The Experience of Being a Collaborative Writer

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Abstract

This qualitative self-study narrated and analyzed my experience of writing an academic textbook collaboratively with 2 other authors. Social constructivist theory and the idea of cognitive apprenticeship provided a conceptual framework. In this study, I compared my experience with the benefits, challenges, and relational dynamics reported in the literature. Data included face-to-face interviews, recorded Skype conversations, emails, and journal entries. Strategies that can enhance collaborative writing are presented. The study concludes with a discussion of the ways collaborative writing disrupts traditional cultural and academic notions of writing.

Keywords: collaborative writing, narrative, self-study, identity, student-supervisor collaboration

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CHAPTER ONE: CONCEPTUAL FRAMEWORK

My mother said that whenever she ever lost the childhood me in the grocery store, she could always find me at the magazine rack. It's true that I was drawn to print at an early age and I've been an avid reader ever since. But added to that is an almost veneration for the "book."

My parents came from very humble backgrounds. In adulthood, they endeavoured to fit into the middle class. Certain things became tokens of having succeeded; spectator shoes and pearls for my mother, a library for my father. As a member of the Book of the Month Club, my dad ordered Will and Ariel Durant's *The Story of Civilization* (Durant & Durant, 1935-1975/2011), *The Works of Shakespeare* (Bullen, 1938), and Winston Churchill's *A History of the English-Speaking Peoples* (Churchill, 1956-1958/2015*)*. I doubt he read them, but their matching orderly matching spines looked impressive lined up along the shelves, and they became my gateway to serious adult literature. I was proud of my own childhood library of classics such as *Little Women* (Alcott, 1868/2009), *Swallows and Amazons* (Ransome, 1930), *Black Beauty* (Sewell, 1877/2001*), Beautiful Joe* (Saunders, 1893/2013), and others. I thought (and think) it the ultimate luxury to own a book that one hadn't read yet.

Writing too is a life-long passion of mine. I have kept a journal since I was 8-years old. *The Livewire* at Lady Churchill Elementary School was the first publication for which I wrote, but not the last. Throughout high school and university, and after graduation, I wrote poems, stories, and articles. Professionally, I have taught literature and composition, written English curriculum, contributed to textbooks, and studied publishing and editing at Ryerson University. Writing formed a significant component of

my work with the Education Quality and Accountability Office (EQAO) where my focus was primarily on the Ontario Secondary School Literacy Test (OSSLT). In short, I exemplified my family's trope: the book is a ticket to respectability and an escape from limitations. A book is to be honoured. Writing one is serious business.

Thus, I was moved and hugely excited when Dr. Susan Drake asked me to co-write *Interweaving Curriculum and Classroom Assessment* (Drake, Reid, & Kolohon, 2014; hereafter, identified as *Interweaving*) with her and Wendy Kolohon. I was also full of trepidation. Was this a good idea to be writing with my academic supervisor? Maybe I should take warning, as Tom Fisher illustrates in Figure 1.1 when his wife Alison invites him to collaborate with her on a writing project.
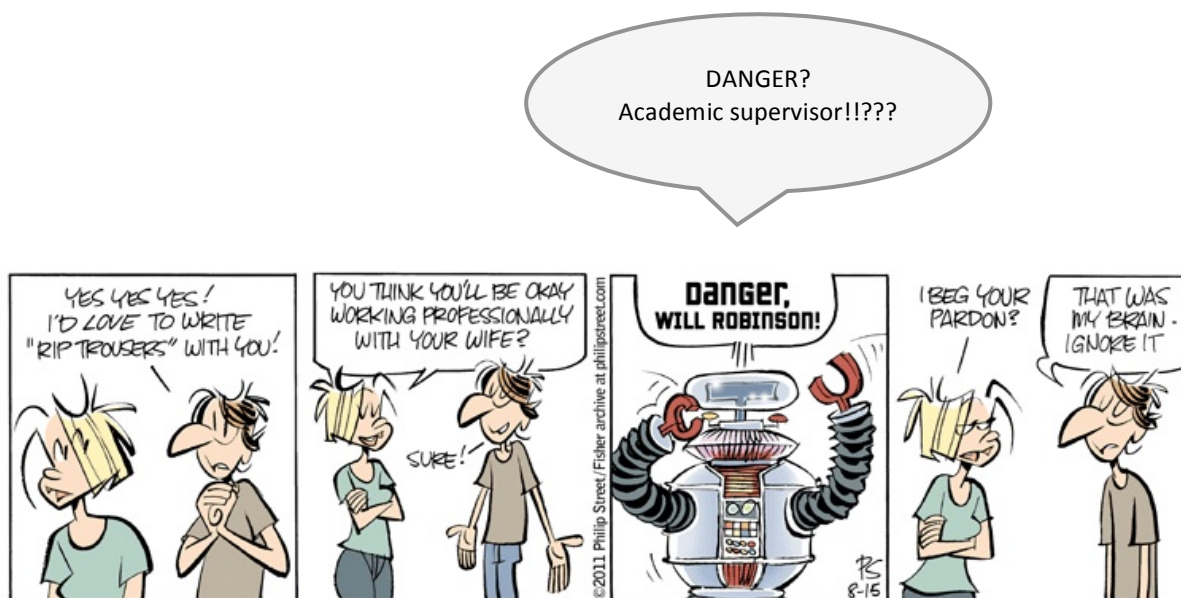
Figure 1.1. Danger may lurk in one's choice of collaborative writing partner. (Street, 2011, August 15). *Fisher* © Philip Street. Used with permission.

How would three people share the writing? What if we don't work well together? What if my writing is no good? How will I find enough time? How have other people negotiated collaborative tasks, particularly writing? Most of my academic writing had

been done as an individual. I knew nothing about collaborative writing except what I had experienced in my workplace where process and product were dictated by hierarchy and signoff protocols. On the other hand, I had worked happily on writing projects with Susan before so maybe the potential for danger was minimal.

With lots of enthusiasm and many questions, I went to the academic literature. The reading did little to soothe the spirit; indeed, it had the opposite effect. It became evident that there were no clear answers to any of my questions. In the first place, defining collaborative writing was difficult. It seemed a plastic term to describe a variety of writing methods and situations. Then there was wide variety in descriptions of the experience. One minute, I would be reading Griffin and Beatty's (2010) glowing account of co-writing presented through the analogy of perfectly matched food and wine, the next about how competition for authorship credit (Hunter, 2011), shifting power dynamics (Lapadat, Mothus, & Fisher, 2005), and interdepartmental conflict (Palmeri, 2004) stalled the production of collaborative documents and seriously damaged personal and professional relationships. What was I really getting into?

The purpose of my research is to explore an answer to that question: What was I getting into? What is the experience of a collaborative writer? I wanted to think reflectively and analytically about my own lived experience of writing collaboratively during the development of an academic textbook about curriculum, instruction, and assessment intended for Faculty of Education students.

Why Study Collaborative Writing?

Writing is considered one of the foundational 3Rs. Because competency in writing is considered an essential life skill, education systems around the world at the

elementary and secondary school levels focus on developing and assessing it (OECD, n.d.). Ontario's curriculum emphasizes writing in all grades and subjects (Ontario Ministry of Education, 2016) and Ontario's mandated provincial assessments measure writing skills in Grades 3, 6, and 10 (EQAO, 2015). The value placed on writing is evident in higher education also. Writing samples may influence admission decisions. Because most assignments are written, university and college writing centres support academic writing skills. Publication of written work is the hallmark of credibility and the key to promotion in the academy (Griffin = Beatty, 2010; Pasternak, Longwell-Grice, Shea, & Hanson, 2009; Tynan & Garbett, 2007). These examples are just a few indications of the importance Western culture assigns to writing.

Assumptions About Writing

In the Western world, the traditional view of writing rests on the assumption that writing is ultimately an individual activity. The definitions of plagiarism and copyright are based on the assumption of individual ownership of the written text (Canadian Department of Justice, 1985). Measuring writing competence assumes that one person is responsible for the quality of the written text because he or she is the one who produced it. Based on this assumption, the Ontario Ministry of Education's (2010) assessment policy document *Growing Success* explicitly prohibits assigning a group mark: "Assignments for evaluation may involve group projects as long as each student's work within the group project is evaluated independently and assigned an individual mark, as opposed to a common group mark" (p. 39). In the academy, co-authorship among scholars occurs, but the premium placed on the order of listed authors in academic publications reinforces a view that even when the task is shared, individual credit is to be acknowledged in a descending rank order.

Yet there is a flaw in these assumptions, a flaw that is longstanding but grows increasingly apparent in the more technological world of the 21st century. Lunsford and Ede's (1990) seminal study, conducted over 8 years, disputed the cherished stereotype of the solitary autonomous author, calling it a "myth." Their research highlighted the disconnect between the norms of conventional academia where individualistic production, competition, and positivist assessment prevail and the norms of the non-academic life where learning occurs in socially interactive settings and where most writing is *not* done alone. Lunsford and Ede (1992) argue that all writing—indeed, all expression—is a social act. They place collaborative writing within a broad context of social construction theories of knowledge. This is why collaborative writing is associated historically with the Progressive Movement (Lunsford & Ede, 1992) and co-operative learning in the 1990s. Because collaborative writing challenges the privileged positions reserved for "authority," Lunsford and Ede connected it to feminism (Ede & Lunsford, 2001; Lunsford, 1999; Lunsford & Ede, 1990) and to education reform (Lunsford, 1990). They showed how collaborative writing challenges deeply embedded values and practices of traditional schooling as well as the credit and rewards system of the commercial world. Ede and Lunsford are not alone in debunking the romanticized notion of the isolated and lonely writer. Chapter 2 further explores the idea of the individual author.

Collaboration and the 21st Century World

Respected as a foundational skill as writing may be, other skills in addition to the traditional 3Rs have come to the forefront as essential core competencies for the 21st century. Some educators question whether traditional subjects and skills, while valuable, sufficiently meet the demands required in a global, digital environment (Brooks &

Holmes, 2014; Clarke, Gill, Sim, Patry, & Ginsler, 2014; Drake et al., 2014; Friesen & Jardine, 2013; Fullan, 2007; Jacobs, 2010; Scardamalia, 2001). They advocate for a relevant curriculum that includes "real world" application and 21st century skills such as critical thinking, creativity, inquiry and problem-solving, and technological literacy. One such 21st century skill is collaboration (The Partnership for Twenty-First Century Skills, 2009). The Conference Board of Canada's list of employability skills identifies teamwork as an essential work habit (Ontario Ministry of Education, 2007) and collaboration is included as a learning skill to be evaluated across all subjects and in every grade in Ontario (Ontario Ministry of Education, 2010, p. 11). As Fullan (1993) wrote years ago, "the ability to collaborate on both a small and large scale is becoming one of the core requisites of postmodern society" (p. 14). Tony Little, of the U.K.'s Eton College, one of the more traditional educational institutions, said that England's exam system was outdated because it "obliges students to sit alone at their desks in preparation for a world in which, for much of the time, they will need to work collaboratively" (as cited in Ratcliffe, 2014, para. 9). Bell Canada's elevator door décor (Figure 1.2) would seem to support Little's prediction by indicating that the workers of an office tower are active collaborators and that collaboration is today's hottest skill (Richardson, 2002).

Bringing Writing and Collaboration Together

The ubiquitous presence of computers and the proliferation of software platforms designed to facilitate collaborative projects compel a redefinition of writing and authorship in respect to collaboration. Most people are familiar with synergistic writing collaborations in the performance arts: Rogers and Astaire, Lennon and McCartney, Broken Social Scene—the list is lengthy. Script and screenplay writing are often

Figure 1.2. Elevator door in my office building, September 4, 2011. Source: J. Reid.

collaborative. Even creative literature, the most reserved territory of the lone artist-genius, includes examples of collaborative work: Neil Gaiman and Terry Pratchett (1990) wrote the novel *Good Omens* together and 13 creative writing students of Ken Kesey composed the mystery novel *Caverns* under the pseudonym O. U. Levon (Bendixen, 1990; Levon, 1990).

Today, technology is facilitating collaborative production. Google Docs and wikis are two examples of many platforms that are intended for collaboration. Plotbot (www.plotbot), like Google Docs, allows screenwriters to develop scripts alone, with invited collaborators, or as a completely open public collaboration with several anonymous contributors. Fan-sites, group games, and Wikipedia are well-known examples of collaboratively written products that are continuously critiqued and regenerated by multiple authors and contributors online. *Million Penguins* (Mason & Thomas, 2008) is considered one of the first wiki novels. The literature abounds with studies looking at the influence of technology on writing strategies (Erkens, Jaspers, Prangsma, & Kanselaar, 2005; Skaf-Molli, Ignat, Rahhal, & Molli, 2007), on developing writing competencies (Sigelman, 2009; Storch, 2005; Wigglesworth & Storch, 2009), and on ownership/authorship (Caspi & Blau, 2011; Heller, 2003; Hunter, 2011; Lundin, 2008; Miller, 2005; Weingarten & Frost, 2011).

Attempts to define collaborative writing return continually to the importance of collaborative process, reflecting a theoretical assumption about communication and knowledge construction. This stance claims that all communication in whatever form must be collaborative (Kuusela, 2015) for two main reasons. First, a writer shares a culture with others, and inherits and uses communal language tools and rhetorical

conventions. Second, communication requires the mutual engagement of a creative sender (writer/speaker/artist) and a receiver (reader/listener/viewer) within a cultural context. The writer cannot be *ex*pressive in a vacuum. Even if there is no present and physical audience at the time of creation, there is always an imaginary one, even if it is the writer himself or herself; the writer customizes content and rhetorical mode accordingly. Peter Elbow (1995) argued that the author is ultimately in final control over the meaning of the text but the very concept of author has been deconstructed, provoked by Barthes's (1967) essay "The Death of the Author." According to Barthes,

> We know that a text does not consist of a line of words, releasing a single "theological" meaning (the "message" of the Author-God), but is a space of many dimensions, in which are wedded and contested various kinds of writing, no one of which is original: the text is a tissue of citations, resulting from the thousand sources of culture. (para. 5)

Barthes contended that absolute authorial ownership is impossible, that while readers might consider the writer's intention, they ultimately make legitimate meaning for themselves. In saying that "the true locus of writing is reading…we know that to restore to writing its future, we must reverse its myth: the birth of the reader must be ransomed by the death of the Author" (para. 7), Barthes invited—some would say demanded—that the reader actively participate in the act of composition (Logie, 2013). The reader is engaged in a dialogue with the writer, with other readers, and with him/herself when he/she interprets, analyzes, and judges the written work. Other researchers echo these thoughts; Hunter (2011), Kuusela (2015), and Kuteeva (2011)

show how collaborative platforms such as wikis blur the distinctions between writer and participatory reader.

Reither and Vipond (1989) expressed a similar view from the writer's perspective, rather than from that of Barthes's reader:

Texts are figures that arise out of the ground of others' texts. In one way or another, all writing and knowing, and all learning about writing and knowing, are processes we undertake not alone but with others. We learn to write by using writing, our own and others', to achieve genuine ends. Our most powerful motive for writing is to change and be changed by others with whom we would identify, because the ability to bring about change through language is central to authority and identity within the community. All of us who make meaning through writing and reading—scholars, teachers, students—do so in community with others who share our interests in the knowing and the knowledge making processes that constitute our fields of inquiry. Writing is collaboration. It cannot be otherwise. (p. 866)

From this perspective, all writing, even work written by a single author, is a collaborative social act of knowledge construction and meaning making (Emmelhainz, 2014; Hunter 2011).

This idea underlies Lunsford's (1999) plea. Lunsford was deeply disturbed by the far reach and aggressive appropriation by corporations to acquire ownership (copyright) of intellectual property. Lunsford used an interview with writer and activist Gloria Anzaldua to counter the assumptions of ownership. Lunsford asked:

how can we act in the face of the bitter battle already under way to control the

future of all knowledge and all knowledge production, one that could lead us into

a twenty-first century thoroughly imbued with destructive radical individualism

and hypercompetition, with definitions of knowledge and language as

commodities to be owned, bought, and sold, and with representations of human

agency as limited and narrow? (p. 541)

How much more pressing is this question two decades later, in a global environment

saturated with Microsoft and Disney?

Increasing use of collaboration technologies has amplified the conversation about

authorship and an individual writer's claim to intellectual property (Kessler & Bikowski,

2010). In 1903, in a letter of support to Helen Keller, Mark Twain railed against the

possibility of personal ownership and plagiarism:

As if there was much of anything in any human utterance, oral or written, except

plagiarism! The kernel, the soul—let us go farther and say the substance, the bulk,

the actual and valuable material of all human utterances is plagiarism. For

substantially all ideas are second hand, consciously or unconsciously drawn from

a million outside sources and daily use by the garnerer with a pride and

satisfaction born of the superstition that he originated them; whereas there is not a

rag of originality about them any where except the little discoloration they get

from his mental and moral calibre and his temperament, which is revealed in

characteristics of phrasing. (Twain, 1903, para. 3)

A century later, Murphy (2016), writing in a digital journal, declared that

plagiarism is dead:

The definitions and rules around plagiarism are a good place to start because

today's academy is characterized by a collision of some very big—and

unexplored—tectonic plates, many of which are embodied in these rules. We

watch as solid, slow moving, hermetic traditions of the academy are challenged

by the fluid, fast-moving, and crowd-sourced affordances of contemporary digital

media. It is long past time for us to put an end to the miniscule and irrelevant

plagiarism wars and begin a more significant reconsideration of what we mean by

research, citations, and the respectful integration and communication of

information old and new, original and borrowed, tweeted, blogged and podcast,

online and oral, read and viewed. It's time to bury APA, MLA, op. cit., Ibid, et

al.—along with the other dead horses they came in on. (para. 4)

The argument over plagiarism reflects the contested definition of solo producer-owner in

a world of highly accessible, sharable materials.

When Vie and deWinter (2008) considered the pedagogical potential of wikis in

the classroom, they also discussed the way collaborative writing through wikis disrupts

power relationships (e.g., teacher–student; student–student) and makes the writing

process explicitly visible:

Because wikis do force the issue of collaboration and challenge stagnant and

outdated notions of intellectual property, they are ideal for challenging

instrumental views of technology. While wikis will not be able to topple a cultural

history of intellectual capitalism, they can at least disrupt certain ideologies

enough to make them visible and therefore discussable. ... And this is "why

wikis": They ask us to rethink our relationships with collaboration, intellectual

property, and the myth of the "author." (pp. 17-18)

When activities such as thinking, planning, and revising are included as components of writing, the assumption is that writing is a meaning *making* activity, as Richardson (2001) describes so eloquently. Add other people into the process and you have collaborative writing as meaning making and *social* activity—an assumption that fits a constructivist view of knowledge and learning as described by theorists such as Vygotsky and Bakhtin (Amirkhiz, Bakar, Baki, Samad, & Hajhashemi, 2012; Emmelhainz, 2014; Jones, Jones, & Murk, 2012; Yong, 2010).

Many studies suggest that thinking and the expression of thinking—in this case, writing—improve through collaboration, especially when the writing involves an expert and novice (Jones, 2003; Nixon & McClay, 2007). In the academy, writing groups and writing as a group are used as a way to counteract isolation, competition, and insecurity as well as to develop competency (Driscoll, Parkes, Tilley-Lubbs, Brill, & Pitts Bannister, 2009; Dye et al., 2010; Grant, Munro, McIsaac, & Hill, 2010; Pasternak et al., 2009). Scholars are interested in examining their own writer-relationships (Griffin = Beatty, 2010; Lingard, Schreyer, Spafford, & Campbell, 2007; Pasternak et al., 2009; Ritchie & Rigano, 2007a, 2007b; Tynan & Garbett, 2007). The trend over the last 50 years is an increase in the publication of multi-authored scholarly articles (Jennings & El-adaway, 2012).

Meanwhile, the so-called real world also grapples with collaborative writing. Otto Frank has been "promoted" to co-author of his daughter's diary based on his extensive editing and creative input (King, 2016). The writing team of best-selling author Barbara Coloroso and the Canadian philanthropist Andrew Fass ended up in a million-dollar lawsuit over accusations of plagiarism, bullying, and failure to meet deadlines (Dempsey, 2013).

These indicators suggest that the topic of collaborative writing is relevant and

timely, and this is important if this self-study is to avoid narcissism. Bullough and Pinnegar (2001) emphasize that for self-study to become research, it must be connected to public issues of a time and place. I believe that thanks to electronic technology, the production and sharing of written work are at a transitional moment historically. Many of the changes characteristic of this transition are especially disturbing to the traditions of educational institutions and to the cultural values these traditions uphold. For this reason, my topic is both personal and historical.

Purpose of This Study

A doctoral dissertation can generate new knowledge (Duke & Beck, 1999) by pulling back a curtain to reveal what is already there. For example, Lapadat et al. (2005) wrote that as researchers and writers working together, what "had at first seemed invisible and unproblematic, transformed into an elephant" (p. 2). They confronted this elephant in an article that explored how they negotiated their roles, their relationships, and the power dynamics that affected them as they asserted their individual voices. Like them, I hope to reveal the elephant that is already upsetting the tea things on the table.

Collaborative writing raises interesting questions for me personally and professionally as a writer of educational materials and as an academic. I look for answers to the questions below, all under the umbrella question: What is the experience of being a collaborative writer?

1. Why do people want to write together? What rewards have other collaborative writing partnerships experienced? To what extent were their experiences similar to ours?

2. What are the drawbacks of collaborative writing? How have other collaborative

partnerships experienced and resolved them (or not)? To what extent were their experiences similar to ours?

3. What are the attributes that make or break a writing partnership? To what extent do these traits apply to me and my partners?

4. How do collaborative writers write? How do they organize workload, use technology, communicate, maintain version control? To what extent are their strategies applicable to and effective for our writing partnership?

My purpose is to explore these questions by investigating my own lived experience of writing collaboratively during the development of an academic textbook about curriculum, instruction, and assessment. The dissertation is a sort of back-and-forth dialogue between me and the literature: here's what's happening with us, what does the literature have to say about this? The dialogue also works in reverse: here's what others have written, is that what's happening with us? In addition, my writing partners are also partners in the dissertation by sharing their thoughts, memories, and interpretations at various stages of *Interweaving*'s development and during my writing of the dissertation. This process of building the analysis as the dissertation evolved aligns with my theoretical approach and my method.

Theoretical Approach

The conceptual framework for this dissertation is an integration of two theoretical strands that are shown in Figure 1.3. One strand is focused on knowledge construction through interaction with others. The other is perhaps more individualized and interior in its focus on knowledge construction through the act of writing. The two strands come together in their reflexivity and iterative nature.
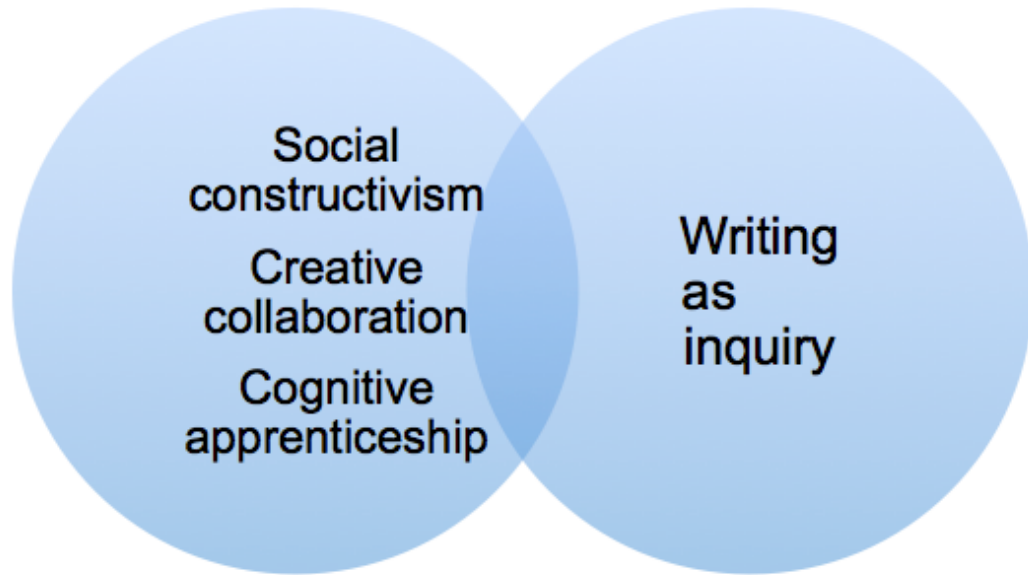
Figure 1.3. Theoretical traditions of this dissertation's conceptual framework.

The first strand is constructivism and what I think of as its siblings or cousins. The premise of constructivism is that human beings "do not find or discover knowledge so much as construct or make it" (Schwandt, 2007, p. 38). I take a social constructivist approach for this dissertation. Compared to the cognitive constructivist, the social constuctivist "focuses more on social process and interaction" in order to "understand how social actors recognize, produce, and reproduce social actions and how they come to share an intersubjective understanding of specific life circumstance" (Schwandt, 2007, p. 39).

Social constructivism is characterized by the following five interrelated principles, all of which apply to the writing of *Interweaving* and the development of this dissertation. One is that constructivism is an ontology and an epistemology (Mir & Watson, 2000). It is theory driven, an idea Mir and Watson (2000) eloquently expressed through analogy: the realist views research as excavation, and the constructivist views it as sculpting. The artist uses his/her medium to create a model of reality and in doing so, creates knowledge (p. 943). To a constructivist, reality is pluralistic and relativistic, always internal, always under construction; there is no static, objective knowledge or absolute truth. "Validity" based on personal experience replaces the positivist "truth"—an aspect that can provoke consternation (Simpson, 2002; Weston, 2013/2014).

A second principle is that there is no separation of researcher and the phenomenon under investigation. The constructivist researcher is simultaneously an active participant and the other as an observer (Mir & Watson, 2000). As Petit and Huault (2008) put it, "Researchers should adopt a reflexivity approach. This involves critical subjectivity, which is an awareness of the multiple identities a researcher represents in the research process" (p. 84).

A third principle addresses the relationship between theory and practice. Because the researcher is constructing knowledge through his/her actions and observations, theory and practice are linked. Mir and Watson (2000) wrote "*practice* exists both before and after *theory*" (p. 943). Knowing and doing, knowledge and action, are interdependent.

A fourth principle considers the researcher's stance. Constructivist researchers can never be objective or value neutral (Mir & Watson, 2000). Their work occurs within a context of power. Constructivists are susceptible to reflecting the dominant power interests of their time. Personal and institutional values affect each researcher's choice of topic, method of study, and reporting of results. This principle applies to my work because I am writing a dissertation within a university context. My work must meet particular criteria of form and quality, and I must conform to imposed protocols. The potential impact of power in this context is considerable in my study.

A fifth and final principle states that knowledge is co-constructed with others in a social context. A social constructivist conducts research within a community in which "mutually held assumptions are deployed to create 'conversations'" (Mir & Watson, 2000, p. 943). Thus, the exchange of thoughts through discourse (language, communication, narration) is essential to the process of constructing knowledge. Social constructivism is interrelational and dynamic.

In light of the principles described above, one can understand why Petit and Huault (2008) criticized researchers who claim to be constructivist yet use methods that are not aligned with the five principles. One example they gave is a researcher who was a participant in one phase of the study and an observer in another, rather than being participant and observer simultaneously throughout. In another misaligned study, the

researcher gathered data from interviews but was never a participant. Petit and Huault called for coherence of theory and method. They identified participatory action research and ethnography as constructivist research designs, and they endorsed grounded theory approaches such as the emphasis on emergent design in data collection and data analysis as consistent with constructivist leanings. They explained their reasons for these determinations:

> Whether action research or ethnography, it is the researcher's own experience that lies at the very heart of the research process and should signify a shared production together with frontline actors, a strong involvement in the context and a desire to produce knowledge with, and for, the actors. Methods of this sort appear to be particularly judicious for conducting constructivist research. (p. 85)

I believe Petit and Huault are describing the work I have done for this dissertation. Petit and Huault (2008) include a summary table comparing the basic assumptions of Positivism and Constructivism. Table 1.1 is my adaptation of their table to show how this dissertation fits into the constructivist paradigm.

Compatible with the social constructionism is Vygotsky's (1978) theory that learning happens in a context of social interaction between more (expert) and less advanced (novice) learners (Lambert, 1995). Vygotsky called the space between the learner's current level of knowledge or skill and the desired learning target the Zone of Proximal Development (ZPD). Physical tools (computer, hammer) and abstract tools (language) mediate interaction and learning in this always changing space. Also sympathetic to social constructivist theory is a theory of knowledge put forward by Brown, Collins, and Duguid (1989) called "cognitive apprenticeship." It builds on the

premise that all knowledge is a product of the activity and situation in which it is produced. As such, it is always evolving with each new occasion of use "because new situations, negotiations and activities inevitably recast it in a new, more densely textured form" (p. 33). Cognitive apprenticeship methods create learning situations of authentic practices and social interaction in a way similar to craft apprenticeships (p. 37). The term "apprenticeship" emphasizes the centrality of activity and the context-dependent, socially interactive nature of learning as well as the progressive development of the learner from a novice who relies on coaching to an increasingly autonomous expert. The term "cognitive" emphasizes the application to increasingly complex conceptual development and thinking skills.

This explanation dovetails well with Vygotsky's notion that new knowledge occurs when a learner interacts with other(s) at a different stage of development. "In Vygotsky's view this involves another person who is more advanced in the target learning domain that can negotiate the point of learning in a way that leads to development. This is impossible as an independent activity" (Lake, 2012, p. 38).

Even more applicable to this dissertation is Vygotsky's continual emphasis on collaboration as essential to creativity. Lake (2012) drew on A. M. Sidorkin to explain Vygotsky's idea of creative collaboration. According to Sidorkin, creativity cannot arise out of a relationship between identical entities but only when there is tension "born out of difference" (Lake, 2012, p. 130) in hearing a variety of voices. Sidorkin thought that schools needed to develop curriculum as conversation among a variety of voices. Such a curriculum would foster understanding, relationships, and creativity that would result in

Table 1.1

Alignment of This Dissertation's Research With Constructivism

Issue	Constructivism	Research for this dissertation
Conception of knowledge	Knowledge as social construction and meaning-making process	Collaboration with co-writers; ongoing exchange of ideas
	Knowledge as flow	Frequent clarification of information, perspectives; rethinking previous interpretations over time
Conception of researcher's role	Commitment to the system under study (speaking from the inside)	Participants (Susan, Wendy, and me) act as "co-writers" speaking from the inside through comments as interview quotations and footnotes
	Reflexivity regarding the status of the tools and of the researcher	Observer from the inside; journal as a data source
Epistemological foundations	To obtain phenomenological insight, revelation	Frequent questioning of self and participants: what is my-your-our experience?
	Assimilating meanings and interpretations of the context	Possibility of multiple truths
Methods and instrumentations	Action research	Self-study (self in action)
	Ethnography	Communication (emails, Skype, conversations interviews) express and explore the culture of our co-writing group)
	Language, action and interaction as priority modes for the creation of knowledge	Narrative storytelling
	Storytelling	Grounded theory for data analysis

Adapted from Petit & Huault, 2008, p. 86

the ability to "read relationships." Developing this ability requires collaboration.

> The key skill here is to reconstruct the other voice. ... We have only just barely opened the door on this topic of collaborative creativity. There are practices too numerous to mention that are vital to every aspect of life in the 21st century as we become more and more identified as interdependent globalized yet increasingly diverse members of the human family. As we look at the present state of education, politics, the global economy, the many varieties of philosophical and religious dogmas, the need for the cultivation of creative collaboration becomes blatantly obvious. (Lake, 2012, pp. 130-131)

Frequent social interaction, coaching by an expert, intensive use of language mediated by technological tools, creativity "born out of difference," and the skill to read relationships are major characteristics of my collaborative writing experience in the making of *Interweaving.*

The second theoretical strand is about the writing process. Although written work is seen as a product of knowledge, there is recognition that the process of writing itself is a means of capturing, organizing, and clarifying ideas and deepening understanding (Richardson, 2001). Menary (2007) goes further in arguing that writing actually generates *new* thoughts. In "Writing as Thinking," he argued as a cognitive integrationist against the idea that writing is primarily a substitution for speech or a form of external memory storage. Rather, he showed that writing integrates the mind, body, and external environment in action that is capable of "new cognitive transformations" (p. 631). He used the example of writing a scholarly article on a word processor (p. 629) to illustrate that writing is "thinking in action" (p. 622). A writer manipulates text by cutting, pasting,

adding comments for possible insertion, highlighting, colour coding, and so on as thoughts form and reform and as ideas are rejected or connected. In Chapter 3, I reconsider writing as inquiry through the lens of method. Here, I propose it as a theory of knowledge.

The integration of two theoretical traditions forms the conceptual framework for this dissertation. These are shown in Figure 1.3. One tradition is rooted in social constructivism, and includes the ideas of creative collaboration and cognitive apprenticeship. The second tradition is derived from the consideration of writing as a means of enacting inquiry. Together, these theoretical approaches provide the basis for my inquiry into the experience of being a collaborative writer.

In this chapter, I have explained why the topic of collaborative writing is pertinent to me as an individual and to my contemporary time period. I have outlined the focus questions of my research and the theories that underpin them. The next chapter will situate my topic in the research literature.

CHAPTER TWO: LITERATURE REVIEW

Doctoral candidates compare writing a literature review as "eating a live elephant," drowning in "a chaotic whirlpool," "trying to swim with concrete blocks on my feet," and "walking through a tunnel" (Kamler & Thomson, 2006, p. 6). Why such negative metaphors for an activity that Kamler and Thomson (2006) say should be more like hosting a dinner party with the literature as your guests? They provided an answer:

> There are myths about writing (it is something which comes naturally, most people hate writing and so on) which complicate and make writing about the literatures a task to be endured, rather than enjoyed. And there is a lack of recognition of the intensity of identity work involved at this site of text production. We would go so far to say that literature reviews are the quintessential site of identity work—where the novice researcher enters what we call occupied territory—with all the immanent danger and quiet dread that this metaphor implies—including possible ambushes, barbed wire fences, unknown academics who patrol the boundaries of already occupied territories. (p. 2)

The description is apt. Before launching into this dissertation, I had accumulated many books and articles related to integrated curriculum and assessment, my fields of interest. I had even written a proposal and literature review for a dissertation on assessing integrated curriculum programs. Collaborative writing was indeed, unfamiliar "occupied territory" that held some dread for me. But while I certainly did encounter ambushes and fences, the exploration of this territory was enjoyable. It altered me in many ways, personally and as a scholar. As Kamler and Thomson (2006) stated, my relationship with "my" literature became identity work.

