

Chapter 1

From Aspiring Author to Published Scholar

Abstract This chapter orients readers to the rewards of writing and publishing, both extrinsic and intrinsic. The metaphors that prolific authors use to capture the essence of the writing task, as well as novice authors' personal metaphors for writing are examined. Readers will progress through a number of different exercises designed to address obstacles to effective writing, such as lack of confidence, concerns about writing skills, procrastination/avoidance of writing, time constraints, counterproductive habits, and challenges faced by academic authors writing in English as a second language.

Each year, a leading professional organization sends out a letter to authors who have contributed a book to their association publications. Tucked inside the envelope is a blue ribbon with the words “book author” stamped in gold capital letters; the top edge of the ribbon has an adhesive strip, suitable for affixing it to the conference name badge. At the annual conference, these ribbons frequently are flanked by others that read “presenter” or “board member” and they are just as eye-catching among academics as medals and ribbons are among military personnel. Yet even for these recognized and accomplished scholars, becoming a published author was once a faint, distant possibility. At one time, they were intimidated by the process, assumed that publishing was reserved for intellectual giants of the discipline, and felt that they had little to offer by comparison. This chapter is all about more positive, productive ways of grappling with such misgivings by addressing the angst, risks, and rewards of scholarly writing. It begins by exploring understandings of what it means to be an academic author—defining the role and examining metaphors that capture the essence of the experience. It then turns to the rewards and challenges of writing for publication and the writing habits that support authors in overcoming obstacles. The chapter concludes with advice on working with a writing mentor and the types of reasoning that are necessary to advance thinking in a field.

Who Is an Author?

How is the word “author” defined? Originally, the word was used more generally; it meant anyone who was the originator of something: Webster’s 1828 Dictionary defined authorship as “One who produces, creates, or brings into being.” Over time, definitions of the word author have become much more sharply focused on written composition. *The American Heritage Dictionary of the English Language* online defines an author as: “The original writer of a literary work. One who practices writing as a profession” and adds “to assume responsibility for the content of a published text.” In Academia, authorship conforms to all of these meanings; it also becomes part of the job description for students and faculty. Yet writing something original for publication and taking responsibility for it can be a daunting task.

Many times the papers produced while an undergraduate could best be described as “stringing pearls” of wisdom that have been gleaned from other sources. While students are taught to cite those works appropriately, their assignments seldom reflect much in the way of original thought. Even at the master’s level, there is understandably more emphasis on acquiring familiarity with leaders in the field than in generating something new. Many students, academics, and first time authors worry that they are pretenders who will be unmasked at some point.

Activity 1.1: Feeling Like a Fraud

Do you sometimes worry that your ignorance will be exposed? Many times, scholars seeking to publish fear that their performance on a task or in a particular situation will expose just how incompetent they are beneath the façade. These feelings are so commonplace that it has had a name since the 1970s: the imposter phenomenon (IP). Take the *Clance IP Scale* and get feedback on your responses by clicking on the arrow at <http://www.gradpsychdigital.org/gradpsych/201311?folio=24&pg=26#pg26>. Read the article by Weir. What strategies did you get for addressing the IP as it relates to scholarly writing and publication?

As Brookfield (2015) explains, authors can be particularly susceptible to this “imposter phenomenon”, believing that their ideas do not matter and that they lack the requisite intellect, talent, and right to go into print. Such misgivings may be intensified for those from working class backgrounds (Muzzatti & Samarco, 2005) or first generation graduate students (Davis, 2010; Ward, Siegel, & Davenport, 2012). Reflecting on her graduate school days, Gabrielle Rico (1991) writes:

Writer. I knew the word did not apply to me; inside my head was chaos I could not untangle in my own words; I was only a cutter and a paster, a borrower, a fake. While real writers shaped form and content, I felt little more than a hopelessly tangled fullness where ideas should be. (p. 4)

Yet if scholars pursue the doctorate and higher education, the single, most important expectation for their writing is that it “makes a contribution” and “advances thinking in the field.” Little wonder, then, that so many doctoral candidates falter at the dissertation stage and university faculty members balk at the pressure to publish.

Metaphors for Academic Writing

Metaphors are a tool for capturing the essence of experience (Cameron, 2003; Thibodeau & Boroditsky, 2011). Noller (1982), for example, used the metaphor of “a voiced scarf” to describe mentoring. Just as a scarf surrounds the wearer in warmth and offers protection from the elements, a mentor can help a protégé to attempt new challenges and to avoid beginners’ mistakes. When the idea of voice is added to the scarf, we can visualize it close to the wearer’s ear, whispering encouragement, offering suggestions, or advising caution. This captivating metaphor conveys what the best mentors do for their protégés.

Effective metaphors can provide a fresh perspective, suggest similarities, offer insights on how to redefine a problem, and effectively communicate a complex idea to others (Hadani & Jaeger, 2015). Where academic authors are concerned, the metaphors that they choose to represent their writing process frequently encapsulate their major concerns. A doctoral candidate from the English Department chose a bulldozer at a landfill as her metaphor. She likened the process to grim determination, plowing through, rearranging heaps of ideas, and periodically backing up to bury useless material, with the warning beep sounding off the entire time.

Activity 1.2: What’s Your Metaphor for Writing?

The symbol that you choose to represent your image of self as writer speaks volumes about how you view experience the writing process. What, then, is your metaphor for writing? What is it about this metaphor that aligns with your writing experience?

In a focus group study of doctoral students conducted in the U.S., Canada, and Australia, doctoral students were invited to choose a metaphor to represent their writing process (Jalongo, Ebbeck, & Boyer, 2014). The students ranged in experiential level from those enrolled in their first doctoral-level course to students who had recently defended their dissertations. Among their choices were: a circle, a brick wall, a tree, an egg hatching, a milestone, and tending a vegetable garden. Some additional metaphors for scholarly writing proposed by higher education faculty and doctoral students have emphasized the hardships associated with writing: giving birth, burnt toast, and a jail sentence. In their interview study of doctoral students, Nielsen and Rocco (2002) concluded that, because doctoral candidates generally are accustomed to getting positive feedback on papers, they struggled with constructive criticism of their written work. These graduate students had not yet learned that real colleagues read for one another, not to seek uncritical approval, but as way to strengthen the overall quality of the manuscript.

