**Syllabus for CRW 2102,
 Fiction II *Online!***

**Valencia College
Spring 2024**

“One thing that helps is to give myself permission to write badly. I tell myself that I’m going to do my five or 10 pages no matter what, and that I can always tear them up the following morning if I want. I’ll have lost nothing—writing and tearing up five pages would leave me no further behind than if I took the day off.”

—Lawrence Block

**Instructor** Diane Orsini

**Office**  5-145, West Campus

**Course Information** CRW 2102, CRN 24547

**Office Hours** M W 11:30 a.m. to 2:00 p.m. online via Canvas, Atlas, or Outlook at dorsini@valenciacollege.edu

T R 7:30 a.m. to 8:30 a.m. in 5-145 or online at dorsini@valenciacollege.edu

 T R 11:15 a.m. to 12:15 p.m. in 5-145 or online at dorsini@valenciacollege.edu

 F 10:00 a.m. to 11:00 a.m. online via Canvas, Atlas, or Outlook at dorsini@valenciacollege.edu

**Phone** 407.582.1172. So that we both have a record of the question and the answer, the best method of contact is [email from your Valencia account](https://atlas.valenciacollege.edu).

**Email**  dorsini@valenciacollege.edu

**Course Web Site** [**Canvas**](http://www.learn.valenciacollege.edu)

**Catalog Description**

“Fiction II is a fiction-genre specific class. Students will write original work to be submitted for critique and will critique the work of other students in interactive workshops during class. Students will continue to explore the conventions of fiction through selected readings and refine their understanding of contemporary fiction through reader response assignments.” [(Catalog).](http://valenciacollege.edu/catalog/current/)

**Course Description**

The goal of this course is to help students realize their artistic ambition by developing the longer fiction pieces they began in either in CRW 2100 or on their own, starting with the Plotting Map that sets the protagonist on the path to change and ending with a refined mythology that sets the author’s universe apart from all others.

**Attendance, Deadlines and Penalties, and Deportment**

**Attendance**

**Your timely submission of work counts as your attendance. If you should need to withdraw, I will count your last submission as your last day of attendance. The Practice Discussion assignment is a Valencia requirement, and it serves as proof of your status in the class.**

**Deadlines and Penalties**

**The Discussion assignments open on Monday morning. Because they have had a full week to prepare their submissions, the students assigned to those specific Discussion dates are expected to submit their work by *midnight that very same Monday night*. This submission ensures that these appointed student writers give their classmates enough time to read the pieces and submit their Comment Sandwiches.**

Writers who submit late pieces must accept that there are point penalties. Submitting late work makes the lives of their classmates harder because of the compressed window; late work also jeopardizes the ability of those classmates to accumulate Comment Sandwich points. **Since there is a week of breathing room before the first round and since all other rounds offer multiple weeks for development, I take a dim view of writers who complain that they didn’t have enough time.**

Submitting a piece ***no later than Wednesday*** is acceptable, but the lateness will cost fifty points. That week’s submission will earn only 150 points instead of 200.

If work is submitted ***after Wednesday***, the late piece will earn no more than one hundred instead of two hundred points because late work could potentially cost the other students their Comment Sandwich points and rob the late-submitters of any useful feedback as well as ***half their available points***.

If writers fail to submit a piece during the Discussion window assigned to them, then they will earn zero points for that Discussion assignment.

There can be no late Comment Sandwiches because the assignments close on Sunday at midnight, so be sure to keep up.

**Deportment**

**My good manners:**

* + I will answer your emails within 48 hours of receipt.
	+ I will check email at least once over the weekend.
	+ I will return your work with notes and comments within seven days of submission, which you will find in the Comments section of each submission.
	+ I will post all your points in [Canvas](file:///C%3A%5CUsers%5Cdorsini%5CDownloads%5Clearn.valenciacollege.edu) so you’ll always know where you stand in the class. The best surprise is no surprise.
	+ I will answer any of your questions to the best of my ability.