From the outset, I went to literature to establish if writing about collaborative writing really was a worthy topic with literature to support it. Immediately I was overwhelmed by the "live elephant" on my plate. I learned that the literature cut a broad swath across several disciplines outside education including linguistics, nursing, business, information technology, sociology, and public administration, to name just a few. Also, I learned that I could use several search terms—co-authorship, multiple authors, co-writing, writing groups—to hit pay dirt. These two features were both a blessing and a curse.

To narrow my search, I thought I should look mainly at more recent articles, but found that doing so eliminated a wealth of literature related to the interest in the 1980s and 1990s in the writing process and to the increasing presence of computers. Except for articles about technology, dates seemed almost irrelevant. I kept finding myself checking the publication date of an article. A 30-year-old article about academic competition (Fox & Faver, 1984) or lack of recognition for writing as a discipline (Harris, 1992) or tension among collaborators (Blyler & Thralls, 1994) is just as pertinent to collaborative writing experiences today as when first written. One of my favourite articles, "Why Write…Together?" by Ede and Lunsford was written in 1983; it describes perfectly the ups and downs that Susan, Wendy, and I went through between 2012 and 2014.

I did try to erect some fences to contain my search. I did not pursue very far the literature about collaborative writing as a strategy to support second language learning. It was hugely tempting to explore further, especially regarding discussions about using technology to co-write and revise, and to provide and react to feedback. These papers provide valuable insights regarding the application of the writing process and the assessment of a collaborative production. I also curtailed my reading about evaluations of

specific technological devices and software, although I did want to find out how collaborative writers used technology in their work.

Above, I did say "fences," not walls; there are many loose boards and openings for literature to squeeze through. For example, I read many papers about collaborative research. Since most research is disseminated through written communication, I thought there was some cross-over. Paulus, Woodside, and Zeigler's (2010) account of a research team describes the collaborative written production as more difficult than the collaborative research itself. Pensonneau-Conway, Bolen, Toyosaki, Rudick, and Bolen (2014) became so intrigued by their research collaboration that they turned their attention to their collaborative writing experience.

This literature review is organized according to the following questions:

- What is collaborative writing?

- How is collaborative writing done?

- Why do people write in collaborative partnerships?

- What challenges do writers face when they write collaboratively?

Defining the Term "Collaborative Writing"

It is almost cliché to say that collaborative writing is a slippery term that is used to describe a variety of writing methods and situations (Amirkhiz et al., 2012; Forman, 2004; Hill, 2003; Toepell, 2001). A commonality within the literature is that there is no consensus on definition, as Lowry, Curtis, and Lowry (2004) lamented:

The lack of common terminology and taxonomies in CW [collaborative writing] research would be akin to having the many disciplines involved in the study and treatment of cancer—such as medicine, biology, biochemistry, dietetics, nursing,

and biomedical engineering—were to use completely different terms and taxonomies for cancer research. The lack of an interdisciplinary approach and common understanding of CW undermines the ability of researchers and practitioners to solve the core issues. (p. 68)

Lowry et al. attempted to bring some consistency by proposing a taxonomy based on what they believe are underlying universal components, but their struggle demonstrates the complexity of defining collaborative writing in light of its interdisciplinarity, its dynamic and variable processes and settings, and more recently, its use of computer technologies and software.

Various terms for collaborative writing are used in the literature as synonyms, sometimes interchangeably. For example, Ede and Lunsford (1990) use writing as a group, co-authorship, group authorship, and their preference, group writing. They asked over 200 members across seven professions about their collaborative writing experiences in the workplace. The survey was supplemented with in-depth interviews. Data were analyzed using the very broad definition of collaborative writing as "any writing done in collaboration with one or more persons" (p. 15), including planning and revising, even if drafting is done individually.

Benson (2012) prefers the term "collaborative authoring", describing it more narrowly as

the act of writing in the moment with someone else, either in the same physical space or, through the use of technology, the same virtual space. The elements crucial to successful collaborative authorship are presence and synchronicity— working in the moment to generate texts together. (p. 5)

While this definition applies well to some collaborations, Griffin and Beatty (2010) and Ritchie and Rigano (2007b), for example, it is too restrictive in my opinion. The experience that is described in this dissertation convinces me that collaborative writing does not require physical presence and synchronicity. Technology allows intense asynchronous *and* synchronous engagement.

More typically, Allen, Atkinson, Morgan, Moore, and Snow (1987) defined collaborative writing as "collaborators producing a shared document, engaging in substantive interaction about that document, and sharing decision-making power and responsibility for it" (p. 70). Yong (2010) echoed this definition almost verbatim.

Attempts to establish a consistent definition often stumble over the process versus product distinction. Rice and Huguley emphasized this two-sided nature of collaborative writing: a focus on product ("any writing performed collectively by more than one person that is used to produce a single text") and focus on process ("any activity that leads to a completed document, including brainstorming or idea generating, gathering research, planning and organizing, drafting, revision, and editing") (as cited in Lowry et al., 2004, p. 71). This definition would mean that a person could be a collaborative writer without ever actually writing anything: generating ideas qualifies.

I have trouble accepting the idea that all writing is collaborative because it is indebted to language and literary conventions of a culture, past and present, nor do I agree with Barthes that a reader, by interpreting, is also a writer. Fung (2010) offered an acceptable, if simplistic, working definition for me: collaborative writing is "the production of a shared document where group members engage in substantive interaction, shared decision-making and responsibility for the document" (p. 18).

Lowry et al. (2004) provided a more detailed definition of collaborative writing that comes closest to describing my own experience. They write that single-authored and multiple-authored writing both include stages of the writing process, that is, planning, drafting, and reviewing. However, focus on teamwork around a common objective is a critical definitional point for them, and for me:

Writing does not become collaborative just because multiple people are involved. For example, a single-authored journal article that goes through the standard review and editorial processes does not represent CW [collaborative writing], because editors and reviewers are not focused necessarily on the same writing objective and may have conflicting loyalties and motivations. (p. 95)

This description highlights the strong relational component of collaborative writing as its distinguishing feature. Collaborative writing and single-authored writing share some tasks such as establishing goals and schedules, and setting tasks. However, unless there is an especially tyrannical group leader, or team members are considerably hesitant and deferent, many activities in collaborative writing are done as a group. Team formation and coordinating schedules are two examples. Writing can be an emotional experience under any circumstance, but moderating one's emotions and responses to the interactions among group members can distinguish collaborative from single-authored writing. Collaborative writing includes interactive dynamics related to communication, monitoring, socializing, and rewarding and punishing. Collaborative writing, as a social act,

does not solely rely on document production, even though document production may be the most central, highly dynamic activity. Collaborative writing is an *iterative* and *social* process that involves a team focused on a common objective

that *negotiates, coordinates,* and *communicates* during the creation of a common document. ... Furthermore, based on the desired writing task, CW [collaborative writing] includes the possibility of many *different writing strategies, activities, document control approaches, team roles,* and *work modes*. (Lowry et al., 2004, pp. 73-74)

I have italicized the words that make Lowry et al.'s definition above so pertinent to my experience in writing *Interweaving*.

To address the challenge of definition, several writers turn to metaphor to capture the nature of their collaborative writing experience. Ritchie and Rigano (2007b) interviewed 24 academic researchers about the way they researched and wrote with partners. One of their respondents described her experience of writing side by side with a collaborator as a piano duet. One partner would write at the keyboard while the other talked. Just as the melody would shift between players, so too would roles, "So we were taking our live conversation and then capturing it while it was fresh and exciting" (p. 124). Ritchie and Rigano attempted to apply this metaphor to their own experience with side-by-side writing. They rejected it in favour of the metaphor of an improvised jazz session in which all performers apply their skills to their particular instruments to extemporize on a common theme and where the creative process of playing is as pleasurable and satisfying as the performance (end product) itself. However, although the jazz session metaphor was a closer representation of their collaboration than the piano duet, they concluded that it was also flawed because "readers/audience react asynchronously to authors, and this prevents on-the-spot changes to the text unlike improvised compositions by jazz musicians" (p. 128). Susan responded to this section of

my dissertation by asking if the reader could and should be able to distinguish the difference among writers of a shared document. She said, "To me a good collaboration should be a flawless one voice. I wonder if readers could tell the difference between our writing voices" (S. Drake, personal communication, August 12, 2015). My answer was to say, "Your description would be one way to describe effective collaboration, but why not layered, simultaneous voices or a dialogue? Even a choir has harmoniously blended but different voices. Everyone doesn't have to sing the same note" (J. Reid, personal communication, August 12, 2015). Susan and I are proposing different metaphors for our own collaboration: a flawless single voice and a multi-voiced harmonious choir. Our different visions may account for some of the challenges we encountered as writing partners.

I don't think Ritchie and Rigano (2007b) were expressing thoughts about the unity of the writers' voices so much as the ability of writers to react spontaneously to each other and to readers during production. Traditional writing freezes the idea on the page; readers at different times and in different places are assumed to read the same text. In contrast, jazz musicians can be nimble and improvisational as they play. No two audiences will hear exactly the same performance. It is this "frozen" aspect of traditional writing that is being challenged by newer modes of collaborative writing such as wikis and interactive blogs in which the text can be continually altered by various contributors.

Lapadat et al. (2005) called their narrative collaboration "a layered sandwich of our three voices" (p. 2). Continuing the food theme, Griffin and Beatty (2010) used the metaphor of wine and food pairing to convey their creative co-construction of meaning through their experiences writing side by side. They described how the unique

characteristics of the soil that determines the taste of food and wine parallels the unique

lived experiences that influence them as individual writers and as a complementary pair.

In another work, Griffin and Beatty (2012) described their evolving mentor—mentee

research and writing collaboration as two runners travelling along a pathway marked by

significant signposts. Path making (Brook et al., 2010) and nomadic journeying (Gale &

Bowstead, 2013; Gale, Speedy, & Wyatt, 2010) convey the meandering iterative way in

which writing with others is a meaning-making activity.

Textile metaphors such as cloth making, weaving, and quilting also turn up, such

as this example from Dye et al. (2010):

> The lead author wrote the first draft of the article, giving the structure and focus
>
> and then the two co-authors added their own bits, to be woven by the lead
>
> seamstress into a coherent web of words. The textures of these pieces of cloth,
>
> these pieces of text, seem different to me. The scaffolded academic wrap around
>
> by the lead author is informed and displays threads from many sources… didn't
>
> feel like weaving though until we sat together and C did the weaving into what I
>
> felt were my telling words. (p. 297)

A common metaphor is that of marriage partners (Bosley & Morgan, 1994).

Belanger and Brockman (1994) describe their 5-year collaborative relationship as "a

stereotypical 90s marriage" in which partners "share decision-making" and are "friends

and advisors to each other for professional and personal concerns" (p. 57). They "reverse

roles and support each other's goals in the face of both large problems and minor

irritations, and, as a result, they learn from each other" (p. 57). McNenny and Roen

(1992) expand on the comparison:

> Collaboration is a lot like marriage. In a collaborative project, as in marriage, each member needs to respect each other; each needs to be committed to the project; and each needs to carry his or her share of the load. Some collaborative projects and some marriages fail, but that does not mean that they should be discouraged or disparaged. Quite the contrary. (p. 305)

Still with the marriage metaphor, author Keith Laumer cautioned against collaboration: "If you possibly can, write it yourself. Collaborations, like marriages, should only be undertaken if any alternative is unthinkable" (as cited in Hill, 2003, p. 37).

The public nature of writing in the presence of others can be intimidating, which is why one doctoral student compared her experience writing with a partner as "scary…like an intellectual striptease" (Caffarela & Barnett, 2000, p. 46).

Thus, I conclude as so many others have done: whether as an evocative metaphor, a position on a mechanistic taxonomy, or a wordy definition—the term "collaborative writing" is hard to pin down.

How Is Collaborative Writing Done? Models of Collaborative Writing

One way to organize models of collaborative writing is to describe them along a continuum—democratic to autocratic. For example, Tynan and Garbett (2007) applied such a continuum to their study of early-career academics' collaborative research by delineating collaborative writing according to a vertical model (experts guiding novices) and a horizontal model (democratic partnership). Similarly, Ede and Lunsford (1990) described a continuum between hierarchical and dialogic approaches. For Ede and Lunsford, clear tasks, roles, and responsibilities and an authority or leader are characteristic of a hierarchal approach, whereas a dialogic approach is more plastic, with

collaborators participating in all aspects of the writing process. Ede and Lunsford cautioned that their categorizations can be fluid; at various times during the writing process, collaborative writing partnerships may shift from one structure to the other (e.g., from hierarchal to dialogic).

Ritchie and Rigano (2007b) organized their interview data according to two common models: lead writing and cooperative. They saw both models as hierarchal. In lead writing, one writer composes the first draft, which is then reviewed and revised by the other collaborators sharing authorship. The lead author retains ultimate authority and responsibility. The cooperative approach also has a lead writer, usually listed as the first author, whose role is to integrate sections composed by others to ensure cohesion and a common literary voice. Both lead writing and cooperative writing are considered hierarchical because there is a "first author" with authority and supervisory responsibilities.

In contrast to the models they analyzed, Ritchie and Rigano (2007b) abandoned a hierarchal approach for their own writing project. They experimented with writing physically side by side in a more dialogic process. Other writing partnerships such as Griffin and Beatty (2010) and Tynan and Garbett (2007) also used this method. Often such partnerships become very close, blending personal friendship with intense professional collaboration. The practical details provided by Griffin and Beatty (2010) are instructive, but it's the pleasure they take in their working relationship that makes their work a joy to read. Tynan and Garbett (2007) said they quipped about children, moaned about early career pressures, quarreled a bit about order of authorship, all the while strengthening their ability to defend ideas and express them clearly and confidently

in shared publications. They valued the synergy of writing together and the freedom from academic competition.

Parks, Huot, Hamers, and Lemonnier (2003) observed four models of collaboration in their study of computer use among second-language learners and teachers in Quebec:

1. Joint collaboration is "two or more writers working on the same text who assume equal responsibility for its production . . . although individual contributions to the finished product may vary" (p. 40). For example, a team generated ideas or revised together, but most of the time, members divided tasks according to expertise.

2. Parallel collaboration is "two or more writers who, although working on the same text, do not assume equal responsibility for its production . . . although again, individual contributions to the final product varied" (p. 40). This model is demonstrated when a teacher or peer provides feedback to the writer.

3. Incidental collaboration is "generally brief, spur-of-the moment requests for help directly related to the writing task at hand" (p. 40). Incidental collaboration occurs when students move freely in the classroom and informally turn to peers for feedback or help.

4. Covert collaboration is "getting information from documents or other linguistic or nonlinguistic sources during the process of producing a text" (p. 40). An example would be consulting a dictionary.

Parks et al. noted that these types of collaboration might not be apparent in all collaborative writing contexts. They add that more than one type of collaboration was

used to produce a single written product. My own experience attests to the fluidity of these categories; our threesome shifted often between joint and parallel collaboration.

Thanks to tracking and revision features of computer software, Onrubia and Engel (2009) studied what university writers actually do in the collaborative generation of a document. They ranked five strategies from least to most collaborative. The first four were more akin to co-operative rather than collaborative practices. Only through the fifth strategy, "integrative construction," did group members conference and contribute text and revisions to all parts of the document. Onrubia and Engel also identified four phases of knowledge construction during the generation of the document: initiation, exploration, negotiation, and co-construction. They noted that while all groups demonstrated the first three phases, the most integrative constructive group was more active than the other groups in the co-constructive phase, and also ended up with the highest grade.

Giminez and Thondhlana (2012) have provided an excellent summary of various models of collaborative writing including their advantages and disadvantages (p. 473). In addition, they classified activities into three categories: writing, social, and support. Writing activities included what one would expect (e.g., drafting and revising) and perhaps some unexpected ones (e.g., planning and critiquing). Social activities included trust-building strategies, and negotiating rewards and punishments. Support activities included consulting with external experts and evaluating information technology tools. Every activity on their lists occurred in the production of *Interweaving*.

Harris (1992) made the distinction between collaborative writing by multiple authors to produce a single product versus learning about writing and developing writing skills in a collaborative setting such as a writer's clinic. The first assumes joint decision-

making and a shared product, while the second occurs when a reader/editor/instructor and writer interact to improve the individual writer's work. Harris emphasized that although different, each model is committed to the "collaborative, interactive talk that helps writers return to their writing with a better sense of where to go next and how to do it" (p. 381). It is important to me that Harris recognized "talk" as an essential ingredient of a collaborative writing process, in keeping with Kamler and Thomson's (2008) conception of writing as a discursive social practice. With a slightly bitter edge, Harris remarked that others do not make that acknowledgement. She lamented that faculty members who lead writing groups are marginalized when it comes to promotion and tenure: "The work of preparing, structuring, and monitoring groups is overlooked by people who see the teacher as someone who puts students in groups and then spends her time staring out the window" (p. 381).

The writing group is proposed as an example of collaborative writing, but to me, it seems more in keeping with the "clinic" idea. Gebhardt (1980) made a strong argument in favour of writing groups and the importance of obtaining feedback early in the writing process. He wrote that, "Feedback, in fact, can almost be considered the base of collaborative writing" (p. 69).

Writing groups seem to vary considerably, each with its own personality based on its makeup and purpose. Some are loose associations of peers who provide social connection, informal feedback, and encouragement. Others are more formal, meeting regularly to exchange and critique work. The goals of such groups may include professional networking, writing skill development, academic identity support, and often, collaborative publications (Brook et al., 2010; Clark, Jankowski, Springer, & Springer,

1999; Ens, Boyd, Matczuk, & Nickerson, 2011; Ferguson, 2009; Grant et al., 2010; Maher et al., 2008; Sweetland, Huber, & Whelan, 2004). Still other writing groups are designed around a mentoring function, usually between senior and junior faculty members (Andrew & Caster, 2008; Eyman, Sheffield, & DeVoss, 2009; Pasternak et al., 2009) or faculty members and students (Bryan, Negretti, Christensen, & Stokes, 2002; Lapadat, 2009; Lapadat et al., 2010; Maher, Timmerman, Feldon, & Chao, 2014; Maher, Timmerman, Feldon, & Strickland, 2013). Articles about writing groups describe the benefits of supportive writing communities, but also comment on the "delicate negotiations that accompany the organization and maintenance" they require (Pasternak, et al., 2009, p. 355).

Although I agree that conversations about style and content, and feedback from a critical reader contribute to improvement of a piece of writing, and can bolster a writer's confidence (or not), I do not agree that conversation and feedback alone constitute collaborative *writing* if the writer is ultimately producing an individual text. However, when the conversations are woven into the text as if the text is shared between the conversationalists, or if the two conversationalists share responsibility for a common text, then I do consider that process as collaborative writing. The opening anecdote of Yancy and Spooner's (1998) article grappled with this dilemma: when does talking with others compromise the writer's individual integrity? In her story, Yancy was a student signing a declaration of academic honesty after she had talked with peers about her essay. Her pen hovered over the signature line. She fretted that those conversations could be considered cheating although the written text was all hers. Ultimately she signed, but the angst about it stayed with her. I agree the situation can be muddy as Van Cleave and Bridges-Rhoads

(2013) discovered when they each tried to insert their dialogues into their individual dissertations. During their research and writing, the two women became supportive friends and writing buddies. Although they were writing separately on different topics, they used each other as sounding boards and shared their thoughts about theory and literature. They wanted to acknowledge the value and influence of their verbal and electronic conversations but they struggled to find a way to do so that was acceptable to their academic situations. In the end, Bridges-Rhoads, in her dissertation, used endnotes to include quotations and commentary from Van Cleave. Van Cleave was required to write her dissertation in a strictly traditional way that limited the use of footnotes and endnotes, so she embedded summaries of conversations but without quotations. Neither Bridges-Rhoads nor Van Cleave were completely happy with their compromises, and in their 2013 paper they proposed the use of "as cited in" as a kind of solution.

This is the issue Kittle and Hicks (2009) grappled with in distinguishing between writing cooperatively and writing collaboratively. For them, examples of cooperation include serial writing (individual writers compose sections of a text that may be compiled by a supervisor or lead writer without any exchange among the contributors) and compiled writing (individual writers add components of the text and retain control over their sections but may collaborate over a common element such as a choice of theme). Kittle and Hicks share my criterion that in collaborative writing, "all authors have a stake in what is said" (p. 528). They pointed out that collaborative writing, especially in the era of new literacies, includes the "technical stuff" and the "ethos stuff" (p. 526). Many people can contribute to a task without being truly collaborative, but "when a collaborative writing group produces a text, its members share full responsibility for the

final product" (p. 527). This was a lesson Denis Daneman learned the hard way. His name was included as a co-author on a paper describing the efficacy of the drug Risperdal. He had been paid to review test results. Daneman did not participate in a final review of the article that was written by others. When Janssen, the drug company was sued for falsifying data and repressing negative side effects, Daneman found himself implicated.

> "If, indeed, these allegations are true, then I would feel used," he [Daneman] said, adding that his contributions to the paper "were made in good faith and based on the assumption that my colleagues and I had access to all the relevant data."
>
> (Bruser & McLean, 2015, para. 12)

In 2013, Daneman had asked that the paper be revoked or his name as a co-author be removed but the publisher refused on the grounds that the paper had been peer reviewed and there was no evidence of misrepresentation (Baskin, 2013).

Technology has expanded and modified the models of collaborative writing, usually with the effect of "democratizing" the process. Writers can select from a varied menu of technologies and software that are designed to facilitate document sharing and communication (Atkins, 2010; Barton & Klint, 2011; Erkens et al., 2005; Eyman et al., 2009; Kittle & Hicks, 2009; Ryan, 2012). Based on a framework of social-constructivist learning theory and community of practice, Brodahl and Hansen (2014) analyzed university students' use of collaborative tools such as Google Docs and Etherpad to share ideas and collectively write an essay in various situations such as face-to-face, asynchronous distant, and synchronous distant. Aside from the frustrations connected to learning the software and connectivity crashes, the students' writing experiences were

similar to the paper-pencil experiences described by Caspi and Blau (2011). Participants reported on the synergistic advantages of collaboration that are outlined later in this review. They also experienced the common difficulties of sharing credit and developing coherence and a unified voice. Like many collaborative writers, including us, they wondered how extensively, and in what manner, they should suggest or make revisions, and how affronted and/or appreciative they felt when someone actually did so.

Dourneen (2013) described how word-processing moderated the exploratory talk between two 18-year-old students composing together face-to-face. She found that control of the keyboard influenced degree of authority. She also observed that while typing replaced talk with silence, it also provided opportunities for reflection. Additionally, she documented the positive and negative "politeness strategies" (p. 40) of the students as they negotiated the sharing of ideas, revisions, and keyboard time.

Martinez (2014) provided a comprehensive overview of current literature regarding technological tools such as wikis for their use in second language collaborative writing instruction. Kessler (2009), Kessler and Bikowski (2010), and Kittle and Hicks (2009) among others, expanded on this topic. Shu and Chuang (2012) and Hadjerrouit (2014) considered the advantages and drawbacks of wikis as an effective group-writing tool and Vie and deWinter (2008) looked at wikis as disruptors to the traditional hierarchy of authorial control and credit.

Just as there are multiple definitions, there are also multiple models of collaborative writing. Technology can play a role in influencing how writers engage collaboratively. Writers choose models according to their task, and to the composition of their team.

Why Do People Write in Collaborative Partnerships?

In non-academic workplace situations, often, there is little choice about whether to write with others. Faigley and Miller, as far back as 1982, reported that of the 200 professionals in their survey, 73.5% wrote collaboratively in their work. Ede and Lunsford's (1990) comprehensive work established that collaborative document production was the norm in many workplace situations. However, given the variety of definitions/descriptions of collaborative writing, one cannot be certain of the reliability of these figures.

In an academic context, writing with a partner or partners can be more voluntary. Multi-authored articles are common in the academic literature of science (Fox & Faver, 1984; Hart, 2007; Sigelman, 2009). In science literature, the actual number of writers may be limited, but an entire research team may be included as authors because the members are partners in the investigation. The frequency of multi-authored publications has grown in social sciences and humanities (Sigelman, 2009).

Several interconnected reasons are given in the literature to explain why academic writers choose to write with partners. These reasons can be loosely divided into two categories: one related to product, and the other related to process. I must stress that these two categories overlap so much that at times, I feel the division is falsely arbitrary. Nevertheless, it is a helpful framework.

A Better Product

Advocates of collaborative writing claim that collaboration results in a better product in terms of content and of technical quality, which results in a greater likelihood of publishability (Allen et al., 1987; Ede & Lunsford, 1983; Humphris, 2010; Jones et

al., 2012; Storch, 2005; Wigglesworth & Storch, 2009). This claim is up for discussion under the three subtopics of improved content, improved technical quality, and publishability.

Improved content. Hart (2000) gathered questionnaire responses from 98 co-authors who had published in the 1997 and 1998 issues of two journals devoted to librarianship. These respondents on average co-authored 6.6 articles over their careers and had worked with slightly more than five different co-authors. The top three benefits cited by the respondents were (a) improving the quality of the article, (b) gaining the content expertise of the co-author, and (c) gaining the valuable ideas of the co-author. The narrow range of mean scores among the top three (8.1-8.2) suggests that no single reason stood out. All three reasons were chosen to a similar extent and together can be clustered under the idea that two or more heads are better than one.

Hart's study was limited to two journals over 2 years, and should not be considered representative of the broader literature. However, other studies (Fox & Faver, 1984) corroborate Hart. An in-depth qualitative study conducted by study by Allen et al. (1987) is one example. Twenty participants from business, academic, and professional backgrounds described "a particularly memorable" collaborative writing experience. While "memorable" is not synonymous with "positive," these writers said they were "satisfied" or "very satisfied" with their experiences because "the documents they produced were definitely better than those any one of them could have produced alone" (p. 82).

The combination of co-authors' different areas of expertise is cited in Allen et al.'s (1987) study as the main motivation for collaboration. The respondents said that the

documents they produced "reflected a broader range of expertise than the range any one could have provided alone" (p. 87).

Improved technical quality. Superior content is not the only benefit of sharing expertise. When collaboration means multiple writers and reviewers, the technical quality of writing improves (Reed, McCarthy, & Briley, 2002). Fresh eyes catch inconsistencies and formatting and grammar errors. This is one of the chief reasons why second language instruction applauds collaborative document production (see Aguerre, Alder, & Beaven, 2013; Amirkhiz et al., 2012).

Improved publishability. But does collaborative writing actually produce "better" papers? Perhaps it is merely a perception that collaborative writing produces a better product. As Sigelman (2009) put it, yes, they may be *technically* better papers, and thus, are more likely to be published, but has the potential for innovation and risk-taking been sacrificed to the need for compromise required by collaboration? Further, asked Sigelman, is there valid evidence of higher citation rate of multi-authored papers, and if so, is that reflective of better quality? Sigelman cautioned against equating a paper's "publishability" with its quality, since journals accept according to other criteria (e.g., affiliation of the authors, topic balance of the issue) than quality alone. Sigelman critiqued earlier studies by Presser (1980) and Laband and Tollison (2000) that indicate that multi-authored articles enjoyed a higher acceptance rate than single-authored articles

Sigelman's study focused on acceptance rates of 3,252 papers submitted over a 6-year period to the prestigious *American Political Science Review* (acceptance rate 7.5%). He asked whether there was a difference in acceptance rates between single- or multiple-authored papers, and concluded that a paper's chances of being accepted for publication

were affected more by its disciplinary combination of expertise than by the number of its authors. "The most successful papers were submitted by a combination of political scientist(s) and outsider(s)" suggesting that "incorporating perspectives, skills and familiarity with research literatures from more than the journal's home discipline can improve a paper's chances of success" (p. 512). Such cross-disciplinary richness is likely achieved through the collaboration of multiple authors.

Hart (2007) raised questions similar to Sigelman. Hart looked for evidence in the literature of academic librarianship that co-authorship led to a better quality product, that is, a product more likely to be published. Hart compared acceptance rates and citation rates of single- and multiple-authored articles. He concluded that collaborative writing could result in a higher acceptance rate because the critical eyes of multiple authors/readers might prevent a weak manuscript from being offered for publication, but that once published, co-authored papers were not cited significantly more often than single–authored papers. Hart wrote that "It is quite possible that co-authors do benefit greatly from collaboration, and improve the quality of their manuscript through collaboration" (p. 194) because collaboration helps writers avoid errors. Writing partners can give each other a reality check" as Fox and Faver (1984) pointed out: "Working with others… allows for better assessment of the project, and possibly better prospects for its outcome" (p. 351). Thus, co-authored manuscripts are possibly better than single-authored manuscripts. But once the weak single-authored manuscripts are rejected, the remaining papers, single-or multi-authored, are cited at a similar rate. "This suggests that …there is no evidence of the superiority of co-authorship," concludes Hart (2007, p. 194).

I am cautious about assuming that a list authors on an article depicts actual

collaboration. Given the broad range of collaborative writing models, some of which do not seem especially collaborative to me, I join Corley and Sabharwal (2010) in expressing the caution that what *looks* like co-authorship is not a guaranteed example of such. Multiple authors does signal some form of shared responsibility for the work, but it does not convey with certainty that *written* production of the work was done collaboratively.

A Better Process

Just as some collaborative writers believe that their resulting work is richer thanks to the combined contribution of various perspectives and expertise, they also say that the process of arriving at that product is richer with collaboration. There are several reasons to explain why: increased accountability, increased efficiency, increased productivity, opportunity for mentorship and identity formation, opportunity for informal social connection, increased creative stimulation, and opportunity for friendship and fun.

Increased accountability. Collaboration can increase motivation and accountability because it demands a commitment to others (Fox & Faver, 1984; Hart, 2000; Griffin = Beatty, 2010). Describing their own writing partnership, McNenny and Roen (1992) wrote that "fatigue never brought the project to a halt. When one was exhausted, the other picked up added responsibilities" (p. 303). They added,

> we work better and longer when we're working on a team…we feel that we have to do our share of the work so we don't let our teammates down. We feel that we owe it to them to work hard; singly, we would never have felt the same obligation to ourselves. (p. 304)

One of the junior scientists interviewed by Fox and Faver (1984) agreed: "Collaboration

creates a sense of responsibility to the other person—that's an incentive for me. You're

doing it not only for yourself; it affects somebody else" (p. 351).

Increased efficiency. Some models of collaborative writing can save time by

distributing tasks and dividing labour (Ryan, 2012). Partnerships can divide labour

according to specialized knowledge and skills such as the ability to use new technology

(Fox & Faver, 1984). When each writing partner is responsible only for a smaller part of

the project, the demand of time and labour on the individual is reduced. As Belanger and

Brockman (1994) wrote, "We began working together primarily for a practical reason:

time" (p. 55).

Increased productivity. As requirements for academic tenure become

increasingly rigorous and competitive, the pressure on scholars to publish intensifies. A

side effect of efficiency is higher productivity as demonstrated by greater publishing

output (Belanger & Brockman, 1994; Gelman & Gibelman, 1999; Ryan, 2012; Sigelman,

2009). Hart's (2000) respondents ranked division of labour fourth of 10, and productivity

sixth as benefits of co-authorship. Twenty years ago, Durden and Perri (1995) provided

evidence that researchers produced more papers collectively than what they could

individually. Corley and Sabharwal (2010) wondered if that trend has continued. They

conducted an analysis of the literature across disciplines to determine the relationship

between collaboration and productivity. They listed several studies that support the claim

that the more productive scholars and the more frequently cited scholars are more likely

to be collaborative scholars. However, their own investigation of productivity in the

literature related to public administration came to the opposite conclusion. Corley and

Sabharwal emphasized that there are likely disciplinary characteristics that encourage or

hinder collaborative projects, including writing, and they wondered if the field of public administration might be experiencing a transition phase. Senior scholars who dominated this field may have been more likely to publish singly, but that a shift towards a more collaborative culture may be underway.

Opportunity for mentorship. In their narrative inquiry, Ciuffetelli Parker and Scott (2010) explored the way mentorship supports the induction of early career scholars into the academy. The array of studies cited in their paper assures the reader that smooth, confident induction is rare. Several academic writers have noted that student–supervisor and novice–experienced faculty member collaboration and co-authorship can offer an authentic supportive situation (Belanger & Brockman, 1994; Brook et al., 2010; Ens et al., 2011; Fox & Faver, 1984; Griffin = Beatty, 2010; Hart, 2000; McNenny & Roen, 1992; Reed et al., 2002; Ryan, 2012; Stith, Jester, & Linn, 1992). Mentorship through collaborative writing can be especially valuable in building skills, confidence, and recognition for those commonly underrepresented in university Faculties such as women and minority racial and ethnic groups (Ciuffetelli Parker & Scott 2010; Turner & Edwards, 2006).

