

1

Introduction

How to Write a Lot is about becoming a reflective, disciplined writer—it isn't about cranking out fluff, publishing second-rate material for the sake of amassing publications, or turning a crisp journal article into an exegetical exposition. Most psychologists would like to write more than they do, and they would like writing to involve less stress, guilt, and uncertainty. This book is for them. I take a practical, behavior-oriented approach to writing. We won't talk about insecurities, feelings of avoidance and defensiveness, or inner mental blocks that hold people back. We won't talk about developing new skills, either—you already have the basic skills needed to write productively, although you'll improve with practice. And we won't talk about unleashing your inner anything: Put your "inner writer" back on its leash and muzzle it.

Instead, we'll talk about your outer writer. Writing productively is about actions that you aren't doing but could easily do: making a schedule, setting clear goals, keeping track of your work, rewarding yourself, and

building good habits. Productive writers don't have special gifts or special traits—they just spend more time writing and use this time more efficiently (Keyes, 2003). Changing your behavior won't necessarily make writing fun, but it will make writing easier and less oppressive.

WRITING IS HARD

If you do research, you probably enjoy it. Research is oddly fun. Talking about ideas and finding ways to test your ideas is intellectually gratifying. Data collection is enjoyable, too, especially when other people do it for you. Even data analysis is fun—it's exciting to see if a study worked. But writing about research isn't fun: Writing is frustrating, complicated, and un-fun. "If you find that writing is hard," wrote William Zinsser (2001), "it's because it is hard" (p. 12). To write a journal article, you need to cram complex scientific ideas, methodological details, and statistical analyses into a tight manuscript. It isn't easy, especially when you know that anonymous reviewers will thrash that manuscript like a dusty carpet.

Because collecting data is easier than writing about data, many professors have dark backlogs of studies. They intend to publish those data "someday"—"some decade" is more realistic. Because they struggle with writing, professors yearn for 3-day weekends, spring breaks, vacations, and the summer months. But on the Tuesday after a 3-day weekend, people groan and

grumble about how little they wrote. In a big department, the 1st week after summer break is a din of lamentation and self-reproach. This sad cycle of yearning and disappointment begins anew as people search for the next big block of time. Psychologists usually find these big blocks on the weekends, evenings, and vacations. Writing usurps time that should be spent on important leisure activities like spending time with friends and family, making lentil soup, or knitting the dog a Santa hat.

And, as luck would have it, the standards for writing are higher than ever. More psychologists are sending more papers to more journals; more researchers are competing for a shrinking pool of grant money. Deans and department chairs expect more publications than before. Whereas the cheery Provosts of Christmases Past were happy if faculty happened to submit a grant, the grim Provosts of Christmases Present expect new faculty to submit grants. Some departments now require faculty to *receive* a grant as a condition of promotion and tenure. At research-oriented colleges and universities, poor productivity is why people fail to receive tenure or promotion. Even small teaching-oriented colleges have raised their expectations for scholarly publications. It's a hard time to start a career in academic psychology.

THE WAY WE LEARN NOW

Writing is a skill, not an innate gift or a special talent. Like any advanced skill, writing must be developed

through systematic instruction and practice. People must learn rules and strategies and then practice them (Ericsson, Krampe, & Tesch-Römer, 1993). Psychology has discovered that deliberate practice breeds skill, but it hasn't applied this knowledge to the training of writing. Compare the teaching of writing with the teaching of other professional skills. Teaching is hard, so we train our graduate students how to do it. Students commonly take a "teaching psychology" seminar and practice teaching by serving as teaching assistants. Many graduate students serve as teaching assistants every semester and become skilled teachers. Statistics and research methods are hard, so we have students take several semesters of advanced classes on these topics, taught by experts in methods and statistics. After many semesters, some students become sophisticated methodologists.

