Becoming an Expert Writer

A Holistic Guide to Writing for Publication

Practices & Possibilities

Dana Lynn Driscoll

BECOMING AN EXPERT WRITER: A HOLISTIC GUIDE TO WRITING FOR PUBLICATION

Practices & Possibilities

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Preface. The Other Half of Writing for Publication

I started writing a book that was about the nuts and bolts of how to write for publication. This book would be my take on how to craft a text to shepherd into publication, envisioning something like Wendy Belcher's *Writing Your Journal Article in Twelve Weeks* or Paul Silvia's *How to Write a Lot*, backed with a lot of data from expert writers and my own longitudinal datasets. However, there are already good books in this genre (Belcher, 2019; Boice, 1990; Jalongo and Saracho, 2016, 2023; Silvia, 2014, 2018).

One of the challenges of most books on writing for publication, however, was articulated by Kristine Johnson (2017)—she notes that most writing for publication books are written by experts who are drawing primarily from their own expertise. Since I am a dyslexic, first-generation college student writer, I wasn't sure how my expertise would translate to others' processes, and I decided to take a different path. In my years of teaching of writing for publication and supporting graduate writers through the Jones White Writing Center and later the Center for Scholarly Communication at IUP as well as supporting writing for publication internationally, I was primarily drawing from the above books, my own experiences in publication, and the interview-based studies of expert scholars (Gallagher & Devoss, 2019; Söderland &Wells, 2019; Tulley, 2018; Wells & Söderland 2017).

But something still seemed to be missing, particularly surrounding the identity and personal aspects of the writing for publication process. I spent a good deal of time in my own career exploring these personal aspects as they relate to writing development and writing transfer and wanted to see how they applied to writing for publication. Thus, I endeavored to collect a rich dataset that would explore how successful expert writing processes worked and develop more effective pedagogy. With the help of Google Docs and Google Draftback (as described in Appendix A), I was able to collect extensive data on the composing processes of six expert writers on article-length projects (book chapters, articles, edited collection chapters) from idea conception to the submission of their initial draft towards publication. After submitting the first two chapters and my book proposal to the WAC Clearinghouse, the editors of the series had great suggestions—suggestions which led to me collecting two other datasets. Thus, I also interviewed 11 emerging scholars who had successfully completed one or several publications, and I conducted a survey of professionals within the field of composition and rhetoric on their writing processes for publication. This data ended up being much richer and more interesting than I could have imagined.

The best thing about collecting data is that we often get lead in a different direction than we originally intended. To me, that's the point of research—a

process of discovery. For me, it turned out that the most compelling data I collected didn't speak to how to write for publication. By that, I mean that the data didn't speak to the technical process and rhetorical moves of producing academic publications, which is what I had originally intended to write about (and what books like Belcher and Jalongo already do so well).

The story in the data was how to become an expert writer and the threshold concepts that transition one from a novice to an expert. This involved what writing expertise looks like in an academic publication setting, what people's processes realistically look like, how issues of identity deeply and meaningfully impact what it means to write professionally, and why people keep on publishing long after they no longer need to do so for tenure or promotion. In other words, it was covering everything that wasn't the technical aspects of writing or content knowledge of a specific field. These other parts—writing processes, time management, motivations, mentoring, flow states, to name a few—are an incredibly important part of the publication equation. Thus, the story of this book became the ways in which people crafted meaningful, relevant and impactful scholarly agendas and words that sought to change their fields and the world.

Additionally, in my teaching and research, I also found that the advice given in typical writing for publication books on time management, goal setting, and related areas simply do not work for those who are neurodiverse or differently abled. Books like *How to Write a Lot* and *Writing Your Journal Article in Twelve Weeks* advocate for scheduling writing time or suggesting that writing for 15 minutes a day would work. When I talked to these neurodiverse writers—and sought them out to interview for this book—they had different advice. As a neurodiverse person myself, being diagnosed with dyslexia since I was in grade school, I have long struggled with some of this advice and have had to develop my own unique approach to writing productivity. I've seen my likewise neurodiverse or differently abled students also struggle with this advice and grow frustrated that there weren't books speaking to them. We've discussed it in my writing for publication classes, with some strongly opposed to conventional wisdom. Thus, I was grateful to bring our voices into the conversation.

What I discovered in these rich datasets is that writing for publication processes are as extraordinarily complex as are the writers themselves. Literacy sponsorship, collaboration, and mentoring are critically important for emerging scholars, much more than previous self-help books or publications have indicated. In other words, writing for publication is so much more than figuring out what to write and how to write, but rather, how writing intersects with our identities, motivations, dreams, goals, flow states, and dispositions. And if we don't have that clear connection between our identities and motivations and the writing for publication we are seeking, we are never going to successfully make it through the onerous process of publication.

Thus, the book I ended up writing is focused on how to be an expert writer: the mindsets, dispositions, creative practices, writing processes, identities,

motivations, mentoring, social apprenticeship, flow states, and joy that it all offers. I'm offering a richness of content through research that is typically reduced to a paragraph, given an appendix, or skimmed over entirely in a typical book about how to write for publication. In other words, this book is the other half of writing for publication. This book shares how to become a joyful, focused writer who uses words to change the world. Thank you for joining me on this journey.

Foreword

Anne Beaufort, PhD
University of Washington, Tacoma

When I was asked by my former graduate student, Dana Lynn Driscoll, to write the foreword to this book, I wondered what had changed in the field of writing studies research in the 10 years since I retired. If Driscoll's work and the works she cites are indicative, the answer is, "A lot." When I began publishing my ethnographic work examining college level and workplace writing in the late 1990s, the concept of "writing expertise" would have yielded very few citations in database searches. Some of my mentors even tried to discourage me from taking on such a complicated topic. And when I discovered the literature in cognitive psychology on transfer of learning and finally had a name for the problem I was seeing in my data, my dissertation advisor said, "Don't go there Anne. It's too complicated." Fortunately, that was one piece of advice I didn't listen to. I had burning questions I wanted to find answers to.

Driscoll's work is a testament then to a line of research that now has almost a 20-year history. The question of "expertise" at first may seem a form of meritocracy. Who gets to be labelled "expert," and by whom, and for what reasons? But the opposite is the case in writing studies. To define expertise means curriculum developers, textbook publishers, teachers have a more clearly defined path for skills development, from novice to expert. And once that knowledge has become explicit through the efforts of researchers such as Driscoll, we are living out a more democratic, egalitarian, inclusive agenda for instruction, for mentoring, for research, and ultimately, for creating new knowledge.

Driscoll pulls apart and dissects multiple layers of the writing process of expert writers here, from first idea to published article. When I asked her why she had chosen to focus on this one aspect of writing expertise, she said, "I felt writing process knowledge wasn't well developed in the field, particularly at the post-undergraduate level of writing. I was looking for best practices for supporting and teaching graduate students how to write for publication and the body of work I needed didn't exist. So, I decided to do the research and see what I could find out."

The use of software (Google Docs Draftback), which Driscoll employs to track writers' revision strategies in real-time, is a research method Linda Flower and John Hays probably barely dreamed of in 1981 when they were doing their ground-breaking work on writing process. The only tool they had at their disposal was think-aloud protocols—at best, a multi-tasking process with all the limitations that entails. Driscoll's refinement of an understanding of just the revision aspect of writing through computer tracking as a writer composes is noteworthy both for writers and their mentors.

But then add on the beginning explorations here of post-college level writers' identity as that affects their motivation and their output. Driscoll looks into that too because of her willingness to cross-pollinate from psychology to writing studies. Identity is a complex construct: it is formed both by our genes and our environments, by life circumstances, mentors, teachers, parents. How many of us haven't heard a student or co-worker lament, "I can't write. I'm not a writer." This self-limiting belief can often be traced back to an early teacher or a parent who was frustrated with what we had produced. Or we've not developed a sense of self as a writer because of a lack of good training in the kind of depth Driscoll documents here.

Nor is a writer's identity static. New genres (the dissertation, for example!), new discourse communities, new content—all of these can affect one's sense of self as writer, and hence, one's ability to produce good writing. Driscoll's report of the ways in which several expert writing studies scholars view themselves in relation to their writing projects can inspire and inform the development of yet another layer in the complex construct of "expertise." Although her informants were graduate students or PhD professors, there are generalizable aspects of the data for writers less advanced than these writers were.

Also of note, for researchers in writing studies Driscoll's use of multiple data sources, from interviews to self-reports, to textual analysis, to survey data, to computer-captured writing process data and writing journals. Her research methods are diverse, as are her methods for integrating multiple data sources. These are hallmarks of good qualitative research.

Despite artificial intelligence breakthroughs in machine-generated language in recent years, the need for effective written communications that only humans can do will not go away. And what do I mean by "effective?" Writing that is clear, precise, rhetorically appropriate, and ethical in intent. Driscoll is setting a good standard here, both in what she says and how she says it. Enjoy this window into her journey of discovery of the many-layered, complex, and beautiful process of creating new knowledge through the very act of writing itself.

PS: David Whyte said, "Writers need a lot of self-forgiveness." Writing is, after all, a very complex cognitive and social process. And I would add, emerging writers need wise instruction such as Driscoll presents in her text, which is both a report on research and a "starter kit" for a writer beginning an academic career in his/her journey towards writing expertise. And perhaps, if this knowledge gets widely disseminated to new scholars, we will have fewer ABDs and more PhDs to help tackle the continual stream of problems to be solved in this complex, twenty-first century world.

BECOMING AN EXPERT WRITER: A HOLISTIC GUIDE TO WRITING FOR PUBLICATION

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 offloading" 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).

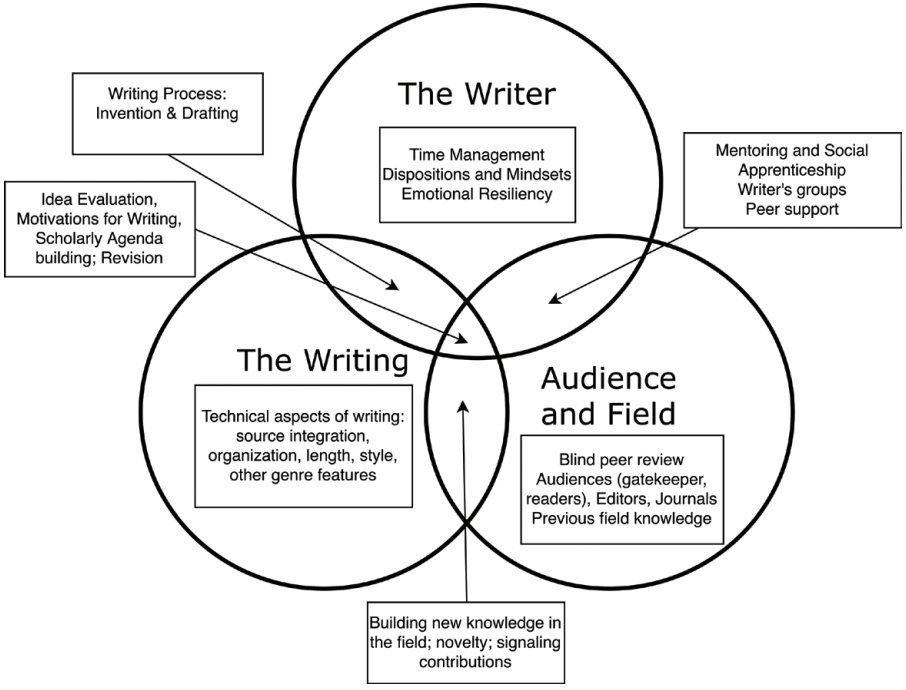

Figure 1.1 Areas that impact writing for publication: Writer, writing, and audience/field.

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		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	**T H R E S H O L D**	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		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		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)		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	THRESHOLD	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		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		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 classwork, 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 investment 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 differences? 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 knowledge 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, opening 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 threshold 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.

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?

Section I. Writing is Always Happening: Developing an Expert Writing Process

> *Writing is always happening, and I think those distances and those different filters that we can place our thinking through and with and alongside are ways to really enrich the process. … I think reflection and giving yourself time and space to wander a little bit and explore a little bit. Just let that process of invention not be super focused but let invention happen by being open to different conversations, different sources, different ideas, different processes.*
>
> *– Matt, Expert Scholar*

We now take a deep dive into the writing processes of expert and emerging writers. While the chapters are presented as distinct, what happens in a complex writing for publication process is recursive and overlapping. Matt's quote above offers useful framing of this idea in that "writing is always happening" for publication. It's not just happening when you sit down to write or create an outline; it is happening when you are having conversations, thinking, engaging in invention, and sometimes even when doing your dishes. As you are deeply diving into a publication, you are being shaped by your writing itself, the feedback you gain from others, your subconscious, and the broader interactions you have in the world. Additionally, because writing processes for publication span months or years and research agendas broaden beyond a single project—there is a sense that one is always writing or thinking about writing—and through the writing, ideas are being generated in novel and new ways. We can see these four domains in figure S1.1.

Part of the reason that we have several chapters on different aspects of the writing process, starting with invention, is that fMRI studies of the brain activity of professional poetry writers (Pinho et al., 2016) and studies of other creative activity (Beaty et al., 2016) show that these idea generation vs. idea refinement are distinct from brain chemistry standpoint. In Ana Luisa Pinho et al. (2016), poets were asked to generate new poetry and then revise their self-generated poems. fMIRI scans of the brain showed that when poets were drafting, they were accessing the "default network" in the brain, which as Roger E. Beaty et al. (2016) describe, is tied to divergent thinking, imagination, memory, improvisation, spontaneity, and generating multiple solutions. However, when the poets began to revise their work, they used the "control network" of the brain, which is tied to convergent thinking including the evaluation of ideas, selecting a single solution to a problem, narrowing down, and goal-oriented activity (Beaty et al., 2016). This research is clear: we are literally working with different parts of our brains as we generate ideas vs. refine and revise them, and thus, we need different strategies at play when engaging in these practices.

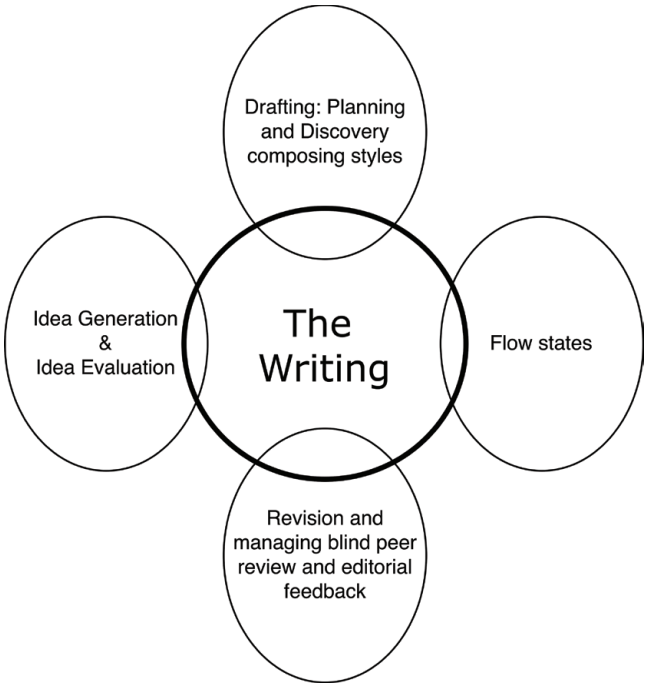

Figure S1.1 Areas that impact writing process.

To honor and recognize the distinct brain activity that happens at stages of the writing process, we begin in Chapter 2 with invention and creative idea generation strategies—the strategies that writers use to generate ideas which can happen at any point in their publication process. We then move to drafting processes in Chapter 3, and for the purposes of this work, drafting is anything that takes place before a completed draft is produced, which is typically mostly between a writer and the page. As this drafting is going on, writers seek to cultivate flow states, as explored in Chapter 4. Flow states are when writers are deeply immersed in their work. I offer a whole chapter on these states for two reasons: first, it is such an important part of the process for many writers, and second, it is very understudied and underexplored in writing studies. Chapter 5 in this section examines how people revise their texts in relationship to the demands of audiences and field-specific knowledge. I've defined revision in this work as what happens after that initial draft is completed and the work is shaped by feedback: from peers, writing groups, mentors, editors, and blind peer reviewers. So let us now delve deeply into how experts and emerging scholars write to build your knowledge of how to cultivate a creative process, develop a writing process, cultivate flow states, and explore revision trajectories.

Chapter 2. Fostering Invention and Creative Idea Generation for Publication

Part I: Crossing the Threshold

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

Scanning a major journal in any field or examining peer review guidelines from top journals demonstrates a key threshold concept for writing for publication: writing for publication requires the development, evaluation, and effective presentation of novel ideas which form new human knowledge. The production of new human knowledge starts with a creative idea and proceeds with exploring that idea, situating that idea in the field and ultimately, writing about it. We began to see this distinction in the list of the difference between writing for courses and writing for publication in Table 1.1 and we explore those distinctions further in this chapter. A goal of publication is to produce new human knowledge—and that is not an easy or quick process!

One of the ways we can think about crossing the threshold for this chapter's concept comes from Kellogg's (2006) conception of three stages of writing expertise, described in Table 2.1.

Table 2.1. Kellog's Three Stages of Knowledge

Definition	**Writer Focus**	**Writing for Publication Stage**
Knowledge telling	Writer-focused	Writer's goal is "telling" known information and rehashing existing knowledge. This may be instrumental or performative writing to share what the writer has read for the purposes of grading.
Knowledge transforming	Writer-focused	Writer uses writing to deepen thinking, engage in analysis, synthesis, and original thinking for themselves—ideas may be "new to them" thinking but not often new to the field (see Edward C. Bowen, 2004's H vs. C creativity, this chapter). This is often the initial stage that graduate students begin in before learning how to write for publication.
Knowledge crafting	Audience-focused	The writer shifts to crafting novel knowledge by producing reader-focused prose that builds on original research and new-to-the-field knowledge.

While all of the chapters and threshold concepts in this book touch on the developmental stages that emerging scholars make from novices to experts, and thus, all apply to Kellogg's framework to some degree, I share his framework in this chapter because crossing the threshold begins at the idea generation stage (2006). From Kellogg's categories, we can see that crossing the threshold has to do with two related tasks relating to idea generation. First, you have to orient your perspective away from yourself as a learner and writer and begin orienting yourself towards specialized audiences. This includes thinking about the things that other members of the discipline may value, think, need, or do. While expert knowledge and experience come into play, this is also a mindset that you as an emerging scholar need to adopt: taking on the perspectives of others in the field to assess usefulness and value of your ideas.

These two stages are critical to cross the threshold so that you can both generate and pursue writing for publication ideas. From this we can see the ways that emerging scholars move from idea generation and evaluation in coursework and into writing for publication in Table 2.2.

Table 2.2 Crossing the Threshold

Generating and Evaluating Ideas in Coursework	**THRESHOLD**	**Generating and Evaluating Ideas in Writing for Publication**
Generating ideas often takes place in short periods of time due to the limitations of coursework and semester schedules.		Idea generation for publications may evolve over months or years, often tied to social settings (conferences, writing groups, conversations).
Ideas are evaluated for best fit to achieve success in a course and on individual interest.		Ideas are evaluated for the best fit to further the field; tied to the expectations of disciplinary audiences.
Knowledge generated is for the purposes of one's own learning or growth.		Novel human knowledge is generated for the purpose of building the field (and satisfying a scholar's own curiosity!)

One of the key terms we see show up in Tables 2.1 and 2.2 for crossing the threshold is novelty. And for that, we need to briefly turn to a discussion of creativity. Amber Yayin Wang (2012) describes creativity in writing as "the ability to see things in new and original ways, to learn from experience and relating it to new situations, to think in unconventional and unique ways, to use non-traditional approaches to solving problems, and creating something unique and original" (p. 39). Creativity is defined in the neuroscientific community as the generation of useful and novel ideas (Beaty, et al., 2016). As we'll explore in this chapter, the combination of usefulness and novelty is a major factor in successful academic publication. Developing novel ideas for publication requires three key steps:

- **Conception:** Coming up with a good idea, which requires innovation, creativity, and thinking in directions that have not been considered before or that expand beyond previously established boundaries.
- **Evaluation:** Evaluating whether or not the idea might be publishable or workable in the context of your field; this requires deep enough knowledge of the field to know if the idea is publishable. The evaluation of the idea has both individual aspects (explored in this chapter) and social aspects (explored in Chapter 9).
- **Presentation:** Writing about this idea through effective positioning, presentation and describing idea within the existing knowledge of the broader field.

Neuroscientific research demonstrates that creativity is a two-stage process: it includes both idea generation and idea evaluation (Beaty, et al. 2016). One must be open enough and innovative enough to generate ideas, and these generated ideas must be evaluated to see if they are worthy of pursuit to contribute to a human body of knowledge. The third bullet point is all about the writing itself—how innovative ideas are presented and situated within the fields existing knowledge. These three things cannot be easily separated; potential ideas for publication are generated within the landscape of the knowledge of the field, and thus, are bounded by the field's methods, values, and paradigms (Kuhn, 1962).

As an emerging scholar, you have a serious edge in idea generation, as you are relatively new to the field and thus, may have novel perspectives not shared by more senior members of your discipline! You may think about things from a different perspective, offer fresh angles on old problems, or bring an interdisciplinary body of experience to the table. But you often do not have the scope of knowledge of the field, so you may have more difficulty in evaluating and presenting ideas in a way that audiences in the field will value. This is where mentoring and peer support can be very effective (see Chapter 9).

For now, we are primarily concerned with bullet point numbers 1 and 2: how are good ideas developed and evaluated? To begin to answer this question, we examine creative practices that both emerging and expert scholars use. Creative practices are defined by Sarraf (2020) as "writers' working or daily activities, behaviors, or practices that may, either directly or indirectly, support creativity" (p. 3) which may include yoga, dialogue, or cultivating flow (for more on flow, see Chapter 4). As Sarraf (2020) notes, writing studies has a dearth in research exploring how professional writers in a variety of fields creatively generate ideas and a range of conflicting definitions on what creativity is. This is in part because in writing studies, creativity is frequently associated with creative writing (Sarraf, 2020). But as Sarraf argues, we need research that explores how professional writers use creativity, generate novel ideas, and enhance their thinking—in the case of writing for publication, this is because ultimately, what has publishable and scientific merit is what makes novel contributions to human knowledge.

Sarraf offers a range of options from broader literature on generating creative ideas including brainstorming, convergent thinking, dialogue, divergent thinking, flow, freewriting, incubation, mindfulness/meditation, intuition, and play. Many of these were expressed by writers engaged in writing for publication, as we will now explore.

Part II: Exploring Emerging and Expert Scholars' Creative Practices to Generate Ideas

Creative idea generation needs to take place both for the initial idea for a publication to come forth, but also once writers have the idea, they need to continue to generate ideas as they draft, revise, and respond to peer feedback. All writers describe a range of strategies for idea generation during drafting, and many of these are borne out by research in psychology exploring relativity and creative idea generation. In order to generate this list, I coded all 34 interviews for places where writers talked about how they had the ideas for their articles, including specific questions about idea generation and invention; I also examined the writing journals of the six expert scholars. Table 2.3 represents the most common practices for idea generation that successful emerging and expert scholars employ. Table 2.3 offers evidence for the first part of our threshold concept on development of ideas.

Ideas are generated through the act of writing for publication. All six of the expert writers in the study describe how the spark of inspiration for a new work is generated out of their previous experiences, writing projects, previous data collection, and so on. Alice describes her current book project, *Literacy Heroines,* as follows:

> This is really an outgrowth of the earlier book, *Literacy Then and Now*. I was struck as I was putting that book together at these women who had done these amazing things. And I thought, "I think there's another book here that wants to be written, about women who are heroines of literacy." … in the prior book, I saw these characters and I thought these people distinguish themselves by being examples of people who use literacy for really specific purposes, and they were teachers and mentors … So the sponsorship thing also really struck me and that's kind of how my approach took shape.

One thing to note about Alice's discussion is that this seed of a new book idea is not only rooted in her ongoing scholarly identity, but also noted in ways that Alice identifies as ideas that "wanted to be written." When struck with a particularly strong idea, some authors describe ideas as speaking directly them as authors having their own agency to be brought into the world (for more on writing as agentive, see Lindenman et al., 2024).

Table 2.3 Table of Idea Generation Strategies for Expert and Emerging Scholars

Creative Idea Generation Strategy	**Who uses this strategy?**
Ideas are generated through the act of writing for publication.	Expert scholars
Ideas generated through coursework conversations, dissertations, or writing in coursework.	Emerging scholars
Ideas are generated through conversation with others with writing groups, collaborators, mentors and at conferences.	Expert and emerging scholars
Ideas are generated through reading, freewriting and notetaking on previous work in the field or related areas of inquiry.	Expert and emerging scholars
Ideas are generated through deep thinking about challenging problems.	Expert and emerging scholars
Ideas are generated by identifying needs and/or gaps in the field tied to professional practice.	Expert and emerging scholars
Ideas are generated through questions and curiosities raised empirical data collection.	Expert and emerging scholars
Ideas are generated with incubation time in non-writing related activities.	Expert and emerging scholars
Ideas are generated through flow states.	Expert and emerging scholars
Ideas are generated through dreams, daydreams, and mind wandering practices.	Expert and emerging scholars

Ideas generated through coursework conversations, dissertations, or writing in coursework. Conversely, emerging scholars who were still in graduate school or in their first one or two years of their careers most frequently find the ideas for their initial articles for publication in their experiences in graduate school. This might be articles that started as course papers or articles written from segments of their dissertation. For example, Gina, an emerging scholar, uses a process she calls the "brain dump" to generate ideas. She creates "brain dump" files that are full of quotes, notes, and free writings. She brain dumps not only for articles she's reading in coursework but also brain dumps when she attends conferences (see next point). She describes how her brain dump document helps generate creative ideas, "Yeah, the brain dump document is key. It helps me feel like I've started and gives me something to work with and put everything in one place." Later she says, "I generate a lot of ideas while I read. I think it's more during the brain dump that offshoots will come to me."

Ideas are generated through conversation with others with writing groups, collaborators, mentors and at conferences. As writing is inherently a social practice (Adler-Kassner & Wardle, 2015) conversations, mentoring, peer review

groups, and conferences are all places where ideas are often sparked, explored, and evaluated. Emerging scholar Gina also shares "I think talking with my peers about ideas and being invited to present with them at conferences gives me a lot of creative ideas because all of a sudden it's not just my research or my project, it's how do all of these connect which gives you a prompt." As we will explore more in Chapter 9, both emerging and expert scholars make extensive use of peer support networks, mentors, and writing partners prior to submitting work for publication.

Ideas are generated through reading, freewriting and notetaking on previous work in the field or related areas of inquiry. Tied closely to coursework, reading, notetaking, and freewriting are a set of approaches that are critically tied to the production of human knowledge, when one of the goals of is to engage in a scholarly conversation with previous work. Stephanie, an expert scholar who is writing on an area that she has published extensively in, uses freewriting and notetaking to reflect on readings, noting that readings often deepen her engagement with her topic. She describes a long process where reading one book led to another, and she eventually found Stephen M. North's (1987) *Making of Knowledge in Composition*, which has her radically shift gears partway through drafting, she says, "So I looked at that and thought: now I need to do that for what I've done with creative writing. … But that was going back to square one for me almost." So, while Stephanie had an initial idea rooted in her own expertise, reading North (1987) radically shifted her purpose and changed the entire trajectory of her article.

Ideas are generated through deep thinking over time about challenging problems. Participants also report thinking about their projects intensively, both before they start to write and as they are writing. Brita, an emerging scholar says, "As far as generating the ideas, I usually think about it in my head for a long time. … I have a journal beside my bed or have my laptop and I'll just jot down whatever is in my head. … My best writing comes from the things I think about as I'm going to the grocery store, listening to the radio. … Nothing starts when I write—if I'm sitting down to write it's already been thought through." While every scholar describes thinking about their work at various stages in the writing process, I will note that those who show a preference for planning and hybrid composing styles (Chapter 3) much more frequently describe thinking through things as a necessary step before they begin to write.

Ideas are generated by identifying needs and/or gaps in the field tied to professional practice. Inspiration also can come directly out of needs and practices in daily professional life. Alice describes that a number of her books and articles stemmed from issues that stemmed from her work as a teacher or writing program administrator (WPA). She says, "In the ten years that I was WPA and ran the program in Oakland, issues would come up and I'd say there's got to be work on this and there wouldn't be work on it. So, it's like okay, I'm going to do the work on this and publish it." She describes how her "Definitive Article on Class

Size" (Horning, 2007) came about because her associate dean asked to prove that smaller class sizes were more effective. She couldn't find what she needed so she wrote it. In Alice's case, this is a nice example of both novel ideas and evaluation—she has a clear need for the information she is looking for, she did some of this work as part of her role was WPA, and published on it as she knew others would need this information too. However, working on these issues from the angle of lived professional experience can be a challenge for novice scholars who aren't yet in these professional roles.

Ideas are generated through questions and curiosities raised through previous empirical data collection. For participants who are working with qualitative or quantitative data or engaging in other novel research, data itself can be a rich source of ideas and can often generate more questions than answers. Kathy, an emerging scholar, describes this specifically, "I think that talking with my co-researchers, my participants, gives me new ideas all the time." While the specifics may look different in different fields, the idea of research generating new ideas is a common theme.

The points presented above are used both to generate the spark of new ideas for publication as well as idea generation during drafting and revision. These last three examples are primarily used once a writer has settled on a project and begins to think through where the project is heading and as an active part of drafting or revision:

Ideas are generated with incubation time in non-writing related activities. Brita's discussion of being at the grocery store and thinking is an example of incubation. Incubation, or stepping away from an immediate project to allow ideas to "incubate" is an incredibly important part of generating creative ideas and has been demonstrated to be effective in a range of disciplines and has been well studied within neuroscience and creativity studies (Crawford & Willhof, 2013; Gilhooly et al., 2019). Many participants reflect on their use of various mindless activities (walking, doing the dishes, cleaning the house, swimming) to generate ideas, as they were starting to think about a new project, and most frequently during drafting sessions. For example, Alice frequently uses her swimming time at the local pool to reflect on the morning's writing session and plan for the next session, "Sometimes I'm not actively actually consciously saying, 'Yeah, I need to think about that more.' An idea will just pop into my head. … But when I get out of the pool, I do have in my pool bag a pad and a pencil. … More often I don't actually write anything down, but I have a problem in the draft that has worked itself out in the pool and then when I come back to the computer, it's like, okay so I know what to do."

Ideas are generated through flow states. Flow states, or the state of being deeply embedded, focused and immersed in one's writing was a common way in which ideas flowed forth for writers. While in these states, writers were deeply immersed in their writing and this allowed creative ideas to flow forth and problems within drafts to be solved. In fact, flow is such an important, yet

understudied part of the writing process that we have an entire chapter dedicated to flow (Chapter 4).

Ideas are generated through dreams, daydreams, and mind-wandering practices. Dreams may seem like an unlikely place to find inspiration and ideas for ongoing articles, but in fact, the research on dreaming and creativity demonstrates strong links between dreaming and generating novel idea and solving problems (Aspy, 2020; Saunders et al., 2016; Walker et al., 2002). Further, mind wandering and daydreaming are effectively leveraged by professionals to solve advanced problems (Gable et al., 2019). Two expert participants specifically wrote in their journals about their dreams as part of their drafting process. For example, Matt shares, "I woke up early because I had this strange dream about my colleague Zach. I don't know that the dream is important, but it made me remember that we had a conversation a few days ago about Wikipedia as a game …" He goes onto describe re-thinking conversations with his colleague that were prompted from his dream. This allowed him to make an important conceptual shift in his draft.

Idea generation and research constraints. Alice's example about her work as a WPA speaks to the constraints that many scholars face in terms of publication and a research agenda. Some academic fields—particularly those that do not typically seek larger funding or where funding is tied to teaching assistantships such as in the humanities or social sciences—allow people more flexibility and freedom. Fields in the sciences, professional fields, or medicine may have different constraints based on funding structure, access to necessary equipment, and more. Even within the limits placed on an emerging scholar for funding, focus, and equipment, the other ideas in this chapter may be useful in developing a novel idea within a narrower scope.

One of the important takeaways from both above lists is that academic professional writers actively and purposefully foster creativity not only in the narrow scope of their writing time but in broader life. This allows them to generate and capture insights, novel ideas, and solve problems in their manuscripts. This work is creating fertile soil for ideas to germinate.

Expert and Emerging Scholars' Evaluating Potential Ideas for Publications

Generating ideas is the first step in publication—but what allows you to decide whether or not an idea is good enough to pursue for publication? This is where tacit knowledge, expertise, and mentorship come in. Emerging scholars frequently expressed difficulty in determining which ideas were particularly fruitful or worth pursuing and thus seek out mentors and others for guidance.

To see idea evaluation in action, we turn to Alice, who serves as an editor of a major book series and is a prolific writer with a long career in the field of writing studies. Alice describes how one knows an idea is good, and it ties

to synthesizing what she knows to anticipate and understand the needs of the audience:

> When you write a proposal for a book project, one of the questions that's asked is that question where does this fit in the grand scheme of who's the audience, how is this going to get used, who wants to read this, who wants to know about this. … So, when I'm working with authors on proposals, I'm always saying to them, "The audience question is really a crucial question, you have to think about that, you have to think about how you see this project fitting into the field at large."

Alice then provides a specific list of all the things that help her evaluate a good idea, both as book series editor and as an author. The other expert participants all shared similar sentiments in the process of describing their articles, how they thought they would be received and the decisions they made about them. A graphic of Alice's list is offered in Figure 2.1.

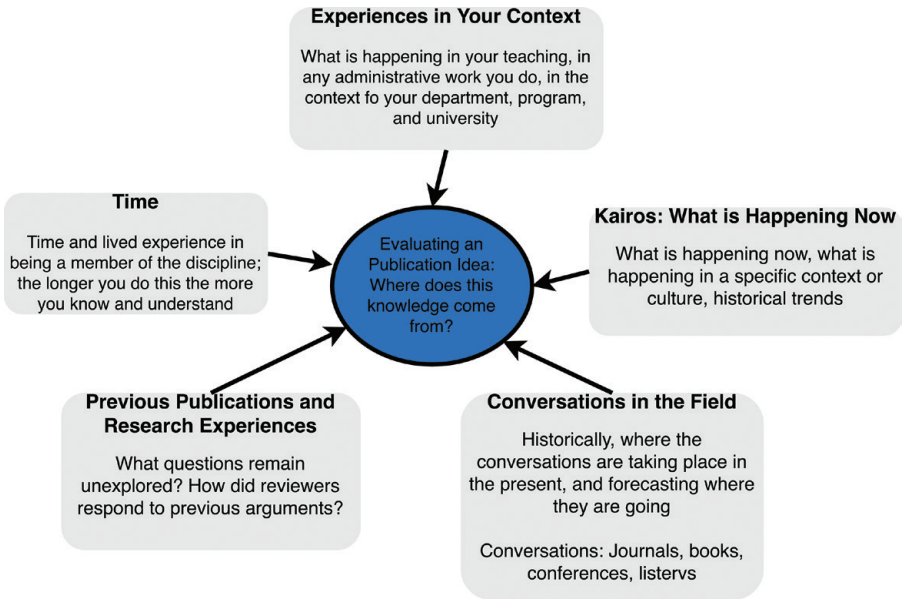

Figure 2.1 Evaluating a publication idea.

For emerging scholar Khaled, an assistant professor, he uses large existing datasets to find the most interesting and innovative data to offer in an article and uses that analysis to help spark the idea of where the article will head. He says, "I have all this interview data, I have all this text . … While I'm reading these things, one of the things I want is to participate in the scholarly conversation … so I have several themes or several agendas or projects I'm interested in, and I want to contribute to that. … When I'm doing my analysis, I'm particularly honed in on,

'Okay, these are the things that are going on there'… then, I use the opportunity to submit to a reviewer to get a sense from the audience or my target audience, what is interesting story … I pick up that thread and articulate that essay or that article, send that to the journal and see where they fall on it."[2] We see in Khaled's example that he's not just thinking about data that he has but also how members of the field—his "target audience" may evaluate and respond to the data. This helps him decide if the particular argument and data presentation is worth pursuing—crossing Kellogg's (2006) barrier between knowledge transforming and knowledge crafting.

One of the challenges that emerging scholars have is in evaluating the potential of an article idea is that they do not have a large body of experience in the field to draw upon. What emerging scholars need to do is cultivate their sense of what a good idea looks like. This includes immersing themselves in the conversations of the field, which is part of what doctoral programs help do as a form of social apprenticeship (Beaufort, 1999). Additionally, emerging scholars also seek extensive support from mentors (usually faculty) who can provide the expertise and mentorship to help them evaluate ideas and move towards publication (see Chapter 9).

Part III: Key Concepts and Activities for Fostering Invention and Creativity in Writing for Publication

Threshold Concept: *Writing for publication requires the development, evaluation, and effective presentation of novel ideas which form new human knowledge. This threshold concept was explored through our examination of creativity and idea generation through the following stories and information from participants:*

- To cross the threshold, emerging scholars need to orient their perspective towards the needs and values disciplinary audiences, rather than simply their own needs or learning. This includes generating ideas that are of value to the field but also evaluating those ideas in line with the broader field.
- Emerging and expert scholars use a very wide range of creative idea generation strategies including writing, reading and coursework, conversations

2. I will note that examining a large dataset and finding meaning is a common practice for qualitative data, especially for people who gather large datasets over time. This approach is also widely used in the field of data analytics, which takes large existing sets of data to look for patterns. It is less common in quantitative research and may result in accusations of "cherry picking" data. The point here is that there are lots of ways to explore data and generate ideas through data.

with others, free writing and note taking, deep thinking, asking questions, and being curious. These are often beyond what is taught in writing courses and include novel things such as exploring ideas in dreams or daydreaming.
- As we will explore more in Chapter 4, writers use flow states to help immerse themselves deeply in their creative process and generate ideas.
- Expert and emerging scholars also "incubate" ideas in non-writing times where they are exercising or doing mundane tasks—these scholars have methods of capturing their ideas so they can productively be used when they write.
- Expert scholars realize a need to evaluate their ideas for their potential for contributing to the field and successful publication—not all ideas are good ideas to be seriously pursued.
- Evaluation of ideas comes through a range of practices including their own positionally, identity, and experiences in their context; understanding the field and what is happening now; having conversations with others in the field and leveraging their knowledge and previous experiences in publishing.

As this chapter has explored, writing for publication requires deep engagement with ideas—developing novel and innovative ideas, ideas that no one else has thought about in the same way before. To facilitate this, writers employ a range of strategies, some well-known in the field (collaboration, freewriting, outlining, conversation) and some relatively unexplored or underexplored in the field prior to this study (dreaming, mind-wandering, incubation, flow). Emerging scholars who are seeking publication for the first time may not realize how critical idea generation and novelty are to publication because these concepts have not been stressed in coursework.

Thus, scholars actively engage in multiple creative practices to generate novel ideas both before and during the writing process, some of which are internal and some of which are social and connected to broader work in the field. Expert scholars also recognize the importance of critical evaluation of generated ideas to understand if they are both new ideas to the field and will be publishable/well-received by the field.

One of the distinctions of these two principles is described by Bowen (2004), who identifies two kinds of creativity: psychological creativity (P-creativity) and historical creativity (H-creativity). P-creativity are ideas that you come up with that are new to you but not necessarily new to the broader scope of human knowledge. P-creativity can be cultivated, and we can train ourselves to think in creative directions through engaging in many of the practices above—and this creativity is useful to us in different areas of life.

H-creativity represents ideas that are novel and relevant not only for you but also for your field. While P-creativity can be done with anyone of any knowledge

base, H-creativity requires expertise, that is, it requires knowledge of the history of scholarship, experience, and a broad knowledge base—and this is what Alice demonstrates with her evaluation heuristic. In Chapter 1, Figure 1.1 shows "idea generation" in the center of the audience, writer, and field spheres. To effectively evaluate ideas in writing for publication, those ideas must be placed in the context of broader knowledge. The idea has to be contextualized within the broader conversation to ask: Is this actually a new idea? Is it an idea of use to the field? Does it solve a problem for the field? H-creativity requires you to build a large body of knowledge about the scope and boundaries of knowledge in the field—and that requires reading, reflection, notetaking, and conversations with others over long periods of time.

The distinction between P-creativity and H-creativity are part of crossing the threshold, recognizing that expert scholars need to develop creative ideas and evaluate those ideas in line with their discipline.

Activity 2.1: Reflecting on Your Own Creativity in Academic Practices

Review the list that expert and emerging scholars offered for creative idea generation in academic settings:

- Creative ideas as seeds for previous projects or publications.
- Ideas rooted to exposure to knowledge in coursework and dissertations, and scholarly conversations.
- Conversation with others through conferences, writing groups, collaborators, and mentors.
- Reading, freewriting and notetaking on previous work in the field or related areas of inquiry.
- Thinking through problems and generating ideas.
- Identifying needs and/or gaps in the field tied to professional practice.
- New ideas generated through questions and curiosities raised empirical data collection.
- Incubation time in non-related activities.
- Writing as a method to generate new ideas and cultivate flow states.
- Exploring ideas raised in dreams, daydreams, and mind wandering practices.

Reflect on this list. You can reflect on or discuss the following:

- Which of these do you have experience within other areas of life or other expertise areas outside of academic writing?
- Which of the items on the list most appeal to you for the possibility of idea generation?
- Which are you already using and possibly can take a conscious effort to use more?
- How might you cultivate more creativity in your life?

Remember that these are active processes that can be cultivated, grown, and established as part of your own growing expertise. After you reflect, make a commitment to consciously build one or more of these ideas into your regular professional practices.

Activity 2.2: Transferring Creativity from Broader Life

Creativity and openness are habits of mind that we can learn to better express and explore not only in our academic work, but in our broader daily lives. These larger habits of mind can then then be productively tied to the generation of novel ideas for publication and academic work. Thus, you can work to cultivate creativity in your life in a variety of directions and work on creative thinking as a larger part of your self-expression. Consider the list above and make a commitment to explore one of these practices in non-academic settings.

Activity 2.3: Inspiration and Curiosity Notebook

To start collecting potential ideas for future publication and build creative and idea generating practices into part of your growing professional practice, consider keeping a notebook of ideas. This can be a digital file, a small physical notebook, a note-taking app, or any other method that works for you. Make sure you always have access to that notebook, app, or file—you never know when an idea might arise. As new ideas, questions, and thoughts come to you, make sure you document them in your notebook. When you are looking for new ideas to spark a publication or new project, you have everything you need in your idea notebook.

Another important part of this notebook is knowing how to ask good questions—questions that you (or your field) do not yet have an answer to. Perhaps you aren't the only one with this question, and that kind of curious question asking can lead to an eventual publication. So, ask yourself: what pressing questions are arising for you in your professional practices? What pressing questions are arising for you in public life? Does the field have answers to these questions? Recall that for Alice, a lot of the publications she generated while working as a writing program administrator were related to questions that the field had not yet answered, questions generated as part of her everyday professional practice. Keeping a running list of good questions is a critical part of fostering curiosity and creativity about the world around you.

When I was in graduate school, I kept a file on my computer called "Ideas for future inquiry" that functioned as my inspiration and curiosity notebook. It continues to be a source of inspiration to me well into my professional career. It also amazes me that all these years later, I can look back at some of my pressing questions as a graduate student and see how I eventually designed studies to answer them, but also how many I still feel that there aren't good answers to in the field and thus, may help me come up with novel ideas for publication!

Activity 2.4: Group Idea Generation Using Convergent and Divergent Thinking

Some of the most interesting ideas for many scholars came through conversations with others: at conferences, in writing groups, or even over coffee. But busy schedules mean that there is rarely open space just to discuss concepts and ideas. Making space to simply talk about ideas—without an agenda—is one way to generate ideas. Consider having a regular space to talk about ideas in the field with a group of colleagues in a less structured way. This can be through shared lunches, writing groups, brown bags, or even hanging out around a fire!

One activity that you can use in a group setting or as an individual is using the principles of convergent and divergent thinking (Beaty et al., 2016), which are cornerstones of creative thinking. For this activity, choose a theme, research question, or professional problem (such as a wicked problem to focus on).

Divergent thinking. In the divergent thinking stage, your job is to simply generate as many ideas as you possibly can, with no limitations or barriers. Simply generate ideas, with the goal to get as many ideas as possible down. Do not think of the difficulty or feasibility, simply generate ideas. Do not let naysayers tell you what can and can't be done. Allow your creativity to flow.

Convergent thinking. In the convergent thinking stage, you shift to evaluating the quality of the ideas that you generated and narrow your list of ideas down to a small number of the best, most feasible, and most useful ideas. This is when you can bring in all of the evaluative tools in this chapter, including Activity 2.5 below.

This process works because it allows us to get out of our own way. Emerging scholars may often struggle with imposter syndrome and self doubt, and simply creating a judgement free space to be creative and put anything on the table is extraordinary generative and useful.

Activity 2.5: Heuristic for the Evaluation of Article Ideas

As we've explored in this chapter, evaluating ideas that you have generated is a critical stage in the process of developing as an expert writer and allows you to cross the threshold. In order to contribute to new human knowledge, you must understand if an idea is worthy of pursuing and/or in what ways the idea may need to be developed. Based on Figure 2.1 and the data above, the following is a heuristic that can help you evaluate a potential idea for publication:

1. **Identifying the potential "problem" or "issue" your potential article idea seeks to solve.**
    a. *Why is this a problem?* Consider both now and historically—what makes this an important problem? How does this problem align with the values and practices in the field?

   b. *Why is this a problem now?* Here we can think about the rhetorical concept of Kairos, which suggests that there are right times to pursue courses of action. Is this a problem that is particularly pressing, and how so? How do larger social trends or trends within the field make this a good problem to explore?

