Chapter 1. Tacit Knowledge, Threshold Concepts and Writing for Publication

The traditional linear writing process: invention → drafting → revision → editing remains woven into the fabric of understanding how writing works and is taught, despite this model being critiqued in writing studies since 1990s (Heard, 2008; Kent, 1999). One of the primary reasons I decided to write this book was that in teaching writing for publication, offering dissertation support to diverse students, and supporting writing for publication on my campus, I noticed that linear notions of the writing process often negatively impacted graduate students with good, publishable ideas. This is all to say that many graduate students seemed to get stuck in the assumptions of the linear model of writing and try to apply this to writing for publication.

Due to their experiences in undergraduate and graduate coursework with short deadlines, graduate students expected writing for publication processes to be straightforward. They often radically underestimated the time and energy it would take to produce a publication or a dissertation. They would get frustrated or feel that they were not good writers if their project goals changed, if they felt lost, had a messy drafting situation, or realized that what they were doing was too ambitious for one article. Further, as students work to become emerging scholars and publish their first works, they also had to address a range of writing habits developed to survive classes that no longer served them, such as binge writing (Boice, 1987), where they procrastinate till right before the deadline and then write everything in a short period of time. They had to figure out who they wanted to be, why they wrote, and seek mentoring and support to be successful. And of course, as Anne Beaufort (1999) has demonstrated, writing for school doesn't always neatly or easily transfer into writing for professional practices. Despite these challenges, graduate students had very innovative, publishable ideas and important perspectives to share with the field. Perhaps what I'm sharing here sounds like some of the challenges that you have experienced!

Even when I felt that my graduate students had a good grasp on the nuts and bolts of publication—how to write literature reviews, how to situate one's work within the broader field, and so forth—they were still struggling. In fact, as this book will explore, writing for publication substantially differs writing a course paper, the latter of which has firm boundaries and deadlines and a sense of finality when the term ends. Graduate students had to learn how to innovate and generate novel human ideas, they had to persevere despite multiple rejections or tough rounds of revision, they had to learn how to find their own intrinsic motivation and manage their time, and they had to navigate complex, tacit knowledge within their fields.

Another major problem for emerging scholars is that mentoring and support for writing for publication on most college campuses is supported by experts who hold tacit knowledge and may not have training in teaching writing for publication. Tacit knowledge is knowledge that is invisible, unarticulated, and even unconscious that is often drawn upon by experts (Polanyi, 1966). And this "invisible" process is particularly problematic for you as an emerging scholar because so much of writing for publication knowledge is not made explicit (Jalongo et al. 2014). Further, published articles, the models of publication that you extensively read in graduate school and beyond are so clean and tidy, wrapped up in a journal with a bow on top. These articles which serve for you as models are full of tacit knowledge, and they don't show anything of the process that went into them. So, while you have a model of the text you are supposed to produce to publish, you don't have a model of the successful process that produced it. This book changes that and unmasks this otherwise tacit knowledge.

Tacit knowledge presents several other issues. My years of working with faculty mentors suggest that faculty may struggle to articulate the nuances of writing for publication. That is because for them, their tacit knowledge is the result of years of thinking and drafting, copious revision, addressing the mountain of feedback always present, and other twists and turns. It is held in subconscious, lived ways and they don't often have the vocabulary for it. And what works for a faculty mentor may not work for an emerging scholar due to diversity and lived realities—so having a range of tools at your disposal to try out is important.

What is also often masked are the writing-adjacent skills that novices need to master to become experts: time management, identity work, creative practices, idea generation, revision, handling rejection, and flow states. You simply cannot get what you need to know to publish successfully from only reading journal articles because so much of what you need is invisible and inaccessible.

Many emerging scholars turn to self-help books for writing, but these books have several challenges. First, as Johnson (2017) notes, the typical writing for publication self-help books (Belcher, 2019; Silvia, 2018; Zerubavel, 1999) used for teaching graduate student writing for publication are often idiosyncratic, dependent on the writing process of the author themselves rather than empirical data and systematic studies. In my own experience in working to create writing for publication courses, writing center workshops, writing groups, and writing for publication retreats, I found the self-help textbooks an insufficient foundation to support doctoral students' and early career scholars' transition into successful professional academic writers. This is because these books assumed the writing process the book author had used successfully would work for all writers. This led emerging scholars to questioning if they would be successful if they could not follow Wendy Belcher's (2012) 15 minutes a day approach—and data presented in *Becoming an Expert Writer* will illustrate precisely why. Particularly for neurodiverse writers, single parents, multilingual writers, those suffering from chronic health conditions, and those burdened with extremely high workloads, these

ideas simply don't work. Third, these books often focus on the technical aspects of writing for publication (like putting together a literature review or articulating one's contributions) but do not give enough time and space to helping the emerging scholar develop their expertise as a writer who can effectively navigate an increasingly challenging publication landscape.

Thus, this book serves to reveal the "man behind the curtain," to use The Wizard of Oz as a reference, by telling the stories of the lived, gritty and yet joyful writing processes, identities, and strategies of both expert writers and emerging scholars. For our purposes, **expert writers** are defined as those who have successfully published a wide range of articles, books, book chapters and who have also served in some editorial capacity as either editors or blind reviewers. **Emerging scholars** are those graduate students or early career faculty who have successfully published their first or second article.

Through exploring these two groups' writing processes, revisions, motivations, goals, time management strategies, dispositions, mindsets and more, this book covers how you can build your expertise and confidence in writing for publication. Further, this book helps you develop not only a successful writing process but a joyful and healthy one that allows you to accomplish the work you want to in the world, meet your goals, and get your ideas out there. For this textbook, in addition to the three datasets I describe next, I also draw upon recently published scholarship on the development of expertise (Ericsson, 2006; Ericsson et al. 2018), graduate writers (Cotterall, 2011), faculty writers (Söderlund & Wells, 2019; Tulley, 2018; Wells & Söderlund, 2018;), neuroscience and creativity studies (Beaty et al., 2016; Beaty e. al., 2016) and the psychology of writing (Kellogg, 2006; Nakamura & Csikszentmihalyi, 2014).

This book is written for the primary audience of emerging scholars—those who are seeking to write for publication or deepen their writing for publication. Emerging scholars may be still in graduate school, early career faculty, or more seasoned faculty or staff who want to learn to publish successfully. By sharing the stories and experiences of expert and emerging scholars, you will be able to see real-life examples of how people navigate writing for publication, build resiliency, and develop strategies for success. Secondary audiences for this book are A) faculty supporting graduate writers; B) those developing or supporting writing for publication support on their campuses and C) individuals in writing studies or expert academic writers who may find value in the research presentations to strengthen their own understanding of expert writing processes.