According to Maher et al. (2013), student–supervisor co-authorship, at least in the sciences, is an expectation. Senior faculty members need willing labour while the "juniors" need authentic work experience, skill development, publications, and professional exposure. Fox and Faver's (1984) study explored the motivation for collaboration among 20 science and social science academics. One of their interview subjects said, "graduate students are eager to participate because they need publications to get a job. So there's a trade-off" (p. 350). Maher et al. (2013) quoted a science

professor who had clear expectations regarding co-writing with students:

> Oh, yes, always. That's a given…there will be at least one paper and preferably
> two. I am never first author, even if I do most of the work, but my name will be
> there. It is not that I need it. I've got all my promotions and all that. I don't need
> any more papers, but yeah, my name is there. (p 137)

However, the power differential between the mentor and the mentee can present professional and personal dilemmas as well as ethical concerns, perhaps a euphemism for exploitation (Ens, 2013). Reed et al. (2002) cautioned against possible misuse of power: "Coauthoriship as a teaching tool should not become an avenue for professors to add lines to their vitae" (p. 25). To help faculty–student collaborations avoid conflict, usually over credit, Stith et al. (1992) developed a set of guidelines based on feedback from highly published scholars who co-authored with their students. These guidelines seem relevant 20 years later; they align well with the observations and tips from Reed et al. (2002). Supervisors/mentors support their mentees, especially graduate students, by acculturating them into a community of practice (Bruffee, 1984; Greenwood, Brydon-Miller, & Shafer, 2006; Gurvitch, Carson, & Beale, 2008; Harris, 1992; Hart, 2000; Maher et al., 2013). In promoting collaborative writing, McNenny and Rouen (1992) wrote that, "We are also convinced that coauthoring articles and books with graduate students is an invaluable apprenticeship because it offers relatively painless entry into our field's discourse community" (p. 299). (Ah, I hesitate as I type the word "painless.")

Opportunity for identity formation. While publication offers tangible external evidence of scholarship, collaboration also provides an emotional community that supports the evolution of an academic identity (Ens et al., 2011). For example, Cameron,

Nairn, and Higgins (2009) considered how academic supervisors support their students'

writing experience. They focused particularly on the management of emotions such as

self-doubt, fear, and anxiety and, speaking as supervisors, they

> acknowledge how we work in an academic context which, on the one hand,
>
> generates feelings that can block writing efforts while, on the other, demands that
>
> we write. Equally, we can provide opportunities where other writing emotions
>
> might be spoken about such as creativity, absorption, excitement, even
>
> breakthrough, accomplishment and success. (p. 274)

Cameron et al. argued that the skill development and professionalization that can come

with writing in collaboration with a more experienced scholar in one's field can

consolidate one's academic identity.

Writing groups offer fertile ground for collaboration ranging from informal oral

exchange of ideas to structured co-writing partnerships. Maher et al. (2008), frustrated by

a lack of effective guidance about writing at the doctoral level, found support from

writing groups: "We came to understand our participation in the writing groups as a kind

of ongoing conversation. ... We explored how our 'text work' was also 'identity work'"

(p. 266). The groups helped these writers develop skills, overcome frustration, gain

momentum, receive emotional and social support, and ultimately become the academic

scholars they wished to be.

Opportunity for informal social connection. One of the strongest appeals of

collaborative writing is its social dimension. Collaborative writing alleviates the isolation

resulting from the individualism and competition of research and scholarship, particularly

for marginal sub-groups such as racial, ethnic, and gender minorities who are often

under-represented in higher education institutions:

> Collaboration and colleagueship are particularly important for scholars and
> scientists who face conflicting demands for other-than-research performance.
> Two such "marginal" groups are women, who often have competing demands
> from roles and responsibilities apart from academia, and scholars who have heavy
> teaching appointments. (Fox & Faver, 1984, p. 350)

Van Cleave and Bridges-Rhoads (2013) described how bonding over mothering
and dissertation writing evolved into a highly collaborative peer writing relationship such
that in their dissertations, each felt a desire to use "as cited in" as a way to attribute their
exchange of ideas. A female junior professor in a non-doctoral department stated that she
collaborates "not at all for subject matter competence or skills. ... Mine is a very
personalistic notion of collaboration. I don't want to buy expertise; I want to buy
company" (Fox & Faver, 1984, p. 351). In these collaborative situations, there tends not
to be a separation of labour since that would defeat the purpose of finding camaraderie
through working together.

Increased creative stimulation. There is the argument that collaboration kills
creativity. Cain (2012), in championing the introvert, bemoaned the rise of "the New
Groupthink" and excessive teamwork in schools and workplaces. She used the example
of Steve Wozniak of Apple fame to make the point that creativity requires solitude:

> The story of Apple's origin speaks to the power of collaboration. ... But it's also a
> story of solo spirit. If you look at how Mr. Wozniak got the work done—the sheer
> hard work of creating something from nothing—he did it alone. Late at night, all
> by himself. ... Intentionally so. In his memoir, Mr. Wozniak offers this guidance

to aspiring inventors: "Most inventors and engineers I've met are like me... they live in their heads. They're almost like artists. In fact, the very best of them are artists. And artists work best alone. ... I'm going to give you some advice that might be hard to take. That advice is: Work alone. ... Not on a committee. Not on a team." (paras. 7-10)

Others dispute Cain's strongly held position by claiming that although collaboration does require compromise, it can also inspire risk-taking and creativity. Describing their own partnership, Bosley and Morgan (1994) wrote that, "Working alone, you can get into a thinking rut. ... The conversations that Deborah and I had made change possible because we brought to the data different ways of thinking and seeing what was happening" (p. 53), and "I found the intellectual challenge of our collaborative experience extremely stimulating. It was stimulating to have another mind that was enough like mine that we could reach some consensus and yet different enough to bring in other perceptions and ideas" (p. 55). Fox and Faver (1984) agree:

A related way in which collaboration sustains work and motivation is by creating interpersonal energy. A junior political scientist said: "I definitely prefer collaboration to working alone. I get energy from people. I depend upon people to stimulate me intellectually." (p. 351)

Ede and Lunsford (1983) explored their writing relationship in a frank, good-humoured way. They hold no grudges. They immediately follow a description of a momentous fight—"our worst moment"—with this statement: "We felt, in short, a kind of synergism when we worked together" (p. 155). Ritchie and Rigano (2007b) described their side-by-side writing partnership as synergistic and "a highly charged emotional and

intellectual experience for us both" (p. 132). Griffin and Beatty (2012), also writing side by side, recommended this method for the same reason. They add that

> we strongly encourage others with similar scholarly interests to explore the enhanced richness that can be experienced through mutually co-constructing ideas and text while sitting side-by-side, navigating the subtleties and nuances of collaborative writing. (p. 20)

Opportunity for friendship and fun. Social interaction and intellectual stimulation add up to deep social bonds and just plain fun even in the face of obstacles and conflict (Bosley & Morgan, 1994; Ede & Lunsford, 1983; Ritchie & Rigano, 2007a, 2007b; Sakellariadis et al., 2008; Tynan & Garbett, 2007). As if summarizing my own experience, Belanger and Brockman (1994) wrote that

> we have continued working together primarily because of our friendship. The majority of our work sessions…have been enjoyable mix of hard work, light conversations and deep discussions. Even if our off task time slowed our progress, the weaving of social and work time was essential for our collaboration because it provided a cushion when conflicts arose. ... Our friendship, the result of countless hours spent talking and working, working and talking, explains why we were motivated to continue our collaboration in spite of what otherwise would have been insurmountable scheduling conflicts. (p. 55)

Dye et al. (2010) echoed that sentiment: "We agreed that active enjoyment sustained us and that joy in pleasurable activity fed our wanting to continue" (p. 299). Griffin and Beatty (2010) expressed the deep appreciation each had for the other in this eloquent summary of their writing relationship:

We embrace an unspoken support and trust in one another as writing partners; we feel that this is a sign of true collaboration. ... Our writing has become a form of negotiated, transformative sustenance that helps us to envision moving forward with a fervent desire for continued collaboration. (p. 194)

The literature related to collaborative writing includes many reasons why some academic writers choose a collaborative approach to their writing projects. Some reasons are focused on the destination, which is an improved product, and others focus on the journey to get there, by which I mean the benefits of working with other people. Usually it is a combination of the two that encourages writers to collaborate. However, writing with a partner or partners is not always altogether an easy pleasure.

Challenges Facing Collaborative Writing Partnerships

The advantages of bringing writers together can be offset by significant challenges.

Response From the Academy

According to Fox and Faver (1984), Skaf-Molli et al. (2007), Mulligan and Garofalo (2011), and Ryan (2012), there is an increasing interest in collaborative writing. Nevertheless, advocates of collaborative writing chafe against the continuing traditional prioritization of individual research and single authorship (Andrew & Caster, 2008; Ede & Lunsford, 2001; Greenwood et al., 2006; Griffin = Beatty, 2010; Hart, 2000; Kochan & Mullen, 2001; Mullen & Kochan, 2001; Pasternak et al., 2009). Indeed, Reed et al. (2002) advised that potential collaborators should consider the culture of their academic institution before launching into a collaboration. Whereas they described their college of education as "very supportive of innovative teaching strategies and collaborative work,"

they would not recommend collaborative teaching and writing "in a setting where these values are not in place" (p. 25).

Academic competition is cited as a significant reason why scholars are reluctant to enter into collaborative writing relationships, and why they encounter conflict over credit when they do. Pasternak et al. (2009) pointed out the irony of academic institutions expecting faculty to collaborate on the writing of curriculum, policy documents and so on, yet continuing to undervalue collaborative academic writing. In the form of a play, Gale et al. (2010) described the flummoxed way in which their proposal for a joint PhD dissertation was initially received. "Occasional sounds of 'humph'; 'yes, yes'; 'indeed, indeed'; and 'preposterous' can be heard from [the] audience" (p. 22). The proposal was accepted, but with a nod to traditional conditions: "The requirements and criteria were to be the same, but this dissertation needed to be twice the length and the authorship of each aspect needed to be clearly identifiable" (p. 22). The intricacy of collaboration gradually thwarted these demands. "This all seemed straightforward, although the latter criterion came to seem more and more absurd as time, space, and identities passed and bypassed each other and folded in on themselves" (p. 22). Gale and Wyatt, supported by Speedy, their supervisor, attempted to defend their dissertation together much to the consternation of their dissertation committee. The obstacles faced by the two candidates and their supervisor make clear that the default position of the academy, especially when work is to be evaluated, is individualized production.

McNenny and Roen (1992) explained why promotion and tenure committees and university administrators have such difficulty in evaluating faculty who publish collaborative work: the bias against collaborative scholarship reflects committee

members' own past experiences and current ignorance (or deliberate naiveté). They believe that collaboration should be more explicit and recognized, including writing with graduate students. Yet years later, Facione (2006) described the travails of a traditional tenure committee attempting to establish a point system to evaluate collaborative scholarship: 31 points to the person who wrote the first good draft of the manuscript, 23 points for the person who had the initial idea for the collaboration, only nine points for the person who rewrote the manuscript to respond to reviewers' comments—and so it goes from 50 to one point. It would be almost funny if the machinations were not so fraught, and if my own memories of revising the manuscript to fit our publisher's editorial specifications, worth only three points, hadn't been so painful. Ultimately, Facione concluded, perhaps in frustration, that

> with greater knowledge of the real intellectual work of making different kinds of individual contributions to scholarly collaborations, many of our outmoded ideas and misleading ways of talking about this would, one hopes, fall by the wayside. ... We are mistaken if we believe lead authorship [you guessed it—worth 50 points] is the only collaborative contribution of potential scholarly significance. (p. 45)

So it seems that for rising academics, the potential increased benefits of collaborative writing may be offset by the devaluation of the output.

Collaborative writing does not get much respect in the K to 12 grades either. Lunsford and Ede (1992) provided a historical perspective on collaborative writing in the context of collaborative education and learning reaching back into the 18th century. They cited a wide array of scholars and thinkers who have challenged contemporary society's

emphasis on individualism and its impact on pedagogy. They showed that collaborative writing challenges power structures and classroom conventions by situating writing in a context of community—a recognition of the social forces that influence writers as individuals *and* as members of a community. Yet Lunsford and Ede expressed frustration over the failure of collaborative learning theory

> to challenge traditional concepts of radical individualism and ownership of ideas. ... Students in collaborative learning situations may work together on revising or problem solving, but when they write, they typically continue to write alone, in settings structured and governed by a teacher/authority in whom final authority is vested. (p. 695)

Lunsford and Ede (1992) and others such as Benson (2012) highlighted the contrast between the workplace where most writing occurs in socially interactive situations and the classroom where individualistic production, competition and positivist assessment prevail. Benson echoed Lunsford and Ede when he wrote 20 years later that collaborative writing in a classroom is nothing like the authentic collaboration of the workplace.

> In schools, the teacher usually determines the characteristics of the assignment and its criteria for success (grades), as well as when, where, and with whom collaboration can take place. Collaborative writing assignments in schools hide the reality that students are not engaging with one another, and are instead simply divvying up the tasks required to complete a project, writing their parts alone, and cobbling them together. There is no give and take, no exploring together, no disturbing the assumption of single authorship. This is not collaborative writing—

not even the hierarchical collaboration that Ede and Lunsford describe. This is a

series of parts appended together into a longer piece, not the rich collaboratively

authored texts described in the scholarship. (Benson, 2012, p. 4)

Student agency is often so limited that no wonder Benson's students preferred to write

alone. Traditional assessment policies and practices that prioritize individual achievement

further undermine authentic collaboration. The legacy of school socialization lingers into

adulthood and upper education as Hanson observed in her reflection about her

collaborative experience:

> The school model from which we have all emerged and to some degree
>
> internalized works strongly against collaboration, emphasizing competition and
>
> "original" work in a testing environment where students are repeatedly told to "do
>
> your own work." The context in the humanities is mixed because a culture of
>
> collaboration is absent from the disciplines. The norm is independent, isolated
>
> reading and writing in graduate work and in the profession. (Pasternak et al.,
>
> 2009, p. 362)

Crediting Authorship

The whole notion of "authorship" is challenged by the argument that all writing is

collaborative since no individual writes in cultural or social isolation. Nevertheless, the

convention of authorship as representing individual intellectual property prevails. This is

not surprising since authorship is so closely related to personal and professional identity,

power, and academic career advancement. Indeed, Bosley (1994) wrote that

"Collaborators have to be comfortable with the idea of shared property" (p. 54), but in the

same article, she observed the difficulty this presents in a North American academic context:

> The whole academic field is very territorial. People who collaborate in our field [technical/ corporate communication] tend to be less territorial, but ownership is still an issue because people want to be known for their work, not just the work they do with others. They want their name on certain tasks. It's impossible to be an American and not have the issue of ownership constantly having to be resolved. (p. 54)

So sensitive is the issue of credit for authorship that Kochan and Mullen (2001) called it a "briar patch." The way collaborators decide how to express credit relates to the model of collaboration they have used, and both are closely related to issues of power.

Conventions about crediting authorship and assigning accountability differ among disciplines and publications. Some journals and associations are very specific about how credit should be given (Hart, 2000). Traditionally, and most commonly, order of authorship is based on contribution (Hart, 2000). The first author is usually the principal investigator, the major contributor, and the one who takes on the greatest responsibility.

Friction can develop when the order does not accurately reflect distribution of work, responsibility, or role (Kochan & Mullen, 2001; Mullen & Kochan, 2001). Adding further complication is the question of what work counts as authorship, and the different ways collaborators may value contribution. For example, to what extent should participation in oral discussion be considered "authorship"? Is writing the first draft more valuable than editing the final draft?

Interdisciplinary collaborations become even more complicated (Forman, 2004),

not only because disciplinary conventions may differ, but also because authorship assumes accountability. An author from one discipline may be leery about accepting responsibility for the accuracy of content derived from another discipline. Writers from different disciplines have been socialized into different discourse communities with differing expectations of language use and standards of evidence. Palmeri (2004) described the tensions between attorneys and nurse consultants writing together in a corporate setting. He concluded that their differences had both positive and negative effects. The compromise was to use professional writers drawn from neither law nor health backgrounds, although this raised ethical concerns about content expertise. Recounting her own interdisciplinary collaborations, Russell (2006) wrote, "I too have been faced with the task of learning how to collaborate with others who did not necessarily share my epistemological, ontological or methodological assumptions or desires" (p. 408). Despite such challenges, both Palmeri and Russell urged researchers to soften their critiques, broaden their boundaries, and see that interdisciplinary collaboration in research and writing strengthens scholarship.

Collaborative writing partnerships have devised various ways to represent their philosophical stance towards authorship in general and their own working relationships in particular. For example, a partnership may choose to list authors alphabetically to downplay power relationship and rank (Hart, 2000; Yancy & Spooner, 1998). A drawback to this approach is the difficulty for tenure and promotion committees to evaluate a faculty member's portfolio fairly and accurately given the bias in favour of the first author, a situation perpetuated by literature citations (Mullen & Kochan, 2001). In addition, alphabetic order fails to convey distribution of labour and obviously favours

names at the front of the alpha order (Ryan, 2012).

Another way to list authors is according to strategic advantage. The first author may be the most senior or most prestigious academic, thereby improving the likelihood of publication and readership. In generous contrast, the most junior colleague, or the writer whose career needs the boost most could be listed first. Alternatively, listing might be according to disciplinary or affiliate groupings (e.g., university faculty first, public school staff next, graduate student third). Jennings and El-adaway (2012) and others such as Corley and Sabharwal (2010) raise ethical concerns about such practices.

Another proposed solution is to include a footnote describing which author was responsible for what in a project, and/or breaking down the extent of each person's contribution. For example, De Araujo et al. (2013) provided this note at the end of the references: "The first four authors (de Araujo, Jacobson, Singletary, and Wilson) are listed alphabetically to indicate they each contributed 20% of the paper. The last two authors (Lowe and Marshall) each contributed 10%" (p. 294). Such parsing of contribution makes me wonder about the spirit of collaboration in such accounting.

Writers who frequently publish together may alternate name order with each publication (Hart, 2000). Kochan and Mullen (2001) criticize turn-taking as perpetuating an illusion when

> in fact, the ranking remains static from one project to another. The lure of the promise of first authorship keeps the "perpetual co-author" motivated. Additionally, when collaborations end prematurely and without the promised opportunity for turn-taking, one person may have ended up with fewer first authorships, if any. Simply put, this person will have lost out. (para. 27)

Kochan and Mullen convey their equal contribution with the equal sign like this: Kochan, F. K. = Mullen, C. A. = Mullen, C. A. = Kochan, F. K. They also experimented with graphic forms (Mullen & Kochan, 2001). One used intersecting names like this:

M
u
l
l
e
K o c h a n

Their preference is a circular image like this (Mullen & Kochan, 2001, p. 133):

C. A. MULLEN / F. K. KOCHAN

Mullen and Kochan (2001) acknowledge that none of their innovations are likely to be widely adopted, and even though Griffin and Beatty (2010) cite them, and themselves, using the equal sign, the journals in which they published use the traditional format.

Being included somewhere in the list of authors is one thing; getting any credit at all is another. Bitter stories abound of underlings supplying the grunt work for no credit, almost as a rite of passage. McNenny and Roen (1992) believed that established scholars have an ethical obligation to acknowledge the work of all collaborators, especially the contributions of junior colleagues and student contributors: "We've arrived at the promised land of tenure; we need to help our untenured sisters and brothers get there too" (p. 298).

Jennings and El-adaway (2012) described various ways in which ethics are compromised in the attribution of credit, even to the point of fraud. They said that

universities should offer training in the ethics of co-authorship, particularly to protect junior

faculty and the "long-suffering and unrecognized graduate student assistant coauthor" (p.

41). They proposed the application of a formal contract such as that of Hyman (2001).

Hyman listed the responsibilities of the coordinating author (the first author) and placed the

co-author in a clearly subservient role. He compared his contract to prenuptial agreements

that were once thought unsavoury until they became prudent. He wrote, "Until scholars can

create such a [perpetually harmonious and non-litigious] world, co-authors are wise to

formalize their duties to each other and to academia in toto" (para. 13).

Before leaving a discussion about credit for authorship, I consider the impact of

writing technologies and collaborative platforms such as the wiki. As Hunter (2011) has

written, the wiki enables collaboration among many contributors, from many locations,

near and far, across a span of time. Wiki authors may be strangers to each other yet

engage in a shared space and adhere to shared conventions as they co-construct a shared

product. While the program tracks each person's entry, no single person owns content,

not even mistakes, since readers revise as the product evolves (e.g., Wikipedia), blurring

the distinction between writer and reader, creator and audience. As Hunter concluded,

"this union of the social and technological problematizes notions of authorship and

textual ownership" (p. 55). While an academic paper may be a far cry from World of War

Wiki, the use of programs such as Google Docs to construct a journal article raises

similar considerations.

Conflict

It is almost a given that collaborators will experience conflict (Creamer, 2004).

Several writers emphasize the positive impact of conflict and categorize conflict into

various types (Belanger & Brockman, 1994; Byler & Thralls, 1994; Jones et al., 2012; Lunsford & Ede, 1990; McNenny & Roen, 1992; Sweetland et al., 2004; Trimbur, 1989; Tynan & Garbett, 2007). Tocalli-Beller (2003) distinguished between cognitive and affective conflict. Putnam (as cited in Pathinathan & Yong, 2012) identified three types: substantive, procedural, and affective. Writers who have the courage to describe frankly the ups and downs of their collaborative writing experiences acknowledge that differences over content, which would provoke substantive conflict are not the only source of tension. Conflict occurs over small things that are actually huge such as logistics (where to meet, who will use the keyboard), schedules and deadlines, methods of communication, and distribution of tasks. These are the tasks associated with procedural conflict. Caspi and Blau (2011) explored the ways peer editing and revision influenced psychological ownership of shared text and became a source of tension within a writing group. Power relationships, identity and self-expression, and emotional investment, which are aspects of affective conflict, are all enacted in the production of the writing piece. (For more information about categories and example of conflict, see Allen et al., 1987; Byler & Thralls, 1994; Ede & Lunsford, 1983; and Fox & Faver, 1984.)

No matter the type, conflict seems to be such an inevitable aspect of collaboration that there is considerable literature devoted to tips on avoiding it (e.g., Bryan et al., 2002; Creamer, 2004; Ingalls, 2011; McNenny & Roen, 1992; Pathinathan & Yong, 2012). For example, Birnholz, Steinhardt, and Pavese (2013) and Bonito and Saunders (2002) described the ways the writers in their studies altered their language and editorial comments to avoid conflict.

Gender may play a role in both encouraging collaboration and also influencing

conflict. Lay (1989) suggested that women may be socialized to be more effective collaborators than men. She wrote that males are encouraged to seek early identity through separation from the mother and through individualistic competition; thus, they may inadvertently sabotage collaboration because they lack the skills and attitudes that help groups work well. Females, on the other hand, are less competitive, more socially perceptive, and more willing to demonstrate group-bonding behaviours such as self-disclosure. Lay advocated for strategies that foster a more androgynous approach that would train collaborators on the communication strategies and interpersonal behaviours necessary for effective group work.

Although they acknowledged that Lay's article was award winning and influential, Thompson (1999) and Smith (Smith & Thompson, 2002) presented research that suggests that Lay's claims are not emphatically substantiated. Supposedly feminine traits aside, Driscoll et al. (2009) claimed that peer-mentoring among women through writing groups addresses a power imbalance in the academy and fosters a feminine ethos of collaboration and the development of scholarly identity.

Writing at about the same time as Lay, and therefore reflective of the cultural norms of that period, Lunsford and Ede (1990) also commented on the influence of gender. They noticed that women writers seemed to value "the creative tension inherent in multivoiced and multivalent ventures" (p. 236) of a dialogic, as opposed to a hierarchal, mode of collaboration. The hierarchal approach, which was the dominant mode, avoided conflict by reducing collaborative interplay among contributors, whereas the dialogic approach encouraged such interplay, and saw conflict as an opportunity for depth and satisfaction.

This mode of collaboration, we argue, is, potentially at least, deeply subversive. And because our respondents had no ready language with which to describe such an enterprise, because many of those who tried to describe it to us were women, and because this mode of collaboration seemed so much the "other"—we think of this mode as predominantly feminine. (p. 236)

Creamer (2004) wanted to know how long-term (10+ years) collaborators who researched and wrote together dealt with conflict. She categorized her 12 pairs of subjects into three groups: like-minded couples, triangulators, and multiplists. Like-minded couples rarely disagreed; indeed, they said they found it hard to imagine that they ever would because they shared a similar worldview. This similarity was the initial attraction and the ongoing glue of their successful partnerships. Creamer says these couples were least likely to contribute new knowledge, reflecting her stated position that conflict is necessary for intellectual growth. Triangulators experienced significant conflict on occasion, usually because they looked at issues from different perspectives. This usually led to differences of opinion over what to emphasize in their publications rather than substantive conflict over content. Multiplists expected frequent conflict as routine, and valued it for pushing them toward more nuanced and complex thinking. Most multiplists in the study were also life partners. Creamer believed that their relationships created trust that allowed greater risk in disagreement, and that their emotional attachment motivated them to work through differences of opinion to achieve successful collaboration. Perhaps the marriage metaphor for collaborative writing partners is more than a metaphor at play with these couples.

Creamer (2004) expressed skepticism about the harmonious picture painted by

most of her participants: "Many participants who denied the possibility of differences of opinion or downplayed them as only occurring about insignificant issues, then proceeded to describe the strategies they used to resolve them" (p. 566). She believed that "all collaborators experience differences of opinion, but that collaborators make meaning of them in different ways" (p. 567), including denial. Creamer concluded that "it is not just the dynamics of the collaborative process that can promote innovation, but also the relational dynamics" (p. 568), which she identified as

> a nonhierarchical relationship, a shared worldview, respect for each other's intellectual expertise without unquestioned deference, and deep-seated familiarity with each other's thinking that arises from an intense exchange of ideas over a prolonged period of time. It also often includes a personal relationship with considerable longevity. (p. 569)

Creamer's list of relational dynamic traits strikes a chord because it described my sense of the relationship between Susan and me with the exception of "without unquestioned deference" on my part. The list does not apply as fully to my relationship with Wendy. Certainly Wendy and I shared a similar worldview about education and I had great respect for Wendy's expertise, yet despite working together over many months, we did not share a "deep-seated familiarity" based on an "intense exchange of ideas." She and I did not engage in contentious discussions the way Susan and I did. Chapters 4 and 5 elaborate on conflict and the relationships among the three of us.

Like Tocalli-Beller (2003), Sweetland et al. (2004) reflected on their experiences with conflict, believing that conflict enlarged and deepened their work. Sweetland et al. wrote that, "We felt strongly that by co-authoring a paper emerging from a moment of

tension in one of our research conversations, we might open up wider possibilities for further understanding one another and the evolving nature of collaborative inquiry spaces" (p. 48). The process was not easy:

> It seemed the more we began facing one another and what this exploration of our tensions might help us to understand, the greater our intention became to stay in conversation, even when the tensions…shifted, and at times threatened to rupture, what we thought was quite a stable, collaborative grounding. (p. 48)

This last comment reinforces the idea that collaborative writing is a deeply relational activity.

This relational aspect of collaborative writing means that writers are truly courageous when they disclose the personal narratives of their experiences. Griffin and Beatty (2010, 2012) described their writing relationship in a way that I found uplifting and inspiring. But not all stories are so positive. Instructor Laura Bryan (Bryan et al., 2002) invited students to research and write collaboratively with her, in itself a potentially risky proposition, but more so when the published paper included criticism of her. Bryan said the project left her with such mixed feelings that she would probably not repeat it. Ede and Lunsford (1983) also told an unhappy tale: "Perhaps our worst moment occurred one afternoon in Seattle when Lisa revised the mid section of our first project three times—requiring Andrea to change the following pages, which she was working on at the time, substantially every time" (p. 155). For Tom and Herbert (2002), a deep personal and professional relationship was disrupted by the onset of a disability and a shift in power balance. Just at a time when Tom was close to acquiring tenure, she contracted an illness that seriously curtailed her daily life and threatened her career.

Herbert, a physician and an established faculty member, was a loyal friend and supporter. Herbert loaned a book about living with chronic pain to Tom. Tom strongly disagreed with the book's premise and began to suspect that the book revealed what Herbert really thought of her. Tom withdrew from Herbert, fearing that conversation would be too emotional, hysterical even. Meanwhile Herbert was unaware of the book's impact until she received a short note from Tom that prompted Herbert to question her own self-perception and her (mis)understanding of her friend. The rift came to a head as the two researchers grappled with the publication and presentation of a shared paper.

> We used the words "the Near Miss" to talk about what had happened. Both of us believed that we had narrowly missed a breach in our relationship and understanding, one that could have left Allison carrying a sense of betrayal by a person she had turned to for support in a difficult time and Carol with the knowledge that things had changed but without the knowledge of how the change came to be. We talked about what we had learned about the fragility of relationships. (p. 595)

Ede and Lunsford told their story with such wry humour, they made me laugh in recognition of our own foibles, but the "Near Miss" story of a close friendship that faltered called up tears. Susan and I had a "near miss" story too, that serves as a reminder of the fragility of friendship under duress.

Conclusion

Lai (2011) presents a very good overall review of the literature related to collaboration. In this chapter, I have tried to complement it with a stronger focus on collaborative writing. The literature I have selected suggests that any collaborative

writing project is likely motivated by some of the incentives and threatened by some of the drawbacks described above. Thus, most collaborative writing projects share some similarities. Yet each collaborative writing project is unique because each collaborator is an idiosyncratic human individual; each combination of writers is different at different times of life. The literature on the topic of collaborative writing showed me that the underlying, though often unarticulated assumptions, feelings, expectations, and histories influence how a project will move forward and how successful its outcome will be.

Having explored how other collaborators describe their work, I next describe how I undertook the research for this dissertation. The following chapter outlines the research method and the data sources I used to explore my own experience in relation to the literature on the topic of collaborative writing.

CHAPTER THREE: METHOD

This study is a qualitative narrative self-study. In this chapter, I outline the research design and the procedures that were used to collect and analyze the data related to this dissertation. In addition, I describe the research methods used to research the materials that became the content of the textbook *Interweaving.* Because the textbook writing and the writing of the dissertation evolved simultaneously and fed each other, my growth as a researcher takes both into account.

Why a Qualitative Approach?

Qualitative research is an appropriate approach when the researcher is interested in examining the "socially constructed nature of reality, the intimate relationship between the researcher and what is studied, and the situational constraints that shape inquiry. Such researchers...seek answers to questions that stress *how* social experience is created and given meaning" (Denzin & Lincoln, 2005, p. 10). Yin (2011) identifies five features of qualitative research—all of which are pertinent to this study:

1. studying the meaning of people's lives, under real-world conditions;

2. representing the views and perspectives of the people in the study;

3. covering the contextual conditions within which people live;

4. contributing insights into existing or emerging concepts that might help *explain* human social behaviour; and

5. striving to use *multiple sources of evidence.* (pp. 7-8)

The first four criteria outlined above are met by the investigation and my interpretation of the experiences of three co-authors of the book. The documented interactions among us illuminate the context and the attitudes and behaviours that made

up our collaborative writing experience. A description of the various data sources addresses the fifth criterion.

Why a Self-Study?

In her review of *How Stories Heal: Writing our Way to Meaning and Wholeness in the Academy*, Quintero (2015) soundly endorsed a quotation from the book's authors:

Nash and Viray begin with the strong contention that "Scholars need to stop the 'depersonalizing trend' in research that results in massive collections of so-called 'objective data' regarding the 'other,' but nothing at all about the 'self' who is collecting the data" (p. 5). I am thrilled to see this boldly stated and couldn't agree more. (para. 4)

McGinn, Shields, Manley-Casimir, Grundy, and Fenton (2005) undertook a collaborative self-study out of the ethical consideration that "we need to engage in the process of telling our own stories if we expect external participants to do so" (p. 553). These two citations capture a motivation for self-study: academic researchers should have the honesty and courage to study themselves.

Self-study as a research methodology has evolved since the early 1990s to become one of the largest memberships of AERA SIG groups. At first, it was focused on teaching and teacher education (Samaras & Freese, 2009) but has broadened to include practitioners in various fields (Crowe & Dinkleman, 2010; Kitchen, Ciuffetelli Parker, & Gallagher, 2008; Koster & van den Berg, 2014).

I initially resisted self-study for three reasons. One, out of ignorance, I considered this approach somewhat self-indulgent and irrelevant to a broader audience. This impression was strengthened by the eye-rolling some workplace colleagues and fellow

doctoral students gave me whenever I launched into my "elevator" synopsis of my dissertation.

Two, I wondered whether self-study was sufficiently respected by the academy; I wondered about the devaluation of my dissertation if I engaged in a self-study. Vickers (2002) voiced a similar hesitation:

> I knew I was tinkering with a research "taboo" when I felt nervous about presenting my stories and my ideas. Messages about the indulgent nature of what I was contemplating filtered into my consciousness. ... I began to question why recording my experiences was such a problem. (p. 611)

Preliminary reading did little to build my confidence. Neither of my standard resources on research methodology—Yin's (2011) *Qualitative Research From Start to Finish* and Creswell's (2008) *Educational Research: Planning, Conducting and Evaluating Quantitative and Qualitative Research* includes an index listing for self-study. The closest one gets to it is through participant-observer or participatory action research.

Three, presenting myself in a public way, as I would have to do in a dissertation and defense, flew in the face of my upbringing and introverted personality, and brought me back to a situation I encountered in Core 1 of the Joint PhD program. A paper I had written was critiqued for its failure to place the writer/researcher (me) in the research context. I understood the post-modern perspective that acknowledges the implicit presence of the writer/narrator, but disclosure is, well, disclosure, and feels uncomfortable for a private person like me. Thus, I rejected self-study as an option at first, and explored case study, autoethnography, and narrative inquiry as alternatives.

Perhaps it is unusual and inappropriate to explain the methods I did *not* choose,

but I think this is a way to show my thinking about the conundrum of settling on a method. Rather than selecting one method at the outset, and ensuring loyal adherence to it throughout, I found myself questioning as I went along, wondering if my data sources and interpretation shouldn't influence the choice of method rather than the other way around. Evaluating various methods in order to choose the most appropriate one in light of the emerging data and literature became an ongoing, dynamic aspect of the dissertation's evolution. After the fact, my supervisor endorsed my approach:

> I think this is a big question in research. Some say you pick the method to address the type of research question. For others like me, it all emerges from your personal belief system. Certain types of research suit different personality types and the questions seem to emerge from there. This is not your orthodox opinion, but I actually think that it is true! (S. Drake, personal communication, January 25, 2016)

Case Study

At first, case study seemed an appropriate option. Miles and Huberman (1994) defined the case as "a phenomenon of some sort occurring in a bounded context. The case is, in effect, your unit of analysis" (p. 25). Merriam (1998, 2009) and Yin (2009) among others, stressed the importance of defining the boundaries of the case. For the purpose of this dissertation, the case would have meant focusing on the writing experience confined to the time period defined by the publisher's contract. Another boundary of the case would be its limitation to the relationships among the three co-writers of the single project.

