

## Day 18

*Read all the possible pathways below then take the one that most appeals. Or ignore them all and go where your impulse or intention takes you.*

Continuing with yesterday's task of taking something to completion, today consider the virtue of compression. As you do, consider the different ways in which compression can be applied, from doing without, or reimagining the balance of parts of the sentence, to adjacencies within the images and events of the narrative.

Perhaps today's writing is a process of writing by deletion, taking rough material from other days and working it into something compact.

Perhaps today's writing is a process of writing by selection, plucking elements from other days' writings and combining them into a new compact, complete form.

Or perhaps you will simply take an open thread and bring it swiftly to an end, without feeling any obligation to elaborate or explain.

### **Warmup: Lynda Barry's Daily Diary**

Do Lynda Barry's daily diary. Draw a box on a page, taking up most of the page. Then draw a line vertically down the middle, and another toward the bottom to make two long columns and two square boxes. In the first long column write DID. In the second, SAW. The left box, OVERHEARD. Then set a timer (speed version: four minutes; breathable version: seven) and write down seven things you did in the last 24 hours in the DID column, seven things you saw in the last 24 hours in the SAW column, one thing you overhead in the last 24 hours in the OVERHEARD box, and in the remaining box, quickly draw something from the SAW column.

### **Generator: Scene from Details**

Choose a scene or moment from your last 24 hours for a quick, highly compressed study. Start by making a sketchy, diagrammatic map of the scene, with abundant notations of both sensory details and also notations of the kinds of forces and flows (of information, goods, people, power, light, water...) that influence the place. Then with a pen of a second color, circle three or four details from your map. With the map in front of you, write the scene in no more than a paragraph (or if you are writing a script, a quick one-paragraph monologue or short exchange). Be strict about limiting the skeleton of the paragraph to the three or four details you chose, but consider how those details contain information or affect from what you are not including.