How does psychology train graduate students to write? The most common model of training is to presume that graduate students will learn about writing from their advisors. But many students' advisors are struggling writers who themselves complain about not finding time to write, who pine for spring break and the summer months—the bland are leading the blind. It isn't their fault: Like the students they advise, most college professors had to learn writing "on the street." Some departments teach writing as part of professional skills classes. Although valuable, these classes ignore the motivational struggles of writing and focus instead on grant-writing and the basics of style.

After the students leave graduate school, they won't have an advisor to hound them about their half-finished manuscripts—they'll need the skills to start and finish projects on their own. It's sad, I think, that we expect more from the next generation of writers but fail to train to meet our higher standards.

THIS BOOK'S APPROACH

Academic writing can become a sordid drama. Professors feel oppressed by half-done manuscripts, complain about cruel rejections from journals, scramble breathlessly to submit grant proposals the day before the deadlines, fantasize about the halcyon summer days of writing, and curse the foul start of the semester for stunting their productivity. Psychology is dramatic enough already—we don't need this kind of drama. All of these practices are bad. Academic writing should be more routine, boring, and mundane than it is. To foster a mundane view of writing, this book says nothing about the "soul of writing," the nondenominational "spirit of writing," or even the secular "essence of writing." Only poets talk about the soul of writing. You should write like a normal person, not like a poet and certainly not like a psychologist. And this book says nothing about anyone's insecure feelings of "defensiveness" and "avoidance"; go to your local bookstore's self-help section for that. *How to Write a Lot* views writing as a set of concrete behaviors, such as (a) sitting on a chair, bench, stool, ottoman, toilet, or patch of

grass and (b) slapping your flippers against the keyboard to generate paragraphs. You can foster these behaviors using simple strategies. Let everyone else procrastinate, daydream, and complain—spend your time sitting down and moving your mittens.

While you read this book, remember that writing isn't a race or a game. Write as much or as little as you want. Don't feel that you ought to write more than you want to write, and don't publish fluffy nonsense just for the sake of publishing. Don't mistake psychologists who have a lot of publications for psychologists with a lot of good ideas. Psychologists publish articles for many reasons, but scientific communication is the best reason. Publication is the natural, necessary endpoint of the scientific process. Scientists communicate through the written word, and published articles form psychology's body of knowledge about what people are like and why they do what they do. I suspect that most psychologists feel thwarted as writers—they would like to write more, and they'd like writing to be easier—and this book is for them.

LOOKING AHEAD

This short book provides a practical, personal look at how to write a lot. In chapter 2, we scrutinize some of the bad reasons people give for not writing. We'll attack these specious barriers by showing that they have no effect on how much you write. The chapter introduces the strategy of allotting time to write by

making a writing schedule. Chapter 3 provides motivational tools for sticking to your writing schedule. You'll learn how to set good goals, to use priorities to manage many projects at once, and to monitor your writing progress. To bolster your new habits, you can start a writing group with some friends. Chapter 4 shows you how to start an *agraphia group*—a social support group for fostering constructive writing habits—for fun and profit. Chapter 5 describes strategies for writing well. Well-written papers and grant proposals stand out from the greasy masses of mediocre papers and proposals, so you should strive to write as well as you can.

Chapters 6 and 7 apply the principles of writing a lot. Chapter 6 gives a practical, in-the-trenches view of writing articles for psychology journals. We may not like reading scientific articles, but we must write them. Prolific writers told me how they write articles, and editors of major journals told me what they want to see in an article. Chapter 6 discusses common questions about mundane aspects of publishing, such as how to write cover letters to editors and how to work with coauthors. Chapter 7 describes how to write scholarly books, because psychology has few resources for aspiring book writers. I provide a personal look at how to write books and describe how to work with publishers. Chapter 8 concludes this brief book with some encouraging words.

2

Specious Barriers to Writing a Lot

Writing is a grim business, much like repairing a sewer or running a mortuary. Although I've never dressed a corpse, I'm sure that it's easier to embalm the dead than to write an article about it. Writing is hard, which is why so many of us do so little of it. If you're reading this book, you probably know how it feels to be thwarted. When I talk with professors and graduate students about writing, they always mention certain barriers. They want to write more, but they believe that there are things holding them back. I call these *specious barriers*: At first they appear to be legitimate reasons for not writing, but they crumble under critical scrutiny. This chapter looks at the most common barriers to writing a lot and describes simple ways to overcome them.