My study would also need to meet the three key characteristics of case study as described by Merriam (1998). One is that it is particularistic in that it is focused on a

specific situation—the writing of a textbook. Two, it could be richly descriptive, and three, it could be heuristic in its desire to steep the reader in a deep understanding of the phenomenon under study. I was fairly certain that I would be able to meet the more elaborate criteria set out by Stake (2005) regarding setting boundaries, selecting the research questions, seeking patterns in data, triangulating interpretations, analyzing interpretations, and forming generalization. "Right" I said to myself, "case study it is."

However, Stake's thorough description of case study felt flat and constrained for me. I had hoped to exploit a narrative element and to evoke the voices and personalities of my fellow collaborators. I wanted a little more room to play with form and language. And so I turned to autoethnography.

Autoethnography

Holman Jones (2005) created an evocative portrait in her struggle to define and describe autoethnography. She wrote that it felt like attempting to trap a butterfly, something too beautiful and too elusive to pin down. Calling upon the big names in autoethnography—Bochner, Ellis, Denzin, Spry, Richardson, Neuman—Holman Jones seemed to be describing my intention in statements such as "Texts aspire to purposeful and tension-filled 'self-investigation' of an author's (and a reader's) role in a context, a situation, or a social world" (p. 767). I was encouraged by Ellis, Adams, and Bochner (2010): autoethnographers "study a culture's relational practices, common values and beliefs, and shared experiences for the purpose of helping *insiders* (cultural members) and *outsiders* (cultural strangers) better understand the culture. ... Ethnographers do this by becoming *participant observers* in the culture" (para. 7). In this way,

autoethnographers connect the personal to a social, political, and cultural context, and by doing so, uncover invisible assumptions and provide illumination.

Ellis and Bochner (2000) explained that validity in autoethnography relates to how well the writing will "evoke in readers a feeling that the experience described is lifelike, believable, and possible" (p. 751), while reliability is achieved by providing others, especially research participants, an opportunity to offer opinions and interpretations. These were features that I hoped would also characterize my dissertation.

Further, I was drawn to the aesthetic requirements Starr (2010) claimed were essential to autoethnography. This method makes research accessible and evocative through a satisfying, complex and intriguing story that appeals to emotions and intellect. "The methodological and literary criteria peregrinate the distance between the scholarly and the creative, both of which have a place in research and are essential to the success of autoethnographic work" (p. 7). My enthusiasm was bolstered by autoethnographies that seemed akin to the sort of dissertation I planned to write. One example was "Being a Protégé: An Autoethnographic View of Three Teacher Education Doctoral Programs" by Gurvitch et al. (2008). These researchers used first-person stories to collaboratively research themselves at a critical period of their lives.

However, I balked when I read that the ultimate goal of autoethnography is "to use your life experience to generalize to a larger group or culture" (Ellis & Bochner, 2000, p. 737). I felt a similar hesitation in reading Starr's (2010) claim that the value of autoethnography is to contribute to positive change. Starr seemed to be insisting that autoethnography should provoke critique and responsive action in a wider social context.

In 2011, when I began reading literature and capturing data, I could not have said

I was researching and writing from an autoethnographic framework defined by Ellis, Bochner, and Starr. I was thinking then within limitations, perhaps a holdover from my thinking about case study, and I did not know yet about how collaborative writing could be subversive in the academy, or about how it might reflect emerging technologies and their impact on communication. I was barely aware then of the ways collaborative writing was situated in a cultural context. Nor did I anticipate that my dissertation would critique the status quo or champion change. Thus, I rejected autoethnography as a method. As I contemplate the dissertation from the perspective of 2016, I see that perhaps the cultural critique of autoethnography could have been apt. Reactions to collaborative writing are revelatory of the culture within a university or a corporation. However, my focus at the outset was too narrow to justify taking this approach.

Narrative Inquiry

Next, I turned to narrative inquiry, inspired by Craig's (2009b) "Learning About Reflection Through Exploring Narrative Inquiry." Here Craig presents a mini-history of narrative inquiry and applies what she considers the five essential qualities that illustrate its reflective nature: (a) research in the midst, (b) research on the boundaries, (c) knowing through relationship, (d) narrative truth, and (e) following where the story leads. It seemed to me that my dissertation would likely demonstrate these characteristics. Additionally, I believed I could satisfy the criteria for assessing the quality of a narrative study. I would have multiple and various data sources gathered through prolonged engagement, persistent observation, and thick description. I had strategies to seek disconfirmation and verification (Moen, 2006, p. 8).

Other features of narrative inquiry made it appealing, particularly the importance

placed on story and on relationships constructed as a caring community in which all participants have a voice (Connelly & Clandinin, 1990, p. 4).

By this point, I had already begun my review of the literature, which was starting to demonstrate how diverse collaborative writing situations could be. Also, I had begun my data collection, which was confirming for me that the dissertation would have to have certain characteristics: a strong narrative thread, an evocative personal voice or voices, and multiple interpretations. These very traits brought me full circle back to self-study. I was not rejecting narrative inquiry altogether, but hoping to integrate the narrative elements into a self-study approach.

Self-Study

For Bullough and Pinnegar (2001), the hallmarks of an effective self-study, what they describe as "a good read" (p. 19), are the characteristics of narrative. These characteristics are plot tension, setting, character development, an authentic narrative voice, a universal theme presented through fresh eyes, and reader engagement with the story.

I had not thought of myself as a "narrative" writer with a particular "voice" until I received feedback on my Joint PhD portfolio. Indeed, in my workplace, I strive to write in an anonymous, collective corporate voice, and as a novice academic, I struggled to develop that objective multi-syllabic voice that I (mistakenly?) believed was the hallmark of credible scholarship. When my supervisor described my portfolio writing as "quirky," I was dumbfounded, and didn't know whether that was a compliment or an admonition to grow up. Yet I knew I had a story to tell in my dissertation, and I intended to exploit the conventions of narrative for structure and style by writing in the first person to express

my own thoughts, by recreating situations through vignettes that could accommodate the expression of different perspectives, and by using correspondence and Skype conversations as "dialogue." So stylistically, self-study seemed a workable choice.

I wasn't alone in a desire to write in an individualistic and narrative manner. Richardson (Richardson & St. Pierre, 2005) confessed she finds many qualitative studies boring to read because they are so mechanistic. Sword (2012), author of a book "optimistically titled" (as she says) *Stylish Academic Writing,* asked, *"*Why do so many academics write like jargon-spouting robots rather than human beings with a story to tell?" (para. 2). She proceeded to debunk common myths about academic writing such as the requirement to adhere to prescribed disciplinary formats, to use an impersonal tone, and to express lofty concepts in dense and difficult prose. Stephen Pinker (2014) asked a similar question ironically cluttered with adjectives: "Why should a profession that trades in words and dedicates itself to the transmission of knowledge so often turn out prose that is turgid, soggy, wooden, bloated, clumsy, obscure, unpleasant to read, and impossible to understand?" (p. 2). For my own sanity and that of my reader, I hoped to avoid this pitfall. Self-study seemed to be a method that would consider an authentic, simple, and personal voice as a redeeming quality.

But just because the shoe is comfortable doesn't mean it's appropriate for the purpose. You can wear your running shoes to the ball game, but not to the ball. Self-study might suit me as a writer, but was it suitable for a dissertation?

In their historical overview of the emergence and evolution of self-study, Samaras and Freese (2009) outlined its roots in reflective practice and action research. They defined self-study according to role, situated practice, and purpose. While their interest is

in its relevance to teachers, the parameters apply readily to a writer and researcher. First, regarding role, they referred to Hamilton and Pinnegar's (1998) definition as "the study of one's self, one's actions, one's ideas as well as the 'not self'. ... Self-study also involves a thoughtful look at texts read, experiences had, people known and ideas considered" (p. 236), a definition endorsed by Craig (2010). This description summarizes what I have done in relating my experiences to the literature, and to the perspectives of my co-authors.

Second, regarding situated practice, Samaras and Freese (2009) emphasized that self-study is situated within personal and professional experiences, that the researcher studies what he/she is *doing.* Data for this study were collected while doing the writing. Third, regarding purpose, Samaras and Freese (2009) wrote that purpose varies by topic and researcher, but Craig (2010) urged that a purpose of self-study is to place the research more firmly in historical and public policy debate. There are issues related to collaborative writing that are historical in nature, and others that are related to policies and practices of the academy. It is my hope that this dissertation will encourage academics to voluntarily undertake more collaborative writing, particularly with their graduate students, and that the academy recognize the scholarly value of the collaborative process. In summary, my study seemed to meet the definitional parameters set out by Samaras and Freese and outlined above.

What are the characteristics of a self-study? Bullough and Pinnegar (2001) in their article "Guidelines for Quality in Autobiographical Forms of Self-Study Research" provided a guideline listing the characteristics of an effective self-study as a product. This guideline is provided as Appendix A. Samaras and Freese (2009) identified four key

characteristics that distinguish self-study as a method of inquiry. One is that self-study is open to the ideas of others and is collaborative. A second is that it is "paradoxical" (p. 8) because its name suggests a focus on the self, yet it must involve "critical friends or trusted colleagues who provide alternative perspectives for reframing, support and validation" (p. 8). Third, self-study is post-modern in that it is non-linear, unpredictable, and "doesn't claim to know a truth but rather seeks to understand what is" (p. 8). Craig (2009b) made a similar point when she wrote that self-studies interpret and make meaning rather than explain; their validity rests not on capital "T" Truth, but on "true for now" trustworthiness (p. 111). By deliberately engaging my co-authors as co-researchers and critical friends, I have tested the validity of my perceptions and reframed my interpretations in order to offer an "honest" but not universally applicable rendition of my experience. I use quotation marks around the word "honest," not to imply irony or encourage a skeptical interpretation of its meaning, but to indicate that honesty is a slippery concept here, and perhaps I am asking for the reader's trust before I may have earned it.

Craig (2010) also pointed out the happy marriage of narrative inquiry and self-study: "narrative inquiry's autobiographical and relational qualities make it particularly well-suited to self-studies" because narrative inquiry "is best understood as a personal experience method…where story serves as both method and form" in which "the distinguishing features of self-study—context, process, and relationships—become apparent" (pp. 64-65).

Samaras and Freese (2009) identified a fourth characteristic of self-study—its multiple and multifaceted nature—that I consider both its strength and its potential

weakness. Is self-study a legitimate form of research? Self-study has been, and continues to be, criticized for unclear definitions and a lack of rigor because self-study scholars come from various theoretical orientations, apply diverse qualitative methods, and express their results in a variety of less conventional forms. Publication has been difficult for self-study researchers because of the perception that their questions lacked significance beyond the personal, and because standards of quality seem so elusive (Bullough & Pinnegar, 2001; Craig, 2009a; Samaras & Freese, 2009).

What are the quality standards of self-study? Craig (2009b) drew on the work of Schon (1983) to advocate that quality be determined through the evaluation of exemplars by scholarly peers. Pinnegar and Hamilton (2009) described the necessity for self-study researchers to apply transparency and integrity in their work so that the audience is able to evaluate trustworthiness. They said that researchers using a self-study approach identified below as S-STTEP (self-study of teaching and teacher education practices)

> work to demonstrate scholarly rigor and integrity through the research processes and practices they engage in and in their articulation of those processes and practices within the physical (written, media, or verbal) account of their study. ... While S-STTEP researchers use traditional tools shared with other forms of qualitative research to demonstrate coherence, resonance, and trustworthiness, they also understand that establishing their assertions requires that they act with integrity and honor. ... However, we also recognize that the audience, our community, or the reader of a particular study will be the ultimate judge of the trustworthiness and rigor of the research account we present. …

Establishing trustworthiness then is a tricky business. As S-STTEP

researchers, we must use the tools of research that establish credibility, rigor, and

coherence—that provide the kinds of evidence and descriptions of research

processes that allow readers of our work to judge its quality and the accuracy of

our data and its interpretation. (p. 165)

This dissertation does not seek to prove an argument or settle a question. As a

spoiler alert, one of my conclusions is that each collaborative writing project is probably

unique. Therefore, I follow Craig and Richardson in saying that as a self-study, I do not

feel compelled to offer a universal "Truth." Just as I found in the brave stories of other

collaborative writers, I can hope to offer illumination. Additionally, I hope my study can

contribute to the field as an example of worthy self-study in order to help allay the

misconceptions and lack of confidence other aspiring scholars might have about this

method.

Having explained why I believe self-study suits my writing style and my purpose,

I turn now to an explanation of why self-study suits me as a researcher and a person.

Considering the researcher. Regarding the topic of my study, I have earlier

established that writing, often in collaborative settings, is a major aspect of my

professional and more recently, of my academic work. Thus, my interest in collaborative

writing is deep, intimate, and rooted in real-world application.

But as Bullough and Pinnegar (2001) pointed out, self-study is a careful balancing

act: "tipping too far toward the self side produces solipsism or a confessional, and tipping

too far the other way turns self-study into traditional research" (p. 15). They claimed that

self-study becomes research that can rise to the "so what" question only when it stands at

the intersection of biography and history. In Chapter 1, I showed that collaborative writing stands at the intersection of traditional and emerging views of written production, communication technology, and the elevation of soft skills such as collaboration into the academic landscape. This is an exciting time to be reflecting on the convergence of internal and external issues raised by collaborative writing.

Richardson urged scholars to consider writing as a method of inquiry. I often turned to the article "Writing: A Method of Inquiry" (Richardson & St. Pierre, 2005) for reassurance of academic legitimacy, particularly in the way they situate qualitative research within a poststructural context. They emphasized two important ideas:

> First, [poststructuralism] directs us to understand ourselves reflexively as persons writing from particular positions at specific times. Second, it frees us from trying to write a single text in which everything is said at once to everyone. Nurturing our own voices releases the censorious hold of "science writing" on our consciousness as well as the arrogance it fosters in our psyche; writing is validated as a method of knowing. (p. 962)

Richardson used the image of the crystal to convey the idea of multiple angles: "Crystalization provides us with a deepened, complex, and thoroughly partial understanding of the topic. Paradoxically, we know more, and doubt what we know. Ingeniously, we know there is always more to know" (p. 963). This conceptualization of validity merges well with the stance of self-study. As Pinnegar and Hamilton (2009) wrote,

> researchers are constantly asserting ideas and interrogating them, inviting alternative interpretations and seeking multiple perspectives. This process is

continual across an inquiry and not just a strategy applied to the final interpretations. That is why collaboration with peers, with a skeptical self, with participants in our work, and with the research literature is a vital aspect of S-STTEP research. (p. 166)

Richardson's co-writer, St. Pierre (Richardson & St. Pierre, 2005) also offered insight, especially as I sifted and resifted my data. I admit that I usually find St. Pierre difficult to understand, but when she described writing as a method of data collection *and* a method of data analysis, a bell went off. St. Pierre posed a contrast of her past and present. "I had been trained years earlier, as an English major, to think of expository writing as a tracing of thought already thought, as a transparent reflection of the known and the real—writing as representation, as repetition" (p. 967). (She could have been describing me.) Today, St. Pierre describes her work as "nomadic inquiry": "a great part of that inquiry is accomplished in the writing because for me, writing *is* thinking, writing is analysis, writing is indeed a seductive and tangled method of discovery," a method that has "deconstructed the concept method" (p. 967). Chapter 1 introduced the idea of writing as thinking and inquiry as a component of this dissertation's conceptual framework. In this chapter, I consider it as a method, one that I grew to understand, apply, and appreciate more deeply.

Finally, I must discuss what a dissertation means to me at this stage in my life. Some people questioned my decision to undertake graduate studies in my 50s. Some people questioned the university's wisdom in "squandering" resources on someone whose working future is too brief to provide adequate payback. I understand these reservations, but I do not agree with them. Being older, and not thinking of the doctoral

program as a career move means that I can consider options that perhaps would seem prohibitively risky to a younger aspiring scholar. Writing publicly about one's doctoral supervisor and one's own flailings and failings would probably fall into this category!

I believe there is risk for me, and for my collaborative partners in undertaking this dissertation. The initial feedback on my proposal acknowledged this. I was challenged about whether I was prepared to write honestly and frankly about power differences and if I was tough enough to accept critique from my co-writers. I was advised that it would take diplomacy to go forward.

Diplomacy indeed.

I feel so privileged to work with a supervisor who accepts, inspires, and supports me. My opinion is that self-study is/was the most appropriate methodology in which to explore the risks we took together.

Data Collection

Data were gathered from the following sources:

- Documents and correspondence

- My journal

- Field notes

- Audio files

- Interview notes

Each source is discussed below.

Documents and Correspondence

Documents included annotations of the dissertation at various stages of its development, including electronic (e.g., email) and hard copy correspondence. At least

1,627 emails were exchanged among the three of us co-writers. My count is an approximation and includes only those messages related to the writing work. I am not counting messages about dinner or meeting arrangements and similar logistical questions. Also, threads often included several exchanges, about three to five or more. I counted a thread as one exchange no matter how many actual messages were included in the thread. Of this approximate total, 203 (12%) took place in one weekend (Easter weekend, 2013).

Bullough and Pinnegar (2001) reminded their readers that the researcher needs to edit correspondence in a way that will not contradict an interpretation that would be drawn from a more complete reading of the data (p. 21). In self-study, the use of correspondence carries additional sensitivity in that the researcher is also a participant and subject to potential bias in his/her desire to present a good impression. Authenticity may be compromised by self-conscious awareness of a critical reader. Bullough and Pinnegar summed up the researcher's dilemma: "This is an issue of conscience as well as of reliability and honesty" (p. 21). For me, a further consideration is the perceived conflict of interest in that one of the writing team members of *Interweaving* is my doctoral supervisor. As well, there is considerable potential for bias in the selection of emails. These data are meant to provide an intimate look at my co-writers' thoughts and feelings, although the emails present the challenge of maintaining reliability and honesty.

My Journal

I kept a journal throughout the writing of the textbook. I did not share entries with my co-authors, actually, not with anyone, until they appeared in the draft of the narrative. Although much of my journal's content is mundane to-do lists and logged decisions, the journal was also where I vented in the immediate moment. Entries tended to be raw

fodder for later reflection and further investigation of the literature. An example is the search for a guiding metaphor. I had noted that Griffin and Beatty (2010) had built their article around an extended metaphor of food and wine, which made me wonder what metaphor Wendy and Susan would choose. This was a topic of a casual dockside conversation just as we were starting the project. We each had a different mental picture, which I wrote about that evening. I returned to that entry in 2013 when I was writing the literature review and wrote a reflection in my journal where I speculated whether those differences in metaphors had foreshadowed our different ways of working on the textbook.

As the project progressed, the journal increasingly became a space to make connections between emotions and cognition. The journals of her research assistants proved invaluable for Malacrida (2007) as her team grappled with ethical dilemmas and emotional reactions in their interview work and coding analysis. The journals became a coping strategy and sometimes an appalling mirror. Engin (2011) described a similar phenomenon in her own use of a research diary during her study in which she was simultaneously a researcher and participant. She pointed out how easily one can forget feelings and decision points; a journal can prompt memory and act as a catalyst for later analysis. Because the diary/journal represents the internal dialogue with and about the research process, it becomes a valuable part of the data.

Engin and I had much in common regarding the use of the research journal. Both of us used the journal as a sort of dialogue with the literature, noting where experiences and literature aligned and diverged. Also, we both used the journal as a repository for

personal reactions, reflections, and projections. In this way, we made explicit our developing identities as researchers.

But Engin and I differed in one significant way. Engin never intended her journal to become part of her data whereas I did. I ask myself whether I crafted entries with an imaginary audience in mind. I wonder if I have shaped data in a way that distorts the presentation of me and of others. I question whether my selection of excerpts accurately portrays the narrative and its interpretation. While I hoped the member check from my co-writers would confirm and challenge me, I remain hypersensitive to the inevitable bias that must be present.

The first entry of my journal for this dissertation is October 25, 2010. I set up the journal by the month in two columns. On the right, I wrote my summaries of our meetings, captured sections of emails, downloaded my feelings, and made my to-do lists. On the left, I noted literature that seemed relevant to the day's events and possible themes. I reviewed the journal entries several times over the years, reconsidering events and feelings. These back-thinking reflections were sometimes added to the right-hand column.

In retrospect, I wish I had added a separate third column to record reflections made at later times instead of melding all the entries and reflections into one right-hand column. If I had completed this dissertation more quickly, the third column would not have been all that useful, but because I have been working on this dissertation for years, the third column could have made it more visually apparent where the distance of time and the addition of experience altered or consolidated my original thoughts.

While I am in the realm of wishes, one day I would like to participate in a

collaborative journal such as Stevens (2015) describes. Seven journals circulated weekly among her students who were invited to use words and images to express ideas and feelings about writing, their studies and research, and their university lives. The journals became a method of creative and deep inquiry into issues of identity and the construction of the scholarly self. Entries were frank, responsive, evocative, and often visually beautiful representations of the individual in collaboration with others. Reading them, I was in awe of the courage and trust among the students who saw the journals as a safe space for disclosure. These traits seem central to collaboration. While my own journal accomplished many of the same goals as Stevens had for her project, I think it could have been richer if I had been engaged in dialogue beyond myself.

Field Notes

Each time the three of us worked face-to-face as authors, I tried to summarize our day. These notes were written more formally from ongoing jot notes. I shared them with Wendy and Susan and make adjustments based on their feedback. During the 2011 summer, we met three times at Susan's cottage. Although we knew the frequency of our get-togethers would decline, we expected to continue meeting face-to-face. However, once school resumed in September, our face-to-face opportunities ended. The three of us never met again in person until after the book was published.

Audio Files

Interviews, Skype conversations, and face-to-face discussions were recorded on an iPod, a smartphone, and a laptop, depending on our location. These audio files were mined for content and intonation. Portions of them are transcribed and included in the dissertation. I explicitly stated that I was recording at the beginning of each interview and

Skype call. I did not audio-record every Skype conversation we had.

Interview Notes

As part of the research for the textbook, Wendy, Susan, and I conducted interviews with educators across Canada. The way these interviews were conducted, "heard," recorded, and interpreted was part of our collaborative practice. We found that each of us heard responses differently, resulting in different interpretations that had to be reconciled. While the actual interviews for *Interweaving* are not especially relevant to this dissertation, our collaboration over the transcription and interpretation of them is important.

I interviewed each of my co-authors at various stages of the book writing. In each case, excerpts from the interviews were transcribed and member checked. Our interviews tended to be formal. They took place at an appointed time and I had questions prepared ahead. My first interview occurred on the dock at Susan's cottage on July 23, 2011. All three of us were together and it was more like a guided conversation. I asked questions; Susan and Wendy responded to them and to each other's answers. I also responded. My questions were intended to encourage us to make explicit our individual thinking and working styles and how we envisioned our collaborative writing activity. For all other interviews, I interviewed Wendy and Susan separately. Often I used interviews as a chance to clarify my impressions and ask focused questions about our process. They yielded interesting and useful data for me.

In addition, I interviewed each of our life-partners with mixed success. In my opinion, my husband Steve did not take the interview seriously. He says he answered my questions sincerely, but I thought he was exaggerating his responses in an almost teasing

way, and framing his responses into what he thought I wanted to hear. After two attempts, I gave up. A conversation lasting over 30 minutes with Mike Manley-Casimir, Susan's partner, was recorded on a cell phone, but when we played it back, all we had was dead air. I wrote up the conversation from my notes, and gave these notes to Mike for member check. Susan and I met often at her St. Catharines home and Toronto condo. Our meetings often included meals together with Mike. This situation provided opportunities for many informal conversations with him. My observations and these conversations became part of my journal notes rather than formal interview transcripts. Wendy's husband Mark Kolohan also agreed to be interviewed, but his busy life made a formal appointment difficult to pin down. However, Mark was often in the room during a Skype call with Wendy so I could chat with him. Also, we chatted when he attended EQAO activities. While I did not audio-record these informal conversations, I did write them up in my journal.

At the end of every interview with my co-writers and with our partners I asked whether there was something I should have asked about but hadn't. This was an invitation for the respondent to steer the interview. Rarely was there uptake of that invitation.

Data Analysis

I used a qualitative analysis, adopting some of the procedures associated with constructivist grounded theory. Grounded theory allows researchers to launch their inquiries in the absence of predetermined thoughts and predicted conclusions. This enables researchers to record observations and events with openness and sensitivity and without bias. By sorting, coding, and clustering data, themes emerge that give rise to the development of a theory (Creswell, 2008; Mills, Bonner, & Francis, 2006). Charmaz (2000) has written that a constructivist approach to grounded theory is both possible and

desirable because "data do not provide a window on reality. Rather, the 'discovered' reality arises from the interactive process and its temporal, cultural, and structural contexts" (p. 524). By constant comparison of data to data and data to literature, themes emerge, re-emerge, and are reformed. Codes representing categories of data are constructed and reconstructed.

A constructivist grounded theory approach to analysis suited my choice of method and my data for two reasons. First is that "constructivist grounded theory reshapes the interaction between researcher and participants in the research process and in doing so brings to the fore the notion of the researcher as author" (Mills et al., 2006, p. 6). This seems in keeping with the self-study approach. Second, Charmaz (2000) recommended that, as a constructivist strategy, the researcher's writing style be more literary in intent. She acknowledged the necessity for analysis but urged that the researcher's style be evocative of the participants' experiences. My use of the first person and the inclusion of spoken words and spontaneous communications among the three co-writers contribute to a literary style and reveal the participants' experiences as Charmaz encouraged.

Creswell (2008) graphically represented the relationship of literature and the data as a zigzag. My own method was very similar to the process described by Creamer (2004) in which data collection, analysis, and literature exploration occurred simultaneously in an iterative way. In the development of this study, the major themes emerged from the data as well as from the literature. Indeed, the oscillation between the literature and the data collection was a vibrant dynamic. For example, often a discussion among us writers about some aspect of our work would bring to mind an article I had read earlier as part of my literature review. In reverse, our struggle to use collaborative

writing software efficiently sent me to the literature to see what technologies other writers recommended.

When I began reading the literature, I was just reading generally and almost randomly based on key search words such as "co-authorship" or "collaborative writing." The reference lists in articles steered me to further readings. At first, I saved everything indiscriminately in one general folder called "Collaborative Writing" because at that stage I was naïve. I didn't know what I would encounter so I didn't know what categories I would need. After about 6 months, I could see that the folder needed organization. On one long Saturday in 2012, I sorted articles into new folder categories that could be potential themes. Examples of these early categories are "Conflict" and "Second language." Clear categorization was difficult because there was so much overlap, so although I continued to sort into folders, I created a graphic organizer that captured the various ways a single article could be relevant. As my reading expanded, I found that my early categories were still too broad. I had to divide them into subcategories/ subthemes. For example, "Conflict" became "Interpersonal conflict," "Authorship & credit," and "Cognitive differences."

At the same time that this was going on with the literature, I was doing something similar with my data, identifying themes and particular articles in the left column of my journal. Sometimes I would be able to connect an email exchange of my reaction to an event to an article or folder theme I already had, but at other times, my data raised questions or seemed to be about an aspect of collaborative writing that I had not yet met in the literature. The theme of mentorship is one such category. It seems ridiculous to me now, but at the outset, I had not sought out literature related to mentorship and

supervisor–student writing relationships. But an interview with Wendy made it clear that she expected to learn from Susan and from the co-writing experience. I too had this objective. Yet Susan had told me in an interview that she did not prioritize herself in a mentoring role. I coded this data for the theme of "mentorship" and returned to the literature for support.

Gradually I began to set aside categories in the literature that I decided would not be a focus for me or seemed to be absent in my data. One such category was "Second language." Collaborative writing as a method of second language development is a dissertation in itself; I had to let it go. Another was conflict over credit for authorship in collaborative writing situations. This topic attracts considerable attention in the literature, but it was never an issue with Susan, Wendy, and me, as I explain in Chapter 5. As well as eliminating categories, I also added some. One example was ethical concerns, a theme that expanded in my mind as our relationships became more complicated.

The four general themes that are explored in this dissertation are as follows:

- technology as facilitator and obstacle

- the benefits of collaborative writing

- the relationships among us as collaborators

- the dilemma of researching oneself

The sequence of items in this list of themes traces a sort of evolution of the dissertation. Technology emerged early as a dominant factor in the collaboration. Because we were so rarely together, we depended on email, file sharing, and communication technology to actually do the work. In addition, hardware considerations such as the difficulty of Internet connection at Susan's cottage influences how we worked

together. Once I delved into the literature related to collaborative writing, I was

constantly comparing our experiences with those in other accounts. Hence, appraising the

benefits of collaboration as they applied to our work became an ongoing activity. As our

co-authorship team coalesced, and as our work became more complicated, the

relationships among us grew more predominant in my mind. I shifted emphasis from

what we did to how we were doing it. How did out methods of work on *Interweaving*

affect our relationships, and how did our relationships affect our work processes?

Alongside this shift was an increasing consciousness of the ethical considerations of

researching with friends and of making myself the object of research. My growing

discomfort made me start filtering our interactions through this lens, and made this theme

the most retrospectively pervasive.

Which Story? Whose Story?

Chapter 4 is the narrative account of the writing of *Interweaving*. Chapter 5

analyzes and links aspects of the narrative to themes found in the literature. However,

despite my attempts to separate narrative from reflection, they are often blended. It seems

impossible to review my data, and write about events without rethinking about them and

inevitably reshaping them.

In telling our story, I have gathered information from the past but not necessarily

about the past. What I may perceive as true today may not have been true yesterday or be

true tomorrow. Hindsight may give insight but it also distorts. "Distort" is an inappropriate

word because its use assumes there is (or was) a "true" form in the first place.

Opining about the lies exposed in Ben Carson's rendition of his life story,

journalist Rosie DiManno (2015) wrote, "It would be impossible for me to ever pen a

biographical memoir because I couldn't tell the truth and I wouldn't lie. The ruthlessness required to chronicle a life is simply not in my nature" (paras. 1-2). Lying and ruthlessness are not in my nature either, so I ask myself—have I told the truth? Can I tell the truth? The question really amalgamates two things: do I have permission to tell and am I capable of telling? How can anyone be certain of reality and truth? Is there really a difference, and should anyone care? These are the questions David Shields (2011) raised in *Reality Hunger: A Manifesto*. Shields pleaded for honesty. He described Western culture as awash in constructions posing as reality (e.g., reality TV shows) and fiction posing as truth (e.g., advertising, politics, memoirs). Everyone quotes he claimed; consciously or not, everyone draws on the words and thought of others. There are no facts, only art, and anything processed by memory is fiction.

I want to say the story I present is true, but what can that really mean? Connelly and Clandinin (1990) pointed out that "falsehood may be substituted for meaning and narrative truth…not only may one 'fake the data' and write a fiction but one may also use the data to tell a deception as easily as a truth" (p. 10). Even without intention, deception is so easily done.

But the story in Chapter 4 is not fiction, even if it is not Truth. Rolfe (2002) argued that practitioners, academics, and researchers require a body of affective knowledge that the traditional social science paradigms cannot provide. He contended that reading fiction fills this gap and further, that the "writing of fiction is in itself a form of research which will provide access to a particular kind of truth" (p. 101). Fiction "enables a various form of reflection on action that might not have been our own…reading fiction can greatly broaden the scope of reflection to areas of experience

that [the practitioner] might never hope (or wish) to encounter first hand" (p. 101). I am

not arguing that the account below "is a lie that helps us see a truth" (Rolfe, 2002, p. 101)

but I recognize the complexity of truth-telling when taking a narrative approach.

As I constructed the narrative chronologically, I occupied multiple time periods

simultaneously. I had the original emails and journal entries, but they, with my memories

were filtered through the present. The "present" was a different time at each revision; the

writing was of all these "presents" together. Researchers taking a narrative approach

understand that "story" and "biography" are embedded in the storyteller's and the

audience's social and cultural and institutional settings, and that experience of the world

and the perception of oneself in it is a continuously developing and changing plurality of

small narratives (Moen, 2006). The glorious Toni Morrison (2004) grappled with the

integration of past and present in her commencement address to Wellesley College:

> The past is already in debt to the mismanaged present. And besides, contrary to
>
> what you may have heard or learned, the past is not done and it is not over, it's still
>
> in process, which is another way of saying that when it's critiqued, analyzed, it
>
> yields new information about itself. The past is already changing as it is being re-
>
> examined, as it is being listened to for deeper resonances. Actually it can be more
>
> liberating than any imagined future if you are willing to identify its evasions, its
>
> distortions, its lies, and are willing to unleash its secrets. (para. 6)

There is also the question of balance. Bullough and Pinnegar (2001) say that self-

studies, like literary narratives, should include features such as setting, character

development, and expression of inner feelings. As for plot, "powerful autobiographical

self-studies portray character development and include dramatic action" (p. 17). Bullough

and Pinnegar go further by describing plot in an autobiographical self-study as a series of events deliberately arranged to accentuate their dramatic and emotional significance in order to move the reader. The reader should be aesthetically and emotionally engaged in a story in which "emotion drives action" (p. 18). To fulfill this goal is to present an unbalanced picture of the co-writing of *Interweaving*. Much of the time, the writing was stimulating, pleasurable, and congenial, *not* dramatic and highly charged. During those gentle pleasant times, I'm sure I was growing as a researcher and writer, but in a quiet way. The explosive and devastating moments, though more rare, were the dramatic turning points and they figure more prominently and disproportionately in the story in Chapter 4.

Another complication is the identity of the narrator. It is supposed to be me, but the "me" is always changing. Like time, identity is a shifting accumulation. Personeau-Conway and Toyosaki (2011) asked—can one be the Self and Other?