Becoming an Expert Writer is written in a hybrid genre, weaving both accessible data-driven research presentations with practical advice, activities, and suggestions. Beyond this introductory chapter, each chapter tackles one or more of the threshold concepts necessary to develop into an expert writer by first offering a brief introduction situated in the literature, then presenting relevant data from one or more of the studies that showcases the threshold concept in action. The second half of each chapter is pragmatic, with discussions,

activities, and strategies for how you can use the data presented to develop into an expert writer.

Tacit Knowledge, Threshold Concepts and the Development of Writing Expertise

The overall question this book explores is: how do you transition from being a novice to being an expert professional academic writer and successfully write for publication? The first consideration to answer this question, as we have already begun to explore above, is the role of active and tacit knowledge in developing expertise.

Michael Polanyi (1966) first articulated tacit knowledge in *The Tacit Dimension* as knowledge that people have that they cannot always articulate but that they draw upon as they engage in expert activities. Polanyi writes about this knowledge, "we can know more than we can tell" (1966, p. 4). And it is this principle that underpins both the challenges of writing for publication. You likely already hold tacit knowledge for many things that you have done for a long time—and it can be very difficult to explain that to someone else.

For example, I am a watercolor artist in addition to being a professional academic writer, and I have over 20 years' experience and technical training in watercolor, including a certificate in botanical illustration that took me seven years to complete. People say how easy I make it look or want a quick lesson so they can start painting. But the nuance of how the watercolor pigment moves across the page is determined by many not-so-obvious factors: the pigment; the quality, sizing and cotton content of the paper; the chemical composition of the water; the temperature and humidity; the brush strokes; the size of the brush; the amount of water added; the amount of pigment on the brush; and my mood. This simply cannot easily be grasped by a novice and it's actually pretty hard for me to explain in a single watercolor lesson without everyone getting frustrated. To become an expert, you need instruction combined with substantial practice over a period of time. So just like watercolor, you might think about areas in your life where you are an expert. Then, think about how long it took you to develop that expertise and how easily you could explain that quickly to someone else—this helps you identify your own tacit knowledge and the journey to becoming an expert!

For expert academic writers, this tacit knowledge of writing for publication is primarily gained through publication experiences, practice, failure, co-authorship with more experienced others, and mentoring. Flower and Hayes (1981) made good use theories of tacit knowledge in their classic studies of expert and novice writers. They gave the same writing problems to novice and expert writers and discovered that the two groups responded to very different problems. The expert writers were able to use their tacit knowledge to bring complexity and dimension

through a depth of understanding around the nature of the problem and a nuanced view of the audience. The novices grasped only the surface of the problem, leading to less effective writing. These foundational studies on writing expertise still have relevance today when we examine large bodies of work on graduate students, writing for publication, and learning to write (Jalongo et al., 2014).

Herein lies one of the major hurdles for emerging scholars learning how to write for publication—this tacit knowledge is not always explicitly known or understood. Jalongo et al. (2014) described writing for publication as being full of tacit knowledge for graduate students in global settings and argued that making tacit knowledge explicit through specific mentoring, resources, and writing for publication courses was necessary. In their systematic review of doctoral writing support, Lina Calle-Arango and Ávila Reyes (2023) note that one of the major challenges that PhD students face focus on negotiating what individuals know and the dominant practices of their professional discourse communities. Adding to this, most faculty supporting students in the disciplines do not have explicit theories of writing or vocabulary to articulate this tacit knowledge effectively (hence, the emergence of the Writing Across the Disciplines and Writing the Disciplines fields, see McLeod, 2020). Finally, expert faculty writers may literally live in a different reality from their graduate students due to any number of reasons (first language, first generation status, neurodiversity, disability, social and financial status, chronic illness) and thus, the gap is even wider.

One of the major goals of *Becoming an Expert Writer* is to make explicit this tacit knowledge—with direct evidence and stories from participants—so that you as an emerging scholar can use this information to cross important thresholds in for your own writing for publication. Let us now continue our discussion by outlining the general circumstances in which writing for publication happens.

A Word about Artificial Intelligence and the Development of Expertise

I finished conducting the research for this book just as artificial intelligence was emerging. Thus, I do not have data on AI or how experts use AI. Since this is a data-driven work, I have not woven AI into this book. But I do want to offer some brief discussion about AI and the development of expertise. I'm in final revisions of this book in mid-2025, and the ideas presented in this section are the best I can offer at this specific time, recognizing that these technologies are rapidly advancing.

Writing for publication is incredibly hard. For many, it's one of the harder things they have to learn as being part of a professional field. That's why books like this exist, and that's why you need support. The allure of making writing easier by using AI is compelling, especially for emerging scholars with external pressure to publish. I have increasingly found that some emerging scholars and faculty would like to

"offload" as much of the work of publication to AI as possible (and that journals will permit) in order to make the process more manageable. Because of this, I offer some thoughts surrounding the goal of this book: the development of expertise.

The first caution is that using AI extensively when you are learning to write is likely to considerably hamper your own development of expertise. "Cognitive off-loading" refers to a person's use of AI to complete tasks rather than work through the challenges before them. Emerging research that has come out in late 2024 and the first part of 2025 suggests that cognitive offloading is highly detrimental to both critical thinking skills and "de-skilling" where people become less skilled with its use (Gerlich, 2025; Shum et al., 2025). A recent pre-print of an EEG study from MIT demonstrated the multiple negative impacts for using AI for essay writing which included reduction in memory, reduction of the formation of neural pathways, and reduced overall brain activity and cognition (Kosmyna et al., 2025). It also bears mentioning the large environmental cost of AI use (Banerjea, et al. 2025). Additionally, as someone who has spent the last 20 years studying the development of expertise longitudinally, I can say with certainty that struggle matters. In fact, struggle is often the site of our most important developmental moments. When we struggle and then overcome that struggle (as we explore more in Chapter 7), we grow tremendously as writers and as human beings. The biggest concern I have with AI is that using it to work through difficulty deprives you of those fundamental developmental moments, which could hamper your development of expertise and reduce your cognitive capacity. It is not a single use of AI for cognitive offloading that is a problem, but rather, repeated cognitive offloading over time.

As we can see from the material in this entire book, what makes an expert and expert is not just their knowledge but their first-hand experience. You can see this long engagement with publication as a thinking and learning tool throughout every chapter of this book: for example, look at the writing process in Chapter 3 and the revision process in Chapter 5 this book—writing is a tool for learning and thinking.