With time and experience, representations of the writing process often change as well. After the English major who once viewed writing like operating a bulldozer experienced success in academic writing, first by publishing an article in *College Composition and Communication* and later by transforming her qualitative dissertation into a university press book about women in Appalachia (Sohn, 2006), her bulldozer metaphor no longer pertained. As skills and confidence with professional

writing are built, the process becomes less onerous and the metaphors, more positive. For example, a doctoral candidate who had successfully defended a dissertation now regarded writing as “a prestigious membership”, explaining that it was an honor and a pleasure to be able to share research with others. As authors begin to relax with the process more, play with ideas, and learn which instincts to trust, new metaphors emerge:

Writing was hard, but I gritted my teeth and plowed ahead. During those exhilarating and difficult years, I became aware of odd moments in which the less I plowed, the more the words flowed. I had only inklings, but these moments seemed to coincide with a tacit rejection of what I was taught. I began to pay attention. The flow seemed to be triggered only when I gave myself over to that disconcerting chaotic fullness inside my head, acknowledged the untidy, sideways leaps of thought, let go of logic and prescriptions. I liked the feeling, though it came all too rarely, like dreams of flying that cannot be forced. (Rico, 1991, pp. 4–5)

Prolific authors have identified metaphors for writing as well; writing expert Peter Elbow (1973) for example, has likened writing to growing plants, fishing, and cooking while E. L. Doctorow has said, “Writing is like driving at night in the fog. You can only see as far as your headlights, but you can make the whole trip that way.” Two metaphors used specifically with scholarly writing are detective work (Wallace & Wray, 2011) and putting together a complex jigsaw puzzle (Nackoney, Munn, & Fernandez, 2011). A recurring theme in the metaphors and processes associated with writing is that, for many people, writing is a task they find difficult to control; as Rocco (2011) asserts, “Writing can be a miserable chore, a difficult undertaking, and a challenge that produces growth and satisfaction—all at the same time” (p. 3). The process can be particularly arduous for writers who lack confidence in their command of sophisticated academic writing skills (Swales & Feak, 2012).

The Perquisites of Publishing

Writing for publication is widely recognized as an imperative for faculty members in different departments housed in colleges and universities throughout the world (Glatthorn, 2002; Wellington & Torgerson, 2005). In 1998, sociologist Morris cautioned graduate students, “your prospects later in life may depend on having a convincing number of refereed publications on your CV...sooner or later the moment will come when a selection committee will start counting your refereed articles and comparing them to those of other candidates” (p. 501). Expectations for publication have increased considerably since these observations were made. This pressure to publish not only affects faculty members; it also has trickled down to doctoral students who are urged to publish during doctoral candidature. Indeed, some doctoral degree-granting institutions throughout the world accept publication in top-tier scholarly journals in lieu of the traditional dissertation as evidence of the candidate’s ability to plan and conduct research (Badley, 2009; European University Association, 2005; Francis, Mills, Chapman, & Birks, 2009; Lee & Aitchison, 2011).

Consider the case of a faculty member who has been employed for 4 years at a state university since she earned the doctorate. Within 3 years, a tenure decision will be rendered. As she reads the letter written by departmental colleagues that will go forward to the Dean with her portfolio, she feels proud of her achievements in teaching and service. However, as she comes to the final paragraph on scholarly work, her face flushes with embarrassment. The letter is accurate; it states that she has made several presentations at conferences. However, the final paragraph concludes with: “The committee urges Dr. X to identify a research agenda and publish in the leading professional journals in her field.” Her first reaction is to protest with thoughts such as, “But, my student evaluations were excellent; I’ve been concentrating on teaching well and it shows.”, “I am serving on so many committees—unlike some of my colleagues—and just don’t have the time.”, and “What if I’m denied tenure? Maybe I should start applying at other institutions, just in case.” Why should she heed the committee’s advice?

Because it will contribute to expertise When someone raises a question and the respondent just happens to have written a paper on that topic, a well thought-out answer is much easier to formulate. That is because writers have organized their thinking on the subject and understand the information in a deeper way. The same dynamic holds true when teaching a class; if a professor has written about the topic already, that is a huge head start in preparing for class. Although nonwriters take the stance that research competes with effective teaching that need not be the case (Hattie & Marsh, 1996; Lindsay, Breen, & Jenkins, 2002). A research agenda—defined as a short- and long-term plan for inquiry, writing, and publishing—can be deliberately planned to correspond to teaching responsibilities so that teaching and writing enrich and enlarge one another (Boyer, Moser, Ream, & Braxton, 2015; Jalongo, 1985). In fact, there is a whole line of research referred to as “the scholarship of teaching and learning” (SoTL) that aims to strengthen linkages between research and teaching (Starr-Glass, 2015). (For more detail about the research agenda, see Chap. 13).

Because it is attached to the rewards system Publication in a respected journal demonstrates that authors have thought through an issue and presented it in scholarly way and that their peers are willing to hear them out, through writing. While publishing in top journals also has a statistically significant effect on income (Hilmer & Hilmer, 2005), many new scholars are surprised to find out that—unlike newspaper reporters or writers for popular magazines—they are not paid to write professional journal articles. There are several reasons why this is the case. First of all, journals often are published by nonprofit professional organizations; they refer to their authors as “contributors” for good reason; they are freely sharing their work as a service to the profession. Secondly, the financial rewards that university faculty get for publishing typically emanate from their employers; scholarly works subjected to anonymous peer review play a pivotal role in tenure and promotion decisions (Rocco & Hatcher, 2011). Third, there is a long tradition of expecting scholars to pursue the truth rather than be influenced by the promise of compensation.

When scholars write books for commercial publishers, there is compensation in the form of royalties; however, unlike a *New York Times* best seller, the audience for scholarly publications is quite small, so book royalties are almost never a major income boost or a route to early retirement. Nevertheless, if a book is successful, it frequently leads to other forms of compensation—such as supported travel to deliver a keynote address at an international conference or university support for a sabbatical leave.

Because it creates positive energy Academic life can be exhilarating; it also has many disappointments. Success with writing is an achievement that bolsters confidence and increases motivation; it also opens up new possibilities. The doctoral candidate whose research poster was accepted for a conference starts to imagine success with a presentation at a research forum while the professor who has published articles in a respected journal starts to consider editing a book and contributing a chapter. At its most basic, education is about widening opportunities and, as each writing milestone is attained, possibilities for professional development expand.

Because it will build satisfying professional networks Throughout a career, department colleagues can be helpful and supportive—or not. If a student relies on classmates and a professor relies exclusively on departmental colleagues as a source of validation and support, it is bound to be lacking at some point. Affiliating with like-minded individuals through scholarly work offers a professional safety net. These people can support professional goals and are capable of providing a fresh perspective on troublesome issues. While it is important to be regarded as a responsible university citizen at the home institution, establishing a professional network beyond the local context can exert a powerful, positive influence on career satisfaction. Across their professional lives, faculty members who have learned to balance teaching, writing, research, and service not only exhibit high levels of publication productivity but also enjoy their careers more than colleagues who focus on just one facet of academic life (Boice, 1992). These advantages cannot be realized, however, unless scholars make a plan to meet the challenges associated with various writing tasks.