2. **Generalizing ideas and exploring audiences and their needs.** As we explored in the *Crossing the Threshold* section of the introduction to this chapter, one of the challenging aspects of writing for publication is to take the issue or problem you are addressing out of your *immediate context* and consider its broader appeal. This can be a challenge for many emerging scholars because much of coursework and teaching in graduate school focuses on them, their learning, and their very specific contexts. Articles for publication are not about the individual, but about their contributions to the field. Re-orienting ideas in this way can help you identify publishable work.
   a. *Who is this a problem for?* One of the things to evaluate is whether or not the topic of your article is a problem that is a very local problem or if it is a problem that goes beyond your immediate context. This directly ties to your understanding of the audiences who will be reading your piece—one of your jobs as a writer is to ensure that the specific problem you are framing is tied to the work of the field and potential problems others are facing too.
   b. *How many other practitioners may have this problem?* Some problems are uniquely local while others may be experienced by those in many different contexts. Problems that speak to multiple contexts are better for publication than those that speak to only one.
   c. *What kinds of people/institutions/programs/instructors/writing centers, etc. may be interested in this work?* Those who are reading your work need to see the applicability of your work to their own contexts, teaching, circumstances, and so on. This gets to the critical idea that Alice shared in terms of understanding the audience, their needs, and why they may be reading.
   d. *How serious of a problem is this?* The larger the problem for the more people, the greater your publication impact.
   e. *If you can, talk to some of these practitioners.* Hear their thoughts and consider things from their perspective.

3. **Contextualizing the idea in the broader field.** Publishable work offers some form of novelty and new contribution to an existing knowledge base—this is how the field expands, grows, and builds. Newness and contribution can mean a lot of different things: new perspectives from diverse voices, new data or studies, adapting new knowledge from other fields to solve problems in our field, exploring foundational assumptions in the

field with data, new insights, studying new populations, exploring current events and offering new analysis, offering a fresh spin on an old idea, and so forth.

   a. *How does this idea connect with the broader field?* Is there an existing body of scholarship? What is already known or unknown? Where are the boundaries of this knowledge and how might your idea build new knowledge?
   b. *What is "new" in this idea that builds beyond previous work?* What does this work offer that hasn't been offered in other places?

4. **Exploring how this idea ties to any previous work, your scholarly agenda (or aspirational agenda), and identity.** All writing is based on that intersection between a writer, the piece of writing, and the field/audience. Thus, you should also consider if you are the right person to pursue the idea.
   c. *How does this problem tie towards a larger agenda or commitment you have towards a field or area of study?* You may have an agenda based on your mentor, funding, or personal interests—does this idea fit the vision and trajectory of your broader career?
   d. *Why are you a good person to write this?* How do your own experiences, previous work, expertise, positionality, and/or identity support writing in this? Will you be able to draw upon any of that with this idea?
   e. *How might this idea help you further your agenda/goals?* How does this idea tie to your goals for your own work and contributions? How might it meet a larger agenda you are working toward? How does it support you as a scholar?
5. **Evaluating the timing of the idea.** Consider how broader cultural patterns, social movements, and other issues relating to both the field and the broader context may matter (they don't matter for all projects, but they matter for some quite a bit).
   f. *Why is this a good problem/idea to write about now?* Why now and not some other time? What has changed to make this a good time?
   g. *Does your work align with the direction and areas of current interest to the field?* How so and in what ways? If not, is there a way to tie your unique topic to broader conversations? You might think about recent conversations at conferences, calls, conversations in the field, and so forth, for understanding where the field is heading and how your idea might fit (or be properly framed) at this time.
6. **Evaluate the scope of the project.** A final consideration is the scope of the project. Articles or book chapters have limitations (anywhere from 1500–10,000 words) and thus have physical limitations about what they can offer. Monographs/book-length works are harder to publish but offer an opportunity to go in much more depth.

h. Can this work be fit into an article-length project? (Or perhaps, two or more articles?)
i. Is this something you want to accomplish on your own or would you want collaborators?
j. How big is the potential scope, and how can you make it both publishable and manageable?

Perhaps you have generated ideas using the other activities in this chapter or already have article ideas you want to pursue. Using the heuristic above, you can evaluate potential ideas you have for an article and/or directions you may want to take. You can do this individually, with a peer or mentor, or with a class or writing group. For a writing group or class setting, create a list of some possible ideas people have been considering for pursuing for publication. Evaluate each of the ideas using the heuristic as a guide.

Before you pursue article ideas and after you have personally evaluated them, share them with a mentor or more experienced member of your field. This person's tacit knowledge and expertise in the field can help you frame, shape, and adapt the idea to your field's audiences and specialized knowledge.

Activity 2.6: Understanding Audience Dice

A fun activity you can do in a group setting is to create a set of audience dice with multiple kinds of practitioners in your field and consider your ideas in relationship to these individuals. These dice can look differently for different fields, and part of the activity is deciding the different audiences for the dice.

For example, in my field, writing studies, the dice might describe the different roles that people take on and the kinds of professionals who read my field's journals (I am assuming a six-sided die):

1 = Writing program administrator at a small liberal arts college
2 = General member of the public who wants to write
3 = Adjunct instructor teaching multiple sections of first-year writing on multiple campuses
4 = Doctoral student
5 = Department chair
6 = Full time faculty in another discipline at a technical community college

Roll the dice. Consider your potential idea from the perspective of these different audiences. What does this teach you about adapting and shifting to the needs and perspectives of different audiences?

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

Part I: Crossing the Threshold

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.*

While the field of writing studies has long moved beyond an idea that there is a "single" writing process for every writer, a linear writing process model still heavily influences how many emerging scholars think about writing, particularly in the absence of visible alternatives. And as we explored in Chapter 1, while experts often have tacit knowledge of the reality of recursive, messy, and cyclical writing processes, as an emerging scholar, you may have difficulty realizing that writing processes developed in coursework, which are often abridged, done on a very short time window, and supported in a linear way with deadlines, will not often work for publication. The complex writing tasks that professional academic writers must complete cannot be contained in a simple linear process or one bounded by the terms of the semester.

As we will explore in this chapter, approaching writing as a linear or limited process encourages you to think that a writer progresses through each stage in a clear way (invention → drafting → revising → editing). However, this does not reflect expert writing processes for publication.

Table 3.1 Crossing the Threshold

Writing in Coursework Approach	**THRESHOLD**	**Writing for Publication Approach**
Linear, limited or constrained writing process or writing process that generates "new to you" knowledge.		Sprawling, recursive, and complex writing processes that generates "new to the field" knowledge.
Using writing as an approach to show what you know, complete a task, or engage in completing the requirements of a course.		Using self-directed writing as a way of thinking, discovering, and refining original knowledge.
Once turned in for a grade or course, work is complete, and attention is turned to the next project. This allows a linear process.		Once turned in for publication, work is far from complete and will need to be revised and revisited often multiple times (see Chapter 5). This demands a recursive and flexible process.

In my work with dissertation writers and early career faculty, I can often see the influence of this assumed linear process at play—it disrupts writers' understanding of what expert-level writing looks like, what constitutes writing activity, what peer review does, and why revision is always a reality of academic publishing. I hear emerging scholars say "my process is too messy" or "I'm embarrassed by how much I'm rewriting this" and realize that the linear process model is impacting their thinking. As this chapter and Chapter 5 will explore, expert writing processes rarely, if ever, are that linear.

In fact, John C. Bean (2011) describes the traditional linear "writing process" as a "positivistic" view that limits the ways that writers engage with real writing tasks. This is echoed by Johnson (2017) who explores a range of popular writing self-help writing for publication books. She found that these books end up reflecting more on the nuances of a single expert writer's process than on general expert processes that could be more broadly applied. Johnson notes that these self-help books often present the writing process as a linear one, one that focuses on the production of words, not the deep engagement of ideas. Expert writing processes discussed is in retrospective interview studies (Gallagher & Devoss, 2019; Söderland & Wells, 2019; Tulley, 2018; Wells & Söderland, 2017) offer another piece of the puzzle. These are useful to understand what writers think of their processes, but what previous studies have not shown is what is happening to texts as writers write them—and to that, we turn to our six expert writers and their documented writing process. Further, as we began to explore in Chapter 2, the other part of this is that most expert writers generate and refine ideas through writing, leading to the spiraling, often messy nature of expert writing processes.

Thus, we now delve into the lived experiences of how expert writers engage in complex, recursive writing processes that help them build new human knowledge and successfully write for publication. The goal of this chapter will be to help you understand our threshold concepts and to build an effective professional academic writing process over longer periods of time. What this chapter will do is demonstrate how we need to replace the concept of linearity with recursion; replacing the model of a line with that of a circle, to see how writing really functions for these writers.

Part II: Exploring Expert Writing Processes

How much time does it take to write a publication?

One of the major goals of this book is to make tacit knowledge explicit to emerging scholars, and so we now explore what real writing for publication processes look like, the time it takes, and the messiness and recursiveness that is often present. By exploring these processes, we will see our threshold concept at work. Thus, here, we begin by examining expert writing processes and what they did to produce a workable draft of their publications.

Let's first look at the big picture—how much time it took these authors to produce a near-complete draft of their article or book chapter for publication. Table 3.2 offers statistics from Google Draftback about what was recorded for each of these writing processes for the above publications.

What we can see from Table 3.2 is that while the actual on-page time of expert writers varies considerably, they all spend multiple months with their drafts, engaging in many different writing sessions over long periods of time.

Table 3.2 offers the metrics from Google Draftback for each of these publications. It is critical to understand that the above numbers only reflect the actual work of putting words on the page itself—these authors indicated in their interviews and reflected in their journals that they spent considerable time beyond putting words on the page. This included note taking, planning and invention, finding and reading articles, talking to other people about their ongoing work, thinking and planning, analyzing data, printing the draft out and re-reading, and so forth. Additionally, Table 3.2 only represents the authors' first draft to the point of initial submission—the table does not represent the time invested in formatting and preparing the manuscript for publication, communication with editors, engaging in revisions beyond the initial submission (which can take as much time as drafting).

Table 3.2 Time, Writing Sessions, Days, Changes, and Wordcount for Expert Writers

Expert Writer	**Hours Logged in Google Doc(s)**	**Writing Sessions***	**Total Time**	**Changes in Document(s)***	**Days When Writing Took Place**	**Final Wordcount of Chapter**
Alice (Book chapter)	21 hours 32 minutes	71	3.5 months	41,321	30	9,074
Dan (Book Chapter)	36 hours 41 minutes	146	21 months	117,516	48	12,182
Ryan (Journal + Book Chapter)	51 hours 39 minutes*	98	6 months	76,633	23	6,819
Matt (Article)	7 hours 37 minutes	24	5 months	11,511	9	4,639
Heather (Article turned Book Chapter)	17 hours 48 minutes	54	11 months	25,096	17	10,053
Stephanie (Book Chapter)	10 hours 50 minutes	28	5 months	28,527	16	3,541

Interviews with my participants and writing process journals revealed that their actual time investment, especially for more complex articles that require revision and resubmission (sometimes multiple times), is more in line with 70–100+ hours over a period of one to two years for their publications. For those working in empirical data-driven methods, this time may be further increased—to design a study, secure IRB approval, collect data, transcribe and clean data, and systematically analyze data could take a year or more on its own of regular research activity.

The story of the trajectory of these texts, explored more in depth in Chapter 5, can also help understand these numbers. Matt and Stephanie were working on similar publications that were shorter pieces that drew on their long-term experiences as experts in their field and their previous publications, and these show with less time on the actual document and more straightforward writing processes.

Meanwhile, Dan, Ryan, and Heather were engaged in deeply defining and refining their purpose for writing and had projects that all radically transformed from their original intentions; these are reflected in the longer and more involved processes and time. Ryan has the longest time invested in the process because the original article he wrote became two different articles. Dan indicated that he had to write his way into understanding from the very beginning, and this was reflected in the number of writing sessions and total changes that he produced. Alice devoted considerable time away from her draft reading, taking notes, and planning, none of which are accounted for in her total hours logged—and by the time I followed her, she already worked out the structure and organization for each of her chapters.

Table 3.3 Session Length Recorded in Google Draftback

Participant	Shortest Recorded Session	Longest Recorded Session	Session Average
Alice	48 seconds (4 changes)	1 hour 29 minutes (3,605 changes)	18 minutes 12 seconds
Dan	13 seconds (25 changes)	1 hour 31 minutes (3,725 changes)	15 minutes 0 seconds
Ryan	26 seconds (15 changes)	1 hour 46 minutes (2,360 changes)	25 minutes 24 seconds
Matt	7 seconds (17 changes)	1 hour 27 minutes (3,044 changes)	19 minutes 53 seconds
Heather	49 seconds (66 changes)	1 hour 25 minutes (2,184 changes)	19 minutes 46 seconds
Stephanie	12 seconds (28 changes)	1 hour 20 minutes (2,945)	23 minutes 14 seconds

Table 3.3 offers an overview of how long writers spent directly engaged with their text in writing sessions. What we can see from this data, confirmed by conversations in interviews and journals, is that expert writers have many layers to composing a text, and often engaging with more than just the written page—they are reading sources, finding new references, taking short breaks, engaging in in incubation and invention strategies, and then delving deeply. The longest continual writing session for these authors—where they are writing directly on their document and did not have a gap of more than ten minutes, are about an hour and a half long, and most of these sessions are when they are substantially revising and reshaping existing text.

What do these tables teach us about experts writing for publication? One of the primary lessons is that writing for publication is a sustained process and that writers engage over long periods of time, frequently engaging in smaller writing sessions and regularly re-engaging with their drafts. As you look at these tables, you might compare these expert writing processes to your own process.

The Process of Invention and Initial Draft Production: Understanding Composing Styles and Invention Strategies

Now that we have a sense of the time spent on the page and how overall writing processes unfold in terms time, we can turn to what is happening in the drafts themselves. [3] Over 50 years ago, Malcolm Cowley (1958) postulated that writers generally had two different "writing styles." Based on famous musical composers, he identified "Beethovians" as writers that dove right into their writing without much invention. "Motzartians" were writers who spent extensive amounts of time on invention, creating outlines, lists, free writing, and dedicating time to thinking. A similar concept is known in the creative writing community through the labels of "planners" and "pantsers." Planners are those who meticulously outline their characters and plots in advance while some writers fly by the seat of their "pants" and leave the story to unfold as they write (Brooks, 2011). In fact, in all three datasets I saw a similar set of divisions, which I call planning, discovery, and hybrid. I will first define the three styles and then demonstrate how these styles functioned.

Planners. Planners choose to employ extensive invention strategies to preplan the way they will write their texts before they sit down to compose. The result of extensive planning allows them to achieve a more linear writing process

3. Please note that I have provided a more complete examination of composing styles with three of my participants (Alice, Dan, and Matt) in my chapter in "Planning, Tinkering, and Writing to Learn: A Model of Planning and Discovery as Composing Styles for Professional Academic Writers" in *Research on Faculty Writing Processes in Rhetoric and Composition*, edited by Jacyln Wells et al. (2025). This chapter offers an abbreviated and revised version of this work.

on the page—writing each section in a methodical way, following their plan. Thus, by the time they sit down to write, much of the thinking and idea development has already been done. Planners have the following composing preferences:

- *Invention:* Planners engage in extensive invention and prewriting prior to sitting down to write. These activities may include including outlines, lists, organizing sources, and thinking through ideas (discussed in Chapter 2). Planners often create extensive outlines that include a breakdown of each section (purpose, target word counts) and overall arguments so they can simply sit and write with a plan in place.
- *Purpose*: Planners use their invention strategies to clearly define their purpose for the text prior to writing.
- *Drafting:* Planners engage in efficient drafting processes, writing directly to their purpose and generating a minimal amount of extra prose. Planners may predetermine the order, length, and content of what they want to write and their drafting proceeds from that plan. Changes can happen, but they are less extensive than those employing discovery writing styles.
- *Revision:* Revision often takes place after drafting, following a more classic linear writing process approach where the text is refined after the drafting is largely completed.
- *In between writing sessions:* Planners often have extensive "planning sessions" in between actual writing where they think through or outline the next phase of the draft. Deep thinking might be done during repetitive activity like exercising, walking, or cooking. Planners may make use of notebooks, idea boards, or other organizational aids as part of their process.
- *Process and order of ideas:* The writing process as reflect on the page itself is fairly linear; section after section is written following the plan.

Discoverers. Discoverers employ writing to learn, that is, they use writing as a primary way to generate new ideas, deeply explore concepts, and substantially refine their purpose as they write. Drafting is often messy, recursive, and may generate much more prose that is later discarded or repurposed into other publications. Discoverers have the following composing preferences:

- *Invention:* Discoverers begin drafting with a flexible, often less defined plan and purpose. While they have often thought about the initial ideas behind the text, this thinking process is conceptual rather than driven directly towards producing an outline or quickly drafting. Rather, they depend on the act of writing itself to deepen and refine their purpose and write their way into understanding.
- *Purpose:* The purpose of the writing is refined and revised extensively during each composing session, although writers may wrestle with ideas in between sessions.

- *Drafting:* Discoverers frequently return to their overall goals and purpose to refine, scrap, or amend ideas during each major writing session. They may end up writing multiple articles and generating more prose than is needed for the specific task at hand. This extra prose can be very generative and later be refined into future publications. This can result in a writing process that includes multiple versions of documents, cutting and pasting large chunks of texts that may be shaped into other publications, and writing in several potential directions before settling on one direction.
- *Revision:* Discoverers often engage in drafting and early revision in the same writing session; that is, writing done in previous sessions is revisited and refined throughout while the writer also drafts new material. This is particularly true of study purpose statements, which may be revisited and revised in nearly every writing session during drafting.
- *In between writing sessions.* Discoverers report engaging with ideas and concepts in between sessions, but not always towards crafting a distinct plan for writing.
- *Process and order of ideas:* The writer often jumps around considerably on the page during drafting process, may work on small sections throughout the draft. Writing on the page is not linear or sequential.

Hybrids: Hybrid writers use a combination of planning and discovery methods in their writing. Hybrid processes are a combination of the features of above, but hybrid processes may manifest differently depending on the specific writer. Some writers have distinctive plans for certain parts of their draft while recognizing that they need to engage in discovery/writing to learn for other parts of their draft, and thus, employ both approaches. Other writers may begin with a clear and detailed plan, and then, once engaging in the writing process, quickly realize the original plan needs to be scrapped and shift into discovery. This might be because their original idea wasn't nuanced or complex enough, their thinking or data had led them in another direction, or they had had a shift in their thinking.

To see these composing styles in action, we now turn to three expert writers in the study: Alice (Planning), Dan (Discovery), and Ryan (Hybrid).

Alice: Planning Style

Alice is a senior scholar who has widely published in the field of composition studies and whose CV includes multiple books, well-cited articles, and editorships of both books and journals. In her retirement from being a full professor, she continues to work on scholarly publishing projects, including writing articles and books, and editing a book series. I followed her through composing one chapter in *Literacy Heroines: Women and the Written Word* (2021), which focuses on exploring historical female figures who sponsored or used literacy in meaningful ways.

Alice describes herself as an "orderly, organized writer" and writes three hours a day in a typical week in her retirement. Alice demonstrates a strong preference for a planning composing style and emphasizes how "the plan" defines her writing. Alice's writing plan is supported by extensive pre-research, where she examines various historical sources to craft a narrative of each literacy heroine and then uses a board in her home office to capture important information needing to be written into her drafts—thus, she's engaged in an extensive invention beyond the page. Alice further describes how "the plan" manifests in her drafting process, "I tend to jump in and start writing, because I have this plan … I have a list of issues, historical issues, it's right up there in my bulletin board." This commitment to planning results in a much more linear drafting process on the page for Alice, where she often began where she left off and wrote in a linear fashion largely from beginning to end.

What follows are writing analytic visualizations from the Google Draftback plugin that show both time (which you can read left to right) and where in the physical document the writer worked (which you can read top to bottom). I have annotated the graphics further by indicating the primary activity that the author was engaging in during writing sessions in the graphics, which was ascertained from both the video playback in Google Draftback as well as writing journals each author kept. These phases include:

- Drafting: producing new text
- Revision: making higher-order or meaning-making changes to existing text
- Copyediting: making small changes to existing text for the sake of clarity, precision, style, punctuation, or grammar.

I offer these large phases with a caveat; these three phases are not mutually exclusive; all authors weaved between these three phases in various moments in their documents and for some, the different phases were melded together (and are thus, indicated as such on the graphics). Thus, these broad labels offer a more generalized view about what they were doing in their document at various stages and can help readers better understand the graphics.

Alice's composing represented the most linear of any of the six authors in the study, in that she wrote her chapter from beginning to end then returned to revise. In exploring Figure 3.1, we see that Alice started her composing process at the top of her document, in the introduction, and worked her way methodically through the chapter. This linear composing is represented by the concentrated dots demonstrating that she stayed in the document largely where she was writing, and as she continued to compose paragraph after paragraph down the page. During her writing session on 3/21, she shifted to revision, which we can see by the dots appearing throughout the document and in several sections rather than in a linear fashion. She returned to linear writing on 3/30 to complete the conclusion. After a break, she came back and began copy editing (represented by the long, thin lines showing she is moving from the beginning and down the document stopping at many points along the way), completing copyediting on 4/9.

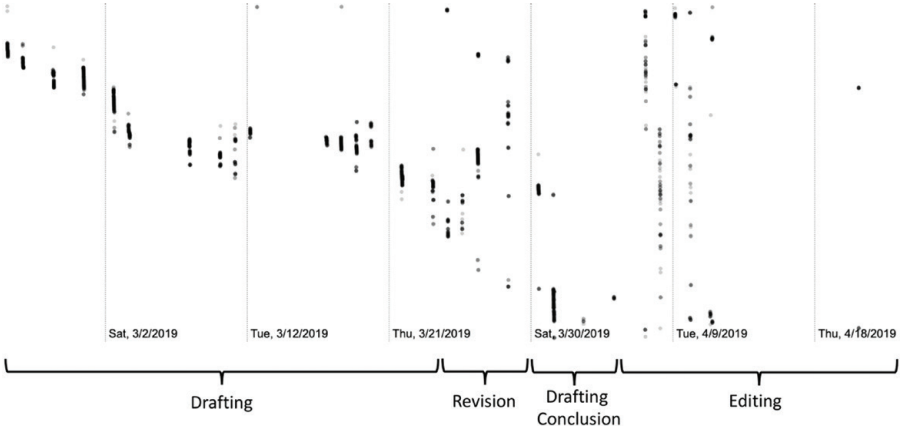

Figure 3.1 Alice's writing process.

What these solid lines represent is that Alice already has a clear plan for writing when she opens her document and she is able to enact that plan in focused writing sessions where she completes sentence after sentence, paragraph after paragraph. Once most of the drafting is done, she turns her attention to revision, drafting the conclusion, and editing.

Dan: Discovery Style

Dan is an associate professor of English and serves as the writing center director at a public mid-sized university. He has published many articles, book chapters, textbook materials, and also has been awarded several grants. His research focuses on writing centers, media studies, and cultural studies. I followed him in writing the introductory chapter of his book, *Naming How We Feel: Specific Affect and Emotional Labor in the Writing Center*, which focuses on embodiment and affect in writing centers.

As he introduced his project, he noted "I don't know if this is one chapter or if I'm going to have to make two separate ones. This summer's project is an IRB and really just diving into the literature. My plan is that I'm going to start prewriting a bit in the summer as well and just trying to determine if this is one or two chapters." Dan recognizes that he needs to write to discover the organization of his chapters in the book manuscript. Dan notes that his writing process for this project was similar to his previous works, where he works on multiple documents at once, including one to two main text files and additional files with discarded-for-now-text, and comments to himself. "I usually have four Google Docs open for a project where one is a clipboard, one is one section, one is another section, one is a guide that I'll constantly use." As he describes, he is composing his way into understanding through the use of these documents and initially using writing to simply think through ideas; some of this will end up in his final publication but some writing will not. When asked about his composing style, Dan firmly

indicates that he ascribes to the discovery (Beethoven) style: "Yeah, I would say the Beethoven. … some of these chapters have been—that I'm working on for this book—had been literal years in the making as I've been working on other stuff and just thinking about it … I want to get writing so at least I have some sense of where I'm going and I'll do the research and I'll do the reading as I go because it might let me see things a little differently."

Figure 3.2 offers a visual of Dan's documents compiled from his multiple drafts. In comparing Alice's and Dan's images (Figure 3.2 and Figure 3.3) we can immediately see differences: Alice had clear "lines" where she was drafting ideas in successive writing sessions right down the page, while Dan's position on the document moves around much more in his draft in each writing session. For example, in Dan's writing session on 9/6, many of the dots are spread out, indicating that he is making changes in many different parts of the document as he shapes his ideas. Evident in Document 1, Dan also returns frequently to the beginning of the document where he continues to refine his purpose for the chapter. The purpose evolves as his text evolves, which is why each time he opens Document 1, he first engages in the opening of the document to revisit his purpose. Dan transitioned to Document 2 when he went on sabbatical, representing more focused writing time where he was able to complete his introduction draft.

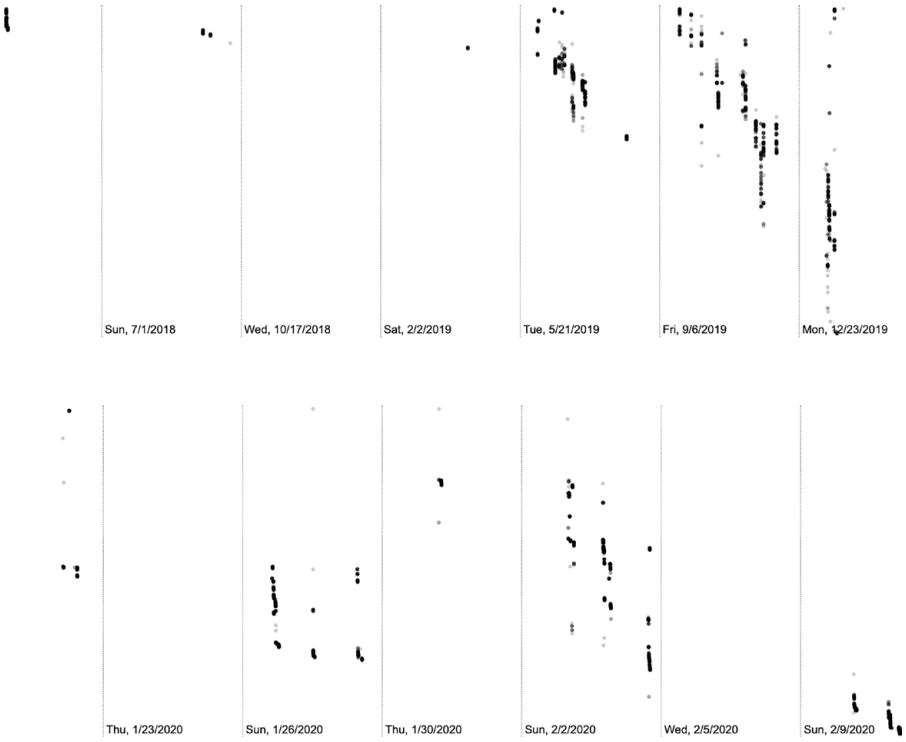

Figure 3.2 Dan's composing style.

Dan continues to generate and refine ideas in different places in the document, engaging in both drafting of new content and refining existing content. This is also when he creates the "notes" file, where he cuts 2,400 words of text out of Document 2 and, as he indicates in his interview, he saves it for other parts of his book or for later use.

Ryan: Tinkering and Hybridizing Planning and Discovery

At the time of data collection, Ryan is an associate professor of rhetoric and composition and also engages in writing program administration at a large public state institution. In addition to publishing articles, edited collections, books, and special journal issues, he regularly writes articles for several major news outlets on politics, rhetoric, and current events. His core work focuses on public rhetoric, both historical and contemporary, and given the current US political climate during the Trump era, he's focused his recent work on Nazi and fascist rhetoric, demagoguery, and fake news.

Ryan indicates that he engaged in considerable reading and thinking outside of actually sitting down to write. He says, "I do tend to sort of stew on things in my mind before I write things down. I've been collecting and reading articles for a long time." When asked about his composing style in the first interview, Ryan indicates he uses both planning and discovery: "I think it's sort of a combination. I spent extensive time planning, inventing, reflecting all of those things, and then I dive right in and have multiple drafts and messiness. It's sort of the worst parts of both." He notes that it depends, in part, on what he is composing, "I think that there are times that I have things that I very definitely planned to say and that come out really quickly and really easily." However, in the second interview, Ryan and I returned to this issue of planning and discovery after seeing the progress of his own draft. He describes how he "tinkers" on his drafts. In his journal, he shares,

> Although I've been working exclusively on writing all day, I also have to keep stepping away. I went for a short walk, came back to writing, ate lunch, came back, read Facebook, came back. In each of those moments, I've made some small realization that I needed to change something, address a significant question, etc. If I don't step back, sometimes even for just a minute or two, I get stuck. I've almost completely redone thousand words of my introduction a few times now, but the things I've removed from it are looking like they're going to become major parts of the body of the argument. I've just stashed them off in another document or below the part I'm actively working on.

One of the things that is striking about Ryan's process, as it unfolds on the page, is how he engages with the text frequently—sometimes five or ten different moments across the day, continually returning to his text and making small

changes. He describes this as a textual engagement technique, "It's better if I can just do a little bit every day and just to stay again involved and engaged." He notes he uses more discovery early in the draft, "But the first 1,000 words or the first section up to the main argument for me is always the hardest part. It's always the part that takes the most tinkering to get to. It still works through all of these sections most of the time." He spends a good deal of time revising his purpose, which is critical for Ryan's process, and which is reflected through his writing analytics, below.

Ryan's process (Figure 3.3) represents a hybrid between the planning and discovery styles, which can also be reflected in how he engages with his text over time. Like Dan, Ryan frequently engages with the opening of his text and returns to it as he refines his purpose. But like Alice, Ryan also demonstrates more linear drafting, where he starts working on one section of a text and remains focused on that section for several writing sessions. The major difference between Ryan and Alice is that Ryan "tinkers" with the earlier parts of the draft before coming to the next section and engaging in more focused composing, as he continues to refine his purpose. The revision/editing sections of Document 1 on 10/29 and Document 2 on 7/22 represent Ryan reading through the text intensively and making both revisions to bring sections of the document in line with his evolved purpose as well as editing the document for clarity, precision, formatting, and punctuation.

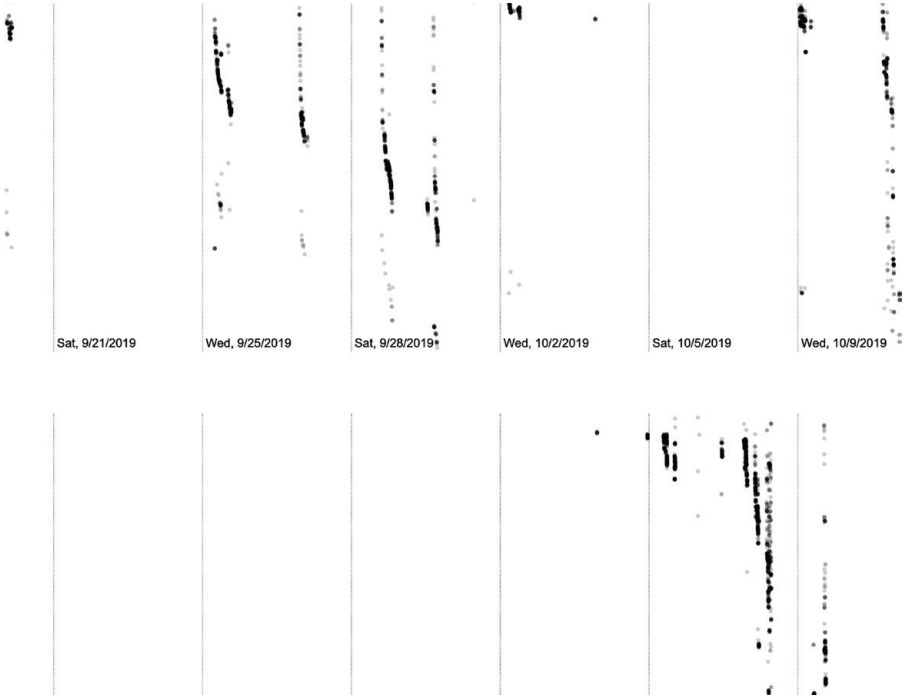

Figure 3.3 Ryan's hybrid process.

While we see major distinctions in the drafting and revision portions of the writing process for the case study participants, the editing stages of the manuscripts look similar for all three writers. Once a writer's purpose is refined and the text is mostly drafted, all writers work on textual refinement and copyediting.

One final thing to note about these composing style examples from the experts: the choice of which composing style a writer employed is a matter of personal preference and the needs of the specific writing situation. All three groups of scholars explored in this book (experts, emerging scholars, and survey respondents) indicated that they had a preferred composing style, but, indicated that they could shift depending on the specific rhetorical situation. For example, if experts were writing on a very familiar topic, planning out a draft was easier; likewise, if they were writing in an unfamiliar area, they may need to engage in more discovery. Timing may also matter: a writer may enact a plan in their draft, but then, after receiving difficult peer and editorial feedback, may have to start playing with the text directly to figure out how to proceed, shifting into discovery. Finally, genre also likely plays a role—both familiar genres, as well as genres that are more rigid, may allow for more planning. For example, the standard IMRAD research format is more prescribed; more theoretical, rhetorical, reflective or historical pieces that have a less prescribed format may require more discovery.

How Prevalent are Different Composing Styles?

As Figure 3.4 describes, writing with a discovery style or hybrid style was indicated by the strong majority of the participants (89.9%). Planners (strong or weak preference) comprised only 10.6% of the dataset. Discoverers (strong or weak preference) comprised 48.4% of the dataset. Hybrid planner/discoverers comprised 38.9% of the dataset. Thus, these statistics suggest that most writers employ discovery composing styles or use them in combination with planning, while only a small subset of writers rely more extensively on planning as a primary composing style. This suggests the large majority of those writing for publication employ writing to learn and discovery methods tied directly to our threshold concept.

After early analysis of the composing styles of the expert writers, I conducted a survey to understand the prevalence of composing styles and writing processes of those engaged in writing for publication more broadly. The survey was completed by 198 individuals associated with the field of writing studies who had indicated they were writing for publication. Participants indicated a range of publication experience (from over 25 articles published to working in their first article). The results indicate that composing style is largely a matter of personal preference, and this preference does not significantly correlate to any major demographic factors, including self-reported expertise, institutional status, teaching load, gender, ethnicity nor how many publications one has produced.

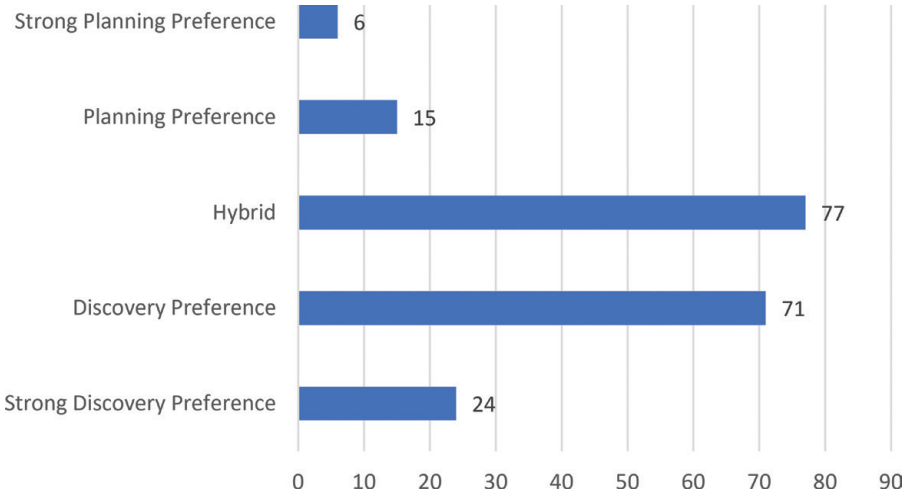

Figure 3.4 Composing styles among survey participants.

Composing style has a weak but significant correlation with required publication (Pearson's correlation, 2 tailed, Bivariate, .142, $p<0.048$, $N=194$). That is, those 48% (95) individuals who reported that publication is required as part of their job or studies were more likely to indicate a planning preference. This may suggest that individuals with the pressure to publish may engage in planning more out of necessity in a "publish or perish" situation.

It is compelling that the choice of discovery or hybrid styles are equally as likely from emerging scholars as expert scholars. The challenge of generating novel ideas and contributions that shape a discipline and ultimately contribute to human knowledge requires messy, recursive processes and discovery is used by the majority. For most writers, the act of writing itself allows is the best vehicle for this deep engagement with ideas to take place, through what Kellogg (1994) notes as recursive processes.

Neurodiversity and Composing Styles

Concerning composing styles, I interviewed Amal, an emerging scholar who identifies as neurodiverse (identifying as dyslexic and having attention deficit disorder), having an anxiety disorder that interferes with public speaking, and who is also a multilingual writer. She notes that she prefers a planning composing style to assist her as a writer due to these factors. She says, "I'm somebody who is neurodiverse, so I have a whole set of challenges that I have to deal with in addition to everything else. One of which is my dyslexia and my dyslexia makes it much more challenging for me to read very quickly, especially research …" Amal notes that she uses outlining as a way to overcome these challenges: "I'm not somebody who can sit down at my computer and write. … So, the other thing that I do is

I outline. Without an outline, I cannot write. So, what I can do is—the only way I found myself to be able to write … I have to write by filling in the blanks, otherwise I can't do it." Thus, the choice of planning style may also be impacted by neurodiversity or second language status, although as this is emerging research, more work in this area is needed.

Part III: Core Concepts and Activities for Developing an Effective, Expert Writing Process

Now that we've delved into what the initial drafting and revision processes look like, the remainder of this chapter investigates you can develop effective, expert writing processes that allow space for growth, discovery, and the development of novel ideas.

We return here to our threshold concept that is guiding this chapter: Expert academic writers engage in recursive processes generate and refine ideas. These dynamic processes are required for the production of sophisticated, novel texts that build new human knowledge. Key takeaways that help you cross the threshold are as follows:

- Experts spend considerable time (many hours in many writing sessions over many months or years) shaping their initial drafts for publication, somewhere between 70–100 hours over a period of one to two years for some publications.
- Some publications take more or less time, depending on the familiarity that writers have with the subject, the demands of the writing task, and the nuances of the specific genre in which they are writing.
- In addition to the time spent "on the page" expert scholars spend considerable time preparing to write through reading, talking to others, thinking, planning, analyzing data, and more.
- Writers return to their drafts frequently throughout their time spent drafting, deeply engaging with their texts. This often includes exploring and refining their purpose and goals as they write.
- Expert scholars display three primary composing styles, particularly in the drafting stages: planning, discovery, and hybrid.
    - Planners choose to employ extensive invention strategies before they sit down to write (refining purpose, creating notes and outlines, lining up sources) and often compose in a more efficient, linear fashion as their thinking is already planned out.
    - Discoverers employ writing to learn, using writing as a way of generating new ideas, exploring concepts and refining their purpose. These writers often have much more messy, recursive, and unstructured writing processes.

    - Hybrids may employ strategies from both planning or discovery composing styles depending on their needs of the specific writing situation or where they are in the process.
- All three composing styles are equally effective, in that all three result in successful writing for publication.
- Composing styles are a matter of personal preference rather than based on demographic or expertise-driven factors.
- Neurodiverse writers may find that certain composing styles more effectively allow them to produce writing depending on the nature of how their brains work.

As we have explored in this chapter, creating an initial draft of an article for publication requires not only deep engagement with the subject matter but a deep understanding of how you work as a writer and developing a nuanced process that works for you.

Developing Accurate Views of Expert Writing Processes: Recursive Processes vs. Linearity Mindsets

Part of the reason this chapter's threshold concept is critical to learn to publish is that due to previous educational experiences and instruction, many people often have a bias towards linear-style, planned approaches to writing. In fact, even my expert writers who were discoverers spoke negatively about their discovery processes, despite the fact that these processes led directly to multiple successful publications. For example, one expert writer spoke of their process as follows: "I usually have four Google Docs open for a project where one is a clipboard, one is one section, one is another section. … It's a nightmare." Another participant, also with a discovery composing style said, "Yeah, I'm definitely a Beethoven (Discovery) and that's a nice way to put it because I've always thought of it as just a shitty first drafter or the opposite of the perfect drafter person." As these two quotes indicate, for some of those who engage in discovery-based processes, a negative view of a "messy" process may impact their self-perception as writers. These are the same perceptions were present in the interviews with several emerging scholars—the "ideal" of a linear process actually can get in the way of a productive, discovery-based process.

I suspect this issue comes from at least two sources. First, despite extensive research and theories concerning moving "beyond" the traditional linear process approaches (Kent, 1999), much high school writing and first year composition pedagogy is still taught using the traditional linear writing process model, with many current books being used for training in teaching writing focus on linear processes (Murdic, 2013; Pritchard & Honeycutt, 2007). This constant exposure to linear writing processes normalizes people into believing that this is a "right" or "correct" process. You may have this same idea of writing in your mind, and holding onto that idea too firmly can spell trouble when your writing doesn't look that way.

The second consideration concerns the difference between coursework and publications (initially explored in Chapter 1). Specifically, the short deadlines required in many courses where you learn to write academically means there are simply less opportunities for you to engage in deep discovery. Participants in my study thought about the publications they were writing often for months or years before putting any words on a page, and once they started to write, they wrestled with their texts for months and/or years before coming up with a manuscript that they were willing to submit for publication. And then that process of publication took more months and/or years. Coursework is very temporarily constrained and does not allow for deep scholarly engagement and the production of new knowledge.

In fact, in teaching doctoral-level writing for publication, as well as supporting advanced graduate writing on my campus, I have frequently heard students' express frustration over the messy nature of writing dissertations and articles. They come into a writing for publication course with an expectation that their writing should look somewhat linear and proceed in an orderly fashion because that is what they have taught or experienced in coursework, and lament that there is something "wrong" with their writing when they end up using a discovery-based composing style. And yet, getting lost in the process, having writing that you later discard, or feeling like you need to rewrite large portions of your draft to achieve clarity are common experiences in writing for publication.

In fact, during my analysis and early writing of this article, I shared my emerging results about composing styles with my writing for publication students. Many students noted the relief that expert writers routinely experience discovery-based processes that still resulted in successful publication. Thus, one key takeaway of this chapter is that you can embrace messy, recursive drafting processes as these are often necessary for the production of novel human knowledge.

Table 3.4 offers a summary of writing strategies used by expert writers in both composing styles. All writers use a mix of these strategies, but you may shift these depending on the needs of the specific publication, context, and purpose. You might review this chart and see what appeals to you as you move forward with your own publications.

Table 3.4 Planning and Discovery Strategies

Planning-Oriented Strategies	**Discovery-Oriented Strategies**
Invention: Engage in copious amounts of invention including outlining, lists, organizing sources, and so forth. Many activities take place prior to actually beginning to draft. This may include target word counts, what the purpose of each section is, and the overall purpose for the piece.	**Invention:** Often "jump right in" to drafting with a loose plan or purpose moving forward. Will have loose conception and ideas. Discoverers literally write their way into understanding. For data-driven studies (empirical, historical, rhetorical), this may take place both during data analysis (finding the story) and during writing

Planning-Oriented Strategies	Discovery-Oriented Strategies
Outline/Plan: Often have "planning sessions" in head in between major writing sessions where they think through the next phase of the draft. These might be done during repetitive activities like exercising, walking, or cooking.	**Outline/Plan:** Returns occasionally to loose plan over and over again; loose plan becomes refined, scrapped, or amended frequently.
Drafting: Few words are "wasted" during this process due to the extensive plan. The writer largely knows what they want to say and how they want to say it.	**Drafting:** May end up writing "multiple articles" and generating much more prose than necessary. This can result in multiple versions, cutting and pasting large chunks of texts that may be shaped into other publications, and writing in several potential directions before settling on a single direction.
Process and Order of Ideas: Writing process on the page is somewhat linear, working through each section in a linear faction; sections are written in some pre-determined order during drafting.	**Process:** Writer often jumps around considerably during drafting process, may work on small sections throughout the draft. Writing on the page is not linear.

Developing Recursive Dynamic Writing Processes and Embracing Writing to Learn

Writing to learn is a very powerful tool for the production of unique human knowledge, and it has a long history within composition, and unlike many other early theories of composition, it has had tremendous staying power because it appears to be a consistent truth across writers and contexts (Emig, 1977; Fulwiler & Young, 1982; Herrington, 1981; Langer & Applebee, 1987). Recent studies continue to support writing to learn as an empirically validated construct, including writing's capacity to aid long-term memory (Silva & Limongi, 2019) and writing's ability to support learning content in a variety of fields (Henry & Baker, 2015; Klein & Unsworth, 2013). Further, these findings are supported by Kellogg's (1994) work, which indicates that experts use recursive processes, including a combination of planning (a range of invention strategies), translating (shifting ideas from the mind into prose), and reviewing (re-reading the text and making revisions and edits). Thus, expert academic writers may cycle through rounds of prewriting, drafting, and revision as they engage with their text. Further, Kellogg (1994) notes that planning, translating, and reviewing can work together to help expert writers develop more sophisticated ideas and texts. As we can see from this body of work, writing recursively and deepening purpose through writing to learn support expert writers' processes. This leads us to our second threshold concept, "Expert writers use writing to learn to generate and refine ideas within their texts."

Writing to learn is a necessary condition for you to write successfully for publication. Almost 90 percent of survey respondents indicated that they use

discovery or a hybrid of planning and discovery, and this messy, recursive process appears to be the dominant process for the production of novel information and new ideas. That is, to be successful, you need to develop a dynamic process that is recursive, responsive to feedback and that allows for the time, thinking, and deep engagement with the subject matter capable of producing novel scholarship.

Thus, this data presents a set of clear insights for you both in terms of what effective writing for publication processes look like, normalizing the processes that are invisible in end publications, but also offers a series of strategies and suggestions for how novice scholars can adapt their processes from coursework and dissertation writing to publication. Given this data, the following are suggestions for you to consider when exploring their own writing processes:

- *Embracing recursion and revision by recognizing that new human knowledge takes time to produce, and you cannot get it right on the first try.* As demonstrated in this chapter, even expert scholars do not get their ideas and thinking right on the first try. Create space and trust your own process.
- *Cultivating key habits of mind that support discovery-based and hybrid processes.* These habits of mind (*Framework for Success in Post-Secondary Writing*, 2011) include **flexibility** that allows writers to abandon previous plans in favor of novel directions and develop deeper purpose, focus, and goals through drafting. **Openness** to explore ideas originally not considered as part of a plan. And finally, **creativity**, which is critical to producin g and cultivating novel ideas (see Chapter 2). Central to these approaches is recognizing that when we enter new subject areas or write in new genres, we might have to write our way into understanding.
- *Understanding the ongoing and recursive nature of invention.* Invention for expert writers doesn't fit the typical linear process (Chapter 2). Rather, invention is something that writers are always engaging in—as they plan, as they discover, as they refine their purpose and goals. Invention strategies may be internalized through a planning style or manifest on the page, through a discovery style.
- *Recognizing the value of purpose-driven drafting and recursive writing.* Key to both planning and discovery is defining and refining one's purpose for writing. As the writers' purpose was defined and refined, this shifted drafts, goals, and approaches. Not all writing may end up in the text, and that's ok.
- *Valuing the writing of extra prose.* Expert writers may write many more volumes of prose that end up not being part of their final published products. It is useful not to see this extra prose as "wasted" but rather material that can be reshaped into future publications and projects.