The second caution I have about AI surrounds evaluation of output. I see AI usage as very different for experts vs. novices. Experts have a body of knowledge (that many have developed pre-AI) and they can leverage that knowledge using AI in very specific ways. They have a good idea of what they should and shouldn't use AI for, and they have the expertise to critically evaluate output. For someone who is still learning, however, using AI in place of expertise could be quite risky, as you don't necessarily know if what you are getting is high quality. In the context of a lower-stakes piece of writing this might be a good cost-benefit ratio, but in the case of a document that will forever live in your field with your name on it, it can be quite risky.

Do I think that AI is useful as a tool for writing for publication for emerging scholars? Yes—but not at the expense of developing your own learning and cognition. First, be aware of the emerging research on the impacts of AI on expertise, cognition, mental health, and other areas and make wise decisions. If you choose to

use it, I suggest doing so with in light of two general considerations. The first is to make sure you are clearly aware of the guidelines for your field and your choice of journal. Most have statements about disclosing the use of AI, and you should read these carefully before you begin. One very reasonable use of AI is for mundane tasks that do not impact your own learning and growth: checking references, putting lists in alphabetical order, copyediting, rewording sentences, and so forth. The second could be of use as a tutor to strengthen your overall writing—asking an AI system to provide you feedback and then rewriting it yourself. Again though, this would be for general advice, as AI cannot substitute the expert advice of your own mentors in the field.

To summarize, this is a book about you as a human being learning to write. Much of what is covered in this book, such as flow states or motivations, doesn't really have a lot to do with AI. It is about you. I will also acknowledge that this book is 100 percent human researched and written.

Understanding the Task of Writing for Publication: The Writer, Writing, and Audience

Writing for publication is developmental process and learning to be successful requires you to learn and master multiple kinds of knowledge and domains of expertise. K. Anders Ericsson (2006) shares that novices become experts through deliberate practice. That is, one doesn't become an expert casually or by accident—they become an expert because they commit time, effort, and engage in regular practice in specific and focused ways. Ericsson identifies five features that develop expertise:

1. Making an effort to improve performance
2. Having intrinsic motivation enough to continue to engage in the task
3. Having practice tasks that push you into learning new things
4. Being able to have feedback on performance that provides clear knowledge of that performance
5. Practicing often, over a period of at least several years.

Applying Ericsson's five areas to writing for publication, we can see that writing for publication is something that is learned through practice, perseverance, feedback, and time—it is not something that can be learned quickly, in a single course, or through writing a single article. Writing for publication is also a contextual and socially-mediated activity, so another aspect of this is feedback and mentoring—from reviewers, mentors, and peers. Thus, with practice, perseverance, motivation, and feedback, you can develop expertise. In this book, we focus on aspects of expertise that are specifically tied to writers themselves (recognizing that content and field-based expertise are what are typically taught in graduate programs and require specialized disciplinary knowledge).
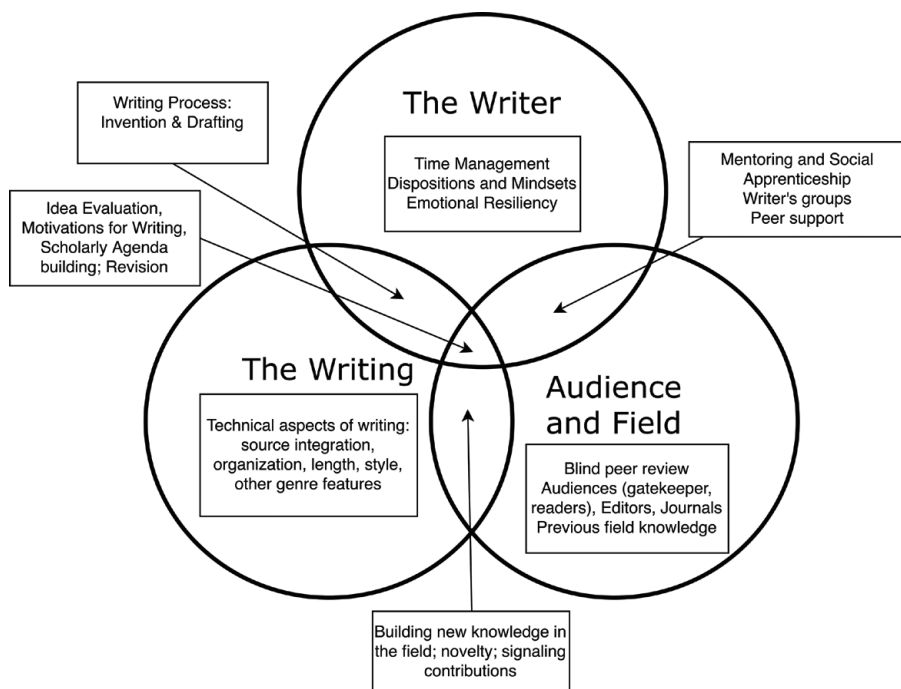
Figure 1.1 Areas that impact writing for publication:
Writer, writing, and audience/field.

We can break this expertise down further into three areas addressed in Figure 1.1: **The writer**, **the writing**, and **the audience and field**. These three broad areas comprise your ability to successfully produce new human knowledge and publish that knowledge in peer-reviewed publications. These areas overlap considerably and offer us a roadmap for the nature of different kinds of expertise involved in writing for publication.

The Writer: The emphasis on the writer and the writer's process which forms the core of this book is what distinguishes *Becoming an Expert Writer* from other books on writing for publication. Ronald T. Kellogg (2006) recognizes professional academic writing expertise as including the need to engage in problem solving, master specialized language, manage cognitive demands, consider readers, manage challenges, and pay attention to time management (pp. 390–396). That is, over half of the core issues that Kellogg identifies tied to writing expertise are tied to the writer themselves and their emotions, cognition, and approaches to writing—not the texts they are producing or their disciplinary knowledge.

In fact, when we shift our attention away from the text itself, we see that the published article or book chapter is the final product of a developmental process. Broader work on long-term writing development, lifespan writing, and learning transfer illustrates the importance of the person behind the activity is just as vital

as the act of writing itself (Bazerman et al., 2018; Driscoll & Wells, 2012; Driscoll & Zhang, 2022; Wardle, 2012). For example, in examining nine years of longitudinal data on one writer in the medical field, my co-author Jing Zhang and I demonstrate that the person behind the writing—their identities, dispositions, and resources—are substantial drivers in long-term writing development and expertise (Driscoll & Zhang, 2022). That is, your time, your identity, your writing process, and your emotions are as necessary for developing expertise as your specific disciplinary knowledge. Urie Bronfenbrenner and Pamela A. Morris (2007) indicate dispositional qualities, which are personal qualities such as self-efficacy, persistence, and value, as the underlying driving forces for all human development. The writer is a critical part of the equation, and no texts get written—or read—without the person behind that text. And yet, an emphasis on the writer is often not the focus of books on writing for publication or in writing for publication instruction. I also believe that in a post-human age where we are being replaced with AI, the emphasis on ourselves as writers is even more important.