**Your good manners:**

* + When you are confused or lost, you won’t suffer in silence but instead will ask me questions via email or office phone (407.582.1172) or visit.
	+ You also will follow [Professor Leddy’s](file:///C%3A%5CUsers%5Cdorsini%5CDownloads%5Cmleddy.blogspot.com%5C2005%5C01%5Chow-to-e-mail-professor.html) excellent example when composing emails.
	+ You also will compose an explanatory email to accompany the attachment whenever you submit an assignment to the group. This is to encourage the development of online business manners in anticipation of future communication with an agent or publisher. This course is all about preparing for our literary futures.
	+ You will be polite and respectful to all the other students in the course, especially when you disagree with their comments on your pieces.
	+ You will upload all work as email **attachments** in **rich text or Word formats**. The file extension will be ***.rtf***, **.doc**, or **.docx**. If you do not know how to save in these formats, be sure to visit a [**campus computer lab**](http://www.valenciacc.edu/labs/) to get instructions. I will not evaluate your work in any other formats.

**Canvas Contact Policy**

Canvas’s mail function and Discussion Board are your best bets when contacting the entire class.

However, many of us (including me) rely on Microsoft Outlook/Atlas, so checking your Valencia accounts should be a daily priority. Do not let your mailbox become so choked with old email from past semesters that the server cannot deliver new messages or you miss out on a few things.

**Computer Issues**

***Ensure that you have reliable Internet access and that you back up all your work.*** If you use Canvas to submit your pieces to the other writers, you will always have a copy.

**CAVEAT:** consider using [Google Drive](https://www.google.com/intl/en_US/drive/start/index.html?authuser=0) as a hedge against unimaginable computer-related disasters such as crashes, theft, bad break-ups, etc.

**Academic Integrity**

What is ***negotiable:*** recycling work you began in CRW 2100 or CRW 2001.

Remember this statement?

***“*You can’t use any of your own stuff created prior to this semester. Period. Don’t do it.** License your work for a screenplay; adapt it on contract to a comic book publisher. Feel free to deploy it as you want. However, while you’re here, know this fact: ***Valencia requires that all work submitted during a semester must be created by the individual student during that semester.*** In this course, ‘creating’ is presented through ‘writing.’”

AWKWARD. The whole point of this class is to ***begin with the last work you submitted in CRW 2100***. Your first piece should be the Theme piece (your last assignment) in that class. We will then spend the rest of the semester deepening, developing, and refining it. If you want to fool with it/edit it/expand it before you send it that first time, feel free, but if you gave me a Theme piece at the end of last session—and most of you did whether or not I was your Intro I instructor—then you have already punched your ticket for this four-month ride. This is not the gift you might initially think: I was the only person in our class who read your Theme piece, and now you have all these other writers weighing in on it, and these other writers will see things that I did not see. These other writers will help you see you what you need to do next to bring the piece to life.

If you are new to Valencia, then please feel free to submit the last piece you were working on before you signed up for this class. If you don’t have a piece at all, then please let me know ASAP, and I will schedule your first workshop AFTER the tried-and-true have experienced theirs so that you can have a little extra time.

**Once more with feeling: this course allows you the second chance you wished you had had the first time around with your longer piece.** I just wanted to address this and allay any fears you might have.

What is ***not negotiable:*** the use of **AI to create submissions.**

You shouldn’t use it, and you already know that. Let’s talk about why.

You chose this class and paid for it because someone told you that you had talent. By now, you realize a few things: that person was right about you, it’s great to have talent, and talent makes writing harder, not easier. Why? Because talent insists on reading the work over and over to eliminate the dead air, the holes in the plot, and the overwritten dialog. Talent tells you that your sentence is flabby, but talent excels at showing you how to tighten that sentence until you can bounce a quarter off the verb.

So--what makes writing easier? Proficiency. How do you achieve proficiency? By showing up to do the work even when the work is hard and by resisting the wiles of a computer program that doesn’t love you back. To prove that AI doesn’t love you back, I went right to the virtual horse’s mouth and asked Chatgpt to explain the concerns Chatgpt itself had about using AI in a creative-writing course:

Why AI writing is wrong for creative writing:

1. Lack of Originality: AI writing tools are programmed to generate content based on pre-existing data and algorithms. While they may be able to produce text that is grammatically correct and coherent, they lack the ability to produce truly original content. This can result in writing that is formulaic, predictable, and lacking in creativity.
2. Lack of Emotional Depth: Creative writing often relies on emotions and experiences to convey a message or tell a story. AI writing tools are not capable of experiencing emotions, and as such, cannot convey them in a genuine way. This can result in writing that is devoid of emotional depth and fails to connect with readers on a personal level.
3. Ethical Concerns: AI writing tools can be used to produce content that is misleading or inaccurate, leading to ethical concerns. There is also the risk of plagiarism, as the AI may unknowingly generate content that is similar to existing work.

