Online resources on plagiarism:

<http://www.unc.edu/depts/wcweb/handouts/plagiarism.html>

<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>

Specific Policy for Creative Writing and Plagiarism: Writers are influenced by what they have read, and there are accepted (and legal!) types of remixing and parody in literature that are perfectly valid practices, especially if the original work is in the public domain. That is, it's perfectly legal to publish (and earn royalties) from a zombified version of any of Jane Austin's works. Publishing a zombified *Lord of the Rings* is a different issue!

Additionally, I allow fan fiction in my creative writing classes. What I ask in the class is that if you are engaged in a creative process of remixing, parody, or fan fiction, put a short disclaimer or author's note at the start to let your peer responders and me know what you are doing. My commentary at that point will also touch on whether or not you could plan to publish a work (i.e. fan fiction that is sufficiently transformative can sometimes be published these days—the publishing world is changing rapidly).

However, the Market and Genre Report assignment require you to summarize and paraphrase (in your own words) information that you have read online. If you cut and paste content directly from the web site into your posts, without quotation marks, then that is plagiarism. My policy regarding plagiarism is that the first assignment which contains plagiarized material receives a 0 grade; the second assignment which contains plagiarized material results in a failing grade for the class and a report sent to the Department Head, Dean of CHSSA, and the Dean of the Graduate School.

Courtesy: All Learners enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See Student's Guide Handbook, Policies and Procedures, conduct).

Drop Policy: Learners who are eligible may drop their classes with a "Q" drop grade without Instructor approval.

This procedure does not apply to Learners with advising holds (Athletes, International Learners, Honor Learners, UC College, etc.). Learners with advising holds will have to complete a Drop/Add form and get approvals manually, and turn in to the Registrar's Office for processing.

If you are only enrolled in one class or need to drop all your classes, you will not be able to drop through this procedure. At that point, you need to withdraw which requires a different form.

Here is the link to the Forms Page on the university web site:

<http://www.tamuc.edu/admissions/oneStopShop/registrar/forms/default.aspx>

Incomplete Grades: The Incomplete grade is reserved for those who have been active in class and have maintained a passing grade until nearly the end of the course. If circumstances in the last few weeks make it impossible for a student to hand in the last assignment(s), then the Incomplete can be granted. The student must supply documentation concerning the circumstances that have made it impossible for course work to be completed. Students who fail to turn in a significant number of the earlier assignments are **not** eligible for an Incomplete and will not be granted one. Anyone who is unable to complete the majority of the assigned work during the semester they are enrolled in the class will not be able to do it alone in the following term.

If the missing work is not handed in by the end of the next long semester, the grade automatically goes to an F, by university policy. There is no appeal for that grade.

Since this class is an online class you should be aware of the following university policy: You will be required to complete the course outside of the eCollege platform. The class platform is available for student access for only two weeks after the close of each semester.

Online Class Program Information

This course will be facilitated using eCollege, the Learning Management System used by Texas A&M University-Commerce. To get started with the course, go to: <https://leo.tamu-commerce.edu/login.aspx>.

You will need your CWID and password to log in to the course. If you do not know your CWID or have forgotten your password, contact Technology Services at 903.468.6000 or helpdesk@tamu-commerce.edu.

The following information has been provided to assist you in preparing to use technology successfully to access your eCollege course.

- Internet access/connection – high speed recommended (not dial-up)

- Word Processor (i.e. MS Word or Word Perfect)

Additionally, the following hardware and software are necessary to use eCollege:

Our campus is optimized to work in a Microsoft Windows environment. This means our courses work best if you are using a Windows operating system (XP or newer) and a recent version of Microsoft Internet Explorer (6.0, 7.0, or 8.0).

Your courses will also work with Macintosh OS X along with a recent version of Safari 2.0 or better. Along with Internet Explorer and Safari, eCollege also supports the Firefox browser (3.0) on both Windows and Mac operating systems.

It is strongly recommended that you perform a “Browser Test” prior to the start of your course. To launch a browser test, login in to eCollege, click on the ‘myCourses’ tab, and then select the “Browser Test” link under Support Services.

If your computer and internet services do not meet the minimum requirements for eCollege, you are welcome to use any of the computer labs on campus.

eCollege Student Technical Support

Texas A&M University-Commerce provides Learners technical support in the use of eCollege. The student help desk may be reached by the following means 24 hours a day, seven days a week.

Please contact the eCollege HelpDesk, available 24 hours a day, seven days a week. by sending an email directly to helpdesk@online.tamuc.org.

You may also reach the HelpDesk by calling (toll-free) 1-866-656-5511 or 720-931-3847 (direct), or through the Online Chat by clicking on the "Tech Support" tab within your eCollege course.

Help: Click on the 'Help' button on the toolbar for information regarding working with eCollege (i.e. How to submit to dropbox, How to post to discussions etc...)

eCollege FAQ: <http://www.tamuc.edu/academics/locations/documents/eCollegeFAQs.pdf>

Learners with Disabilities:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all Learners with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services

Texas A&M University-Commerce
Gee Library
Room 132
Phone (903) 886-5150 or (903) 886-5835
Fax (903) 468-8148
StudentDisabilityServices@tamuc.edu

CLASS CALENDAR SUMMER II July 7, 2014-August 7, 2014

The following course schedule is subject to revisions and other modifications as the instructor deems necessary for the course.

Any changes to the course schedule will be announced on the course website in advance of the week in which the change will occur and will be sent out by the class email.