The Challenges of Scholarly Writing

Without a doubt, writing for publication is a challenge whether the scholar is new or experienced. While some individuals may have strength in verbal/linguistic intelligence (Gardner, 2006) they will need much more than raw talent in order to succeed. To illustrate, there are many instances of athletes or singers who obviously possess talent yet do not accomplish much with it. That is because success relies on wide range of influences such as social capital, work ethic, resilience in the face of failure, and responsiveness to coaching. Talent alone will not suffice; creativity also depends on variables such as motivation, interest, effort, and opportunity.

By definition, a craft is a repertoire of skills that is honed by intensive effort and deliberate practice. It is for this reason that many experts on writing regard it as a craft rather than a talent. Ernest Hemingway, the great American novelist once said, “We are all apprentices in a craft where no one ever becomes a master.” What makes mastery so out-of-reach, even for those with a widely acclaimed flair for writing? Evidently, for most of us, it has to do with a destructive combination of ingredients: negative attitudes toward writing, fear of taking a risk, and low expectations for success.

Research on writing anxiety and writer’s block suggests that negative feelings about writing are most intense when we are transitioning to a different writing task (Hjortshøj, 2001). Unfortunately, the influences that increase writing anxiety are demanded of academic authors all at once: writing about new topics, with a different author’s voice, in an unfamiliar format, and for a more public audience. These new task demands are apt to yield at least some of the negative feelings identified by writing experts (Elbow, 2002; Flower & Hayes, 1981) in Fig. 1.1.

Another downside of writing has to do with what might be considered vagaries, a term that the Cambridge Dictionaries defines as “[unexpected events](#) or [changes](#) that cannot be [controlled](#) and can [influence a situation](#).” They give the example of “The [success](#) of the [event](#) will be [determined](#) by the vagaries of the [weather](#)”. At times, the outcomes of scholarly writing can seem almost as difficult to control as



Fig. 1.1 Negative feelings frequently attributed to writing

the weather. Scholarly writing can be such unpredictable enterprise that, out of sheer desperation, authors sometimes resort to bizarre rituals to bring a manuscript into existence (see Becker, 2007; Belcher, 2009).

Part of the explanation for feeling overwhelmed by writing is that multi-layered internal “scripts” are running as we write. An author can be simultaneously wondering if he is going off on a tangent, deciding if a word is spelled correctly, making a mental reminder to track down a citation, worrying that the structure of the piece isn’t working very well, or thinking that he definitely needs to invest in a new office chair. All of this input can lead to cognitive overload as authors to decide which thought to act upon first, which to silence, and how to push forward. Responses to these feelings can be as different as writers themselves. It is common to feel “nervous, jumpy, [and] inhibited” when we write because we are trying to edit and write at the same time (Elbow, 1973, p. 5). More often than not, the feeling tone of writing is grim determination rather than the liberating sense that the words are flowing and the writing is going well. Little wonder, then, that writers can come up with so many excuses and ways to escape. Replacing less productive habits with more productive ones is a major hurdle.

Personal Writing Habits

Each prospective academic author arrives with a set of strategies for producing a manuscript and coping with negative feelings associated with writing. They bring along some assumptions about “what works” for them—which may or may not be accurate. For instance, a student may have managed, in the past, to procrastinate and use the pressure of deadlines to generate a passable paper; however, manuscripts prepared in haste do not compare favorably with others submitted for publication that were revised and polished. It is no mistake that the word “flow” is used to describe effective writing; it means that the words and the logic proceed smoothly, in the manner of a fluid. Writing that flows moves the reader along without stalling, stopping, going off on a tangent, or leaving unanswered questions in the reader’s mind. It has a definite beginning, a satisfying conclusion, and a clear line of reasoning that connects the two. Use the information in Table 1.1 to assess your composing style.

Which of the approaches best describes your general approach to producing a manuscript? What changes do you anticipate will be necessary to become a published author?

Activity 1.3: A Diagram of Your Writing Habits

Think about the process that you normally use to write a paper. Make a diagram that illustrates that process. Which part of that process is the most time-consuming? Does tackling a new type of writing (e.g., writing a practical article, creating a poster session on a research project, writing a book chapter) change that process and, if so, how?

Table 1.1 Composing styles

Heavy planners—“plan their work and work their plan”; they invest the greatest amount of time in mapping out the manuscript in advance. They often are capable of mentally planning their work while engaged in other activities and invest the bulk of their writing time in the preparation

Heavy revisers—write as if their words were on the surface of a sphere and roll them around to arrive at the “right” way to tackle the manuscript. They devote less time to planning or, may make a plan but not follow it. They revise a manuscript into being by continually cutting, pasting, and experimenting with ways to communicate ideas. They sometimes feel that their writing is never really finished

Sequential composers—devote approximately equal amounts of time to the various phases of writing—planning, drafting, and revising. They derive their confidence from adhering to a linear, well organized approach to writing

Procrastinators—rely on an imminent deadline to force them to get the manuscript written. They believe they do their best work under pressure and enjoy the thrill of averting disaster

Discovery drafters—seek to capitalize on unexpected ideas because they regard these as the source of creativity in their work. They use writing as a tool for discovering original ideas and write to discover what they have to say

Adapted from Richards and Miller (2005)

Of course, the nature of the writing task influences approaches to writing as well. For example, one of my doctoral advisees had studied parent/teacher conferences for her dissertation so I* proposed that we write an article for the National Parent-Teacher Association that could also be produced as a brochure for families on how to make the most of these important meetings (Brown & Jalongo, 1987). We found that the task required a very tight, sequential organization because everything we wanted to say needed to fit on a tri-fold brochure. The fact that I tend to be a “discovery drafter” made this difficult. Situations such as this explain why writing expert Donald Murray (2001) argues that writers first need to “unlearn” many of the rules they have been taught in school. Contrary to common teaching practices, his perspective on the writing process can be summarized as follows:

- Authors do not need to know, in advance, what they want to say before they begin to write; rather, they should begin writing right away to *discover* what they have to say.
- Writing does not have to begin with an outline; rather, a detailed outline can be produced from the work *after* it has been written well.
- Correctness is unimportant in the first draft; rather, focus on the content while drafting and address errors during revision and the final edit
- Editing for spelling, grammar, and typos does not count as revision; rather, revision is rethinking/rewriting in substantive ways.
- Academic authors should not imitate the verbose, difficult to read writing they sometimes see in print. They should strive make their writing clear, accessible, and suited for the intended audience.
- There is not one, linear writing process to which all writers ought to conform; rather, there are as many writing processes as there are authors.