The concerns are correct and cleanly-phrased, but the language is so boring that all I got is “Don’t do it.” If you resort to AI, you are defeating the very reason you chose this course in the first place.

This choice is entirely yours to make, and only you can decide what kind of artist you want to be. Just know that Valencia College has academic standards you must meet. ***Therefore, any submission showing any degree of AI-generated material will be ineligible for points*** on the same grounds as any other assignment showing any other kind of plagiarism: the work will not satisfy a course requirement and is unfit for academic purpose.

Repeat: using AI is not permitted. This policy is not negotiable.

**Withdrawals**

If you decide to drop this course for any reason, you must initiate the process yourself. Otherwise, you will receive an ***F*** at the end of this session, which on the surface looks cruel but in reality protects your scholarship money. You just have to let me know what’s best for you. ***The deadline this session for withdrawing is Friday, March 15.***

Before you make that decision, please talk to me first so that I can help you avoid to catastrophic financial complications that might apply and that you might not be aware of.

 **Grades**

The good news AND the bad news is that there are no traditional grades.

First, the history lesson: In the fall semester of 2015, the Intro to Fiction I writers indicated feeling pressured by the traditional grading process. Each one said that grades, even grades of A, made them feel less like writers and more like performing seals. They were in it for the comments, good and painful, and wanted a less-constrained coursework experience. During Finals Week that year, they designed this course as if it were a wish list. In the spring semester of 2016, Valencia granted their wish. The writers did stunning work in the environment they helped create.

Their design will now benefit you.

So--**the good news**: there are no ‘scores’ or ‘score sheets’ like the ones you received during your CRW 2001 and CRW 2100 classes. Instead, student writers earn ***participation points*** for each submitted element as described below.

The **bad news**: although we have opted for a freer experience, CRW 2102 is still a college-level writing course, and Valencia requires that a final course grade be assigned at the end of our four-month mutual admiration society. ***Therefore, this is how a final course grade will be determined.***

* When a writer submits a piece during his or her window, I will post **200 Posting Points** into that writer’s Canvas account; I will also add Comment Sandwich points to the 200 for every comment sandwich that writer posts.
* Each writer can expect to read ***three or four pieces*** written by fellow writers each week and to offer a Comment Sandwich on each one.
* Each student has seven days to post a Comment Sandwich\* (see below for details) on that writer’s submission. Our window is Monday through Sunday.
* I will then post **20 Comment Points** into the appropriate Canvas accounts for each Comment Sandwich\*.
* When I receive each section of The Map, I will post **33 points** into that writer’s Canvas account for the first two submissions and **34** points for the last section.
* [**Canvas**](http://learn.valenciacollege.edu/) will keep totals current.

Valencia College requires that no less than a C be earned as a final grade; in this course, that means a minimum of 1100 out of the possible 1300 points.

Over the course of the semester, each writer must submit ***three versions*** of his or her piece and offer comments on all three versions of the other writer’s pieces. The writer may choose to re-write a previous submission based on the group feedback OR the writer may choose to push the story forward into the next phase or chapter. There is no wrong choice except failing to submit a piece by deadline.

If a writer misses one or two Comment Sandwiches, that writer is still eligible to pass the class since this course is point-driven rather than grade-driven. However, if a writer misses his or her own window or if a writer doesn’t post on other writers’ pieces, he or she risks failing the course. If a writer fails to submit a Map, he or she is still eligible to pass the class but may be ineligible for a final course grade of A unless every other assignment has been fulfilled.

The semester workload includes the following:

* + - One Valencia-required Introductory Discussion assignment to initiate you into the ways of Canvas Discussion boards and prove you are not a bot [50 points]
		- Three Fiction Drafts**\***, each 5-10 double-spaced pages [600 points] over the course of the semester
		- Three Comment Sandwiches\*\*, 150 -200 words, per week [up to 20 points each/600+ possible points]
		- One Plotting Map\*\*\*[prepared as a trilogy for 33 points each for the first two segments and 34 points for the final segment; 100 total points]

As you can see, there are 1400+ available points.

The final course grade will be determined by the ***total of all points*** a writer has earned on the writing assignments, comment sandwiches, and plot map. ***None of the assignments is optional.***

At the end of the semester, I will use the following scale:

 A = 1200-1400 points

 B = 1100-1199

 C = 900-1099

 D = 800-899

 F = 799 points and below

Points are points. There is no averaging up or averaging down. If your final point count comes in at 1099 points, you will have earned a C.