Activity 3.1: Mapping Your Own Writing Process

As an initial activity to work through the material in Part II of this chapter, start by taking time to map out your writing process for the last "high stakes" project

that you worked on (an article, course paper, dissertation chapter, etc.). You can visually map it out on paper or digitally using a mind-mapping or other program. Reflect on your map:

- What do you learn from mapping your process in this way?

After you've read through the rest of the material in this chapter and explored the other activities, return to your map. Consider:

- How does your process support your writing and drafting?
- What changes can you make to facilitate a more effective process for future writing for publication or other high stakes writing tasks?
- How does the material in this chapter help you identify what changes may be necessary?

Activity 3.2: Comparing Your Writing Processes

Consider the last academic paper you wrote (or use the material in Activity 3.1 above). Was it for a class? Conference? For work with your advisor? Now consider the writing processes explored in this chapter, specifically in Tables 3.1 and 3.2. Given that, make a list of your expectations for your current process vs. a process necessary for writing for publication. What might you need to change to make that happen?

Activity 3.3: Composing Style Quiz

Think about what is "typical" for you when you are engaged in writing any higher-stakes, longer-term writing like a major course paper, article, grant, dissertation chapter. Answer these questions based on those writing experiences to discover your composing style.

Question	
1. I am able to create an outline before I write and largely stick to the outline as I compose.	Strongly Agree – Strongly Disagree 1 2 3 4
2. I plan my writing extensively in my head in between writing sessions.	Strongly Agree – Strongly Disagree 1 2 3 4
3. Even if I go in with a writing plan, my plan often changes considerably as I write.	Strongly Agree – Strongly Disagree 1 2 3 4
4. I find myself moving between multiple documents and drafts and multiple sections of my document during writing sessions.	Strongly Agree – Strongly Disagree 1 2 3 4
5. When I am drafting, I typically start writing at the beginning (introduction) and continue writing in a linear fashion to the end (conclusion).	Strongly Agree – Strongly Disagree 1 2 3 4

6. I find that I have to "write" my way into understanding, where my purpose or thesis may shift as I write.	Strongly Agree – Strongly Disagree 1 2 3 4
7. My finished works often are fairly similar to what I planned or intended when I started.	Strongly Agree – Strongly Disagree 1 2 3 4
8. The act of writing itself allows me to considerably deepen or change my understanding of my purpose.	Strongly Agree – Strongly Disagree 1 2 3 4

Scoring:

- Question 1, 2, 5, 7: A strongly agree or agree indicates that you have a **planning composing style.**
- Questions 3, 4, 6, 8. A strongly agree or agree indicates that you have a **discovery composing style**.
- If you strongly agree/agree to multiple planning and discovery questions, you have a **hybrid style.**

After you take the composing style quiz, consider the following questions (in small groups or through individual reflection):

1. What is your composing style? Did your result surprise you in any way?
2. How might you best support that composing style?
3. How can you integrate the knowledge of composing styles into your writing process for publication and other high-stakes long term writing in the future?
4. Based on that list, what changes will you need to make to your writing process to be successful?
5. How might these realities of publishing change your own timeline, interaction with your subject, etc.?
6. How have you been influenced by the "linearity" mindset of writing (that is, thinking that writing processes are short, effective, and follow the general invention à drafting à revision à editing model)?

Activity 3.4: Addressing Perfectionism and Embracing Shitty First Drafts

A challenge that emerging scholars noted was the need to put perfect words on the page each time. That is, rather than recognizing that they can always revise a draft later, some writers indicated that they labor over each word as they write it initially, often spending precious minutes or hours perfecting small sections of text. This slows them down and creates considerable frustration. This also can be a problem for writing for publication specifically, as your first draft is never your last draft, and all the time spent crafting perfect sentences could be better spent

in revision later. If you find yourself in this situation, you might consider any of the following strategies useful:

- Embrace the "shitty first draft." Writer Ann Lamott (1994) has a famous essay often used to teach college-level writing in which she describes the "shitty first draft." She notes that the first draft is where you "let it all pour out … knowing that no one is going to see it and that you can shape it later" (p. 234). Allow yourself to write a shitty first draft rather than a perfect one.
- Use strategies to minimize perfectionism. One such strategy is to turn off your monitor and continue to type, or to close your eyes and type your words out and not look at the screen.
- Another strategy is to set word count goals (as many emerging scholars do, see Chapter 8) and force yourself to continue to meet those goals.
- Reflect on where your perfectionism may be rooted. Did you have a teacher in middle school that demanded grammatical perfection? Recognizing that we may have strong previous experiences that drive our behavior but no longer serve us can be a productive approach to getting past perfectionism.

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

Part I: Crossing the Threshold

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.*

Why do expert writers, including those with tenure and promotion or even into their retirement—continue to write regularly when they no longer have to? How does this academic publishing process bring them joy? One of the reasons is that they regularly experience a flow state, a state of being widely recognized as an "optimal human experience." In writing about what makes flow an optimal experience for a human being, Mihaly Csikszentmihalyi (1990) states,

> Contrary to what we usually believe, moments like these, the best moments in our lives, are not the passive, receptive, relaxing times. … The best moments usually occur when a person's body or mind is stretched to its limits in a voluntary effort to accomplish something difficult and worthwhile. Optimal experience is thus something we *make* happen. … for each person there are thousands of opportunities, challenges to expand ourselves. (p. 3).

What Csikszentmihalyi describes is the opportunity when writers enter a deep state of focus, concentration, and connection with their writing—the flow state.

Even if they don't know the term for it, many people have experienced flow states with some regularity. Flow states have several key features, which I've adapted from Jeanne Nakamura and Csikszentmihalyi (2002) (p. 90):

- A writer experiences "intense and focused concentration" where they are deeply immersed in their writing
- The writer experiences the act of writing as intrinsically rewarding, regardless of what may happen to the text outside of the writing session
- The writer may experience a distortion of time, where they may not realize how much time has passed
- The writer has some sense of mastery—they know what the situation is, how to respond to the situation, and they are in control of the situation
- A writer brings together both their thinking, awareness, and action in writing
- A writer suspends self-judgement or a focus on their skills/abilities and simply immerses themselves in the writing

You can achieve flow states through many different activities—writing, dancing, climbing, painting, playing music, sports, among others (Nakamura & Csikszentmihalyi, 2002). You probably have experienced flow states in your life, perhaps not realizing what they were called and not having terminology for this optimal and engaging experience.

Broader research on flow states demonstrates that flow states are intrinsically rewarding, support happiness and positive emotions, and allow for greater focus and depth (Mao et al., 2016; Tse et al., 2020). In fact, Csikszentmihalyi (1990) goes so far to say that flow states are optimal experiences, so optimal that they are some of the best moments of our lives: "Contrary to what we usually believe, moments like these, the best moments in our lives, are not the passive, receptive, relaxing games—although such experiences can also be enjoyable if we've worked hard to attain them. The best moments usually occur when a persons' body or mind is stretched to its limits in a voluntary effort to accomplish something difficult and worthwhile. Optimal experience is thus something we make happen … for each person there are thousands of opportunities, challenges to expand ourselves" (p. 3). Studying adolescent writers, Reed Larson (2012), noted that for writers who achieved flow states, they had enjoyment, clear attention, complete immersion in their work, and creative flow of ideas—benefits that lasted beyond the single experience.

How does an emerging scholar cross this threshold and begin to leverage flow states both for intrinsic enjoyment and academic productivity? For writers in the study, bringing conscious awareness and attention to those flow states and working to actively cultivate them is part of what makes an expert.

Table 4.1 Crossing the Threshold

Flow States in General	**THRESHOLD**	**Flow States for Writing for Publication**
Lack of awareness of flow states in writing or lack of terminology. Flow states may occur but are not necessarily cultivated.		Conscious cultivation of flow states for writing for publication including managing time, space, distractions, goals, difficulty, and energy levels.
Experiencing flow states in other parts of life: sports, gaming, creative practices.		Recognizing flow states as one of the intrinsic benefits of writing, something to cultivate and look forward to.
Flow states may occur but are not leveraged for productivity.		Using flow states as a productivity maximizing strategy.

As we can see from Table 4.1 one of the things that makes an expert an expert is that they cultivate flow states: they understand themselves and what allows them to deeply focus, they can get into flow states regularly, and ultimately use these to build an enjoyable writing process that is intrinsically rewarding, beneficial, and quite productive.

And yet, while this happens for nearly all writers in the study, flow states are undertheorized, under discussed, and are generally not taught in writing courses. They have been documented in extremely limited ways by researchers exploring adolescent writing (Larson, 1998) and expert faculty writers in three disciplines (Schere, 1998) and briefly mentioned by Kellog (2006) in drawing upon general expertise studies. Before this work, flow states have not been considered or studied directly as part of writing for publication and are generally understudied.[4] Because flow states are very under-described and under-explored in writing for publication, and due to their importance for the writers in my three studies, I am dedicating a chapter to them here. So, let's delve into the wonderful world of flow states.

Part II: Exploring Flow States

Anyone can experience a flow state, and according to my data, flow states are not dependent on expertise nor experience. Participants in my field-wide writing survey (N=198) included 79 self-identified expert writers, 58 intermediate writers, and 59 novice writers. When asked, "Have you experienced the flow state with your academic professional writing?" 92.9 percent (or 184 participants) indicated "yes." When asked, "How often do you experience the flow state in your academic professional writing?" Participants had a chance to respond to this question as a four-point scale: "frequently," "sometimes," "infrequently," and "I have not experienced this." As Figure 4.1 describes, although novices experience slightly less frequent flow than intermediate or expert writers, a one-way ANOVA reveals that these differences are not statistically significant. This finding suggests that a person of any expertise level has the capacity to experience flow states (although, as we explore later in the takeaways section, the conditions under which flow can happen are easier to achieve for experts). Thus, cultivating a flow state could be a powerful tool for an emerging scholar to support intrinsic benefits with writing.

4. The reason I say this is that while flow is a major experience of professional and expert writers in all kinds of fields, the conditions of flow, as described in this section, may not be as visible to students, particularly undergraduate students in first year composition. Since the bulk of mainstream research in composition studies focuses on undergraduate writing and first-year composition, writing studies scholars have less opportunity to study and understand flow and have almost no research on it. When I teach flow to my undergraduate students, they understand it and leverage it too. For example, John R. Gallagher et al. (2023) uses keywords to explore seven major journals and finds that "writing" and "students" are the top two in all journals. I am hoping that this research will help spark conversations of flow and integrate this important concept into our field, particularly as we have challenges from AI technologies, which cannot replicate intrinsic writing benefits nor flow states.

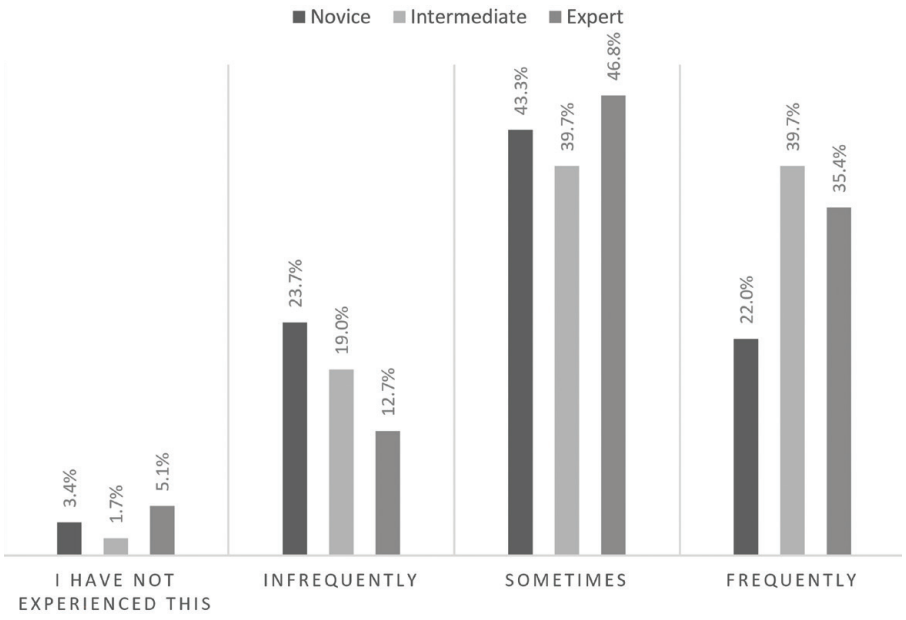

Figure 4.1 Flow states among survey participants by expertise level.

Cultivating Flow in Writing for Publication

Participants in all three studies indicated various methods through which flow happened. Many of them were particularly focused on the conditions under which they were able to achieve flow, which included a careful cultivating of where they wrote, when they wrote, and how they set up their spaces for success. The specific conditions under which writers cultivate flow states depend on the individual writer: their time and daily schedule, family obligations, work obligations, and being able to engage in writing rituals that may help. But what is consistent across all writers who discussed flow is the need to actively cultivate the conditions of flow. So how do writers cultivate flow when writing for publication? Table 4.2 offers the most common conditions described by participants in all three studies.

Let us now explore these conditions in more depth to help you understand some ways in which people cultivate flow states for writing for publication. As Table 4.2 describes, writers may use many different techniques to get into flow, often stacking multiple things (time, no distractions, space, music). For example, an expert writer from the survey described, "I find that the setting for my writing is important—I need relative quiet, physical comfort, preferably a window, a large work surface to spread out notebook computer, notes, etc. I can work anywhere, but this seems essential for reaching the 'flow' state." Danny, an emerging scholar, uses a soundtrack with large headphones, gets comfortable, and just gets into the flow. She also uses mental "tricks" to minimize anxiety so

she can have a more productive and enjoyable writing experience: "I listened to 'Hotline Bling' and nothing else with my big over-ear headphones on. That noise is always the same and washes into the background, works really well … As long as I'm comfortable, I don't have distractions. I can usually hit that [flow] and it's often started by doing one of those things that I mentioned before about tricking myself. If I just say like, 'Oh, I'm going to make a list of things for ten minutes, suddenly it'll be four hours later. I won't remember what happened and I'll have written five pages.'"

Table 4.2 Common Conditions Cultivated by Participants to Achieve Flow States

Theme	Details
Block of Time	Creating a larger block of time for writing (one hour to several hours).
No Interruptions	Facilitating an uninterrupted writing experience.
No distractions	Elimination of distractions (including external distractions such as being interrupted when writing or self-imposed distractions such as social media).
Time of Day	Finding an optimal time of day for writing (which varies based on individual; may be tied to the above factors including family and/or work distractions).
Space	Setting up a physically comfortable space for successful working conditions.
Rituals	Developing writing rituals that assist with entering flow (listening to specific music, setting up the space, coffee, treats, etc.).
Good Mood	Feeling mentally in a good headspace which includes not suffering anxiety, severe time constraints, or other negative emotions. Participants may engage in a variety of strategies to minimize anxiety or other detrimental emotions at the start of the writing session (see Chapter 7 for more on minimizing anxiety).

Some writers recognize the value of flow to scholarly production and seek to cultivate it as often as possible. Expert scholar Heather describes the flow state as something that she works hard to achieve as often as possible:

> I have ideas that have been sitting and percolating, and I need to be able to access that and make sense of it, so I'll lock myself away or what-have-you. I ended up getting a chance this past fall when I was working on the manuscript. I knew that I had it, we went to this one-bedroom ski place up in Vermont. … I just locked myself away and worked. … inspiration doesn't happen. You can't wait for it; you just have to sit down and do it. … I can sense when that's going to happen and I can be like, "I really

> need to work, nobody interrupt me," and let that to dive into that thing.

Likewise, expert writer Matt's strategy for cultivating flow is as follows, "I think if I have time, I will try to cultivate it. I think it does take a little bit more time … I think that you cultivate it by rereading, getting into the project, rethinking the project goals and just letting yourself be present with it, and not worry too much. You can silence some of your critics a little bit and just work."

What we can see from these examples is that writers make conscious effort to cultivate the conditions of flow through managing their physical writing space, eliminating distractions, but also working to put themselves in a good mental headspace, such a Danny's "tricks" and Matt's "silencing of critics."

Embodying the Flow State

For some participants, flow is not just about getting deeply immersed in their writing, but also in having an embodied experience, an experience that transcends writing words on a page but that somehow connects with them on a deeply human level. Alice, an expert scholar, describes part of her flow as getting deeply immersed into the historical figures, the literacy heroines, that she is writing about,

> I often feel like I spend so much time with this period that I feel like so connected while I'm working, I'm just lost. I look at these pictures and think, "Could I wear that getup?" … I really feel for these women … But then something will happen that breaks the spell and it's like, it's actually 2020 and it's not 1920. … mostly I'm in this mindset of the world that these women lived and worked in. While I hear echoes of contemporary issues everywhere I think about what they were up against and what world must have looked like to them.

In this case, flow allows her to travel back to the time of her literacy heroines to be able to tell their story effectively, to hear their voices, and convey that though her writing.

Likewise, to expert scholar Heather, flow is also a very embodied experience. She describes her whole writing process as embodied with writing on physical paper, looking at data printed out, sticky notes and note cards. She says,

> I'm very tuned in to how my body feels when I'm in a good writing space and when I'm not. I don't let it dictate whether or not I'm writing, but I do let it inform my expectations for the writing session. Sometimes the process of writing will shift while I'm in it and I will move from one state to another. But yeah, I guess the only way I could describe it is when I know that I'm going to

> have a really productive writing session … It's almost like a meditative contemplative thing. Like if you meditate and you know that feeling when you've finally reached a point of peacefulness and you're not distracted, there's not forty things going on in your head, you've really narrowed it down to two or three ideas, then I know I can create a space and go in and just zone in.

For Heather, being able to achieve flow may also help shape her writing process and what she chooses to work on that day.

Writers also indicate that flow is so enjoyable, they may forget or postpone other things to stay in their flow longer. Kathy, an emerging scholar from China, notes this, "I really feel like to write or if I really feel I'm in the flow, I will even postpone other activities like eating or something else."

Flow may also be tied to how neurodiverse or writers with learning differences engage in their experience. One survey respondent, who identifies as neurodiverse, recognizes a connection between flow and hyperfocus, "Flow is related to my disabilities and the ability to hyper focus. Hyper focus can be a frustration that fills working memory too quickly, but it can help writing as well. Strongly felt connections to the subject matter create deep streams of "flow." Hyperfocus is another emerging area of research that needs more study in our field, but it has been explored within medical education (Robinson, 2022) and education (Elsherif et al., 2022). In fact, this body of emerging scholarship suggests that hyperfocus can be extremely beneficial for the neurodiverse writer when they are able to fixate on a project and make substantial progress. From the limited data in this study exploring neurodiverse writers, this appears to be borne out, but more research is needed to more fully explore this phenomenon.

Flow and Writing Processes

Another aspect of flow writing for some participants is that it seems to happen more in certain stages of the writing process, particularly, in the invention and drafting stages. Expert writer Stephanie indicates that she experiences flow 10–20 percent of the time when she writes, and it usually takes her to a certain point in her writing. She says,

> I think I need to get to a certain point of what I'm writing in before I hit flow. It's mostly scaffolding and building and putting concepts together and then all of a sudden it clicks and then I'm going. But it takes me a while to get there every time I sit down. Some things that I've tried to do that helps me with that is to go back over the page or two that I was doing before and that helps me get into flow. It's an old saw but I try to leave my work where I knew what I was going to do next. So, I don't have to come back to it completely cold."

Expert writer, Ryan, has a similar experience, indicating that he is primarily able to get into the flow in the middle of a project. He says, "it correlates well with how much I have already done to sort of prepare the way and how much I still have left to do." He goes on to describe a useful metaphor to flow, horseback riding: "I think like being on a horse, right? I mean when you're out in a field and riding a horse and it's very romantic and exciting! And that's the flow state. Yeah, that's no, I'm still in the stable like brushing the horse's hair and putting on the saddle for the first, you know … chunk of text." What we can see from these examples is that writers can anticipate when flow will likely happen, help cultivate it, and when it happens, they stay in the flow as long as possible—or, as Ryan says, riding the horse off into the sunset.

Flow and Writing Enjoyment

Ultimately, the flow state is called an "optimal experience" by researchers because, just like riding the horse into the sunset, when writers experience it, it makes them feel great. This is one of the reasons that writers write, ultimately, and why they continue to write long after they no longer have to (for a fuller examination of motivations, please see Chapter 6). Expert scholar Ryan explains his experience of the immersive flow as, "I have never forgotten to pick my kids up, but short of that I've forgotten all sort of things, you know just that fall by the wayside, when I'm sort of in that focus … yeah, and it just feels good." Matt, another expert writer, shares a similar story, "You start losing track of time. … that's just the part where you can get lost in it a little bit, enjoy the writing, and you're totally present with the writing."

Part III: Concepts and Activities for Cultivating Flow States

As the above has explored, you can cultivate flow states in writing for publication build your own productivity, enjoyment, and deep engagement with your writing process. This is embodied in our threshold concept for this chapter:

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

Many experience flow states when they write for publication by careful cultivation of their writing environment: writing rituals, comfortable spaces, eliminating distractions, and setting up their specific conditions to allow flow to occur. Here are our key takeaways from this chapter:

- Flow states are states of intense focus where a writer gets deeply immersed in their text, loses track of time and may lose themselves in the work. These states are tied not only to high levels of productivity but also to joyful writing experiences and are widely considered an optimal human experience.
- Flow states are quite common in writing for publication, with the majority of participants (95% or more) experiencing flow at least once or more than

once during writing for publication.

- Flow states are carefully cultivated by participants by using multiple strategies including setting aside larger blocks of writing time that are free of distractions or interruptions, working at times of day where they are at their peak efficiency, managing their mood and mental state, cultivating a conducive space for writing, and using various writing rituals (music, tea, etc.) to get into the flow.
- Some writers indicate they highly value flow states and work to cultivate them as often as possible during writing for publication but recognize that it requires time and space to cultivate well.
- Participants also tie flow states to periods where they embody their work—by getting deeply immersed in the subjects they are writing about or attuning to their body as they write.
- Flow states may be more conducive to certain parts of the writing process rather than others (more research is needed in this area).
- Flow states are also tied to "hyperfocus" which is experienced by neurodiverse individuals; more research is needed to better understand this relationship and how neurodiverse individuals may benefit.
- Ultimately, flow states for participants are tied both to productive writing as well as enjoyment. Participants describe how flow states feel good and bring them joy.

Writing Expertise and Flow

But as both Ryan and Stephanie shared, another part of the story of flow comes from the nature of expertise itself—being far enough along in a project that you can have a sense of where you are going and what you will do next. This is where writing expertise comes in—you are never going to get into a flow state if you are stressed, have a million things going on, or feel you are unable to accomplish the task. Flow happens when you know that you can accomplish the task you set out to accomplish and feel confident in your skillset. Thus, drawing up broader flow literature, I now present three baseline conditions for flow. These three conditions are particularly important due to the challenging nature of publication:

- **Challenging but accomplishable writing task.** Writers need to have opportunities that stretch and challenge existing skillsets but also writing challenges that they feel they can accomplish and that are appropriate for their skill level (Nakamura & Csikszentmihalyi, 2002).
- **Clear goals, progress and feedback.** Writers need to have a clear sense of where they are going and what they want to accomplish. They also need to be able to have a sense of their own progress to meet their goals, and they need to have some kind of feedback about their progress (Nakamura & Csikszentmihalyi, 2002). Since many of these things can be challenging for writers, we consider these more fully in Chapters 8 and 9.

- **Intrinsic motivation.** Kellog (2006) offers requirements of getting into flow for expert writers, "Clarity of purpose, a sense of mastery, and high intrinsic motivation further characterize flow" and a "strong motivation to write" (p. 395). We consider motivation and intrinsic motivation more fully in Chapter 7.

From the list above, we can see why flow happens more frequently for expert writers, and why it is largely not discussed in writing studies with student writers, particularly undergraduate writers. Flow is integral to writing expertise for several reasons. First, expert writers have a stronger sense of control, they have skills that can stretch, they can feel that the work is challenging but not overwhelming, and they are more likely to have clearer goals for their writing. Expert writers have also learned how to address the range of emotional challenges in dealing with writing for publication, such as anxiety or imposter syndrome (Chapter 7) that may prevent flow. Drawing on a range of research, Kellog (2006) argues that these require a careful balance of the conditions above; he notes that if the demands of the task exceed one's ability, then the individual has anxiety. Further, if the task is too easy for an individual, they are bored and cannot achieve flow. We can see how flow is tied to many other factors explored surrounding writing expertise.

Given this work combined with my data above, Table 4.3 describes both the internal and external conditions for cultivating flow.

Table 4.3 Conditions for Cultivating Flow

Internal Conditions	**External Conditions**
Feeling mentally in a good headspace (not suffering anxiety or other negative emotions); this may include strategies to minimize anxiety or other detrimental emotions at the start of the writing session.	Larger block of time (an hour to several hours).
Having opportunities that stretch and challenge existing skills but can be accomplished and appropriate for the skill level of the individual; that is, not having something that is too easy or too hard (which can lead to frustration).	Uninterrupted writing time, which can include the elimination of distractions (including self-imposed distractions such as social media).
Having a clear sense of purpose, goals, and motivations for the work.	Optimal time of day for writing (which varies based on individual; may be tied to the above factors).
High intrinsic motivation: writing because one feels there is something important to say (further explored in Chapter 7).	Physically comfortable space that is set up for successful working conditions.
Having feedback on performance (both feedback internally in terms of self-evaluation) and external feedback.	Development of writing rituals that assist with entering flow (music, setting, coffee, etc.).

Activity 4.1: Getting into the Flow

The following questions for reflection and discussion can help you explore flow and flow states in your own life:

1. Examine your current conditions for writing and compare them to the Conditions for Flow Chart (Table 4.3).
   - Reflect: What might you be able to do differently to better support states in your life?
2. When have you experienced flow in writing?
   - Did you do anything to cultivate that flow, or did it just happen?
3. What conditions do you need in order to cultivate flow in your writing process?
4. How important do you see the experience of flow to your successful publication?

Activity 4.2: Reflecting on Flow

Many people have experienced flow states in their writing, but they don't necessarily identify them as such or have not had a name for this experience. Thus, it can be helpful for you to reflect on your own writing experiences where you were able to experience the flow state:

Activity 4.3: Experience of Flow

In the coming days or weeks, be on the lookout for flow experiences that may happen in your life—through exercise or sports, though writing, through other creative practices like playing a piano, painting, or knitting a sweater. First consider: Have you experienced flow in other areas of your life? How have you cultivated flow in those areas? Has that taught you anything about your general needs for flow states that could be adapted to your writing process?

Then, be on the lookout for flow states in many different areas of your life. When the flow experience happens, just allow it to happen, paying attention to how you feel in the moment. When you are finished, consider the following:

1. What helped you cultivate the flow experience?
2. How did you feel during the flow experience?
3. In what ways did this experience bring you joy?
4. What can you take from this experience to cultivate flow in your writing?

Activity 4.4: Create a Flow Plan

After evaluating the answers to the first activity in this chapter, and through experiencing flow states in other places in your life, take the time to create a plan to

cultivate the conditions for flow in your writing. Perhaps this includes changing where you write, dedicating longer blocks of time to uninterrupted, developing other writing rituals, and so on.

It may be helpful to create a list of conditions that can support flow—and place that list somewhere where you typically write, to remind you of how to best have an optimal writing experience.

Activity 4.5: Developing Your Writing Rituals

Many emerging and expert writers develop a set of "writing rituals" or activities that you do with regularity to support your writing. They are known as writing rituals because they are "ritualized" in the sense that you do them each time you write. In fact, these writing rituals have a rich history and can be quite odd or quirky, such as Barack Obama's choice of penning his entire 700-page memoir with a pen and a yellow legal pad, Frederich Schiller's drawer of rotten apples which he sniffed when the inspiration was running low, or even Maya Angelou's choice of writing regularly in an empty hotel room (Penguin, 2020). In their survey of over 100 diverse writers, Ann B. Dobie et al. (2002) found that writing rituals typically involved three kinds of patterns: environment, time, and behavior. They noted that some writing rituals could be very idiosyncratic or bizarre, but they worked for the writer specifically because they reduced anxiety, increased power and control, and enhanced writers' fluency and productivity.

As you begin or deepen your own writing process, consider the rituals that you already do: a cup of tea, a particular soundtrack, setting up your space in numerous ways. Consider also what you might want to cultivate to help you write. Here are some ideas:

- How will you set up a space to write that will allow you to experience flow and be productive? Where is this space? How can you make it as comfortable as possible?
- What can you do to help relax you into the right headspace to write? Perhaps this is a cup of your favorite coffee or tea, a snack, or something else.
- How can you set the ambiance? Many writers create writing soundtracks, either music that is very familiar or instrumental.
- How will you reward yourself after writing for a period of time?
- What happens if you get stuck? Consider the many practices shared in Chapter 2 for facilitating creative ideas, including stepping away, mundane or mindless activity, or daydreaming.

Just to give you an example of writing rituals, I'll use myself. This book was written and revised primarily by being in the most comfortable and quiet environment possible: in comfortable clothing while sitting on my couch, in bed, or on my porch. When I start to write, I turn off my email and phone, and then I put on a soundtrack primarily composed of instrumental or piano-based video

game music or instrumental post rock with no advertising or people talking. I always have a nice drink: fizzy water, ice water, or tea available. Every 90 minutes or so—or when I get stuck—I take a writing break and then go visit my goose flock outside on my farm. They honk, eat grapes and treats, and graze grass, and I walk through the woods or my gardens with them, and think and sort my thoughts. This usually takes about 10–15 min, at which time, I'd return and write some more. I usually will take a short lunch break and then write again for a few more hours in the afternoon on my writing day. This is my very nuanced process (comfort, geese, music) and your own would obviously look very different.

In the end, the important thing is to create a set of writing rituals and experiences that work for you, also recognizing that these rituals may evolve as you grow in your expertise but also as circumstances may change in your life or work life.

Chapter 5. Revision, Refinement, Resubmission, and Writing for Publication Trajectories

Part I: Crossing the Threshold

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.*

In conversations surrounding my teaching of writing for publication courses and in the writing center, I hear a lot of stories about blind peer review. Students engage in revisions on a promising course paper or conference paper and submit their work, only to receive difficult feedback through a typical "revise and resubmit" decision. They often feel completely deflated and demoralized and end up never returning to the article. In fact, in the process of writing this book, I was surprised to hear how many graduate students had not pursued revise and resubmissions or saw them as negative and damaging rather than opportunities to publish. Crossing the threshold of seeing revision as a major part of shaping drafts and having the flexibility and resilience to engage in months or years of revision is a major part of what makes a successful academic writer.

Table 5.1 Crossing the Threshold

Course-based Revision Processes	**T H R E S H O L D**	**Revision for Writing for Publication**
When they are required at all, revisions are completed based a short timeline (due to the confines of a single semester).		Revisions are copious and extensive. Articles undergo multiple revisions over longer periods of time, often spanning months or years.
Feedback is designed to strengthen the writer-as-student and is done in a supportive or constructive way by faculty or peers.		Feedback is designed to create quality new human knowledge and is usually harsh and direct. Writers must develop emotional resiliency and flexibility in order to successfully engage with feedback and revise.
Strength and quality of revision is not necessarily required for passing a course.		Failure to attend to revisions equals failure to successfully publish.

What we can see from this list in Table 5.1 is that revision for publication is an entirely different beast from what students have experienced before. Emerging scholars who have revised in coursework in minimal ways are not generally prepared for the extensive revision process of producing new human knowledge. This is, of course, perpetuated by comments about "Reviewer Two" who is characterized as a smug, privileged, rude, and bitter individual who tears apart one's manuscript and is committed to their own perspectives, issues, and methods. This is the reviewer that everyone dreads having read their work, and Reviewer Two's iconic status sets up adversarial relationships between reviewers and writers before the comments are even given. Reviewer Two has their own memes, social media pages, and has been elevated to some kind of demigod-like status (to see how far Reviewer Two has gone, see Peterson, 2020). Perhaps you've even been afraid of publishing because of Reviewer Two! While there are certainly Reviewer Twos out there, the Reviewer Two phenomenon was not widely encountered by expert and emerging scholars in the three studies conducted for this book. Instead, scholars primarily shared that they had received fair, helpful, and very challenging feedback—feedback that pushed them to deepen their thinking, revise their work in interesting and useful directions, improve their work, and ultimately allow them to be successfully published.

For many emerging scholars, revision after peer review is the "make-or-break" moment when they are either able to successfully engage with the process or where they fail. And this is why this threshold concept is so critical—and why this concept is tied to many others in this book, such as concepts about idea generation, emotional resiliency, and support.

In order to help you cross this threshold, the goal of this chapter is to offer you a realistic overview of the realities of revision—how peer review shapes trajectories of publications, how authors manage and use peer feedback to shape their work, and the steps of review and revision you can take to produce new human knowledge. This chapter focuses on helping you demystify the revision process and set reasonable expectations for the timeline and experience of publication. And if you do have an unfortunate encounter with Reviewer Two, this chapter will offer methods and approaches to move forward successfully. The chapter examines the expert and emerging scholar data to examine how much time is spent on revision, trajectories that articles took to get to publication, how many revisions were typical, the kinds of feedback received, and strategies people used to manage copious amounts of reviewer feedback.

Our threshold concept is explored by examining the trajectories and revision experiences of both novice and expert writers—timelines, the course of a single book chapter or article, and how many revisions people engaged in. We also examine the nature of those revisions to explore common patterns for the kinds of revisions required. Understanding this concept will help you be better prepared for the revision and blind review process and help you set reasonable expectations.

Part II: Article Trajectories and Revision Approaches to Writing for Publication

As we began exploring in Chapter 3, the long process of shaping a text's purpose, content, and argument is far from over once authors produce a successful draft and submit for publication. In many ways, the first submission of an article is one of several major steps in this process. The process continues as those works and ideas are examined, evaluated, and critiqued by others and then authors substantially reshape and revise based on that feedback. The extended peer review and revision process is one of the key features that shape human knowledge—and makes publishing a truly social endeavor.

The first way we will examine the role of peer review is to examine the overall trajectory of a publication and how that trajectory is shaped by peer and editorial review. We will examine the timeline, what happened, and how many revisions were needed to finally see it in print. I offer a presentation of several representative trajectories to show how, while some works can be straightforward, many others end up having a long journey to print and may go through several major changes and iterations. This requires a writer to be flexible and adaptable.

To write this chapter, I traced the publication trajectories of all the manuscripts discussed by both emerging and expert scholars. I asked participants to describe their experiences and what happened sequentially in interviews, I analyzed all editor and reviewer communication collected in the study from both groups, and I also examined multiple drafts and revisions (more on my specific analysis strategies in Appendix B). For the expert writers, as a longitudinal study, I was able to interview them at key stages in their writing process, while for the emerging scholars, they reflected retrospectively.

Table 5.2 offers the overall revision, revision/resubmission requests, rejections, and publication statistics of all of the expert and novice scholars in the study.

Table 5.2 Revisions, Rejections, and Resubmissions by Expert and Emerging Scholars

	Total Rounds of Revision*	**Average Rounds of Revision per Scholar**	**Total Rejections**	**Total Revision and Resubmission Requests**	**Total Successful Publications**
Six Expert Scholars*	16	4	2	11	6
Eleven Emerging Scholars**	52	4	3	16	11

** 2 peer reviewed journal articles, 2 book chapters, and 3 books*

*** 2 conference proceeding articles, 1 book chapter, 5 peer reviewed journal articles, and 3 articles for a special issue in peer reviewed journal*

Table 5.2 offers an overview of the number of major rounds of revision that both groups of scholars described as they engaged in writing for publication. I define "rounds of revision" as any substantial reworking of a text that happens after the scholar has a complete draft—this would not include copyediting a text, but rather, adding, deleting, reorganizing, new analysis, adding literature, and so forth. These rounds of revision are also characterized by taking more than one writing session to revise. Rounds of revision were performed in response to feedback from a range of sources: blind peer reviewers, editors, peer readers, writing groups, and for emerging scholars, faculty and advisors. Editors offered revision suggestions to five emerging scholars and all six expert scholars, and 10 emerging scholars and five expert scholars received blind peer reviewed feedback—with most scholars receiving both.

I'll draw your attention to several key aspects concerning Table 5.2. First, creating an initial draft—the best draft one can write—is only the first step in an often years-long sequence of events to see those initial ideas in print. Consider the initial draft like launching yourself on a journey, but not a completed, ready-to-publish work. As the table describes, writing for publication is considerably shaped by feedback from peers, editors, and blind reviewers, and as our threshold concept describes, being able to engage in an effective revision and take feedback is critical for success. The real and substantial shaping of the article is not just done by the writer, but socially through this peer review process. This requires flexibility and openness, as our threshold concept suggests.

The second critical thing that is illustrated in Table 5.2 is that the process of peer feedback shaping texts happens irrespective of expertise—expert scholars are as likely to receive revision requests as emerging scholars, and both engage in multiple rounds of substantial revision based on others feedback. It doesn't matter how much of an expert you are or how long you are writing—revision and resubmission are part of the writing for publication process. To see how radical the reshaping of these texts can be, we now look at the publication trajectories of three of our expert authors.

Article Trajectory 1: Linear Publication: Proposal → Draft à Revision → Publication

Matt's experience in writing, "Possible Enlightenments: Wikipedia's Encyclopedic Promise and Epistemological Failure" in *Wikipedia @20: Stories of an Incomplete Revolution* (edited by Joseph Reagle & Jackie Koerner, 2020) from MIT press represents, in some ways, one of the most straightforward writing process models. This model is as follows: initial proposal, drafting, receiving feedback from reviewers and editors, submitting revisions, and concluding in a successful publication. This is a model that is common with chapters in edited collections or with calls for special issues in peer-reviewed journals. Three expert writers in the study, Alice, Matt, and Stephanie, experienced a similar trajectory.

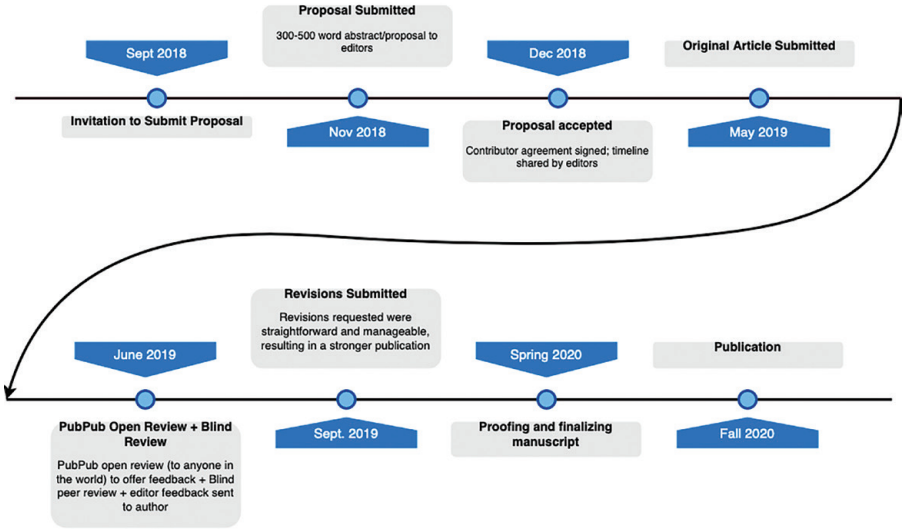

Figure 5.1 Linear publication trajectory for Matt's article.

Matt's article was part of an edited collection for reflecting on Wikipedia's twentieth birthday; as a well-known scholar of Wikipedia, Matt was invited by the editors to submit a proposal. He specifically notes that this article was very different than others he typically wrote, which were usually longer and data-driven. After Matt completed and submitted his draft, he had several different kinds of feedback. In the spirit of Wikipedia's open access, book chapters had an open public review through the PubPub website (an open source, community knowledge building site) as well as the more traditional blind external review and feedback from editors. Additionally, because chapters were short, the timeline was shorter and resulted in faster publication than many CFP edited collections.

Figure 5.1 offers an overview of Matt's trajectory, which we can see is fairly linear. Matt's timeline represents a "best case" scenario for an author—they find a call for proposals, or a journal that they are interested in, produce a quality manuscript, receive good feedback, make revisions, and are able to see their work in print in a timely fashion.

Article Trajectory 2: Massive Revision to Multiple Publications

Ryan's article, "Deceiving Sincerely: The Embrace of Sincerity-as-Truth in Fascist Rhetoric" was published in *The Rhetoric of Fascism: Devices for the Cult of Irrationality* (University of Alabama Press, 2022). Ryan's career as a public rhetorician prior to this article had included multiple books and articles exploring rhetoric of demagoguery. With the rise of Donald Trump, Ryan began exploring aspects of fascism and fascist rhetoric. A conference presentation on Trump in 2016 led to Ryan publishing his book on Trump in 2018, Faking the News: What Rhetoric can Teach

us about Donald J. Trump. As he was attending another conference presenting his book, he was invited, with other conference attendees, to rework their presentations for chapters into an edited collection. Because Ryan's presentation was on his existing book, he proposed a different project on fascism more generally. As he describes, this project represented something he had been thinking about, taking notes on, and considering for some years prior to the start of the project.

Figure 5.2 shows the complex trajectory of Ryan's original book chapter manuscript. After writing and submitting the original manuscript, the editor essentially rejected his manuscript, asking for a complete overhaul of the work. Ryan says, "The feedback from the editor essentially it said like 'This is great, but not good for the book itself.' … And so, he laid out a whole series of things that it could possibly do differently." This feedback led Ryan to revisions that resulted in his rewriting the entire project.

To understand the magnitude and scope of Ryan's revision, I compared the original article he submitted and the final revision (two substantial revisions later) that was published in the book. The original article was 4,397 words long. The revised article was 8,061 words long. From the original article, Ryan retained parts of only three paragraphs (a short paragraph in the body and two in the conclusion) along with five other sentences in total, amounting to 622 words. The remaining 7,439 words were entirely new text.

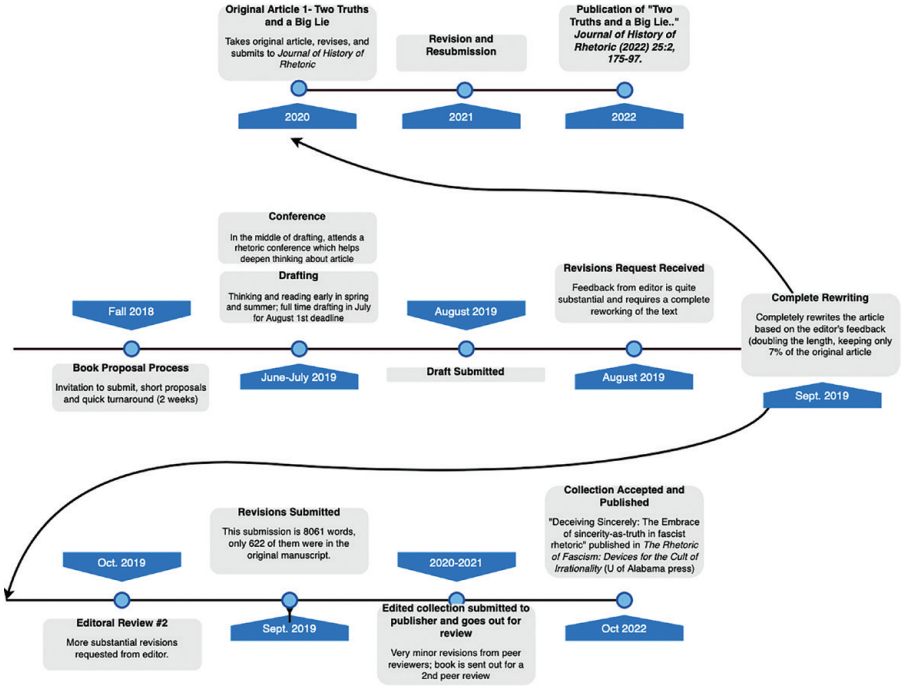

Figure 5.2 Ryan's one article becomes two trajectory.

This means, by the end of his revision process, Ryan had written two full articles. He was able to expand and revise the original first article into a second publication, "Two Truths and a Big Lie: The 'Honest' Mendacity of Fascist Rhetoric" in Journal for the History of Rhetoric (2022).

In the end, all of the effort that Ryan put in (51 hours, 39 minutes in revisions in Google Docs alone, not to mention the 50–100 hours outside of the text) paid off. While he had the longest writing time of the six expert writers in the study (as described in Chapter 3), Ryan was able to publish both pieces successfully and the "Two Truths and a Lie" article led to multiple professional opportunities. Ryan notes that, for him, this kind of thing happens with every six to seven publications, where the revisions lead it in a considerably different direction, and he ends up rewriting the text almost entirely—with multiple publications as the result. This kind of experience was also shared by one other expert writer and two other emerging scholars.

Article Trajectory 3: Article to Book Trajectory

Heather's Falconer's *Masking Inequality with Good Intentions: Systemic Bias, Counterspaces, and Discourse Acquisition in STEM Education* was published by the WAC Clearinghouse in 2022. In our first interview, Heather shared that she had a career in academia prior to moving into a faculty role. Growing from Heather's interest and extensive expertise in supporting STEM writers, she began collecting data in a research-based program for STEM students from 2015–2018. When she began my study in 2019, she had a book under review from that data, and she was developing an article from some of the data surrounding counterspaces. I planned to follow the counterspaces article until publication.