Writing process, which is explored in the first half of the book, is the link between writer and writing. An individual's writing processes intersect their knowledge of the field and knowledge of audience expectations, as well as the technical aspects of writing for publication. For example, how an individual writer engages in invention and drafting strategies depends, in part, on the nature of what they are writing. Aspects of this writing process clearly intersect with all three areas—including revision and idea evaluation. We will cover these areas in Part I of this book.

The second part of this book examines concepts firmly within the "writer" sphere: who the writer is and their relationship to writing, their motivations and identities surrounding their goals for publication, their dispositions and mindsets, and their time management processes—all covered in Part II of this book. As we delve into each of these areas of "the writer," you will begin to shape your own understanding of yourself as a writer: your own writing process, your relationship with writing, and your growing writing for publication expertise.

The Writing. What do you think of when you think of writing for publication? Most writing for publication books places the emphasis on the technical aspects of writing (Belcher, 2019; Boice, 1990; Jalongo & Saracho, 2016; Silvia, 2014, 2018; etc.). Thus, this second category includes the content you plan on writing about and how to write that content: literature reviews, methods, implications sections, contextualizing your work within the field, how you are presenting your data or analysis, your use of technical language, and so on. The emphasis of the writing category is on the product of writing itself—the article or book chapter that is produced, published, and read by audiences.

Since there are a wide variety of good books on this topic that teach the technical aspects of writing for publication, we will not be engaging much in this area except as it relates to or intersects with you as a writer. In this book, we are working on laying a foundation for you as a writer, which you can then build upon with the technical knowledge of writing from other books.

The Audience and Field: A final area for publication success is understanding the audience and the field. For decades, including back to the Flower and Hayes study we examined earlier in this chapter, the field of writing studies has recognized audience a critical aspect of writing success (Bitzer, 1968; Ede, 1984; Ede & Lundsford, 1984). Because writing for publication includes putting new human knowledge in context with prior work, your own work is always in relationship with others (Belcher, 2019).

Learning how to talk to members of your field requires mastery of a range of content in your discipline. Part of this is learning the edges of the field's knowledge so that you can effectively build new knowledge. Additionally, writing for publication books (Belcher, 2019; Silvia, 2018; Zerubavel, 1999) often cover technical aspects and nuances of how to navigate the complex writing for publication process when interacting with gatekeeper audiences in the field (editors, blind peer reviewers). This includes everything from communication with editors, what blind peer review is, and how to deal with blind peer review feedback. Writing for publication textbooks generally offer some coverage of the technical aspects of these areas: how to write a cover letter, what the different levels of editorial decisions might mean, and what to expect after you send off your manuscript. Again, since these are already covered in other writing for publication texts, they are not covered here.

What is covered in this book are the human qualities of the intersection between writers and fields—establishing your relationship to the field tied to your interests, identity, and motivation and how to shape a scholarly agenda in relationship to your identity. Further, the book examines how experts engage in deep and nuanced revision process after being given feedback and other social aspects of writing, such as mentoring and social apprenticeship, which connects with all three areas.

Overall, to develop expertise in writing for publication, you must develop expertise in all these areas. To continue to explore the foundations of writing for publication, let's step back to explore writing for publication as a practice: what it is and what it seeks to accomplish.

Crossing the Threshold: Course Papers vs. Creating New Human Knowledge

> I think when you're writing for publication, you are participating in a professional conversation like the actual, authentic work of the discipline. In writing in a classroom, it's impossible to have that because you're writing to the prompt, you're writing to the syllabus, … This is a graduate school paper, right? You're not participating in the disciplinary conversation.
>
> – *Khaled, Emerging scholar*

The above quote comes from an emerging scholar who is speaking to an important distinction between the writing that they have done in graduate-level coursework and the writing that they did for publication. Writing for publication is about the production of new human knowledge and contributing to disciplinary conversations. Producing new knowledge is a very different kind of writing challenge than what you may have experienced in graduate coursework. In fact, this is idea of "crossing the threshold" is a core to this book. As emerging scholars write for publication, they cross the threshold between being a student and being a scholar, which allows them to not only take a new identity but also build sets of skills. By crossing this threshold, they have fundamentally changed.

To begin to understand these differences, I asked 11 emerging scholars what the differences were between the writing that they did in their coursework and their experiences in writing for publication. All 11 of the emerging scholars were able to point to specific differences, many of them offering complex and nuanced discussions. Look at Table 1.1 and consider where your own experiences and knowledge may fit.

Table 1.1 Differences in the Rhetorical Situation in Writing in Coursework vs. Writing for Publication

Area	Writing in Graduate Coursework		Writing for Publication to Produce New Human Knowledge
Audiences	Peers and professor; supportive classroom environment	**T**	Field or sub-fields; specific people interested in solving problems or building knowledge
Gatekeeper Audiences	Faculty as gatekeepers; goal is to help a graduate student learn, grow, and master content; faculty "inviting you in"; personal relationship and investment in writer	**H** **R** **E** **S**	Editor and blind peer reviewers' primary purpose is to ensure a high-quality and rigorous publication; gatekeepers do not personally know the writer; may engage in limited mentoring (depending on the journal)
Context	Writing in a specific course, in a specific graduate program, at a specific university	**H** **O** **L**	Writing to an expert audience of practitioners, many of whom are more experienced than an emerging scholar, contexts of these audiences vary widely
Purpose	An individual's learning and mastery of content, exploring positionality in relationship to that content	**D**	Purpose is producing new human knowledge and contributing to an ongoing scholarly conversation
Rhetorical Moves	Source-based argumentation; learning the scholarly moves		Articulating clear contributions; describing novel work; clear and focused argument that situates the work in the field

Area	Writing in Graduate Coursework		Writing for Publication to Produce New Human Knowledge
Community	Built-in classroom discourse community where peers and instructor are supportive, generating ideas and conversations in classes		Broader communities present on listservs, at conferences, may be less apparent or easy to access; may take resources to access (conference funding)
Time	Spanning the length of one semester or less; may be written in shorter amounts of time (days, weeks, or binge written)	T H	Often several years from idea conception to print which requires a regular, considerable time investment; often written in longer, sustained time periods spanning months and years
Revision	Text may not be revised, or revisions are based on one or two rounds of feedback from peers and instructor (in supportive environment); text is finished when a grade is given	R E S H	Required re-engagement with the text through the publication process; Revision can be extensive and require complete reworking of text; text is only finished when published which can be years from the time it is written; revision can be 50% or more of writing process time
Motivation	Immediate external motivating factors (writing for a grade, course performance); learning and growth	O L	Long-term external motivating factors (job, tenure); intrinsic factors including solving problems, giving voice
Ideas and Incubation	Ideas come from the course and course content; focused on specific topics; limited flexibility	D	Ideas and direction are entirely independent and self-directed; many are socially constructed and may be supported by mentoring/social apprenticeship from faculty for emerging scholars
Knowledge production	Knowledge telling, where the goal is to demonstrate knowledge of content areas and responses to the existing body of knowledge		Knowledge transforming where the goal is to build upon previous knowledge to produce new human knowledge (see Scardamalia & Bereiter, 1987 & 1991 and discussion below)
Writing process	May be recursive or linear, but bias towards a linear process based on time constraints		Recursive, reflective, and often messy