This class offers nothing **BUT** rewrites; the successive drafts constitute the re-write opportunities.

Writers: to earn the highest possible score, post all of your work on time, read **all** of the work posted by the other writers, post your own timely comment sandwiches, and send me your Map, which is and always will be a work in progress.

Use [**the college writing centers**](https://libguides.valenciacollege.edu/c.php?g=1014597&p=7351775)when necessary, and proofread carefully for sentence errors.

The wonders of Canvas have made it possible for you to know your point totals any time you want, so it’s up to you to stay on top of your course grade. The best surprise is no surprise.

**The Fiction Drafts\***

Your ***primary responsibility to yourself*** is the creation and/or development of **three drafts** of either a chapter (or chapters) of your longer narrative, short story, epic poem, screenplay, or graphic novel. Each submission must be ***at least five double-spaced pages*** (approximately 1500 words) and ***no longer than seven pages*** (approximately 2100 words).

This is not as arbitrary as it may seem: if the piece is so early in its development that a writer doesn’t even have five pages, then we are put in the position of co-authors rather than focus-group members. If the piece is more than seven pages, then the writer puts an undue burden on his or her willing group members, many of whom have other classes as well as other responsibilities.

Please consider starting this session with the ***last draft*** of the story you created in Intro to Fiction I. If you have not taken Intro to Fiction I, then please send me a message in Canvas ***right this second*** so that I can get you properly set up.

For future submissions, you may choose to re-write a previous submission based on the group feedback OR you may choose to push the story forward into the next phase or chapter. There is no wrong choice except failing to submit a piece by deadline.

You will receive a calendar schedule for your submissions and will have until midnight on your scheduled day to upload the draft to our Canvas Discussion page and to the Assignment page. In addition to the calendar schedule sent via Canvas, I will post that same schedule on the Home Page of our course.

Before you press "Submit," confirm that you have attached the right file. You will then either ***attach*** your submission in the Discussion or ***paste*** it into the Reply box. The attachment with your formatting will yield deeper feedback, but if you are pressed and can live without minor editing, then paste your piece into the Reply box in the Discussion.

After that, you wait. The other students have seven days to read your piece and respond in writing via Comment Sandwiches (see below.) I will monitor the sandwiches and respond with comments just the way I did in Intro to Fiction I. If you ever feel as though you need some guidance and clarification, hit me up on email or call me on a Tuesday morning in the office.

**The Comment Sandwiches\*\***

Your ***primary responsibility to the rest of the class*** is the feedback you offer through a series of thoughtful Comment Sandwiches.

A ***comment sandwich*** is the way professional writers give each other feedback, and you are required to create a 150-200 word Comment Sandwich for each piece submitted by each classmate.

Since more than half (600 points) of your final course grade depends on the quality of your Comment Sandwiches, you must be very clear about what I expect from your work. Students who have taken CRW 2001 and CRW 2100 have some experience, but the work here in CRW 2102 is more focused and comprehensive.

Here's how a Comment Sandwich is structured:

* + You read a classmate’s piece at least twice and make notes about whatever stands out to you, good or bad.
	+ In the first paragraph of your response, offer compliments (about the writer’s specific word choices, title, developing plot line, clarity of image--whatever you really admired.) Offer many; writers need to know what they are doing effectively. The paragraph is ***soft, like a piece of bread.***
	+ In your second paragraph, offer suggestions for improvement. Does the grammar get in the way? Let the writer know. Was the language ***vague and reported*** rather than ***specific and evocative***? Did the writer miss an opportunity to create surprise? Could you, in fact, predict what happened? Did they resort to flowery language instead of precise, lyrical language? Let them know. ***This is the "meat;"*** it is the most useful component of your response, and the part I will look most closely at. ***If you give us a bread sandwich with no meat, you will earn no points.***
	+ Finish with a second set of compliments—the other slice of "bread." If you liked a particular line, say so. If you think the surprise or insight was strong--say so. I***repeat: this is how writers deal with one another in writer's groups where the commitment is to art instead of being popular.***My own writer’s group is called ‘Fight Club’ for a reason.
	+ Make sure the comments are detailed and useful. Each comment sandwich is approximately 150-200 words (more that 200 is fine; fewer than 150 is not fine and will not get a score) and must be very specific to the piece under review for that week.
	+ Post this comment sandwich online in the Discussion in Canvas, where the writer, your group mates, and I can read it.
	+ Make sure it is very good and that it represents you. You are not only training to be a writer but also a good future colleague.
	+ When it is your turn and other students have created comment sandwiches about your work, ***let them know if you found their comments helpful.*** The best way to get help is to be grateful for it. If you’re a diva, then I will be the only person who is honest with you. I’m ***very*** good at delivering critiques and am immune to tears, but you want more than just one reader. Remember that.
	+ **Do unto others. Be respectful but honest.**
	+ Remember that writers keep score, and they will respond to the people who offer the best suggestions. They will also give tepid responses to those from whom they received tepid responses; we only get what we give.
	+ Here are two perfect models from the OG Spring 2016 section for you to admire and imitate:
		- At 295 words, this response is from Shelby R to Emerald A: Hi Emerald!! These were the smoothest 15 pages I've ever read. I really liked how the funeral scene that some of us have already seen tied into the others. There's still so much mystery, I'm curious to see where it goes from here. I think the actions of all your characters are mostly justified. When she was contemplating lying about why she was in the photo album I was like, GIRL, LIE TO HIM, but I think that was a perfect character choice, and a real power shift. I have the same comment about the dads dialogue, he sounds like a robot. But the more I thought about it the more it kind of worked for me. But it did take me out of the story a bit. Another part that took me out of the story a bit was the inner monologue part on page 8. I already feel like I'm inside her head so if I could just feel the tightness of her jaw as her teeth clench together and she just out right declares he's a smug bastard. Also, there was a few sentence errors that I know are hard to find since you've read it 8 million times. PG 7 "My throat constricted..." ("met anyone") is repeated. PG 13 "On the wall to my right..." "his shirt WAS and slacks were ironed". It just needs a fine toothed comb! I hope that the color of the fingernails is significant, or becomes significant. Red and fiery for Cass. Soft and gentle pink for Andrea. I really love the contrast between the two houses and THE BREAKFAST oh how I loved that contrast!! WAFFLES!!! BACON!!! Really happy I got to see more before and after the funeral scene! Can't wait to see more!
		- At 279 words, this response is from Shumaita K to Jujuan G: Hi, Jujuan! I loved reading your piece, you did a great job constructing the plot and the pacing— everything fits together logically, no questions asked. I absolutely love the world and characters you have created (and personally, I’m always a fan of time-travel in stories), not to mention the emotions are expressed so well! I can definitely feel the pain and frustration of the main character after all those failed attempts to fix things. If I could recommend one thing it would be that a story like this deserves to be stretched and fleshed out even more! If you could take some of the individual scenes from this piece and elaborate/add even more to them, I’m sure it would be even more compelling. I say this because as I was reading, each section of the arc was going perfectly smooth, but I wanted to read more of each scene before going on to the next one, if that makes sense. That would give us more time to create a detailed image in our head, or mentally reflect. I just feel like a story as grand as this would be great as a novel, and if you’re planning on making this a novel, then what you’ve written here definitely has potential to be longer, since there’s so much going on in it! Once again, I think you did a great job constructing this whole piece. I suck at fantasy fiction-type writing, so I’m extremely impressed at your ability to create a world and characters so unique. I also like how “Remsy” and “Emrys” are anagrams! I felt pretty cool when I figured that out, so it was a great touch.

You will learn as much about what makes a good story from reading the work created by your fellow writers as you will from writing your own piece.

**The Plotting Map\*\*\***

Your ***primary responsibility to the future of your piece*** is the creation of a plot outline or map—or ***Plotting Map.***

One of the sanest things you can do is to sit down with a pencil and paper to draw out a preliminary sequence of actions for your protagonists to undertake or conflicts for them to undergo as they move towards the all-important revelation that changes their lives forever.

Fill out each section of the Map at the posted submission times just like you would do for any other assignment. I will read it and comment just as I would on any other assignment. I will also enter the points into the grade slot for each submission.