As Heather's trajectory shows in Figure 5.3, a confluence of events happened to shift Heather from thinking about counterspaces as an article to revising counterspaces as the focus of her book. A writing to learn processes made her realize that the scope of counterspaces was larger in scope than one article. A set of unfavorable reviews for the first iteration of the book made her refocus, and further, her ethical response to the racially-charged events of 2020 shaped her writing's trajectory. After her conceptual shift from article to book, Heather notes,

> I was trying to make an argument about how counter spaces can serve as a safe space for marginalized students to work through their identity within a space that's historically marginalizing. As I was working on it, I started to realize that it was too big for an article. The amount of time it takes to set up the whole understanding of what a counter space is and why the field of science has historically been marginalizing to different groups.

> By the time we get through all of that we're already at 15–20 pages before even diving into the data analysis … this wasn't the article. This actually needed to be part of the book and it needed to be a chapter in the book that helped us understand the 180 pages of data that was going to follow.

The other piece of this story is that society changed. In the time from when Heather wrote the original draft until Summer 2020, when the pandemic and a series of racially charged events brought into even clearer focus issues of inequality, oppression, and racism in the United States. Heather says, "I decided around this time last year to give myself the freedom to write the book that I wanted to write versus the one that I thought would get published. … I was holding back in that first draft about my feelings about what was happening … it felt there was just too much more that needed to be included." And later, when I asked about how the pandemic and events of 2020 may have influenced her writing, she said, "Especially because from Memorial Day on with George Floyd and it just made me feel like, let's just go there and write it and see what happens." This approach was successful to her, as the shift in her book led to favorable reviews and publication in October 2022.

The three trajectories offered in this section help us understand that for all writers, regardless of experience, each publication is focused on a unique, somewhat unpredictable journey. Some manuscripts require complete rehauling and revision to become a publishable piece, while others have straightforward revisions. Still others morph into something with a very different purpose and goal than was originally intended based on the feedback and external circumstances. Part of why this book focuses both on idea generation and creativity (Chapter 2) and dispositions and mindsets (Chapter 7) is because these strategies and personal qualities can you engage in this somewhat unpredictable revision process. In order to navigate a process that is unknown, shifting, and complex, you need to be flexible with your plan, and be open enough to take feedback, and the ability to recognize revision as a chance to grow and improve.

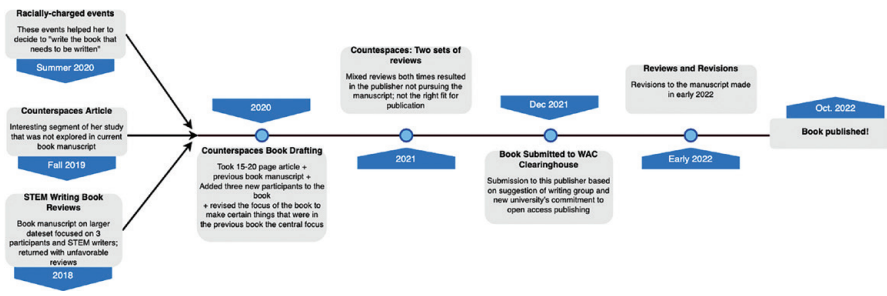

Figure 5.3 Heather's article to book trajectory.

Revisions Made to Manuscripts

As the above trajectories demonstrate, the question is not whether a writer seeking publication will revise, but rather, how a writer will manage, what are often substantive, revisions. This may include managing a large volume of sometimes conflicting feedback from reviewers and editors while also continuing to find joy and purpose in their work and not losing their core goals and vision for writing. We now turn to the emerging scholars to understand the kinds of revisions requested by editors and blind reviewers on their manuscripts.

Eight of the 11 emerging scholars were able to provide a complete set of documents in the study, including their initial article or book chapter submission to the publication venue (peer reviewed journal, edited collection, or conference proceedings), the editor and peer review revision requests, the revised manuscript that they resubmitted for review, and the final publication. In addition to analyzing this set of documents, by using the "draft compare" feature in MS word, I was able to analyze and code the changes present in the revised documents and identify and see the most common kinds of revisions that emerging scholars made in order to achieve successful publication.

Figure 5.4 describes 19 of the most common revisions made in emerging scholars' manuscripts. All but one emerging writer made revisions that totaled at least 20 percent of the text being revised, with three authors revising 70 percent or more of the manuscript.

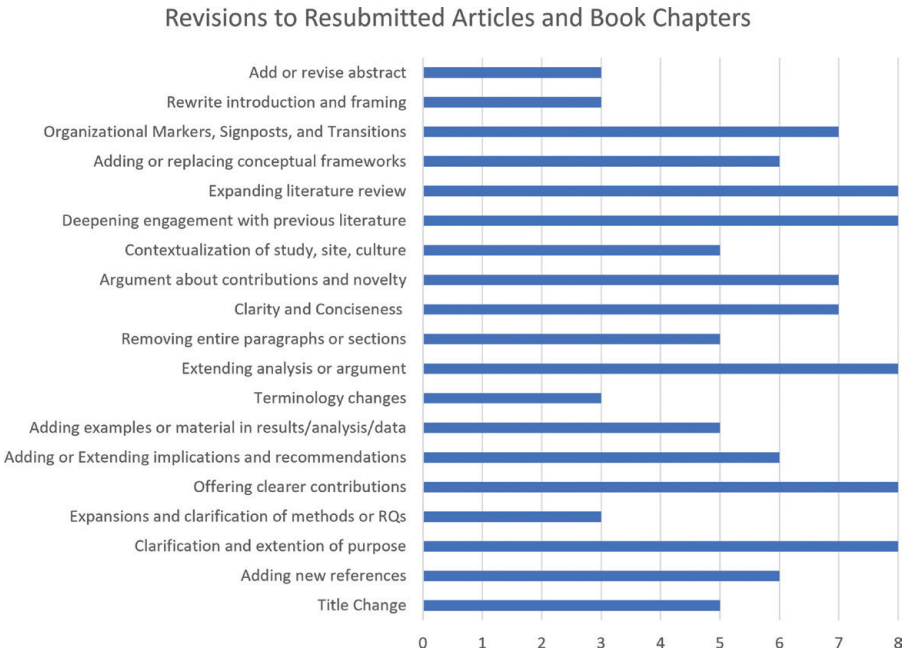

Figure 5.4 Changes to submitted and revised manuscripts.

The one emerging scholar that did not engage in extensive revisions was doing a much shorter piece (3,000 words) that was a reflection on their experience as a minority scholar in transitioning to a fully online conference in 2020, and thus, because it was reflective and personal, revisions requested were limited. The remaining seven scholars made substantive revisions. Many of the revisions are closely tied to areas that distinguish the difference between producing course papers and publications, which were initially covered in Chapter 1. The eight manuscripts increased by an average length of 1,137 words from the initial submission to the published piece.

One major revision that all emerging scholars made surrounded positioning their current work in the broader field. We began to explore this idea in Chapter 2, with idea evaluation—how to position one's work in the field. In the revisions, this is represented by new framing (three scholars), adding or replacing conceptual frameworks (six scholars), expanding the scope of literature reviews (all eight scholars), and deepening engagement with previous literature (all eight scholars). In this regard, emerging scholars were often pointed to new bodies of literature, asked to re-think their own work's positionality, or add more nuance to their reporting on the body of literature present.

The second major category of revision was articulating or extending one's discussion of the contribution to the field, which are covered in extending analysis or argument (eight), adding or extending implications and recommendations (six) and offering clearer contributions (eight) to how their work builds and extends the field.

Finally, we can see that all eight participants revised and/or extended their study's purpose, which ties directly to both producing new knowledge and offering contributions. All three of these macro changes are tied to the larger goal of producing new human knowledge—which is not the point of writing in coursework, and thus, needed to be learned, articulated, and strengthened through revisions based on the peer review process. These textual revisions accounted for 67 percent of the revisions produced during work on the eight manuscripts.

Expert and Emerging Writers' Successful Strategies for Handling Peer Review Feedback and Revision

The interview and journaling data offers strategies that both emerging and expert scholars use to engage with peer review feedback and engage in successful revision. The most common strategies are:

Read feedback then step away if needed. Because feedback is frequently critical and may invoke strong emotions, many authors have developed the practice of reading initial feedback and then stepping away for a time, so that they can have time to emotionally process the feedback that they received. Sara

offers her experience of letting the feedback sit after she was "distraught" when receiving it back from the editors, "If you're taking feedback emotionally, you got to let it sit for a while. So, I let it sit for a while … I knew even then it was going to be useful and generous feedback. That's what I found when I was cool-headed and looked back at it. I was like, no, this is actually really helpful and I totally get what they're saying." With regards to emotionally managing feedback, it is helpful for scholars to remember that "it's not personal" as Amal says. Chapter 7 offers a fuller discussion about strategies for managing emotional reactions to peer reviewer and editor feedback.

Organize revision notes and/or create a revision plan. Due to the often extensive and overwhelming nature of the feedback, many writers develop strategies by organizing the feedback into manageable chunks and creating a revision plan or revision checklist that they can follow. For example, Brita received 2,400 words of editor and peer reviewer feedback spanning six pages, including asking for substantial revisions in most areas of the manuscript. To handle this feedback, Brita creates a three-page revision plan for her article (see Figure 5), where she summarizes the major revisions and then organizes each revision by area of the article. As she works on her revisions, she updates her plan with comments on what she accomplished and where in the draft she made changes. This allows her to tackle the feedback one step at a time, breaking down the work into smaller and more manageable steps. It also allows her to keep track of the revisions she creates to be able to write a revision letter to the editors. Brita also prepares a one-page "scholarship to read for revision" document to ensure that she has found and read all the scholarship that the reviewers or editors suggested she might add.

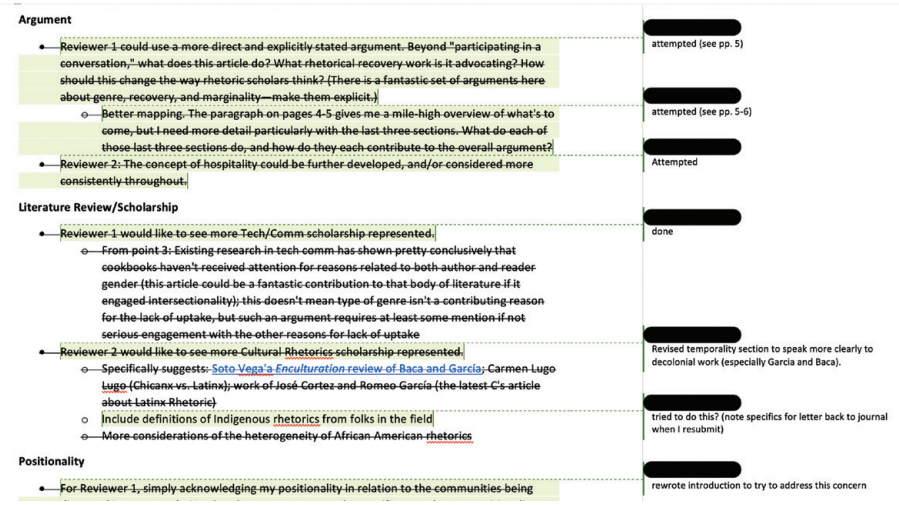

Figure 5.5 Brita's revision plan.

In making revisions based on reader feedback, expert scholar Alice notes that she uses a larger methodological plan that takes her larger work section by section, "My general approach was to take it section by section. … So, I would read through all of his feedback … then I would go and often it was interspersed in the text, but then also there were those more global observations. So, I would take it section by section and keep in mind his general comment on the whole chapter."

Another revision approach that was used in terms of setting goals was to tackle revisions in a particular order depending on how the writer works and the nature of the revisions. For example, emerging scholar Amal prefers to use a "hardest last" approach to keep her motivation high and get a start on the revisions. She says, "I tackle whatever I can I do, the easy stuff first. I don't tackle the hard stuff first because I don't want to lose my motivation. I want to feel that I'm making progress …" Expert scholar Stephanie does the opposite, starting with the hardest thing first: "I will pick the hardest thing first whichever that is … then once that's done then I can work on the next thing." Other scholars started their revision process by creating a list of articles to find and read, and dedicated time to reading rather than writing, which was the case with Brita, who created a "scholarship to read" file and then read that scholarship prior to beginning revisions.

Scheduling time for revision. Another strategy frequently used by all writers is examining the needed revisions, estimating time for those revisions, and scheduling time to complete them within the deadlines provided. Many describe putting the revisions into their calendar and blocking out time to write. Emerging scholar, Gina, sets her own revision deadline so that she can get to work in the article revisions while also managing the requirements of her PhD program, "I knew that I didn't want it looming over me … I was trying to prelim and get to the next stage of my program and finish up with my coursework, so I imposed a deadline."

Expert scholar, Heather, who is an assistant professor juggling administration, teaching, service, and publication, carefully schedules out her revisions so that she is able to maximize her work time on breaks. For her schedule she uses the format described in Table 5.3.

Table 5.3 Heather's Schedule Format

Dates	**Bucket (Research, teaching…)**	**Professional Project, Chunk and Other Major Commitments**	**Personal Goals (Chunks or Recurring)**
Dates listed by week	Teaching Research Writing Service	Examples: "Create Qualtrics survey for research project" "Meet with editor about book" "Read X and Y articles"	List of goals for each item

Heather describes how she decides what each week's research and writing goals will entail, "Well, it has to do with how's the project going to get done. For me, I need to do these tasks before I can do this thing … What I learned a long time ago I really need to try to incorporate both [research and writing] as much as possible every week so that things don't get lost. … The same thing with writing." Thus, regular progress on projects is important to completing the revisions.

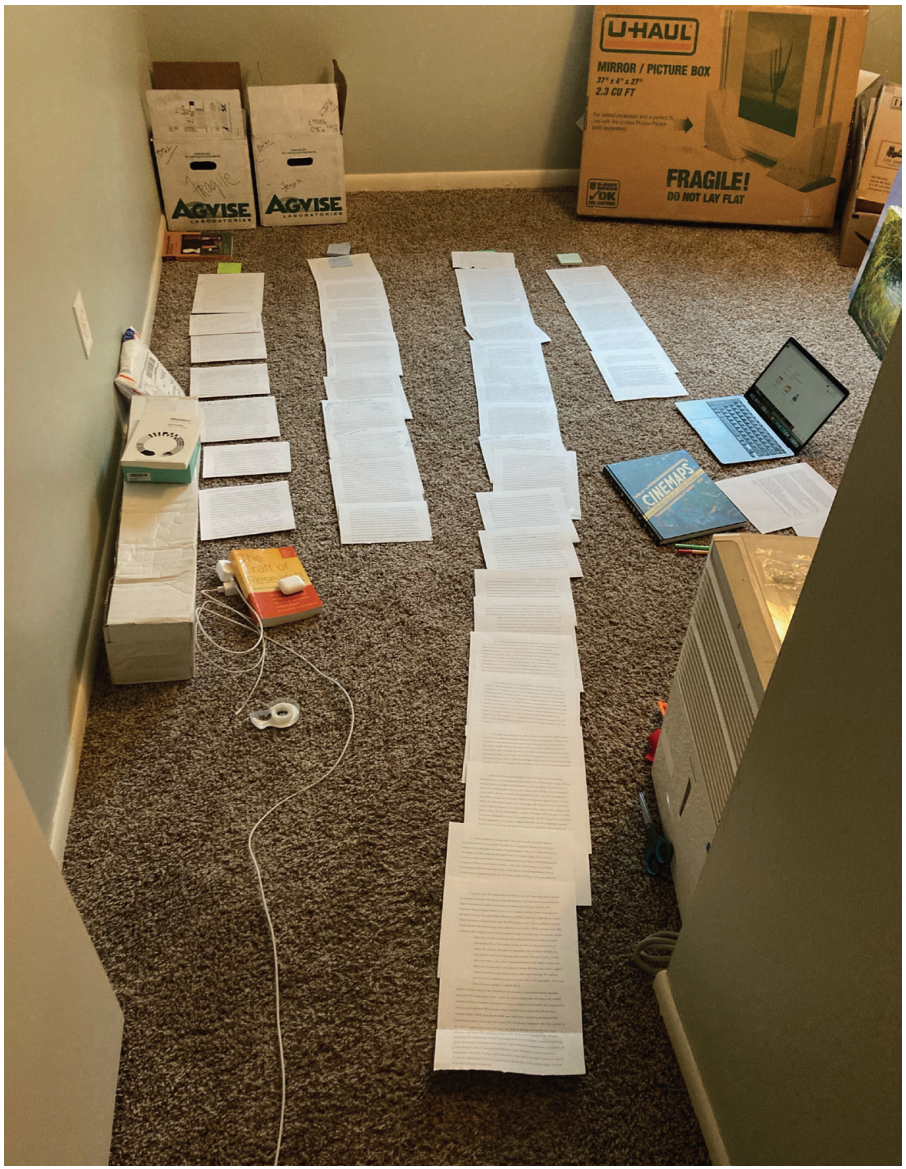

Figure 5.6 Nadia's visual approach to revision.

Involving others. As further explored in Chapter 9, all writers make use of peers, mentors, and/or writing group for supporting revision. This typically happens at two stages—during initial drafting and at the revision. All 11 emerging scholars reached out to their faculty mentors during the revision of their first article to understand and contextualize feedback, plan a strategy, and to ask faculty mentors to read the revisions they made. Faculty mentors, in this case, provided an excellent sounding board both for normalizing the process of revision and also for helping them with specific strategies for their articles. For expert scholars, writing groups or individual peers provided support when they had particularly difficult feedback that they needed assistance to navigate.

V**isual and embodied approaches.** Several scholars also described approaches that they took to revision required stepping back from the page itself and using more visual or embodied approaches to explore revisions. Nadia describes part of her revision process, which is also shared in Figure 5.6, as "A big part of what I did last fall in the last stretch was I printed the whole thing out, my penultimate draft, and I cut it up and taped it together. … I did the reverse outline, but I … laid it all out on the floor, and I had laid out my sections, and I realized that section two was twice as long as the next longest section. Clearly, that's where I need to cut a lot of stuff because I was way over the word count too with that revision draft. I sat on the floor next to my papers and after I had gone through the physical copies, I made notes on the final revisions that I wanted to make, what I needed to cut, transitions I needed to work on." By visualizing her piece, Nadia was able to see where cuts needed to happen to get her under the wordcount.

Part III: Concepts and Activities for Engaging in Successful Revision

Our threshold concept for this chapter is: 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.

We can see this threshold concept woven into the key takeaways for this chapter to help you successfully cross the threshold:

- Regardless of expertise, all authors were asked to make extensive revisions to their manuscripts prior to publication. The average number of major revisions for both expert and emerging scholars prior to publication was four major revisions. Experts and emerging scholars alike experienced rejection, but this did not stop them from revising and then submitting elsewhere. This demonstrates a level of resiliency and flexibility surrounding their text.
- Completing an initial draft of a manuscript, for both expert and emerging scholars represent the first step of a years-long process toward publication.

Articles are subsequently shaped through feedback from editors, blind peer reviewers, peers, and mentors, eventually resulting in publication.

- Experts experienced multiple kinds of trajectories for individual writing projects often spanning years of time. Some were linear and straightforward, in line with their original plan. Other expertise revising one article into multiple projects, and still others going from smaller article-length into larger book-length projects. Thus, what one plans at the beginning of a writing for publication project may change as writers develop and refine ideas and flexibility in this process is key.
- Emerging scholars' revisions to manuscripts based on reviewer and editor feedback were wide-ranging and extensive, often requiring more than 50 percent of the manuscript being rewritten.
- All emerging scholars made revisions surrounding the positioning of their current work in the broader field, which may include new framing, adding or replacing conceptual frameworks, expanding the scope of literature reviews, and deepening engagement with the previous literature.
- All emerging scholars were asked to revise how they articulated and described their contributions to the field, including offering clearer contributions, articulating the contributions in more nuanced ways, identifying the ways they were building the field, and extending implications and recommendations for their field's knowledge.
- Emerging scholar revisions were always accompanied by deep revisions to their work's purpose, where purposes were refined and reshaped.
- All writers used a wide variety of techniques to successfully handle revision based on feedback, including reading feedback and stepping away to manage emotions or give time for thinking; organizing revision notes; creating a revision plan; scheduling and planning revisions; involving others, or more creative visualizing and embodied approaches.

This chapter has offered a comprehensive look at real revision processes: how revision and feedback shapes article drafts, mentoring and support required to successfully revise, and the, sometimes complex, trajectories towards publication. Stepping back, we can learn quite a bit about successful revision strategies from this chapter—concepts that help you as a scholar have a better sense the possible paths towards publication, the time and number of revisions, and how to create a support network to be successful. From the first part of the chapter, we also realize that even the best laid plans end up with massive changes—being flexible, open, and taking the work in the direction it needs to go may mean changing plants and/or extending the time you thought that publication would take. This leads us directly to our threshold concept.

What we have seen from the above data is that multiple paths to publication exist and those paths may be shaped by writers or by the demands of editors or peer reviewers. Texts may end up substantially or completely revised during the writing

for publication process. Because of this deep reshaping, the timeline from initial idea conception to published work frequently spans multiple years. This is a reality for all individuals, regardless of their expertise in the field and differs considerably with any other kind of experience an individual may have had writing in coursework or school settings—hence the need to reframe revision to cross the threshold. Thus, we see a set of habits of mind (CWPA, NCTE, and NWP, 2011) that are associated with writing as a whole. Writers must be open to making revisions, manage their emotions surrounding revision (see Chapter 7), and come up with workable timelines and plans for revision. To return to ideas covered in earlier chapters, these revisions are challenging, requiring writers to re-think their entire approach and purpose (as we saw from Ryan's example), change major directions with their framing (from Heather's example), or address feedback from many different voices that may be contradictory (from Matt's example). It is critical to be able to address this feedback, to preserve, and to not take this feedback personally.

Thus, one of the core qualities of those who successfully publish is embracing the triad of flexibility, openness, and persistence. We can see these qualities reiterated again and again in this data, and every emerging and expert scholar in the study demonstrated these qualities in numerous ways. The definitions for these three qualities are based on the *Framework for Success in Post-Secondary Writing* (CWPA, NCTE, & NWP, 2011) with adaptations based in the above data for writing for publication. They are:

- **Openness:** being willing to be open to consider new ways approaching one's topic, new ideas for consideration, and new directions for your work.
- **Flexibility:** being able to adapt to the demands or expectations of peer reviewers and editors, being willing to move perspectives based on feedback, and staying adaptable during these revisions.
- **Persistence:** being willing and able to maintain one's interest and engagement in the publication process, accepting that publication often takes longer than we anticipate or want and taking on a long-term view of the process.

Habits of mind are exactly as the name suggests—they are habits that we can learn, just as we learn skills or strategies for writing. You might consider these as "writing adjacent" skills—you can know all that there is to know about your subject matter, but if you aren't open to feedback, you will not publish on that knowledge. Thus, one of the things you can do to learn to publish well is to strengthen and commit to building these habits in your writing—and in your broader life.

Core Rhetorical Moves for Developing New Human Knowledge

Our threshold concept also ties to the specific nature of revisions that scholars were asked to make. As we first explored in Chapter 1, writing for publication is full of tacit knowledge that is easily identified by experts but can be invisible and

very difficult for emerging scholars to understand. Some of the rhetorical moves—particularly those tied to disciplinary conversation and discipline building—are common challenges for all emerging scholars due to their tacit nature and due to the differences between writing for publication and writing in coursework.

Many emerging scholars identified moves that they needed to make, often with the support of their faculty mentors or more experienced peers. This is also a matter tacit knowledge of the field and the art of learning how to carefully position your work within the broader field. One of the differences between an expert and a novice in this cause is having this "bigger picture" with regards to how to position the work effectively within the broader conversation, identifying the threads of conversation that matter to the work, and offering unique contributions.

Returning to studies of the ways that writing novices become writing experts, we turn to Kellogg (2006). Kellogg's work has detailed three "macro" maturation stages that writers take in order to become experts these stages match the transformations that many emerging scholars' texts had to undergo to be published, reminiscent of Sara's description of the "potato metaphor" in Chapter 1. I have adapted these stages as follows. These stages are:

The knowledge-telling stage. The knowledge-telling stage is where a writer uses writing to convey what they know or have learned. Knowledge telling's focus is solely on the writer and the writer's comprehension of the text. Without full comprehension, the writer cannot move to the next stage. This is where writers are asked to summarize texts to ensure comprehension, which is the case with many basic writing assignments, particularly at the undergraduate levels.

The knowledge-transforming stage. This second stage is where an author uses writing to transform the author's own knowledge. Knowledge transforming's focus is on the interaction between the writer and the text, and the text helping shape a writer's understanding of a concept, leading to additional idea generation, revision, and engagement. The key relationship here is how a text shapes a writer's thinking or gets them to "transform" their own knowledge, through writing. Many advanced undergraduate and graduate-level writing experiences are shaped using this approach.

The knowledge-crafting stage. This final stage, employed typically only by professional academic writers, is where a writer uses writing to craft new knowledge for the benefit of the reader and broader field; this offers a key relationship between a writer, the writing, and the audience and a larger discipline. It is this stage that is conveyed in Figure 1.1. In this stage, a writer must not only comprehend and engage with texts, and allow these texts to shape their thinking, the author must also think about their message in relationship to readers, and to larger disciplinary arguments and conversation. Knowledge crafting requires advanced cognitive processes and memory function (Kellogg, 2006): a writer must not only negotiate the basic meaning of texts but put those texts in relationship to themselves and their own work as well as within larger disciplinary conversations (all of which also must be kept in mind).

It is exactly this third stage that writing one's first article, in contributing to the field, is all about. Not only do you need to develop a basic comprehension of the text (telling) so that you can effectively summarize and understand what has been said in the field, you also have to demonstrate how the text works in relationship to your own project and research (transforming) and how those previous texts shape your current work. All the while, you must keep the larger disciplinary conversations, currents of research and conversation, and readers (many different ones) in mind as you are crafting. This is a very challenging cognitive task, requiring not only an elaborate, extended writing process, but also expert feedback and extensive revision. It is often this third, knowledge constructing stage, that is extremely difficult for novice disciplinary writers.

Activity 5.1: Your Relationship with Revision

As we can see from the above data, a big part of how both emerging and expert scholars are able to successfully create human knowledge is to engage in revision. Every single scholar who was successful in publishing often engaged in extensive revision, with an average of four major revisions per piece. From the trajectories of Matt, Heather, and Ryan, we learn that purposes, directions, and pieces can shift and change quite radically in response to the process of publication, where feedback on manuscripts can create new opportunities, challenges, and approaches.

Examine your own writing process for a course paper or other major piece in your program. If you did the mapping activity in Chapter 3, this is a good place to start. Regardless, consider your process of revising this piece vs. one you might encounter in writing for publication through the following questions:

1. Which of your previous experiences in revision will serve you well?
2. What new skills or strategies might you need to develop?
3. How can you use and adapt the information from this chapter?

Activity 5.2: Setting Reasonable Expectations for Revision

One of the things that helped writers persevere through challenging revisions was having an understanding of the expectations of the revision and peer review process-which this chapter has attempted to illustrate. Expertise in writing for publication includes being able to anticipate and navigate this process successfully. Many of the revision requests and overall processes were new to the emerging scholars, and they often needed faculty mentors to understand and help them navigate these processes. As we will explore more in Chapter 9, emerging scholars often went to their faculty mentors to understand if what they were experiencing was a "normal" part of the process, and a big part of the support that faculty offered emerging scholars was to ensure that what they were experiencing was normal, expected, and simply to work through the revisions.

Thus, setting reasonable expectations for what will happen during the peer review and revision process is a big part of cultivating expertise in this challenging genre. The following discussion questions can be used in a small group or class setting to discuss the information revealed in this chapter concerning timelines and revisions:

1. How does reading about the time investment and article trajectories set your expectations for what writing for publication is about?
2. Which of the revision strategies offered might be most useful to you? Why?
3. What do you see as the greatest challenges for you to successfully navigate this process?
4. How can you work to learn the key rhetorical skills often requested by blind reviewers?
5. What personal might you need to cultivate in order to be successful, given the above information?

Activity 5.3: Cultivating Successful Habits of Mind for Revision: Flexibility, Openness, and Persistence

As we began to explore above, "Habits of Mind" for successful revision include flexibility, openness, and persistence. These are qualities that we can cultivate in our professional lives as writers—and also strengthen in other areas of our lives. In small groups or individually, consider each of these three qualities:

1. Which of these qualities do you feel you already possess as a writer?
2. Which of these qualities might be challenging to you?
3. Do you possess any of these qualities in other areas of life, such that you can "transfer" these qualities to your writing?

From this reflection or discussion, create a plan for how you might cultivate these qualities in your writing.

Here's a reflection from one of my students who was taking my Writing for Publication class and working to cultivate flexibility in her life:

> "I know I need to learn to be more flexible and that's a challenge for me. I think it was how I grew up—my parents were very demanding and I had to adhere to their rigid guidelines. This created a rigidity in me, a desire to 'stick to the plan' at all costs. I have difficulty in deviating from my vision or goals and being open. One of the things I've begun to do is think about ways to do this in my life—and hence, bring this energy into my writing. I started doing abstract painting—it has no plan! And I find it is really freeing. As I started to paint in this freeing manner, I tried

to bring that flexibility into my writing. It is an ongoing process but I am making progress."

Activity 5.4: Building Your Expertise with Regards to Disciplinary Conversations

A lot of the challenge of knowledge crafting is abstracting your knowledge beyond a specific article or concept to see the broader themes in the field. Experts are experts, in part, because they keep both the specific work in mind and are frequently thinking about how to position that work in line with larger conversations and currents in the field.

One metaphor that might help is thinking about the relationship between the local and the global; where local issues or a single study situated in a particular context can connect with broader, global themes that are happening in the field. The challenge here is that there is a "sweet spot" for this kind of work, and if you abstract too much, you end up overgeneralizing beyond the scope of what you can argue. The Venn diagram activity can help you begin to build your expertise by thinking about the broader connections to ideas or articles you are working on.

For a project you are working on (or as a general exercise to help cultivate your expertise), you can use the Venn diagram in Figure 5.7 to help explore the intersection between your work and the broader field. Use this as a springboard for conversations with others about your work. You can also use the following questions:

1. Who are the audience members who might be the most interested in this work? Try to answer this question as specifically as possible and envision individuals: researchers, practitioners, those in industry, etc.
2. How does this work solve a specific problem or set of problems for them?

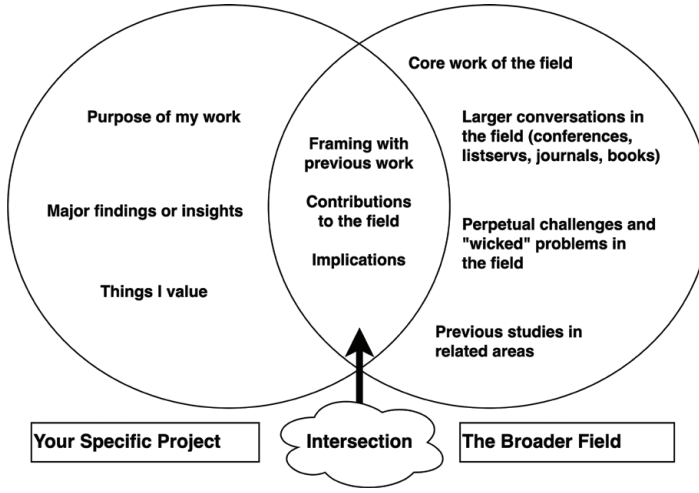

Figure 5.7 Framing, contributions, and limitations.

Activity 5.5: Crafting a Revision Plan

If you are at the stage of revising a manuscript for publication and you have feedback (whether that is from peers, a faculty mentor, editors, or blind reviewers), it can be very helpful to develop a revision plan. You can use Table 5.4 to navigate and plan your revisions. It can be helpful to orient this revision plan table in a landscape-formatted document.

Table 5.4 Revision Tracking Table

Feedback	**My Thoughts and Notes**	**Timeline and Revision Plan**	**Revisions Made**
List each piece of feedback you have received. You can group similar feedback. Keep track of who said what feedback for the purposes of writing a revision letter.	List your thoughts, notes, reactions, and how you hope to proceed. You can also keep track here of things you may want to ask mentors, peers or writing group members for support.	List what you plan to do and the time you have for revision.	Once you have made revisions, list them here. You can also use color coding to highlight sections of the table to help you plan and organize. By keeping track of revisions, it is easier to write a revision letter to the editors.
Example: Reviewer 1 suggested that I need to "lean into the argument more and make a stronger articulation of the relationship of my study to the field." Reviewer 2 indicated that "At present, the literature review is mostly summary and does not fully engage with the field." And offered 5 sources to include.	I agree with this and I'm struggling to find how to do this. I will speak to Faculty X next week and ask questions about this specific feedback.	Faculty X suggested that I review X article and model the writing (Thursday writing session) I also will read and add the 5 sources mentioned by Reviewer 2 (Friday writing session).	Revised introduction and literature review to build in my argument in several places (Paragraphs 1, 2, 5 and 8). Added all five sources to the literature review. Also added them to the discussion section.

The benefits of this kind of planning are numerous. For one, it allows you to break down each piece of feedback and address each piece individually. This allows you to avoid feeling overwhelmed with the amount of feedback. For two, it allows you to engage in a dialogue about the feedback, identify what you are comfortable doing, and seek help for what you are not. Third, it also allows you to set goals and create a specific timeline, checking off each piece of feedback as you revise. Finally, by tracking your revisions, you will be able to much more easily

write a letter to the editors (who expect to see such a letter when you are revising or resubmitting or when you have an accept with revision).

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

I have this message … I just want to send this message. I want to send it everywhere I can send it; I want to talk to people, I want to write about this, I want to publish about it, I want to write books, I want to write articles, billboards, skywriters. Sign me up whatever way. I'm really on a mission and that's why I'm doing it. That's why as long as I still think, I have something to say, I'm going to keep doing it.

– Alice, Expert scholar

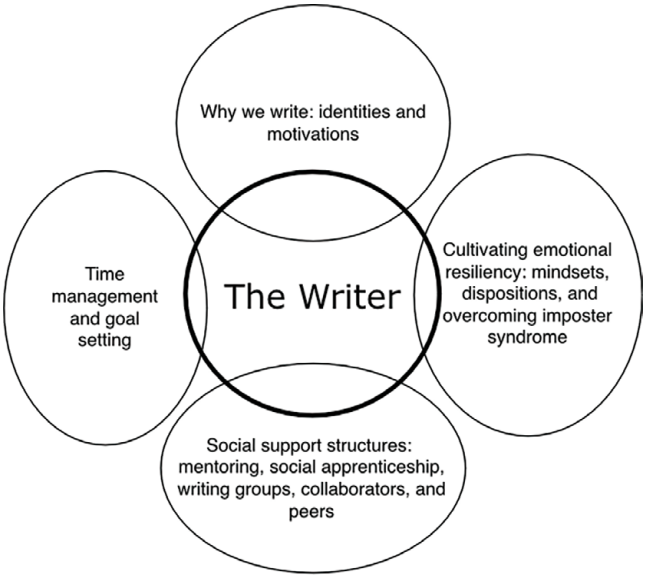

Figure 2.1 The Writer

In the first half of this book, we did a deep dive into the writing for publication processes: how expert and emerging scholars generate and evaluate ideas, how they create initial drafts of their work, enter flow states, revise their work, navigate feedback and much more. We learned that the writing processes of successful academic writers are nuanced, recursive, and messy and that revision often took them on unexpected journeys and trajectories towards publication. As part of this, we also began delving into the habits of mind and dispositions that make writers successful: curiosity, persistence, flexibility, and openness.

This information helps you have a better understanding of how to develop a successful writing process that works for you and to leverage your own strengths

to be successful. This information also suggests that writing processes for publication are more complex and nuanced than you might imagine. But understanding how these writers navigate their own invention-drafting-revision processes helps you have a much better understanding of what to expect as you start your own publication journey and how to successfully cross the threshold to expert scholar.

We now explore the writers behind the writing with the goal of setting you up for success as you consider your own identity, motivations, emotions, time management, and support network—a holistic view of yourself as an emerging scholar to expert writer. Thus, the second part of this book continues this work by exploring internal aspects writers themselves and the various relationships, motivations, dispositions, and skills that they bring to the writing process to publish successfully. As Alice's quote above shares, being an expert writer is aligned deeply with one's sense of identity, purpose, and work that they want to accomplish in the world. Beyond these core identities and motivations, emotional management is critical, as writing for publication is a very high-stakes activity where the chance of failure can be high. We also explore time management and goal setting—carving out the time necessary to be successful as a writer, which is critical in high-stress, demanding jobs where it can be very hard to find time to write. Finally, to conclude this book, we explore the importance of creating a supportive community for writing—which all writers in the study indicate that they do.

And like the first part of the book, the different threshold concepts covered in the chapters do not exist in isolation. Our identities and motivations impact how we set goals and carve out time, they impact our relationships and how we invite people into our processes, and they certainly impact our emotional resiliency, dispositions and mindsets. Thus, all these areas intersect and overlap into the formation of an expert professional academic writer.

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

Part I: Crossing the Threshold

> *We all have self-motivations … what we're interested in, what we value, what our identities in value speak to.*
>
> *– Matt, Expert scholar*

> *Even though writing it might be cathartic or feel good or make me proud or pleased or anything like that, I also want to think about how it might be taken by other people, other readers that I respect. … I think about how I want to be known in the field. If people are going to recognize my name, I want the thoughts that surround it or the ideas or the stories that surround it to reflect my commitments and my values.*
>
> *– Gina, Emerging Scholar*

What makes academic writers continue to publish, long after they no longer have external (extrinsic) reason to do so? What motivates people to write at all, especially in such a challenging writing context such as publication? How can the power of writing and academic publication help grow human knowledge, improve our practices, or create a more just and equitable world? These are the kinds of questions that many people ask when they are choosing to write for publication. As this book has already demonstrated, particularly in our last chapter, writing for publication is challenging, requires high levels of expertise, and is time consuming—and yet, as this chapter will explore, writing for publication is also extremely meaningful, motivating, and inherently rewarding. As we will examine, all writers have multiple motivations for writing for publication, leading to our threshold concept:

> ***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.*

What does it take for someone to cross the threshold, to realize the power of writing as an agent of change and knowledge building, not only for themselves but for their field or the world? We can return here to the discussion of Kellogg's three stages of writing (explored in Activity 5.3) that discusses the different ways that writing is used: to demonstrate other's knowledge, to demonstrate new knowledge for oneself, or to demonstrate new knowledge in the world. Expert writers have a

different relationship with their writing—they realize that their writing is done to solve problems, build new knowledge, and create change. They are empowered to use that writing not only in their own lives but for something beyond them, and this is deeply tied to who they are as scholars and as people. This represents a major shift from a novice to an expert—emerging scholars articulate the publication process as opening their eyes to what writing for publication does, how it works, and how it shapes their desire to continue to create more new human knowledge. Thus, in order to cross the threshold, we can consider the following:

Table 6.1 Crossing the Threshold

Writer-as-Student	**T**	**Writer-as-Expert**
Writing to demonstrate knowledge, to work out ideas, or to get a grade.	**H**	Writing to leverage change, solve problems, or generate new human knowledge.
Writing may or may not be tied to identity; students may see writing primarily as a means to an end (grade, degree).	**R** **E** **S** **H**	Publications and writing are part of a scholarly identity that helps pursue an agenda in a field. Publications as artifacts of professional work and contributions.
Writing is often extrinsically motivated by grades, deadlines, and coursework.	**O** **L** **D**	Writing may be intrinsically or extrinsically motivated, with multiple, overlapping reasons to publish. For senior scholars, publication is often elective and enjoyable.

We can see above that the writer-as-expert has a radically different relationship with their writing than a writer-as-student. As you begin to explore this chapter, I would encourage you to keep your own identities and motivations in mind:

- Why are you choosing to read this book?
- Why did you seek an advanced degree in your chosen field and specialization area?
- Why are you seeking to learn to write for publication or deepen your writing for publication practice?
- What are you burning to say, and how is that tied with your overlapping identities: as a scholar, a teacher, a professional, a parent, a child, a human being?
- How do you want to build new human knowledge, solve problems, or enact change in the world?

The Psychology of Motivation

Before we begin delving into stories and data from our writers, let's examine a bit of the psychology surrounding motivation as this sets up the necessary framing for the rest of the chapter. Think about your own motivations: what is driving your

actions right now? Why do you put energy into certain things? What encourages you to act? Four major factors are tied to motivation as described by Gary A. Troia et al. (2012):

1. Self-efficacy, or the belief that you are able to accomplish a goal
2. Your interest and value in a task
3. Your ability to set and meet goals in line with your skill level
4. Attribution, or your ability to accurately attribute your success or failure to the correct causes, and accept your own role in that success or failure

If we look at these four things tied to writing for publication, we can see that an expert is able to bring these four things to the table to be able to continue to be motivated to write and persist in writing through various challenges and difficulties (such as years of revision!) Three of these are covered in other sections of the book (self-efficacy and attribution in Chapter 7; goal setting, Chapter 8). This chapter thus focuses on interest and value as tied to identity. Allan Wigfield and Jacquelynne S. Eccles (2000) identify at least four categories of interest value that motivate people (utility value, intrinsic value, attainment value, and cost)—the first three of these will be defined and discussed in this chapter to help you successfully cross the threshold.

Part II: Writing for Publication Motivations among Emerging and Expert Scholars

This chapter explores three **writing for publication motivations** that both emerging scholars and experts identified. They are:

Publish or perish. One motivation that presses people to write is the most pragmatic—if they do not achieve publication success, it can have severe negative consequences such as failing to land a desired job, failing to make tenure, or not being able to advance in one's career. This is typically the version of motivation that is presented to emerging scholars, perhaps at the cost of others.

Change in the world and knowledge building. A second motivation that is tied deeply with personal identity and personal value systems—these writers write because they have something important to say, an important change they want to make, and the work they see as critical in the world. This change is directly related to aspects of identity, culture, a desire to do good in the world, and the belief in the power of building new human knowledge and publishing for that goal. For some, this is more about answering burning questions or continuing on a research trajectory, and for others, it is about using their research to make change.

Intrinsic benefit. Our final motivation has to do with the pleasures of writing: joy, curiosity, and a desire to improve. Other intrinsic benefits include experiencing the flow state (Chapter 4) and simply deriving pleasure from the writing process itself.

While I am presenting these motivations as separate for the sake of this discussion, the three categories are not mutually exclusive; writers often have multiple, sometimes conflicting motivations (e.g., the thing you should write to get published vs. what you really want to write) or motivations that are layering and overlapping. I will also say that these motivations are likely highly influenced by two things 1) the field that individuals come from (writing studies, which has interdisciplinary roots in both the social sciences and the humanities and 2) data being collected in the midst of a strong push for diversity, equity, and inclusion (DEI) that spanned 2020–2022. Motivations and influences may look differently in other fields and at different time periods. Thus, as you read these examples, you can consider how these may fit or diverge from your own disciplinary experiences. Let us now consider each of these motivations in turn—as you are reading, consider how these different perspectives might align with your own goals for writing.

Publish or Perish Motivation

Many scholars are motivated to publish because it is required to secure a tenure-track job, to get tenure, or to stay marketable. At the time when I was collecting this data and writing this book on the heels of a global pandemic, these concerns were more pressing than even five or ten years ago. Careers in academia are less certain than ever before, with retrenchments, university closures, and the erosion of tenure all happening at an increasing rate. Given this new and more difficult landscape, the publish or perish motivation is not limited to emerging scholars but is also expressed by some expert scholars.

The publish or perish model, which underlies much of the publishing done earlier in a career, is motivated primarily for the physical rewards and career success that publishing brings. This model is directly tied to **utility value** which focuses on value that comes from publishing in order to accomplish pragmatic goals (Janman, 1987; Troia et al., 2012). The publish or perish model is therefore tied to certain kinds of **extrinsic motivation,** when an individual does something because external factors, goals, or constraints require them to act (Hennessey et al., 2015). One of the major challenges with writing for publication, as this book has explored, is that extrinsic motivation often breeds a lot of suffering: anxiety, stress, writer's block. Intrinsic motivation is often highly rewarding and allows one to mitigate and not focus as much on the negatives of writing for publication.

The survey respondents demonstrated the reality of the publish or perish motivation. Of the 198 respondents, 48 percent of said they were required to publish (95), with another 5.1 percent (10) indicated that they should be publishing to get a better job and/or that publication is not required by strongly encouraged.

As an emerging scholar on the job market, Danny is acutely aware both of the pressures of publication and how those pressures manifest in terms of the publish or perish model. She recognizes that publications put her in the public eye and

are important to how people view her: "I'm also very cognizant of the fact that I'm going on the market this year, I've already started sending apps out, this is something that a lot of people are going to read, what if it makes me look stupid or something." She extends her discussion later in the interview,

> I feel sometimes it is this push for graduate students to publish … a lot of the papers that I had done before it was all about publication. We went into it with this fear almost or pressure … pressure of writing for a particular journal. Knowing that it's a journal that's a top-tier journal is really intimidating because for me I can't write in that type of setting.

As we can see from Danny's discussion, she points to mentoring of senior scholars to push beyond publications for the sake of publications.

Dan, an expert scholar, offers pragmatic reasons for continuing to be driven by the publish or perish model of motivation even though he is tenured with job security. His motivations are tied to his working-class identity, where he says,

> Honestly, I grew up working poor … given the conditions, given my kids are still in school, I want to make sure that we've got a nest egg and everything … I'm always looking for if the bottom falls out because it used to when I was a kid a lot. Do I have enough to move on? Do I have enough to be marketable? … If the worst happens and for whatever reason I get cut, I need to know that I can go into the market as published as possible.

In Dan's case, his working-class identity keeps him focused on the pragmatic reasons for publication, and publication gives him more security, particularly in insecure times.

After the immediate threat of the job search and tenure/promotion is over, many scholars often find a shift away from publish or perish motivations to more intrinsic or personal ones. At the time of her interview, emerging scholar Nadia, who had recently moved into a new full-time position post-graduate school, shares the major difference in motivation from graduate school to full time employment,

> I find that I enjoy research and writing a lot more now that I'm out of graduate school … I feel pretty freed up not having the pressure and just being able to work on things that I really want to do. … I find that it helps me … stay looser or something, to follow what I'm interested in. I discovered on the other side of things that I do really enjoy it. I found it very stressful in grad school, but now, I enjoy the process a lot.

