NORMAL WRITING

-The normal idea is that writing is an extension of who we are

-Or it’s coming from above

**(Opposition transition) HOWEVER, there is another method of wiring that takes focus away from the divine right of the writer**

**(Quote Transition) Quote from James Clear on Process and building systems, then, suggest it can be applied to writing**

**(Backwards in Time Transition) According to New Yorker Article “Blocked” - years before the rise of this idea, writing was treated as a craft.**

**(Maxim Transition) Description of process versus goal in business**

PROCESS

-I would like to suggest that really better writing is a matter of process

-James Clear on coming up with a better process

**(Backwards in time transition) TKTK years ago, writing coaches like TKTK and TKTK came up with process theory of composition**

**(Polysemy Transition) Pivot on systems of James Clear and Process.**

**\*\*\*(Locations Transition) In the newsroom of the Oregonian, Jack Hart had other ideas**

PROCESS COMPOSITION

-Process Composition, championed by legendary writers, coaches, and professors captures this idea that

**(Cause and Effect Transition) It’s based on the concept of reductionism - break things into parts, and we can easily master them**

**(Quote Transition) Use Quote form Tim Ferriss’ DiSSS protocol that focuses on reducingthigns to parts**

**\*\*\*(Polysemy Transition) Pivot on “process” - An important part of the process is reducing tasks to component parts. Tim Ferriss describes this…**

REDUCTIISM

-Timothy Ferriss DiSSS writing protocol in the 4 hour chef best describes another aspect of the mechanism towards better change

-DiSSS talks about breaking a part the process into component parts.

-In fact this is where a lot of problems with writing come from - the idea that you have to do it all at once.

-If we were to break a part writing - it’s not just one task, it’s many small ones.

**(Rhetorical Transition) So what are the steps? One aspect is…**

**(Cause and Effect) The first part is idea creation**

**\*\*\*(Maxim Transition) The blank page is always the first challenge to any creative, and so necessarily getting thoughts is the first step in the process**

**(Narrative Transition) The first part of the writing process I have problems with is the first - creating ideas.**

SCAMPING

-Coming up with ideas is one aspect - a counter comes from advertising, where creatives were put on corporate deadline with millions at stake

-Scamping is a method by which you can tap creativity rather than the old view of waiting for the Muse to get in touch with you

**(Quote Transition) - Use Blocked article by New Yorker**

**(Opposition Transition) this notion of the tortured creative desperately trying to channel ideas wasn’t always the case. Before the DATE writing was a craft solely in control of the writer**

**\*\*(Exception Transition) - While the idea of the tortured artist desperately searching for ideas seems ubiquitous it wasn’t always so prevalent**

TORTURED CREATIVE

-This idea of the tortured creative seems to come from a certain place and time

-Quote article entitled Blocked by the New Yorker

**(Narrative Transition) - The second serious bout of writer’s block I had was regarding structure - I just couldn’t organize all my ideas in a clear manner**

**\*\*\*(Metaphor Transition) - If the ideas are the blood and guts of a story, then structure is it’s bones, the organizational principles that make it stand.**

**(Maxim Transition) - Quote from Jack Hart book - defensive writer says that God is in the details, the editor shoots back and says no, god is int he structure**

STRUCTURE

-The other issue is structure - the bones of the essay.

-We were all taught outlining as children, but I feel a better method that interfaces better with scamping comes from a former editor at the Wall Street Journal.

-This is also advocated by people like Jack Hart in his book A Writer’s Coach

-The process is basically to come up with ideas, then tag each one with a family.

-You’re using your scamping to form the emergent order, rather than having an order and then brainstorming points.

-Then order the family categories and rearrange

-Then physically move the points within categories

-Then physically rearrange the points within each category

**(Quote Transition) - Look up quote by stand up comics on transitions**

**(Metaphor Transition) - The ligaments and sinews of this golem we’re creating are the connections between sections**

**(Quote Transition) - Udem guy calls this the secondary narrative**

**\*\*\*(Anecdote Transition) - Legendary BBC documentarian David Attenborough magically takes you from the rainforests of the Amazon to the mountains of the Himalayas. But the way he did it is what you forget - it seems effortless, like a magician whisking you away to another far distant land. And you accept it - this is the magic of transitions.**

TRANSITIONS

-The next stage, the transitionns is described as the internal secondary narrative by shah jahani

-Again with process composition it’s more about categorizing what a transition is - I’ve identified only a few - about 10 different types of transitions

-A good place to go with this is stand up comics

-Do stand up comics talk about transitions?