SPECIOUS BARRIER 1

"I can't find time to write," also known as "I would write more if I could just find big blocks of time."

This specious barrier is destined for academia's hall of fame. We've all used this one; some thwarted writers have elevated it to a guiding life theme. But this belief is specious, just like the belief that people use only 10% of their brains. Like most false beliefs, this barrier persists because it's comforting. It's reassuring to believe that circumstances are against you and that you would write a lot if only your schedule had a few more big chunks of time to devote to writing. And your friends around the department understand because they have a hard time finding time to write, too. It's oddly soothing to collude with your colleagues, to bask collectively in the cold glow of frustration.

Why is this barrier specious? The key lies in the word *find*. When people endorse this specious barrier, I imagine them roaming through their schedules like naturalists in search of Time To Write, that most elusive and secretive of creatures. Do you need to "find time to teach"? Of course not—you have a teaching schedule, and you never miss it. If you think that writing time is lurking somewhere, hidden deep within your weekly schedule, you will never write a lot. If you think that you won't be able to write until a big block of time arrives, such as spring break or the summer months, then you'll never write a lot. *Finding time* is a destructive way of thinking about writing. Never say this again.

Instead of *finding* time to write, *allot* time to write. Prolific writers make a schedule and stick to it. It's that simple. Right now, take a few moments to think

about the writing schedule that you want to have. Think about your week: Are there some hours that are generally free *every week*? If you teach on Tuesdays and Thursdays, maybe Monday and Wednesday mornings are good times to write. If you feel energized in the afternoon or evening, maybe later times would work well for you. Each person will have a different set of good times for writing, given his or her other commitments. *The secret is the regularity, not the number of days or the number of hours.* It doesn't matter if you pick 1 day a week or all 5 weekdays—just find a set of regular times, write them in your weekly planner, and write during those times. To begin, allot a mere 4 hours per week. After you see the astronomical increase in your writing output, you can always add more hours.

When we talk about writing schedules, most people ask me about my schedule. (Some people ask defiantly, as if expecting me to shrug and say “Well, sticking to a schedule is easier said than done.”) I write Monday through Friday, between 8:00 a.m. and 10:00 a.m. I wake up, make coffee, and sit down at my desk. To avoid distractions, I don't check e-mail, take a shower, or change my clothes before writing—I literally get up and start to write. The start and end times shift somewhat, but I spend around 2 hours writing each weekday. I'm not a morning person, but mornings work well for writing. I can get some writing out of the way before getting wrapped up in checking my mail and meeting students and colleagues who drop by the office.

Most people use a wasteful, unproductive strategy called *binge writing* (Kellogg, 1994). After intending to write, procrastinating, and feeling guilty and anxious about procrastinating, binge writers finally devote a Saturday to nothing but writing. This creates some text and alleviates the guilt, and the binge-writing cycle begins anew. Binge writers spend more time feeling guilty and anxious about not writing than schedule followers spend writing. When you follow a schedule, you no longer worry about not writing, complain about not finding time to write, or indulge in fantasies about how much you'll write over the summer. Instead, you write during your allotted times and then forget about it. We have better things to worry about than writing. I worry about whether I drink too much coffee or whether my dog drinks from the fetid backyard pond, but I don't worry about finding time to write this book: I know that I'll do it tomorrow at 8:00 a.m.

When confronted with their fruitless ways, binge writers often proffer a self-defeating dispositional attribution: “I'm just not the kind of person who's good at making a schedule and sticking to it.” This is nonsense, of course. People like dispositional explanations when they don't want to change (Jellison, 1993). People who claim that they're “not the scheduling kind of person” are masterly schedulers at other times: They always teach at the same time, go to bed at the same time, watch their favorite TV shows at the same time, and so on. I've met people who jogged at the same daily time, regardless of snow or rain, but claimed that

they didn't have the willpower to stick to a daily writing schedule. Don't quit before you start—making a schedule is the secret to productive writing. If you don't plan to make a schedule, gently close this book, clean it so it looks brand new, and give it as a gift to a friend who wants to be a better writer.