WEEK ONE: **ALL DUE DATES: MIDNIGHT (12:00 a.m. the following day);**
NO PENALTY ZONE: NOON (12:00 p.m. the following day)

- 7-7 Mon Post in Genre Discussion
- 7-8 Tues Step 1: Write and upload a one-sentence summary of your novel (from: Ten Steps of Design) to your Writing Workshop Discussion and to the Step 1 Dropbox.
- 7-9 Wed Post in Genre Discussion
Step 2: Expand your one-sentence summary of your novel to a full paragraph (setup, major conflicts, and ending) (from: Ten Steps of Design). Upload it to the Writing Workshop Discussion and the Step 2 Dropbox.
- 7-10 Thurs Step 3.A: Write a high-level view (one page summary) for the storyline of one of your major characters. Cover name, one-sentence summarizing the character's story arc; the character's motives; the character's goal; the character's conflict(s); the character's epiphany; and a one-paragraph summary of the character's story. (from: Ten Steps of Design). You may feel the need to revise your earlier sentence and paragraph—but hold off—that's for next week! Cut/paste your description into a post in the Workshop Discussion.

Friday-Saturday-Sunday: Read all the posts in your group's Writing Workshop Discussion (there should be three from each person), and post a response to three classmates by midnight (12:00 am, Monday). I do not expect these responses to be lengthy, but I do expect them to be specific: follow the instructions in the assignment handout. Do **not** try to read and respond to **everything** on Sunday. Depending on your schedule, you may want to work on writing drafts that will be due next week.

WEEK TWO: **ALL DUE DATES: MIDNIGHT (12:00 a.m. the following day);**
NO PENALTY ZONE: NOON (12:00 p.m. the following day)

- 7-14 Mon Post in Genre Discussion
- 7-15 Tues Step 3.B: Write a high-level view (one page summary) for the storyline of one

of your major characters. Cover name, one-sentence summarizing the character's story arc; the character's motives; the character's goal; the character's conflict(s); the character's epiphany; and a one-paragraph summary of the character's story. (from: Ten Steps of Design). Cut/paste your description into a post in the Workshop Discussion.

7-16 Wed Post in Genre Discussion

7-17 Thurs Post a revision of your one-sentence summary and one-paragraph summary (in one post in the Writing Workshop, and on one page for the Dropbox.

Friday-Saturday-Sunday: Read all the posts in your group's Writing Workshop Discussion (there should be two from each person), and post a response to three classmates by midnight (12:00 am, Monday). I do not expect these responses to be lengthy, but I do expect them to be specific: follow the instructions in the assignment handout. Do **not** try to read and respond to **everything** on Sunday. Depending on your schedule, you may want to work on writing drafts that will be due next week.

WEEK THREE: **ALL DUE DATES: MIDNIGHT (12:00 a.m. the following day);**
NO PENALTY ZONE: NOON (12:00 p.m. the following day)

7-21 Mon Post in Genre Discussion

Step W: Post a one-page description of your world (i.e. Worldbuilding), specifically the setting and cultural elements that make your planned work some sub-genre of science fiction or fiction. Upload it to the Writing Workshop Discussion and the Step W Dropbox.

7-22 Tues Step 4: Write a half-page description of the other important characters (the ones not covered in 3A and 3B). Post in the Writing Workshop Discussion and the Step 4 Dropbox. (Put all the descriptions in one post, and one document, for ease of reading and response.

7-23 Wed Post in Genre Discussion

7-24 Thurs Step 5. Expand each sentence of your summary paragraph into a full paragraph. (from: Ten Steps of Design). This is the first draft of your synopsis. Upload it to the Writing Workshop Discussion and the Step 5 Dropbox

Friday-Saturday-Sunday: Read all the posts in your group's Writing Workshop Discussion (there should be three from each person) and post a response to three classmates by midnight (12:00 am, Monday). I do not expect these responses to be lengthy, but I do expect them to be specific: follow the instructions in the assignment handout. Do **not** try to read and respond to **everything** on Sunday. Depending on your schedule, you may want to work on writing drafts that will be due next week.

WEEK FOUR: **ALL DUE DATES: MIDNIGHT (12:00 a.m. the following day);**
NO PENALTY ZONE: NOON (12:00 p.m. the following day)

7-28 Mon Nothing due: keep writing!

7-29 Tues Post in Market Discussion

7-30 Wed Step 6: Expand your one-page synopsis to a four-page synopsis (roughly, expand

each paragraph to a page). Incorporate at least one paragraph of Worldbuilding material. Feel free to incorporate material from your character synopses and descriptions. You may well be making some choices that will require (later) revision of earlier parts. Upload it to the Writing Workshop Discussion and the Step 6 Dropbox.

7-31 Thurs Post in Market Discussion

Friday-Saturday-Sunday: Read the posts in your group's Writing Workshop Discussion (there should be one from each person) and post a response to three classmates by midnight (12:00 am, Monday). I do not expect these responses to be lengthy, but I do expect them to be specific: follow the instructions in the assignment handout. Do **not** try to read and respond to **everything** on Sunday. Depending on your schedule, you may want to work on writing drafts that will be due next week.

WEEK FIVE: **ALL DUE DATES: MIDNIGHT (12:00 a.m. the following day);**
NO PENALTY ZONE: NOON (12:00 p.m. the following day)

8-4 Mon Post in Genre Discussion

8-5 Tues Post in Market Discussion

8-6 Wed Nothing due: keep writing!

8-7 Thurs Revised Synopsis, Sample Chapter due (The Sample Chapter is a revised character outline, focusing on either the beginning or a major conflict moment for the character—it is a revision of the early character work). Upload only to the Final Draft dropbox (your Revised Synopsis and Sample Chapter should be in one document for ease of downloading and reading).