> The shift from Self to Self and Other calls into question what it means to construct both a Self and an Other in ethnographic processes. Further, if we want to maintain the Self/Other dichotomy, we have to ask, how is an ethnographer to draw the line between the two? Or perhaps, more importantly, should we draw such a line? (p. 382)

Further, the story is not only mine, but is shared with my co-writers. Susan and Wendy were invited to comment, correct, and challenge. Our story is a layered one. I recognize myself-with-my-collaborators in Beals et al.'s (2013) pensive description of the collective biographical memory work undertaken by the six researchers:

> Within the space of collective biographical memory work, we found ourselves

acknowledging that the process shifts the ownership of our memories. ... Our

memories were more than just an objective account of a time in our lives, they

were forever changing. In each telling of the memory, it grew and changed. It

could not cling to any of us; each other's memory colored our own. We also

acknowledged the already colored nature of our memories, happening in our

everyday acts of remembering… our memories were shared before we even

started. (p. 424)

Although some kind of authentic view of reality can be presented through

narrative research, Connelly and Clandinin (1990) rejected the possibility of attaining an

objective reality or truth. Telling one's story is a creative act with an illusion of objective

truth. Writer Ann Patchett (2013) grappled with the tension between fact and fiction in

her convocation address at Miami University of Ohio in 2005:

Who makes things up? Who tells the real story? We all turn our lives into story. It

is the defining characteristic of our species. ... Every time we tell the story again,

we don't go back to the original event and start from scratch, we go back to the

last time we told the story. It's the story we shape and improve on; we don't

change what happened. This is also a way we have of protecting ourselves. ... By

telling the story from the story, instead of from the actual events, we are able to

distance ourselves. ... Whether it's a story in a newspaper or a chapter in a history

textbook, the writer has made the decision of what to include and what to leave

out. It doesn't mean he isn't telling the truth; it simply means events can't be

recorded exactly. They can only be interpreted. (pp. 158-159)

Along the same theme, Camilla Gibb (2015) introduced her memoir with these

words:

> And this [story] is mine. It can only be mine, the way I have found to make sense
>
> of things. It risks the involvement of others because we do not become ourselves
>
> in isolation. Telling such a story, furthermore, relies on memory, that most fallible
>
> of sources. It demands the creation of something coherent out of disparate bits and
>
> pieces and gaps in knowledge. It is flawed in the way every memoir is inherently
>
> flawed. Still we continue to relate such stories. Because they are necessary. We
>
> are the storytelling animal; our stories are what makes us human. (pp. x-xii)

Chapters 4 and 5 have been constructed from raw emails, conversations, notes, and journal entries, then filtered and reconstructed from these disparate bits and pieces. Coherence was more a goal than an achievement. The distance Patchett mentioned did not necessarily "improve" the telling, nor did it provide some kind of Teflon protection for me or for the others who are so integral to this narrative. Although I did not rely entirely on memory, the flaws and gaps are there, meaning that selecting what to include or not was not always a deliberate literary choice of a craftsperson as Patchett described. Nevertheless, as Patchett and Gibb agree, the story is a human story, intended to convey an interpretation of a truth.

In grounded theory, validity of the interpretation should be determined through member check of the notes, clarification of the researchers' biases, and the inclusion of discrepant information (Anderson & Arsenault, 2000; Creswell, 2008; Fraenkel & Wallen, 2005). Chapters 4 and 5 include feedback comments in order to reveal discrepant interpretations. For example, I speculated that I thought that at one point Susan woul have

preferred to have written *Interweaving* alone. Susan's refutation of that statement is included.

In the summer of 2015, Susan first, then Wendy, read and provided comments on a draft of the narrative that forms the basis of Chapter 4 of this dissertation. Wendy was able to see and respond to Susan's comments. I wanted Susan and Wendy to check the facts and to ensure that I had captured their thoughts and feelings accurately. Later, some chunks of the original Chapter 4 were moved into Chapter 5. Chapter 5 was to be the analysis of the narrative, linking the story to the literature. Both chapters underwent many changes over the next year right up to the end of the summer of 2016. Periodically, I would ask for clarification or affirmation from one or both of my *Interweaving* co-writers. I changed text in light of their comments and requests. As my supervisor, Susan saw various iterations of Chapters 4 and 5 along the way and her comments prompted further changes. By August 2016, I had received helpful suggestions for revisions from my dissertation committee. As well, Susan in the dual role of co-author and academic supervisor, requested changes. I was unsure what Wendy had and had not read already and I knew that Wendy would not have seen the more recent revisions, and so in accordance with respectful research (Tilley, 2016), I sent Wendy the entire dissertation at the end of August 2016, and urged her to read and comment, with special attention to Chapters 4 and 5. Wendy sent her approval on August 28, 2016:

> Hi there,
>
> I have completed my reading and review.
>
> Well done my dear! Great tone and voice as you tell the story.
>
> Accurate- yes. I know this because I had to read it in spurts. I would read some, reminisce with Mark, or just get lost in my own thoughts. It was also a little

exhausting and exhilarating reliving it all. Thanks so much for capturing and

sharing our story- the underlying subtext of our collaborative creation of

Interweaving. (W. Kolohon, personal communication, August 28, 2016)

I have included some of Wendy's and Susan's track changes comments as notes at the

bottom of the respective pages. Most of their comments were generated during the summer

of 2015, although a few from Susan are from later readings. I did not include all

comments, only those I considered helpful to the reader in understanding the different

memories and points of view among us. Although I was grateful to receive a few of them, I

omitted comments I considered simple flattery (e.g., "great job"). If I made a revision

requested by Wendy or Susan, I did not include the comment that made the request.

Comments have been edited only slightly and are not officially APA-style footnotes. They

are reminiscent of Michael's glossing his father's autobiography in Richler's (1997) novel

Barney's Version. The notes are meant to enhance the narrative, and to provide the reader

with alternative perspectives. Through their commentary, some of which has been included

in this dissertation, Susan and Wendy acted as my critical friends, a crucial element of self-

study (Hawley et al., 2010; Pithouse, Mitchell, & Weber, 2009; Schuck & Russell, 2005).

I used Times New Roman 12 for excerpts from my journal and for quotations

from interviews. Emails are shown in Arial 11 to distinguish them from other forms of

data. I think the distinction is important because emails represent my voice and the voices

of my co-authors as we interacted in the moment. Emails, like the notes, also allow the

co-authors to be understood as separate characters with individual perspectives in the

narrative. I did very little editing of emails; thus, syntax, spelling, grammar, and

punctuation remain as in their original form.

While bias is inescapable in any research, it is particularly sensitive in the context of this dissertation. I consider my co-writers as friends. I wanted to represent our collaborative experiences accurately and fairly, but I was sure that none of us was willing to jeopardize our friendship through harsh judgment and bitter words. I admit that there were times when my finger hovered over the delete button as I agonized whether to exclude or soften a detail. Friendship or frankness? Sometimes I had to choose. On the flip side, mutual trust and respect may have induced more forthright disclosure among us three. This is a phenomenon Brewis (2014) pointed out as a factor when researching with friends. In addition, Susan is my dissertation supervisor. I never want to hurt Susan professionally or personally. I would say this motivation arises from my affection and respect for her, but I cannot discount self-interest as a factor also.

I ask my readers to be creative and apply Ernest Hemingway's Theory of Omission as described by *New Yorker* writer John McPhee (2015):

> Ernest Hemingway's Theory of Omission seems to me to be saying to writers, "Back off. Let the reader do the creating." To cause a reader to see in her mind's eye an entire autumnal landscape, for example, a writer needs to deliver only a few words and images—such as corn shocks, pheasants, and an early frost. The creative writer leaves white space between chapters or segments of chapters. The creative reader silently articulates the unwritten thought that is present in the white space. Let the reader have the experience. Leave judgment in the eye of the beholder. ... Give elbow room to the creative reader. (para. 19)

I have included comic strips where I thought they complemented the text. In addition to providing a little levity, the comics serve as reminders that my academic

research is rooted in everyday life. Indeed, in the first year of writing this dissertation, I felt as though Tom Fisher was my writing buddy. Together, we floundered through so many similar situations: writer's block, conflict with our writing partner, coffee-fuelled all-nighters. By tapping into the reader's visual literacy, I hope the comic strips reinforce in the condensed manner of a graphic image the point I am making in words. Thus, I appreciate my academic committee's permission to deviate from convention and allow me to embed the strips in the text. I have tried to conform as closely as possible to APA style in the credit lines while respecting the format for credit requested by the sources.

Scope and Limitations of the Study

The time frame of this study was roughly the time required to write the textbook *Interweaving* and finalize it for publication. The proposal for the book was accepted in May 2011. The original deadline for completion was October 2012. The actual publication date was January 2014.

The focus of the research was limited to aspects of the collaborative writing experience that apply to the production of *Interweaving*. For example, although there is extensive literature about the efficacy of collaborative writing in the development of second language writing skills, this topic is not explored in this study.

Ethical Considerations

The Ethics Review Board of Brock University approved my application (File # 11-004-Drake) on July 20, 2011, based on the following assurances:

- All participants willingly agreed to participate in the study.
- Participants were asked for permission to record conversations and interviews. All agreed.

- Participants also agreed to allow me to use transcripts, revision notes on drafts, and email correspondence as data.

Ethical considerations are complicated in this dissertation. A confounding factor was that I was researching my co-writers as subjects as well as researching *with* them. This situation closely resembles that of Goldstein (2000) in her collaboration with a classroom teacher who was also her friend. Reflecting *after* the completion of her dissertation, Goldstein confronted and dissected the dilemmas of their relationship in "a tale from that dark side, a story of lessons learned the hard way" (p. 517). One dilemma was related to truth. Goldstein described how she and her collaborator had "pussyfoot[ed] around—neither of us wanted to hurt the other's feelings" (p. 523) and had "like ostriches, buried our heads in the sands of our friendship and pretended there were no problems or complexities" (p. 524). Goldstein wondered how relational tensions and relational maintenance compromised the "truth"—an issue that concerned me throughout data collection and analysis, and continues to whisper even as I write this sentence. (Think corn shocks and white spaces.)

A second dilemma was about power and exploitation. Goldstein (2000) questioned whether a truly collaborative relationship can exist between the researcher and the researched. She concluded "Only teacher research—teachers researching their own practices in order to improve their own teaching and enhance their own professional knowledge—comes close to being an oppression-free methodology" (p. 524). Whether one does or does not agree with Goldstein's claim, it does point to the quandary of conducting research respectfully. Initially, I had thought that a self-study, with its focus on me, might be able to step lightly, if not around this dilemma, but again, I was naïve.

As I travelled further along the road of this dissertation's development, I felt ever more keenly my responsibilities to my co-writers and my ethical doubts.

Both overlapping issues of friendship and power under the umbrella theme of relationships were prominent in the collaboration among Wendy, Susan, and me. I had met Wendy only twice before we began working on *Interweaving*. However, Susan and I had taught at the same high school and I had acted as a critical reader for two of her books. This had encouraged a working friendship between us.

Like Goldstein, Brewis (2014) considered the ethics of using friends as subjects of study. Brewis asked: Is the researcher exploiting friendship in recruiting friends as participants? Is it ethical to turn someone's lived experiences into data for public view? Are participants who are friends more likely to forget that their revelations are research data, not conversation? Are they more likely to disclose more information and/ or more intimate information to a researcher whom they trust as a friend? The risk of hurt and betrayal is huge. Is it right that the researcher benefits more than the friend does from participation? All these questions pertain to this dissertation. Like Brewis, I do not have clear answers. Perhaps there was some reciprocity. Wendy suggested that the study had some benefit for her: "It's good that you are actually doing this particular project because it's forcing us to be reflective practitioners" (W. Kolohon, personal communication, January 17, 2012). For Susan, I am less confident. The balance of benefit is so clearly tipped towards Wendy and me, and not toward her.

I was sensitive to the power dynamics among the participants of this study, especially given that power distribution, distribution of tasks and of credit, as well as interpersonal conflict are cited as influential factors in other collaborative projects.

Although Wendy and I were somewhat "equal" in relation to each other, neither of us was equal to Susan. Susan had been Wendy's supervisor for her master's degree, and she is my current doctoral supervisor. Susan and I have a history of respectful collaboration reaching back before I became a PhD student. Since entering the Joint PhD program, we have presented seven times together and co-authored eight publications. Nevertheless, despite a positive and productive past, I understood that there was always potential for tension and that Susan's simultaneous roles as lead writer and my academic supervisor affected the power-dynamic between us. The invitation letter to participants stated clearly that Susan and Wendy had the right to withdraw at any time during the study, and if either of them did so, all data pertaining to her would be destroyed. According to the letter, withdrawal would have no consequences to them. However, both Wendy and Susan knew that withdrawal would have significant consequences for me, and this awareness might have exerted pressure on them to continue participation for my sake.

Susan's letter of invitation to participate explicitly acknowledged our dual roles as student-supervisor and as co-authors, and made it clear that Susan should not continue to participate if she became uncomfortable and/or felt her two roles were in conflict. As it turned out, there were situations in which our dual roles did create tension, but Susan did not withdraw from the project, nor did she ask me to do so. On the contrary, several times Susan and I consciously shifted roles back and forth from co-writers to student–supervisor. We often identified the stance we were taking in our conversations or emails. For example, in a Skype conversation, Susan signaled a role shift by saying "I'm going to be the bossy supervisor now" (S. Drake, personal communication, January 4, 2012). Another example occurred in a September 4, 2011, email exchange. As co-authors, Susan

and I were discussing a difficult decision about a revision. At the end of one email, Susan switched into her supervisor role, signing off with "And all this in the dissertation!" (S. Drake, personal communication, September 4, 2011). I shifted into the student role in my reply: "I think I had better leave this out" (J. Reid, personal communication, September 4, 2011).

Interweaving Curriculum and Classroom Assessment as Context for This Dissertation

A little background information about the research for *Interweaving* will help the reader understand the writing challenges we faced. One significant aspect was our desire to be at the forefront of curriculum design, instructional practice and assessment strategies. This ambition meant chasing a moving target, which drove many of the additions and revisions of the book.

One of the appealing and exciting aspects of *Interweaving* was the plan to include vignettes and examples of curriculum and assessment from practitioners. Our hope was that these inserts would bring the concepts to life and would provide "living examples" of the practices the book described and promoted. Our approach was a relatively loose application of constructivist grounded theory.

Initially, we didn't have a rigid definition of the term "21st century educator," but we knew we were looking for educators who thought about curriculum as concept and skill development rather than memorization of content, who were interested in developing higher-order thinking skills among their students, who embedded formative assessment into their daily practice, and who used technology creatively and effectively. We also knew we wanted educators who exemplified the idea of "interweaving"—the

idea of seamless integration of curriculum standards, differentiated effective instruction, and assessment for learning. These criteria acted as our early codes.

Over time, criteria and our terminology evolved. For example, "differentiated" became "customized" and then "personalized" and "passion-based." Our understanding of 21st-century skills broadened to include the integration of technology, and also deepened to include a more critical stance. The evolution in our thinking was relatively unconscious as it was happening, but it reflected the progress of our learning thanks to the amazing educators we spoke with. The evolution in our thinking also played havoc with our coding of data as well as decisions about which researchers to include. For example, we earmarked one educator to exemplify 21st-century assessment practices, but later, we rejected her for that category but selected her to exemplify differentiation. Educator stories and examples were "recoded" and shifted frequently as we attempted to keep up with a moving target.

To find these exemplary educators, we turned first to our personal networks of friends and colleagues scattered across the country, but we knew from the outset that we needed to expand our contacts. We did this in various ways.

Like the frontrunner she is, Susan was the first among the three of us to exploit social media to expand our search. Using "curriculum" and "assessment" as search words in Twitter, she found links to people and their blogs. With a little prodding, Wendy and I started to tweet and follow others too. None of us was proficient; nevertheless, through Twitter, we sent out requests for email addresses and interviews. We connected with several innovative educators this way. Through social media, Susan encountered four key people. Because each of them was connected to other educators, our network began to

snowball. Twitter accounts led to educators' Facebook pages and blogs. One educator, who was found through Twitter, thought we should really be speaking with his wife. Her inspiring blog gave us insight into an active progressive elementary school classroom.

We also used the Internet to follow feeds and electronic newsletters connected to education organizations such as Canadian Education Association (http://www.cea-ace.ca/get-involved/sign-up-for-bulletin-enewsletter), iEarn (http://www.iearn-canada.org/), and individual blogs by educators.

Here is a typical email message as we expanded our contacts:

Hi Susan and Wendy

I started to pay attention to [an educator] through some tweets and his blog that comes up through a feed from Powerful Learning Partnership…You can check him out. He posted a thoughtful thing on grading. I emailed him to see if he would be interested in talking to us. I didn't give him many details- said I would later after talking to you. He is keen and wonders if Wed Oct 5 at 3 his time would be an ok time to Skype. He is in Red Deer Alberta. Are you interested? (J. Reid, personal communication, September 8, 2011)

Re-tweets and comments on blog sites introduced us to an ever-widening network of diverse, engaged educators. From these sources and other sources, we gathered stories of practice and student artifacts.

Our list grew but it was not nationally balanced. We needed representatives from Newfoundland and from Quebec. Besides looking for illustrative examples, we were looking for information about curriculum and terminology used in the different provinces. We wanted to be sure that the language we used accurately reflected the contexts of our national readers. Fortunately, a connection recommended someone from

Quebec and I met two representatives from Newfoundland's Ministry of Education at the conference of the Canadian Society for Studies in Education (CSSE). Between August 2011 and March 2012, we had interviewed over 10 strangers whose information shaped the way we viewed and organized our data.

By December 2011/January 2012, the focus of our interview questions had changed. By this time, we had read many curriculum documents from across Canada, and we had established a consistent glossary of pan-Canadian terms. Now our questions emphasized instruction and assessment in light of our more informed and sophisticated notion of a 21st-century educator. At times, we were dismayed at how an interview with a potential book inclusion revealed disappointing gaps in that educator's understanding of the interconnection of curriculum, instruction and assessment. Sometimes the assessment aspect was completely dismissed or omitted. (All the more motivation to write *Interweaving* we thought.) But most of the time, the interviewee would log off the Skype call leaving the three of us gaping in amazement at what we had just heard: exciting, technology-infused pedagogy that met provincial expectations in relevant, authentic ways through rich, personalized assessment tasks. These exemplary teachers raised the bar for inclusion in our book.

We used Skype to conduct the interviews and recorded them on our phones and computers. Transcriptions were shared and member-checked. Gradually, our library of examples grew. In March 2011, we hadn't heard the term "Personal Learning Network"; by December 2011, we were building our own.

Conclusion

Researching for *Interweaving* and for this dissertation was an exciting intellectual opportunity for which I am grateful. Having completed it feels like a signpost along the

path toward an identity of scholar. However, as Tom Fisher reflects below in Figure 3.1, I feel like the living cliché: the more I learn, the more I learn how much more there is to learn.

Figure 3.1. The irony of research: It expands what you think you know, while it expands your awareness of how little you know. (Street, 2012, March 24). *Fisher* © Philip Street. Used with permission.

This chapter summarizes the various methods I considered in deciding the best fit for the work I had in mind. It provides the rationale for my ultimate choice of a qualitative narrative self-study for the dissertation. The following chapter addresses the narrative aspect of this choice by telling the story of the writing of the textbook.

CHAPTER FOUR: THE NARRATIVE OF THE *INTERWEAVING* COLLABORATION

This narrative begins in May 2010. *Interweaving* was published by Oxford University Press in January 2014. You would be forgiven for wondering why such a small book—only 190 pages—took so long to write. This narrative will partially answer that question and perhaps a few others.

The Backstory

Key people are identified by their common names. Thus, Dr. Susan Drake is called Susan and I am Joanne and sometimes Joey. Wendy Kolohon, who began this project as Wendy Racknor, remains Wendy throughout. Our life partners also played a role in the book's making. They are Dr. Michael (Mike) Manley-Casimir (Susan), Mark Kolohon (Wendy), and Stephen (Steve) Sprague (Joanne). Our Oxford editor is TC.

Of course this chapter is not the totality of the writing experience. I selected from over 1,500 emails and many hours of recorded Skype conversations. After all, I was writing a thesis, not *War and Peace* (no wait, maybe I was…). It was an easy decision to edit out the odd bits of profanity, all in my journal; more difficult were decisions about including material that could offend or present someone in an unflattering or unkind way. I made the decision that, when in doubt, there are things better left unsaid.

The End, but Not Really

On the afternoon of January 15, 2014, I got a phone call at work. It was my husband Steve. Our mundane conversation was about his upcoming visit to Toronto. Then he casually mentioned that a package had come for me. I was quizzical; then suddenly the light came on. Oxford University Press! It was our book! Suddenly, and

totally unexpectedly, my eyes teared up. There really WAS a book! Immediately I wrote to Wendy and Susan. I was almost shaking and I had a lump in my throat. That evening the three of us met online for a champagne Skype to celebrate. And so our collaboration ended (sort of). Holding the book in my hands made it real. We had actually done it. Sharing it with educators at an Ontario Teachers' Federation conference a few weeks later (see Figure 4.1) brought us together concretely with the audience we had carried in our imaginations for so long. Yes, the book really was real.

Beginnings May 2010

In May 2010, Susan and I attended the CSSE conference. Before our arrival, an acquisition editor from Oxford University Press had been encouraging Susan to write a book on curriculum. Susan was ambivalent about the prospect. She was already a well-published author and wondered whether she really wanted to take on another big project. Nevertheless, she agreed to meet the editor at the conference.

I slouched in a fat, comfy chair in the conference hall lobby watching Susan and the editor hunched over a raised table about 50 feet away. I could see their nodding heads as they jotted notes, but I could hear nothing. When Susan returned, there was fire in her eyes. Just talking about the topics of the possible book had triggered her excitement. She flopped into the chair beside me with a grin. "Would you like to collaborate on a book with me?" My eyes popped. "Seriously?" Had Susan lost her mind? I was only a student. On the other hand, this is my *supervisor* talking to me. How could I refuse such an opportunity to learn? Like Tom Fisher's response in Figure 4.2 to his wife Alison's invitation, my immediate reaction was an enthusiastic "yes."

Figure 4.1. Co-writers (L to R: Joanne Reid, Susan Drake, and Wendy Kolohon) proudly pose with their book, February, 2014. Photo source: Stephen Sprague.
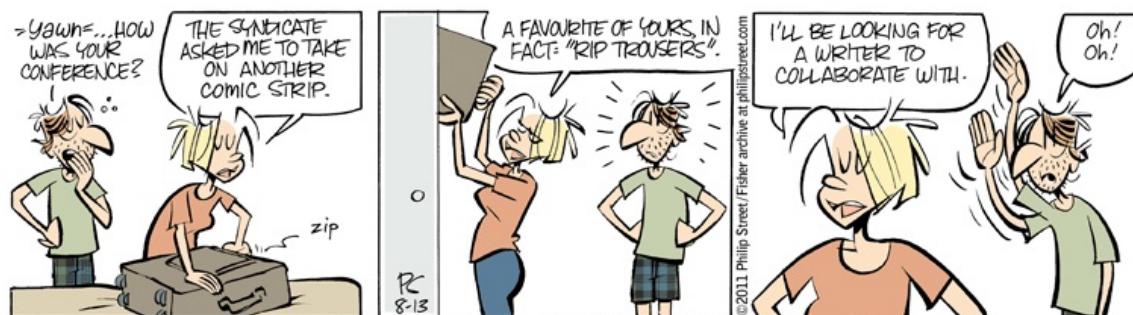
Figure 4.2. Tom Fisher, like Joanne, is at first stunned, then enthusiastic about the prospect of co-writing. (Street, 2011, August 13). *Fisher* © Philip Street. Used with permission.

When Susan replied portentously, "It's a lot of hard work, you know," her words introduced a drop of reality into my starry vision, and as described in Chapter 1, I did pause to contemplate the possible repercussions of co-writing with my academic supervisor. But by the time the conference was over, the die was cast. Again, like Tom in Figure 4.3, when I returned to work, I shared the exciting news with my co-worker. I would soon learn how true Susan's prediction was.
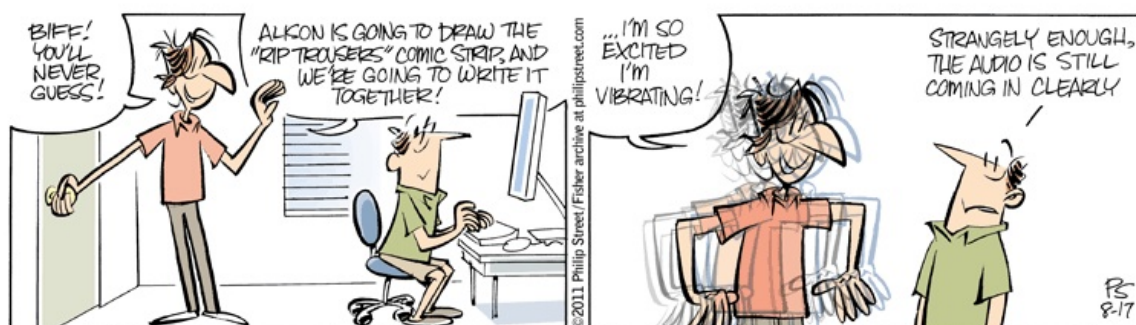
Figure 4.3. Tom shares the news about his exciting opportunity. (Street, 2011, August 17). *Fisher* © Philip Street. Used with permission.

Team Formation June 2010

On our flight home from the CSSE conference, Susan and I had begun drafting an outline. We intended the book to be a supplementary textbook for Faculty of Education

(FOE) students. The content was to be about the way curriculum, instruction, and assessment all interacted together as a kind of ecology, hence the word "interweaving" in the proposed title.

Because we wanted to include some information about integrated curriculum, Susan proposed that Wendy Kolohon be invited as a co-author. Wendy had been a curriculum leader and chief facilitator in the Bluewater District School Board's initiative to integrate curriculum in all its elementary school grades. In addition, she was completing her master's of Education program under Susan's supervision. Wendy's knowledge of integrated curriculum and her practical experience with implementation made her an attractive partner. I was bringing an interest in integrated curriculum and assessment to the table. With Susan as the lead author, the most scholarly expert, and the most experienced writer, the three of us formed a writing team of complementary interests and specializations.

The Proposal June 2010–January 2011

Susan wrote up and submitted a proposal very soon after the conversation at CSSE. She shared drafts with Wendy and me, each iteration building our excitement and spinning dreams. And then we began a long and silent wait. We knew the proposal was going out to reviewers, but we heard nothing from Oxford University Press. Our anxiety grew as our emails went unanswered. Finally, on November 5, 2010, a senior editor emailed Susan with an explanation. Susan's reaction was a mixture of relief and doubt:

> Well we finally got a response. I wonder if Joey jolted his memory? Reviews are
> mixed and negative ones come from lack of assessment depth - which is
> right...But one reviewer says it is old hat. I wonder really about that reviewer. I'm
> nervous about this because we really should be doing interdisciplinary - not this

book which hides what we really are about. But that is too new hat? Wendy said

integrated curriculum is the #1 request. If we could get more feedback like that

we could try a new focus -still interconnecting the assessment with curriculum. I

never felt responsible for selling books for ASCD or Corwin - but do here and not

sure that this book will actually fit FOEs. Few professors think like or teach like I

do. Your feedback ladies??? (S. Drake, personal communication, November 5,

2010)

Looking back with hindsight, I see in this message the roots of three issues that

troubled *Interweaving* throughout its gestation. One was related to the vision for the

book: what should it really be about? All three of us were interested in interdisciplinary

curriculum but the plan was to devote only one chapter to that topic. This had prompted

Susan to question the sincerity of our mission ("we really should be doing

interdisciplinary—not this book which hides what we really are about").[1]

Another issue was the position of assessment in relation to other topics the book

intended to cover. Our goal was to show that assessment, curriculum, and instruction

were interdependent and balanced components. Could the small scale of the book really

do justice to all three elements? A third issue was the question of marketability. Wendy

and I were just thrilled to get the go-ahead, but Susan was more practical. Like

Goldilocks and her bowl of porridge, the book had to be "just right" for our target

audience: Faculties of Education. A focus on integrated curriculum might make it too

radical. On the other hand, the book had to be forward-thinking if it was to be relevant to

future educators. Where was that sweet spot? Susan said she usually felt confident in her

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[1] Wendy 2015-08-23 Interesting line "not this book that hides what we are really about"

predictions, but her email shows a hesitation ("Few professors think like or teach like I do") and an awareness of commercial viability ("I never felt responsible for selling books for ASCD or Corwin—but do here"). Despite some initial misgivings, we were all excited to get the green light to move ahead.

Getting to Work February–August 2011

In late February 2011, Susan and I met the senior editor for lunch to flesh out ideas in light of reviewers' feedback. Susan was composed, authorial. I was a wiggly puppy, all keen to propose that the book be electronic, with active links to a website that would provide resources, additional research materials, audio and video files, interviews—I was building an imaginary empire. So ironic when I think what it took to get out a small, traditional paperback. Although we were occasionally frustrated during the writing by what we considered Oxford's old-fashioned refusal to go electronic, we were ultimately saved by sheer exhaustion from my hubris.[2, 3]

Between February and May 2011, Susan, Wendy, and I focused on three things. Oxford wanted a national perspective, so we divided up the country among us and began to explore the curriculum documents from all provinces and territories.[4] For me, after years of focusing on Ontario, and hearing that Ontario's education system was a shining example, it was refreshing, very interesting, and somewhat disconcerting to discover that other provinces such as Quebec, Alberta, and Saskatchewan had coherent visions of

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[2] Susan 2015_6_22 11:19 AM ☺

[3] Wendy 2015_8_23 9:24 AM Yes!

[4] Wendy 2015_8_23 9:25 AM I still refer to this information in my daily work- very useful exercise. It made me enlarge my system perspective beyond our provincial borders.

curriculum that were expressed in clear frameworks, whereas Ontario did not. Yes, Ontario had *Growing Success* (Ontario Ministry of Education, 2010), a provincial articulation of philosophy about assessment—an admirable achievement—but we did not have a match for a unifying framework such as the Essential Graduation Learnings of the Atlantic provinces (Atlantic Provinces Education Foundation, 2001).

A second focus was locating and interviewing educators for the vignettes and examples. This process is described in Chapter 3: Method. The third thing we each did was to think about, sketch out, and even begin preliminary outlines of sections in which we would be most involved. These sections were based on the outline we had submitted to Oxford. Since Oxford wanted a chapter that provided an overview of the theory about curriculum, Susan, as the senior academic, was the obvious choice to write it. This was to be Chapter 1. Wendy was the lead on the chapters about creating the subject-based and the integrated curriculum units, Chapters 4 and 5, respectively. I was responsible for a chapter about assessment, Chapter 3.

In the allocation of chapter responsibility, it would seem that our early conceptualization of collaboration was akin to Ritchie and Rigano's (2007b) description of lead writing in which individual writers take the lead for particular sections although they share and revise with their co-authors. Yet such a description would be a little misleading. When Susan, Wendy, and I first presented our outline to our assigned editor (TC), she had asked us who was going to do what section. When we said we intended to do the whole book collaboratively rather than dividing it up, she expressed some surprise, and said that this process was unusual. Nevertheless, we definitely believed that while one person might have more responsibility for a section, we would write all together, and

we certainly knew that we would be sharing our work with each other. It turned out that our preliminary conceptualization did not actually occur, as Wendy pointed out:

> So I think in the beginning I was envisioning something that I don't think is happening. I was very naïve. I don't think it was something very practical. Because I was seeing us just sitting and writing together and obviously time and space and lives get in the way and so I'm finding that it is a very eclectic process that has to evolve according to when people can get together, according to whose contributing to that particular part of the project. (W. Kolohon, personal communication, June 3, 2013)

On May 11, 2011, we signed a contract and TC set out our schedule and word count (see Table 4.1), which should have been our first inkling of trouble to come. We didn't realize then how constraining the word limits would be, nor how tight the deadlines.

At this time, all three of us were extremely busy with our professional careers and personal lives. Wendy had become a new vice-principal. Susan was deeply involved in writing a third edition of *Creating Standards-Based Integrated Curriculum: Common Core Edition* (Drake, 2012) for Corwin Press. I was wrapping up the scoring of the operational OSSLT and about to launch into field test scoring. Although we emailed and Skyped often, the three of us did not meet face-to-face until July 2011.

At Susan's cottage, we gathered around the kitchen table (see Figure 4.4) or on the sunny deck. We projected our ideas on a bed sheet as a screen to capture our discussions, which were always respectful but, occasionally, quite heated. It was difficult to resist the

Table 4.1

Oxford University Press Schedule and Word Count for Interweaving Curriculum and

Assessment

Content	Word count	Due date
Introduction	3,500	August 2011
Chapter 1	10,000	August 2011
Chapter 2	10,000	February 2012
Chapter 3	10,000	February 2012
Chapter 4	10,000	June 2012
Chapter 5	10,000	June 2012
Chapter 6	10,000	October 2012
Conclusion	3,500	October 2012

Figure 4.4. Three co-authors (L-R: Susan, Wendy, and Joanne) around the kitchen table at Susan's cottage on Healey Lake, Ontario, July 9, 2011. Source: Mark Kolohon.

temptation to take a swim—to cool off in more ways than one.

Altogether, we three met face-to-face for three weekends that summer, always at Susan's cottage. Mike and Mark were always part of the scene. My partner, Steve, came one weekend. The men provided interesting anecdotal perspectives on our working style. For example, one late afternoon on the deck, Mark asked us what we had been arguing so fiercely about earlier. I looked at the others, puzzled. Arguing? Mark thought our voices sounded angry, yet none of us could say we had been angry.

Our summertime talk, talk, and talk provoked many questions that remained unresolved. However, we did agree on some key ideas. One was the metaphor of weaving to reflect our desire to show that curriculum planning and implementation, instruction, and assessment were not separate stages of a process. Rather, they were interdependent elements of a coherent learning program. We also agreed to use the Story Model (Drake, 2010) as a framework to describe the curriculum theory chapter, Chapter 1. Third, we agreed to use our own adaptation of the backward design steps as the framework for Chapters 2, 4, and 5. Finally, we agreed that each chapter would begin with a "you will learn" summary, and end with a conclusion followed by professional learning discussion questions.