**Note: Throughout this book, I refers to the first author’s experience.*

Online Tool Listen as writing expert Thomas Newkirk discusses the concept of “unlearning writing at: <http://creativewritinginamerica.weebly.com/unlearning-to-write.html> What will you need to unlearn?

Given all of the unlearning that you need to do and the challenges associated with publishing your work, where should you begin? The next sections advise you on meeting the challenge and strategies for counteracting common writing problems.

Counteracting Obstacles to Scholarly Writing

There are many fears associated with writing for publication. “The fear that grips someone who wants to write is usually not undifferentiated and monolithic but a composite of smaller fears. With time and thought, some can be resolved; others can be shooed back under their rocks or even coaxed into harness and put to work” (Rhodes, 1995, p. 8). The more that these writing tasks are high-risk and connected to the attainment of an important professional goal, such as doctoral program completion or tenure and promotion, the more unnerving they can become.

Fear, risk, and worry are associated with writing in the minds of many an academic author (Thesen & Cooper, 2014). During writing for publication professional development workshops for academic authors, the deterrents to writing for publication they identify tend to echo that fear/risk/worry theme. They harbor worries that the work will be rejected, misgivings about the time invested, concerns that they had nothing of importance to say, uncertainty about how to write for publication, or lack of confidence in writing skills. Perhaps most paralyzing of all is the nagging doubt that all of the effort will come to nothing if the work is rejected. Risk creeps in as writers realize that the stakes have been raised, for now it is more than “just writing”, it is the quality of their thinking that is being judged. Finally, there is the worry that, after their attempt at writing is shared with peers, they will look foolish and others will talk about them (Richards, 2007). Such worries may be intensified when scholars have a disability.

Online Tool Worries about writing often are exacerbated when the author has a disability. Read the advice of Kathleen Kendall-Tackett, “Writing for Publication: An Essential Skill for Graduate Students with Disabilities” <http://www.apa.org/pi/disability/resources/writing.aspx>

The first step is acknowledging that everyone—from the first day of a graduate program to the conferral of emeritus status—grapples with self-doubt when it comes to writing. Studies have found that, particularly for doctoral students, the more important the writing task is, the greater their apprehension, anxiety, and tendency to procrastinate (Nielsen & Rocco, 2002). Even when graduate students have confidently produced class papers for many years, for example, the assignment of writing a paper in the style of a journal article can derail them. Even authors who have been highly successful and widely worry that their latest writing attempts will disappoint.

Those who are published have developed effective coping mechanisms that propel their professional growth rather than being paralyzed by fear. Even as we wrote this book, we found ourselves sending encouraging e-mails, based on the coping strategies we had learned over the years, such as “write the part you are most excited about first” or “let’s exchange chapters and edit for one another.” As Christensen (2000) notes, both with writing and with teaching, “there are victories to celebrate and inevitable gaps to mourn... as in life, *a luta continua*: the struggle continues” (p. x). Strategies that will address the most common misgivings about writing for publication follow.

Implement Evidence-Based Strategies

If you honestly feel that your writing abilities are comparatively rudimentary then go back to the basics. For instance, a meta-analysis of research on improving secondary students’ writing identified several powerful, positive influences on the improvement of writing (Deane, Odendahl, Quinlan, Welsh, & Bivens-Tatum, 2008) that we have clustered together here:

- *A change in writing habits*: replacing less productive planning, revising and editing habits with more practical and effective strategies
- *Modifications to the writing context*: participating in writing workshops in which authors write together and review one another’s work rather than working in isolation
- *More emphasis on idea generation*: using prewriting activities to organize ideas before beginning to write
- *A focus on the process*: setting specific, attainable, intermediate goals for a piece of writing rather than being preoccupied with the finished product
- *Use of writing models*: studying examples of the genre that merit emulation

Table 1.2 suggests some writers’ tools that can help to break away from less productive habits.

Table 1.2 Strategies for getting started

Play with titles —Many authors make the mistake of working without a title for an extended period of time. If you get a precise title to begin with, it can save quite a bit of rewriting and wasted effort. Remember that your title should be consistent with the manuscript's purpose, avoid repeating words, and should not exceed 12 words
Interview —Pretend that someone is interviewing you about the manuscript you are preparing. Generate a list of questions that require critical reflection and be certain to answer the “so what?” question—why others should care about this topic/focus (Nackoney, Munn, & Fernandez, 2011)
Cubing —Generate six ideas for each side of a cube—but don't evaluate them at first. This brainstorming technique is designed to jumpstart idea generation. As a final step, go back to select the best ones to pursue
The Five Ws —To begin generating ideas, use the journalist's Who, What, When, Where, and Why questions and answer each one
Clustering —Go through notes to identify groups of related ideas and cut and paste them into a semblance of an organization. Might these clusters suggest the main sections of your manuscript? If so, write headings for them
Plus/Minus/Interesting (P/M/I) chart —Analyze your topic in three columns: the positives (plus), the negatives (minus), and the puzzling or surprising (interesting)
Choose the best sentences —Ask someone else to read for you and highlight the best sentences. Take a look at the ones they selected and analyze their characteristics. You may find, for example, that these sentences are shorter. Go back and modify or cull out several sentences that were not identified
Read aloud —Reading aloud—to yourself or in the company of a writers' circle—is a good check on cadence, variety, pacing, punctuation errors, and sentence length
Chronological —Look at a specific topic from the perspective of past/present/future to organize thinking
Smart art —On the toolbar in Word, click on Insert and then SmartArt. Here you'll find many different ways to generate visual display for ideas, categorized by type (i.e., process, hierarchy, relationship). Try organizing your ideas for a manuscript or a table or figure for the manuscript with one of these tools
Conclusion/introduction swap —It sometimes is the case that ideas about the paper become much clearer as you go along. Try moving what was your conclusion to the beginning as a way to focus and cut down on a lengthy introduction
“Invisible” writing —If you cannot break the habit of editing as you write, turn off your monitor display and just type your ideas freely to get some text generated. Do not “edit as you go”; the goal is to get ideas down on paper
Argue for/against —To support the goal of producing a balanced argument, begin by generating a list of reasons for and against an idea that you are suggesting. If you anticipate objections and generate responses to them from the start, you can provide a stronger argument
SCAMPER —is an acronym used to stimulate creativity and introduce more novel ideas into your work. It stands for substitute, combine, adapt, modify/magnify/minify, put to another use, eliminate, and reverse or rearrange (http://www.mindtools.com/pages/article/newCT_02.htm). The purpose is to break out of linear thinking