You must ruthlessly defend your writing time. Remember, you're *allocating* time to write, not finding time to write. You decided that this time is your time to write. Your writing time is not the time to meet with colleagues, students, or graduate advisors; it isn't the time to grade papers or develop lectures; and it certainly isn't the time to check e-mail, read the newspaper, or catch the weather report. Close your Internet access, turn off your phone, and shut the door. (I used to hang a "Do Not Disturb" sign on my office door, but people interpreted this as "His door is closed, but he wants me to know he's in there. I'll knock.")

Be forewarned that other people will not respect your commitment to your writing time. Well-intentioned intruders will want to schedule meetings with you, and they won't understand why you say no. They'll resent your inflexibility, call you rigid, and think that there's some deeper reason why you won't meet with them. For me, a common problem is that graduate students want to hold committee meetings at 9:00 a.m.—the time is convenient for them, but it's during my writing time. Likewise, I've been on some service committees in which the only time the whole group could meet was during my scheduled writing time.

How can you handle well-intentioned intruders? Just say no—that phrase might not keep you drug free, Nancy Reagan to the contrary, but it works for protecting your writing time. You have two good reasons for saying no. First, only bad writers will hold your refusal against you. I haven't met a serious writer who didn't respect my commitment to my writing time. They might be displeased that I can't meet at their preferred time, but they appreciate that scheduling is the only way to write a lot. (These people also refuse to meet with me during their scheduled writing times.) The people who grumble and whine are the unproductive writers. Don't get dragged into their bad habits. Second, the people who are happy to intrude on your writing time would never ask to intrude on your teaching time, your time that you spend with your family, or your sleeping time. They simply see your writing time as less important. As an academic psychologist, you're a professional writer, just as you're a professional teacher. Treat your scheduled writing time like your scheduled teaching time. So say no to well-intentioned intruders, and explain why you can't (not *won't*, but *can't*) break your committed writing time. If you feel bad about saying no, then lie. If you feel bad about lying, then use the obscurantism you learned in grad school: Claim a "recurring intractable obligation" or a "previously encumbered temporal placement."

Always write during your scheduled time, but don't be dogmatic about writing only within this time. It's

great if you keep writing after the period is over or if you do some writing on a nonwriting day—I call this *windfall writing*. Once you harness the terrible power of habit, it'll be easier for you to sit down and write. Beware, however, of the temptation to usurp your writing schedule with windfall writing. It doesn't matter how much you wrote over spring break—you committed to your scheduled time, and you're going to stick to it. If you find yourself saying absurdities like "I wrote a lot over the weekend, so I'll skip my scheduled period on Monday," this book can help: Close it, hold it between the thumb and index finger of your nondominant hand, and wave it menacingly in front of your face.

Perhaps you're surprised by the notion of scheduling. "Is that really the trick?" you ask. "Isn't there another way to write a lot?" Nope—making a schedule and sticking to it is the only way. There is no other way to write a lot. After exhaustively researching the work habits of successful writers, Ralph Keyes (2003), a professional writer, noted that "the simple fact of sitting down to write day after day is what makes writers productive" (p. 49). If you allot 4 hours a week for writing, you will be surprised at how much you will write. By *surprised*, I mean *astonished*; and by *astonished*, I mean *dumbfounded and incoherent*. You'll find yourself committing unthinkable perversions, like finishing grant proposals early. You'll get an invitation to revise and resubmit a paper, and you'll do it within a week.

You'll be afraid to talk with friends in your department about writing out of the fear that they'll think, "You're not one of us anymore"—and they'll be right.

SPECIOUS BARRIER 2

"I need to do some more analyses first," aka, "I need to read a few more articles."

