

Toward the zero Point

- Bring results to class on Saturday.
- Three writing sessions at the same time of day on three different days this week.
- Each session must be structured by the same, preestablish set of thirteen rules/rituals. Bring your list of rules to class on Wednesday.

• Rules and rituals can define the circumstances of the time of writing, acts to be carried out before, during, or after the writing, formal properties of the writing, and any other condition you can create for your writing process that does not define the subject or nature of the words themselves. Do not create rules that dismiss you from significant work (such as: write the alphabet then go watch *Buffy*). Do not limit the amount of writing you can do.

• While writing, resist recognizable forms, familiar narratives, familiar structures or modes of writing. Avoid generating a consistent persona or speaker/character in the language. The writing should not be “free” in the sense that you write about whatever comes out. There is a different freedom to be toyed with. Instead, work toward non-narrative writing, work toward meaningless work (pour rien) not by creating gibberish, but by *not* allowing the meaning to gather and build up around ideas, themes, values, and so forth. In this sense you continue the work of writing while insisting on being yourself, free from the expectations and assumptions that would otherwise guide your work.

Beckett’s prose, particularly *Texts for Nothing* can provide some model of what this could be like; we can even pretend that Beckett’s speaker might be sitting down each of the 13 evenings to write “for nothing” and thereby, in his case, facing the only things that seem present, the voice, the meaning that flows in and out, the problems and paradoxes of the act of writing, the gaps between the voice in the words and the voice of the speaker, and the writer, and the person writing.



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