-Another place is documentaries that have to go from one place to the next

**(Metaphor Transition) - giving a head and legs to the figure.**

**\*\*\*(Quote Transitions) - Quote by Jack hart who wrote the “lexicon of ledes”**

**(Metaphor Transition) - Now that you’ve got the meat of the story, you need to package it well**

**(Anecdote Transition) - The third time I experienced writers block (or experienced a stress point) was with learning how to begin or end stories. And I’m not the only one - famed writer TKTK wrote an entire New Yorker story on his struggles with ending articles.**

LEDES AND KICKERS

-Beginnings and endings are other big problems, one even highly advanced journalists and writers have had problems with .

-Example, John McPhee problem with ending New Yorker article

-However, many of the process guys have solved it in the same way I solved transitions -

-Encyclopedia of Endings - Chip Scanlon and Don Murray

-Lexicon of Ledes - Jack Hart

**(Blind Transition) After you’ve selected you’re ledes, kickers, and transitions, it’s time to actually write. But writing in this case isn’t a matted affair**

**(Personal Anecdote Transition) - A first draft written after you’ve sorted out the infrastructure of a piece is not the same as the one you’re used to writing. The mechanics are done.**

**\*\*\*(Backwards in Time/Metaphor Transition) - In the past first drafts were the first high wall to hurdle over, and often, I just didn’t make it. With the mechanics of the article sorted, the bar to jump is a lot closer to the ground.**

FIRST DRAFTS

-With all the mechanics in play, the first draft now function is almost an afterthought. All the key ingredients are there in order with moving parts.

**(Exception Transition) - IF you’re doing a researched article, now might be the time to do the detailed research**

**(Flicker Up Transition) - Earlier I mentioned to use placeholders to indicate further research needs to be done. This is where we fill that in.**

**\*\*\*(Quote Transition) - Quote about how research can easily become endless. This is why do it now rather than at first.**

RESEARCH

-The next element is what I like to call research details.

-This is very different from the normal method, which focuses more on research.

-While I think research is often where you get to know what you’re saying, the problem is that it can end up confusing you if done for too long. Perfectionalism and completeinsm function to make it a step in which you get lost or from which you never emerge from.

-If after you’ve done initial research you know what you have to say - then get to writing and figuring out the structure and transitions

-Wholes can be clearly marked with TKTK the traditional journalistic method for mentioning that something is to come.

-Then fill in the holes - this helps limit the deep research because research now becomes highly targeted.

**\*\*\*(Opposition/Metaphor Transition) - While you might have the full article complete, it’s still like a rough hewn statue - it still needs detailing and polishing. Like a roughly hewn statue the figure is complete, but still needs detailing and polishing, like you’re article. Metaphor from Stephen King’s On Writing**

**(Situational Transition) - This precision is what you want to use in the next stage, detailing and polishing your essay.**

**(Anecdote/Opposition/Maxim/Metaphor Transition) - While most beginning writers assume writing is flourished beautifully constructed terns of phrases, for many writers it’s the last lick of paint applied.**

POLISH

-Lastly the polishing is a matter of repetition - evolution polishing is great - like with scamping you just write without the editor.

-With a synonym finder open in a computer tab, keep changing small elements without the editor, only bringing it online to just gut know if that word or fragment is correct.

-I’ve done this with difficult writing to great success.

-It’s almost like the monkey typing crazily is right - you can hit on amazing turns of phrases - if you use them together.

-The polish can also mean word choice in order to implant thematic elements like shah jahani

-Polish can also mean word choice - jack hart talks about this with lists of words

-Shah Jahani talks about it when he talks about hunting for common mistakes - passive voice is a big one for me. Or redundant phrasing

**(Opposition Transition) While the previous points were very specific, there are some general tips for the overall process.**

**\*\*\*While the details are very important, there are some general tips for the overall process - “the devil is in the details”**

**(Exception/Maxim Transition) Writing is a highly adaptable art so there are scenarios that this treatment won’t necessarily cover - but for the rest of them here are some general tips.**

**(Opposition Transition) While the previous points are quite mechanical, there are more general tips**

**(Polysemy Transition) Pivot on “passive” - Passive, background tips are also important for this entire process.**

TIPS

-Jack Hart? Said that if there’s ever any point in which you are having difficulty writing one of these levels, it probably means that the preceding level was done badly.

-Don Murray says to keep doing things quickly - for example, his advice to write 50 beginnings. So does Patterson in his Masterclass when it comes to moving from one draft to the next.