Likewise, Ryan, an expert scholar, shares a longer view of writing for publication now that he has tenure and promotion, "I've developed a much healthier

relationship with publication, which is to say once the career threat is removed it's actually easier to think about each part, each thing that I write as less important. If I write an article and it's wrong, then it's not the end of the world 'cause I still have more career to sort of go back and revisit and revise and do all those things."

These extrinsic motivations tied to writing for publication, both in terms of job market and tenure success, obviously put a great deal of pressure on individuals—hence the emphasis in this book on cultivating healthy relationships with writing. But, for many, even the fear of publish or perish cannot override the intrinsic motivations in writing that are deeply tied to identity, life purpose, and finding joy.

Change in the World and Knowledge Building Motivation

For all emerging and expert writers, publishing to enact change in the world or contribute to human knowledge was a critical motivating factor. All scholars I interviewed see publishing as identity work, and motivations to continue to publish are tied to who they are, what they value, and the cultures in which they live and work.

For emerging scholars, I asked them to describe their article and its relationship to their growing scholarly agenda and identity. For my six expert writers, during our final interview, I specifically asked them, "What motivates you to continue to write and publish?" Within these responses, two key categories emerged.

Writing to Support Marginalized Voices and Overcome Oppression

Many of the scholars in the study used writing for publication to either support individuals and communities with marginalized identities (which may include themselves) or undo systematic biases and oppression perpetuated by people of their own race.[5] We see differences in how emerging scholars vs. expert scholars are able to leverage aspects of identity based on their length of time in the field and growing expertise.

Emerging scholars exploring identity: Emerging scholars and expert scholars both do the work of supporting marginalized identities and exploring their own identities in relationship to writing. But in the two sets of interviews and articles, there is a marked difference in terms of confidence and the overall bigger picture when it comes to this work. Emerging scholars are in the initial

5. I suspect these particular categories align in the way they do due to the current cultural and academic turn in many fields towards supporting individuals with marginalized identities and privileging those voices, which was very prevalent at the time of the study. As individuals are deeply shaped by larger cultural events and paradigms, at another point in history, perhaps the specifics of the motivations would look different but would be no less compelling. They also align with the kinds of scholars that I had studied—for example, those in the hard sciences may have very different reasons for writing, but those motivations are still tied to their identities.

stages of exploring this work and are still thinking about what can be accomplished with publication.

Gina, an emerging scholar who has German, Hungarian, and Puerto Rican heritage, published an autoethnographic piece about her own challenged experiences in learning to write. She shares her publication with her family:

> My in-laws read it and said that it made them tear up, and it was the most "Gina" piece that they could ever imagine … Friends and colleagues reached out to me … That made me feel my experiences mattered. Again, with counter-story and critical race theory which is what I'm reading a lot of right now which is why I'm thinking about that is that my experiences aren't actually unique. They are representative and that was helpful to me because I went into this thinking that my experience with writing was unique and that it needed to be shared … I think that there were things for people to latch on to and feel I'm not alone.

In the interview, Gina goes on to share several other pieces-in-progress that all use the counter story lens; through this first publication she has found voice and motivation in leveraging her identity and is continuing to do so in in-progress publications. As we can see from this powerful story, Gina is articulating an emerging understanding what publications and writing for publication can accomplish and how it can serve different people and make change—and how her own experiences and reception of the first article can play a role.

In a second example, Danny, an emerging white scholar, discusses the complications in leveraging her identity in relationship to her article examining publicly available data, social justice, and technical communication,

> I am writing about super serious stuff that also like I said, I'm a white lady and this really affects people of color. I have a lot of privilege in that space and I am trying to walk the line of using my privilege to be able to get in this space and make comments that other people can't without talking over others. I'm very cognizant of that line and trying to walk it as best I can.

Danny finds it challenging to negotiate these spaces, relying heavily on her faculty mentor and peers for support, but ultimately, placing her article in a top journal in technical communication.

In both of these cases and in the other narratives in the study, we can see how these emerging scholars are using publication to find their voice and leverage their identity. These experiences are part of the social apprenticeship (Beaufort, 1999) that that so many emerging scholars are experiencing through mentoring and scholarly identity formation. As Danny and Gina continue to publish, write, and articulate their own identity as scholars, their ability to make change will grow. To see this in action, we now turn to the expert scholars.

Expert scholars leveraging identity for change and knowledge building: The only difference between the emerging and expert scholars is that experts, in terms of the Change the World motivation, have more experience in doing this work, are able to articulate it with more certainty, and have a greater sense of the power that publication brings. In the following cases, the primary reason these scholars write is to leverage their own privilege to understand how to prevent social, political, and educational oppression and support diversity.

Expert scholar Ryan engages in rhetorical analysis of fascism, demagoguery, and fake news. He indicates that part of his motivation to write stems from his privileged identity as a middle-class white man; he ultimately is working to protect democracy from future horrors that could be perpetuated by people of his race and gender:

> But the communities that I represent are often perpetrators of horror. … Hitler was not a monster on his own, he was surrounded by a whole constellation of people that made it possible, that made it desirable, that made it logistically available for him … So, I think part of writing about fascism is for me at least try to think about how does it become desirable to undermine your whole democracy by way of democracy. … How does it become a thing that average, ordinary men on the street sort of think, "This is our option, this is you know… it's either this, it's either them or me"?

Through this, Ryan leverages his identity across multiple articles and a larger scholarly agenda to raise awareness and prevent the rise of fascism. He also has made the decision to engage in writing and speaking on these issues for the public, frequently writing for popular press and being an expert consulted on television news stories.

For expert writer Heather, who is writing on minority, first generation, low-income STEM students, a connection to her own background and identity is important. In her first interview, Heather shared about the barriers to being a woman, feeling silenced, and experiencing misogyny as one reason she did not go into a scientific field. By doing research on minority students in science, she is able to amplify their voices in a way hers was not—and produce research that can support minorities choosing and staying in scientific fields. She also recognizes that much of her work is about advocating and creating safe spaces for minorities in science. She says,

> I've heard from certain people many times: do we really need to teach black students how to write like white men in order to succeed in the field? Shouldn't we change the field? I say, yes, we need to do both. You can't expect somebody in a position of power who doesn't even know they're in a position of power to

> make changes for somebody else when they think all that person needs to do is step up and do the same level of work.

Heather's own career trajectory has included being in a position of support to develop programs to support minority science students as well as support them in her publications.

Matt, another white male expert scholar, also seeks to undo systematic biases against marginalized communities through his ongoing scholarly agenda with Wikipedia, particularly in addressing Wikipedia's gender and racial gaps. He notes:

> The problem with Wikipedia is that most of the people who have inclination and time and resources to edit are representative of a very narrow and homogeneous demographic. That white, male, highly-educated demographic has created these particular systemic biases. Those systemic biases are really at odds with this … very ambitious and inclusive project … I think that's why I work with it because I want to actually open it up to more diverse people.

As part of his agenda, Matt offers "Wikipedia-edit-a-thons" at his university, encouraging individuals in the campus community to bring more gender and racial representation to Wikipedia. He notes, "I was telling my edit-a-thon people the other day, 'Look around and look at how much more diverse you are than me.' … So I think bringing it into education for me has always been about exposing the encyclopedia to a more diverse population of potential editors which could therefore actually bring it towards something that would be more inclusive."

In each of these compelling stories, we see how a desire to change the world, leveraged with one's positionality, privilege and/or identity creates a dynamic motivation for continuing to publish. But the other thing that is happening for experts is that this research does not exist for the sake of publication—all three of these scholars are building and leveraging expertise to make broader change: Ryan through public discourse, Heather through university programming, and Matt through edit-a-thons to change very visible and publicly accessed web resources. In this way, the publications form a portion of the work that they are doing and the expertise they are bringing. These examples embody the concept of praxis (Hesse-Biber, 2011), the bridging of theory/research with practice.

As we can see in these two sections, the difference the narratives of change from emerging scholars and expert scholars is that expert scholars are able to leverage their expertise, where emerging scholars are just starting to explore it through early publication.

Writing as a Way to Deepen the Field's Knowledge and Satisfy Burning Questions

Another change-making approach is working to build knowledge in the field knowledge on issues deemed to be important, valuable, and directly tied to the

identity of the scholar. In these two stories, we can see how an emerging and an expert scholar use their own identities and experiences to build knowledge in areas where they see critical need.

Amal, an emerging scholar, leverages her identity to deepen the field's knowledge about writing and educational conditions in her home country in the Middle East, and she does so because of her unique experiences and identity as a transnational, Arab scholar who identifies as multilingual and neurodiverse. She says,

> I feel that my set of experiences are unique and I have access to a particular group of people that nobody else has. I come from a country that is a barren land when it comes to research, and I have so much work that I can do. … When I was in the [United] States I was also discriminated against in many different ways, but then I managed to discover the privilege in my marginalization because I'm marginalized, I'm also privileged because I have insider access to many different things that nobody else has.

Amal recognizes the importance of publishing about students in her home country due to the fact that very little research exists. But she also seeks to leverage her difficult experiences of marginalization for the good of multilingual students.

Alice, a retired expert writer, describes her lifelong scholarly commitment to understanding the relationship between reading and writing and integrating reading instruction more fully into the writing curriculum. This agenda drives her to write for publication in her retirement and encourages her to work to address social problems. Alice says, "This a choice. I'm not going to be promoted anymore, I'm not getting any more pay … I'm doing it because I really believe this is a huge problem." Later in her interview, she continues to explain how she sees a critical loss of reading ability tied to the function of our democracy and recent political events unfolding in the United States,

> I feel like I have something to say. I've been banging this drum about reading these many, many years. … Now when people ask me about the new book, "What are you writing about?" I was at a party last week and I said, "I'm writing about January 6th,"[6] because what happened on January 6th is a byproduct of a failure in education. … we failed to develop in students the kind of critical literacy that would have stopped people from doing what they did on January 6th. I've always thought reading is really critical to everything else … I'm really on a mission and

6. Alice is referring to January 6, 2021, when supporters of incumbent President Donald Trump entered the United States Capitol building to prevent Congress from formalizing the victory of Joe Biden.

> that's why I'm doing it. That's why as long as I still think I have something to say, I'm going to keep doing it.

For Alice, her career-long emphasis on reading isn't simply about supporting critical literacy, like Ryan, it is about building knowledge of teaching and learning in critical ways to preserve democracy.

Writing as an Adaptive Technology

Stephanie, who is a tenured full professor focusing on creative writing pedagogy, also indicates that for her writing is about important work in the world. But she also has another motivation to use writing as a medium for levering that change, tied to her own identity. Stephanie indicates that writing is the best medium to be heard and because that medium can help her overcome gender and age-related barriers. She says,

> I have a lot to say and I feel like this is the best way I can be heard. I don't always feel heard in my personal life. I feel heard but in my professional life, but I don't feel as heard when I talk. But when I write, I feel listened to and heard. … Being a woman in my department has been very hard. I have not been listened to. There were many times when I was just completely dismissed … So, having this outlet where I can speak and be heard and listen to and compliment it even is actually really important to me because I don't feel it professionally necessarily.

For Stephanie, writing becomes a kind of adaptive technology where her words—rather than the body she carries—allow her to leverage change in the world.

Heather shares a similar angle dealing with her own identity, tied to her working-class background and being a woman:

> Writing for me is a way of thinking through my ideas and having a voice. I think I've said to you in the past that I'm from a working-class background that's very misogynistic and I'm used to being silenced. I'll say that and writing has always been a place, whether it was a diary or my own short stories or whatever, but a place where nobody could tell me I was wrong. I mean, they could if they read it but they weren't allowed to. … I love the process of being able to take what's in here and put it on the page and really think through. It brings me a lot of joy; that's why I write, for fun.

For these scholars, writing is a particular kind of tool that strips away problematic gender barriers and allows them to be heard as the scholar and professional that they are. Writing is uniquely situated to this and is literally disembodied in ways that are particularly helpful for marginalized individuals.

Writing to Honor a Person or Legacy

A final reason people write is in honoring a person who passed away or carrying on someone's legacy, which could be a former mentor, friend, or advisor. Stephanie, an expert scholar, describes the loss of Wendy Bishop, who was instrumental in exploring the same area that Stephanie is writing in—creative writing pedagogy. Stephanie says,

> Wendy Bishop died that year and that was actually really huge for me … I think I had a very strong sense after she died that I needed to carry on the work that she had done. … So I spent a lot of time that year thinking about how are we going to make sure this work doesn't die and that we carry this forward. … because, she was in [my] first book, I think some of that bravery came from a strong—came from her. I said to myself, "I have to step forward now and do this stuff because she's not going to be here to do it."

For those that have this motivation, it can be an extremely important force that drives you forward in clear ways.[7]

As this section has explored, despite the challenges of writing for publication—the rejections, the long revision, the difficult peer reviews—people who choose to publish, and continue to publish, often do so out of deep-rooted ties to their own identity and to leverage positive change in the world. This is, in some ways, the ideal of the production of scientific knowledge—the drive to see change, to understand, and to discover.

Part III: Concepts and Activities for Shaping Your Identity as an Expert

The question of "why do you write" is a complex one, where writers navigate between the external pressures of "publish or perish" with their own goals, curiosity, and aspirations. All writing for publication is identity work, which returns us to our threshold concept:

> ***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.*

We can see this threshold concept weaving through the major themes

7. This this motivation is very important to me and is part of the reason that this book was written. The untimely passing of my own dissertation director, mentor, and friend, Dr. Linda Bergmann, encouraged me to publish work that carried on her legacy and in some cases, replicating and extending her work. This book is one of those outcomes.

explored in the first part of this chapter, and being able to cross the threshold includes understanding:

- Publish or perish is an extrinsic motivational factor that impacts emerging scholars and some expert scholars. As scholars move from graduate school or gain tenure and continue in more secure positions, motivations turn more intrinsic
- A wide range of extrinsic motivations exist for scholars tied to their desire to use their research to leverage change in the world
    - As part of this, many scholars seek to publish in relationship to their personal identities (privilege or minority status, ethnic and racial background, religious identity, language status, etc.)
    - Many scholars identify change in the world, particularly at the intersection between their disciplinary knowledge and areas of social concern, such as political upheaval
    - Scholars also write because they have curiosity and burning questions and they recognize that writing for publication is a core way of building the fields, and their own knowledge. This is tied directly with their desire to leverage change.
- Writing may be used as an adaptive technology for those of marginalized status who may not be heard or well-received when speaking or using other forms of discourse attached to their bodies
- Scholars may also write to honor a person and carry on a legacy of those who have passed
    - Scholars also recognize that writing offers substantial intrinsic (internal benefit), writers are motivated because writing brings them joy, allows them to get into flow states, and build their own knowledge and craft as writers.

As we began to explore in this chapter, being able to articulate and enact a scholarly agenda and write successfully for publication involves a number of factors. We might even think about these in terms of a modified hierarchy of needs: the most basic concern is having one's material and labor conditions more stable so that a publish or perish model is less pressing. Despite this pressing publish or perish motivation, which is necessarily where nearly all emerging scholars begin, emerging scholars were excited to talk about publications in terms their identities, the work in the world they wanted to do, the questions they have they want to answer, the problems they want to solve, and the intrinsic benefits they found in writing. Thus, this chapter has demonstrated a trajectory of motivation that moves beyond the material realities of publish and perish. Consider where you are on your own journey.

Publication is also deeply tied to the identities, lived experiences, and backgrounds of the writers—each successful writer chooses an area of research and field that allows them to meaningfully engage in the creation of knowledge, do

important work in the world, help themselves and others, build knowledge, satisfy their curiosity, and/or leverage their work to help others. One of the distinctions that makes an expert writer an expert writer is how that record of publication leads to the ability to articulate and enact a complex research agenda, one that is tied to specific work in the field that is important to the scholar and is tied to the scholar's identity. Understanding and being able to start articulating that agenda is one of the ways you can successfully cross these thresholds.

This chapter has offered you a roadmap for how to cultivate a meaningful, healthy relationship with academic scholarly agenda by exploring the motivations of writing beyond the publish or perish model and offering a range of support to begin to develop your own long-term motivations and enjoyment of writing. To me, the benefits of writing experienced here are why I sit down to write every-day—to make change in the world, to help further my own knowledge, to satisfy my curiosity, to grow as a person, to honor my mentor's legacy, and to experience the joyfulness of writing. Activities in this chapter help you engage with your own motivations and identities in writing for publication.

Establishing a Scholarly Agenda

One of the major motivations for writing is also found through emerging scholars gaining experience with how academic conversations work and the power of publication. Once emerging scholars experience even one successful publication, their relationships with their identities, their topics of interest, their field, and their scholarly agenda deepens. With each successful publication, they are able to better articulate and understand who they are and what they value and their relationship with writing grows.

Articulating a scholarly publishing agenda is deeply tied to one's identity and work is a developmental process, a process supported by mentoring, peers, and direct experience. As we have explored, you may not be fully free to explore the things that really matter to you (which may not be as marketable). This was expressed clearly by one of the graduate student survey respondents:

> I really struggle with academic writing, but I think a large part of that is that I'm still in the schooling phase where I can't fully focus on what I'm feeling passionate about. While my dissertation topic is a passion, it's its own kind of beast and is more draining than exciting to write, and it takes all my time so I can't indulge in publications I'd be more emphatic about.

This emerging scholar has things they would like to write, even seeing some publications as an "indulgence" until school is over, and the dissertation is complete.

But another reason is that it takes time for an emerging scholar to understand the power and impact that publications can have on the field. A good example

of this is in Gina's experiences with her first article, described above. It was only through the successful publication of her first article that she was able to understand the power and voice that publication gave her—and fueled from that empowering experience, she began working on other publications.

Identity-based motivations transcend a single writing project—they are tied to a longer-term engagement with a scholarly trajectory and other related work in the world that is important and meaningful to their identity, that continues to shape that identity, and that allows them to cultivate further expertise. Different articles, research projects and related service or teaching projects help them address these issues over time. If you are struggling with motivations beyond a publish or perish mindset, you might recognize a "not yet" moment here (see Chapter 7) and a chance to grow into such an agenda.

For many fields, the specialization you develop as a scholar is often directly tied to a particular expertise for broader work you do as faculty member or in service to your university, community, or profession. This isn't always the case, but typically speaking, the more you are able to align these different parts of academic life, the more effective you will be, especially when attempting to land your first full time academic position post-graduation. Most people who pursue writing for publication are doing so with part-time or full-time appointments in higher education, and thus, for many at non-R1 institutions, publications may be tied to the other work we do with students. Let's look at three such scholars as examples of how this specialization may tie to the kinds of work they end up doing.

For example, emerging scholar Emilio, who recently moved into a new role as an assistant professor after graduation, is able to clearly articulate his research agenda as follows,

> As a scholar, my work focuses largely on students' development of conceptions around writing and writing misconceptions that students might have, as well as developing identifications around writing or relationships around writing. … When students come with beliefs or emotional or relational and identification almost, statements like, "I hate writing" or "I'm not a writer"… How do these statements reflect on the way students engage with their writing practice? And, how does that change as they develop more accurate conceptions about how writing is used in professions, degrees, disciplines? Thus, a lot of my work tends to be within the writing in the disciplines, writing across the curriculum field, and draws a lot from recent scholarship developing in threshold concepts, activity theory, communities of practice. *This scholarship overlaps with writing centers and the work I do here as a space where students are doing some very intentional and deep negotiating with writing. In the writing center, students work with*

> *the writing consultant and are being challenged in terms of their thinking about writing process especially and conceptions about who writes and how writing might be done.* (My emphasis added)

In Emilio's case, we have both his specific scholarly agenda, and how he sees his scholarly agenda linked to the work he does as a writing center director and individual supporting writing in the disciplines in his new job. That is, Emilio is thinking about—and articulating—not only what he's interested in as a scholar but how that specific research interest is tied to the specific work he was hired to do.

Emilio's case illustrates an important principle with regards to scholarly agendas: the need to articulate the relationship between a scholarly agenda that demonstrates alignment with the needs of the university and program (who might hire them or who is thinking about hiring them). The further the scholarly agenda is from any specific work that people are hired to do, the more challenging the job market process may become.

You might hear from faculty in their comfortable tenured positions that it is best to pursue your passions and interests, and that choice should be the only thing driving what projects you work on and what you write. However, given today's job market realities, I believe that one should be more pragmatic—passions and interests are wonderful, but not if the specialization is so unmarketable that you cannot find a job. One piece of advice I give my students is this: do your dissertation and focus your primary scholarly agenda while in graduate school on things that will get you hired but that still directly align to the work of the field that you want to do and see yourself doing. If you are excited about teaching writing, do something in line that makes you a better teacher of writing. If you are excited about technical communication, do a dissertation in usability and UX experience. Think first about the dream job you want to have (your future self, see above activity), the work you want to do every day, and make your choice on a publishing agenda based on that work. The alternative is to work on a topic that has immediate and important benefits to stakeholders or in your community, where the applicability and importance is clear.

You can always develop a sub-specialization later or do that quirky fun project you have in mind for something that is not as high stakes as a dissertation. But choosing specializations that are very far removed from the work you want to do after graduation will make it much more difficult for you to land a job where you might engage in that work. I suggest you balance what you are interested in with what the job market is looking for (which you can easily find out by reading job ads from the last few years) and use that to help decide on which of your many interests you want to focus on. Remember your scholarly agenda is a lifetime pursuit—there will be plenty of time to explore other areas of interest at later points.

The specialization area that you choose doesn't just impact the kinds of jobs you might take, but it also connects to your place within the broader discipline,

which would include the conferences you might attend, the journals you would read/publish in, the people in the field you would be connected to, the conversations and initiatives in the field you might join, and the ways you might write about your own work.

Let's say you decide to choose a specialization in a less well-known area of the field, something that isn't immediately tied to the core work of your field. If that's the case, you will need to work to articulate and build connections between the work you do, and the kind of work people want to hire you to do. Let's look at a few hypothetical examples from writing studies, my field:

> Roger wants to write a dissertation on the discourse of climate change resistance. From this, he might generalize this work and speak about its connection to environmental writing, but also public rhetoric and national discourse. He could argue that this kind of work would be useful to universities that are working on environmental initiatives, and also tie his work to public rhetoric and rhetorical theory as a whole.
>
> Mary is interested in how people develop or lack agency through their use of language in online health forums. This would tie her work to the rhetoric of health and literacy, and she might be an excellent candidate to teach in a program that has outreach to nursing or medical professions or asks for a writing specialist in those areas.
>
> Finally, Jin is working on a project exploring the linguistic landscape of a rural community in Korea; this would position him to teach courses in sociolinguistics and better support students from rural communities in English Language courses.

While these three projects are less "direct" than those above, they still have clear paths to a broader professional expertise—and those working on the projects are able to articulate that expertise and frame their work in terms of it. In other words, they can negotiate between the broader work of the field and the specific project.

Developing an Academic Specialization and Sub Specializations

Now that we've considered topics and choices, the next question is: how do you develop your scholarly specialization? How does this tie to the specific writing that you do? In most fields, emerging scholars are shooting to develop one primary specialization (what their dissertations are based on and what their first few publications are based on) and one to two secondary specializations. While primary specializations are always tied to dissertations and publications, secondary specializations may be tied to service or teaching specific areas or other

community-based or industry expertise. Your academic specialization comes from a few places:

- **The research of your advisors and mentoring.** Many emerging scholars have agendas in place because of who they work with: your faculty mentors specialize in certain areas, and in joining them (joining their labs, research programs, or as individual mentors) you are apprenticing to that particular broad knowledge area.
- **Your dissertation.** Your dissertation is assumed to be in line with your primary specialization; you can, over time, shift into new and diverse areas, but generally this sets the tone for the first part of your career post-graduate school, certainly, if you are in higher education or seeking a tenure-track job, till post tenure.
- **Your presentations and publications.** The most effective way to be considered an expert on a topic is to publish an academic peer reviewed journal article on that topic. Presentations have far less institutional capital but can still establish a scholarly record, over time, of regular work in an area (see next point).
- **Experience.** You can also establish specializations through the work you do directly. This is especially true for specialized work that is practical and hands on (like assessment, public service, or administration). The more work you can do, the more vita lines you have, the more likely you are to demonstrate "expertise" in an area. Sometimes experiences that allow you to develop expertise come to you, but other times, you must seek these things out.

To establish and maintain an academic specialization or sub-specialization, each CV line counts. A research specialization is not a single project; rather, it is a sustained and evolving inquiry into a larger topic area; it is something that you are regularly engaging with and thinking about (and not just with your dissertation, but beyond it). Some questions for you to consider are:

How might your dissertation lead you to other interesting studies? How might a new setting make for a good replication or extension of your dissertation work? These kinds of questions can help you set the stage for what is to come.

Likewise, establishing your scholarly identity and specialization, then, come through two things:

- Lines on a CV or resumé that demonstrate your specialization through research, teaching, service, and so forth.
- Articulation and framing. Your specialization isn't just about what you do, but how you are able to articulate it to others. Even if you have an amazing topic and area, if you aren't able to coherently talk about that area to a group of people, you are unlikely to be successful in promoting yourself and in establishing your expertise. You will likely have to talk to different kinds of audiences about your specialization, which might include other

specialists in the same area, other members of your field, other academics and administrators in different fields, individuals not in academia with a wide range of backgrounds. Towards that end, you want to have a sense of the practical, direct, and tangible benefits of your specialization and be able to articulate this to a number of different groups.

Graduate students also often want to know how many specializations you should have. I recommend that you have one primary specialization and one to two sub-specializations (at least one should be teaching or administrative focused). Here's the thing: if you are hired into a tenure track position, your new institution expects you to be really good at one thing. Ideally, they are going to hire you in part because your specialization offers something new to them, something that they need, or is in line with their program in some way. At the same time, they also want to see that you are experienced and well-rounded and can contribute to many different initiatives on campus. And yet, if you do too many things in too many different areas, particularly with publication and presentations, you appear scattered and not a "focused" scholar. Achieving this balance, then, takes careful consideration.

Activity 6.1: Prompts for Exploring Intrinsic Motivation and Scholarly Agendas in Writing for Publication

The following questions for reflection or discussion with peers can help you examine your own intrinsic reasons for writing and the work you would like to do in the field. You can use these questions as a guide to help shape your own reflections on a scholarly agenda.

1. What are problems you see in the field that you feel may need to be addressed?
2. What unique experiences, identities, or perspectives do you have that may serve you in publication? How can you leverage these perspectives?
3. What is the message or work you want to do in the world?
4. What are you curious about? What questions remain unanswered from previous data collected, investigations, or previous work you've done?
5. What are you really excited to create/share/do in terms of the field?
6. What were the reasons you decided to pursue a path within academia, and how might those reasons play into a scholarly agenda?

You can combine this with Activities 6.5 and 6.6 later in this chapter.

Activity 6.2: Envisioning Your Future Self

Using the discussion questions above, write a short narrative describing your future self as a scholar, in five or 10 years. Use the language of certainty ("I am

…", "I will do …") vs. the language of possibility ("I hope to …" or "I'd like to …") as you craft your narrative. The narrative can be specific or less specific, but in it, really explore the kind of work you'd like to do in the world, particularly when you have less pressing extrinsic factors at play.

This activity draws upon the "future self" and "pedagogy of possibility" literature (Galloway & Meston, 2022; Nurra & Oyserman, 2018) to ask you to write a narrative or tell a story to envision your future self. Future-self pedagogy is powerful because it helps you envision—and then take steps to enact—the future. But it is also difficult. When I've done future-self activities with my own graduate students, they often describe the challenges present in trying to envision their futures as scholars. The key to this activity is to see it as a chance to dream—the sky is the limit!

Activity 6.3: Explore Writing as an Adaptive Technology

As we can see from many of the narratives, writing is also poised as a unique tool to help scholars overcome systemic biases that are present, biases often tied to who they are as people: women, minorities, people with disabilities, people experiencing agism, multilingual scholars or even those new to the field and finding their voice.

One term that can be used for this is "adaptive technology" which in the most traditional sense refers to technologies that assist people with disabilities, such as a screen reader or screen magnification for a person with blindness. In a recent article on self-sponsored writing, Heather Lindenman et al. (2024) noted that writers explicitly choose to use writing to mitigate identity-related factors such as speaking with a lisp. We see a similar approach being used by marginalized scholars—they use writing as an adaptive technology to circumvent marginalization based on the body they present to the world.

For scholars who are in the majority, they are very cognizant of their power and voice and work to use their privilege to leverage change on behalf of others, do work in the world to support people, and seek a more just and ethical society. Consider your own identity in the world and consider the following questions in reflective writing or in a small group setting:

- Have you experienced a time where you felt silenced because of who you are or how you present?
- Have you experienced issues in feeling heard or seen?
- How might writing for publication allow you to have voice or visibility in ways you haven't considered before?

Consider the narratives presented in this chapter—who do you most align with and why? Consider your answers to these questions in light of your experiences or plans in writing for publication.

Activity 6.4: Your Relationship to Writing

Take time to explore the intrinsic benefits of writing by considering your previous experiences with writing, your relationship, and the times that you have enjoyed your own process. Much of enjoyment comes not only from the act itself but the mental state and framing through which we approach a situation. To use a metaphor shared to me by my grandfather, it's as easy to stack wood with a smile on your face as it is in anger—either way the wood gets stacked, but you only enjoy it with a smile. Thus, consider responding or talking through the following prompt: You and scholarly writing are in a relationship. Describe that relationship.

After you write your prompt, reflect on the following:

1. What does responding to this prompt teach you about your relationship with writing? Are you neutral, positive, adversarial, or some other quality?
2. From this, do you feel you need to make any changes to improve your relationship with writing? If so, what changes might you want to make?
3. Would you give a different answer for another kind of writing in your life (e.g., personal writing, blogging, poetry). If so, reflect on the differences.

Activity 6.5: Articulating Your Agenda and Identity

In order to explore your own growing scholarly agenda, consider the following activity. First, complete Activities 6.1 and 6.2 above. These will help you establish who you are and what you are hoping to do with your publications and envisioning your future self. From that activity, work to articulate your scholarly agenda. You can use the following template:

My research focuses on [broad topic]. I study this because [problems, issues, or other reasons that matter. Specifically, I study [topic] using [methods]. This allows me to offer [solutions.]

Optional for some scholars: My identity is [x] which ties to [topic].

Activity 6.6: Academic Branding and Sparkle Words

Part of how you can articulate your agenda and appear like a focused scholar is by establishing what I call your "sparkle words," that is, words that are cornerstone to the work you do.[8] You might think about these as your core search terms or keywords that help you describe your work. Another way to think about this is that you are developing your own unique "academic brand," and your sparkle words are the key terms that are associated with your particular brand. Some examples from my field, writing studies, might include:

8. I am indebted to Dr. Rick Johnson Sheehan, who taught me this term while I was a doctoral student assisting him with grant writing seminars at Purdue University.

> Digital writing, digital rhetoric, multimodal composition, writing transfer, second language writing, translingualism, writing assessment, indigenous rhetorics, public rhetoric, metacognition, individual learning differences, writing centers, composition pedagogy, feminist theory, queer theory, critical pedagogy, open access

An example from sociology might look like this:

> social organization, refugee studies, social change, human ecology, environmental sociology, population and demographics, medical sociology, urban sociology, law and society, industrial sociology, computational sociology.

One strategy to help establish your academic brand is to make sure that every publication, presentation, or workshop that you do includes your sparkle words. So, for myself, as a learning transfer scholar, I work to make sure that every publication, presentation or workshop that I offer as the words "transfer" in them; this helps establish that I am working in a core area over time, which is obvious in my CV. But it also helps me with being consistent in my own work.[9]

Sparkle words are all about association. When someone reviews your CV or sees you give a presentation, they will likely associate you with a few keywords. Over a period of time, these keywords can become incredibly helpful in helping you market yourself and in promoting your own research agenda. That's in the future—for now, think about the core words that you want to define your work. You should select no more than three to four terms; any more than that and you'll start looking scattered.

Create a list of sparkle words or keywords that are associated with the scholarly agenda you want to explore. Review the agenda you created with the "articulating your agenda and identity" activity above and revise it based on those sparkle words.

Activity 6.7: Venn Diagram of You and the Field

In Chapter 5, we explored a Venn diagram that put your work in conversation with other work in the field. You can use a similar activity here, but instead of thinking about a single project, think about your agenda as a whole.

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9. It is common in some disciplines for conferences to have edgy or strange themes—which work well for the conference but don't always translate well in the long term. Given the importance of establishing your own academic brand, I would strongly suggest staying away from putting conference theme titles in your presentations. Five years from now, nobody will remember the theme of a particular conference, like "Soaring Even Higher" but they will still be reading the lines on your CV. If you want to tie your work to the conference theme, do so in the body of your proposal, not in the title.

As part of this framing, you might return to the Venn diagram activity in Chapter 5, only in this case, rather than exploring a specific article, you can use this same activity to explore the entirety of your specialization (see Figure 6.1).

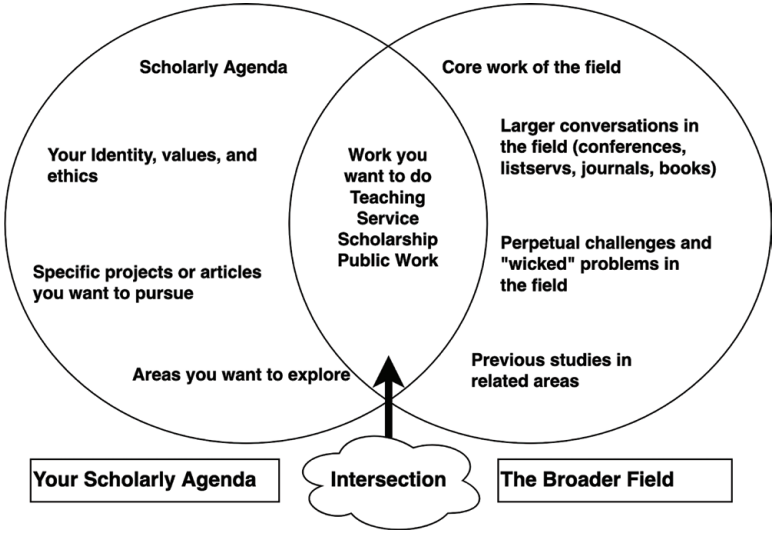

Figure 6.1 Intersection of your agenda and the broader field.

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

Part I: Crossing the Threshold

When you think of the words *failure* or *struggle*, what emotions come to mind? How do you feel in your body if you think about your own past failures? How many times have you felt afraid to fail, and perhaps that limited you in even trying something to begin with? How did you feel when you were struggling and others around you weren't? Often, these kinds of experiences represent very serious challenges to most of us. In many ways, educational systems teach us to fear failure and to do everything we can to prevent it. A failing grade could lead to failing a course, being held back a year, or even losing one's financial aid. The grading system present in most educational contexts leaves very little room for anything but peak performance. When you begin to learn how to publish, an entirely different set of experiences and expectations emerge—that most of us get rejected, and sometimes often, but that rejection is not the end—you always have a chance to revise your work and/or submit it somewhere else. Learning to accept that failure and rejection is part of the process, and that it happens to everyone, are still not easy things to embrace.

When we look at Table 7.1 and our threshold concept below, we can see the ways that experts who have crossed the threshold have several key distinctions surrounding how they manage the emotional aspects of writing including how they manage and overcome failures, struggles and setbacks. Emotional challenges and learning to manage and overcome them have been explored in the literature on professional academic writers (Boice, 1990; Kellogg, 2006) and tied to effective learning transfer and long-term development (Driscoll & Powell, 2016). Similarly, Christine E. Tulley (2018) selected accomplished members of the field who had outstanding publication records and interviewed them about their process. One of Tulley's key findings was that experts recognize the importance of persisting through difficult parts of the writing process and not giving up. But how do you take on this mindset? How can you let go of a lifetime of socialization that insists that struggle is bad? These are the topics tackled in this chapter through our exploration of our threshold concept:

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

Part of what this threshold concept teaches us is that publication requires a different kind of relationship with our writing, with revision, and with understanding the role of struggle and failure. It is not a matter of if you will fail, but how you will handle that failure and how you will persist through it. Thus, through this chapter, we'll explore the research on failure and growth mindsets (Dweck, 2006) with suggestions on cultivating a more productive relationship with failure and struggle to provide perseverance necessary for successful publication. Through this process, you will learn to cultivate a healthy and lifelong writing practice.

Table 7.1 Crossing the Threshold

Student Mindsets and Dispositions		**Expert Mindsets and Dispositions**
Failure is to be avoided at all costs and may cause serious emotional disruption. Emerging scholars may lack emotional resiliency or specific strategies.	**THRESHOLD**	Failure is not fun, but it accepted as part of the process. Experts cultivate emotional resiliency and specific strategies to regulate emotions to persist through challenges and manage struggle.
Receiving requests for extensive revisions or having an article ejected point to a lack of capability or competency.		Extensive revisions or failures do not reflect the writer themselves or their capability or competency. They reflect the state of the text, which can always be revised further.
Small setbacks or difficulty may cause a writer to question themselves, their belonging, in higher education, making them feel like an imposter or failure.		Taking small setbacks or difficulty in stride, recognizing that small setbacks are part of the process. Feeling the emotional resiliency to preserve through the difficulty.
Focusing on weaknesses, failures, or struggles.		Focusing on strengths and leveraging those strengths to overcome weaknesses.

Exploring Dispositions and Mindsets towards Publication

Do you believe that you are able to succeed? Do you persist through difficult times? Do you value the work you do? How you answer these questions speak to one of the factors that helps you be you—your dispositions. Dispositions are not knowledge, they are not skills, but rather, they are internal qualities that you possess and that directly impact your behaviors and affect your development as a writer. Dispositions are not what you know or who you are, but rather they are internal, personal qualities that define how you respond to situations. In fact, they are so central that to your overall development that, as Bronfenbrenner and Morris (2007) describe they are the "precursors and producers of later development."

Dispositions—along with our identifies, prior experiences, and our mindsets—are useful to consider with the iceberg metaphor. You, as the writer, are the iceberg;

and what is on the top of the iceberg is what is external: these are the behaviors you engage in—sitting down to write, sending articles out for review, procrastinating, and so on. But as we know, most of the iceberg is under the surface of the water, not observable. Thus, your behaviors are driven by a host of factors that are often invisible and internal. Drawing from my co-authored work (Driscoll & Zhang, 2022), from writing developmental standpoint, these include:

- **Your identity**, such as who you are, the culture you were born into, your gender, sexuality, race, religion, and how you define yourself (identities and motivations are covered in Chapter 6)
- **Your dispositions**, such as your belief in your ability to succeed (self-efficacy) or your ability to persist through difficulty (persistence) (covered in this chapter)
- **Your mindset** towards struggle and failure (growth or fixed) (Dweck, 2008) (covered in this chapter)
- **Your prior experiences** that you have and how you draw upon, work with, or are limited by your past (covered both in Chapter 6 and Chapter 7)

Here's the thing about the iceberg—what is on the surface is propped up and supported by all of the ice underneath. This means that while your behaviors or emotional reactions are observable, what drives those behaviors is often deep beneath the surface. Thus, understanding these aspects can greatly aid us in developing as expert writers.

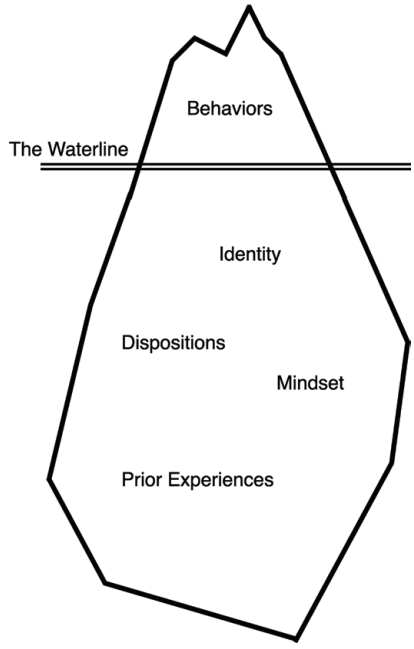

Figure 7.1 The iceberg: what is visible and what is below the waterline.

Some aspects of the above may be very may be conscious for you (closer to or even at the water line of your iceberg) or they may be semi-conscious or even unconscious, existing in the deep, dark waters of your psyche. Dispositions and mindset are two that are often less visible—and yet they have substantial and direct impact on your ability to become an expert writer.

While often invisible, these dispositions are so powerful that they can subsantially impact your long-term success as a writer (Driscoll & Wells, 2012; Driscoll & Zhang, 2022; Powell & Driscoll, 2020). Dispositions include your writerly self-efficacy or whether or not you feel you are able to accomplish a task (Bandura, 2013), your willingness to persist in continuing in the face of adversity, value you place on the writing task, your general motivation and emotions towards writing (Driscoll & Wells, 2012) and your mindset (Dweck, 2006; Powell & Driscoll, 2020). Also, at or below the water level are other emotions and states of being that emerge from these dispositional qualities: anxiety, imposter syndrome, and burnout.

Throughout the study, key dispositions emerged for these successful scholars. These include value, self-efficacy, curiosity, and help-seeking. Help seeking is explored in Chapter 6, value in Chapter 6, and curiosity in Chapter 2. This chapter focuses on the emotional aspects of writing as they related to mindsets and dispositions, which thereby connect to a host of common challenges for those working to publish: imposter syndrome, anxiety, and handling difficulty and failure.

How Do You Handle Struggle? Growth Mindsets and Growing Writerly Expertise

If we return to the questions that opened this chapter about failure and struggle, we come to our first threshold concept: Expert writers leverage failure and struggle to grow as writers and improve their texts. Take a moment to consider these questions again: How do you commonly handle failure? What happens if you are struggling? What happens if you get an article rejected? Do you shut down, seek help, or embrace the struggle? Does this depend on the context?

Mindset theory can give us a set of tools to productively engage with the expected struggle and failures tied to writing for publication. In this theory, mindset is a theory of intelligence that determines how you handle struggle, your attitude towards facing adversity, and your beliefs about learning (Dweck, 2008). Carol Dweck's (2006) body of work on mindset theory has demonstrated that people typically have one of two mindsets: growth or fixed. Closely tied to mindsets are the idea of giftedness (Palmquist & Young, 1992) where writing is either seen as a "gift" that a person is born with and thus cannot change, or a belief that writing is something that can be learned. The two mindsets are as follows.

Fixed mindsets: Individuals holding a fixed mindset believe that skills and intelligence as "fixed" and unchangeable. They believe that they are either a good writer or not and everyone has a certain amount of ability. Those with a fixed

mindset have difficulty managing struggle, failure, setbacks, often avoiding situations where they may struggle or fail entirely or shutting down when things get difficult. Fixed mindset individuals assume that the failure is a direct reflection on themselves, and failure represents a direct challenge to their own intelligence As Dweck (2006) has demonstrated, fixed mindset individuals often over-estimate their ability to perform and then are devastated when they are not successful.

Growth mindsets: On the other hand, an individual with a growth mindset recognizes that failure, struggle, and difficulty are part of learning, and through hard work, they can improve their skills and intelligence. They recognize the promise of "growth" in their abilities over time and may use the language of "not yet" to describe their growth. Growth mindset individuals have demonstrated as having more accurate understandings of their skills and abilities. While nobody likes to fail, growth mindset individuals use failure as an opportunity to deepen their understanding and continue to persevere through that experience.

Two major challenges are present when we consider mindsets in terms of becoming an expert academic writer. The first as we began to explore in the opening to this chapter—school systems teach and foster fixed mindsets (Dweck, 2006). This means that many emerging scholars may have fixed mindsets as byproducts of their education. The second is that rejection, failure, and struggle is a regular part of the process of writing for publication, with both expert and emerging scholars receiving difficult feedback, rejection, and other challenges (Chapter 5). The good news is that mindsets can be taught and modeled, particularly with intention, mentoring, and support, fixed mindsets can be transformed into growth mindsets (Dweck & Yeager, 2019).

Mindsets have been recognized to impact literacy learning and academic success, from primary and secondary education (Blackwell et al., 2007; Limpo & Alvies, 2014) to undergraduate college students (Driscoll & Wells, 2012; Wardle, 2012), to workplaces and internships (Baird & Dilger, 2017) and into graduate school (Powell & Driscoll, 2020). In fact, work by myself and a co-author (Powell & Driscoll, 2020) found that mindsets surrounding feedback and writing were so central to graduate students' development that a fixed mindset may radically alter the course of a person's career trajectory, where an individual avoids further failure due to a fixed mindset. Mindsets may also determine what writing instruction is taken up by students and which is avoided (Knuston, 2019). Mindsets can be domain specific, that is, you may have a growth mindset about one thing (practicing yoga), but a fixed mind set in another area (writing for publication); Laura Schubert (2017) relates this in writing to students' competing value systems.

Like other "under the iceberg" personal qualities, mindsets can be unconscious or semi-conscious and are therefore, critical to understand and bring to the surface. Thus, you may be only semi-conscious or even unconscious about the impact of mindset in your life—by learning these theories you can start to bring these to the surface and consciously interact with them. Like other aspects of the iceberg, what is under the water level determines what is manifesting on the

surface and above the water level: procrastination or dropping a publishing project after receiving a rejection or difficult feedback. Once you learn about them, you have a lot more power to control and shift them.

Part II: Exploring Mindsets, Dispositions and Imposter Syndrome in Emerging and Expert Scholars

What if I fail? Mindsets in Expert and Emerging Scholars

As Table 7.2 describes, all six expert scholars demonstrated growth mindsets—accepting that struggle, failure, and extensive revision was part of the learning process and that they could learn and grow from those experiences. The majority of the emerging scholars also demonstrated emerging growth mindsets, where they describe the process of transitioning from fixed to growth mindsets (five scholars) or having growth mindsets (four scholars). The two remaining emerging scholars did not demonstrate mindsets (this is because not all articles had substantial revision or struggle, and not all talked about their work in the direction of mindsets). No writers in either group demonstrated a fixed mindset in the study, which is a compelling pointing to the need for cultivating a growth mindset to be successful in publishing.

Table 7.2 Growth and Fixed Mindsets in this Study

	Growth Mindset	**Emerging Growth**	**Fixed Mindset**	**No Evidence of Mindset in Data**
Expert scholar	6	0	0	0
Emerging scholar	5	4	0	2

For most emerging scholars, growth mindsets were demonstrated through their philosophies about revision and time invested in revision, how they handled setbacks during revisions, and their relationship with blind peer reviews. Unlike the expert scholars, who talk about mindset as a matter of fact, emerging scholars describe many stories of what I identified as "emerging growth mindsets" where they are describing shifts in their mindsets—through the experience of writing and publishing, through good mentoring and support, they are able to recognize that they can grow, learn, and use struggle productively.