This specious barrier, perhaps the most insidious of all, has wreaked a lot of havoc. At first, this barrier seems reasonable. "After all," you might say, "you can't write a journal article without doing statistics or reading a lot of articles." True, but I've met some unproductive writers who chant this specious barrier like a mantra. Their colleagues respect them at first, believing them to be perfectionists or obsessive data analysts. But they never write much, and they never do those analyses, either. Binge writers are also binge readers and binge statisticians. The bad habits that keep them from writing also keep them from doing the *prewriting* (Kellogg, 1994), the reading, outlining, idea generation, and data analysis necessary for generating text. Like all specious barriers, this one doesn't withstand a close look.

It's easy to pull away this creaky crutch: Do whatever you need to do during your allotted writing time. Need to crunch some more statistics? Do it during your scheduled time. Need to read some articles? Do it during your scheduled time. Need to review page proofs? Do it during your scheduled time. Need to read

a book about writing to get advice? You know when to do it. Writing is more than typing words: Any action that is instrumental in completing a writing project counts as writing. When writing journal articles, for example, I often spend a few consecutive writing periods working on the analyses. Sometimes I spend a whole writing period on ignominious aspects of writing, like reviewing a journal's submission guidelines, making figures and tables, or checking page proofs.

This is another reason why scheduling time to write is the only way to write a lot. Professional writing involves a lot of components: extensive literature reviews, careful analyses, and precisely worded descriptions of research methods. We will never "find the time" to retrieve and read all of the necessary articles, just as we'll never "find the time" to write a review of those articles. Use your scheduled writing time to do it. You'll no longer feel stressed about finding time to read those papers or do those analyses, because you know when you'll do it.

SPECIOUS BARRIER 3

"To write a lot, I need a new computer" (see also "a laser printer," "a nice chair," "a better desk").

Of the specious barriers, this is the most desperate. I'm not sure that people really believe this one—unlike the other specious barriers, this may be a mere excuse. A personal story might dispel this barrier. When I started writing seriously during graduate school, I

bought an ancient computer from a fellow student's boyfriend. This computer was prehistoric even by 1996 standards: no mouse, no Windows, just a keyboard and WordPerfect 5.0 for DOS. When the computer died, taking some of my files with it to its grave, I bought a portable computer that I typed into the ground. I'm writing this book on a slow, tottering Toshiba laptop that I bought back in 2001—in computer years, my laptop is collecting Social Security.

For nearly 8 years, I used a metal folding chair as my official writing chair. When the folding chair retired, I replaced it with a more stylish but equally hard vintage Eames fiberglass chair. It's a simple chair: It lacks upholstery and padding, and I can't adjust the height or make it tilt. For the curious, Figure 2.1 shows where I wrote this book. There's a big, simple desk (note the lack of drawers, keyboard trays, fancy hanging-file systems, and so on) with a laser printer and a coaster for my coffee. Before I splurged on this Blu Dot desk, I had a \$10 particleboard folding table, which in a nod to fashion I covered with a \$4 tablecloth. I wrote most of my book about interest (Silvia, 2006) and around 20 journal articles sitting on my folding chair in front of that folding table.

Unproductive writers often bemoan the lack of "their own space" to write. I'm not sympathetic to this creaky excuse. I've never had my own room as a home office or private writing space. In a string of small apartments and houses, I wrote on a small table in the living room, in my bedroom, in the guest bedroom, in



FIGURE 2.1. Where I wrote this book.

the master bedroom, and even (briefly) in a bathroom. I wrote this book in the guest bedroom in my house. Even now, after writing all those books and articles and after buying a house, I still don't have my own space at home to write. But I don't need it—there's always a free bathroom.

I've heard a surprising number of binge writers complain about printers as barriers to writing. "If only I had a laser printer at home," they complain, with wistful yearning in their voices. They don't realize that you can't print articles like you print money—a printer only outputs what you sat down and wrote. I love my laser printer, and serious writers should buy a good one, but they're inessential. When T. Shelley Duval

and I wrote our book about self-awareness (Duval & Silvia, 2001), I had a Stone Age inkjet, and he didn't have a printer. It takes a long time to print a book on an inkjet printer; we eventually printed our drafts in cyan and maroon when the black ink ran out.