I did something similar when I first got serious about my own novel (I read Joseph Campbell’s [***The Hero With a Thousand Faces***](https://www.amazon.com/Thousand-Faces-Collected-Joseph-Campbell/dp/1577315936/ref%3Dsr_1_1?ie=UTF8&qid=1483548674&sr=8-1&keywords=hero+with+a+thousand+faces) and used [***Watership Down***](https://www.amazon.com/Watership-Down-Novel-Richard-Adams/dp/B001L9OKZK/ref%3Dsr_1_3?crid=2EMIN3OT7NONW&dchild=1&keywords=watership+down&qid=1608411953&sprefix=watership+%2Caps%2C196&sr=8-3) for inspiration) and cannot fully explain how useful this step was; it was so useful that a version of that work has become this non-optional assignment. ‘Nuff said.

* **How We Operate**

This class offers a four-month, online workshop experience, and to make that experience as smooth and satisfying as possible, here are the answers to some potential questions as well as some guidelines about what to do and when to do it.

**How can an online course “meet” on Mondays?**

Mondays are the days I have selected for the assigned student writers to post their pieces in the Discussions. Posting early in the week gives everyone a full week—from Monday through Sunday--to read the pieces, contemplate the strengths and weaknesses of those pieces, and provide valuable feedback.

**How will I know when it is my turn to submit?**

You will know that you are up for submission in several ways. First, you will receive a Course Calendar on ***Monday, January 9***, which will show all the dates that have been penciled in for you. **Put these dates into your phone.** Human to human, if you love yourself and want to succeed, put a reminder into your phone for ***a week before the work is due***. This double booking will provide you with enough time to airbrush your submission.

Your Calendar will come to you via Canvas email; a link to the Calendar will also be on the splash page beneath the link to the Course Syllabus. And if all this weren’t enough, you will see your name in the title of the Discussion assignment on the Monday the work is due.

**Oh, heck—it’s my turn! What do I do? How do I submit my work?**

So glad you asked!

1. If it is your week, upload your piece into the designated Assignment; I will use this draft not only for the Turnitin Originality scan but also for the word count, layout/presentation, and style comments; you will find my Comment Sandwiches here to protect your privacy.
2. For feedback from the other writers, click on the Discussion assignment in Canvas, read the names to ensure that you are up for assessment, and then click the “Reply” button.
3. When the Reply window opens, you write a brief note to your classmates. In it, you offer a greeting and give us some context for the scene. For example, you might tell us where the event occurs in your protagonist’s journey. You might even ask us for feedback on a specific aspect (‘is this action plausible? Do you understand why the characters do what they are doing?’ or something like that.) You do not have to be formal! Just let us know who you are and what you need from us.
4. You remind yourself that the entire class is hell-bent on helping you, not rating you like Olympic judges, and then you click on the paperclip icon to upload your piece.
5. And then you wait: your classmates have seven days to respond to your piece, and most of them will wait until Sunday. Welcome to my world.
6. While you are waiting, you read the submissions of the other students assigned with you in your week, and you respond with a Comment Sandwich in the threaded reply.

**What if life gets in the way and my piece is late?**

It happens, but when it happens, those writers must accept that they have made the work lives of their classmates a little harder.

Submitting a piece by Wednesday is acceptable and will only cost fifty points, but if a piece is submitted later than Wednesday, the other writers might not have time to comment. The late writers lose half their points, earning no more than one hundred instead of two hundred.

Failing to submit a piece results in a score of zero points for that week.

A Comment Sandwich does not exist unless it is available for the whole class to read.

Therefore, there can be no late Comment Sandwiches because the assignment closes on Sunday at midnight.

**What do I do if it’s not my week to submit a piece?**

If it is not your week, you nevertheless click on the Discussion Assignment for that week, read the submissions of the students assigned to that week’s Discussion, and create thoughtful and specific Comment Sandwiches. You have seven days to respond to the other writers, but all the same, try not to wait until Sunday. The other writers will be thirsting for your feedback, and you will want to be mindful of that. “Do unto others” is a pretty good rule to follow here.

**How will I receive my critiques?**

If you are up for the week’s Discussion assignment, just keep checking in with the Discussion assignment right up to Sunday when the Discussion closes at midnight. You’ll still be able to see the responses throughout the semester.

Read the Comment Sandwiches with the attention of your dog eyeballing your burger. See if you detect a pattern: you will know you have a problem with one aspect of your storytelling if a couple of writers all point out the same issue. Also, you will find an evaluation of your work from me, and if you want to read it, just click on the assignment score in blue when Canvas notifies you that your work has received a grade. Don’t forget that I am no longer assigning a numerical score; per the syllabus, you get 200 points for submitting, so my comments are to help you make your next submission even stronger.