As we can see in Table 1.1, the challenges that are present in professional level writing are very distinct from challenges you might experience in graduate coursework. Emerging scholars Sara and Nadia offer descriptions of these differences. Sara offers a great metaphor of potatoes in relationship to how she

sees the differences in writing for publication vs. coursework, and she ties it to Scardamalia and Bereiter's (1987) concepts of knowledge telling and knowledge transforming:

> Your friend is going to cook dinner for you, but you're bringing the ingredients. So, you just bring a potato, your friend says, "cool, love it," and hands you back the potato and says "*bon Appetit*." But this is the same potato you handed your friend! Whereas somewhere in the middle of the [knowledge] spectrum, your friend julienned that potato. It's beautiful knife work, but it's still a raw potato. Whereas on the knowledge transforming side, they're taking the potato and they're turning it into a cheesy potato soup. They've incorporated other ingredients, they've radically transformed what the potato was, and what they're giving you is very different. Although it contains what you gave them, it's very different—it's not a raw potato by any stretch of the imagination. … This is potentially a way to think about writing for coursework versus writing for publication. Because I think in coursework, even graduate coursework … it still ultimately is writing to show someone that you read a bunch of stuff and that you're doing stuff with it the way you're supposed to be doing with it and proving that you deserve to be in graduate school. … From what I'm getting of writing for publication is that it's very much more transforming.

Sara's metaphor is a perfect description of writing to build new knowledge (the cheesy potato soup) compared to what you might do in coursework (julienned potato). Likewise, Nadia offers a similar telling to transforming example in her discussion of writing a literature review and her need to problem solve as a new full time faculty member,

> I feel that shift from "I need to get a minimum of sources to show that I've done enough" to I actually need to find an answer to this question and do the research for that reason. That was a really big shift for me … I think it wasn't until I was done with my PhD and in that year after that I was like the process is about inquiry. … I think that's a lot of what fueled getting the [article] done last year.

What we can see from Sara and Nadia's descriptions is that emerging scholars recognize that their orientation towards what to do with existing knowledge deepens and changes. Thus, the emerging scholar's relationship with knowledge and writing is very different from coursework to publication.

Another critical area of difference focuses on audiences and gatekeeper audiences. As Table 1.1 describes, when writing in coursework, graduate students are often in a supportive environment that may also be performative (as both Sara

and Nadia describe). But when you shift into developing new human knowledge, that changes. We now turn to emerging scholars Emilio and Wade for illustration of the differences. Emilio shares:

> There's the aspect of audience. When I was writing for class-work, even though I took it seriously and I always wanted to do a good job, I knew that the only person who was reading this at the time were my peers and then my professor whose invest-ment in that was to give feedback so [I] become a better scholar … my faculty members, they were trying to invite me in. … Part of the function of review and of the editors and the reviewers is the gatekeeper. Even though I believe that our field is mostly generous and kind in that regards and that we value this thing, productive criticism."

Likewise, Wade describes how graduate students are still, in the words of Denise Clark Pope (2008) "doing school" when writing course papers. He says, "you are thinking, how do I get an A from this professor, so, that I can do the other things on my list. … Whereas an editor, you have no idea … the only thing that you can do is look at the journal. Basically, it's a way different process when you're writing for publication because you're writing for an audience that has no relationship to you." As we can see from these examples, it is the act of writing successfully for publication that opens the doors for crossing key thresholds of understanding.

What principles and concepts govern the difference between writing for school and writing for publication? How do you build this knowledge of the dif-ferences? For this we turn to the central idea of this book: making tacit expert knowledge explicit so that you can cross the threshold to professional scholar.

Threshold Concepts and Making the Tacit Explicit

Deeply embedded in Table 1.1, and tying to our earlier discussion of tacit knowl-edge brings us to a central unifying theme of this book: the threshold concept. Threshold concepts were first described by Jan H. F. Meyer and Ray Land (2003) as follows:

> A threshold concept can be considered as akin to a portal, open-ing up a new and previously inaccessible way of thinking about something. It represents a transformed way of understanding, or interpreting, or viewing something without which the learner cannot progress. As a consequence of comprehending a thresh-old concept there may thus be a transformed internal view of subject matter, subject landscape, or even world view. This transformation may be sudden or it may be protracted over a considerable period of time, with the transition to understanding

> proving troublesome. Such a transformed view or landscape may
> represent how people "think" in a particular discipline, or how
> they perceive, apprehend, or experience particular phenomena
> within that discipline (or more generally). (p. 3)

Threshold concepts are like the key that opens up a new door to expertise—they are the foundational and fundamental concepts that shift a person from a novice to an expert. Through learning these threshold concepts, you have a "transformed" view and that transformation takes you further along the path of expertise.

According to Meyer and Land (2003) threshold concepts have five key features.

- First, learning threshold genres is a **transformative** and often identity-shaping process
- The act of learning deeply and **irreversibly changes** a person. Threshold concepts cannot be unlearned or forgotten, they become deeply embedded in who the person is as a professional.
- Further, threshold concepts are **integrative**, allowing a person to uncover what was earlier hidden, misunderstood or assumed to be much simpler than reality. In terms of professional academic writing expertise, understanding and integrating these concepts are part of what makes an expert an expert.
- In the words of Perkins (1999), threshold concepts are **troublesome** in that they can be counter-intuitive, difficult to understand, foreign, nuanced, and inert. Threshold concepts are something that must be learned and then lived to be truly understood—as many of the narratives of our emerging scholars show in this book, it is the process of going through early publications that bring these concepts into the forefront.
- The final feature that Meyer and Land (2003) describe is that threshold concepts are also **bounded**, often being tied to disciplinary boundaries, genres, and the work of a broader field.