When unproductive writers complain that they don't have fast Internet access at home, I congratulate them on their sound judgment. A close look at Figure 2.1 shows that there's no Internet cable plugged into the computer. My wife has fast Internet access in her home office, but I don't have anything. It's a distraction. Writing time is for writing, not for checking e-mail, reading the news, or browsing the latest issues of journals. Sometimes I think it would be nice to download articles while writing, but I can do that at the office. The best kind of self-control is to avoid situations that require self-control.

"In order to write," wrote William Saroyan (1952), "all a man needs is paper and a pencil" (p. 42). Equipment will never help you write a lot; only making a schedule and sticking to it will make you a productive writer. If you won't take my word for it, consider a recent interview with Bill Stumpf. A legend in the world of furniture design, Stumpf designs products for the Herman Miller Company, a leader in high-end office furniture. Stumpf is best known for codesigning the Aeron chair, perhaps the coolest office chair ever made. But as a writer of books himself (Stumpf, 2000), he knows that furniture can only do so much. "I'm not sure there is a direct correlation between a piece

of furniture and productivity," he said, adding, "I'm sure Herman Miller wouldn't want to hear me say that" (Grawe, 2005, p. 77).

SPECIOUS BARRIER 4

"I'm waiting until I feel like it," aka "I write best when I'm inspired to write."

This final specious barrier is the most comical and irrational. I hear this one a lot from writers who, for whatever incomprehensible reason, resist making a writing schedule. "My best work comes when I'm inspired," they say. "It's no use trying to write when I'm not in the mood. I need to *feel* like writing." It's funny when thwarted writers say this. It's like cigarette addicts defending cigarettes by saying that smoking relaxes them, even though nicotine withdrawal causes the feelings of tension in the first place (Parrott, 1999). When struggling writers defend their unwillingness to make a schedule, they're sticking up for the cause of their struggles. If you believe that you should write only when you feel like writing, ask yourself some simple questions: How has this strategy worked so far? Are you happy with how much you write? Do you feel stressed about finding time to write or about completing half-finished projects? Do you sacrifice your evenings and weekends for writing?

It's easy to demolish this specious barrier: Research has shown that waiting for inspiration doesn't work. Boice (1990, pp. 79–81) conducted a study with

profound implications for every binge writer who waits for inspiration. He gathered a sample of college professors who struggled with writing, and he randomly assigned them to use different writing strategies. People in an abstinence condition were forbidden from all nonemergency writing; people in a spontaneous condition scheduled 50 writing sessions but wrote only when they felt inspired; and people in a contingency management condition scheduled 50 writing sessions and were forced to write during each session. (They had to send a check to a disliked organization if they didn't do their writing.) The dependent variables were the number of pages written per day and the number of creative ideas per day. Figure 2.2 shows what Boice found. First, people in the contingency management condition wrote *a lot*: They wrote 3.5 times as many pages as people in the spontaneous condition and 16 times as much as those in the abstinence condition. People who wrote "when they felt like it" were barely more productive than people told not to write at all—inspiration is overrated. Second, forcing people to write enhanced their creative ideas for writing. The typical number of days between creative ideas was merely 1 day for people who were forced to write; it was 2 days for people in the spontaneous condition and 5 days for people in the abstinence condition. Writing breeds good ideas for writing.