During August 2011, Susan began writing about curriculum theory for Chapter 1. Working with Susan on Chapter 1 was like attending a seminar with a rock-star professor. Susan gave me mini-lectures and sent me away with homework. Together, working side by side, we revised drafts and added new content based on our previous week's reading. Initially, the gaps in my background knowledge were on a Grand Canyon scale, and I was not much use in developing content. That made me the perfect test

audience for our writing since I was close to the knowledge level of our intended reader, but by the fall of 2011, I not only knew the name Peter Hlebowitsh, I could spell it! Those summer 2011 weeks were a wonderfully rich learning experience for me. It was a bit like breaking a code. A few years earlier, I had been impatient at the way academics peppered their conversations with multisyllabic theoretical terms and researchers' names. It had seemed name-dropping to me. Why couldn't someone have a thought of one's own? But gradually I came to understand that terms could be a sort of verbal shorthand to convey a body of complex ideas, and names allowed you to reference and compare interpretations quickly. Additionally, our search for examples of curriculum models in practice pushed me into learning how to use social media and methods of digital recording.

Simultaneously, that summer I was drafting Chapter 3 of the book and falling in love with the literature related to collaborative writing, even to the extent that I took articles with me on canoe trips. As Figure 4.5 shows, Toby, the dog, was not impressed, but I was captivated.

By the end of August, the pressure of deadlines loomed. On August 31, 2011, Susan emailed me:

> Here comes chapter 1 back to you. I hope you were not working on it simultaneously. If so you will be mad at me. I tried to fix small parts and ended fixing a lot. I am depressed again. Not sure HOW we can possibly get it done in a good way for a week today. Need project-based learning done. Do you have time? Also what are you doing with the assessment piece? Can we send it in? Off to cottage again in a few minutes. …Time gobbled. (S. Drake, personal communication, August 31, 2011)

Figure 4.5. Joanne reading journal articles while Toby reclines, August 4, 2011.

Source: Stephen Sprague

The latter email introduced the problem of version control, a problem we had throughout the writing of the book. At this point in our process, we were sending versions back and forth as email attachments. Consequently, while I could be reviewing and editing Chapter 1, Susan could be revising it again, so my work would be wasted, or the reverse between us could happen. We tried various ways to rectify this difficulty. One was an attempt to enforce a standard naming convention that included dates in the name (e.g., Oxford Ch1 2011_08_29). I liked this convention because all versions lined up consecutively when they were filed. I had learned the hard way to never delete a previous version because often we wanted to retrieve something from it. Other methods were to use Google Docs and Dropbox. Our use and misuse of technology are described in Chapter 5.

A second problem revealed by this email relates to Chapter 3, a problem replicated in some ways in drafts of Chapters 4 and 5. Susan had accepted an invitation to update one of her previous publications for Corwin publishers. We had all agreed that this was a necessary and important commitment, and that she should definitely go ahead with it. But because Susan was so focused on writing the Corwin book and Chapter 1 of the Oxford book—a huge workload—I had been writing Chapter 3 fairly independently according to our initial outline of content. Our discussion of style and tone for this chapter had been limited, and neither Susan nor Wendy had had time to look at it.

Writing Chapter 1 with Susan was a highlight, but it had distracted our attention from its ugly stepsister, Chapter 3. Chapter 1 was academic and formal. I had carried over that tone in my draft of Chapter 3. I had used August vacation time to write, and I was fairly confident that the chapter was almost done. Susan also must have been thinking it

was nearing completion, which is why she had asked if we could send it in. We knew we had to feed our Oxford editor something, so we thought a draft of Chapter 3 might hold off pressure for Chapter 1. Meanwhile, Susan and I thought that Wendy was drafting Chapters 4 and 5 independently, just as I had been doing with Chapter 3. As you will see, the process of each of us developing independent drafts did not hold our publisher's gnashing teeth at bay; indeed, it only made our process more complicated.

Chapter 3 September 2011–February 2012

On September 5, 2011, I sent Susan and Wendy my draft of Chapter 3, the assessment-focused chapter, and on September 12, after numerous exchanges among us, Susan sent the Introduction and Chapter 1 to Oxford, only 2 weeks late.

Now summer was over. We were all back to our demanding jobs, and that burst of effort at the end of August and early September had exhausted us. I diverted my attention to reading theses at Ontario Institute for Studies in Education (OISE), reading the literature for the dissertation, and waiting for feedback from Susan on Chapter 3. By mid-November, I was getting restless. I had not heard from Susan about Chapter 3 and our collaborative writing group seemed to have stopped collaborating. "Need to get back to Oxford book. Have urged Susan to call a Skype conference with Wendy & me. We haven't group talked in ages. I have no idea what Wendy is working on now" (Journal, November 28, 2011).

At last, on December 20, 2011, Susan came to my Toronto condo for a dinner and work session. Our conversation mixed Christmas plans with a discussion about scheduling interviews and which sample assessment tasks to include in Chapter 3. Then Susan dropped a bit of a bombshell; Susan was rethinking our proposed book outline. My

reaction is captured in my journal:

> The original proposal is not how Susan envisions the book now. We wondered
> how closely we needed to stick to the proposal. I am willing to diverge from it,
> but I do feel we need something concrete like an outline if we are going to work
> separately for a bit over the holidays. (Journal, December 20, 2011)

> When we met on Skype, January 4, 2012, Susan described her new vision more

extensively. By then, we had received comments on Chapter 1 from our editor. I agreed

to start a glossary and to copy-edit the Introduction and Chapter 1 for the infamous

Oxford comma that we had neglected to use. But these were minor contributions

compared to what Susan had in mind.

> Susan: I'm going to be the bossy supervisor now.

> (Joey thinks: Oh oh. I know that means something not so good for me.)

> Susan: I think we need to focus the book differently and reconsider the original
> plan. (Journal summary of Skype conversation, January 4, 2012)

> Susan thought that the version of Chapter 1 that we had originally sent needed to be

broken into two chapters, and chunks from the draft Chapter 3 needed to be moved into

these new chapters. She described how she wanted the Chapter 3 rewritten, both in content

and style. She wanted the chapter to be more narrative, with more illustrative stories and

teacher reflections, and less like a textbook. I agreed with her, but I worried about finding

time to rewrite. I wished we had articulated this more explicitly beforehand—a thought that

reveals my naiveté and failure to understand writing as a dynamic process in which the "not

want" isn't visible until there is something concrete to react to.[5] This was to be a recurring

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[5] Susan 2015_6_22 12:02 PM   Kind of you…

theme of my book-writing experience. As you will see, it took me a long, long time to understand that all the outlining in the world would not be able to contain the effervescence of critical and creative thinking that would prompt re-visioning.[6]

On January 9, 2012, in a 3-hour evening Skype call, Susan outlined her proposed revisions to Chapter 1, now Chapters 1 and 2, with parts of the old Chapter 3 incorporated into the new Chapter 2. For the rest of January, Susan and I scrambled to revise Chapters 1 and 2, hoping to, and wondering how we would meet the next deadline.

Problems beset us. One was that Susan encountered unexpected challenges in writing Chapter 2.

> Susan says she is struggling to write the chapter [Chapter 2] that we all thought would be so easy for her since she's written about curriculum, the KDB [Know, Do, Be: a curriculum framework used in *Interweaving*], backwards design etc. so often. Even Susan thought it would be easy. However, it's turning out not to be— partly because much of it is new in that she is including frameworks and materials from other jurisdictions. (Journal, January 25, 2012)

It was difficult to keep up with the moving target of 21st-century curriculum revisions. Even as we wrote about one innovative educator, we would encounter another even better example.

A second problem was our bugbear—version control. "Technology is tripping S up. She had 2 versions of the same doc on the go, and now she's lost track of which one is the real one" (Journal, January 25, 2012). An email from Wendy confirmed we had a

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[6] Susan 2015_6_22 12:03 PM   Kind again. Or just an incompetent writer who can't write chapters for deadlines and let's things evolve according to what makes sense to her (maybe no one else). That is how all my other books turned out but did not have to hand in until all complete.

problem: "the Google Docs version dated Jan 31 does not match the word doc Susan sent. What am I missing?" (W. Kolohon, personal communication, February 2, 2012).

Between February 2 and 12, 2012, conflicting versions of Chapter 2 floated among us, no one truly certain she was working on the most current one. Meanwhile, until we had Chapter 2 done, no one could move forward with the revisions to Chapter 3 since the two were interdependent and sequential. Adding to the mix was that Susan needed time to revise her Corwin book.

Then, the Valentine's Day shakeup occurred. I will say it began at 2:15 p.m., Monday, February 13, 2012, but really, it had been fermenting for at least a month. Susan called me at work to summarize an email she had sent at 8:30 a.m. but that I had not yet picked up. She could not come for dinner in Toronto as planned but could Skype after 8:30 p.m. to sort out Chapters 2 and 3. I agreed, but was a little dismayed at the late start time. Our Skypes were often over two hours. On Mondays, I am on the road by 4:00 a.m. to commute from Muskoka to Toronto so I knew I (we?) would be tired and possibly (probably?) grouchy. Then I read the bombshell email:

> Tonight's talk is—What should be in this chapter without any consideration for what you have written yet but what follows logically in this book given chapter 2. Would that be okay? Tomorrow we can talk about how your chapter fits into what we decide tonight. Maybe we should draw up individual plans before talking tonight so that what each of us thinks does not get lost in the power or either authorship or supervisorship? Hope you are not upset. S. (S. Drake, personal communication, February 13, 2012, 8:43 a.m.)

Upset? I was definitely upset.

This would be a great idea if it was August, but I have already written 8000+ words. Our due date was 2 weeks ago. I have had [Chapter 3] on ice waiting for Susan to finish the previous chapter. I am not at all to be thinking we are discarding what I've done. ... Right now I have mixed feelings. Of course I want to be "collaborative" and open to revision. At the same time, I feel somewhat annoyed and sad. ... Perhaps this is Susan's way of telling me what I've written is crap? (Journal, February 13, 2012, 2:51 p.m.)

Like Tom in figure 4.6,I was pausing to confront a new condition in my relationship with my collaborative partners. The future was not going to be as easy-going and fun as I had hoped.
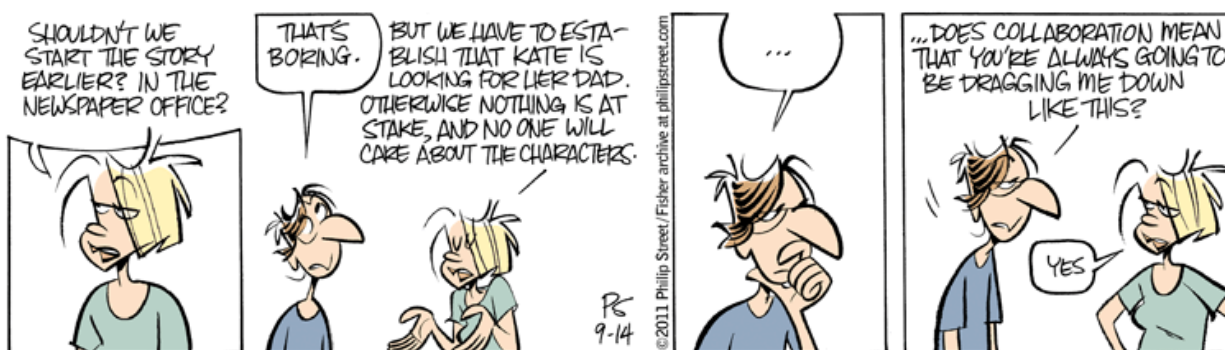
Figure 4.6. Tom wonders if his writing partner's disagreement will always result in dejection. (Street, 2011, September 14). *Fisher* © Philip Street. Used with permission.

Then to add fuel to the fire, 20 minutes later came an email from TC asking for an update. It was as if she had sniffed trouble. Between 4:30 and 8:00 p.m. that day, I reviewed the old Chapter 3, and what I thought was the latest draft of the new Chapter 2, and sketched out another outline for a new Chapter 3. My tight jaw was giving me an earache.[7]

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[7] Susan 2015-06-22 10:23 a.m. Very funny. I wish I was not such an ogre. Just bought a $10.00 chocolate bar. (Joanne responds: Susan was never what I would call an ogre, but I

At 8:15 p.m. February 13, 2012, I heard the tones of the incoming Skype call, and wondered about Pavlov's dogs. For the next two hours,[8] Susan and I discussed Chapters 2 and 3, mostly what to cut. Reminiscent of the Black Knight's fight in *Monty Python and the Holy Grail* (Forstater, White, Gillam, & Jones, 1975), the arms, then the legs of Chapter 3 were lopped off with my protesting every slash. First went the section on assessment principles, then validity, and then the death blow, the reference to the Alberta/Todd Rogers's *Principles of Fair Assessment* document—all the geeky bits I loved (and still do) but Susan thought no one would read. (I'm pleased to report that ultimately geek glory was somewhat restored. Please see pages 19 to 21 of *Interweaving*.)

The next day, Valentine's Day, was anything but a love-fest. Susan had reworked Chapter 3, presenting the content in a story form with "Joanne" as the central character who explicates the concepts of fairness and reliability by thinking aloud, as in: "Joanne found she needed to consider….". This was a brilliant strategy to make the ideas accessible and engaging, but I was uncomfortable and shy about presenting myself this way. It felt fake; it *was* fake. I wanted to use a pseudonym, any name other than Joanne. My former teaching colleagues would never believe that the "*Interweaving* Joanne" was that same English teacher in Room 408.

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do understand the stress response. Reading and writing about our difficult moments reactivated stress for me too. Bring on the chocolate, often our Valium.)

[8] Wendy 2015_8_23 9:47 AM   Joey you have captured this so well. That initial emotional response to 'losing' a section of writing you had spent many hours crafting- it took me a while to discover that if it was not good for the book and no one was going to read it then it was already a 'lost' piece of writing and it took the courage of one of you to just say the two little words- 'get lost'- you didn't say it that way of course but rather covered your comments in a comforting verbal balm to promote pre-emptive healing. =)

Our Skype conversation that night was tense. Susan was emphatic that the tone needed to be chatty and the style more narrative. My journal captures our conversation and my thoughts:

Susan is clearly feeling some "tension" because she says she "doesn't want to step on my toes". I say the party line: "You're not stepping on my toes. I knew that the chapter would have to be revised and I realize this is a shared task, so you have every right to suggest changes." But then comes the zinger from Susan: "I just think it has to be rewritten so someone will actually read it." Ouch. Pause. Breathe. "Does that insult you?" she asks.

What can I say? Yes, it hurts. My eyes tingle….I'm glad we don't have the video camera on. [That remark] kicks a major hole in my confidence and sense of partnership in the book….

Susan continues to talk about the books she is using as her models…and I'm sort of listening and agreeing and sort of thinking about what has just happened. Is this what it is to be a true collaborator, a willingness and readiness to take a harsh but honest and necessary blow? Susan makes several practical suggestions about possible ways to revise the assessment chunk but ultimately agrees that the assessment chapter can't really move forward until 1) she finishes the chapter that goes before it and 2) writes the section she wants to include in the assessment chapter on assessing the KDB.

I ask, "Well then, what shall I do on the assessment chapter?" I want to pull my weight and still be a player, but I'm thinking, why ask? I can't do anything until Susan's bits are done, and why bother anyways because Susan is going to work on it

I'm right - I'm sent to the backfield. Susan advises me to go back to Chapter 1 and check for the Oxford commas or work on the AERA paper. In other words, I am being sidelined – taken off the book writing duty.

At this point the conversation shifts. We both know we aren't really talking about the book any more. We are talking about the way we write and how we write together (or in this case, don't write).

Susan: "I'm sorry that I have a fixed idea about how the book should sound. That's just the way I know how to write. It's the only way I can write. I don't use textbooks. I think they're boring and I don't want to write like that."

I am quiet. The underlying message to me is that my writing is too text-bookish and thus, boring. Ok, I get it, I get it.

Joanne: "I guess we should have talked more extensively about tone and voice beforehand. Our writer personas are so different. I had the sound of Chapter 1 in my mind."

Susan: "I'm picturing the students I teach. I'm trying to relate to them."

Joanne: "You're right. You have experience both with students and with textbook writing that I don't. I need to listen to you."

Susan: "You say we should have talked about this more beforehand but until this point, we didn't know our differences."

Joanne: "But *I* should have known from editing your previous books... I just didn't think to imitate you when I should have."

Joanne thinking: I have been stupid to have not anticipated this situation. Here I had been writing away since August, thinking more about content and

organization. I had reworked the organizational sequence several times and really tried to figure out what was essential. I just didn't think enough about tone.

Susan: "Well, I actually found some of the sections in your chapter interesting." (Said as if it was surprising. Ouch again.)

The phone rings. It's my dad so we end the Skype chat. Good thing. I've had enough. (Journal, February 14, 2012)

A week later, Susan and I were face-to-face, delicately reviewing a new Chapter 3. We had missed our deadline and were still fretting about how Chapters 2 and 3 would mesh. This time Susan framed the revisions in the light of reducing word count rather than rejecting or revising style and content, perhaps as a way to avoid hurting my feelings.

Three days later on Skype, we discussed revisions to Chapters 1, 2, *and* 3, moving chunks from the updated Chapter 1 to the newly revised Chapter 3, adding new content, cutting even more of the technical and more academic material, simplifying a graphic organizer—the list went on. We broke for dinner, returning an hour later for more of the same. Susan's voice grew sharp, exasperated—whether with me or with the confusing process I'm not sure. My role in this conversation was primarily as a sounding board. Any interjection seemed to be interpreted as an objection or a slowing down of the process, and thus, an irritation. As a result, I kept pretty quiet. My journal records my ambivalent feelings at this time:

Susan is redesigning the entire chapter—creating new chunks and moving chunks around. I can see how we are different and why it is important that I listen to S. She is much more conscious of the reader. .… No wonder she is frustrated

because certainly what I had written is nothing like what she is creating now, even if chunks of content are usable. She repeatedly says, "I'll do this chunk".

I think this is 1) a way for her to reshape it as she thinks it should be, 2) a way for her to think her way through and 3) a way to reduce my workload out of kindness. It's a humbling experience to be told, "This paragraph doesn't tell me anything" or to be told, "Don't touch pages 1-19. No, on second thought don't touch anything in Chapter 3. Instead edit Chapter 1—go back to it." It's hard to accept being excluded from the chapter that was supposed to be in my area of knowledge! (Journal, February 23, 2012)

By the Way, Where's Wendy?

At this point a reader might wonder—where was Wendy in all this drama? As far as Susan and I knew, she was diligently working away on her chapters. She had not been included in much of the reworking of Chapter 3, which really meant the reworking of all three chapters written so far. Nevertheless, Wendy floated like a ghost over all the Susan–Joanne interactions. Susan dreaded a repeat of the Chapter 3 fiasco, and as you will see, took pains in March to warn Wendy of potential disappointments and frustrations and the likelihood of bruises.[9] I will continue with the chronology. You will be hearing more about Wendy after May 2012.

A Day in the Life February 26, 2012

Let's pause here in February so I can give you a running account based on my journal of one day—Sunday, February 26, 2012—because it is typical of our weekend comedy-of-errors workday.

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[9] Wendy 2015_8_23 9:53 a.m. I took this with a smile and knowing nod at the time- "ha!" you cannot 'tell' anyone experience they just have to experience it...

From 9:00 a.m. to 12:30 p.m., I am in Muskoka, attending to the picky work of subject-verb agreement and the Oxford comma, as well as the more substantive editing to reduce the word count of Chapters 1 and 2. I think that Susan is in St. Catharines working on Chapter 3. Wrong.

At 10:30 a.m., Susan and I Skype to discuss combining parts of Chapter 1. We discover that we *both* have been working on Chapter 1, but since we still do not have an agreed-upon convention for naming files, we can't confirm which version we had each worked on, and now we have produced two new ones. It is something like the proliferation of brooms in Disney's *Sorcerer's Apprentice*.

At 3:30 p.m. I hear the Skype beeping call again, an hour earlier than our planned rendezvous. It's Wendy and Susan calling me in to sort out Chapter 2. Wendy had been reviewing an earlier Word version, not the latest Google Docs version. Yikes—more brooms. That meant our going through Wendy's comments on the Word version, then flipping to the Google Docs version to transfer changes. Despite the frustration of version confusion, and the pressure of being three weeks past deadline, this Skype call was one of the few times when all three of us worked simultaneously together, and it felt good to act as a team.

But by 5:00, Team Family is not happy. I'm still on Skype at the kitchen table and Steve is shooting daggers at me. I had promised to make dinner but Steve has started preparations. He makes his point by banging pots and muttering sarcastic jibes. By the time we sign off Skype he has done the whole meal and I'm in the doghouse.

Between 8:00 and 9:00 p.m., I replace graphics and fix formatting for Chapter 2. The tables have been totally messed up by uploading to and downloading from Google

Docs. Although I feel tired, I'm aware that Susan and Wendy are also working, and I feel

a motivating connection across space with them. At 9:00, I send a revised Chapter 2, and

turn back to Chapter 1. After adding and reshuffling, the chapter is now well over the

word count, and will require TC to look at it again. Since she had already "approved" and

given feedback on this chapter in its previous version, I doubt she will be happy to see it

again, now all different. At 10:00, I close down the Mac, set the alarm for the 4:00 a.m.

run to Toronto, and crawl into bed beside a disgruntled mate. (Journal, February 26,

2012)

In the Spin Cycle March–April 2012

By the end of February, we were in a spin cycle, still revising text and graphics

for Chapters 2 and 3. I was feeling better about Chapter 3, but Susan and I continued to

struggle with it and with the dynamics of our relationship.

March began with another crisis over Chapter 3—this one marking one of the

lowest points in my book writing experience. These excerpts from my journal recount

that situation:

March 5, 2012

6:00–7:25 p.m. working alone

I go through the best assessment stories looking for examples to put into Chapter

3. Then I redo the Monarch butterfly story.… I'm feeling pretty good. I do think

the chapter is not too far from being done.…I pour a little glass of wine and work

away.

7:30–9:25 Skype with Susan

I put on the camera because S had said that she thought our interaction was better when she could see face and body language. (mistake) Susan's first words: "I'm giving you information that may surprise you. I know we set up how the chapter was going to be, but I've rethought it. This afternoon I rewrote the butterfly story…We can get the museum story from the Calgary Science School…"

My eyes widen. I can hardly believe it. I close the camera[10] and call up the chapter. Everything I had just finished doing is down the tube.

We begin talking about Susan's work, but I wonder—why are we talking? I am not really needed here and all the time we spend talking is just time away from the writing. Why doesn't she just do the whole thing herself?

For 2 hours, we're on Skype but NOT using Google Docs. Susan, as the current keeper of the chapter, is inserting text into it as a Word doc on her computer. Of course, I can't see what she's doing, I can only hear, and so it's like sitting on the sideline listening to someone's think-aloud. Every two minutes I have to ask, "Where are you now?" because I can't see what's going on but I'm trying to track on an older Word version on my computer. Every time I have to ask is a reinforcement of my uselessness and total lack of agency. Meanwhile, I hear Susan making comments such as "Now something really bad happened," and "I don't know what's happening." Obviously, *I* don't know what is happening, but it doesn't sound good. Only Susan will have a current version.

At 8:50 Susan says, "Now listen carefully to me. I'm going to do the whole chapter." She then lists all the many things she has to do for her Brock work and

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10 Wendy 2015_8_23 10:00 AM   I agree, no camera saved us at times- it might have gotten in the way of progress and time was always so limited.

how she doesn't have time, and that it's after 9:00 which is her personal time…all

of which makes me feel even worse. Like there is NOTHING I've done that's

worthwhile, and now she has to shoulder an additional burden because what I've

done is crap.

Then I try to apologize …I'm doing this open-my-heart thing, all confessional,

when I realize S isn't listening. She's half-talking to me, half to herself about the

problems she's having uploading to Google Docs because the file is too large.

OK, so I pause – deep breath…

Then astoundingly, S says, "Even though it's frustrating, I think it's still better to

work with someone else because it stretches your thinking." (God, I love this

woman!) Yet I feel the exact opposite of "stretched". This experience makes me

feel more and more diminished. I know S's goal is creating a good book. And I

know she is trying to be kind to me.

It's 9:42 now, almost 2 hours after that conversation and I still feel like crap.

Tears in my eyes.[11] Tight stomach. I'm just so darn mad/frustrated/USELESS!!

Neither of us has time to waste. Why bother doing anything when what I do gets

tossed out? Some people claim that co-writing is a good form of mentoring. I

wonder. Yes, I am probably learning a lot, but my confidence is taking a beating.

Will ch 3 be better as a result of Susan's takeover? Yes, for sure. But I wonder if I

should just quit the whole damn thing—the chapter, the book, the whole PhD.

10:07 Either I'm just really tired or really discouraged or really sucky and

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[11] Wendy 2015_8_23 10:02 AM   Oh Joey...=(

stupid—or all these things. Would it be like this if we were not friends but simply colleagues?[12, 13] I WANT TO QUIT!!! (Journal, March 5, 2012)

One little change said Susan. Not so little to me! Just as I had hoped my work would please Susan, Jonas the ship rat in Figure 4.7 is confident that Captain Crowe (Henry) will like his mom's recipe as is. But like Henry in the comic strip, Susan wanted to make changes that are not really "little;" they significantly altered the original work. Nevertheless, it must be admitted that both Susan's and Henry's changes were for the better, given the human audiences.

Figure 4.7. Henry makes a "little" change to Jonas's recipe. (Dunham, 2012, March 9). *Overboard* © Universal Uclick. Used with permission. All rights reserved.

The next morning (March 6, 2012) brought a heartening email from Susan:

My dear friend. Rest assured that it is okay…I feel awful after these encounters too. But I do think we are getting to the bottom of the narrative storyline. When [another collaborator] and I did our work with concentric storying, we found that people told the same story again and again, and that this story coloured the

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[12] Susan 2015_6_24 11:09 PM Probably not. It wasn't like that with WK

[13] Wendy 2015_8_23 10:04 AM Susan and I only had the supervisor- student relationship- I love her as a friend but the working relationship was well defined from the beginning as we were student-supervisor first.

world for that person. And usually the person was unaware of the story… I

actually do respond to your suggestions although it may not seem so. This is our

'dance'. Another major hurdle is how to avoid this happening with Wendy. Any

suggestions? All grist for the mill. (S. Drake, personal communication, March 6,

2012, 8:48 a.m.)

Now do you see Wendy's ghost? Often, interactions between Susan and I

mentally and emotionally, if not physically, included Wendy, usually anticipating how

she might react to latest developments. And do you see why I say I have such respect for

this supervisor and such affection for this friend? I respect Susan in her various roles as

lead author and collaborative writer, academic supervisor, and friend. As lead author,

Susan had to be the one to deliver tough news to her co-authors such as me ("I've

rethought it. This afternoon I rewrote the butterfly story") and to shape and control the

book ("I'm going to do the whole chapter"). As my supervisor, Susan was mentoring me,

socializing me to academic practices that she, as a more experienced academic, had lived

through ("Even though it's frustrating, I think it's still better to work with someone else

because it stretches your thinking" and "When [another collaborator] and I did our work

with concentric storying, we found that…"). As a friend, Susan was reassuring me that

she valued my work ("I actually do respond to your suggestions although it may not seem

so") and my relationship with her ("My dear friend. Rest assured that it is okay…I feel

awful after these encounters too"). No wonder I have such respect and affection for Susan

even in a discouraging period. Perhaps especially in a discouraging period.

May Mayhem May 2012

On May 7, 2012, we received mixed comments from TC on Chapters 2 and 3. She

had liked the chatty tone but cautioned, ironically, against overdoing it. She was annoyed

about various things including our embedding figures into the text rather than sending them separately, and most heinous, our failure to insert *all* the Oxford commas. However, my interpretation was that she was relatively happy about the content, only wanting more explanation in some areas.

Susan interpreted our editor's comments differently and with more concern, especially regarding their impact on Wendy's Chapters 4 and 5. Susan and I had seen a very preliminary sketch from Wendy back in September, but that was all. Her chapters had been put on hold while we had wrestled with Chapters 1 to 3, so at this point, we really didn't know whether her chapters would fit with what had been written. Also, Susan was chafing at the need to be guided by the original proposal, and was concerned about Wendy's reaction. Susan's unease is evident in the email she sent to Wendy and me:

> Joey and I are meeting tonight to go over the first 3 chapters. My sense is that TC was increasingly unhappy with what we sent in. I tell you this because I want you to be prepared for revisions on your work either by us or TC. She clearly wants us to follow the proposal (which we or I have taken great license with). So we need to talk as you go along - and before you start would be good. Also please look at proposal. We should discuss what goes in chapters… (S. Drake, personal communication, May 14, 2012)

Now, imagine the editorial cloud hovering over us as Susan and I headed off to the CSSE conference in May 2012. Susan and I were sharing a hotel room and still mulling. Further journal excerpts pick up the narrative.

> Susan and I both had trouble sleeping last night. At 5:30 a.m. we noticed that we were both awake. S had been awake thinking about the Oxford book and thought we could get to work on it right then. My compromise was to say, "If we don't

fall asleep within half an hour, then we could begin work." Happily for me, but

not for Susan, I DID fall asleep. Meanwhile Susan stewed and fretted.

When I woke up around 7:00, it looked as though S was asleep so I tiptoed to the

shower and got dressed in the bathroom trying to be ever so quiet. However, as

soon as I stepped back into the room, Susan sprang bolt upright and announced, "I

think we need to reorganize the whole book." She was talking a mile a minute; I

hadn't caught up to her rationale for reorganizing. Almost immediately, Susan

sent TC an email asking to talk later that day. We hadn't even had a coffee! [14]

When I remember that morning, I imagine Susan as Athena springing from Zeus' head,

whole and armed for battle. My journal continues:

All morning Susan was agitated—maybe restless is a better word—anxious to get

at the book. S said she wanted me to share my ideas, but even she said, "Maybe

you don't feel it's worth giving ideas because I've already thought it all out" and

"You're afraid I won't actually use them". She is right. My role is a sounding

board, not an idea generator. [15]

Back at the hotel [after attending the morning conference sessions, but before

meeting with TC], I wanted to sketch an outline of Susan's ideas so we could send

them to TC before we talked to her. Susan began dictating…I tried to capture her

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[14] Susan 2015_6_22 1:48 PM Ok. Interesting. I do not remember all the preceding stuff as this is where I thought all the changes happened. But maybe that is why the first 3 chapters didn't seem to capture the interweaving concept to me.

[15] Susan 2015_6_22 7:12 PM Not true. There is no one that I would rather share things with than you. No one who I would rather write with etc. No one whose opinion I value more than yours in these scholarly endeavours.

words on my computer… but Susan felt pressed for time so she didn't/ couldn't

talk about ideas [or answer my questions]. (Journal, May 29, 2012)

Our May 29, 2012 morning perfectly captures our contrasting characters.

Typically, I am methodical (perhaps overly so) and I want something concrete to work

from while Susan tries with some (im)patience to appease me as she bubbles with

potentialities. In a very early interview, Wendy had carefully alluded to the possibility

that differences in thinking styles might cause strain among us. Wendy compared herself

and me to Susan's lightning speed:

Susan articulated it early on when we were all together, and you did too. [This

was at one of our cottage sessions.] Susan said she wants things to happen quickly

and that she gets it quickly and sometimes I take a little longer to think. I find that

you and I are very conscientious thinkers [16] so (pause) it's interesting that when

we're on line and we have only so much time together, there's time constraints so

sometimes it's like "let's move on" when maybe we're not quite there yet. (W.

Kolohon, personal communication, January 17, 2012) [17]

Back to my journal's account of that day in May:

By 2:30 pm, we were taking TC's call. TC seemed ok with proposed changes.

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[16] Susan 2015_6_22 1:51 PM How interesting.

[17] Wendy 2015_8_23 10:20 AM I remember this comment from Susan as we sat on the dock at her cottage and you did your first interview with us. You asked us about ourselves as learners and collaborators. Susan stated that she is a quick thinker and it bothers her at times when others cannot keep up. I remember thinking at that time- oh my, Susan is an amazing thinker and she can do it fast-how will I ever keep up? My professional crush on her deepened at this point and this was juxtaposed with my desire to also work alongside her.

After the conversation, I proposed that Susan and I write out an outline so we would BOTH have a coherent map. We tried, but with little success. What seems clear in Susan's mind gets muddled as she tries to describe it to me…but without an outline, how can I participate? The content, the book, remains Susan's unshared/unshareable (?) vision. The atmosphere between us is tense. (Journal, May 29, 2012)

A few days later, Susan prepared Wendy for a new direction:

Hi Wendy: Joey and I were at the CSSE conference this week and we talked about how to fix the work we have handed in thus far. Some of the changes were fairly radical so think we should talk to you about this. (S. Drake, personal communication, June 3, 2012)

Wendy Comes Back on the Scene June 2012

As mentioned above, Wendy had been working independently on Chapters 4 and 5. These chapters were focused on classroom units that would illustrate the principles of curriculum, instruction, and assessment presented in Chapters 2 and 3. From the earliest beginnings of the book, Wendy had emphasized the importance of teachers knowing their students as well as knowing the curriculum. In early September 2011, Wendy sent a very preliminary version of her work, which included a lengthy "know your students" section that referenced learning styles. Susan had hesitated about including learning styles at that time. She had encountered research debunking the theory and she had quietly discouraged Wendy from carrying on with it, but since neither Susan nor I had seen any further drafts of Wendy's work, we had no idea what had developed on that front. Happily for us all, Wendy had modified the learning styles section by emphasizing differentiation and learning goals. Wendy remained determined to retain a "know your

students" section and by June, Susan's view of this had changed. My journal for a work session on June 11, 2012, records that we reviewed Wendy's Chapter 4:

> We like lots of it—especially the "know your students" section. Susan says, "Before I didn't think we should add that step (know your students) but now I agree it should be there. It's in the Ministry docs too." (Journal, June 11, 2012)

Just as Captain Crowe is reluctantly persuaded by the dog Louie to take a better path in figure 4.8, so Wendy steered the book to an improved version even though we did not realize and appreciate it as much as we should have at the time. As it turned out, *Interweaving* was humanized and strengthened by the "know your students" section. We consider student-centered, student-driven curriculum hallmarks of 21st-century education, and I am grateful to Wendy's insistence that that section be included. This is one example of many where the diversity of writers enhanced the content of the book.