Emerging scholar Emilio describes his long writing process and the struggles he faced to see parts of his dissertation published (my emphasis added for mindset qualities):

> I spent one and a half years working on this dissertation and writing all these chapters and then I ended up using less than half of what I ended up working on. *Not that that labor was wasted in my mind. It got somewhere and it was meaningful if*

> *only for my development as a scholar and as a person*. But it wasn't until I actually was willing to do the really hard thing of letting go of a framework which I thought was working and accepted that a different framework was necessary, that it really all came together and made me feel like I knew what I was talking about. *It made me a better teacher, a better scholar, a better writer*. … When I got my feedback on this article that was "this isn't working" … *I was primed already to say okay, it's not working*. I'll bring on this other thing and I'll try this new thing … *But I had already done the hard mental jump of I got really bad feedback; I need to really think, rethink, and change all this stuff. I was ready for that now*.

In this excerpt, we can see how Emilio's experience as a dissertation writer, where he had to productively engage with struggle and feedback and recognizing his own learning process "primed" him to have a growth mindset with his publication. He knows that even if he gets "really bad feedback" he's ready to change, improve, and grow. These are all qualities of a growth mindset towards writing for publication that allowed him to persist and persevere and will continue to serve him in his future publications.

Likewise, emerging scholar Sara shows how she is moving from a fixed mindset to a growth mindset about feedback, specifically using strategies she learned from her graduate program faculty, "I knew from being part of the program, if you're taking feedback emotionally, you got to let it sit for a while. … what I found when I was cool-headed and looked back at it. I was like, no, this is actually really helpful and I totally get what they're saying." Rather than shutting down and avoiding the feedback, she recognizes through mentoring and instruction in her doctoral program that feedback is as a place for her to grow and learn.

These shifting and growth mindsets are demonstrated by successful emerging scholars. I will also add that my years of teaching Writing for Publication suggests that many graduate students (at least a few in every class I teach) have publications that they do not pursue due to fixed mindset issues. They get the feedback, either a rejection or a revise and resubmit decision, and then they simply shut down and refuse to pursue the publication. When I talk with them, it all comes back to fixed mindsets. Given all of the above, this is why mindset is such an important threshold concept for writing for publication.

Anxiety, Self-Efficacy, and Imposter Syndrome

How many times have you had the quiet voice in your head saying "I'm not good enough? I'm an imposter." Imposter syndrome is widespread in many professional fields and has major impacts including negatively affecting well-being; causing anxiety, burnout, and stress; and increase dropout rates (Jaremka et al.,

2020; Sverdlik et al., 2020). These questions bring us to our next set challenges and dispositions that impact professional writing expertise.

Imposter syndrome is the belief that you are not good enough, that you are an imposter and do not belong or are not worthy of doing the work of the field (Driscoll, et al., 2020). Imposter syndrome is essentially the opposite of having a positive self-efficacy and belief that you can succeed, rather, it breeds anxiety as writers feel they are not up to the task, they are frauds, and they can't succeed. Imposter syndrome happens to many people working to become professional scholars, and nearly all of us must contend with it and overcome it at some point or another. All but the most senior of scholars in my studies discussed imposter syndrome.

Nine of the 11 emerging scholars specifically identified feeling imposter syndrome at points in their writing for publication. And all 11 emerging scholars discussed the importance of building their confidence as writers and overcoming imposter syndrome and the anxiety it produces. They offered a range of specific strategies, some that are environmental and external, and some that are internal to them as follows:

External factors that mitigate imposter syndrome. External factors are those that are external to the writer, and may involve seeking help from others, having external affirmations on the work of the scholar, or seeking therapy. These included:

- Having a good reception of their scholarship: work accepted to conferences, presenting work at conferences, and having a good experience (four scholars)
- Encouragement from their faculty on the quality of ideas and or quality of work (eight scholars)
- Having articles or scholarship recognized by their program/department/university (two scholars)
- Successful experiences in publication and recognizing that they had the tools to succeed (five scholars)
- Learning (through mentoring, coursework, books) the key rhetorical moves of publication, article writing, and conference presenting so they can build confidence (three scholars)
- Directly talking about imposter syndrome and anxiety with peers, writing groups, faculty (five scholars)
- Seeking medication or therapy to manage debilitating anxiety (two scholars)

Internal factors that mitigate imposter syndrome: internal factors are those within the emerging scholar themselves: their thoughts, emotions, identities, sense of time management, and so on. While these can be assisted with the above list, they are essentially things they work out for themselves as they are engaged in their publication process:

- Taking up non-academic hobbies (crochet, hiking) to destress (two scholars)
- Developing mantras or positive self-affirmations ("I can do this," "I am good enough," or "I will succeed.") These may be repeated, printed out and displayed in their writing area, or written at the top of documents they are working on. (three scholars)
- Recognizing that they had important, novel things to share with the field (five scholars)
- Recognizing that their identity and voice was important to the field (four scholars)
- Consciously shifting their perspectives on how they view themselves, their capabilities, and their expertise (six scholars)
- Shifting their views on peer review processes from terrible to helpful (four scholars)
- Recognizing their learning journey from novice to expert as an ongoing process (two scholars)
- Developing set schedules, structures, and time management to manage anxiety and give time for success (five scholars)
- Recognizing that imposter syndrome is not real (two scholars)
- Putting things in perspective, specifically that academia is a job, not the entirety of their lives (two scholars)

All emerging scholars were able to share specific examples of how they cultivated a stronger sense of self-efficacy and fought against imposter syndrome. Carrie describes her growing sense of self-efficacy as she began to work on her article and how it required an internal identity shift and trusting in herself:

> Trusting my own voice. … It just took me understanding authority in my writing and that was one of the first times I actually proposed a solution for somebody to follow. It's like I read these solutions all the time but who am I to propose a solution. I think it did take some self-identity work. I think I am credible to be able to do this, but I think maybe if I was a professor or something like a tenured professor, I wouldn't think that. But as a graduate student I'm like, do I really have this authority. But I think I overcame it by this is what I genuinely think about it, let me just add it in the article. Is it a right or wrong answer? As long as I can support it, I think it'll be fine. I just took a leap of faith, honestly.

Likewise, Wade realizes his own developmental trajectory as someone who is still learning and growing, and honors his novice status but also the skills he brings to the table,

> I didn't have the imposter syndrome at first because they accepted my proposal … I felt good about that. When I sat down

> to write it … I guess the thing about the imposter syndrome part is easy, actually to me, because I know that I am a graduate student. If I don't feel bad about not writing article that's as good as one that a professor wrote because I'm not a professor. To an extent, I know that I'm not supposed to be as good at writing as professor because I'm a grad student. It doesn't really upset me to think about it that way.

In both the case of Carrie and Wade, we can see them negotiating and exploring their status as graduate students turning emerging scholars. Carrie recognizes that she has important things to share and cultivate her own sense of ethos and authority. Wade recognizes that he's still growing and learning and being okay with that. Likewise, Emilio describes the process of working through peer revisions and his growing self-efficacy through telling himself he is capable of success. He specifically talks about one reviewer comment to "step on the gas harder" which confused him during the revision process,

> Especially with that thing, "step on the gas a little harder." I don't know what that means. I spent a lot of time just staring at my screen thinking, am I supposed to know what this means, is this a common thing that people say to each other, how am I supposed to translate that. … But with that said, I also think that to some extent, I experientially or I know I have the conflict in my head that says I know that I'm a competent person, I know that I'm not here by mistake, and I know that I can do this work. I have seen myself do this, I have people who tell me that I can do this that I trust, I know I can do this.

What we can see from these three scholars is that part of the developmental trajectory of overcoming anxiety and deepening one's self-efficacy is identity work. It's believing in oneself, recognizing one's own growth and learning process, and learning to trust one's own voice. This work does not happen overnight, but dedication, persistence, and support allow these emerging scholars to find voice, confidence, and success.

The value of positive mantras is really key for emerging scholars, particularly those that are facing multiple compounding challenges. Amal identifies as neurodiversel has attention deficit disorder, dyslexia, and anxiety; and is also a second language writer. She describes the incredible value of positive affirmations to help her overcome anxiety and imposter syndrome,

> I have ADD; I have been diagnosed with multiple traumas … They all interfere with learning and literacy, especially because I code-shift, code-switch, code-mesh, and code-stitch a lot. I used to see all these as hindrances which have caused performance anxiety at many levels. I could overcome some of it.

> Needless to say, the "impostor syndrome" was great until I kept repeating the mantra: "I am the intellectual equal of everyone around me" enough times to the point where, to use Dr. Amy Cuddy's words, I faked it till I became it.

Now, Amal notes (in other parts of this manuscript) how much she loves writing and the importance of the scholarship she is engaging in.

These stories of emerging scholars coming into their own expertise are critical models of how you can work to shift your own mindsets and dispositions to success.

Part III: Activates and Concepts for Developing Growth Mindsets, Generative Dispositions, and Emotional Resiliency

As this chapter has explored, internal characteristics are critical for crossing the threshold into expertise. This is reflected in our threshold concept: Expert writers leverage failure and struggle to grow as writers and improve their text through cultivating emotional resiliency and growth mindsets. Our key takeaways include:

- Dispositions are internal qualities that we possess like self-efficacy and persistence that determine how we address challenging situations, such as writing for publication. Crossing the threshold includes managing our dispositions and cultivating generative ones that help us overcome struggle and difficulty (such as confidence, self-efficacy, or help-seeking behavior).
- Both expert and emerging writers routinely experience failure and struggle in writing for publication. One of the keys to success is recognizing that struggle and failure are part of this process but approaching these challenges by fostering growth mindsets and resiliency.
- Mindsets are one such disposition that determines our response to struggle, challenge, and failure. Growth mindsets give us a chance to see struggle/failure as an opportunity to grow and learn while fixed mindsets often shut down in the face of struggle.
- All expert scholars demonstrated growth mindsets. Emerging scholars either demonstrated growth mindsets or movement towards growth mindsets, suggesting growth mindsets are necessary for successful publication.
- Imposter syndrome is a common challenge for emerging and even some expert scholars—this is the belief that you are an imposter, do not belong in academia, or are a fraud. Emerging scholars developed external and internal factors to help them overcome both anxiety and imposter syndrome.
- External approaches to overcoming imposter syndrome included having encouragement from family, successful publication experiences or good reception of their scholarship, learning more about how to publish

successfully, talking about imposter syndrome and anxiety with peers or faculty mentors, and seeking support when needed.
- Internal factors to overcoming anxiety and imposter syndrome included taking up hobbies to de-stress, developing mantras and positive affirmations, recognizing their own potential contributions and identities, shifting their view on peer review, recognizing their learning journey, time management, and putting things in perspective.
- Emerging scholars describe trajectories that took them from feeling anxiety and having imposter syndrome to feeling confident in their current and future publication using the above methods.

A popular social media meme says, "the expert has failed more than the beginner has tried" and that meme, in many ways, encapsulates what this chapter has been about. Or in the words of Amal, "fake it till you make it." Because the conditions of academic peer reviewed publication can be so difficult and so different than predictable coursework, it requires that emerging scholars take on this "leap of faith" mentality. You have to learn to believe in yourself—or at least believe enough to push through until you are successful and truly believe it. And with this, we return to our threshold concept for this chapter: Expert writers leverage failure and struggle to grow as writers and improve their text through cultivating emotional resiliency and growth mindsets..

The memes shared above nails this threshold concept—experts are experts, in a large part, because they can successfully navigate and learn through their struggles and failure and still have enough confidence in their own voice and expertise to continue to persist in the face of these challenges. We saw this leveraging in the stories from emerging scholars above—they talk themselves into their success and competency, they seek help, and they continue to persist until they succeed. The big difference between emerging and expert scholars here is that the expert scholars have many more experiences with failure and struggle as well as more success, so they are used to the process and know they will succeed given hard work.

As the data above explores, many myths exist surrounding successful writing processes and writers—that you are born a good writer, that some people are just better than others at writing, and that if you are a poor writer, you might always stay that way. Mike Palmquist and Richard Young (1992) described these kinds of feelings as "giftedness." I've often heard students working to transition to professional academic writing, particularly after a challenging rejection letter, expressing notions of giftedness and fixed mindsets. However, these myths are not reality, and the quote that opens this chapter certainly rings true. Experts are experts because they have experienced the many ways in which one can fail. There is no magic potion that will suddenly turn you into an expert writer. Rather, it's a slow process of understanding yourself, developing your own writing process, being persistent and diligent, creating opportunities for deliberate practice

and receiving high quality feedback, and fostering a growth mindset about that feedback that sets you up for success.

In fact, as we explored in Chapter 5, experts also encounter plenty of difficulty and challenges—rejections, reworking of texts, needing to completely rehaul manuscripts, and more. It's that the experts had growth mindsets and a range of generative dispositions that allowed them to be successful in spite of the difficulties. In the stories of emerging scholars in this chapter, while acknowledging their ongoing transition into expertise, they modeled these same behaviors and had a lot of support of faculty mentors to help them recognize they are capable, have something important to stay, and can persist through the challenges present in publication.

Dispositions are rarely discussed or cultivated in school settings, and in fact, many school settings push the typical high-achieving student into a range of disruptive dispositions that do not serve them well as they transition into professional expertise. Fear of failure, high-stakes testing, feedback systems and grading systems, for example, all help foster fixed mindsets (Dweck, 2006; Haimovitz & Dweck, 2017; Mueller & Dweck, 1998). With higher-than-ever stakes in graduate coursework, doctoral program examinations, and dissertations, fixed mindsets, imposter syndrome, and anxiety are extreme experiences for many graduate students (Driscoll et al., 2020; Tutkun, 2019).

Cultivating Generative Writerly Dispositions and Emotional Resiliency

Our threshold concept for this chapter focuses on how expertise cultivates emotional resiliency through distinct action. Resiliency is the capacity to endure, to recover quickly from difficulty, and to be flexible in a wide range of uncertain circumstances. When we think about resiliency in writing for publication, it is focused on our emotional resiliency—to cultivate within us strategies, supports, and dispositions to address the difficult emotions that come with any extremely challenging task, such as writing for publication. Thus, working to identify, understand, and shift your dispositions and cultivate emotional resiliency is a critical part of developing writing expertise—and without this part, no amount of knowledge or skills really matters. You can know all there is to know, and still not be successful without the requisite mindsets and dispositions to put that knowledge to work. The range of activities and information in this final section helps you do just that: understanding your own dispositions and creating a plan for supporting generative dispositions in your writing.

Dispositions may be *generative*, aiding in the writing process and overall development as an expert, or they can be *disruptive*, hindering your writing process and overall development (Driscoll & Wells, 2012). The impact of disruptive and generative disposition on your development over time can be quite

substantial (Driscoll & Zhang, 2022). Most importantly, dispositions can be *changed, cultivated*, and *developed***.** Table 7.3 offers a list of dispositions that manifest in generative or disruptive ways as explored in this study, with additional terminology from Wardle (2012) and the Framework for Success in Post-Secondary Writing Instruction.

Table 7.3 Generative and Disruptive Dispositions

Generative Dispositions	**Disruptive Dispositions:**
High Self-Efficacy: believing you are capable of success.	Low Self-Efficacy: doubting your abilities and capabilities.
Growth Mindset: seeing struggle and failure as an opportunity to grow.	Fixed Mindset: shutting down or withdrawing in the face of struggle/failure; believing writing skills are fixed.
Persistence: being able to continue to proceed in the face of difficulty.	Procrastination: delaying writing and putting off deadlines.
Help-Seeking: seeking support through peers, faculty, and writing center.	Answer-Getting: seeking to please, seeking a single "right answer."
Knowledge-Seeking: being curious and inquisitive about the world around you and our discipline.	Low Self Efficacy: feeling like you can't succeed, having imposter syndrome.
Flexibility: adapting and pivoting as necessary.	Negative Attitude: framing things always in the negative/glass half empty approach.
Positive Attitude and Outlook: believing that you can succeed.	Inflexibility: Sticking to your plan and refusing to deviate from it, regardless of external stimuli.

Activity 7.1: Iceberg Exploration

Going back to our iceberg metaphor at the beginning of this chapter, one of the ways you can figure out your own dispositions and mindset has to do with your observable behaviors, feelings, and emotions. To do this, you should look back at two to three recent failures or struggles (preferably in an academic setting) that you had to identify how you responded. Now consider this from at least four different angles:

- Emotional response: How did you feel? What were your emotions? Did those emotions change and how?
- Actions: What did the struggle/failure make you do? Did you procrastinate, avoid the situation? Did you spring into action?
- Feelings of self: How did this alter/shift your sense of self-efficacy and identity?
- Learning: Did you learn anything from this experience? If so, what?

Now, examine your responses in light of the chart in Table 7.3, Generative and Disruptive Dispositions. What do you see in terms of your own dispositions? By

working through these, you can begin to see where you are in terms of dispositions and mindsets, and being aware is half the battle!

Activity 7.2: Mindset Quiz.

The following is a short Mindset quiz that you can use to better understand your mindset towards writing for publication. After taking the mindset quiz consider: what did this teach you about your own mindset? How can you use this information to develop your expertise as a writer?

Question	Agree	Neutral	Disagree
When I struggle with high stakes writing (writing for publication, dissertation, etc.), I seek help from my peers or faculty mentors.			
The idea of getting an article rejected makes me not want to submit one.			
I shut down when I receive feedback that is difficult or challenging.			
I feel like writing for publication is a lot of luck and talent; you either know how to do it or you don't.			
I realize that failure is something that happens to everyone.			
Some people are just better writers than others.			
In the past, when I struggled or failed at something, I saw it as a reflection on my capabilities or intelligence.			
I have actively avoided putting myself in situations where I might fail.			
Each of us has our unique skills and those can be improved through experience and learning.			
I feel that when I fail, I am able to understand why and learn from my failures.			
When failures happen, I am likely to blame others and focus on the role that others may play.			
I feel like a lot of my peers are smarter and better than I am.			

Scoring Guide:

- Give yourself a +1 for questions 2, 3, 4, 6, 7, 8, 11, 12
- Give yourself a –1 for questions 1, 5, 9, 10
- Any questions that you answered "neutral" are not counted.

- The higher the score, the more fixed of a mindset you have. The lower the score, (2, 1, 0 or negative numbers) indicates that you have a growth mindset.

Activity 7.3: The Power of "Not Yet"

When thinking about writing for publication as a developmental process that takes time, a useful practice comes out of the mindset literature—the "not yet" mentality (Dweck, 2006). Rather than saying "I can't do this" say "I'm not there yet, but I will be." This is one way to cross the threshold. The "not yet" mentality can be practiced and put in place when you face struggle, difficulty, or failure.

Create yourself a reminder of "not yet" (a mantra, image, or saying) and then place it somewhere prominently so that you can remember.

Activity 7.4: Develop a Mindset and Dispositional Plan

In groups or individually, examine the list in Table 7.3. What areas do you feel that you already do well? What areas do you struggle with? From here, make a plan to play to your strengths and work to address at least one disruptive disposition. Try to make your plan as specific as possible to support your development. You can use the list of internal and external factors to support growing self-efficacy in the previous section to develop your plan.

For example:

- My generative dispositions are flexibility, a positive attitude, and help seeking.
- My disruptive dispositions are procrastination, low self-confidence, imposter syndrome, and a fixed mindset.
- My plan: use meditation and reflection to work through confidence issues; talk through these things with my advisor and writing group, and place positive affirmations on my wall where I write. When I encounter difficulty, I will take a step back, recognize the opportunity to learn, and then seek help.

Activity 7.5: Dealing with Imposter Syndrome and Writing Anxiety

Imposter syndrome is a critical problem faced by many graduate students and early career faculty and has to do with feelings of confidence and belonging. Imposter syndrome is defined as when an individual feels like they are a fraud, not a real scholar, or do not really belong or feel worthy. In a study on self-care in doctoral education, Dana Lynn Driscoll et al. (2020) found that imposter syndrome caused substantial challenges to many graduate students, and it often disproportionally affected minorities and women. It caused substantial issues with well-being, dispositions like self-efficacy and curiosity, and could even prevent people from following their career paths or being willing to submit for publication. As we discovered through our research, and supported here with

the stories of emerging scholars, the most effective way of addressing imposter syndrome is to talk openly about it and recognize that while a majority of people struggle with it, it can be overcome.

Considering the content in this chapter, reflect on what you can do to help overcome imposter syndrome. Use the following questions to guide a discussion (in a class, in a writing group, with peers, etc.):

1. How have you experienced imposter syndrome?
2. What impact has imposter syndrome had on your life, career, and academic pursuits?
3. How have you worked to address imposter syndrome?

At the end of this discussion, each person should commit to a plan for addressing imposter syndrome.

Activity 7.6: Playing to Your Strengths: The SWOT Analysis

Goals and objectives help us achieve great things, but other forms of planning and understanding ourselves can also greatly aid the process. Sometimes, the best-made plans are never realized, and understanding what we bring to the table—and what we have to watch out for—also helps us meet our goals. A SWOT analysis, described by Lon Addams and Anthony T. Allred (2013) is a common analysis used in a variety of settings, including helping individuals meet their goals and understand themselves and their time. The SWOT analysis consists of four parts: **S**trengths, **W**eaknesses, **O**pportunities, and **T**hreats.

Strengths and weaknesses are internal qualities we bring to any situation. Our strengths are those areas that help you achieve success, and what you bring to your writing and larger professional situation. If you aren't sure what your strengths are, ask three to four of your family members and closest friends. You can also use published tools, like Gallup's StrengthsQuest (Clifton et al., 2002), to help find and understand your strengths. On the flipside, weaknesses are things that may hinder your writing and professional success. Most of us are well aware of our weaknesses, but asking others who know us well about our weaknesses is another approach. Strengths and weaknesses are internal; opportunities and threats are external.

While opportunities and threats are external to us, they are still things that we have to regularly contend with. Opportunities and threats may be rooted in our professional workplaces, our personal lives, our living circumstances, or our broader culture. They may include affordances given to us or taken away by identities we carry; resources that are available to us (or not); demands on our time and energy from various obligations; or relationships that may help or hinder us in our professional goals.

Get a piece of paper or use a digital tool to perform a SWOT analysis on yourself. These are often best if you can create these visually—as a poster, drawing,

mind map, or doodle. On your page, put your name or something that represents you in the middle. From you, bring out four bubbles that represent:

- **Strengths:** What strengths do you bring to writing for publication? This can be anything from previous experience, a strong work ethic, good peer and faculty support, or great ideas.
- **Weaknesses:** What weaknesses are you concerned about in writing for publication? Your weaknesses may be mindsets or dispositional qualities, anxiety, imposter syndrome, or other areas not mentioned in this chapter.
- **Opportunities:** What opportunities have I recently been given to explore writing for publication? These might be anything from potential co-authorships or faculty opening doorways to invitations to peer review or write for an edited collection.
- **Threats:** What threatens our ability to successfully engage in writing for publication that are external to ourselves? This might be anything from demands upon your time, difficult family obligations, feeling unsupported in your writing, or being isolated.

Once you perform your SWOT analysis, either in groups or individually, consider yourself holistically. How can you play to your strengths? How can you use your strengths and opportunities to address your weaknesses? How can you work to minimize external threats?

Chapter 8. Academic Productivity and Tools for Time Management

Part I: Crossing the Threshold

Academic productivity is often measured in a very straightforward way: lines on your CV. These CV lines are typically the "golden ticket" to your career success: job market success, securing better positions or opportunities, prestige, and for academic jobs, tenure and promotion. And yet, "If I only had more time" is probably the most common lament among emerging and expert scholars for making progress in writing for publication. Because of the results-oriented nature of writing productivity, much of the labor that we do in order to achieve these lines on a CV is hidden, meaning that you aren't actually sure how long things will take. What publications on a CV don't tell you is the story of how the piece was written: setbacks, challenges, time investment, and regular writing practices needed to achieve success. Publication is an investment of months or years and thus requires regular time and attention. And as we've explored throughout this book, you must invest time for initial drafting as well as for substantive revisions—all of which require larger blocks of time where you can focus, get into the flow state, and wrestle with deep ideas to produce new human knowledge.

Thus, a key to academic productivity is through the mastery of yourself and your time, as described through our threshold concept for this chapter:

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

Managing your time and achieving your goals is one of the most formidable challenges in writing for publication, and these challenges grow more and more apparent as university budgets shrink, class sizes expand, and more obligations are added to existing positions (Berg & Seeber, 2016). These time management challenges are even more pronounced for those juggling multiple part-time adjunct jobs, family obligations, and more. Jaclyn M. Wells and Lars Söderlund (2018) found that many faculty who are publishing struggle with balancing the demands of family, administration, teaching, and service. Post-pandemic, shrinking budgets and less hiring also mean that more people are strained with less resources in their work.

The key to this threshold concept is in exploring sophisticated time management and academic productivity strategies—which often have to be adapted to different times of year, teaching schedules, and other circumstances. What is clear from the existing research as well as the stories presented in this chapter is

that time does not magically appear so that you can write. Time must be carved out and ruthlessly defended in this age of increased stress and responsibility for academic jobs. Table 8.1 describes the transitions that emerging scholars must make to shift from coursework into independent writing and successfully cross the threshold.

Table 8.1 Crossing the Threshold

Extrinsically Motivated Time and Goals		**Independently Motivated Time and Goals**
Time management and accountability are often externally motivated by deadlines in coursework or other external factors. Student writers often binge write or write under short deadlines to meet the demands of multiple competing coursework deadlines.	THRESHOLD	Experts develop sophisticated methods for managing their time that shift as academic schedules shift and are only partially or not motivated by external forces (publication deadlines, tenure clocks, etc.).
Goals may be externally driven by faculty mentors, courses, or degree programs.		Goals are shaped by an expert scholars' commitment to a research agenda and the work they want to do in the world.
Accountability is often externally driven by grades, feedback, or others' expectations.		Experts leverage a range of accountability strategies including writing groups, internal deadlines, setting goals, blocking out calendar time and more.
Students are in the process of learning what works best for them in terms of space, writing rituals, or where, how, and when to write.		With limited time, experts learn to maximize their time with setting goals, creating writing rituals, and ensuring they have space free of distractions. These spaces may change as life circumstances, workloads, or semesters change.

In this chapter, we explore exactly how to do this: carving out time for research and writing, setting clear and achievable goals, establishing a distraction-free space for yourself to write, and developing systems of accountability. Specifically, we will examine four aspects that lead to higher levels of academic productivity:

- **Time management:** Providing information for you to make decisions about scheduling writing time, maximizing limited writing time, and working to protect your time from outside incursions.
- **Goal setting:** Understanding useful methods for goal setting and performance tracking to make regular progress on publications.
- **Accountability:** Building external and internal accountability and reward systems into your writing process to keep yourself on track.
- **Space:** Strategizing to create a writing space that is distraction-free and conducive to deep thinking and writing.

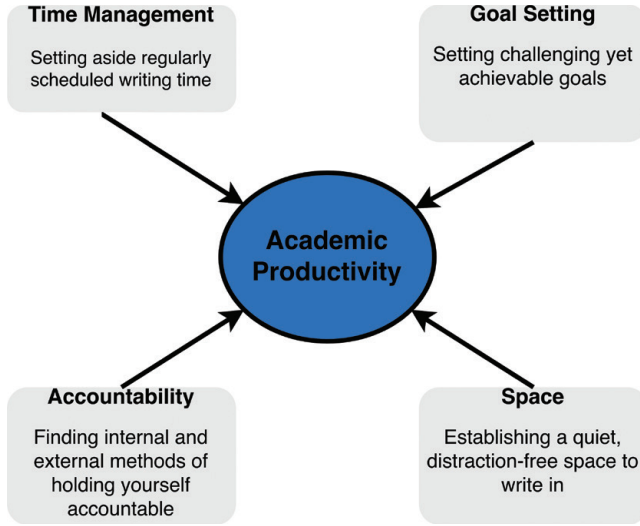

Figure 8.1 Four aspects of academic productivity.

Part II: Expert and Emerging Scholars' Challenges with Time Management

Time management is a continual challenge for both expert and emerging scholars, but in the studies for this book, time management looks different depending on where one is in one's career. We now consider each group in turn.

Emerging Scholars: Three Challenges in Transitioning from Coursework to Independent Writing

A key academic productivity challenge faced by emerging scholars is moving from extrinsic time management, where course deadlines and grades determine their time, to intrinsic time management, including creating their own accountability, setting aside writing time, and setting goals. In other words, while one is still in coursework, their time and goals are largely determined by the faculty teaching the courses, their program structure, and other external factors they don't have a lot of control over. Failure to meet these deadlines has immediate consequences. Further, in most school settings, these kinds of deadlines have been a regular part of your life since you began school—thus, we are all fully socialized into meeting other people's deadlines on tight schedules.

But with the end of coursework or the completion of your degree, the short-term deadlines vanish, and you may be left trying to figure out how to proceed without other people's deadlines or a structure. We can see this shift to independent schedule management as a struggle for many emerging scholars. Gina explains her

independent schedule shift as she describes the difference she sees between writing in coursework and writing for publication: "Because of imposed deadlines versus self-imposed deadlines, I think that the imposed deadlines are much easier for me to adhere to and plan for, because then I can know I need to start this far out. Self-imposed deadlines or deadlines that are semi-wishy-washy are easier for me to schedule over or to not take as seriously. I wasn't going to be graded for this." Yet Gina has a great first experience publishing and that really affirms her commitment to publishing more in line with her identity and values (Chapter 6):

> I think that I like the idea of publishing articles and having those have a wider reach than maybe a book, for example. I think I'm comfortable in this genre. It's changed the way that I've thought about what I want to do or how I want my writing to be out in the world. … Then the thing about intrinsic deadlines. I think that the idea that I want my writing to put forth my values and my commitments, helps motivate me to write. I don't need the deadline from [my advisor] or from a class or anything like that. … it does make me want to sit down and write.

As she describes, Gina's success impacts her time and motivation to take on intrinsic deadlines to continue to publish. Four of the 11 participants specifically articulated that their successful first publication helped motivate them to carve out time to publish more.

A second challenge faced by emerging scholars has to do with the binge writing strategies that graduate student writers often develop in their work (Kellogg, 2006). Coursework has firm time limits and is often done in conjunction with other pressing concerns (teaching, family, etc.). Further, coursework does not always require the deep thought and engagement of professional publications. Binge writing is where projects are written close to the deadline, including the dreaded "all nighter" writing session where the writer stays up all or most of the night to finish before the deadline. Unfortunately, binge writing strategies are not helpful with the kinds of long-term, sustained writing and thinking activity required to transition to a professional scholar. As Silvia (2007) notes, when binge writing is used for professional academic work, it leads to a cycle of procrastination, anxiety and guilt, and an unhealthy relationship with writing.

Emerging scholars in my study rarely used binge writing and reported that they generally avoid it. Only two emerging scholars reported binge writing on early drafts but abandoned the practice later in their publication process when it failed to work for them. In order to publish successfully, all 11 emerging scholars eventually established regular writing practices, set goals, and managed their time effectively. Part of this, of course, is that expert writing processes require the best writing possible, as Emilio describes,

> When I'm a graduate student I can get away with being unlearned in some fashion … I felt like if I was really wrong

> [faculty] would help me and they would correct me and I would be better. But now I feel like I have to really represent and do my full good work upfront. Maybe that yields me dividends that [this article] came accepted first round instead of revision, like R&R. But I feel everything is more stretched, and [the article] would go through processes of feedback and revision.

This "stretched" out nature of the writing for publication process required scholars to regularly engage with their work over a period of months and often years through the techniques described in this chapter: time management, goal setting, space setting, and accountability.

A third challenge for emerging scholars is that nearly all professional academic writing is about adhering to a "long game" strategy rather than achieving more immediate rewards based on shorter timelines in coursework. Emerging scholars often were surprised by how long their publication process took, how much feedback and sustained effort was required to be successful, and the amount of time they had to spend to see their work in print. Wells and Söderlund's (2018) faculty participants talked about the years it often took to see a piece through, and this data is certainly borne out in our discussion of revision trajectories in Chapter 5. Writing a dissertation, book chapter, article, or other scholarly work can often take several years of regular progress and usually has long periods of downtime while you are waiting for someone else to respond. Sustained effort and perseverance are the only way to achieve success. Thus, to successfully transition from extrinsic motivations to intrinsic motivations, developing effective time management strategies for independent work and setting goals is key.

Expert Scholars: Challenges with Carving Out Time

Expert scholars have made the successful transition from graduate students and into full-time working professionals and often with extensive demands on their time: high teaching loads, administrative demands that span beyond the traditional semesters, endless piles of student grading, service obligations, and much more. For these scholars, finding time to write, especially during the regular semester, can be the biggest challenge to their scholarly agenda. All six expert scholars discussed challenges with time management. Only expert scholar Alice, who was now retired, noted that she had ample time in retirement, but never had ample time prior to her retirement.

For example, expert scholar Dan describes how his heavy administrative load in the writing center adds to his time challenges. He oversees the writing center which includes a staff of about 50 people, he also oversees one-credit courses run through the writing center, and he teaches his own courses each term. He notes that he must be focused when he manages to carve away time, "My days are very busy, but I have to be very responsible with the time that I have … so if I get an hour and a half for Pomodoro method, a few times a week, I'm generally pretty focused when I do …

There are some days or some semesters where I've been able to squirrel a whole Thursday." Ryan, who also has substantial administrative work on top of teaching at a 4/4 institution notes that "When I sit down to write … I am putting off grading papers and writing administrative emails and whatever. So, I'm actually writing when I carve out the time to write, it allows me to do the sort of focus."

How Do Successful Scholars Manage Their Writing Time and Schedules?

Given the above challenges, what do expert and emerging scholars do to manage their time and carve out time to write? To examine successful time management, I asked emerging and expert scholars in interviews how they manage their time to be able to publish successfully. For expert scholars, I also reviewed their writing journals and the time they logged in their articles on Google Docs and spoke to them about specific writing sessions and their time management. Both groups identified a wide range of effective techniques in order to manage their time, with emerging scholars employing a wider range of approaches (writing short amounts of time each day, having wordcount goals) while most expert scholars used a writing day or scheduled writing approach and also making use of breaks and times when they did not have as many teaching or administrative obligations. Expert scholars also more frequently described goal setting and using goals as a productivity method. Accountability was often built into the process: setting goals, working under deadlines from special issues or edited collections, working with a co-author or writer's group all allowed scholars to ensure that they continued to write. Some emerging scholars also had the benefit of a writing for publication course, which allowed them to have writing time during coursework and a more structured setting.

Many of the lists in Table 8.2 are self-explanatory. Some follow the conventional wisdom espoused by writing productivity books for regularly scheduled writing time (Silvia, 2007) or writing every day for 15 minutes (Belcher, 2019). We will now consider some of the approaches that warrant more explanation.

Table 8.2 Time Management and Accountability Approaches Employed by Emerging and Expert Scholars

Area	Emerging Scholar	Expert Scholar
Daily Writing: Setting a daily writing goal, usually 15 or 30 minutes a day.	6 / 54%	0
Word Count Goals: Setting a daily or weekly word count goal (anywhere from 500–2500 words). Note that experts used these goals only as a productivity strategy when they needed to return revisions quickly under a deadline. It was otherwise not part of experts' processes.	3 / 27%	2 / 33%

Area	Emerging Scholar	Expert Scholar
Pursuing multiple publication projects: An approach used only by participants (emerging and expert) who were in tenure-track or tenured positions.	3 / 27%	2 / 33%
Writing Retreat: Use of an intensive time away (cabin in the woods, beach); may be tied to family vacation or with other scholars also on a writing retreat.	1 / 9%	1 / 16%
Summer / Break Writing: Intensive periods of writing time without obligations, often daily or multiple times a week spanning several hours.	4 / 36%	6 / 100%
Scheduled Writing Day: One day scheduled during the regular semester each week that is set aside for writing.	1 / 9%	2 / 33%
Scheduled Writing Sessions: Blocks of 1–3 hours scheduled multiple times a week to write.	3 / 27%	6 / 100%
Managing Flexible Schedule: Used by participants with self-disclosed disabilities and/or neurodivergence to make use of hyperfocus and/or disability that impinges upon everyday life.	2 / 18%	0
Co-authorship: Regular meetings and/or writing times scheduled with co-authors for accountability and support.	3 / 27%	1 / 16%
Silent Writing Group: Group of scholars who meet weekly and write together in silence.	2 / 18%	4 / 50%
Writing Support Group: Group of scholars who meet to share goals, offer peer feedback, and provide emotional support.	4 / 36%	3 / 33%
Goal Setting: Setting clear goals for writing sessions or writing projects.	5 / 45%	5 / 83%

Neurodiversity and Time Management

Two emerging scholars who identified as disabled (1) and neurodivergent (1) had a different take on time management. In both of their cases, regularly scheduled writing time was not a strategy that worked for them due to the unpredictability of their conditions. Instead, they developed a flexible schedule with a list of things they had to get done in a week's time. Then as they were having a hyperfocus day or "good" health day, they would use those days to their advantage to write a lot, recognizing things could be shifted to accommodate days that were less focused or problematic in other ways. For example, Sara, with a registered disability and mood disorder, describes her approach:

> I have a registered disability. I have a mood disorder and it makes my energy levels, my energy, my focus, all of those things vary. … I can go from being very hyper-focused and getting just a ton done, where if I tried to stop myself after one or two hours I would lose all that productive energy. There are other days when it's just absolutely a wasted day … I just move stuff around. If I'm having a day where I'm really on it and I'm feeling it, and whoo-hoo, I move stuff from future days. … In my calendar I'll put an F by it for "flexible." That means that if I don't get it done by the seventh, it's not a big deal. I could get it done by the ninth, I could get it done by the 15th.

As Sara shares, being flexible rather than rigid allows her to accomplish the things she needs to accomplish and make progress on publications. Thus, for individuals that are working towards writing for publication who may be neurodiverse, experience periods of hyperfocus, or have chronic illnesses, the flexible schedule approach may be more effective.

Time Management and Parenting/Family Obligations

A number of participants noted the challenges in managing to have small children or other family obligations, and how they had to work to manage their time even more carefully to ensure that their families were also taken care of. For example, expert scholar Heather notes,

> I'll be quite honest; it wasn't until I became a parent that the necessity of understanding how to use your time productively really sunk in. … I get to campus at 6:45 in the morning and I have to be off campus by 2:20 if I'm going to get my son to school on time and then I have teaching and I have meetings. So, I have very specific blocks of time often that are only 45 minutes or an hour long and I had to train myself a long time ago to shut the door, shut out the rest of the world and just focus on that one thing … that's the only way I could get the work done.

For these participants, in addition to making their time productive and counting when they are able to have it, they also mention creating spaces where they can be uninterrupted by children or family. Participants often work around family or children's schedules, which may involve writing very early or late.

Deadlines and Accountability

A key for many scholars is building in external accountability systems to continue to meet writing goals. These same kind of accountability structures are used by many expert writers—with all of them getting support from readers, peers,

editors, and/or writing groups. Thus, accountability is a big part of how many emerging scholars transition from being graduate students in coursework—with built in accountability—to holding oneself accountable. Table 8.1 offers several methods of accountability including co-authorship, writing groups, and word-count goals. We cover accountability more in goal setting, below.

Cultivating the Right Space for Writing Productivity

Another common discussion surrounding time focuses on space. Even if one sets aside the time to write, if the space they are writing in includes ongoing disruption, they cannot get deeply embedded in the writing process or flow state (Chapter 4) and will make little progress.

Cultivating the right space for writing is particularly critical for people who have family obligations, such as emerging scholar Emilio, who is an assistant professor and writing center director. He describes juggling his writing spaces with a family and several young children and his desire to work in an office or coffee shop setting to bolster his productivity,

> As far as allocating space, I think about writing process is it is a space time thing, it's not just what hours or what times can you do it, but in what situation works best … I couldn't work at home because if I worked at home or I worked anywhere near my kids, it was just chaos. … I need to be in a space where I have enough freedom to not have to answer to anybody but I have enough people around me where I feel like if I'm not being productive it feels bad. … But when I'm at least in a situation where there's other people working with me or I can feel pressure from some outside source that say you need to be working, it motivates me at least a little bit.

Expert scholar Stephanie also notes how a change in space at her house once one of her grown children moved out allowed her to have a better space for writing and increased her productivity,

> But we changed his room into a guest room and a third of it, it's a really big room, is my study now. … My writing space before this has been different places. But I knew that if I could just get this space it would help me. I did start writing this article, really start writing it in this dedicated space, and it really helped. I have to say it really helped.

Emilio's comments about writing processes being as much about spaces as they are time and seeing Stephanie's increase in productivity with the change in her space helps illustrate the importance of setting up a conducive space for productive writing.

Setting and Meeting Goals

A critical strategy for productivity that both emerging and expert scholars used was using goal setting in conjunction with setting aside regular writing time. Emerging scholars typically framed goals in terms of individual writing sessions or deadlines, while expert scholars considered their immediate goals in line with their larger research agenda and motivation (Chapter 6).

Brita describes how she uses individual goals in combination with a writing support group to track goals for individual writing sessions:

> I have a spreadsheet. I started a writing group—or we call it an accountability group—with a couple other PhDs in my program. We have our Google spreadsheet that we log in every day and write our different goals and then track whether we met them and how much time we spent or words we wrote or whatever, and then comment on each other, support each other's thing. We've been doing this for a few years now.

Thus, Brita combines goal setting with accountability in her writing group—a combination used by many emerging scholars.

Carrie uses a combination of goals and word counts to manage larger writing tasks, including articles and her dissertation, "I always schedule out my writing. I might do 100 words today, 500 words today, but I set goals with the writing. Week one would be 500 words, week two would be 1,000, three—so, any time if I know I'm reaching 5,000 I'll work backwards and do it in chunks, I guess I'd say, as far as the writing is concerned. …" These kinds of goal setting can help all aspects of the writing process, but especially help when revisions are overwhelming, and you need a step-by-step process.

The Shutdown Ritual: Notes to Your Future Self

A notable technique is described by several writers in the study which involves managing the beginning and end of writing sessions so that you can pick right back up where you left off. This avoids a writer starting at the beginning and excessively re-reading and allows them to jump in immediately. I also noticed this ritual in two of the experts' documents: they would leave notes to themselves at the end of the writing session describing the work that they did that day and what was left to do next. When they opened up the document for the next writing session, they were ablet to immediately dive back in and make good progress.

Emerging scholar Brita calls this her "shutdown ritual." She describes this as follows "I usually also mark in the draft where I want to pick up for the next day, just make a note 'pick up here next time' or that sort of thing. So that I can go immediately to that place the next day." When I ask her why she uses the shutdown ritual, she says, "I feel like it lets my brain shut down … I found it's helpful in letting

me put work aside or that type of work and then be able to think about teaching or whatever else it is that I'm working on without having my brain constantly trying to remind me that I need to do x and to not waste time the next day getting started because I know exactly where I left off or what section I want to pick up on."

Thus, the notes to your future self can be placed in the document itself. Typically, it includes: a short summary of the work that was accomplished in that writing session, a note of where to begin, and a note of what to do in the next writing session.

Building Up Writing Stamina

One of the notable differences between emerging and expert scholars in the list above was that novices often focused on outcomes (500 words, 15 minutes a day) where experts set time aside to make progress on their writing and only two used word counts when working under very tight revision deadlines. The differences might have to do with building up to being an effective and focused writer which is a product, in part, of strained schedules as discussed above—as Ryan described, when he's writing, he's writing because he can't afford to waste that time. This distinction is borne out in interview data. For example, in talking about summer and having potentially more writing time, Gina noted, "I think I thought that I could write more in the days because I had more time, but I recognized after that experience that I just don't have enough gas in the tank, I don't have enough endurance because I haven't worked that way in a very long time, so, I just need to stick with that process. Be slow and steady and I can't do it another way."

Likewise, Wade describes his evolving understanding of writing as being less about wordcount and more about quality content:

> I thought that all I was going to have to do is go one, two, three, four, five, six, and write a thousand words every day and now I got an article and then I send it. Then all I got to do is I send that one and then Monday, I start on the next one. I was like whatever, I can write four articles in a month if I write a thousand words a day, right? … I thought that the process of writing journal articles for publication was 100 percent sitting in the chair at the computer, writing the words and that's all it is.

He then describes that part of it is that you have to do a lot of reading and thinking, which is not accounted for in simple metrics of counting words. He notes,

> But that's not how it works. It's like if you lift weights. If you lift weights, you are going to get up in the morning, you're going to eat eggs or whatever, go to the gym, and you're going to lift weights for maybe an hour and a half. Then you're going to wait two days, go back, and do it again for another hour and a half and you're maybe going to do that three times a week. Then if

> you do that, you'll get really strong … It's the same thing with writing, where if I write 500 words, I know that I can write something thoughtful and focused, and coherent, and clear.

For these scholars, realizing that there are diminishing returns after a set number of hours is important.

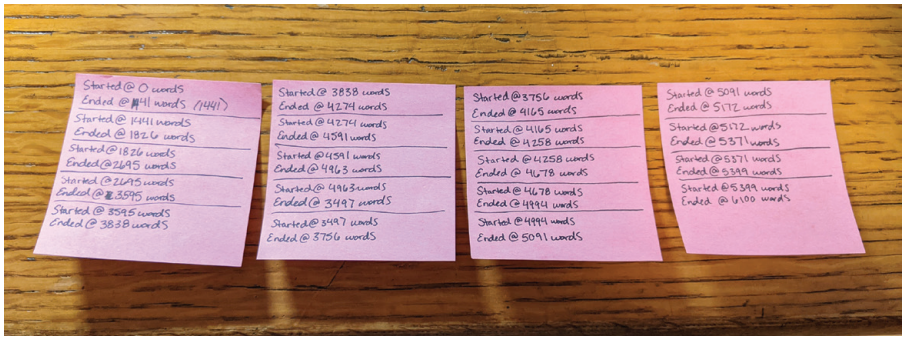

Figure 8.2 Brita's word count sheets for each writing session

Part III: Concepts and Activities for Academic Productivity

Every scholar must create time management strategies that are based on the lived realities of everyday life—navigating complex work, family, and personal demands to carve out time, space, and energy to write. Scholars also describe shifting their time management plans based on life changes such as illnesses, new jobs, or new family members. This leads us to our threshold concept for this chapter:

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

These sophisticated strategies are illustrated through the following key takeaways that help you cross the threshold.