The idea of "naming" threshold concepts as they relegate to writing was pioneered by Linda Adler-Kassner and Elizabeth Wardle (2015) in *Naming What We Know: Threshold Concepts of Writing Studies* and *Reconsidering What We Know: Threshold Concepts for Writing, Composition, Rhetoric, and Literacy* (2020). These foundational works identified broadly what is understood about writing across disciplines and contexts, with a specific emphasis on teaching these concepts. Just like in Adler-Kassner and Wardle's books (2015, 2020), many of these concepts may be apparent to experts but not apparent to novices. Many of the threshold concepts in these books can apply to writing for publication in a general way, but more elaboration is needed, and some unique concepts also apply to publication. For example, Adler-Kassner and Wardle's (2015) "writing enacts and creates identities and ideologies" (p. 49) which is true for writing for publication, but not to the specific nuance we explore in Chapters 6 and 7 of this book. Writing for

publication has a number of distinct threshold concepts that are specific to this particular "metagenre" of writing due to its unique emphasis on the production of human knowledge.[1] This book builds upon these foundational threshold concept works in writing studies by offering threshold concepts that are specific to writing for publication and the development of professional academic writing expertise.

As you have worked towards your first publications, you may already have crossed some thresholds, but others of you may still be needing to learn and experience. These concepts help make tacit knowledge explicit and help you as a writer negotiate between the writing, writer, and audience aspects of writing for publication.

Genres themselves, in this case, the academic peer reviewed article genre, can be gateways into professional expertise. In a 10-year study of professional writing development, myself and my co-author Omar Yacoub describe the threshold concepts necessary to learn to be an expert (Driscoll &Yacoub, 2022). We found our participant was able to build expertise by participating in social actions surrounding key disciplinary genres with strong mentorship. In this way, the mastery of the disciplinary genre itself taught him a range of threshold concepts. You cannot become an expert without mastering a specific genre. It will become clear that writing peer reviewed articles is itself a threshold genre for the production of human knowledge in a wide range of fields and, as we explored above, it is distinctly different from previous writing or writing in coursework settings.

Threshold Concepts in Writing for Publication: A Chapter-By-Chapter Overview

We now conclude this chapter with the threshold concepts presented in this book and the overall structure of the rest of the book. The book is divided into two larger sections, which focus on writer's processes and writers themselves. Within the two sections, each chapter begins with Part I: Crossing the Threshold and offers an introduction to the threshold concepts, including novice vs. expert to help make tacit knowledge explicit. Part II of each chapter offers stories and data from one or more of the three studies (described more below) that illustrate the threshold concepts in action and show examples of how experts work and how emerging scholars learn these concepts, leverage them, and build publication expertise. Part III: Key Concepts and Activities titled "Key Takeaways" explores offers a practical discussion of the threshold concepts combined with a range of activities, reflections, discussions, and questions that you can use individually, in a classroom setting, or in a small group setting. These activities are designed to help you interrogate and cross these thresholds.

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1.   By *metagenre*, I refer to the broader set of genre features tied to writing for publication in academic fields—positioning oneself in relationship to the field, making new contributions, providing a set of evidence in line with the conventions of the field, and so on.

Section 1. Writing is Always Happening:
Developing an Expert Writing Processes

In the first half of the book, we explore what expert writing processes look like—from idea generation to drafting and flow states to revision and managing the peer review process. Through this, we examine the ways in which you can craft dynamic, flexible writing processes that allow you to generate new human knowledge and successfully publish that knowledge.

Chapter 2. Fostering Invention and Creative Idea Generation for Publication

Threshold Concept: Writing for publication requires the development, evaluation, and effective presentation of novel ideas which form new human knowledge

Because writing for publication requires the development of novel human knowledge, we will explore how expert and emerging scholars use a wide variety of invention methods to generate novel ideas, to pursue creative idea generation as they are drafting and revising, and to evaluate those ideas as suitable for building knowledge in the field. Takeaways include exploring a range of methods for idea generation and strategies to start building larger banks of ideas that you can draw upon for publication.

Chapter 3. Drafting in the Writing Process: Composing Styles and Writing to Learn

Threshold Concept: Expert academic writers engage in recursive processes to generate and refine ideas. These dynamic processes are required for the production of sophisticated, novel texts that build new human knowledge.

Chapter 3 examines the drafting processes of writers in all three studies to demonstrate that messy, iterative, and recursive writing to learn is a common mode of idea generation. We also explore three primary composing styles: planning, discovery, and hybrid, which describe the processes through which authors produce texts. Takeaways from this chapter include identifying your composing style and working to develop an expert-level writing process.

Chapter 4. Having an Optimal Writing Experience: Cultivating Flow States

Threshold Concept: Expert writers cultivate flow states, states of deep concentration, focus, and immersion, both to make progress on publications but also to experience the intrinsic benefits of writing for publication.

As part of textual production and intrinsic motivation, writers seek to cultivate flow states—a very under-explored area both within writing for publication and writing studies more generally. This chapter describes how these states function, their benefits to writers, and how to cultivate these states within your own writing process.

Chapter 5. Revision, Refinement, Resubmission and Publication Trajectories

Threshold Concept: *Successful publication is the result of a writer's flexibility and openness to engage in multiple rounds of revision based on expert feedback. This requires deep engagement with the field through positioning work in relationship to previous knowledge, signaling contributions, and offering implications that speak to larger problems of the field.*

Chapter 5 first presents a discussion of article trajectories, or the evolution of what happened to articles and works as they went through peer review process and into publication. This chapter also examines specific revision strategies that were employed by emerging and expert writers in the study. Takeaways for this chapter including strategies to set realistic expectations for revision and time needed to successfully publish, offering strategies and a tool for managing revision and emphasizing perseverance through the revision process.

Section II. Writing and the Self: Cultivating the Expert Writer

The second half of the book explores the writer behind the process, and everything that writers do to successfully facilitate successful processes. This includes deep consideration of how their identities tie to their scholarly agendas and motivations for publication, how they manage the emotional challenges of writing such as dealing with failure, struggle, and imposter syndrome; their time management and goal setting strategies, and the social support networks that they create.

Chapter 6. Expressing Yourself and Your Message: Motivations and Identities in Writing for Publication

Threshold Concept: *Writing for publication is identity work where all writers have layered extrinsic and intrinsic motivations, being closely connected to identity, values, and the work they want to do in the world.*

Chapter 6 examines the motivations that people write and work to produce human knowledge, engaging in these multi-year complex projects. We examine how writing for publication is tied to identities, change, and social justice work in the world, where writing is seen as an effective tool to leverage change on a broader scale. Takeaways include helping emerging scholars recognize the important identity work that goes into developing a scholarly agenda and publication practice and seeking to develop intrinsic and value-motivated motivations beyond publish or perish.