Some kinds of writing are so unpleasant that no normal person will ever feel like doing them. What kind of person feels enthusiastic about writing a grant

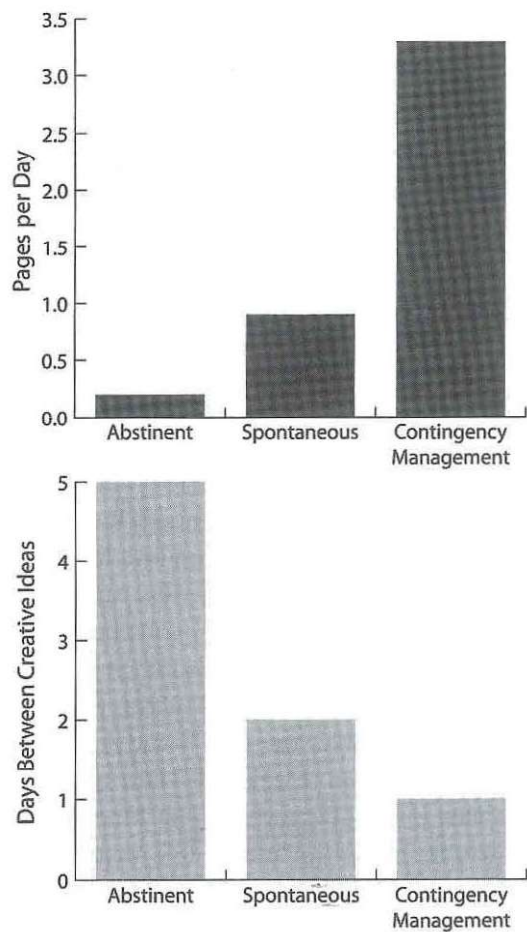


FIGURE 2.2. Effects of different writing strategies on (a) the number of pages written per day and (b) the modal number of days between creative writing ideas. Data are from Boice (1990, p. 80).

proposal? Who wakes up in the morning with an urge to write about “Specific Aims” and “Consortium/Contractual Arrangements?” Writing a grant proposal is like doing your taxes, except that you can’t pay your accountant to do it for you. If you have moods where you’re gripped by a desire to read the Department of Health and Human Services *Grants.gov Application Guide SF424 (R&R)*, then you don’t need this book. If you’re like everyone else, though, you’ll need more than “feeling like it” to finish a grant proposal.

Struggling writers who “wait for inspiration” should get off their high horse and join the unwashed masses of real academic writers. The ancient Greeks assigned muses for poetry, music, and tragedy, but they didn’t mention a muse for journal articles written in APA style. As academics, we’re not creating high literature. We don’t have fans lurking outside the conference hotel hoping for our autographs on recent issues of the *Personality and Social Psychology Bulletin*. We do technical, professional writing. Some kinds of academic writing are more relaxed—like textbooks, or perhaps this book—but even those kinds of writing boil down to imparting useful information to your readers. Our writing is important because it’s practical, clear, and idea driven.

Ralph Keyes (2003) has shown that great novelists and poets—people who we think *should* wait for inspiration—reject the notion of writing when inspired. The prolific Anthony Trollope (1883/1999) wrote that

there are those . . . who think that the man who works with his imagination should allow himself to wait till—inspiration moves him. When I have heard such doctrine preached, I have hardly been able to repress my scorn. To me it would not be more absurd if the shoemaker were to wait for inspiration, or the tallow-chandler for the divine moment of melting. . . . I was once told that the surest aid to the writing of a book was a piece of cobbler's wax on my chair. I certainly believe in the cobbler's wax much more than the inspiration. (p. 121)

How do these great writers write instead? Guess. Successful professional writers, regardless of whether they're writing novels, nonfiction, poetry, or drama, are prolific because they write regularly, usually every day. They reject the idea that they must be in the mood to write. As Keyes (2003) put it, "Serious writers *write*, inspired or not. Over time they discover that routine is a better friend to them than inspiration" (p. 49). One might say that they make a schedule and stick to it.

CONCLUSIONS

This chapter has cast a cold, critical eye on some common barriers to writing. We've all indulged in these comfort blankets, but it's hard to type when you're wrapped in a blanket. If you still cling to any of these specious barriers, reread this chapter until you have been indoctrinated into the glorious wonders of scheduling. This book cannot help you unless you

accept the principle of scheduling, because the only way to write a lot is to write regularly, regardless of whether you feel like writing. Once you have developed a writing schedule, read the next chapter. It describes simple motivational tools for sticking to your schedule and for writing more efficiently.