- Emerging scholars struggle with time management especially as they are leaving more structured environments of coursework or graduate school. They need to make a dedicated effort to develop novel time management strategies that are intrinsic and goal-directed.
- Scholars avoid binge writing strategies and find these largely to be unproductive and run counter to effective writing for publication.
- Time management strategies vary based on the scholar and their life and work circumstances. The most common methods used by emerging scholars include committing to daily writing, setting word count goals, an accountability writing group, and reaching out to mentors. Both

emerging and expert scholars employed intensive writing on breaks or during summer, scheduling writing sessions, writing groups, goal setting, and pursuing multiple publication projects.

- Scholars who are neurodivergent or have disabilities often worked with more flexible schedules and movable time blocks to accommodate challenges.
- Those with substantial family obligations found it necessary to create time blocks that were separate, or distraction-free, from family spaces.
- Developing new methods of accountability (such as self-imposed deadlines, co-authorship, wordcount goals, or writing groups) is one of the methods that emerging scholars use to transition from coursework into independent writing.
- All scholars indicated a need to find spaces that were comfortable and disruption-free and managing space is a critical part of academic writing productivity. These spaces varied widely based on the specific life of a scholar. Some found offices and/or homes very conducive to writing while others found them full of external distractions.
- All scholars tracked goals, some individually through tasks lists and using reward systems and some as part of writing accountability groups or other methods.
- An accountability method that is very useful is a "shutdown ritual" where the scholar takes time to make notes on where to start writing to one's future self—this allows a writer to pick back up immediately to save time.
- All scholars recognize that they have certain amounts of time that are the most productive and certain "writing stamina." Even if one has days on end in the summer months, it's not feasible to write ten hours a day productively. Thus, time management is also about managing one's focus and stamina.

Time Management Strategies

A good place to start with developing an academic productivity plan to cross the threshold is to carefully consider—and collect data on—your time and your relationship to time. When you think about your time in a given day, what comes to mind? In one of my co-authored studies of doctoral education (Driscoll et al., 2020), we found that academics were not only overworked and burned out, but they framed their overwork often in terms that indicated a lack of control over their own schedules and lives. In other words, their jobs and commitments were managing them, rather than them managing how they spend their time. While all of us have unavoidable work or school responsibilities, we often have more flexibility than we perceive.

To begin to manage our time successfully, we can begin by understanding our own relationship to time, reframing our relationship to time, and establishing

regular writing time. In this sequence of activities, you can explore your own relationship to time, develop a time management plan, and set goals for yourself.

Activities 8.1, 8.2, and 8.3, later in this chapter, are a sequence of time auditing and planning activities that I teach regularly in my Writing for Publication and Dissertation Writing classes as well as in faculty writing groups that I offer on our campus to help scholars better understand their relationship to time: where they are saving it, where they are wasting it, and how they might carve out time for publication.

Developing a Writing and Accountability Plan

Once you have spent time understanding how you currently spend your time, including examining your attitudes (8.1) and auditing your time (8.2), you are ready to set a plan for your writing. For many people, an important part of carving out the time is to develop a regular writing schedule and create accountability to keep yourself to your schedule. The underlying psychology is simple: when you schedule time to write you get more writing accomplished (Boice, 1990; Kellogg, 2006). This time slot is no different than time set aside to teach, or go to a department meeting, a doctors' appointment, or anything else.

Scheduled writing time is the single most important thing for writing productivity. As you continue to create space for regular writing time, the writing becomes habituated and something you just do regularly. You sit down at your allotted time and write, just like you come to your class at the allotted time and teach or attend meetings at the allotted time they are scheduled. And you protect that time at all costs; you are unavailable during your writing time just as you would be unavailable during your teaching time.

As we've also explored, this approach is less helpful for people who are neurodiverse, have a disability, have a chronic health condition where they may have good or bad days, or others who have significant and ongoing life disruptions. For these individuals, creating a flexible set of slots each week (using the process Sara described above) that can be moved around based on good or bad days may be more effective.

Here are a few approaches that expert writers in my study have found that work. I also supplement these approaches with that of Tulley (2018) who interviewed writing experts. As you are developing your own regularly scheduled writing time, you might want to try a few different approaches until you find the one that works for you, your schedule, and allows for optimal productivity.

Write every day. The approach advocated by Belcher (2019) is to write for at least 15 minutes a day, and many scholars use this successfully. Advocates of this practice often cite waking up early and getting in regularly scheduled writing time before going to campus, not scheduling meetings before 10 a.m., or writing each evening after family goes to sleep.

Schedule two (or more) writing sessions each week. Scheduling at least two weekly writing periods is another approach that works for many. Some people

choose to use their nights and weekends for this work, while others prefer to schedule writing time while on campus (with their door shut). In my study with expert writers, as well as teaching graduate level publishing classes, most writers find that for complex writing tasks (such as engaging in drafting, building arguments, complex data analysis, revision from peer review) a larger chunk of time is helpful, around two to four hours. With that said, small bits of progress can be made even in shorter amounts of time, especially when using goal setting strategies (see the second part of this chapter).

Schedule a writing day. A writing day is one day a week that is dedicated to your writing. On writing days, you don't regularly check your email, schedule meetings, or schedule any other obligations—you simply write. This is the approach that many of the writers in my study used—they found a non-teaching day where they did not have to be on campus, and where they could dedicate at least five hours to dedicated writing time. This is also the approach that I've used successfully throughout my entire career—and it was how this book was written and how I've published over 60 peer-reviewed articles.

S**et daily or weekly goals.** Setting daily or weekly goals for time spent (recommended) or wordcount can also help you make regular progress, particularly as an emerging scholar working to build a longer-term writing practice. Some writers use a program to track their wordcount or other apps to track their progress.

The above approaches except the last one assume that you are working to make progress on writing during regular semesters. If you find that you are most productive on breaks, it is likely that you could develop two writing schedules: a less time-intensive schedule during the regular term and a more intensive schedule for writing on breaks. Once you have developed your writing schedule, test it out for a few weeks. See what works and adjust accordingly.

The final thing is to build accountability and rewards into your schedule: how will you keep to your schedule, and what social supports (writing groups, readers, deadlines, etc.) will you use to keep you on track? Accountability is different for everyone—some people need a much stronger external accountability while others need less accountability and focus more on the intrinsic rewards of writing. External accountability may come in the form of writing partners, writing groups, or co-authors–someone who you can check in regularly with and set deadlines (Chapter 9). Internal accountability can be setting up rewards for yourself when you've completed tasks. These can be small things: the joy of crossing out all of the goals on your list, treats, a short break when you finish a task, or even larger rewards for completing larger projects.

Why Writing Schedules Work

Why is carving out writing time each week the most effective way for most people to be successful as professional academic writers? The following are four benefits that you get by using the writing schedule approach:

Avoiding binge writing. Binge writing (Kellogg, 2006) is when short deadlines, being overwhelmed, and procrastination lead to intensive, long, and sometimes overnight writing sessions before deadlines. The only time I saw binge writing with expert writers was for two "quick turnaround" pieces where experts already had a full draft and needed to make revisions in a short period of weeks to meet a deadline of an edited collection, but noted that this approach was largely unhealthy and could create an adversarial relationship with writing. Hence, I do not recommend this approach. Most importantly, binge writing does not lead to a happy or productive writing life. It can take time for you to establish a new pattern if this has been something you have done often, but you can make this change successfully—and many emerging scholars in this study did!

Developing new ideas. Discussion of composing styles and writing to learn (Chapter 2), combined with Robert Boice's (1990) research clearly illustrates why regularly scheduled writing time works. Boice asked academic writers to write under one of three conditions: 1) to regularly schedule time; 2) to write "spontaneously" as they felt inspired; 3) and finally, to not write unless they had to. He looked at these writers' productivity after a month and found that those who regularly scheduled writing had more creative ideas and wrote more pages per day than those who either waited for inspiration to strike or that didn't actively write. From Chapter 2, we know that many writers need writing itself to develop ideas and thinking. This research is clear: regularly scheduled writing not only leads to more productivity; it also leads to the generation of more new ideas. Since novelty is such a critical factor of academic publishing, this finding should not be lightly disregarded. Regularly scheduled writing time not only leads to more productive writing but better ideas about writing, which will lead to higher quality publications.

Productivity. Further, Boice's (1990) research on writing practices of faculty demonstrates that people who schedule writing time write more pages per day than those who wait for inspiration to strike (or don't actively write at all). This is supported by my study of expert writers; those who scheduled writing time, particularly when combined with other forms of accountability such as co-authors or writing groups (see Chapter 9) finished their work months or years before those who did not use scheduled writing time or other accountability strategies.

Cultivating a healthy relationship with writing. A final reason that writing schedules work was expressed by the expert writers in my study: regular writing schedules allow for a reduction of binge writing, guilt, and stress associated with not writing or not writing regularly. Tulley (2018) notes the importance of enjoyment of both the process of writing and the works that are produced for senior scholars who write. By funding our own way into a process that we can enjoy and be successful with, we can cultivate lifelong writing habits.

Overcoming Time Management Challenges

At this point, if you've worked through activities 8.1, 8.2, and/or 8.3, you should

not only understand yourself but also have a great plan for your time management—these are fantastic steps. What can go wrong? More than you might think! Life has a tendency to get into the way. We'll now explore some of the challenges that you may face with regards to time management and meeting your writing goals—and what to do about it.

Saying no and protecting writing time. Protecting your writing time is a very serious challenge that you will always face—and one that can be quite formidable, especially if you are in an administrative position or have family or other responsibilities. Damon Zahariades (2017) notes that saying "yes" always is an ingrained habit that we learn to please others, to avoid offending others, to avoid disappointing others, or to appear helpful, valuable, or likeable. Zahariades argues that saying yes constantly means that we cannot carve out time for our own projects and interests—or our own writing time. Learning to say no is empowering in that it allows us to reserve the time we need to meet our goals.

Habituated practice. The goal of regularly scheduled writing time is creating productive writing habits. You should keep your regularly scheduled writing time as routine as you can. Habits are actions that are performed repeatedly, automatically, and consistently (Lally & Gardner, 2013). Research on habit formation has four steps: a decision to act, acting, repeating the action over time, and engaging in repeated actions in a way to encourage the habit to become automatic (Lally & Gardner, 2013). Research demonstrates that it can take anywhere from 18–254 days to successfully "automate" habits (not the 21 days that is commonly assumed) (Lally et al., 2010). One issue to watch out for is what researchers call the "intention-behavior gap," where you decide to act but never take action (or fail to continue to act) over time. Some suggestions to habituate your writing schedule over time include setting up your writing schedule for the entire semester, writing always on the same day and time, building in rewards for your regularly scheduled writing time, and building in contingencies if you fail.

Starting small. One of the reasons that many of the emerging scholars use word count or time goals (e.g., 15 minutes a day) is because this approach takes some of the intimidation out of writing. Thus, if the idea of a whole writing day or even a few hours of writing time in a block seems intimidating, start small and work your way into larger chunks of writing time. Amal, who is a multilingual scholar with dyslexia and identifies as neurodiverse, describes how helpful this 15 minute a day process was for her:

> I used to be a procrastinator, not anymore, because of the organization, penning everything down, making lists … my dissertation director gave me a really good tip. It's the 15 minutes a day. Sometimes it works, sometimes I find myself writing or working on something for three hours. But if I get myself to think 15 minutes a day is nothing and I can do it, it's very easy. It's not 20 minutes, it's not 30 minutes, it's just 15 minutes. I can

do it. I find myself sitting there and working for 45 minutes or 50 minutes. This helps.

Avoiding spinning your wheels. Effective bridging between writing sessions. One of the challenges that people face with any writing approach is keeping the writing fresh in your mind. Scholars employed a range of strategies for keeping things fresh:

- Writing on the project a small amount each day, even if it's only for a short amount of time
- Re-reading previous drafts (although some note this is dangerous if they begin revising and never getting to new work)
- Reviewing previous goals and tasks at the beginning of the session, making progress, and then developing a new task list for next session. Often, this involves a "shutdown ritual" where a writer makes brief or extensive notes to oneself during the last five to 10 minutes of a writing session. Then, the next time the writer has a writing session, they can read those notes of previous progress, they can immediately dive back into where they were.

These are, in essence, the "quick focus" strategies described by Tulley's (2018) senior scholars in writing in short chunks.

Managing Your Energy Levels for Writing and Pacing Yourself

Managing energy levels was a major theme among many emerging scholars—because these writers were grappling with unique problems and creating new human knowledge, doing their writing when they were at peak mental energy was critical. This included both exploring the "macro" aspects of this—when are you at your peak in terms of writing? But also employing various productivity techniques (like the Pomodoro method) and eliminating distractions to ensure that writing sessions were as productive as possible.

Deciding when to write. To make the most of your own energy levels and writing time, it is best to schedule your writing sessions when you are at "peak" timing when possible. Everyone has hours that are most focused and productive—and writers in the study were very aware of exactly when they could be the most productive. For some people, that might be in the morning, for others midday, or others, late at night or on a weekend. Still others worked around the demands of family and children, making time when they were at school, or sleeping late at night.

Even if you schedule your writing day at your peak time, invariably, some writing sessions you may find yourself with more energy and focus than others. Even if you are not at your peak, you should still sit down to write. But in this session, rather than tackling revisions, drafting, data analysis, or other writing

activities that require peak performance, shift your focus to things that you can successfully do to still make your session productive: checking and updating your references, reading and summarizing texts, or copyediting a manuscript.

Further, because our lives also follow academic calendars, it's also important to recognize the cycle of peak time and burnout time likely ebb and flow around how close you are to finals week. For most academics, the beginning of the semester is less hectic and demanding than the end, so as you are working on your goal setting and time management plans for the semester, you might prioritize tasks that require more focus and energy towards the beginning of the term when you are fresh and have more energy than at the end. This is also why many people find that their most productive writing time is on breaks or near the beginning of the semester.

Using the Pomodoro method. Another method mentioned by four writers in the study was employing the standard Pomodoro technique or a modified version of the Pomodoro method). The Pomodoro method (Cirillo, 2018), in its standard form, uses a 25-minute intensive work session with a five-minute break, and then after four "Pomodoro's," one takes a longer 15–30-minute break. Dan describes using a modified Pomodoro method where he does a 45-minute block with a five to 10-minute break and then does another Pomodoro round. If you find yourself tiring easily, try building in more breaks (including those where you allow for mind wandering and incubation time, see Chapter 2).

Setting Up Your Writing Space

A final aspect of writing time is figuring out where to write to be successful and free of distractions. Here are some considerations:

- **Find a space where people are not going to bother you or where you will not be physically distracted.** This may be your home, your office, a library, a coffee shop, and so forth. Many busy academics may not be able to write in their offices as people constantly stop by. Others may be unable to write at home because of family. Thus, they go elsewhere—a local library, a coffee shop, etc. One writer even discussed finding a spot between work and home, setting up a hammock, and writing for two hours in the woods on warm days. Do whatever it takes for you to have a distraction free space!
- **Manage your virtual and e-distractions.** Once you have your physical space setup, do whatever it takes to eliminate virtual distractions. This can mean turning off your internet and phone, turning off your email client, and so forth.
- **Getting others to support your writing time.** Writing space and time may be a negotiation between other members of your family, your students, or your colleagues. If you are writing at home, have conversations and/or negotiate with your family to ensure that they respect your time.

- **Establish and explore writing rituals.** Another thing that many writers do to support their writing space, which we explored extensively in Chapter 4, is to have various rituals that help get them into the mood to write. As I am writing this, I am listening to my favorite instrumental post-rock soundtrack that I use for revision. Consider what writing rituals will help you to get into the flow and focus but also that may make your writing experience more enjoyable.
- **Set up your space to your liking.** Consider having things on your walls that may encourage you, a task board, encouraging sayings, or the like. Even if you write at a coffee shop, you can have a piece of paper or small figure you bring with you that helps you focus and helps set your writing vibe. These are small things, but they can make a difference—and many writers swear by them!

Developing Your Goals and Tasks

Now that we have an understanding of time management and have a solid writing plan, we can turn to the other major part of academic productivity management: setting and meeting goals. Setting and meeting goals helps you make the most of your regularly scheduled writing time and keeps you on track, especially for activities that take extended time, like writing for publication. Nearly all writers worked with goals in some fashion, depending on the writer and their expertise, goals may have been more explicit and specific or more general. Part of this is based on their working style and part on their level of expertise—so you may find that your goals and tasks will shift as you gain expertise.

Edwin A. Locke and Gary P. Latham (1990) synthesized over 400 studies on goals and goal setting, focusing specifically on what helped people achieve their goals vs. what made them fail at meeting their goals. Their research suggests that goals have a few key features, and understanding these features can help you set realistic and meetable goals.

Setting specific goals. What do I want to accomplish? According to Locke and Latham (1990), vague goals which do not clearly specify success are less useful than specific goals which specify clearly what is to be accomplished. A vague academic five-year goal might be: "build my reputation as a scholar." While this is a worthy goal, it doesn't necessarily give you a clear trajectory to meet the goal and it doesn't really have clear outcomes. More specific goals might instead be, "publish two articles" or "give a research presentation on my campus."

Assessing the intensity of goals. Can I do this? The second feature that Locke and Latham (1990) describe about goals is their intensity—how difficult it is to meet your goal. It is very demoralizing if you are continually setting goals that you cannot meet. It's also important to note that an easy goal for one person may be difficult or impossible for another. They indicate that the harder a specific goal is, the higher the performance, so setting challenging or difficult goals for

yourself can increase your performance. If you do not set goals, or you set vague goals, performance doesn't increase, however. The key here is setting goals that are both challenging and attainable.

Setting goals based on time. When do I write next? Another way to think about goals in line with Wells and Söderlund's (2018) study is using time as your main goal. In other words, once you have some experience with writing, you might set aside regular writing time and then select projects to work on based on deadlines or other interests. This is what expert scholars in my study largely did—they set time goals and then allowed the work to flow into those goals. For emerging scholars, however, more specific goals can be extremely motivating; this practice was typically used by more experienced scholars with years of publication experience.

Setting goals based on word count. How much can I write? Over half of the emerging scholars used word count goals, which were also used by expert scholars during intensive revision processes. Goals for word count may be a useful productivity strategy, but, given the amount of people who engage in discovery processes, I would use this strategy with the caveat that you may need to write your way into understanding, and thus, much of the original word count you produce may end up being heavily revised and/or saved for other projects.

Differentiating between goals, objectives, and tasks. Finally, goals, objectives, and tasks differ. Goals are long-term achievements, or the big accomplishments listed on your CV. For most academics, goals would include things like completing chapters of one's dissertation, having a publication in print, or successfully completing teaching a new class. Objectives are smaller accomplishments that help us achieve a goal. You might think about these like milestones—if your goal is to publish an article, getting a section of that article done is an objective towards that goal. Finally, tasks are specific small things we can do to help us meet objectives—these might be tasks that we can accomplish within a single writing session or day.

Estimating time. Time can be really difficult to estimate, and we can see from Carrie's description above that a lot of her time management comes from estimating how long it will take her to write. This is a critical thing for success in writing: both in being able to somewhat constrain certain tasks to certain time and being able to estimate the time tasks will take. A level of experience is necessary to start being able to estimate how long it will take you to do certain tasks. Part of this is your own writing style and pace, but part of this just comes with experience. Keep good notes and you'll see in time that your ability to estimate and budget time effectively can keep you on track. Working to constrain time spent also allows you not to veer too far off course of your goal (such as the common problem where someone may spend 12 months reading articles and not writing).

Planning on a weekly basis. Weekly planning here is also critical. After seeing what you have accomplished, you can take time to revisit the tasks, goals, and objectives each week. Expect to spend about ten minutes a week on this, which is

time extremely well spent. By placing constraints upon your work and time, you will make progress because you will be forced to make progress.

While goal, objective, and task setting does take some time, it allows you to stay extremely focused on your work and make good progress with writing. The other reason it works is that it gives you clear direction and helps to prevent you from being overwhelmed with the number of things you must do—such that you may not do anything at all. This kind of planning eliminates the "wheel spinning" activity that can suck away precious hours of research time each day that plague many emerging scholars.

Making goals visible. The goal board and task list. A final thing that is helpful for emerging scholars is to put your goals somewhere where you can regularly see them, interact with them, and revise them. Some have found it helpful to use a whiteboard. Others find that a digital file is a better choice. Still others build them directly into a calendar or place them as sticky notes around their writing space. The important thing is that you make your goal board visible and integrate it into your workspace. Additionally, you will want to develop a way to manage your tasks, goals, and objectives so that you can interact with them and revise them regularly. Some writers prefer to use an app or calendar program, while others prefer written lists. Develop something that is easy to maintain and that keeps you accountable.

When Time Management and Goal Setting Fail: Getting Back on the Horse

The best laid plans can be disrupted by life. Family emergencies, additional administrative or teaching responsibilities, and unforeseen events can arise, putting your plans in jeopardy. Of course, there's also major disruptions like hurricanes, pandemics, and other major catastrophes that radically shift many people's daily work and family lives and add considerable professional responsibilities. All of the writers in my study experienced a considerable drop in their writing due to the emotional, cognitive, and physical challenges present during the pandemic. Because I collected data both before and during the global pandemic, I was able to see people functioning both in terms of "normal" semesters and trying to make progress during a globally disrupted time. But disruptions don't have to be global; they can be local, specific to you or your family. Participants offered a range of options for how they were addressing disruptions:

Recognizing that disruptions happen and that they are OK. A big part of getting back to regularly scheduled writing was saying "this happened, and it is OK" rather than beating oneself up over guilt. Guilt about what you think you should be doing or haven't done doesn't serve you. Let go of the guilt, shrug your shoulders and move on. This practice works for both small and larger disruptions. Participants who were most successful were able to say, "it is OK" and move on when they were ready. One of my colleagues likes to say we need to "give ourselves grace" and I think that applies here.

Finding a new pattern. When life circumstances change, sometimes our goals and time management plans must necessarily change as well. Develop a new writing plan based on your current reality, even if it is reduced from what you had hoped you'd achieve. It might help to go back to the earlier exercises in this chapter.

Finding support and accountability. Take on a co-author on a project, form a writing group, or find some external support to help you stay accountable, particularly in difficult circumstances.

Starting small. For significant life disruptions, particularly when there is considerable emotional challenge, getting back to your work all at once might be too big of a leap. One of the writers in my study took her writing day by day, carving out time when she could, and eventually was able to establish a regular writing practice again. What helped her was staying "in the moment" and not feeling like she had the pressure to accomplish too much.

Activity 8.1: Your Relationship with Time

How do you currently frame your relationship with time? Consider the following questions and how you respond individually (or discuss in small groups or with a partner).

- What is my current relationship to time?
- Do I feel like I have enough time?
- Is my relationship to time positive or negative?
- How do I talk about my time and schedule with others?
- Do I feel I have agency with regards to how I spend my time?

Paying attention to how you talk about time can be a very positive first step. Some people feel like they are out of control of their time, and they often speak of time or schedule issues about things that always happen to them (and certainly, there are times in our lives where this is true, but not always). By taking control of your time and claiming agency over your own time, you can break through this and begin to form a healthier relationship with time. If you find yourself framing your relationship with time in negative terms or indicate a lack of agency, the next activity might be very useful to you.

Activity 8.2: Self-Study and Time Audit

The second activity asks you to do a self-study of your time and how you spend it, monitoring your time management for two weeks of a regular semester. When I teach writing for publication, this is one of the single most helpful activities students say they do in the course.

For this activity you will create a log—an accurate portrayal down to the minute if possible—of how you spend your time. I recommend you log your time for

at least one week during the regular semester, although two weeks is often a more complete picture. For this activity, it is best to choose one or two typical weeks (e.g., somewhere around the mid-point of the semester). You can also repeat this activity when you are on break to see the difference. See the Digital Resources on this book's home page (https://wacclearinghouse.org/books/practice/expert) for a time log that you can use as part of this activity.

1. *Keep detailed track of how you spend your time.* Keep notes as carefully as you can, accounting not only for planned blocks of time, but for the five minutes you jump on social media or other distractions.
2. *Keep track of how you spend your time on your computer.* Select a productivity application that will track how you spend your time on your computer.[10] One of the most important things to track is your time on your computer and phone, as that time can be where we have many "invisible" time drains. Thus, you want this activity to offer as complete and accurate of a picture as possible, so take the extra step to log your time on your phone and computer.
3. *Keep track of how you spend your time on your phone or other handheld devices.* Many newer models of phones will automatically log and report your time. If not, use one of many apps to do so.[11]
4. *After two weeks, use the summary chart, phone logger, and computer logger to see how you've spent your time.* Calculate this in minutes and hours.
5. *Reflect on the time audit and consider:*
    a. Where are the areas where you are wasting the most time? What can be condensed and/or eliminated?
    b. What are your best hours of productivity?
    c. How much writing time did you have this week? Is that sufficient? Is it at "peak" hours for your performance?
    d. How are you managing work-life balance?
    e. Where are the time sinks, or time wastes, that you might want to limit?

In the years that I've used this activity in teaching Writing for Publication and dissertation writing courses at the doctoral level, writers learn a great deal about themselves. They often learn that their "work" hours are full of distractions, from social media or other time sucks, adding up to hours of wasted time per week. They often learn that administrative or teaching work is often not well contained and even when they try to contain it, it bleeds outward. And they often learn that they have unconscious rituals or time sinks (like 45 minutes of news reading in the morning)—that can be co-opted for more productive writing time. They may

10. At the time of writing, a good program was RescueTime: www.rescuetime.com.

11. At the time of writing, TimeDoctor was a good app for IOS and Android: https://www.timedoctor.com/

learn that although they are putting many hours in, the distractions are preventing them from being deeply focused (e.g., checking email and responding in the middle of writing time, family distractions, etc.).

Another thing that sometimes comes up with this activity is our relationship with self-care and non-academic time spent. Writers may also be tempted to think that self-care activities (hygiene, sleep) or time with family, are not "productive" time, but we are most productive when we are rested, not stressed, and energized—this allows us to be creative and generate good ideas (Chapter 2) and enter flow states (Chapter 4). I will stress here—it is ok to have a life, to take care of yourself, to get eight hours of sleep, and to spend time with your family. The idea that you should always be working (academic guilt) is closely tied to imposter syndrome, anxiety, and other issues that we explored in Chapter 7. Allowing yourself time, space, and meaningful time away from academic pursuits allows you to be a happier, healthier, and more functional academic. I can't stress this enough—you should not, and do not, need to be working all the time. This leads to burnout.

As you do this activity, consider not only what you learned about yourself and how you spend your time, but also your attitudes towards time and work-life balance.

The next step in this process is to create a time management plan for yourself. In this time management plan, you should include where and when you will regularly write, how you will handle incursions upon your writing time, and any other goals or behaviors you might want to address with the time management plan. We'll now consider how to do this in depth.

Activity 8.3: Setting Your Writing Schedule and Plan

Now that you understand your time, your relationship with time, and why a writing schedule matters, spend some time scheduling out for at least the next two months:

1. Schedule regular writing time each week and/or make a to-do list for a more flexible schedule. Put this into your schedule, just like teaching or other appointments.
2. Develop some form of accountability for your writing plan (e.g., check in with a friend or yourself, writing group, goals (see below).
3. Develop rewards for yourself as part of your regular writing time.

Activity 8.4: Writing Focus Experiments

Over the next few writing sessions you have, experiment with various kinds of writing focus experiments to see what may be most useful to you. Don't assume you know what will work already but give yourself a chance to explore. You might consider:

- **Different locations**. How does certain locations (your office, your bedroom, a coffee shop) impact your ability to write and focus? What works best?
- **Different music or silence.** Try some different kinds of music—for most people it needs to be something repetitive, familiar, or instrumental. Some favorites include classical instrumental music, video game music, lo-fi, ambient music, or post-rock. You can create your own soundtracks or build playlists.
- **Different writing rituals.** Try a range of rituals around writing—things that make you comfortable and look forward to your writing time. You might even get special treats, rewards, or foods to bring in.
- **Different times of day.** Try writing late or early and see how that may change your focus.
- **Try Pomodoro.** Give the Pomodoro method (or modified Pomodoro) a try and see how it works for you. Set your timer for 45 minutes, eliminate distractions, and then take a 15-minute break.

Once you've done some experimenting, consider building in whatever permanent changes for things that are working.

Activity 8.5: Setting Your Goals, Objectives, and Tasks

Take some time to develop goals for yourself for an immediate writing project. What do you want to accomplish? What is the timeline that you might accomplish this? Let your goals "rest" for a day or a few hours and return to them and review. Once you are satisfied, break those goals down into objectives and then, setup your tasks for your regularly scheduled writing days for the next two weeks. Make sure you integrate plenty of ways of rewarding yourself as part of this process.

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

Part I: Crossing the Threshold

> *I'm all about collaboration. I'm a writing center director … I believe 100 percent that you do the best work with other people. That other people—different perspectives, different voices, all of that generates better knowledge faster and more effectively and more productively than you can on your own. If it weren't for the fact that my department is squirrely about collaboratively written articles, I would never write a single authored thing ever again.*
>
> *– Emilio, Emerging scholar*

> *I think that writing is always about navigating relationships and sometimes these relationships are more immediate, sometimes those relationships are future-oriented, in terms of temporality of the text and the way that it's going to interact with future readers and audiences … But there's always a lot of conversation.*
>
> *– Matt, Expert Scholar*

As our opening quotes illustrate, writing for publication is inherently social. As an emerging scholar, you are joining a conversation in the field, you are responding to blind peer reviewed feedback, and you might also seek support before and during the publication process. Thus, in our final chapter, we turn to the social nature of writing for publication—unlike the classic image Thoreau writing solitary in in the woods, the writers in the three studies had extensive social interaction, always well beyond the required editor and blind peer review feedback.

As has been long established in writing studies, writing is a social action, and genres—including genres within professional academic scholarship—are enacted socially (Bawarshi & Reiff 2010; Miller, 1984; Swales, 2004;). Learning to write is a socially enacted developmental process (Driscoll & Zhang, 2022; Kostouli, 2009). As has been explored in multiple professional genres, learning how to be an expert often includes a substantial period of social apprenticeship, where novices apprentice with experts to learn a new discipline—including how to write in that discipline (Driscoll & Yacoub, 2022; Beaufort, 2000).

This chapter explores the myriad of ways that both emerging and expert scholars engaged in social activity surrounding writing including how writers seek support during the writing and publication process, the critical role of mentoring

and literacy sponsorship for emerging scholars, and models for writing groups. Our threshold concept is:

> ***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.*

When we think about how we construct the social nature of writing, there are distinct differences between how education systems often frame learning and output as individual (individual grades, writing projects) vs. writing for publication. For emerging scholars, they often need much more mentoring and support than in coursework, and those mentoring relationships with faculty and peers deepen. Table 9.1 offers some ways that coursework may be different for individuals writing in a learning setting vs. writing in a professional community.

Table 9.1 Crossing the Threshold

Writing as an Individual Student	**THRESHOLD**	**Writing as a Member of a Professional Community**
Writing is viewed as an independent process (especially in coursework under tight deadlines).		Writing is viewed as taking part in a conversation of others and may be collaborative (co-authorship) or meaningfully supported by others.
Peer review and feedback from peers may be viewed as a source of useless information or skepticism (especially in course-based settings).		Experts rely on high quality feedback from mentors, peers, and writing groups to navigate the challenges of peer review.
Knowledge may be seen as individually constructed.		Knowledge is socially constructed.
Limited opportunity for long-term collaborations with others.		Collaborative writing and writing with others is common and for some individuals/disciplines, may constitute the bulk of one's writing for publication.

Within professional academic writing, we can see evidence of social apprenticeship tied to learning disciplinary genres with NIH grants (Ding, 2008), within doctoral studies of second language students (Zhang & Hyland, 2021), and in scholarly publishing (Berkenkotter, et al., 1989; Lei & Hu, 2015; Li, 2007). And certainly, the social nature of writing was borne out consistently in the interview data with both emerging and expert scholars, as well as various documents that they sent: examples of feedback from writing groups, feedback from peers, for, interaction with editors and peer reviewers, and for emerging scholars, textual discussions of conversations with mentors. Thus, academic publication is far from a solitary endeavor, and part of building writing expertise is building a supportive network in which to write.

The two key concepts that are critical for you as an emerging scholar are **social apprenticeship** and **literacy sponsorship**. Social apprenticeship, which is described by Beaufort (2000), is a model of writing development and expertise where novice writers are socially apprenticed into a particular discourse community by sharing the responsibility of writing, gaining experience and feedback from more advanced members of the community, and through those practices, building expertise. This is certainly the case with emerging scholars co-authoring with their faculty experts, which was the case for four emerging scholars in the study. Faculty-graduate student co-authorship has been demonstrated to be a highly effective practice to support the development of graduate students (Kamler, 2008). More broadly, this and other kinds of mentoring works is a form of literacy sponsorship (Brandt, 1998), which Deborah Brandt recognizes as a "range of relationships and ideological pressures that turn up at the scenes of literacy learning" and recognizes that this kind of sponsorship is complex, situated, and advantageous to those who have access to it (p. 558).

Part II: The Social Nature of Writing: Collaboration, Mentoring, and Involving Others

To begin to explore the different ways in which all writers involved others in their publication process, I share the many ways that both sets of authors involved others in their writing for publication processes in Table 9.2.

As we can see from the table, emerging scholars seek social support from a wider range of individuals than experts; and many of these support networks are tied to doctoral study (faculty mentors, university-sponsored writing group or writing center support, and writing for publication seminars). Expert scholars use a more limited range of social supports focusing primarily on individual readers, co-authorship, writing groups, conferences, and editor mentoring. But what is important to note from this table is that all writers used at least two different kinds of social support—they were always having people read their work, talk about it, and connect with others prior to submission.

Table 9.2 Social Writing Supports for Emerging and Expert Writers

Area	Emerging Scholar	Expert Scholar
Co-authors: Writing with others for support and community (and for novice scholars, social apprenticeship)	4 (36.4%)	4 (66.6%)
Conference interaction: Engaging in conversation, presenting and getting feedback on work, or structured publishing/networking/feedback opportunities	2 (18.1%)	4 (66.6%)

Area	Emerging Scholar	Expert Scholar
Editor/collection editor mentoring: Mentoring and more extensive feedback from editors, particularly in the case of an edited collection	3 (27.2%)	4 (66.6%)
Faculty mentors / advisors: Social apprenticeship of graduate students into publishing	11 (100%)	0
Individual readers: Peers who may read drafts, offer comments, often with a draft exchange	8 (72.7%)	6 (100%)
Silent writing group: Time set aside in a group format to write	2 (18.1%)	0
Talking through with non-academic peers or family: Sharing ongoing research and publication ideas with family and friends	2 (18.1%)	0
University-sponsored writing group or writing center support: Attending a regular writing group and/or tutoring for graduate students	2 (18.1%)	0
Writing group: Regularly meeting with peers for goal setting, peer review, and emotional support	4 (36.4%)	2 (16.6%)
Writing for publication seminar: Taking a course in writing for publication as part of doctoral studies	4 (36.4%)	0

In what follows, we focus on three of the most critical areas for emerging scholars to understand to be successful in writing for publication: faculty mentoring, individual readers and writing groups.

Faculty Mentoring and Opening Doors

Faculty play an enormous role in mentoring graduate students into emerging scholars, with 100 percent of the emerging scholars sharing multiple inspiring stories of how their mentors supported them to initially pursue publication and through the entire process. Emerging scholars universally describe faculty mentoring in almost all positive ways, and all emerging scholars discuss the importance and impact of their faculty mentors on their successful publication. Based on these conversations, this mentoring can include any of the following:

- Encouraging them to publish, particularly from specific promising course papers or other program-based structures such as papers written in formal doctoral exam settings
- Offering courses in writing for publication and mentoring beyond the course
- Sharing additional resources (articles, books) to help spark interest in a topic that a student might pursue towards publication

- Offering feedback and advice on drafts, drafting, and writing process
- Helping navigate editor and peer reviewer feedback and develop revision plans
- Social apprenticeship through co-authorship and modeling

One way of articulating this work can be seen through the ways that graduate students described faculty mentoring: "demystifying" "opening doors" "seeing under the hood" and "sharing possibilities." These opportunities were both formal (structured mentoring through programs) and informal (elective mentoring, seeking out support from faculty).

In addition, many emerging scholars described structures that are in place in their doctoral programs designed to help students publish, including writing for publication seminars (taken by four of 11 emerging scholars) and/or comprehensive examinations that include an article writing portion that later led to their publication. These program structures were sometimes tied directly to faculty support, and they were generally met with enthusiasm and positivity as aids that led to successful publication.

Further, for emerging scholars, faculty mentoring relationships are key in moving them forward, and since each publication is unique, faculty mentoring centers on helping them navigate the complexities of that specific publication—encouragement, support, sharing what is typical or normal, how to manage feedback and peer review, and how to overcome emotional challenges. But faculty support that graduate students describe goes beyond typical university structures and into deep one-on-one relationships and literacy sponsorship.

Literacy sponsorship and support: Amal, an emerging scholar and multilingual writer, describes the importance of faculty mentorship, "Mentorship is so important … especially for students like me, international students … We don't have this mentorship in Lebanon. Mentorship does not really exist." Further, for Amal, having faculty members open the doors and tell her that she is capable of publishing was a big part of the process, "All I needed was somebody to tell me I can do it, have faith in me, and guide me a little bit just like what Dr. Faculty did, 'Submit it here to this conference, check this out, think of publishing this piece over here,' etc. Without that, I don't think I would have been able to publish anything. I wouldn't have had the confidence. Mentorship is everything for me."

On the importance of faculty mentoring, Sara observes, "It's really huge and important. Since [faculty member] gave me that feedback about conference proposals and I remember [they] were like, 'You said you weren't getting things accepted and I can see why, and this is why.' … I was like, 'Well, thank you for telling me. Now that makes sense. I've applied to four other conferences since then and I've gotten into all of them. … I think of it as demystifying. That's something that I think of when I'm a teacher and I feel I've experienced that in being mentored, it's just demystifying these processes." Wade describes a similar situation with his advisor, where, after receiving difficult feedback, he was able to

normalize it due to the advice of his advisor. "My advisor was extremely supportive throughout the whole process. I sent him the drafts, I also sent him the editor comments, I sent him my revisions … Basically, what was helpful for me was that when something happened that I didn't like throughout the process, he would always say two things. He would say, 'Yeah, that sucks' and 'that's annoying. But it's also normal and that happens to everybody.'" Every emerging scholar in this study shares similar stories of faculty "demystifying" and "opening doors."

Collaboration and Co-authorship with faculty mentors: Four emerging scholars had the opportunity to co-author works with their more experienced faculty mentors, allowing them to learn how to publish through social apprenticeship. These well-published faculty mentors offered firsthand modeling of the entire process from idea conception to drafting and how to navigate peer review. Khaled, who had a prominent and well-published scholar as a mentor, describes this:

> My initial mentor was my advisor. I co-wrote with him a few times and that was very helpful because of his particular skill that you don't see till you see how it being worked out. Because I actually saw under the hood … He's particularly good at summarizing and synthesizing the nature of whatever is going on, and then articulating this is what it means in terms of the field. I saw that firsthand where I would do the analysis, I would post it in there and then he would write the discussion. The discussion articulated the analysis in a disciplinary way that I could see. I see exactly why this would be published in a disciplinary conversation because it's connecting to A, B, C like this. I learned by seeing that and I would say that's definitely showed up in my writing.

What Khaled describes is how this mentor was able not only to jumpstart his career by offering social apprenticeship in publication but also teach him things he can now do independently as a scholar. This modeling of disciplinary thinking and reasoning patterns was critical for Khaled.

Rose, likewise, recognizes that collaborative writing, particularly with senior scholars earlier in her career, were "foundational" and she credits much of her success to starting early in these experiences. She describes her difficulty with the proposal genre and how her mentor and co-author as

> I think having a coach … for my project with [Mentor]. [Mentor] was the leader and I was the apprentice, I'm helping out, I'm ready to do the work, and then over time as we continued to work on that project, I was able to take more of a leading role because I gained that expertise. But I think I really needed some of that hands-on training, like with training wheels essentially.

This idea of training wheels supports both social apprenticeship and the ways that many emerging scholars—in all disciplines—learn how to write for publication.

Individual Peer Readers and Professional Connections

All expert scholars and the majority of emerging scholars used individual readers—almost always peers—to offer feedback and support usually at two stages: always after an initial draft had been completed and frequently at the revision stage: either after blind peer reviews and editor feedback was received or after the work was revised. Even the most well-published and experienced scholars have extensive discussions about how they employ peer feedback in their writing. These peers helped shape drafts, offered emotional support, and sometimes suggestions for next steps for a piece that had been rejected.

One key distinction between emerging and expert scholars was that while emerging scholars relied on faculty mentors for their expertise, expert scholars developed networks of professional connections that led to peer support, mentoring, and co-authorship opportunities. These professional connections were almost always field-wide and beyond their local institutional contexts. Expert scholar Stephanie describes how she went to CCCC in 2000 and met another scholar studying creative writing, Kelly Ritter. They both attended a creative writing special interest group, recognizing that Kelly was engaged in similar work, which led to Stephanie approaching Kelly at breakfast at the conference. This started a series of conversations which eventually led to them collaborating on several articles and an edited collection on creative writing. Stephanie notes:

> Working with her was also really important because she and I worked really well together, but she also helped to give I was thinking focus. At the same time, I think we got the edited collection published because I contacted Wendy Bishop and said, "Would you please say you'll be in our book and that would help to get in published," and she did. She's really helpful that way and also gave us some advice. We had an original title and she was like, "Don't call it that."

Through Stephanie's stories we can see how these layers of professional connections function and grow over time—as a more novice scholar at the time, Stephanie sought out other scholars who was working in a similar area for mentorship, collaboration, and support—and those opportunities paid off for her in terms of networking and publications. Stephanie's story further illustrates the importance of emerging scholars working to put themselves out there and build professional connections beyond their graduate programs to others in the field. Conferences are a critical place for this kind of work to happen.

Emerging scholar Gina describes how her revision process was shaped by mentoring and support, both from her faculty mentor as well as a more experienced peer who had gotten published, "I was a little confused and overwhelmed by the feedback at first. They were able to help me break it down into manageable steps."

Another common approach is to seek out peer feedback for specific perspectives surrounding wat one is writing about. In the case of expert scholar Alice, she not only has a peer reader who she regularly exchanges drafts with to provide her feedback (another senior scholar who had also been the editor of a book series), but she goes to specific experts for feedback on areas that they have lived experiences or expertise, including those who represent key groups in her book.

With a current emphasis in many fields on diversity, both emerging and expert writers seek feedback from individuals based on their ability to share unique perspectives on their work. Kathy, who is Chinese by nationality, is writing from what she describes as a "Chinese perspective" in her article exploring a conference in 2020. She was concerned as early in the pandemic when she was writing, COVID-19 was contributing to a growing anti-Chinese sentiment in the US. Thus, she seeks the advice of a senior faculty member in her program, who she specifically identifies as "representative of my ideal audience because she is American and she has been in the field long enough to know well about this field or about this community. She's also white. The idea was to get a sense of how well she understands my writing whether I have done a good job contextualizing it." The scholar is able to help Kathy with revision suggestions. Likewise, emerging scholar Brita, who is white and is examining cookbooks from various minority cultures, describes how she engaged in conversations with minority peers from graduate school both to see if it was acceptable for her to pursue the topic and how she was portraying it:

> Having sought out some friends of mine who belong to some of these communities as … the sensitivity reader. I guess I didn't really think of it that way but it was more just like "can you tell me if I'm doing something wildly offensive or ignorant; I don't want to do that." I don't want to publish unethical scholarship in that regard. But of course, then I feel the mixed feelings. Like, I'm asking people of color to do additional labor. There's that whole thing too, but my advisor was like "I'm white, almost everyone in our department faculty is white."

Thus, while individual readers can help provide unique perspectives and support emerging scholars, Brita's concern about labor is an important one.

Writing Groups

Both emerging and expert scholars described, often in great detail, the value and importance of their writing groups. These groups functioned in multiple ways, which could include any of the following:

- **Accountability**: which may include regular check-ins, shared online spreadsheets, or even dedicated writing time on a regular schedule (login to zoom, turn off monitor, write or go to the same place and write)

- **Feedback:** including exchanging drafts, talking through ideas, and providing input to help shape ideas
- **Perspective:** on peer reviews and editor communication, giving second opinions and advice about how to proceed with revision or reading to see if revisions were successfully accomplished
- **Emotional support**: in navigating peer review, managing difficult rejections, and finding a way forward with the publication
- **Professional support**: in the form of advice and suggestions, often beyond publishing, including job searching, professional advice, seeking an outside perspective

Many scholars found writing groups extremely helpful—and those that did not use a writing group either had co-authors or long-established individual readers. With the exception of one university-sponsored writing group hosted by a writing center for advanced students, all other writing groups discussed by participants were self-formed by groups of peers. Some expert scholars had writing groups that had been functioning for over a decade, comprised of people from graduate school, while others had writing groups of people that focused on similar areas of inquiry.

For people engaged in social justice work, writing groups took on another important dimension. Two emerging scholars needed support for the work they were doing because of an ideological clash with their family. One emerging scholar who was working on critical race theory discussed the importance of cultivating writing groups and other supports external to their very conservative family who was hostile towards their work. They describe, "I'm the black sheep, the one who went off to higher education and got liberalized. There's a lot of tension there … A lot of arguing about, apparently even though I draw from critical race theory, for example, I don't know what it is. But my parents do because they watch Fox News, right?" They go onto describe how they formed a writing group with some peers who had similar life circumstances both for accountability and support. They discuss, "I was really worried that if I didn't have that [group] I wouldn't be able to produce anything. So, for me, it was creating this space where I'd have a supportive accountability network." In this case, these groups provide support for the complex identity work that accompanies public sharing of ideas.

Expert scholar Heather has a longstanding writing group made up of other well-known scholars. Her group meets every two weeks, where they typically read and comment on shorter amounts of text (1,500–2,000) words. They also provide framing and other forms of support. Heather describes an article she wrote five years ago that was rejected. She gives it to the group:

> So, I said to them yesterday, I'm giving you this article that I wrote five years ago. I'm sure things have changed in terms of publications and there might be new stuff to add in here, but I want your ideas on what this looks like in today's rhet-comp

> world because I feel like I did myself a disservice by just shelving it. … I'm actually sharing the review with Reviewer 2 with my writing group who are very seasoned scholars with the hopes that they can help me unpack it a little bit more and separate the wheat from the chaff because there are parts of it that I don't know, is this personal, is this something else.