Figure 4.8. Louie, like Wendy, ensures a better outcome; Captain Crowe, like Susan and I, fails to appreciate value of the action. (Dunham, 2012, February 21). *Overboard* © Universal Uclick. Used with permission. All rights reserved.

June became a frantic month. Wendy was so stressed and fatigued that literally she could not speak on a June 4, 2012, Skype call. Laryngitis had made her practically mute. No surprise—she was now an elementary school principal, she was taking her

Principal's Qualification course and writing desperately to get her part of the book done before leaving for summer holidays and getting married. Susan's reorganization meant that Wendy's diagrams needed redoing based on TC's feedback and much of Wendy's content needed redistribution into Chapters 1 to 3. In addition, I was encouraging Susan to keep the Story Model in Chapter 1 and let it act as an underlying framework for the education reforms and changes in instruction and assessment that *Interweaving* advocated.

Nevertheless, the tone of the Skype conversation on June 4, 2012, was jocular. Susan quipped, "I know it's the 11th hour to be telling you this but you can blame it on Joey who woke me up at 5:30 a.m. and as I lay awake, I realigned our thinking." Susan was cheerful ("It's all looking good") and reassuring ("In the end, you'll all be happy with what I've done."). But Wendy was not entirely comforted as she began sending chunks of her chapters. Her accompanying emails suggested that she anticipated big changes and her tone was anxious.

> Here is the first section. Working on the others but not 'pretty' yet. There are WAY too many words in this section and I understand some sections may need to be slashed entirely. I put in the adolescent piece as an example but may need to go. I put in web links for Learning styles and MI but may need to go as these may not be online anymore… I also renamed the graphic ...however this can change. Edit at will...thanks (W. Kolohon, personal communication, June 9, 2012)

"May need to be slashed entirely," "need to go" twice, and "this can change" all indicated Wendy's sense of doubt, which subsequent emails also expressed.

> I attached the whole thing again… Oh my, I am not so sure about this section. I am not certain if I have repeated sections and if so, have I done it badly? =(I am

truly discovering how difficult it is to put the process down in words!…I have put in two photos but was not sure if we can do that. Further, I am not sure about how I ended the essential questions section...just seems to fall off...Well, it seems I am not sure about many things but I will soldier on. Hope all is well with you. I will send a new section soon. Edit at will and please do not worry, I am prepared for BIG rewrites! =) Thanks Wendy (W. Kolohon, personal communication, June 11, 2012)

I am working nights and early mornings before and after work but I am not done yet. I have a late meeting in the north tonight but home around 10ish to work. If I was not done the chapter until Sun night will I be fired? If this is a problem I will just have to get it done by Fri. If we needed the 2 days would I contact our editor? I do apologize that you have a slow co-author. Wendy [18] (W. Kolohon, personal communication, June 13, 2012, 2:02 p.m.)

Susan's response only 15 minutes later was immediately reassuring:

No you will not be fired! Joey and I are meeting on Sunday and Monday night to organize material. Some of yours will need to be cut but you know that...Don't throw out what you have written if you think it does not fit this as we are just trying to fit the pieces together and the whole book is changing (thanks to Joey's insistence that the story model undergird the book). P.S. Writing is HARD!!!! [19,20] (S. Drake, personal communication, June 13, 2012, 2:17 p.m.)

Susan's email demonstrated her leadership and her unwitting mentorship by reminding us

---

[18] Wendy 2015_8_23 11:20 AM Wonderful compilation of emails to describe my self-doubt- it was truly evident at the time.

[19] Susan 2015_6_22 1:54 PM Second time I have blamed you! Other time about waking me at night.

[20] Wendy 2015_8_23 10:25 AM Susan was very kind- if I didn't say it then- thank you!

(accentuated with five exclamation marks) that even for an experienced writer like her, writing is hard. Despite his fame, Ezra James in Figure 4.9 understood the difficulties of writing: finding clarity of expression, experiencing rejection and self-doubt. Susan, Wendy and I experienced all these and more. Why then did we do it? Tom Fisher is left with that very question. Like us, he might have answered, "But I have something important to say."
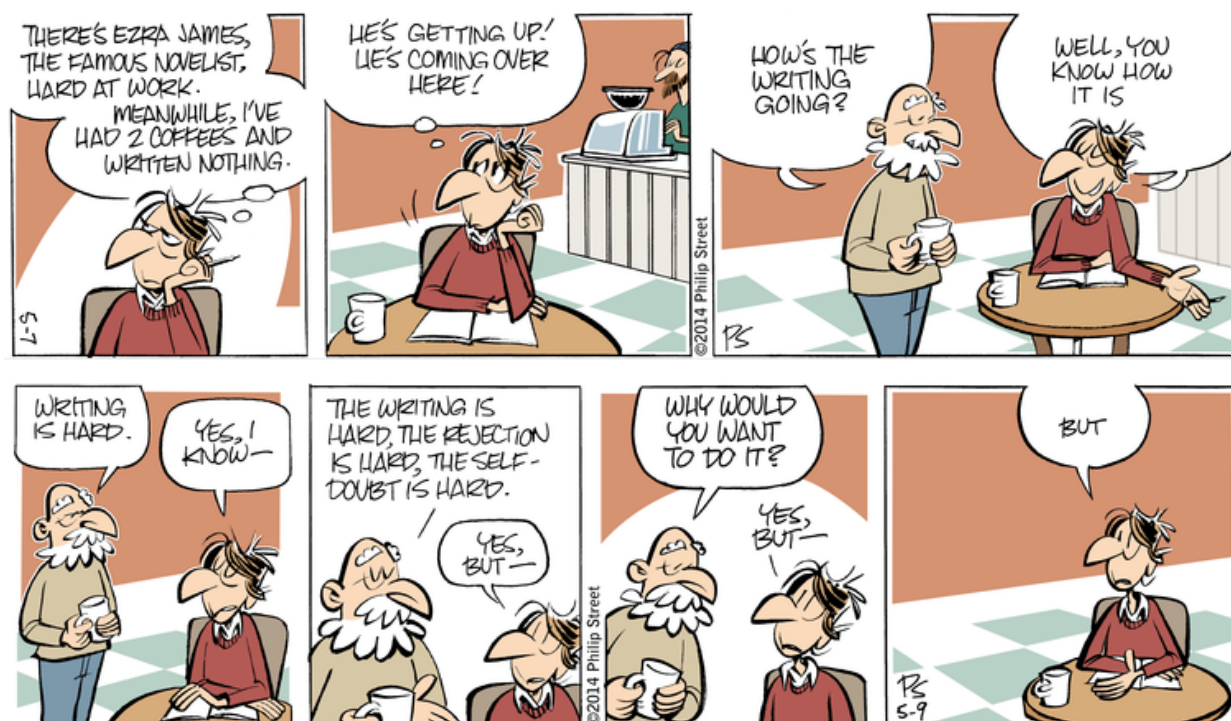
Figure 4.9. Writers, experienced and not, face difficulties that are offset by the desire to communicate. (Street, 2014, May 8-9). *Fisher* © Philip Street. Used with permission.

Throughout June, Wendy continued to send work, looking for feedback and ways to cut 4,000 words. Despite the pressure, she maintained an upbeat attitude, even venturing a joke and a smiling emoticon: "I am wondering if pen-knife refers to the editor's pen that slashes the prose???" ☺ (W. Kolohon, personal communication, June 24, 2012). The much-appreciated smiley-face highlights the motivational and social value

of partnerships so often mentioned as a benefit of writing collaboratively. Adam and

Clayton in Figure 4.10 also demonstrate these benefits. Adam is despondent because the

story he and his son Clayton wrote has been rejected, but Adam's mood perks up when

Clayton compliments him on his newest creation, a mascot named Cardboardy. Clayton

offers a gentle critique of Adam's choice, and then suggests alternatives, which generates

energy, excitement and further creativity between the two collaborators. The literature

and our own experience of co-authorship attest to the positive synergy of collaboration.

Figure 4.10. Adam and Clayton demonstrate the creative synergy of collaboration.
(Harrell, 2015, May 21-22). *Adam@Home* © Universal Uclick. Reprinted with
permission. All rights reserved.

Summer Sizzling July–August 2012

As 2012 shifted into full-blown summer, Susan was swamped with term-end

marking, I was preparing mountains of field test scoring materials, and Wendy was
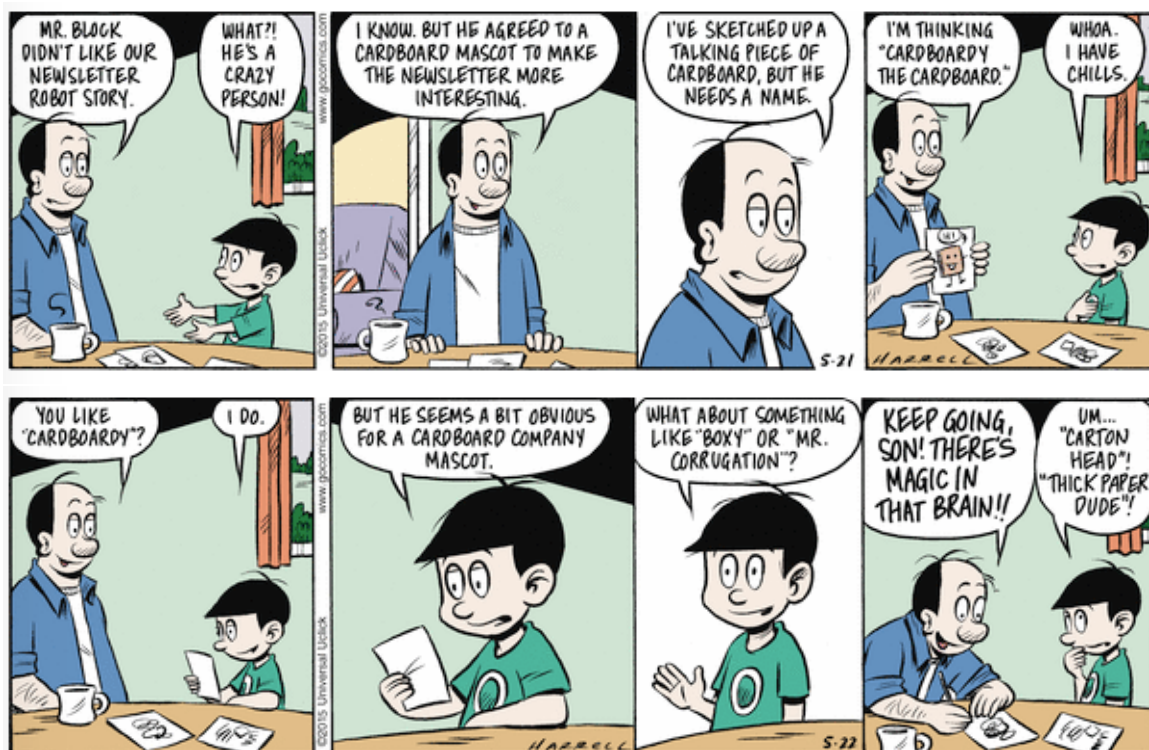
closing out the school year. What followed was another hot July, and I'm talking about more than the weather. Susan was travelling in England and Poland with a BlackBerry and intermittent Internet connection. Wendy, settled in a Florida beach house, was planning her imminent wedding. I was bouncing between babysitting grandchildren in Muskoka and conducting EQAO field test scoring in Toronto. Between flights, museum visits, bouquets, in-laws, and babies, the three of us exchanged revisions to Chapters 1, 2, and 3 again, as well as revisions to new Chapters 4 and 5. Stress mounted, and emails flew back and forth.

> … Just trying to finish chapter 2. Had to address TC's comments from month ago and that took a chunk of time as had to look stuff up. I have put on 5 pounds. [21] The dress I bought for the UK wedding does not fit!!! (S. Drake, personal communication, July 18, 2012)
>
> Wow- this [Susan's work on revisions] is impressive... Weight gain is only the half of it! How about sleep? I have now developed the habit of waking up and working for about an hour between 3 and 4. Sickening—at least, that's how I look. (J. Reid, personal communication, July 18, 2012, 8:25 p.m.)

We experienced similar problems as before, cancelling out each other's work by revising and rewriting the same version simultaneously.

> New chapter 3 today. I will look at old one tomorrow. The switch is ONLY a cut and paste. But can sit for awhile. I knew you would be grouchy. Will tell u my thinking later. (S. Drake, personal communication, July 22, 2012, 4:41 p.m.)

At 7:55 p.m., I write back:

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[21] Susan 2015_6_22 1:55 PM And more today as I consume chocolate!

Nah - not grouchy really. It's all in the timing. I go online to send you what I've just done, thinking we are making progress, and see an email describing how it's all about to change... our minds work differently, which is supposed to be an advantage of collaboration - which it is. ☺ (J. Reid, personal communication, July 22, 2012, 7:55 p.m.)

On July 25, 2012, Wendy and I Skyped without Susan for the first time. Susan was still out of the country and we had a number of issues to resolve. We both felt unsure how to proceed without our leader, but we felt we must try, and we really wanted Susan to get some relief from us so she could enjoy her holiday. My journal entry for that evening considers our dependency on Susan, and on our writing styles.

Normally Susan is very quick with her response through emails but neither of us has heard from her in a few days. We are wondering if a) internet is unreliable or super expensive in Poland so it's turned off (probable), b) she is having so much fun that she can't be bothered (yay, we hope so) or c) she is so frustrated that she wants the whole thing to go away. (Who can blame her?)

Wendy and I are both confused about versions of Chapters 2 and 3… Ch 2 has overlaps with Ch 3 - what should go into what chapter? The eternal question. Ah, for an outline!

Both of us think Ch 2 and 3 lack flow and need a more explicit structure, maybe through headings… I think this is a major style difference. Susan likes short bursts, short paragraphs, short sentences – she writes much like how she is…Ping! Pow! By contrast I write long, clause-laden sentences with lots of connector phrases…whomma-whomma…. Obviously we need a compromise. Let's see if Wendy comes up the middle. (Journal, July 25, 2012)

July 28 and July 29, 2012, stand out as an especially stressful interval. The size of files and the formatting of tables and figures prevented us from using Google Docs effectively. The time difference between Europe and Canada had made Skyping difficult and Internet connection unreliable. Besides, Susan was supposed to be on holiday! Yet we had a deadline to meet.

Meanwhile, with some trepidation for fear of offending Wendy, Susan was revising and delicately negotiating changes to Chapter 4. In a detailed email, Susan sent a draft version to Wendy and me, along with questions to be resolved. Her email also included this message to Wendy: "Wendy - I hope you are not too upset to see some of your hard work gone - it has happened to both Joanne and me too" (S. Drake, personal communication, July 28, 2012). Wendy replied in the true spirit of collaboration: "Not at all...I believed this was part of the editing process...after talking to the two of you I have realized that one cannot become married to one's writing" (W. Kolohon, personal communication, July 29, 2012). Wendy's response should be the screensaver on every collaborative writer's computer.

Then, with her uncanny ability to sense a problem, our Oxford editor requested an update. We were worried. We were not sure that TC understood the extent to which we had revamped Chapters 1 to 3, and Chapter 4, which was overdue, was still in tatters. Susan exercised amazing diplomacy in her reply, promising the chapters would arrive soon.

In August, I went through all the chapters, naming and saving each table and figure separately as Word and PDF files. We sent off Chapters 1 to 3 again. Then we shut it down. I went canoeing. Wendy got married. I sewed flower girl dresses for my

daughter's wedding. Susan sold her cottage. Wendy began life as a principal. Susan took on a teaching load that included a new course. I took on the management of the EQAO secondary school assessments. So, all in all, we were majorly and gloriously, if temporarily, distracted.

Back to Work September–November 2012

In September it was pedal to the metal for Chapter 4, with the impossible deadline of October 1, 2012. All three of us discussed the merits of various classroom units that could provide the model rich performance task for the chapter. The frontrunner was Mary's unit [Mary is a pseudonym for a teacher whose unit we considered using in *Interweaving*], but good as it was, it needed work and was better suited to the integrated curriculum reserved for Chapter 5. We needed a subject-specific unit for Chapter 4. Chapter 4 was originally Wendy's chapter, and naturally Wendy expected to do much of the rewriting, but Wendy had a hectic schedule that fall. This prompted Susan to offer her an out:

> Yikes Wendy. Too much on your plate. As I said in the summer you don't need to be involved in this. We have a very short timeline and have to come up with something. Joey and I can finish this off and we can send you stuff for your advice or your graphics. (S. Drake, personal communication, October 12, 2012)

But Wendy was determined to contribute.

> I am happy to stay in if I do not slow you down as I learn so much from the two of you! Mark was eager to help if we needed it. Do you need me to do anything for Mary's unit? I can work on graphic. I can also take a personal day to write if that helps? Let me know. (W. Kolohon, personal communication, October 12, 2012)

Clearly, Wendy wanted to continue play an active role in the evolution of the chapter and

was willing to make personal sacrifices and extend the collaboration to include her partner, to do so.

Having decided to reserve Mary's unit for the integrated curriculum chapter (Chapter 5), the three of us struggled to choose the best rich performance task to use in Chapter 4. The decision was crucial. The task had to demonstrate the backwards design process, alignment between the curriculum's Big Ideas and daily instruction, and the assessment principles we had presented in Chapters 1 to 3. We had several good possibilities, but none met all the criteria.

Two weekends before, I had tried to make another unit—Kathy's unit [Kathy is a pseudonym for a teacher whose unit we considered using in *Interweaving*]—work as a model of the process. I had begun developing assessment components to it. I proceeded and then stopped because I was doing quite a lot of revision, and I wasn't confident we would end up actually using that particular unit. My experience with Chapter 3 had made me tentative. Also, Kathy's unit was science-oriented, and we already had a science focus with Mary's unit. Since Mary's unit was for elementary school students, Susan and I thought a high school unit would offer variety and balance to *Interweaving*. I proposed considering a Grade 9 Geography or Grade 10 History unit instead. I had further reservations about Kathy's unit. The task itself was not "rich"; it did not meet the criteria we had set out for a Rich Performance Task in Chapter 3. After revision, we had little left of the creator Kathy's work except the scan and cluster of the curriculum expectations. We asked ourselves, "Should we start from scratch to create our own model unit—a pragmatic solution—or modify this existing authentic example –a more "authentic" choice?"

On Thursday, October 18, 2012, Susan and I spent over four frustrating hours at

Susan's Toronto condo wrestling with possibilities and on Sunday, October 21, we

resumed the discussion through email, starting bright and early:

Not at all sure what you are doing… I do not want you doing work that will be

thrown away…so we need to be communicating. (S. Drake, personal

communication, October 21, 2012, 8:44 a.m.)

I can chat today…have been trying to think up a new project to fit your new big

idea re. people contributing to Canadian identity. That is a new direction that

pretty much eliminates previous work. So far no brain waves. I get ideas but they

lack what I consider essential criteria… I'm still in bed reading / searching for

sample project ideas. (J. Reid, personal communication, October 21, 2012, 9:04

a.m.)

Oh collaboration and its pains. Some ideas on Real World Assessment. Make a

documentary on the questions … Return to old age home and show it maybe or

wherever you went to interview. Post on class Facebook page and get likes or

not likes. Hold a Hot docs festival and invite other students and parents. Joey,

these ideas are all yours... Reading grade 10 expectations for a horizontal scan, I

saw that YOUR question was in the expectations in every stream.

Personally I would stop looking and work with this idea… In my experience you

are very creative, so I'm sure if you don't like these ideas (yours for the most

part), then you can think of something else… As we said before, it is a rich

assessment task that can make dull curriculum expectations come alive. Enough.

P.S. I am going to use the Coquitlam example for Chapter 5 and have asked DT

[a teacher] for an interview.

P.S. Don't know where this puts you intellectually or emotionally. Hope it is seen as a pep talk and not further rejection/obstruction/bossiness. Maybe Wendy is the lucky one as she is not subject to this "stuff." Collaboration is hard. Perfection impossible. (S. Drake, personal communication, October 21, 2012, 10:03 a.m.)

A pep talk - yes. Don't worry about me being "mad" because I'm not. Really I'm not. But frustrated and worried about lack of time. I have a bag of stuff to do for EQAO too. Need to be efficient by knowing exactly what your vision is. You are kind and generous to present ideas as if they are mine. They aren't; they are ours, arising out of the discussion about replacing last weekend's stuff. And this is a pattern perhaps. Sometime in the future, we can debrief about the way we work.

I probably won't get enough done for you today. I have to be upfront about this. I will try. I desperately need to have some time "off"—going for a walk or something. Too many late work nights and the weekend consumed with obligations. Whine whine - sorry again. What an Eeyore, eh? Let's see how things are going around 4 if we talk then. Hope you find your trail! There's a metaphor for us—finding the trail in the woods. Here's another. Working on reserved battery. (J. Reid, personal communication, October 21, 2012, 10:08 a.m.)

Maybe the question actually is "Is it relevant or not to know about Canadian citizens who have arguably contributed to Canadian identity?" See today's obit on Lincoln Alexander for example. Is it relevant to know about him? Why? Why not?

PS. I would flag this email for dissertation. (S. Drake, personal communication, October 22, 2012, 2:51 p.m.)

Yes, I did flag this email thread, but it was nothing so unique; indeed, it is fairly typical. It shows Susan bubbling with ideas and encouragement, and my taking strength from her. It also shows how tangled our thinking had become, not only in our groping for a clear decision but also in the origin of ideas. By attributing ideas to me, Susan was attempting to reassure me that my previous work was valued, and to reinforce the team spirit of our collaboration. [22] In my description of ideas as "ours," I was acknowledging a truth. We were working so closely that no idea could be attributed to one person alone. [23]

In the background was a disturbing and persistent question for me: where was Wendy in the collaboration? In writing that "Maybe Wendy is the lucky one as she is not subject to this 'stuff,'" Susan was suggesting that Wendy's participation in this section of the book had not been as extensive and intense as ours. Wendy had not been included much in these Chapter 4 deliberations. If the DT unit replaced Mary's unit for Chapter 5 as Susan proposed in the October 21, 2012, email, Wendy's previous work would disappear. How and when would Wendy learn about these changes and how would she react? Should she have been copied on every email? Was this an example of a dysfunctional collaboration? Were pragmatic considerations of deadlines over-riding other important aspects of collaboration? [24]

---

[22] Susan 2016_16_24 I wonder if this is true. You do have wonderful ideas.

[23] Susan 2015_6_22 2:04 PM   Thank you. A shared truth.

[24] Wendy 2015_8_23 10:40 AM   This was interesting reading for me- I did not know of the emails at the time so it obviously did not bother me then. It was very kind of the two of you to think about how to tell me about the changes. It was a different relationship as we did not know each other previously and Susan and I were supervisor-student. Reading

November continued in a similar fashion as in previous months. As Susan and I worked on the book, we also worked on understanding our relationship as writers together. Our frustration and conflict about what to cut to meet our word limits in Chapters 4 and 5 reminded us of our difficulties on October 18 and October 21, 2012, over creating and revising the model units. Susan later described that situation as an "almost come-to-blows" session (S. Drake, personal communication, November 18, 2012), a description I consider too harsh.

Still stinging from that October weekend and with the memories of Chapter 3, we groped towards compromise. Susan wrote, "I know my way is necessary for people to catch on and actually see connections," but added "you are making me rethink" and suggested that we seek a third opinion: "Let me show it to [a colleague] who has more experience with teaching." She also wanted to head off conflict. "Don't be mad at me." (S. Drake, personal communication, November 18, 2012). I deferred to Susan's expertise. "You are the expert, and I am so clearly not getting it, so you should make these decisions." (J. Reid, personal communication, November 18, 2012). In a six-part email exchange that Sunday (condensed here), we discussed our writing relationship.

> Susan: This part I don't understand as usual: May need face-to-face talk at some point. Dissertation and all. The pattern is emerging—happened over history document too [referring to the Chapter 4 dilemma of choosing a unit]. Not sure either how to analyze or handle the pattern.
>
> Joey: What is the pattern that you see? What I am thinking is a pattern that reaches back a year now: I try to deliver what I think I am hearing you say you

---

this it seems you were trying to be more delicate with my feelings. Was this motivated by the relationship dynamics or my competence level? Or perhaps both?

want, but it isn't what you want…which is why it is not a good idea for me or Wendy to go ahead in any way without very explicit instructions from you. It's just too much wasted time, and probably mounting frustration on your part. I'm sure you must be…wishing you were writing alone.

Susan: Not sure what you mean by hearing me. Maybe I have selective forgetfulness but what was it I was saying that needed to be heard?

Joey: This is where we should NOT be using email because it is so hard to convey tone. ☺ My memory is not so much about being angry as so supremely frustrated in that it was one more weekend spent for nothing. We both are so busy, and there are so many people and things asking for time that to kiss off an entire Sunday and some of Sat, and listening to Steve moan about my being tied to a computer yadda yadda- I am so willing to work, and I know you have put in WAY MORE hours than anyone else - it's just so frustrating to not have been able to produce something that is used. (S. Drake and J. Reid, personal communications, November 18, 2012)

In these messages, an emoticon was used to convey a lighter tone and to protect the friendship despite the serious and sensitive content. Susan's question, "What was it I was saying that needed to be heard?" left open a door for further discussion. Finding resolution was not so important at that moment as making it clear to each other that we cared enough about our relationship to at least try to understand and improve it. A cynic might say we *had* to because the book was unfinished, but I would not agree. Susan could have cut off Wendy or me and finished the book on her own at any time. I could have quit despite the high cost of losing my supervisor and my thesis topic. The fact that we continued together is a testament to a motive far deeper than a claim of authorship.

Maybe this is an example of the aptness of the marriage metaphor for collaborative

writing partners.

<center>* * * (pause here) ²⁵ * * *</center>

Time folds back on itself. I am writing *this* paragraph at 4:28 a.m. on Thursday,

May 28, 2015. I have just finished cleaning the toaster oven—yes, in these wee hours—

and I'm thinking of tackling the coffeemaker next. Why? Because I have been awake

since 3:42 a.m. The paragraph <u>above</u> is where I had left off writing the night before.

Reviewing and writing it had stirred dormant agitations, a phenomenon I have noticed

before; writing about writing the book revives memories, both happy and not. In these

early morning hours, I am remembering another sleepless night, this time for Susan.

Working on conflicting versions had frustrated us. She had written from Europe:

> Yes I got upset and have spent a couple of dreamless nights thinking/worrying
>
> about it. Also dreaming about you and not getting things back and forth right. But
>
> that seems to be the process. (S. Drake, personal communication, July 31, 2012
>
> 1:22 a.m. Ontario time)

At the time, I had felt so guilty and sad for causing Susan such anguish. I still do.

She was supposed to be on holiday. I had thought from the experiences I had read about

that collaboration was supposed to be a lot more fun than this. I had not forgotten that

email, and it took me only seconds to find it again three years later. So little in the

literature had prepared me for the intensity and longevity of the emotional baggage

collaboration can create. Susan had tried to shrug it off with the glib comment, "But that

seems to be the process." When I tell you that at least my toaster won't set off the

---

²⁵ Susan 2015_8_22 2:08 PM Whew!

smoke detector now, I'm doing the same. Our flippant shrugs are deceiving; they mask the depth and complexity of our experience. [26]

<p style="text-align: center">* * * (Back to our story) * * *</p>

Reacting to Reviews December 2012–February 2013

Between December 2012 and February 2013, we desperately tried to balance our personal, professional, and writing lives. We submitted Chapters 4 and 5 and waited with some trepidation for the reviews of Chapters 1 to 3. The suspense ended on February 5, 2013:

> Reviews are in—a day I've been partly dreading, wondering what reviewers will say, worried the book will be dumped, worried that if it's not, there will be a ton of work ahead, and partly because I'm sorry to give up the non-book-time of January. It's been so lovely NOT to have to think about the darn book, and instead, to try to reacquaint my self with my dissertation reading. … I see TC's message on the email inbox and my stomach drops, like I'm being pushed along the line to get on the Ferris wheel I don't want to ride. (Journal, February 5, 2013)

The reviews were thoughtful, and fairly positive as our editor pointed out. Sigh of relief!

On February 7, 2013, Susan and I met for dinner to plan our time and our workload. Susan was concerned that Wendy had not reacted to TC's comments. I assumed Wendy was just too busy to think about the book at the moment, and we hesitated to pressure her. We continued our work, which was sorting out what we wanted Chapter 6 to look like. However, by February 12, 2013, there was still no word from Wendy, which was odd and

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[26] Susan 2015_8_22 2:11 PM I am going to stop here now as I need to go babysitting. I have enjoyed this. Laughed out loud several times. Questioned your interpretation a few times, yet still am in admiration for what you have done here. Chocolate is finished. Hope I can avoid it tomorrow.

disconcerting. We had to act, so Susan emailed her to ask how she felt about the reviews. It turned out that our editor had used a wrong email address for Wendy so Wendy had never received the reviews, hence her silence. When we got this corrected, Wendy came back into the discussion in a big way, relating the themes of our book to her lived experience in her school. Teachers and trustees were resisting the use of technology for learning, preferring to confiscate phones and tablets. As Wendy wrote, "they ask students to put their cell phones, iPods etc. into a basket. I find this interesting because then the teacher is literally still 'holding' all of the knowledge" (W. Kolohon, personal communication, February 28, 2013). Wendy's real-world perspective gave us all ideas for Chapter 6, and Wendy's return was reassuring to me. It seemed a sign that our three-way collaboration was still alive and that resuscitation was not required.

Spring Cleanup March 2013

During March 2013, we worked on putting together the glossary, organizing all the figures and tables, and formatting titles. Because so much content had been moved around (and around), determining first use of terms for the glossary and numbering for the figures and tables was picky tedious work, especially with formatting problems thanks to Google Docs. I wanted to be sure the versions on Google Drive were the most recent versions before taking them down to fix them in Word. Sure enough, version control problems continued to plague us.

Below is my journal entry for March 26, 2013. I laugh when I read it now, but at the time, it was not at all humorous.

Working at Susan's condo 6:15–11:00 p.m.

What a disastrous night! Whoever said technology would be the transforming helper is nuts. Partly my fault because I really pushed for us to be on Google Docs/ Drive again. I thought it might be a way to control versions …– which was fine except suddenly Susan couldn't access the Drive versions unless she opened them through email rather than through Drive itself. She couldn't upload docs to Drive either, so I was doing that for her from my account.

Anyways, tonight we were going to go through the Intro and Ch 1 to put them to bed, so I could get going on the tables and figures. As I'm reading the Ch 1 on Drive, I noticed that many of the questions I had resolved were still showing, and that the text I had changed wasn't there. Then I came to the end of Ch 1 and saw a comment from Susan saying, "Horrors – I don't think this is the latest version." And sure enough, it wasn't. The Drive version was not the one I had been revising. Susan had forgotten that I had said I was taking it down and revising in Word and that when I was done, I would upload. So Susan had spent hours fixing the headings in the older version. [27] I spent a chunk of tonight with the Word and Google Docs versions side by side, copy pasting stuff I had changed previously. But we had to stop that – I have to do it myself later. There are just too many changes, especially at the end.

Then Wendy Skyped in, and Susan and she discovered that Wendy had been working on the wrong version of Ch 3, and Susan had trashed or lost the version

---

[27] Susan 2015_6_24 9:16 PM Comedy of errors.

of Ch 3 that she [Susan] had worked on all afternoon, so neither of them had the one "right" version, and the right version was gone anyways. [28]

This is just really bad file management that could have been avoided by taking down <u>all</u> older versions and using useful names for docs. If you can believe it, on Drive there is a file called "chapter 3 old do not use." [29] (Journal, March 26, 2013)

The next few days were spent sorting out and revising all chapters from the Introduction to Chapter 5. By Easter weekend, I thought we were closing in on some kind of ending, but this was not to be. On Saturday, March 30, at 8:39 p.m., a screaming large font subject line zipped into Wendy's and my inbox: "Radical thought for edit at the 11th hour." Susan proposed more changes:

> I am thinking of taking 2 reviewers' advice and taking out New Story from 1 where JR thinks too abruptly introduced and putting it in Intro and taking out the history stuff and story model there. Put Story Model in 6. Will not change any titles except for end of Ch 1. ???? But will allow us to keep what is there in 1 and 3 more or less. Response? Also I have downloaded all figures and graphics except from chapter 1 (can't find the email with them all in it - can find Sept 6th to TC). Will look at tomorrow and try and figure out what has been renumbered and changed etc. Hope you are all surviving. And JR flourishing as the Easter domestic and granny of Luke and Rosy. :-) S (S. Drake, personal communication, March 30, 2013)

---

[28] Wendy 2015_8_23 10:50 AM This brings back painful memories =) I think this was due to busy schedules, tech. difficulties and exhaustion! Joey you were always good at trying to find a way for us to organize our work. It must have been frustrating when we did not always follow the process. Like herding cats!

[29] Susan 2015_6_24 9:16 PM ☺ Wonder if the reader will be amused or just think how klutzy we are!

Susan's email was open and invitational ("I am thinking of…," and "Response?") but her proposals confused me. The Story Model was to come out of Chapter 1 and go into the Introduction and Chapter 6? The "history stuff" was to come out of the introduction? Yet despite these changes, Chapters 1 would be relatively unchanged? For me, the tables and graphics would need renumbering, and Susan didn't seem to have a recent or reliable file of them. Wendy emailed a reply at 9:53: "I need to look at this in the morning...will do early Sun morning and send response" (W. Kolohon, personal communication, March 30, 2013, 9:53 p.m.). I was less politic in my 9:56 p.m. reply: "Please stop. I'm not angry. Let's just talk and figure out what's going on in your mind. I will send you the files from December when you tell me what you need" (J. Reid, personal communication, March 30, 2013, 9:56 p.m.).