**How will I know where I stand in the class?**

After the Discussion closes, I will put your total earned points for the week into both the Assignment (if you’re up) and the Canvas Discussion board, which means Monday week from the original assignment date. If you were up for submission and on time, you will find 200 in the Assignment plus ***twenty points*** in the Discussion for each Comment Sandwich you write for the classmates who also were up for submission. If you were not up for submission, you will find ***twenty points*** for each Comment Sandwich in that week’s Discussion grade box.

Remember that there are 1200+ points available, and you need 1000 for a final course grade of A. Keep track of your points!

**Final Examination**

We don’t have a final exam, but we will use that time during Final Exam Week to complete the final round of comment-sandwich postings if we need to—or Plotting Map-making, if you still owe me.

**Once More with Feeling: Late or Missing Assignments**

***If you miss a deadline for a writing assignment***, you won’t allow the other writers to have enough time to think about and write about your piece. It’s also a little rude to them. Please review the Deadlines and Penalties section above.

***If you submit your piece and do not comment on the other writers who are also scheduled that week,*** you will earn no Discussion points. You will earn only the wrath of the writers who were up that week and whom you have let down.

***If you miss posting your piece during your assigned window***, you cannot make it up and must wait until your next turn. It’s not fair to crash another writer’s party. Anyone who misses posting during the assigned window earns zero points for that version, so keep up with the course calendar.

***If you miss any segment of the Map assignment,*** you cannot make it up. This will affect your final course grade.

As our fellow writer, you are responsible for keeping up with your commitments to yourself and to the other writers. We have undertaken a solemn trust, and we must not let each other down.

**For Your Own Protection**

 Take responsibility for recordkeeping:

* + When you send email from [**Canvas**](http://portal.valencia.cc.fl.us/cp/home/loginf/), always check **"Save a copy to the 'Sent' folder."**
	+ After you upload a piece in Canvas, you will get a **response** from me that says that I have received it. If you do not get this receipt within **48 hours**, contact me from [**Canvas**](http://portal.valencia.cc.fl.us/cp/home/loginf) **immediately**.
	+ After you upload a piece, confirm that the piece did in fact upload.

**Format**

If you send messy, slapped-together work, it will affect how we view it and you. In fact, ***how you present your work to the class*** will indicate more about you than you realize, so ***make a good show***. How? Follow these easy directions.

* Double-space all your work.
* Indent all your paragraphs, taking care to indent new paragraphs for each speaker/character.
* Avoid putting extra lines between paragraphs. If necessary, go to your Page Layout tab and reduce the line spacing from 10 pt. to 0 pt.
* At the top of the first page, provide the following information:

 Your name Last name/Keyword/1

 CRW 2102

 Version (for example, ‘Version 3’ or ‘Chapter 2’)

 Date

* Make sure that subsequent pages have your last name, keyword, and the page number in the ***top right-hand*** corner:

 Last name/Keyword/1 \*

\* The shading makes the formatting more clearly visible. Don’t feel that you have to shade your headers! Please note that you are presenting as professional writers, not as students, so my name has disappeared.

**Just In Case: Valencia’s Resources**

**The Office for Students With Disabilities.** If you’re registered with this office, remember to give me a copy of the official OSD letter and let me know what accommodations will work best for you.

**The Online Resource for CRW 2102, Intro to Fiction, in** [**Canvas**](file:///C%3A%5CUsers%5Cdorsini%5CDownloads%5Clearn.valenciacollege.edu)**.** Here you can find all the support PowerPoints and course materials. Make yourself thoroughly comfortable with the course layout.

**Canvas Help.** If you have a problem with any of the Discussions in Canvas, call **407-582-5600.**

**Student Assistance Program**. [BayCare](http://www.baycare.org/behavioralhealth) Behavioral Health Student Assistance Program offers free help with stress, anxiety, depression, adjustment difficulties, substance abuse, time management and relationship problems. Call **800-878-5470** if you are interested.

**Disclaimers**

If your name is still on my class roll as of ***Friday, January 12***, I will accept that as proof of your agreement to abide by the stated terms of this syllabus.

Please note that, as the instructor, I reserve the right to alter the course syllabus and outline. However, if I make any changes at all, I will notify you ***at once*** through Atlas email. I will never spring a new set of rules on you at the last minute.