Chapter 7. Cultivating Generative Dispositions, Mindsets, and Emotions towards Writing for Publication

Threshold Concept: *Expert writers leverage failure and struggle to grow as writers and improve their text through cultivating emotional resiliency and growth mindsets.*

In Chapter 7, we explore dispositions and mindsets, which includes how participants work to cultivate emotional resiliency to handle rejection and the emotional challenges of publication. This chapter also explores imposter syndrome and related negative emotions surrounding it. Takeaways in this chapter include developing growth mindsets and seeing struggle as growth opportunity, exploring generative dispositions towards writing, and strategies to overcome imposter syndrome.

Chapter 8. Academic Productivity and Tools for Time Management

Threshold Concept: Expert writers engage in sophisticated time management, space management, and goal setting strategies to make regular progress on writing for publication.

Due to the increasing demands on the time of those working in academia, time management and goal setting are critical strategies for success. Through this chapter, we explore the most productive methods that scholars use to manage their time, including how neurodiverse and differently abled scholars create flexible schedules. Takeaways include exposure to a range of different time management strategies, a time audit and self-study, and methods for goal setting for short and longer-term writing projects.

Chapter 9. Involving Others in Writing for Publication: Mentoring, Collaboration and Writing Groups

Threshold Concept: Expert writers leverage social support networks (mentors, peers, and writing groups) to stay current, gain feedback, share encouragement, and offer support throughout the entire writing publication process.

Our final chapter explores the social nature of writing for publication, including how emerging scholars are offered mentoring and social apprenticeship by doctoral faculty, and how all writers create support networks of readers, writing groups, and peers to help them navigate the publication process and offer feedback on ongoing works. Takeaways from this chapter include strategies to develop writing groups, seek mentoring, learn how to network in professional settings, and offer useful peer feedback.

How to Use This Book

There are several ways you can effectively use this book, either individually, in a writing group setting, or in a class.

- You can read the book and work through each chapter individually or with a writing group to support your growing expertise. Ideally, you should do this either before or during the writing of your first publication.
- Each chapter functions independently from the others and thus, the book can be read in any order.

- If you aren't interested in the data and the stories of the participants, you can choose simply to move to the third part of each chapter and work through the Key Takeaways and Activities.
- You can also choose to explore the second half of the book—the writer—first, prior to undertaking a writing project or in preparation for starting a publication or even a dissertation.
- This book could certainly be used, in whole or in part, as part of graduate seminars, writing for publication workshops, faculty or graduate writing groups, writing for publication retreats, and for individual mentoring and support. It can be used in order or individual chapters can be used independently.

The book also offers additional exercises and guides in the supplemental web materials for using and teaching with the book. The online supplementary materials include a sample syllabus and course activities.

Studying Emerging and Expert Writers: Data Sources and Methods Overview

Given the centrality of the data collected as part of this book, I want to conclude by providing a brief overview my methods of studying expert and emerging writing for publication processes and experience. A full description of the methods, participants, and limitations are found in Appendix A; a discussion of data analysis strategies for each chapter are in Appendix B.

My goal in the three-pronged data collection spanning four years was to triangulate across different experience levels, different writing for publication experiences, and common article genres. Thus, in this sequence of studies, I have gathered data to understand the experiences, challenges, and successes of individuals who are seeking publication. I have employed mixed methods and longitudinal approaches in the three studies to create a rich, nuanced and multilayered exploration of writing for publication. I approach this from a RAD (replicable, aggregable, and data supported) framework to create research that can build upon and suggestions that are data-supported (Haswell, 2005).

The three studies include two groups of people: expert and emerging scholars, which I define in the following ways:

- *Emerging scholars*: Someone who is new to publishing (having published at least one to two articles successfully) and may be a graduate student seeking to publish their first article or early career scholars most commonly in an academic setting. Early career scholars may be faculty or staff and can be found in a wide range of roles.
- *Expert scholar*: Someone who self-identifies as an expert in writing for publication. This is an individual who has experience with multiple publications, publishing a wide range of academic works which may include

books, articles, or book chapters. Expert scholars are also in one or more referee capacities, which may include multiple roles such as being a blind peer reviewer, journal editor, editor of a series, edited collection editor, or serving on an editorial board.

By studying the writing processes and experiences of both experts and emerging scholars, I present a more complete picture of the development of writing for publication expertise. The third group of participants are from a larger survey which includes those who are complete novices to those who are seasoned experts.

The three studies include 215 participants from the field of writing studies including 198 survey respondents, 11 emerging scholars, and six expert scholars. All studies have been approved by the Indiana University of Pennsylvania IRB (protocols #18-260, #20-173, and #21-067). The three datasets include 34 interviews, one field-wide survey, 184 documents (drafts, revisions, peer reviews, editor communication, etc.), 12 images, and six writing process videos (each comprising of 15–50+ hours each at normal playback speed).

Scholars included in this study wrote in a variety of metagenes for publication including empirical (quantitative, qualitative, mixed methods research), historical research, theoretical and philosophical, rhetorical, programmatic, and reflective. Thus, the data and information in this book is most appropriate to those who work in fields that engage in social science, educational research, historical work, or humanistic/textual work. My data did not speak to the work of lab settings or hard science, or those working on collaborative teams, so those disciplines may find less use in some of the specific findings.

I will now briefly describe the three studies that form the foundation of this book, noting that a full methodological discussion is found in Appendix A. Appendix A also includes a more comprehensive participant overview, participant demographics, analysis strategies, and study limitations.

Study 1: Four-Year Longitudinal Expert Writing Process Study (six participants, mixed methods), 2018–2022. The first study followed the writing-for-publication process of six self-identified expert writers who were working on solo-authored publications. I interviewed the expert writers at key points in the study (three to four interviews, depending on the length of time it took to finish the publication). I followed them from the initial conception of their project till successful publication, which was between 18 months and four years. Through this study, I was able to record and review the writing process on the page with a program called Google Draftback, which allowed a full video rendering with statistics and metrics using Google Docs. Thus, each of my six participants wrote in Google Docs, kept a writing journal, and were interviewed regularly for 60 minutes via Zoom. This study spanned four years with additional member checks when the book was being written.

Study 2: Field-Wide Survey of Writing for Publication Experiences (198 participants, quantitative) (2021–2022). After three years of data collection with

the expert writers and based on early feedback from editors on this book, I recognized it was important to understand how prevalent certain issues I was seeing in Study 1 (flow, composing styles, etc.) affected those of different expertise levels, genders, and university statuses. Thus, I pre-tested and conducted a survey for those who were writing for publication in my academic field, writing studies. The survey was analyzed using descriptive and inferential statistics and represents a wide range of experiences in writing for publication.