Adapted from: Jalongo (2002) and Strickland (1997)

Deal with Impatience and Uncertainty

One nearly certain way to give up on a writing session is to allow thoughts such as, “What right do I have to speak?” or “Why am I wasting my time? I’ll never get published!” to creep in. Authors need to banish “the psychological carnivores that prey upon confidence” and have “Faith in our subject matter, faith that needed language resides in us, faith that our meaning making through writing is worthwhile” (Romano, 2000, p. 30, p. 20). Successful authors have learned to stay in the moment rather than dwelling the other things they might be doing instead. Convince yourself that writing is what you are doing now and commit yourself to doing only those tasks that will support the writing effort. When the composing process is stalled or unproductive, switch to a different task. Go back and search the literature or check references, for example, rather than stare at a blinking cursor waiting for inspiration. Many people mistakenly assume that “real” writers need only write down the brilliant, perfectly worded sentences that spring to mind. However, one reason that writing is categorized as a process and a craft is that writers write (and revise) ideas into being.

Another way of subduing impatience is to decode your optimal work habits. Relegate tasks with fewer cognitive demands (for example, answering routine student questions about assignments) to less-than-peak mental performance times and reserve writing for times when your brain feels “fresh”. Instead of setting unrealistic goals (e.g., “I’m going to write a publishable article this weekend”), set very modest objectives (e.g., “I’m going to take some notes on what I’ve read and categorize them”, “I think I’ll reread and experiment with a different organizational structure today.” or “I’m going to play around with article titles because I have to be at this boring meeting.”)

Cope with Time Constraints

After I was encouraged to submit a proposal for a book on controversial issues in education for practitioners, I contacted doctoral candidates and recent program alumni to contribute chapters. Publication was just about guaranteed and all of students and former students delivered the chapters on time and in good shape, even though all of them were busy professionals with full-time jobs. This example illustrates that time is not the issue. Every human being on the planet, no matter how accomplished, has the same 24 hour day to work with; the difference is in how that time is allocated. Consider a study of faculty in the field of dentistry; the number one reason that unpublished faculty gave for failing to write was lack of time (Srinivasan, Poorni, Sujatha, & Kumar, 2014). Yet if time is the only variable, are we then to assume that those who publish aren’t as busy as their unpublished

colleagues? Clearly, there are other variables at play because, when authors are convinced that they can succeed, they suddenly “find” time for writing.

Nevertheless, time management is important for authors as it is for any professional. To maximize writing efficiency, plan writing sessions for a place that is well-equipped, a time that is free of distractions, and a time of day when you do your best writing (Gonce, 2013). Chances are, no one is going to “give” you time to write—that is, until after you have a track record of success and qualify for a sabbatical leave.

Most scholarly writing is accomplished between classes, over the weekend, in the wee hours, and during breaks when no one takes notice. Try keeping a log of how you actually spend your time; many people watch television for several hours throughout the week and this might be a place to begin. Look also at otherwise wasted time, such as sitting in a doctor’s office, making a long commute, or waiting at a sporting event. Keep a “writer’s bag” with whatever you need—voice recorder, tablet computer, note paper, laptop, or paper copy of a manuscript draft—so that you can use this time productively. Consider doing two things at once, such as reading and marking passages with post-it notes while riding an exercise bike or dictating ideas while on a treadmill. Even the hugely successful children’s book author of the Harry Potter series, J. K. Rowling, observes: “The funny thing is that, although writing has been my actual job for several years now, I still seem to have to fight for time in which to do it. Some people do not seem to grasp that I still have to sit down in peace and write the books, apparently believing that they pop up like mushrooms without my connivance.” Another way to “make” time for writing is to approach your writing as you would any other important appointment. A highly successful university professor once said, “The best advice that my mentor/colleague gave to me was to put writing time on my calendar and guard it just as zealously as classes, meetings, and other important appointments.” Accept the simple fact that scholars do not experience success with a manuscript unless they first lavish time on it. Time is a precious resource. When writers are stingy with their time, their results tend to be paltry.

Get Past Procrastination and Avoidance

Most people are reluctant to attempt a task unless they think they have a better than 50/50 chance of succeeding (Brim, 1992). Writing is the focus of considerable procrastination and outright avoidance because expectations for success may be low. Little wonder, then, that if you wait until the task is insurmountable—such as writing a dissertation a few months before the 7-year time limit expires or producing a book during a one-semester sabbatical leave—you cannot bring yourself to sit down and write. That is because what psychologists refer to as “appraisal emotions” have been activated and the assessment is that the task is categorized as having a low probability of success. The predictable response is that writers quickly convince

themselves that there's something else that demands immediate attention—such as sharpening pencils when they never even use them to write.

After panic about scholarly writing sets in, a plan to write nonstop often emerges, yet such “binge writing” rarely yields the desired results (Boice, 2000). First of all, as with cramming for exams versus studying all semester, it probably will not yield the best possible outcome. Secondly, plans for big blocks of time are easily disrupted by other, more urgent (or appealing) tasks. Published authors have learned to break writing down into smaller sub-tasks—what Murray (2013) refers to as “snack writing”—that can be accomplished in shorter time frames, from as little as a few minutes to a few hours. They also “chip away” at writing tasks by beginning immediately because this affords the greatest opportunity to complete multiple revisions and get critical feedback.

Where time is concerned, another common mistake is to wait for the mythical “someday”; that time after the children are grown, after the degree program is finished, or release time is offered. Yet waiting to begin ultimately limits opportunities to improve as a writer and, if “someday” does arrive, the skill set may not equal to the task. Over the years, I have attended many a retirement event where an unpublished professor indicates that he or she will now have the time and start writing. To date, that has never happened. The reason for this is that writing is not some simple leisure time hobby that can be casually pursued. If professors have not written when there were extrinsic rewards attached to successful publication and pressure to publish then it is highly unlikely that they would be intrinsically motivated to write. Becoming a published scholar is founded on genuine engagement with the discipline and a deliberately developed set of skills (Starr-Glass, 2015) not free time and serendipity.

The harsh reality is that, where university faculty members are concerned, any substantial form of support for writing occurs *after* faculty members demonstrate that they know how to publish in their respective fields. Model your writer's work habits, not after famous novelists or the most celebrated contributors in your field, but based on what you can realistically tolerate at any particular point. A new assistant professor, for instance, worked on a single article throughout the fall and spring, obtained feedback from several readers, and finalized the work during the summer when his teaching load was not as heavy. It was not until several years later that he had sufficient confidence and skill as an academic author to juggle multiple writing projects. Yet because he had started early and persisted, his confidence and skill were built.

