

The Schedule Worksheet

Four inputs, the arithmetic, and the weekly tracker. Built on the number the other books leave out.

Budget **one to two hours of human editing per thousand words** of AI assisted output. That band is a working figure, not a measured constant, and it is the number every other timeline in this category leaves out.

THE FOUR INPUTS

1. Target word count

From your genre and your shelf, not from ambition. Look at ten books you want yours next to.

2. Genre

Sets your editing rate inside the band. Commercial nonfiction low, literary fiction at the top and beyond.

3. Hours per week you actually have

Not hours you would like to have. Look at last month.

4. Talking or typing

Changes drafting by a factor of three or four. Changes editing by nothing at all.

THE ARITHMETIC

Drafting hours

Editing hours (words ÷ 1000 × your rate)

Proofing, formatting, front and back matter

Total hours

÷ weekly hours = weeks

+ 20 percent, because you will lose a week to something

DEADLINES ON PRODUCTION, NEVER ON QUALITY

"Chapter nine talked through by Friday" is a deadline: on Friday you either have the recording or you do not. "Chapter nine good by Friday" is a wish with a date on it. Every date in your calendar should attach to an act you can verify you performed.

Use one hard external date at the end, and only one. Deadlines on production keep you moving; one real external date keeps you from moving forever.

ODINBOOKS.ORG/AI

AN AUTHOR'S GUIDE TO AI-ASSISTED WRITING

[illegible]

There are only two things you can give up: make the book smaller, or edit it less. People almost always take the second without noticing they took it, because it does not feel like a decision. It feels like being efficient. Take the first one instead. A shorter book that has been through all its passes is a better product than a full length book that has been through two, and the market cannot tell how long you meant it to be.