Study 3: Emerging Scholar Interview Study (11 participants, qualitative) (2021). After seeing gaps in my data from the above two studies, in 2021–2022, I conducted a third study interviewing emerging scholars. The goal of this qualitative interview study was to understand the writing for publication experiences of successful emerging scholars who had recently successfully published a peer reviewed book chapter or journal article. A secondary goal was to ensure an adequate representation of minority voices in the field, including multilingual, racial, neurodiverse, learning disabled, and LGBTQIA participants. The data collection included qualitative interviews, and all materials participants were willing to share at the time of the interview (articles, drafts, communication with editors, blind peer reviews, etc.). Participants were interviewed for 60 minutes once or, for multilingual scholars, twice to understand their experiences. This dataset was collected collaboratively with my doctoral student, Islam Farag, who focused in on the multilingual writing portion of the study for his own publication (Farag, in preparation). All emerging scholar participants had an opportunity to engage in member checks while this book was being written.

Table 1.2 offers a breakdown of the data from studies 1 and 3, including the total interviews, documents, images or video recordings participants sent, and the recorded processes for expert writers.

These three data sources have offered me a rich picture of the experiences that both emerging and expert scholars have in writing for publication. During analysis and writing, I reached out to emerging and expert scholars for clarification and elaboration on aspects of their experience. After analysis and writing, all emerging and expert scholars had an opportunity to review the full manuscript and offer any changes or feedback so that I could accurately represent their experiences and perspectives. Their experiences have deeply shaped the structure that this book takes and the overall focus of this work.

Table 1.2 Documents and Information from Emerging and Expert studies

Participant Type	Number of Participants	Number of Interviews	Documents*	Images/ Video	Recorded Writing Processes
Emerging Scholars	11	14	125	10	0
Expert Scholars	6	20	59	2	6
Total	17	34	184	12	6

Articles, peer reviews, communication

I will note that one of the limitations of this work is that participants are drawn from similar fields and represent individuals in the social sciences and humanities. Thus, I have supplemented this dataset as appropriate with stories of those who compose from the sciences or professional fields.

Core Concepts from Chapter 1

Our first chapter has provided an introduction to the act of writing for publication: how it differs from writing in coursework, the three core aspects of writing for publication, and an overview of threshold concepts necessary to build expertise.

- Emerging scholars are new to writing for publication and may include graduate students, early career scholars, or seasoned professionals who have not published before. Expert scholars those that have a range of professional academic writing experiences including writing multiple articles, books, chapters, editing journals or edited collections, and/or serving as a peer reviewer.
- Learning writing for publication can be challenging because there are high levels of tacit knowledge which are often invisible to emerging scholars and may be difficult to convey by experts who have learned this knowledge through trial and error.
- Writing for publication includes three major areas of consideration: the writer, the writing, and the audience. This book primarily focuses on the writer and their intersection of the writer with the other two areas.
- The writer has identities, dispositions, knowledge, and resources, all of which they draw upon to be effective in writing for publication. They need to manage their emotions and dispositions surrounding writing including their understanding how to support their self-efficacy, persistence, or mindset. Writers need to manage their time and energy to develop an effective writing process that works for them.
- The writing is the text produced for publication, and producing this text requires a range of specialized knowledge such as genre knowledge, knowing how to contextualize your work in the field, use technical language, and rhetorical conventions.
- The audience and field are the groups of readers that will read the text, and these groups come with complex assumptions, knowledge, and expectations. Speaking to specialized, disciplinary audiences requires a mastery of both the content and language of a discipline. Navigating the expectations of the audience and the field is also a large part of the blind peer review processes and disseminating one's work widely.
- Considerable differences exist between writing for coursework in graduate school and writing for publication. These differences include but are not limited to audiences and having specific gatekeeper audiences, writing

different kinds of content, writing with different purposes, using specific rhetorical moves, the extensiveness of revision, differences in writing processes, sources of motivation, and the amount of time publication takes.

- Especially critical to writing for publication is having a focus on the production of new human knowledge. This helps an emerging scholar enter a broader conversation with other members of their discipline.
- Crossing the threshold into expertise includes learning the threshold concepts of their discipline. Threshold concepts are key concepts that allow a way of re-seeing and mastery of a particular concept: they are transformative, integrative, bounded, and troublesome.

As you can see, we've covered considerable ground in this first chapter and laid the foundation for the rest of the book where you can become an expert in writing for publication. You've got this!

Activity 1.1: Spheres for Publication

This chapter offered three large spheres of necessary expertise for writing for publication: the writer, the writing, and the field (see Figure 1.1). A summary of these spheres is below.

- **The Writer:** Writer's unique writing process, invention strategies, mindsets, dispositions, time management, resources (social networks, mentors, supports), flow states, etc.
- **The Writing:** Content of writing, technical aspects of writing (signaling contributions, engaging with the literature, writing clear methods, etc.), etc.
- **The Audience and Field:** How the audience interacts with your work, relationship of your work to the field, peer review processes, editor and reviewer communication, available journals, broader context in which you write

On a sheet of paper, re-create these three spheres. Then, using a mind mapping or freewriting technique, consider what you need to learn about each of these areas—in what ways do you want to build your knowledge? In what areas do you already feel strong, and where would you like to grow?

Activity 1.2: Exploring Assumptions for Writing for Publication

After exploring Table 1.1, consider your own assumptions about writing for publication.

First, take a moment to write down all of your assumptions and expectations about writing for publication before you read this chapter. Compare those expectations to Table 1.1.

1. What are the takeaways from this comparison?
2. What does this suggest about publication and what it takes to get a successful publication?
3. How might you apply this knowledge to your writing for publication in the future?

Activity 1.3: Your Threshold Concepts About Writing for Publication.

Using the chapter-by-chapter listing, consider the threshold concepts about writing for publication. Of these, which are you most comfortable with? Do you have experiences you can draw on from other areas of your life? Which do you feel like you need to learn more?

Activity 1.4: Exploring Tacit Knowledge

One of the challenges that many emerging scholars have with writing for publication is that so much of the knowledge they seek is tacit knowledge, that is, it is known by experts but not always well articulated. The best way of making this tacit knowledge more explicit is to know what questions to ask and to whom. Thus, create a list of your questions you have at present for writing for publication. Then, examining your list, consider what mentors or peers may have the answers you seek.

Activity 1.5: Your Expertise

Make a list of any areas in your life (in any domain, personal, civic, or professional) where you feel that you are an expert. Now, trace the history of that expertise: how long have you been practicing that thing? How many times did you fail/struggle and how did you overcome it? What makes you know you are an expert? What are the personal qualities or dispositions (like resilience, perseverance, patience, etc.) that you have cultivated from this expertise?

Now, consider this in relationship to writing for publication, an area that you are seeking expertise. What have you learned based on your expertise in other areas that can transfer to learning how to write for publication? What personal qualities might transfer to this new area?