Address Aversion to Writing

People who see themselves as poor writers typically have had some bad experiences as learners. One strategy for overcoming this is to intentionally avoid writing—at least at first. For example, when a doctoral student and school superintendent confessed to “hating to write”, the instructor recommended that he read, interview

fellow administrators, and dictate into a voice recorder to motivate himself to write a practical article. The article was published in *Principal* magazine and earned a national award from Educational Press Association. Rather than allowing echoes of past writing failures to inhibit future efforts, implement some new approaches. Someone may have told you that: You must have a perfect first sentence. You have to begin at the beginning. You need to use all of the jargon and multisyllabic words you can think of to impress others. Try breaking all of these rules that have been inflicted on others by nonwriters. Begin by reflecting on your past as a writer using the questions in Activity 1.4.

Activity 1.4: Your Personal Writing History

What do you remember about being taught to write as a child, an undergraduate, and a graduate student? How would you characterize the feedback that you received on your writing from teachers? What types of writing tasks are you now expected to do in your professional life? How did you learn to accomplish those writing tasks? Are there some writing habits that you need to change or acquire?

Those who hate writing tend to view the process in a very simplistic way: they turn in a hastily prepared manuscript, someone in authority identifies all of the deficiencies, and then the manuscript is returned to them with a negative evaluation. One of the best ways to confront an aversion to writing is to recognize that, while the process used in the past was inadequate and unsatisfying, writers are capable of dramatic change. Rather than approaching the writing task as a collection of rules, accept that scholars are expected to revise their work and find their own mistakes. Technology certainly can support these efforts, yet many writers do not take the time to run the spell or grammar check feature of their word processing programs or, worse yet, ignore the wavy green underline that identifies possible errors. Another issue that surfaces is resisting recommendations for improvement in the manuscript. Doctoral students may be unwilling to let go of the way that they wrote to get through their master's degree programs and protest with, "But, this is the way I write". Likewise, the majority of scholars who submit their work to a publisher are asked to revise and encouraged to resubmit. Henson (2007) estimated that nearly 70 % of the manuscripts that were revised and resubmitted were accepted for publication; for those who withdraw the manuscript, the publication rate is zero. A recommendation for revision is an invitation, not a rejection. It means that the editor and reviewers see publication potential and are giving you another chance to make the work even better. Nevertheless, personal experience with editing a journal since 1995 suggests that the vast majority of authors fail to follow through when they get recommendations for revision.

Online Resource For more advice on rethinking writing, see www.discoverwriting.com.

Put Perfectionism on Hold

The instructor for a doctoral seminar on writing for publication taught the course for over 20 years and was well known for giving a very different kind of feedback on students' papers. At the first class meeting, students were advised to "erase the expectation" that the way they had written in the past would suffice, to expect numerous rewrites, and to be patient with the process. Yet year after year, all of the students arrived with the experience of submitting papers and getting them back with an "A" grade. When comments were returned on their first attempts to produce a journal article, consternation reigned. Some argued that other professors had evaluated their work to date as excellent; a few professors even had written the heady comment, right on their papers, "You should try to get this published." Were the other faculty members too lenient or was their current instructor just too demanding? It could be a bit of both. Sometimes, professors are responding to an exceptionally good student paper and, if the person who wrote this comment is not an active scholar with knowledge of publishing then yes, it is a compliment but it might not be an accurate appraisal of the work's publication potential. In any case, authors need to develop a "thick skin" rather than taking criticism personally. Approach rewrites as ways to improve an already good manuscript and make yourself look smarter. Too often, students equate many written comments with poor evaluation rather than a sincere commitment to supporting their growth as writers.

Perfectionism also causes writers obsess about the finished product. They erroneously think that "good" writers blithely churn out articles and books and that they must be "bad" writers because they struggle. Clarity, coherence, insight, and brilliance are not where writers start but they are a destination they can reach through many, many rewrites. It is rare to produce even one paragraph of scholarly writing that is ready to be published, just as it was originally drafted, without editing. Authors capable of doing this are like people who can do mathematical computation "in their heads"—they complete quite a bit of mental editing before committing it to paper.

Another issue has to do with abundance. One high school English teacher (Keizer, 1996) made this point to his class by cutting into a tomato. He noted that, while just one seed is necessary to produce another plant, there are hundreds of seeds inside. In nature, as in writing, abundance is the starting point. Sometimes, writers assume that, if the goal is to write a journal article of about 20 double-spaced pages, they should not write more than 20 pages at the outset. However, fluency—the sheer number of ideas generated—is a key characteristic of creative thought. When too much time is invested in generating a restricted number of words, the author becomes more wedded to them and is reluctant to revise as needed (Elbow, 1973). Thus, authors first need to generate quite a bit of text and then set about deciding what keep and what to toss away. Fortunately, with time and experience, this process becomes more efficient.

Online Tool Read Jim Hoot and Judit Szente's (2013) advice to new authors on "avoiding professional publication panic".

Be Realistic About Criticism

Academic authors would do well to abandon the fantasy that the editor's and reviewers' responses to their manuscript will be, "Please, don't change a word". An editor with 25 years of experience editing a journal reported that she could recall just five occasions when this was the response of three independent reviewers to a manuscript and, in every case, the author was one of the most highly regarded experts in the nation. Accept that the act of submitting a manuscript invites critique and that a recommendation to "revise and resubmit" is a positive outcome. Too often, authors allow their feelings to be hurt, withdraw the manuscript rather than make the requested revisions, or fire off an indignant, defensive e-mail to the editor. Just as a professor does not expect a standing ovation at the conclusion of each class taught, writers should not expect uncritical acceptance of each manuscript submitted. Accept that *writing* is not the most time-consuming part of the process; it is *rewriting* a manuscript and revising it significantly 15 times or more that is the most challenging. Those disappointing early drafts can be revised into something publishable, but all of this needs to occur before the work is formally submitted to an editor and reviewers.

Online Tool Read "Writers on Rewriting" for some quotations from some of the most celebrated authors on About Education at: <http://grammar.about.com/od/advicefromthepros/a/rewritequotes.htm>

Too often, the same authors who are reluctant to share a manuscript face-to-face with a respected colleague are emboldened by the anonymity of peer review. With the technology tools now used by most professional publishers, authors truly can submit a manuscript at the touch of a button. It is easy to get sick and tired of a manuscript and want to check it off the "to do list". It almost never works to submit what is admittedly a very flawed manuscript in the hope that reviewers and editors will tidy it up or lead the author out of muddleheaded thinking. Perhaps the two most important things writers can do to improve chances of publication success are to: (1) let the manuscript "sit" for a while, return to it, and revise—even after it shows every indication of being ready to submit—and (2) solicit the input of a known audience before the work is sent to an unknown audience.