-Both of these things focuses on the mechanics of the process overall rather than everything resting or failing on individual stages of writing

-Adding additional information?? (Does this belong here?)

**\*\*\*(Cause and effect Transition) - A useful manner to view the process is also in recruiting different personalities**

**(Metaphor/Flicker Transition) - As you’ve seen, reducing writing means wearing many different hats - that of an editor to TKTK. And this is a useful method to view the process - focusing on different personalities, or recruiting different parts of yourself in order to…**

TIPS - THE PERSONALITIES

-Another way to view it all is like with different personalities.

-The Editor, The Scamper Creative, The Analytic, The Magician (this could be like a tarot card visual)

**(General to specific) While these are general, there are specific tools that can help you recruit these behaviors in different stages**

**(Maxim transition) Few people can just will themselves to be a free no holds bar writer on demand, or banish their internal editor. Luckily, there are tools for each of these steps.**

**(Opposition Transition) While personality types are rather vague, there are tools to concretely recruit different skills.**

**(Forwards in Time Trans) Far from astrology and mystical musings, concrete modern tools are available to help usher the ascendency of different personalities**

**(Backwards in Time) Before getting too emerged in new fangled hippy ideas of personality types, lets get back to the old school basics with some tools that…**

**(Opposition) It’s not all mystical arts, there are some very good, concrete and modern tools to help us move head with recruiting**

**\*\*\*(Maxim) Writing is a disassociative art (I think there’s a Don Murray quote on this). Luckily we don’t have to just rely on smoke and mirrors to help us recruit different skills**

**(Rhetorical) While the mystical arts of TKTK are all well and good, how do you actually recruit different writers?**

**(Quote/Rhetorical) - Quote Don Murray on writing being dissociative -But how do you actually do it?**

TIPS - TOOLS

BEHAVIORAL ISSUES WITH OLD SCHOOL WRITING

-Isn’t it unusual that writing work seems to be different than other things?

-Practicing scamping - Write or Die or NaNoWriMo

-Synonym Finder

-Brainy Quotes

-List of Transitions, Ledes, and Endings

-Scrivener - you can layer drafts and easily move back and forth between them. You can also view split screens of different drafts. Also makes mechanical processes, like moving categories and moving around order of bullet points easier.

**(Opposition) While the details seem overly technical, what’s important to remember is how mindless all of this can be.**

**(Situational) All of these tools seem to suggest a process where the writer is reliant on other things to do the writing. Go with that.**

**\*\*\*(Cause and Effect) This reliance on external tools underscores how mindless the entirety of the process is. Which makes sense - over thinking is perhaps the leading cause of writer’s block.**

**(Quote) Some quote about not thinking, doing. Star Wars?**

MINDLESS/STRUCTURE - MINDLESS/ TRANSITIONS - MINDLESS

-But the thing to remember is how mindless the structural element is.

-And how mindless the idea generation is - in fact it seems to fuel itself on NOT being so attentive.

-Taking the editor out on holiday is a big part of what causes forward momentum to continue uninterrupted

-Like a magician, the idea is that transitions are largely rote, mechanical. The audience should see it as magical - suddenly you are going from here to there.

-But as writers we often don’t like to think of it like that. And that’s problematic - because it preserves the idea that this is all a magical process not subject to our control and improvement.

--ADDENDUM - Diagnostic tool of mindlessness - do it while distracted to pinpoint faults - very much like Kelly Starrett’s idea of good form in lifting. Any stressor - time, reps, weight, reveals fault issues in form.

**(Quote Transition) Quote from Patterson’s Masterclass of never stopping and always continuing to move forward.**

**(Cause and effect) The great benefit for all of this is…**

**\*\*\*(Anecdote) - How Brandon Sanderson wrote an entire novella on the way back from Taiwan as a break**

**(Opposition) Compared to the old method, this method offers many benefits**

**(Oppsoition) Taking the “magic” out of writing has a number of benefits**

**(Location/Opposition) Far away from the magic and drama of the idealized struggling writer, this process offers multiple benefits**

GENERAL BENEFITS

-Benefits include never stopping

-Also not having to necessarily focus deeply with each thing

-Ability to write anywhere

-More output

-More output also gives more opportunities to practice, rather than being cramped with little output

-Psychology is the biggest block to writing - Writer’s are crazy drug addicts and depressed out the ass -

-There’s a reason for that - No metrics for good writing. Basically any other type of learning has a metric by which we can improve.

-It also keeps the process separate from you as a person.