What we can see from Heather's description is that she's using her writing group to help her better contextualize the work and reviewer comments and offer a new set of eyes.

Part III: Concepts and Activities for Developing Social Support Networks and Collaborative Opportunities for Publication

The above has demonstrated that successful scholars employ a wide range of social supports that provide them with feedback, emotional support, and ongoing perspective in the field. Different writers—depending on their projects, personality, and preferences—can use any number of effective strategies. These findings are articulated in this threshold concept:

> ***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.*

As we have seen from both expert and emerging scholars, writing is a social activity and those who are successful find their support by seeking mentoring, learning how to cultivate support networks and be a good reader for others' work, networking, and cultivating social relationships that can help create the support network necessary to succeed.

Emerging Scholars Seeking Faculty Mentoring

One of the most important things you can do now is to seek a faculty mentor who can support them through the publication process. Faculty members, including those teaching in graduate programs and/or dissertation directors, are generally very accessible to emerging scholars, because a big part of a doctoral faculty member's job is to help graduate students gain entry into the field. Given this, consider how you can find opportunities to seek out mentoring relationships that go beyond the classroom. Sometimes, it can take courage to go talk to your faculty but remember that they are there to help you! Here are some suggestions for how to approach potential faculty mentors:

- Meet a faculty member one-on-one during office hours and begin by asking for advice on publishing.
- Talk through your ideas for possible publications with faculty; see if they are willing to mentor and sponsor projects.
- Ask faculty to offer you feedback on course papers and projects towards publication.
- Ask faculty to share their own experiences and wisdom in publishing.
- For faculty who are working in similar areas, ask if there are opportunities to collaborate or assist with their ongoing work (in some programs these may be formal opportunities like graduate assistantships, while in others, less formal opportunities are possible).
- Talk to faculty about what journals are appropriate to submit your work to.
- Ask faculty about conferences they are attending and see if you can attend and allow them to introduce you and help you network.
- Talk with your graduate program director about your aspirations for publication; they may be able to offer support or suggest faculty members to reach out to.
- Go to optional events that your program holds, as all events are an opportunity to connect with potential faculty members.
- Attend events that your university or program is holding surrounding writing or publication (e.g., publishing roundtables, social opportunities, and presentations); these are outstanding opportunities to engage in conversation about publishing and find mentors.

What is clear from the above is that graduate students who take extra time to meet faculty and cultivate relationships beyond the classroom are usually those who have opportunities for deeper mentoring and co-authorship. Taking an active role in seeking mentorship will benefit you tremendously!

Establishing Professional Connections in the Field

A second area that is critical to begin to cultivate, even while still in graduate school, is establishing professional connections in the field. I point out Stephanie's story for how she was able to build professional connections by A) being present at conferences; B) attending sessions of people whose work she was interested in; C) reaching out and opening up conversation with people she wanted to work with; and D) asking directly for opportunities for co-authorship and collaboration. Stephanie had the courage to go up to Kelly during breakfast towards the end of the conference and have a conversation. This conversation led to many different opportunities and helped shape her early career. All conferences offer some kind of professional networking opportunity. Just like the advice above on reaching out to faculty, learning how to make the most of these opportunities and having courage to engage are critical.

Additionally, to be active in publishing, it is important to be aware of, and active in, the broader conversations of the field. Conferences represent one of the best opportunities for building such connections—conferences are where scholars share their newest work, work that often won't see publication for a year or more. Thus, attending conferences allows you to get a pulse on where the field is heading in the next two to five years.

Here are some tips for networking at conferences or other professional events:

- Review the conference schedule and sessions before you arrive. Select sessions that you are particularly interested in seeing, with scholars and topic ideas you may want to connect with.
- Always have a business card—this is an easy way for people to get in contact with you at the conference or beyond. Usually if you offer a business card, they will offer one too, and that's an invitation to follow up later.
- Take opportunities to introduce yourself to presenters at the end of the session—exchange contact information, see if they are up for a longer chat (lunch, coffee, etc.). If you are able to network more at the event, great. If not, follow up with them the week after the conference to see if you can continue the connection.
- Make it a point to attend any social events that the conference offers (happy hours, socials) as these are all great networking opportunities. When you attend, mingle, introduce yourself, and talk to as many people as you can.
- If the conference has an opportunity for scholarly roundtables, formal mentoring opportunities, editor roundtables, or any kind of publishing-related even, you should always attend this, take notes, and ask questions.
- If your faculty members or more experienced peers are attending the conference, ask them to help introduce you during social events, etc.
- Work to branch out and network with people beyond your graduate program or immediate social network. This may include sharing cabs to the airport, making small talk, and generally be as social as possible. (And yes, this is hard for introverts! But it is a learned skill.)
- Asking people about their work (e.g., "what are you working on now?) is a great way to have folks open up and can lead to deeper connections.
- If at all affordable, stay in the conference hotel. The hotel lounge, elevators, and social spaces are often great ways to meet people in the field and network.
- Practice talking about your work and articulating your scholarly agenda (see the elevator pitch, below). You can practice this with peers and friends. The goal is that you'll be able to smartly and concisely talk about the stuff you are working on when you are engaged in networking conversations (which may be quite short).
- Look for volunteer opportunities at the conference or in the field—serving on boards, joining an editorial team, learning how to be a peer

reviewer—these are also great opportunities to build professional connections beyond your university.

As you can see from this list above, being an active member of the field means just that—being active. Reaching out, making connections, and being social, even if it is outside of your comfort zone. Writing for publication does not exist in a vacuum—it exists in a community of people who are also writing and engaging in scholarship. Learning how to be part of that community is critical for your long-term success. Beyond conferences, many professional organizations also have summer institutes, research seminars, or other retreats or workshops for professionals—these are another fabulous networking opportunity to learn, grow, and share.

Writing Groups for Accountability and Support

Another area of great benefit to scholars is forming a writing group. As explored in the study, there are a number of different possibilities for creating a writing group. Here are some of the most common:

- **Writing Productivity Group:** A group that is formed around the goal of helping writers meet productivity goals and have accountability for their writing. This can include:
  - Regular check ins (text message, email, video chat, in person) on goals, writing time, word counts, etc.
  - Shared accountability materials (shared spreadsheets that everyone in the group updates with their writing productivity)
  - Silent writing time, where everyone either comes to the same place to write and/or logs in and turns off video/audio to silently write
- **Writing Support Group:** A group that is formed around the goal of providing feedback discussions, and support towards writing for publication.
  - Meets regularly in person or online to share work (usually weekly, bi-monthly, or monthly depending on the group)
  - Work may be sent in advance; may be shorter segments or work if talking about multiple people's work or may focus on one person's longer work
  - Members can also share outlines, notes, and ideas and use other group members as a sounding board
  - May share blind peer review feedback and/or article revisions for suggestions and support
  - May also include regular goal setting, check ins, and other productivity measures
  - May support members with other professional issues or goals

Some of the expert writers I studied have had groups that have been around for almost a decade; group membership may evolve over time, but these groups

are highly effective in providing both professional and social support for ongoing publications and scholarly work.

Exploring Co-authorship

A final aspect critical to all scholars' success was the value of co-authorship. Writers shared a number of suggestions for how to build successful collaborations with others. For this section, I draw upon those as well as the work of Kelsey Hixson-Bowles and Enrique Paz (2015) who interviewed six prominent scholars who have considerable records of collaboration, as well as my own study data.

Table 9.3 Benefits and Drawbacks of Co-authorship

Benefits of Collaboration	**Drawbacks of Collaboration**
Collaborative work allows scholars to accomplish larger-scope work than working by themselves (larger scope projects, multi-institutional work, larger datasets).	Collaborative work may count for "less" than solo-authored work, especially in job searching and/or tenure and promotion. If you are in a situation where you are regularly reviewed, understand how co-authorship is valued the entire way up the chain (department, college, university) to avoid problems later.
Collaborative work allows authors to play to their strengths, where some collaborations include a specialization of roles (e.g., one person handles literature review writing while another writes about data and results).	Some fields and disciplines undervalue collaborative work (while others may value it); it is generally less valued in more humanities-oriented disciplines.
Collaborative work can be faster and more effective than working alone, including solving difficult problems and thinking through revisions (two heads are better than one).	Personality differences can be considerable in collaborative work, including potential clashes over authorship order or who is doing what work.
Collaborative work offers built-in accountability, support system, readership, and a writing group	Differences in time management (e.g., people who write primarily on break vs. those that do not) can cause difficulty; have good conversations early on.

In terms of facilitating successful collaborations, consider the following:

- Look for opportunities to collaborate with others, particularly across shared interests, shared work, other fields, or complimentary skillsets.
- Find people you'd like to spend more time with and see if there is opportunity to collaborate.
- Don't collaborate with someone you don't like or don't get along with; this will lead to difficulty.
- Consider asking faculty/mentors for collaboration; this can be extremely productive for you at this stage in your career.

Once you find a potential collaborator, you will want to ensure that you have a smooth experience, and all collaborators understand their roles and have a shared vision of moving forward. Here are some tips and suggestions:

- Have conversations with your collaborators about their work, their schedules, any upcoming reviews, and so on. If one collaborator wants to finish a piece in three months but the other is too busy to work on it till summer, that will be challenging.
- Set up regular times to check in and meet (at least once a month).
- Talk about how you write and what might work best—some prefer to do silent writing or collaborative writing together, others prefer to split up the work, focusing on the areas that they are both strongest in.
- Typically, authors will **split up the work of an article** and write separate sections, giving each other feedback.
- Another option is that authors may collaborate on shared data collection and analysis, with each author taking on a different aspect of the project.
    - On larger projects, each author or pair of authors may work on separate articles as **first or primary author.**
    - Authors may also set aside time for writing collaboratively on a shared document, such as through Google Docs or other collaborative programs.

Activity 9.1: Your Elevator Pitch

When you are attending conferences or introducing yourself to other professionals in the field, it can be helpful to prepare a short "elevator pitch" that describes what you are interested in, your scholarly identity, or the work you are currently doing (such as your dissertation). I call this an elevator pitch because it can literally happen in the elevator at the conference—someone says "oh, you are a graduate student? What are you working on?" and you have about 20 floors (or 30 seconds) to explain.

To create your pitch, you can write out a set of bullet points or literally memorize what you want to say. Then, just spend time practicing it, thinking about how you'd describe what you are doing to someone working in your area/field vs. someone outside of your field. I like to prepare pitches for both: pitching my keywords and topic to members of my field. But I also like to be able to talk to someone who is not in my field or may not even be in higher education about the work I do. Having this in your "back pocket" can help you feel more prepared and ready to engage.

This is one of the things that I frequently teach my graduate students in my Writing for Publication and Research Design and the Craft of Writing courses—and many of them have reported back using their pitches in a variety of circumstances—at the car dealership, the dinner table, and even at the elevator

of the conference hotel, where they met the big name scholar and were able to successfully connect!

Activity 9.2: Starting a Writing Group

Anyone can form a writing group. Ask a few peers who are interested in publishing and committed enough to form a longer-term group. A good group is manageable in size—no more than three to four members—with all members in agreement about the goals and purposes of the group and committed to dedicating some time and energy to the group. And groups work best if you like the people who are in the group. To form a group, you might consider the following questions:

- Which of your peers would you like to spend more time with?
- Who might be a good support for publication goals?
- Who is likely to reciprocate their time and energy for the good of the group?
- Who offers insightful feedback and responses?

When asking, you might also share the different ways that groups can function to find what would be most appealing to the group members.

Activity 9.3: Being a Good Reader and Responder

A theme in the first part of this chapter is reciprocation—people who are in writing groups share, respond to each other's work, and are good readers and responders. Faculty mentors, whose job and passion are to help graduate students succeed, once had their own mentors supporting them in their journeys and are passing that nurturing on. This is a big part of the literacy sponsorship and social apprenticeship of learning writing for publication. Thus, it is important as part of learning how to write for publication to be a good reader and responder to others' work because this is part of how the work of the field happens. It happens through mentoring and support, with readers, and it happens during the peer review process. But you might ask, what does this look like?

The feedback that was most helpful to participants, shared with me through their drafts, has similar principles to the field's research on what makes a good response to writing. This includes:

- **Emphasis on Higher Order Concerns (HOCs).** HOCs are concerns that are integral to the cohesion, purpose, and goals of the article (Keh, 1990). They include argument and synthesis of the literature in the field, overall organization, adherence to audience expectations, and lexico-syntactic errors that interfere with understanding.
- **Direct feedback.** Direct feedback can involve both offering explicit suggestions as well as offering background information or "why" you are suggesting making the suggestion, which facilitates learning (Driscoll & Powell, 2020).

Saying something is "confusing" is not as useful as saying "I am finding this confusing because you have jumped from X idea to Y idea."

- **Responding as a reader.** Describe your reactions to the text as a reader of the text. What confuses you? Excites you? What are your reactions and expectations? These can be incredibly helpful to writers as they allow them to see how the text is being responded to and where areas are strong or weak.
- **Being honest yet encouraging.** Because of the rigors of the peer review process, it is better for a writer to hear what you really think the problems are in the draft, rather than hear that later from peer reviewers. A stronger draft now equals more likelihood that a writer will receive a revise and resubmit or acceptance rather than rejection. Thus, it is important to be clear, honest, and yet also encourage the writer.
- **Carefully examining argument.** One of the challenges that many emerging scholars have with writing for publication is the specificity and clarity of building a field-specific argument surrounding the previous work in the field, the role of the present article, and the specific data/theories/analysis that is being fronted. Pay close attention to the specifics of the argument.
- **Carefully examining core contributions and how those are signaled.** Another area that is often a struggle for emerging scholars is signaling a clear contribution (in the abstract and in a purpose statement early in the article) and then offering clear contributions to the field. This involves, as Khaled's story above shows, how the specific work of the article leads to general conclusions that apply to the field. These commonly are clearly signaled in the latter parts of the article.
- **Examining the overall structure and reader aids for text clarity.** Tied to the argument and contributions is the overall structure: what the piece is accomplishing, if everything in the article makes sense, and how the structure helps the argument come forth. This also includes things like having clear topic sentences, clear organizational headings, markers, and other reader aids.
- **Articulating Audience expectations.** Sharing your knowledge about audience expectations—what do audiences expect and want to see? What would you want to see as a member of the field? This is one of the more challenging areas for emerging scholars, and thus, can be a very useful thing to focus on.
- **Being considerate of the person behind the text.** Memes and discussions abound about Reviewer 2: A mean-spirited blind peer reviewer who rips apart one's work and treats a manuscript disrespectfully. One of the most helpful things many participants discussed was having reviews that were direct, useful, but also constructive. Consider your own tone carefully when you are providing feedback (whether this is to peers in a writing group or as a blind peer reviewer). Consider the *human* behind the review and think about how you would like to be addressed. It is easy to get

> caught up in the text itself—but to create equitable and accessible fields for emerging scholars, it is critical that we treat others with respect, even if their texts still require some revision.

In a writing group, with peers, or in a classroom setting, we often have an opportunity to provide feedback to others. This kind of feedback experience can then lead to developing the skills of a blind peer reviewer. Apply the above heuristic to a text to practice your peer review skills.

Activity 9.4: Reach out!

Based on all of this information in the chapter, take time today to reach out to one or more mentors, collaborators or co-authors.

As this chapter has explored, many different options exist for you to begin developing a rich social network to support your development as an expert writer. Expertise is social, writing is social, and the more you are able to build your relationships with others in the field, the more you will have opportunities to strengthen and grow as a writer.

Conclusion. The Future of Writing Expertise and Writing for Publication Studies for Researchers

This book has examined the interplay of writers, audiences, and the field and has explored nine threshold concepts tied to writing for publication. We have journeyed deep into the writing processes and revision experiences of both novice and expert writers, learning that academic expert writers need to leverage deep knowledge of their subject, the audience and field, to write about novel and innovative material to build the field. Through this, they need to leverage aspects of themselves and their identities to shape their ongoing motivations, which helps them carve out time, set goals, and make progress on their work. They also need to understand themselves as human beings and develop methods for developing emotional resiliency in a high-stakes and challenging writing situation where the work is under heavy scrutiny and the chance for rejection is high. They do this, in part, by building complex social networks of support, mentoring, and collaboration. That is, what makes an expert professional academic writer is a complex interaction of the writer, the writing, and the audience/field.

As with any study or sequence of studies, we are often left not only with what has been learned but also what new avenues are opened for future research. Thus, as a conclusion, I offer some possibilities to continue to explore writing expertise in writing for publication contexts:

- As the data in this book was collected just before the emergence of AI technologies like Chat-GPT, it is unclear how expert writers might leverage AI writing technologies to supplement, support, or replace parts of their writing processes. New research in this area is needed to understand how these emerging technologies impact writers—my data was collected prior to AI, and I suspect the next 10 years will see substantial shifts in writing for publication with AI support.
- While I endeavored to collect a range of data relating to those identifying as neurodiverse, I believe there is much room for future work in this area—studies that focus exclusively on emerging scholars or expert writers who are neurodiverse would greatly benefit the field. Additionally, areas of connection between neurodiversity, hyperfocus, and flow states would be worthy of pursuit.
- The same can be said of individuals who are writing for publication that have learning disabilities. The field does not have a rich understanding of the ways that even first-year students with disabilities and their writing processes (Doyle, 2022), much less how expert writers who have learning

disabilities function. As someone with dyslexia, I have felt this keenly in my own career—people can hardly believe I am a dyslexic writing professor, and I have had to overcome challenges that threatened this career path, and all too frequently, I have to advocate to ensure that I have the right kinds of writing conditions to be successful. It is not easy, and I believe, based on both the data collected in this study and in my own experience, much more work is needed in this area.

- Another area that can warrant more attention is examining the deep identity work and scholarly identity formation of emerging scholars. I was really struck by the power in the ways in which both expert and emerging scholars were able to talk about their agendas as tied to identities—Chapter 7 was not a chapter I had planned on writing, but the data was so compelling I felt the need to give it voice. There is a rich opportunity for future work in the area of identity, scholarly agenda, and motivation.
- Some of the other under-explored areas here are also ripe for future research, particularly on other populations: flow states, incubation strategies (particularly mind wandering, dreaming) and other invention strategies. As I was digging into this data, it struck me how little our field still knows about certain core aspects of writing, particularly for advanced and expert writers.

In conclusion, I hope that this book has helped you further your own expertise and find joy in your writing process. Writing for publication is one of the most challenging things but it is also one of the most rewarding. Happy writing and revising, and find your joy in the process!

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Appendix A. Methods

The purpose of this multifaceted sequence of studies is to understand how expert writers and emerging scholars from the fields of composition, applied linguistics, and related disciplines learn develop into expert writers, in other words, exploring what makes an expert writer an expert. Three related studies interweave in this book to form a comprehensive picture of writing expertise: a four-year longitudinal study of expert writers, an interview study of emerging scholars, and a quantitative survey of 198 members of the field of writing studies. I now describe each of the studies, datasets, analysis strategies, and limitations.

Study 1: Four-Year Longitudinal Expert Writing Process Study

Goals: My goal with the four-year longitudinal writing process study was to explore, in depth, the writing processes and experiences of self-identified expert professional writers from the field of writing studies. By following them through a complete writing process from idea to publication—I could then have a data-driven understanding of what real expert writing processes looked like as a foundation for this book.

Procedure: After gaining IRB approval at Indiana University of Pennsylvania (IRB #18-260-ONLINE), I put out a call for participants for a longitudinal writing process study on the Writing Studies and Writing Center listservs. My goal was to recruit ten individuals who considered themselves expert academic writers, who had extensive publication experience, and who were in the process of conceptualizing a new work. Each of my ten writers agreed to compose in Google Docs and keep a writing process journal that they would update each writing session. I also interviewed them at least three times: before they started at about the halfway mark, after the article was submitted, and after they engaged in revisions receiving reviewer/editor feedback. I interviewed half of the writers four times, and we also frequently exchanged emails every month or so between interviews.

Key to this study was the combination of self-reported data (interviews and writing process journals) and direct observational data of their composing process through a Google Doc plugin called Google Draftback.

For the purposes of this book, I am including data from participants who successfully completed their articles, books, or book chapters which resulted in eventual publication. Of the initial ten participants I recruited, six participants completed the study in that they submitted an article for publication. The remaining four either decided not to pursue the original project we had discussed (2), withdrew (1) or decided to shift careers (1). This completion rate is typical for longitudinal studies that span more than a year and has been consistent with my

other longitudinal work (Driscoll, 2023). The complicating factor of the global pandemic also impacted the latter part of this study, with many people having to pivot and adapt to radically changing circumstances (which took place the third year of the study).

Google Draftback plugin: The Google Draftback plugin is a very useful tool for writing process research that I and my then doctoral student, Roger Powell, began to explore its use in writing studies research (Powell, 2018, 2021). Google Docs provides tracking for each keystroke and change made over time; the Google Draftback plugin renders these changes into a video that can be played back later, allowing a researcher with access to the file to directly observe how the text is written over time. The Google Draftback plugin also generates useful analytics including tracking when, where in the document, and how the document was modified, the changing size of the document, hours spent writing, and visualization of the changes in the document. Access to this data combined with the writing journals and interviews, allowed me to triangulate how expert writing processes worked in relationship to writing for publication.

Interviews: In the first interview, I asked participants a range of questions about their typical writing process, scholarly identity, research trajectory, and specifics of the book chapter or article they planned to write. The second interview occurred around the 70 percent drafting mark, where we discussed aspects from their writing journals, how the purpose of the document had shifted, and walked through aspects of their composing process. The third interview happened after they had "finalized" the text and it was submitted for publication. In this interview, I offered them screenshots of the writing analytics from Google Draftback, we discussed more aspects of their writing journal and process and discussed the nature of writing expertise. Because I was engaging in analysis as the study continued, I presented initial findings to participants, which then we could discuss, and they could elaborate further. Finally, for most participants, I was also able to interview them after the article/book received reviewer feedback and as they were revising.

All interviews were conducted via Zoom from Fall 2018 – Spring 2022. Interviews lasted 60 minutes and were audio recorded. All participants received the questions I was asking at least 48 hours in advance of the interview.

Because this is a study of expert writers, participants used their real names in the study. Table 1 offers a list of participants, the kind of project they worked on for the study, the theme, number of interviews, institutional status, and publication status at the time of writing this book. At points, I have de-identified portions of their experiences or spoken more generally at their request.

Table 1. Expert Writing Participants

Participant	Type of Project	Project Theme	Number of Interviews	Status When Interviewed	Publication Status When Interviewed	Notable Demographics
Alice	Book (followed one chapter)	Historical work on literacy heroines	4	Professor emeritus of writing and rhetoric with tenure, retired	Published	Retired
Dan	Book (followed one chapter)	Theoretical discussion of embodiment and affect in the writing center	4	Associate professor of English with tenure, writing center director	Book under review	Woring class, nontraditional graduate student turned faculty
Heather	Book (followed on chapter)	Empirical study of STEM minority writers	4	Visiting assistant professor of writing; later assistant professor of professional and technical writing	Published	Nontraditional career path; contingent labor at start of study, now assistant professor
Matt	Article (solicited for edited collection)	Personal reflection on history of Wikipedia	3	Assistant and later tenured associate professor of English	Published	
Ryan	Article (for journal, unsolicited)	Rhetorical examination of deception in news	3	Assistant and later tenured associate professor of rhetoric and writing	Published	
Stephanie	Book chapter (for edited collection, solicited)	Theoretical discussion of creative writing pedagogy and lore	3	Professor of creative writing (tenured)	Published	

Expert Publications Followed in this Book

The following is a list of all publications followed as part of this study:

Falconer, H. (2022). *Masking inequality with good intentions: Systemic bias, counterspaces, and discourse acquisition in STEM education*. The WAC Clearinghouse; University Press of Colorado. https://doi.org/10.37514/PRA-B.2022.1602

Horning, A. (2021). *Literacy heroines: Women and the written word*. Peter Lang.

Lawson, D. (In press). *Naming how we feel: Specific affect and emotional labor in the writing center*. Utah State University Press.

Skinnell, R. (2022a). Deceiving sincerely: The embrace of sincerity-as-truth in fascist rhetoric. In N. Crick (Ed.), *The rhetoric of fascism: Devices for the cult of irrationality* (pp. 222-240) University of Alabama Press.

Skinnell, R. (2022b). Two truths and a big lie: The "honest" mendacity of fascist rhetoric. *Journal for the History of Rhetoric, 25.2*, 175–197.

Vanderslice, S. (2021). Toward a unified field: The complications of lore and global context. In M. Moore & S. Meekings (Eds.), *The place and the writer: International intersections of teacher lore and creative writing pedagogy* (pp. 167–175). Bloomsbury.

Vetter, M. (2020). Possible enlightenments: Wikipedia's encyclopedic promise and epistemological failure. *Wikipedia@20: Stories of an incomplete revolution.* Ed. Reagle, J. & Koerner, J. MIT Press. https://wikipedia20.mitpress.mit.edu/

Data Analysis

Analysis of this rich set of data included an initial read and watch-through of all the data, doing some initial analysis and discussion with participants in the third and fourth interviews, and exploring relationships between the writing process videos generated by Google Draftback, writing journals, the completed texts, and the interviews. I also did a MS Word "draft compare" on each of the publications, examining the changes that were made during revision and peer review. Thus, for each of the six participants I created a "writing map" of how the documents unfolded and a trajectory and timeline of everything that happened. Additionally, I systematically coded the interviews for a wide range of features (many of which became the major themes in each chapter) and I coded writing process journals. The goal was to come to an understanding of how the direct observational data aligned or diverged from the self-reported interview data and triangulate these different sources of data for a cohesive picture in the book. More detailed analysis methods for each chapter are described in Appendix B.

Study 2: Field-Wide Writing for Publication Survey

After engaging in two years of data collection for the ongoing expert longitudinal study and after initial conversation with my case study participants on composing styles (Driscoll, 2025), I conducted a larger-scale survey to understand the scope writing processes and writing for publication in the field of writing studies.

After pre-testing the survey and IRB approval, I distributed the survey on three listservs, Writing Studies, W-Center, and Next-Gen (IRB #18-260-ONLINE). Calls for participants were sent out in early October 2020 and then a follow-up call was sent two weeks later. The survey remained open for 30 days.

The survey was completed by 198 individuals who had either engaged in writing for publication, or started to write for publication, and who had identified as being members of the field of writing studies. This included 58 (29.3%) identifying as males, 128 (65.6%) as female, three (1.5%) as transgender, and eight (4.0%) who prefer not to specify. Participants identified as Latinx or Hispanic (4, 2%), Native American (3, 1.5%), Asian or Pacific Islander (10, 5.1%), African American (8, 4%), and white (173, or 87.4%). Participants came from a range of statuses at the university, including graduate student (40, 20.2%), adjunct or part time instructor (8, 4.0%), full time non-tenured instructor (29, 14.6%), tenure-track faculty (33, 16.7%), tenured faculty (30, 15.2%), individuals in various administrative roles (44 or 22.2%), upper administrators (10, 5.1%), and retired faculty (10, 5.1%). Participants had a range of teaching experiences, including teaching a full load, being an adjunct at multiple institutions, or having loads split between teaching and administration.

208 survey responses were recorded, with 10 removed due to an incomplete survey (I removed surveys that were less than 10% complete). All surveys that remained (including those partially complete) are included in the study.

I analyzed the surveys with the SPSS Statistics (Statistical Package for the Social Sciences) which included calculating descriptive statistics for demographics, expertise, and information on writing process, flow states, and composing styles. After ensuring the data was normally distrusted, I performed a Spearman's Rho inferential statistical test to explore correlations between composing style and demographics, institutional status, and self-reported expertise.

Study 3: Interviews with Emerging Scholars

Goals. Based on early feedback on my book proposal, and after three years of data collection for the longitudinal expert writing study, I realized that I needed to also understand the experiences of emerging scholars to offer a full picture of writing for publication expertise. Thus, I and one of my graduate students, Islam Farag, worked to interview 11 participants of diverse backgrounds who were either doctoral students or early career faculty (within their first two years of a new position). We put out a call on the Writing Studies listserv in Spring 2021 and conducted interviews via Zoom in Spring and Summer 2021 (IRB# 21-173-ONLINE). Islam also had an interest in multilingual writers, so he conducted a second interview with three of our multilingual writers to go more in depth with their publication experiences (data of which he primarily used for his own article project). Interviews lasted one hour, and participants were sent the interview script in advance.

For the interviews, participants were asked to share as much writing process data as they could with us: the article they published; any drafts they had;

materials for revising, time management tools and strategies; feedback they received from peer reviewers, mentors, or peers; editor communications, and so forth. This resulted in 125 documents (articles, drafts, editor communication, blind peer review, feedback), ten images (screenshots, photographs, and various other writing process examples) across the 14 interviews.

Table 2 provides an overview of the participants, including the type of article we interviewed them about, the project theme (generalized to be non-identifying), their status at the time of the interviews, the number of publications they had worked on and/or published at the time, and the identifying factors that they brought up in the interview that were salient and important to them.

Emerging scholars chose whether or not to use their real names and most provided a pseudonym; this is indicated in the table.

Table 2. Participant demographics

Participant	**Type of Project**	**Project Theme**	**Status When Interviewed**	**Peer Reviewed Pubs When Interviewed**	**Notable Demographics**
Amal (pseudonym)	Article for conference proceedings	Visual rhetoric and production of a homegrown textbook at an international university	Doctoral student and instructor of writing at International University	2	Multilingual writer, four languages with Arabic as L1, neurodiverse (dyslexia); located in a middle eastern country with major social upheaval/ unrest
Brita (Real name)	Book chapter for edited collection	Cultural/ rhetorical examination of cookbooks	Doctoral student in rhetoric and composition	1 under review and one published	White, suffers from anxiety, comes from rural conservative community in the U.S. Midwest; has newborn
Candace (Real name)	Article in peer reviewed journal	Theoretical discussion of community colleges, career readiness, and developmental English	Doctoral student in curriculum and instruction with English focus	1 (solo)	African American from southern USA

Participant	Type of Project	Project Theme	Status When Interviewed	Peer Reviewed Pubs When Interviewed	Notable Demographics
Emilio (pseudonym)	Article in peer reviewed journal	Empirical article in WID/WAC focusing on STEM majors' beliefs and practices on writing	Assistant professor and director of the writing center (first year, tenure track)	4 (discussed first solo published article)	Hispanic, bilingual in Spanish and English, from metro area in Midwest USA
Gina (pseudonym)	Peer reviewed journal	Autoethnography on relationship with writing and writing pedagogy	Doctoral student in rhetoric and composition	1 (solo)	Mixed race background (Hispanic and Caucasian); bilingual in English and Spanish, from Midwest, USA
Sara (Pseudonym)	Peer reviewed journal	Theoretical discussion of refugee literacies	Doctoral student in writing/applied linguistics	2 (1 under review)	White, registered disability, from U.S. Mid-Atlantic area
Nadia (pseudonym)	Peer reviewed journal article	Modern literature, literary and cultural analysis	Assistant professor of writing and English (teaching track)	1 (under review)	White, from U.S. Midwest
Danny (pseudonym)	Peer reviewed journal article	Data rhetorics and technical communication (empirical)	Doctoral student in rhetoric and composition	6 (4 collaborative)	White, queer-identifying, from Midwest, USA
Khaled (pseudonym)	Peer reviewed journal article	Empirical examination of academic socialization in graduate programs	Assistant professor of English, writing program director	5 (3 collaborative)	South Asian, multilingual scholar (bilingual in English and Bangla)
Wade (pseudonym)	Peer reviewed journal article	Rhetorical examination of a local landmark in relationship cultural and racial theory	Doctoral student in rhetoric and composition	1 solo	White, working-class background, from metro area in Midwest USA

Participant	Type of Project	Project Theme	Status When Interviewed	Peer Reviewed Pubs When Interviewed	Notable Demographics
Kathy (pseudonym)	Conference proceedings	Reflections on pandemic and self as multilingual scholar/teacher	Doctoral student in rhetoric and composition	5 (3 collaborative)	Chinese from China, multilingual scholar

Analysis: Similar to the expert writers, in order to analyze the data from this study, I first worked to create a timeline of the publication by examining both the interviews as well as the texts themselves. When participants provided me with initial submissions and final publications (8), I also conducted a draft compare, allowing me to see the kinds and nature of revisions made, and compared these revisions to their interviews. I extensively analyzed the interviews with multiple rounds of coding, exploring themes in major chapters. Participants were contacted for member checks while the book was being written.

Triangulation Between Three Studies

My ultimate goal was to present as complete of a picture of writing expertise as possible, thus, after engaging in extensive analysis with all three studies individually, I worked to examine points of intersection, comparability, and divergence. Which of the major themes coded were the same? Which demonstrated some evolution from emerging to expert scholars? From this, the major chapters and themes in the book emerged. For different parts of the book, I selected the most compelling stories and data to illustrate the points, also providing code counts and other data where necessary.

Member Checking

During the writing of this book, I was in touch with participants to clarify their experiences and ask follow-up questions. Once I had a draft of the book, all emerging and expert scholar participants had an opportunity to review the full work and offer member checks and feedback. This ensures that their experiences and views are represented accurately.

Limitations

Overall, in the four years of collecting data in relationship to this book, I did my best to engage in a thoughtful, robust, and meaningful triad of studies that could inform the way that graduate students learn how to become professional, expert writers and how to engage in meaning-making in the discipline. No dataset is perfect, and as is befitting any study, I am left with more questions than answers.

COVID-19. I began the longitudinal writing process study of experts in Fall 2018; four of my six participants finished the study prior to the onset of COVID-19. The final two finished initial drafts during the pandemic (2020 and 2021). The survey was conducted in Fall 2020, which was within the first year of the pandemic. The interviews of emerging scholars were conducted in Spring and Summer 2021, still in the middle of the pandemic. Thus, this study has a mix of pandemic and non-pandemic data, and the pandemic likely substantially impacted many people's writing processes. For example, my survey respondents often indicated that they had less time to write due to increased work obligations, childcare and working from home, difficulty in focusing due to ongoing anxiety and stress, and increased demands on their time during the pandemic. Thus, I am certain that some of what I present in this book, particularly from the survey and emerging scholar interviews, was shaped by the material circumstances of the pandemic.

Since a triangulated study of this scope and magnitude has never been conducted before, I don't have comparison data. But I have made every opportunity to note what data may have been influenced by the pandemic or not. To counter this, in all the interviews during the pandemic, I asked interview participants in both studies about the impact of the pandemic and how things had changed. Generally, the view was that writing for publication continued to occur, but that writing took a lot longer than it would have before the pandemic. Some participants, however, noted more time to write due to the decrease of social obligations while others noted less due to increased family obligations and children at home. I also note here that the conditions under which people write are always changing, and large disruptions may be disruptive to writing processes. Families have deaths and crises, relationships end, new babies are born—these are individually disruptive and happen. The pandemic was a larger disruption that affected people more, but in some cases it also represents the reality that writing is often disrupted due to life.

Longitudinal Writing Process Expertise Study. Even with the technology of Google Docs/Google Draftback and videos of the writing process, interviews, writing journals, no researcher can ever have a complete view of someone's writing processes. Thus, there are certainly aspects of their writing that that I could not capture—particularly, it was difficult to capture what happened in between "on the page" sessions beyond the limited information in journals and discussion in interviews. I often asked participants in interviews to share with me what happened in between points in the moment of drafting, or to fill in what they were doing. As this was done retrospectively, I'm sure there are things I missed. Even so, I feel as though I have captured enough data to have a good representation of these scholars' processes and can represent them accurately. Due to the nature of how people write and the fact that writing processes can span months or years, I'm not sure that there would be a better way to capture this information at a distance nor in a less invasive way, but this limitation is still worth noting.

Emerging Scholar Interviews. Interviews with the emerging scholars, combined with their many documents, drafts, and reviews that they shared, were able to offer a picture of the writing experiences that they faced. The biggest limitation with this data is that it is retrospective interview data and is self-reported (Chan, 2010), which means that in some cases, participants could not remember the nuance of their process. However, as Lauren A. Sosniak (2006) argues, retrospective interviews are a necessary way to study the development of expertise, especially over longer periods of time. Because I wanted to capture their early successful writing process, in some cases, my graduate student and I were interviewing participants almost a year after they had submitted a final draft or right after their article was in print. The only way to circumvent this would be to do a similar study with emerging scholars as was done with the expert writers—which still has limitations. I worry that such a study may put undue pressure on the emerging scholars—the expert scholars were experts, and didn't mind me "looking over their shoulder" so to speak as part of their process, but given the higher levels of anxiety and stress faced by emerging scholars, I'm not sure if a similar study would be successful. The other issue with self-reported data is that participants may not be willing to share everything accurately due to how they feel they may be perceived. These are hardly new limitations; however, they are worth noting. Part of how I address these limitations **is** both through the triangulation of the three studies and with the collection of the documents that accompany the interviews.

Surveys. Surveys are great for gathering little bits of information from larger groups of people. The limitation here is again, they are self-reported (having the same issues above, perhaps mitigated somewhat by the fact that they are anonymous). Some participants also noted in their open-ended question that their responses would have been different pre-pandemic or post-pandemic, which has already been noted above.

Collaboration. As the study was already complex, multi-institutional and multi-year, I focused on studying individuals who were working on a solo-authored writing project. While collaboration often came up for all scholars in interviews, I did not follow a collaborative writing process of experts. This would have been an entirely different study—but with that said, there are other dimensions to collaboration in terms of drafting, revisions, and navigating peer review that were not captured by this data.

Field-Specific Data. A final limitation with this dataset is that it is limited to the field of writing studies, which draws upon multiple metagenres (Carter, 2007) those using methods of empirical inquiry used in the social sciences and education approach (about half of participants) and those in the humanities (half of the participants). However, as the participants came from a range of related fields, the dataset cannot speak to those writing in very different circumstances, such as those in lab-based settings in science or those working on performance-based writing.

Artificial Intelligence and Writing. Data collected ended for all three studies in early 2022, prior to the widespread release of AI-writing tools like Chat-GPT. Thus, data presented in this book is before the advent of publicly available AI writing tools like Chat-GPT. There is no question that emerging AI technologies will shape expert writing processes, but that is not included in this data.

Appendix B. Chapter by Chapter Data Analysis

The book includes many kinds of analyses of the datasets described in Appendix A. I have provided notes on each analysis from the chapter for the purposes of replicability, aggregability, and data-supported research (Haswell, 2005).

Chapter 1: Data for Table 1.2 comes from the interviews of emerging scholars. Participants were asked "What do you see as the differences between writing in coursework and writing dissertations?" Answers to this question and any other places that emerging scholars discussed differences were open coded using the methods outlined Johnny Saldaña, (2015). If at least four of the 11 emerging scholars (approximately one-third) mentioned an item, it was included in Table 1.2.

Chapter 2: All interviews from expert and novice scholars (n = 11 novice interviews; n = 21 expert interviews from a total of 17 participants) as well as the journals kept by expert scholars (n = 6) were analyzed using an open coding scheme (Saldaña, 2015) to explore creative idea generation and evaluation. For creative idea generation, if at least five of the 17 emerging and expert scholars used these methods (approximately one third), they were included and discussed in this chapter.

Chapter 3: The expert data from this chapter was analyzed using videos and writing analytics from Google Draftback. These are quantitative metrics compiled by the Draftback program. Google Draftback allows metrics and videos of the part of the writing process that is on the page, providing some useful metrics for how these writers worked on their initial texts. For the purposes of this study, these metrics generally represent the document up until the time it was submitted for review by an author, so represent the initial invention, drafting, and revisions to prepare for submission. This method of data collection has limitations: it only can collect data when the author is actively in the document, making changes. Anything in between—reading, writing, taking a break—are not documented (these show up as gaps in writing, which triggers a new writing session). A "writing session" is defined by Google Draftback as any work on a document without more than a 10-minute gap. If a writer were to work on a document, then return to it 15 minutes later or even pause to read a text for more than 10 minutes, that program would count that as a new writing session. Changes in document (what Draftback defines as "revisions") indicate how many times the writer made additions, revisions, or deletions to the text.

After early analysis of the composing styles of the expert writers, which generated the three approaches, I conducted a field-wide study to understand the prevalence of composing styles and writing processes of those engaged in writing for publication more broadly. Participants reported a range of expertise in writing for publication, which was distributed fairly evenly among those considering

themselves experts (27, 13.6%), advanced writers (52, 26.3%), intermediate writers (58, 29.6%), novice writers (49, 24.7%) or those not yet experienced (10, 5.1%). As part of the field-wide survey, participants were asked to respond to nine questions on the survey using on a 5-point Likert (strongly agree to strongly disagree):

- I am able to create an outline before I write and largely stick to my outline when writing (Planning)
- I plan my writing extensively in my head in between writing sessions (Planning)
- Even if I go in with a writing plan, my plan often changes considerably as I write (Discovery)
- I find myself moving between multiple documents and drafts during writing (Discovery)
- When I am drafting, I typically start writing at the beginning (introduction) and continue writing in a linear fashion to the end (conclusion) (Planning)
- I find that I have to "write" my way into understanding (Discovery)
- My writing process is messy, and I jump between sections a lot (Discovery)
- I find myself jumping around to different sections of the document as I write (Discovery)
- The act of writing itself allows me to deepen my understanding of my purpose (Discovery)

The answers for these questions were compiled into a single composite score to indicate an individual's preference for planning or discovery. The composite score was used to run Pearson's correlations on a range of demographic factors. A statistician (the Applied Research Lab at IUP) was consulted for these tests.

Chapter 4: Survey participants were asked to provide information both on their self-reported expertise and frequency of experiences with flow states. This data was analyzed descriptively and inferentially, as described in more detail in the results portion of Chapter 4.

Participants in all three studies were asked about their flow states and flow experiences—how they experience flow, how they cultivate flow, and what prevents flow states. Survey qualitative responses and interviews with both emerging and expert scholars were open-coded (Saldaña, 2015) to explore major themes across the datasets. As with other chapters, answers offered by at least a third of participants were included in the discussion.

Chapter 5: Revision trajectories of the six experts were mapped by reading all interviews, and reviewing writing process documents in Google Draftback, reviewing editor and writer communications, reading all published articles, and reading the writing journals. Based on this, I created a timeline and map of their trajectory. I shared this with all six writers to ensure that I had everything accurate—they responded with feedback, and I revised the trajectories after receiving their feedback.

Table 5.1 was created as part of the trajectory analysis for the expert writers above. For the emerging scholars, I asked interview questions in the interviews to ascertain their revision trajectory, including number of major revisions, and asked them to share all revision documents with me. I also asked them to member-check my understanding of their revision processes.

To develop Figure 5.4, I used Microsoft Office's "draft compare" feature, submitting the original manuscript that they had submitted with the final published piece. This generated a third document where all the changes were tracked. I coded these changes using Saldaña's open coding method and took the top 20 of these for the graphic. Methods of revision were coded in interviews; interviews revealed nine core methods of revision; I selected the top three to share in the chapter.

Chapter 6: One of the series of questions I asked all scholars was about why they wrote, why they pursued publication, and what benefits they got out of their experience. I took these responses and open coded them across both novices and experts (Saldaña, 2015) to explore major themes. As with other chapters, answers offered by at least 30 percent of participants were included in the discussion.

Chapter 7: Mindsets have a rich history of research in psychology but not in writing studies, and thus, remain undertheorized in writing for publication. I asked all writers about their experiences with failure and struggle, in the context of both drafting and pre-publication as well as revision/blind peer review. In order to code the responses in both sets of interviews, I used definitions and a coding glossary that I had developed with Roger Powell (Driscoll & Powell, 2016) that was focused on mindsets in graduate writers. I used this coding glossary to code all interviews and expert writer journals for mindsets using a priori coding (Saldaña, 2015). From that coding, I developed Table 7.1.

In my interviews, I directly asked both emerging and expert scholars about their experience with imposter syndrome and how those experiences had changed with their publication experience. I also asked about writing anxiety and how they experienced and overcame it. I coded their responses, which allowed me to count and generate the lists from the emerging scholars (Table 7.2). These questions demonstrated a high number of code co-occurrences between imposter syndrome and anxiety; hence why I present these topics together.

In the interviews, I asked participants how people wrote and how they developed goals. From these questions, I developed a matrix table of each participant and the strategies they used. This allowed me to develop table 8.1, which included counting and calculating the percentage of strategies used by each group.

I also specifically asked the two neurodiverse emerging scholars extra questions to have a clear sense of how their own experiences differed from the conventional wisdom in typical writing for publication books. These experiences were coded using priori coding (Saldaña, 2015).

Chapter 8: For analysis of this chapter, I did several rounds of open coding, first noting any sections or areas of either expert or emerging scholar interviews

that discussed their time management, goal setting, or academic productivity experiences. I took this data, and coded it by theme, counting the major ways that people were managing their time. This allowed me to produce Table 8.2. I again used my 30% rule for reporting on results with one exception - the two neurodiverse writers indicated using flexible schedules, which I included and discussed as an important and under-represented viewpoint.

Chapter 9: All emerging and expert scholars were asked questions about how others are involved in their processes. For the experts, this came through three data sources—their journals (where they often discussed conversations or writing groups), their drafts (which they shared often with comments from collaborators), and from their interviews. Likewise, emerging scholars shared feedback from peers and mentors and discussed their writing groups, mentoring, and support. I coded each instance where any kind of social interaction was mentioned—my goal was to see how many participants drew on which kinds of social support. These were compiled into Table 9.1. From Table 9.1, I pulled out relevant quotes and examples that were representative and compelling.

Becoming an Expert Writer

In *Becoming an Expert Writer*, Dana Lynn Driscoll explores the core concepts that create publication expertise. Informed by groundbreaking studies of successful emerging and expert writers as they seek to publish their work, this research-based guide illuminates the often-invisible dimensions of writing for publication. Driscoll describes strategies that move beyond conventional advice, allowing writers to craft a holistic process and relationship with their work. Each chapter integrates empirical research with reflective and practical activities, guiding writers from idea generation and flow to identity development and mentoring. The result is a transformative resource for developing sustainable, meaningful, and expert writing practices.

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