Seek Out More Knowledgeable Others

When learners are determined to achieve mastery, they can be expected to ask questions, watch demonstrations, participate in simulations, conduct observations, seek coaching, and practice. Many academic authors treat writing as a form of

self-imposed isolation that keeps them away from family and friends. While it is true that there will be times when authors need to be free from distractions and work alone, writing has a social aspect to it as well. Successfully published authors have learned to capitalize on social support. The opportunity to work with a person who has been highly successful with the task you are tackling for the first time and wants to help you is a boon to growth as a writer. Just as sea faring sailors relied on others to literally “show them the ropes”, less experienced authors can turn to more experienced writers to figuratively show them the ropes of scholarly publishing. Although it may be assumed that mentors are older and protégés are younger, age is not the important variable, experience is. So, an untenured professor might be mentoring a tenured faculty member on the use of technology or grant writing because the younger person has more experience with these tasks.

Academic authors often experience their first success with publishing through co-authorship. For students, this collaboration frequently is with the supervisors of their graduate assistantship or dissertation and for faculty members, the collaboration often is with a more experienced departmental/university colleague or a co-author from another institution identified through networking (Levin & Feldman, 2012). Just as it is easier for many people to follow a GPS than a road map, mentoring by more experienced academic authors calculates that route. Table 1.3 outlines the mentor/protégé relationship as it pertains to academic writing.

Research conducted by Cho, Ramanan, and Feldman (2011) concluded that outstanding mentors: (1) exhibit admirable personal qualities (enthusiasm, compassion, and selflessness); (2) guide careers in ways tailored to the individual; (3) invest time through regular, frequent, and high-quality interactions; (4) advocate achieving balance in personal/professional lives; and (5) leave a legacy of mentoring through role modeling, standards and policy-making.

Activity 1.5 Working with a Writing Mentor

Working with a writing mentor is an informal contract that must be built on reciprocal trust and respect. As you review the guidelines in Table 1.3, identify one or more people who would be effective writing mentors.

Online Tool Check the University of Michigan’s pdf’s for protégés *How to Get the Mentoring You Want* www.rackham.umich.edu/downloads/publications/mentoring.pdf and, for mentors, *How to Mentor Graduate Students* www.rackham.umich.edu/downloads/publications/Fmentoring.pdf

Writing arrangements between scholars should not be entered into lightly. The best advice is to check up on people before agreeing to work with them and to choose any writing partner very carefully.

Table 1.3 The mentor/protégé relationship in academic writing

<i>Criteria for selecting a writing mentor</i>
Is trustworthy, respected, and has a reputation for treating others fairly
Has successful experience with publishing
Wants to support the protégé in achieving writing/publishing goals
Provides candid evaluation of the work
Offers specific, constructive criticism rather than generalized praise
Provides guidance at various stages of manuscript completion
Understands the intended audience for the work (e.g., practitioners, international scholars)
Accepts the agreed upon role (e.g., second author, an acknowledgement)
<i>Protégé’s responsibilities</i>
Produces <i>written</i> work rather talk alone
Submits work that truly represents the best of her or his ability
Expects both positive and negative comments
Views criticism as a route to manuscript improvement
Does not complain or quit when more work is required
Responds appropriately to recommendations for revision
Submits rewrites in a timely fashion
Recognizes the level of the mentor’s contributions appropriately (e.g., in an acknowledgement, as a co-author)
Informs the mentor about publication, thanks him or her, and supplies a copy

Use Higher-Order Thinking

In all of the conversations about writing for publication, the types of thinking that are required are sometimes eclipsed by the worries about the little things, such as spelling, punctuation, grammar, and proofreading. Table 1.4 highlights the reasoning processes that undergird successful academic authorship and make a contribution.

Nonnative and Native Speakers of English

Nonnative speakers of English frequently have additional concerns about writing and publishing scholarly work. While efforts to publish scholarly work exist around the globe, English has become the language, not only of business and industry, but also of research (Lillis & Curry, 2010). Even scholars located outside of Anglophone contexts may be required to publish in high-status English journals in order to advance professionally (Kwan, 2010). In fact, so many scholars whose first language is not English are now required to use English for research and publication that there is terminology for it: English for Research Publication Purposes (ERPP) (see Flowerdew, 2014). While just 5–9 % of the world population has English as their first language, nearly 80 % of the scientific articles world-wide are published in English language journals (Montgomery, 2004). However, in some ways, even

Table 1.4 Thinking processes used to present a logical argument

Identify an issue and explore it; explain why it matters to answer the “so what” question
Summarize to arrive at a “state of the art”—what we know thus far, how we know it, and the evidence that supports it
Synthesize and critique the research evidence to suggest new directions
Compare and contrast different ideas to weigh the positives and negatives in each
Challenge taken-for-granted thinking and lead others to question assumptions
Interpret the current perspectives and expand/extend the discussion to different viewpoints
Prioritize to assess the relative importance of various influences on the situation
Probe the phenomenon under study to identify possible underlying causes
Hypothesize about what might occur under a different set of conditions to provide a fresh perspective
Investigate possible solutions to a problem
Propose a call to action in response to a situation
Apply theory and research to practice
Evaluate the best available evidence to suggest a better course of action

Adapted from Barkley, E. F., Cross, K. P., & Major, C. H. (2005)

those whose first language is English venture into a “new language” when they make the transition from everyday English to academic language. Whether students are native or nonnative speakers of English, neither can depend on what has worked for them in the past. Therefore, many of these recommendations are equally applicable to native speakers of English.

Suggestions for international academic authors seeking to surmount obstacles to publishing their work in English include:

1. *Practice English in context.* Many times, due to the methods of teaching English to international scholars, conversational skills in English may lag behind reading and writing proficiency in English. Therefore, it is important to gain experience talking with native speakers as a way to build confidence in speaking English. International graduate students may be reserved about doing this but it helps to consider that even native speakers of English need to practice using the specialized vocabulary associated with their field of study as well as the language of research. One context in which English can be practiced, of course, is during class meetings. For international scholars, the conversations that occur during class may be quite a departure from what was experienced in a different country, culture, or university. For example, some professors teach by asking many questions rather than delivering a lecture. Conversations may be very animated, with students disagreeing with the instructor or interrupting one another to be heard. This may seem disrespectful to some students. However, it is important to learn how to join in lively conversations, contribute ideas, and raise additional questions. When class presentations are scheduled, international students might consider volunteering to do this rather than waiting to be assigned or being the last presenter in every class. If students are to work in small groups, choosing to work with different classmates often affords the greatest opportunity to learn from and with one another.

2. *Understand expectations.* Expectations for behavior may differ dramatically from one instructor or supervisor to the next. For international scholars who are accustomed to situations in which professors are unquestioned authority figures who direct the students' work, Western ways of giving students choices and expecting greater independence can be unnerving. Conversely, when experienced faculty members from other institutions are visiting scholars, doctoral candidates or postdoctoral fellows, just the reverse may pertain—these individuals may now need to heed the advice of a dissertation or departmental chairperson. Also, in some other cultures, men are authority figures while women are not, so international scholars may need to adapt to that change as well. Finally, when communicating with editors of journals published in English, realize that editors do not tell authors what to write about. On the other hand, when editors share reviewers' comments and recommend changes to a manuscript, authors should comply if they want to pursue publication in that outlet (Flowerdew, 2000, 2001).
3. *Realize that scholarly writing is different from previous writing.* Sometimes, international scholars attribute all of their communication difficulties to working in English as a second language (Craswell & Poore, 2011). One struggling author from Taiwan called it, "the problem of my Chinesey English", meaning that her writing sounded more like a literal translation from Chinese than the way a native speaker of English would write. Actually, all students and faculty need to do some "translating"; for example, from research to evidence-based recommendations for practice, from class notes and activities into a college textbook, and so forth. Becoming a scholar requires a transition from a consumer/user of the literature to a producer of/contributor to knowledge in a field. This demands higher-level thinking skills and more complex cognitive processes (Deane, Odendahl, Quinlan, Welsh & Bivens-Tatum, 2008). To illustrate the importance of high-level conceptualization to scholarly writing, one leading professional journal has as its first criterion for evaluating manuscripts, "What is the quality of thinking behind the manuscript?" Thus, not all of the challenges faced by international authors have to do with knowledge of the English language. Many of the issues have more to do with knowledge of the discipline, mastery of the writing style expected by English language journals, and an understanding of the review process.
4. *Seek out all available resources for authors.* Consider also the various forms of institutional support for writers. Many institutions have centers, institutes, or courses to support writing and proficiency in English. Increasingly, there are online resources to assist all scholars with writing, such as training on how to use library resources, webinars on the use of data analysis software, or sessions on formatting a thesis or dissertation. Some instructors of graduate courses will offer to look at an outline or draft of a manuscript before the final work is turned in, so students would do well take advantage of this opportunity and revise on the basis of individualized feedback. Many colleges and universities offer research

forums where scholars can share their ideas with a local audience; some offer travel support to graduate students presenting papers at conferences. Professional organizations also provide opportunities for scholars to meet others who share their interests and collaborate on research projects. International scholar/authors need to consider unique contributions that they can make to a research team, such as: (1) cross-linguistic and cross-cultural experiences, (2) a fresh perspective on the issue, and (3) access to different research sites.

5. *Learn about publishing.* Even though some international scholars have prior experience translating books from their first language into English, this experience, while valuable, does not provide require them to produce something original through writing. A study by Gosden (1992) invited editors to identify the most frequent flaws in the scientific research articles submitted by nonnative speakers of English. The most often mentioned issue was that the results and the discussion sections were not written in a way that effectively communicated the contribution of the research. Another issue had to do with differences in generally accepted ways of writing articles in various countries (Burrough-Boenisch, 2003). For example, some international authors' articles did not include a thorough, current review of the literature—possibly due to lack of access to scholarly sources. Finally, just as their native English speaking counterparts, some international scholars persisted at writing in thesis or dissertation style rather than professional journal article style. They also appeared to be unfamiliar with the argumentation style and level of formality preferred by the specific publication (Baggs, 2010). For an in-depth discussion of the issues and advice on becoming published in English, see Curry and Lillis (2013).

Online Tool Review the PowerPoint “9 Errors that Cause Taiwanese Research Papers to Be Rejected” from Dr. Steve Wallace www.editing.tw/download/Newest_SpeechA.ppt

6. *Seek support prior to manuscript submission.* Another critical time at which international authors may need support occurs after a manuscript has been carefully crafted and is nearly ready to submit. The manuscripts of faculty members who are nonnative speakers often can benefit from the input of a native speaker, particularly if that individual has expertise in the discipline and editorial experience. Scholars are sometimes reluctant to ask someone to assist them in this way, fearing that it is an imposition on their time. However, there are many ways to reciprocate, such as making a guest presentation in a class, demonstrating how to use a technology tool, or assisting with data entry/analysis. Whether writing in English as a first or as an additional language, academic authors need the input of knowledgeable colleagues prior to submitting manuscripts for publication.

Additional Resources for International Scholars

Bailey, S. (2015). *Academic writing: A handbook for international students* (4th ed.). New York, NY: Routledge.

Cargill, M., & O'Connor, P. (2013). *Writing scientific research articles: Strategy and steps*. New York, NY: Wiley.

Osman-Gani, A. M., & Poell, R. F. (2011). International and cross-cultural issues in scholarly publishing. In T. S. Rocco, & T. Hatcher (Eds.), *The handbook of scholarly writing and publishing* (pp. 262–273). San Francisco, CA: Jossey-Bass.

Silva, T., & Matsuda, P. K. (2012). *On second language writing*. New York, NY: Routledge.

Online Tool Visit The European Association of Science Editors (EASE) (2014) site at www.ease.org.uk/publications/author-guidelines. It offers Guidelines for Authors and Translators of Scientific Articles to Be Published in English and An Author's Toolkit with 15 modules on topics of interest to international scholars.

Conclusion

As you approach the task of publishing academic writing, accept that practically everyone has had work rejected at one time or another and, that when it happens to you, it will hurt your pride. Remind yourself that writing is a “plastic art” (Smith, 1994) that can be shaped to your purposes, that you do have the wherewithal to improve as a writer, and that somewhere amongst the thousands of outlets, there is a place where you can publish a well-conceptualized and carefully prepared manuscript. With writing, as with physical exercise, there are some who can never seem to “find the time” to do it, some who do the minimum, others who make it part of the daily routine, and still others who are positively addicted to it. Instead of assuming that widely published authors write with ease, realize that they are comparable to athletes who compete in the Olympics; they have trained extensively, built endurance, worked with expert coaches, and learned the rules of the game. When the challenges of writing for publication are under discussion, people are much more curious about possible shortcuts to fame and fortune rather than the drudgery part, just as most people are more interested in seeing the gold, silver, and bronze medals awarded to Olympians than to watch athletes’ practice sessions. Expect that you can become a successful author, but, as the Latin motto on the gates of the Govan Shipyard in Scotland so succinctly states, *Non sine labore*—not without effort.