Easter Weekend March–April 2013

So began one of the most challenging, and also most synergistic sessions of our entire book-writing collaboration. By 7:39 a.m. Easter Sunday, Wendy had responded with an outline, bless her, of the entire book. "Hi there, Got up in the wee hours to re-read book and ponder changes suggested. I created a short at a glance doc of chapters with changes/notes. Thought this would be easier than writing text in email. Please see attached" (W. Kolohon, personal communication, March 31, 2013).

Emails flew back and forth throughout the day as parts were moved around and we attempted to cut over 3,000 words. Then at 2:24 p.m., Wendy emailed with "Distress signal" as the subject line.

I have to be honest... I am little worried and nervous at this time. I am feeling ineffective, inadequate and a little insane =-). I have not been through this process before...is this normal? I feel like we are changing the text while we are

also trying to complete the tech. side to have the final document ready to send- it

feels like building the plane while it is in the air. I am not sure what to do next?

Should I:

-keep reading chapters to find where we should cut words? From my calculations

we are over approx. 2200 words Intro-chap 5. since chap 5 is under 1500. [30]

-work on the technical pieces- table of contents, figures etc.? Until we talk I will

keep reading... Just thought I would share. Talk soon, (W. Kolohon, personal

communication, March 31, 2013, 2:24 p.m.)

I felt much the same—worried, inadequate and a little insane. "Is this normal?"

Wendy had asked. Yes, this was the "normal" that Susan and I had lived pretty much

since the book began. Susan confirmed at 3:56 that afternoon: "Typical? Always a frenzy

but this is the worse yet. :-)" (S. Drake, personal communication, March 31, 2013).

Our emails continued, with me playing the bossy-boots. Susan had always been

the key leader regarding content, but at this point, I felt that someone with a less creative

and more linear bent had to step up to the plate to do the mundane but necessary grunt

work.

I think only one person can do the tables and figures in order to keep the files

straight. I have the master list of everything we sent in Dec.… We have to send

the actual files. I will do that… To do the tables and figures, the chapters have to

come down off Drive so they can be formatted. That means each chapter must

---

[30] Susan 2015_6_24 9:16 PM This issue of word count seems to come out of nowhere
in your text but actually was a real problem. Funny – or perhaps not so funny – I do not
remember wanting to take Story Model out of chapter 1. I think I was the most scrambled
disorganized person you have ever met and had the misfortune of working with. Thanks
for still being my friend!

be <u>done</u>. So I'm starting with Ch 2. I've downloaded it. That means you two

cannot touch it now. Weep and gnash teeth all you want. It's done for you.

So before I go any further, let's confirm who is doing what. Could we meet on

Skype for 10 minutes tops at 4:15? (J. Reid, personal communication, March 31,

2013, 4:12 p.m.)

I was so confident that we were all glued to our screens that I could expect to Skype

within three minutes of pressing Send. And I was right.

That evening, Susan pointed out that TC's original chart for chapters and word

count had been driving the frantic revisions. "So it is not me who has made this project

seem like a plane being constructed while flying. TC's conflicting instructions have

convoluted the construction plan as I was following her word count and now who

knows??" (S. Drake, personal communication, March 31, 2013, 7:08 p.m.) Perhaps Susan

felt that Wendy and I were blaming her for this frantic day of reconstruction,[31] but I have

no emails, no journal entries, and no memory of blame game, and I sincerely hope that is

not how Susan was feeling. Indeed, this day stands out as one of the most exhilarating

moments in the whole collaboration. The hum among the three of us was psychically

audible. It was exhausting but fun.

By 9:00 p.m., we had been working non-stop for over 13 hours and had revised

the entire book.[32] "Need to quit now…Have decided to go with what is for now for total

book… Bon soir. An Easter to remember :-) S." (S. Drake, personal communication,

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[31] Wendy 2015_8_23 11:00 AM   Oh I hope that Susan did not feel that way. That was not my intention. I felt it was a truly collaborative chaotic creation! ;)

[32] Wendy 2015_8_23 11:00 AM   a truly high point for me- thanks!

March 31, 2013, 9: 06 p.m.). My reply: ".You are a champion... Good night" (J. Reid, personal communication, March 31, 2013, 9:12 p.m.).

By April, I was in the midst of managing the scoring of the Ontario Secondary School Literacy Test (OSSLT). Normally, over 1,000 scorers converge on the Toronto Congress Centre to score tests for approximately 100,000 students. However 2013 was not a normal administration. An ice storm on the test day had meant the cancellation of many schools, and thus, the cancellation of the test for about 80,000 students across southern Ontario. My EQAO team was suddenly thrown into a situation in which we had to score the tests that had been written while simultaneously prepare for an unscheduled second administration of a different OSSLT in May. I had little time to even think about the book writing, despite pressing deadlines.

April 1st was supposed to be our final submission deadline. The 18 and counting emails during Easter Monday (April 1) indicated that "final" was unlikely. The day unfolded like a high-speed auction. Here is one hour's worth of emails as an example:

> April 1 2013
>
> Joey to all 1:23 pm: Finished tables and figures for ch 2 and pretty much done text. What ch (if any) is ready to come down next? [referring to taking the chapter down from Google Drive]
>
> Wendy 1:24 p.m.: I am working on 3.
>
> Susan 1:31 p.m.: 4. I hope!
>
> Joey to all 1:42 p.m.: Ok 4 is coming down in 15 minutes, Last call.
>
> Joey to all 2:09 p.m.: I see you both in ch 4. Should I wait to take it down? It's 2:09 now. (PS - I'm still in pyjamas.)

Wendy to all 2:10 p.m.: Just had it open to work on references later (PS - I'm still in pyjamas - me too!)

Joey to all 2:17 p.m.: Susan - you done with 4?

Susan to all 2:27 p.m.: Done with all but 1.

(S. Drake, J. Reid, W. Kolohon, personal communications, April 1, 2013)

Right on cue, TC sent us the dreaded email the next day. She hoped we enjoyed a happy weekend filled with chocolate bunnies (I wished that were true) and let us know that our deadline was upon us and she was waiting for our manuscript. She wanted us to let her know if we could foresee any changes. Little did she know what was coming. Susan responded diplomatically but honestly:

Hi. We are busily working away. JR is doing all the hard work of getting the right Figure or Table in the right place. It is taking a very long time and she does not want to send it to you in chunks as most of the chapters are interconnected and we often find ourselves having to make changes in other chapters if we make it in one. Getting Tables from Google Drive ends up with tables all screwy and needing to be reformulated…I asked JR tonight when she estimates it will be done and she could not say - she is working full out after her day job (she is at the most pressured time at her work right now). It will be within the next few days as she will have 3 chapters completed at the end of tonight. I know I promised chapter 6 by Friday - it is not completed yet and I am still trying to make it pre-service teacher friendly. Hopefully we can have it all to you this week. When we promised April 1st, I had no idea how complicated the transmission would be. Sorry. S. (S. Drake, personal communication, April 2, 2013, 8:44 p.m.)

On April 3, 2013, I opened my email to see that Susan had sent a message at 2:11 that afternoon indicating she was changing Chapter 5 in light of feedback from a

colleague. I doubt anyone outside our triad could understand the content of the email thread that consumed our evening, but the interpersonal tension, as well as humour, are evident.

> Joey to Susan 6:29 p.m.: I came home from work all keen to get into ch 3 and hopefully put one more chapter to bed. That was my goal. So it was a little disheartening to see "I am rethinking..." as a subject line in an email, and then another one suggesting changes to a chapter we agreed was done. OK - I know it's all in the name of improvement, but this cycle has to stop somewhere. I crave the feeling that we are moving forward rather than on a spin cycle… I'm sorry but I am on a very thin edge right now. Work is super tense and demanding and I'm tired, so I'm probably not in the best shape to be resilient at the moment. Trying to keep up Wendy's sense of humour. Susan, I appreciate your intention and the time you put into ch 5 today, but please, stop thinking…

> Susan to Joey 7:09 p.m.: I knew you would be furious. So I tried to do the work for you. I have actually done it. I sent you a Word copy to look or the Drive to look at. THAT IS ALL - ONLY LOOK. All you need to do is replace the text on your final copy where it is highlighted with the correct Figure # and name. And then attach the Figures that I have sent you that all have the proper numbers and titles on them. Send your WORD copy to me and I will do it if this still causes you frustration. I would have suggested that you do this in the first place but you have been quite adamant about having the final control on this and I appreciate that you have taken that role. I would earmark this email for your dissertation. [Susan's highlighting.] I have changed chapter 1 and 3 in the places that were niggling so don't expect there will be changes there.

Susan to Joey 7:14 p.m.: Make sure you read my first reply. I changed Figure 5.1 and titles for some of the others. Basically it should not take you long as I spent a long time trying to reduce your anger/frustration. I REPEAT send your final WORD copy to me and I can do it quickly. Or if not quickly, I am willing to spend the time on it. But I suspect you do not trust me to do it right. I was especially careful because I do think that the trust level is not there - probably for good reason - why I spent the time to do it for you. Your collaborator for better or worse. ;-)

Susan to Joey 7:18 p.m.: I want the figures that I sent you in my email with the terrible thought of changes. Simply replace them for what you had before. It really is only the first 3.

Joey to Susan 7:19 p.m.: There's no point explaining. I'm not furious- just very frustrated and discouraged. We can talk about control another time. I don't think you quite understand what I am doing. It's not just a matter of moving new files in. The titles are changed which means a file change and a text change—oh never mind. The time it takes to explain can be better used. Right now I need decisions on which is really the Figure 5.1 you want to use since there are 2 of them …

Susan to Joey and Wendy 7:21 p.m.: THESE are the correct figures names and numbers. Highlight in text of 5 on Drive or Word copy I sent you. Only difference is 1, 2 and 3. Only 5.1 is different from what I sent you first time.

Susan to Joey 7:23 p.m.: I have sent you all the files AGAIN. Just now. Did you not get them? I think I do understand and that is why I identified and renamed and renumbered all figures. U are not on Skype?

Susan to me 7:24 p.m.: ALL THE FILES (files attached)

Joey to Susan 7:35 p.m.: Susan, I do not need the files again. I have them. The challenge is that they are named one way in the text on Drive and another in the Word file. E.g., 5.1 is called "Simple backward design" AND "Stages in backward design". In addition, there is another 5.1 from Wendy called "Figure 5.1 A detailed description of the stages in Backward Design".

As well, there are files with the same numbers. As I am filing, I am also keeping a master list as per TC's instructions. I really don't want to fuss about this any more. Just let me get it done. I don't want to Skype with you right now. I really need to get something accomplished and I don't want to talk to anyone. Steve will be coming back to the condo shortly. I'll send you ch 5 when I'm done. We can Skype about ch 3 later please, unless it is an emergency.

Joey to Wendy 8:03 p.m.: Are you keeping a master list of tables and figures or am I? I started one...But SD thinks you are doing it … I don't have a burning need to keep the list but I don't mind continuing for now. Let me know what you want to do. Meanwhile, I'll go see if I can find a propeller somewhere. Still building that plane....

Wendy to Joey 9:08 p.m.: I had only made the one list to help us figure out where things were. I thought I had passed the torch to you once you took over the final edit. However, I can do the final lists if that will help you, as I know this is a stressful time. Could somebody land this thing???

(S. Drake, J. Reid, W. Kolohon, personal communication, April 3, 2013)

At 10:30 p.m. on April 3, we were still emailing and working on Google Drive. The April 1 deadline was in the dust.

My journal for April 3, 2013, expresses my utter despair:

PLEASE PLEASE PLEASE - I am banning the word "rethinking". I am super tired, physically and emotionally. I want to do a good job, and I know Susan is trying to improve the book all the time. But I've almost had it. I'm ranting. I'm crying in frustration. I really don't care anymore about whether the book is any good, whether it sells, whether my name is on it. I want it out of my life. It's like a chronic disease. Every time I open my email, I feel sick when I see that word "rethinking". (Journal, April 3, 2013)

It is April 8, 2015, as I review this section of our story—almost 2 years to the day of that horrible and amazing Easter weekend. My memory of it is almost visceral, and just talking about it arouses strong feelings.

By April 5, 2013, even Susan, the Energizer Bunny, was exhausted. At 9:45 a.m., she called me at work: "I'm writing Chapter 6. You're not going to like it but you will just have to accept it. It's getting too late. I've written it two times already and I'm not going to rewrite it. Please, just accept it" (S. Drake, personal communication, April 5, 2013).

This message was definitely not an invitation to be collaborative, and I loved it. YES! I agreed. It was too late to do much, and Chapter 6 had never been all that collaborative in the first place. It was music to my ears to hear Susan accept that we had to stop and get the thing in. Our telephone conversation continued. I described waking up at 2:58 a.m. that morning in a panic. With all the moving around of text, we hadn't been tracking the bolding for first use for the glossary. Susan said to not worry: "We have to leave something for the editor to do!" Oooh — I liked this new attitude.

But the frantic book writing had taken its toll. Wendy had severe laryngitis again, which made for interesting Skype calls, and I had a serious cough and cold. Nevertheless, we three were "married," so in sickness and in health, we carried on.

Monday, April 8, began with the first email at 6:45 a.m. A blizzard of emails ensued: acknowledgements, references, the preface. Finally, at 10:33 a.m., I began sending final files to the editor. As usual, it was Wendy who captured the moment in such a positive way:

> OK Ladies, I know you have had much more experience with writing and
> publishing than I have so to you this may seem a little sappy, but I must say I had
> a little tear of joy when I saw this email! I know it is not over yet but I want to let
> the two of you know how blessed I have felt being a part of this project with you. I
> share with others who ask me about the process that yes it is hard work, but that
> I was so lucky to work with two amazingly gifted and passionate educators!
> Thank you for letting me learn from, and alongside you. You have made my
> year!!! Thanks so much! [33] (W. Kolohon, personal communication, April 8, 2013)

At this point, all three of us hoped for a little break in the Oxford action. Wendy was finishing up her PQP course, Susan was facing a tsunami of marking, and I was dealing with non-stop back-to-back OSSLT scoring. But as TC stepped aside, the Oxford copyeditor entered the picture and the emails and revisions continued. Still, despite a renewed email flood in May, there was time for reflection on our experiences as co-writers. For example, Susan told me a story about how a friend, overhearing me on a Skype call, had indignantly asked Susan, "How could you let her speak to you that way?" This story recalls Mark's question long ago: "What were you guys fighting about?" And

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[33] Wendy 2015_8_23 11:06 AM I still feel blessed! Thanks!

in both cases, neither Susan nor I could identify the issue that had aroused such passionate ire. [34]

Wrapping Up April–September 2013

The rest of the *Interweaving* story is a denouement. The three of us went through the copyedited chapters with eagle eyes, and the occasional flutter of panic. Susan's desire to keep the book poised on the cutting edge of currency drove her to suggest new examples but she exercised restraint, probably in fear for her life. Oxford pushed us to consider writing web-based materials, an ambition I once eagerly promoted but by then, could barely stomach. Our general lack of enthusiasm gradually nudged the online project into the background and eventually, into oblivion. Thank goodness it had never been part of the original contract!

Through the heat waves of July 2013, we sat at our computers in our bras and panties—no cameras for Skype calls please—as we checked revisions, references, boxed stories, and so on. We never did get a consistent system of naming and filing, and we had a major setback in August when Susan discovered that her computer had been hacked.

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[34] Susan 2015_8_23 11:11 AM Why does this go? So far in the story you have had every right to be furious with me. I think the point was that we didn't realize we sounded like this to other people. Didn't realize we were fighting. Have I got that wrong?

Wendy 2015_8_23 11:06 A.M. - I agree- why is this going? I think it speaks to the point that outsiders mistook our cognitive dissonance for fighting- the book would not have become what it did if we did not disagree at times- it was within those disagreements- sometimes heated- that new learning and knowledge emerged and was then reflected in the writing- the book was much better for it and this process should not be hidden or stricken from the record (so to speak) AND I am better for it as a writer and professional- so thank you to the two of you for the heated discussions, re-writes and "I am rethinking" emails. It was painful at times but worth it in the end!

Finally, in early September, all the revisions were complete and the book was out of our hands. Whew—done! **35**

In an interview with me, Susan compared the writing of *Interweaving* to childbirth: exciting, painful, and ultimately wonderful (S. Drake, personal communication, July 4, 2013). When asked if she would ever write collaboratively again, Wendy answered, "In a heartbeat!" (W. Kolohon, personal communication, June 3, 2013). As for me, I am still living and loving the *Interweaving* story as I write this dissertation.

Coda

The book was done but our collaborative relationship was not. On February 22, 2014, Wendy, Susan, and I presented together at an Ontario Teachers Federation conference. The book itself took on a life of its own, garnering positive reviews and a readership. For example, Peel Board bought multiple copies for Instructional Leadership Professional Development. Susan and I collaborated again on a large research and writing project. And so importantly, all three of us remain friends.

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35 Susan 2015_8_23 11:19 AM … From the bottom of my heart I apologize for all those version changes. If you had talked to my previous collaborator about the FINAL FINAL final FINAL versions that we came up you would never have entered this contract I'm sure. But a lot of great work here. …Onward!

CHAPTER FIVE: ANALYSIS AND INTERPRETATION

The previous chapter of this dissertation tells the story of writing *Interweaving.*
This chapter analyzes and interprets this narrative by discussing the themes that link our
collaborative project to the literature of Chapter 2. These themes are the following:

- Technology as facilitator and obstacle

- The benefits of collaborative writing:

  o Shared content expertise

  o Efficiency and productivity

  o Career advancement

  o Mentorship

  o Growth of research and writing skills

  o Identity shift

  o Fun

- Tangled relationships:

  o Impact on domestic relationships

  o Team formation and friendship

  o Power dynamic

  o Conflict

  o Unbalanced relationships

- The dilemma of researching oneself

Technology as Facilitator and Obstacle

Technology—friend or foe? So asked Sakellariadis et al. (2008), as did we. Like
these researchers, we found that while technology was a source of frustration, it drew us

closer together and enabled us to think and write in deeper, more creative ways. When it came to communication and to our writing process, technology was a positive and negative influence, often at the same time when it was both a problem and a solution to that problem (Brodahl & Hansen, 2014).

Several accounts of multi-authored writing describe ways in which technology affects the process and the product (Atkins, 2010; Barton & Klint, 2011; Brodahl & Hansen, 2014; Caspi & Blau, 2011; Doureen, 2013; Erkens et al., 2005; Eyman et al., 2009; Hadjerrouit, 2014; Kessler, 2009; Kessler & Bikowski, 2010; Kittle & Hicks, 2009; Parks et al., 2003; Ryan, 2012; Schillinger, 2011; Shu & Chuang, 2012; Vie & deWinter; 2008). The type of device and hardware characteristics such as screen size and keyboard influence the mobility and physical proximity of collaborative partners. Keyboarding can manifest a power dynamic: subservience if simply scribing for others, or dominance if controlling the document's content. Griffin and Beatty (2010) established a "reassurance of control" (p. 189) by constructing new text on a large-screen desktop. Text entry was done by Griffin, the more adept keyboarder. Beside her sat Beatty with his laptop showing the most recent document version. Thus, the two writers could maintain a sense of equality and see their emerging and previous work together. Their physical proximity reinforced their collaborative partnership.

Collaborative writers should consider cultural and personal factors when planning their method of collaboration. While Humphris's (2010) students brought their chairs closer together to facilitate their collaboration, not everyone is comfortable with close physical contact. Since Susan and I are equally skillful three-finger keyboardists, text entry was not much of a factor except when we had mismatched versions. We did have

hardware issues when Internet access at Susan's cottage was patchy and when Susan's computer broke down and was hacked. Generally, we three worked best on a single document on Google Docs when we were apart, and even when Susan and I were together, viewing the Google Doc version on our individual laptops was the best method to support version control and acceptable revisions.

Software platforms and programs were more influential than hardware in our collaboration. I have already described in Chapter 3 the crucial role communication technology and social media played in our research, especially in connecting with the educators we interviewed for *Interweaving*. We could not have accessed up-to-the-minute curriculum documents from across Canada without the Internet. We could not have built a network of innovative educators without Twitter, and their blogs. We could not have maintained the constant communication flow among the three of us without email and Skype nor could we have co-written and edited documents without Google Docs. There is no question that electronic communication and file sharing made the book possible.

For us, Google Docs was a useful, if also irritating, tool for document sharing as it has been for others (Chu & Kennedy, 2011; Holliman & Scanlon, 2006). With this software, all three of us could write together synchronously or asynchronously on the same document whenever we needed to. Using Google Docs synchronously accentuated the collaborative spirit in an almost magical way; we could see our shared thinking emerge on the communal page as someone typed, and the document gave us an immediate and common reference point for our discussions.

An ideal situation was having Skype running for conversation while simultaneously writing and editing on Google Docs. Skype offset some of the drawbacks

of computer-mediated communication (CMC) noted by Thompson and Coovert (2003).

Focusing on the shortcomings of CMC, their study showed that, compared to face-to-face

teams, the teams using CMC were more confused in their communication, less satisfied

with their collaborative experience, and took longer on task without the result of a better

product. Thompson and Coovert suggest that miscommunication and dissatisfaction may

be the result of the lack of nonverbal and paraverbal nuances (e.g., facial expressions,

gestures, vocal intonation) and the more labour-intensive need to provide textual

commentary. Team members were depersonalized; they lost sight of their audience. The

distracting action of keyboarding led to a reduced ability to retain information and reach

mutual understanding. Thompson and Coovert concluded that software with audio-visual

capability would likely change the study's findings. Our effective use of Skype in

conjunction with Google Docs supports their prediction, although we did not always

embrace the recommended visual features of Skype.

Although we were rarely eyeball-to-eyeball (Ingalls, 2011), Skype with cameras

activated offered the next best thing. Seeing body language, especially facial expressions,

and hearing voices contributed to empathy, mutual understanding, and the persuasive

power of an argument, and it counteracted the disconnection that might have developed

among distant partners. Wendy described the advantages of Skype for her:

> We've been able to have good conversations through Skype. ... We had separate
>
> writing that was happening that I didn't really envision in the beginning but which
>
> has worked out fine. I couldn't [get together with you] but I could Skype with you
>
> and get the flow of what was going on which is really lovely for me because it set
>
> me up and I could find where I fit into the project. I don't feel isolated because of

[thanks to] the technology. I think if we were all writing in isolation and we just sent stuff back and forth that would be kind of lonely. But we can have a visual, plus we are talking to one another—I think that's a great help.

We were in constant contact. Even though it was stressful, I miss that now, the ebb and flow of ideas. This very rich relationship was kept alive intravenously through technology. No way we could have done it otherwise. We had to become the twenty-first century learners we wrote about. (W. Kolohon, personal communication, June 3, 2013)

The camera feature of Skype provided the visual cues that facilitate interpersonal communication. Without it, gaps in understanding and inaccurate conjectures can result (Thompson & Coovert, 2003). As Wendy put it, "When you can't be in the room and see body language, I find that hard too because you can't see the faces" (W. Kolohon, personal communication, January 17, 2012).

However, despite its advantages, the webcam can be a fickle friend. Wendy and I did not have the camera on during the conversation below.

Joanne: Susan and I talked about that [seeing faces] when we are on Skype. Is it a good or not good thing to have the camera on?

Wendy: I know. [Wendy and Joanne laugh. Wendy continues speaking.] That's the hard thing when you just hear someone's voice. Now I can do tone of voice but we get so much from body language and facial expressions and reading people and that's a big part of the process we're going through because we're actually creating something together.

Joanne: Ok .You can hear me typing so if I'm pausing, it's only because I'm

catching up to you.

Wendy: You can tell me to slow down if you want.

Joanne: No. It's okay. It's just that this was a point of discussion with Susan and me one time. I was trying to write what she was saying, and because I wasn't speaking, and the camera was off, she interpreted that as I was unhappy or annoyed. I had to explain. (W. Kolohon and J. Reid, personal communication, January 17, 2012)

Sometimes the camera can reveal too much. For example, I would turn it off so Susan and Wendy wouldn't see Steve in the background pointing to the clock or swiping his finger across his throat. Wendy and I both disabled our cameras at times to mask our facial expressions and body postures. I can look annoyed even when I'm not, and sometimes this would set up an unnecessary defensive reaction from my colleagues. I am an example of someone with a "resting bitch face." Please excuse the vulgar term but it is what is commonly used to describe a face in repose that looks angry or mean, even when the person does not actually feel that way (Bennett, 2015).

Based on our experience, I would strongly recommend that collaborators confirm an interpretation of a facial expression rather than assuming its meaning. The same is true for pauses. Pausing conversation to take notes is not the same as pausing to consider an alternate opinion or recover one's poise. Misinterpretation can occur when actions are visible and invisible as they are with Skype with and without the camera. Below, Wendy explains how Skype *without* the camera and *with* email had advantages over face to-face conversation:

Wendy: We can use the excuse that we didn't use the camera so we could have better reception, but lots of times it was because we just felt and looked like crap.

Joanne: What you've said is so interesting. I'd turn the camera off because Susan would comment on my face, my expression. I didn't even realize my expression was (pause) expressive, but I would be thinking, "Oh my God, you're telling me this thing that I just spent all week writing is gone?" I probably had that oh-my-God look on my face. She'd explain why it had to go, and I usually agreed but still I'd have that grrr (sound effect here) look and I must have shown it.

Wendy: I probably wouldn't have had it [the camera] on anyways and that probably preserved the relationship so Susan couldn't see my reaction. The other thing is that the three of us would be talking. If you were hit with something and you needed a minute to regroup, wipe away a tear, the other two could keep going without really noticing you. … Two could keep going if the third had to catch her breath. The technology helped us a lot in that. Also emails. You look at tone. You can edit and delete before sending. You can't do that face-to-face.

Joanne: Some argue that you can't have genuine communication through Skype and email, but you're arguing that technology preserved our relationship, strengthened our relationship.

Wendy: Yes – plus it allowed us to do the work. (W. Kolohon & J. Reid, personal communication, June 3, 2013)

This conversation shows how technology acted as a facilitator of communication and as a buffer when things went awry.

During a free trial period, we tried GoToMeeting—a video conferencing program that allows screen sharing as well as audio and webcam communication. It is an excellent way to communicate and to see the document as it develops on someone's screen, but it

requires a monthly subscription so we did not continue with it, opting instead for the combination of Skype and Google Docs, which can accomplish the same tasks for free.

Although we remained faithful to Google Docs right to the end, the honeymoon phase of our love affair with Google Docs was short-lived. Our chapters exceeded the Google Doc file size capacity. Formatting changes made in one platform such as Word did not transfer well to another; we had to remember to clean up formatting such as highlighting in Google Docs before downloading. Otherwise, the document had to be uploaded, washed, and downloaded again. Once downloaded, the document had to be meticulously checked for format changes such as spacing and line breaks. Google Docs could not accommodate our tables, charts, and figures properly. We used placeholders in the Google Doc version and kept the tables and figures in separate Word files. Matching the correct one to the placeholder was sometimes confusing if a writer got creative in the file naming. Version control was problematic. Although Google Docs captures revision history, which is an excellent feature, it was not easy to go back to a previous version unless it had been downloaded earlier, and that created multiple versions that could not be guaranteed as the most recent. We would have benefitted from the how-to tips and perhaps explored some of the software suggested by Atkins (2010) and Barton and Klint (2011). Nevertheless, despite Google Docs' limitations for us, we could not have written together without it, and I would recommend its use, especially in conjunction with Skype during synchronous discussion and writing/revision sessions.

Swartz and Triscari (2011) never used email, telephone, or text messaging; "Always creating in person" (p. 336) profoundly influenced their collaborative approach and reflected the priority they placed on their personal relationship over the achievement of their work together:

At first we thought, as much of the literature suggested, that task was the ultimate reason for the collaboration. After further examination of this premise, we now believe that while task is always important to us, it is secondary to achievement of the collaborative state in which two see as one. (p. 336)

In contrast to Swartz and Triscari, almost all of our communication was through email and occasionally telephone. At times, such as the infamous Easter weekend, emails flew back and forth so rapidly and continuously that exchanges felt like real-time conversation. Email can be an intimate and emotional space as Sakellariadis et al. (2008) found: "There is more disclosing room in an email than there is in a pub!" (p. 1209), said one of the British writers on that team. Emotional qualities seeped into our emails too, particularly those between Susan and me. Occasionally we had to check in with each other about the tone of a message as well as its content. Figure 5.1 suggests that we were not the only people for whom the attitude of the email sender was elusive, although I question whether Price's font choices would be a wise solution. For us, sometimes an emoticon was as important as the words as in this example: Nah - not grouchy really... It's all in the timing...our minds work differently...☺ (J. Reid to S. Drake, personal communication, July 22, 2012, 7:55 p.m.)

Email provided a paper trail of decisions that was invaluable, especially during periods of rethinking and rearranging. Email messages became useful data for our own reflections and for this dissertation. Emails are especially helpful if a writing team ever wants to go back and discuss or write about its collaboration as others have done (Bosley & Morgan, 1994; Bryan et al., 2002; Dye et al., 2010; Griffin = Beatty, 2010; Paulus et al., 2010; Tom & Herbert, 2002; Tynan & Garbett, 2007).
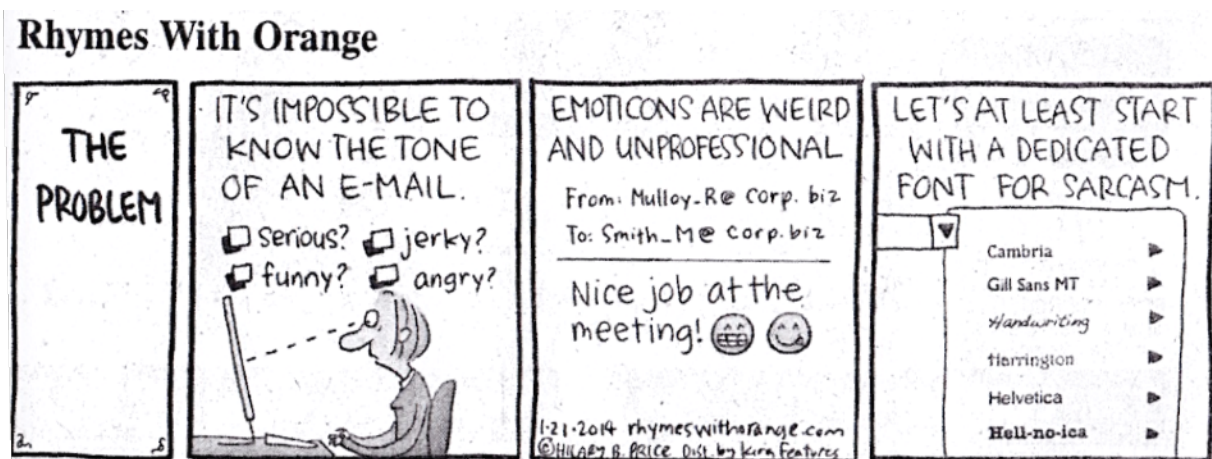
Rhymes With Orange

Figure 5.1. The problem of tone in email correspondence. (Price, 2014, January 21). *Rhymes with Orange* © Hilary Price. Used with permission.

Technology enabled audio recording of our interviews with educators and among us. We used mobile phones and Garage Band to record interviews and Skype sessions. In all cases, participants were explicitly told the conversation was going to be recorded. I was concerned that recording might constrain the conversations among us three collaborators, but my co-writers assured me that we didn't pay much attention to that. We were too preoccupied with our work. Like our emails, recordings and their transcripts formed useful data. The audio component conveyed tone, and was especially provocative in my self-reflection. (There is nothing quite like listening to one's own whining to appreciate how truly annoying one can be.)

I used Dropbox, a cloud-based document storage application, throughout the project to ensure accessibility to the project and to protect documents from possible computer failure. This was good insurance because Susan did experience computer issues. I would highly recommend Dropbox as a safety feature. However, we did not find that Dropbox was effective for sharing documents. Although the folder was accessible to

all of us, I think I was the only one who used it much—which actually was a good thing because of version control problems.

The one thing we should have been able to do properly right from the start was to commit to an electronic file naming convention. Chapter 4 refers to this problem often, and a word search through my data turns up several mentions of this as a source of confusion. As one example, this is an email I sent to my co-writers:

> I would say version control has been a serious issue as we have been developing this project. It's bad enough when each of us has our own saving systems, with our own creative naming conventions. But now the problem is creeping into the Drive versions. For example, we have 2 versions of ch 1. Luckily each is dated differently. I think we should remove the "older" ch 1 so that at any given time, there is only ever ONE version on Drive. Similarly, I see no reason to have a version of Ch 2 that says Do not use as part of its name! With your permission, I would like to delete these extraneous files. (J. Reid, personal communication, March 25, 2013, 9:36 p.m.)

I'm sorry now about the scolding tone of that email but it is an indication of the persistence of the problem, and my exasperation. I would feel more embarrassed about the many times two or three of us worked on different versions of the "same" document if others had not encountered the same problem. Tynan and Garbett (2007) tell a similar story of their own:

> The fact that we no longer live in the same country has added to the complexity of negotiating authorship and contributions. In a recent push to get a paper to an editor by a deadline, we were both working on the same paper at the same time. We sent a version of it to the editor that was not the version we had finalised.

Dawn emailed Belinda an urgent 'Stop already!' (Email communication: 20 April 2006, 12:31 p.m.). Belinda emailed the editor: Dawn has let me know that I have sent you a dog's breakfast, which she is totally right about. Anyway, here is the copy we should have attached. (Email communication: 20 April 2006, 2:27 p.m.) Dawn wrote later that day: OK, read slowly. Don't cut and paste big chunks into some document again without reading which one it is or the editor will think we are both complete nutters. No harm done, matey. (Email communication: 20 April 2006, 9:06 p.m.). (pp. 421-422)

In content and in tone, Dawn and Belinda sound just like Susan and me!

When Susan's computer was hacked and crashed in August 2013, our problem of file accuracy and retrieval became worse, as this email from Susan described:

I think I was using your system. 3 things. 1. Files were on 2 computers and I was working on Mike's because mine was hacked and Spyware had been put on it and it was off being debugged. 2. As a result I had to find all files through email. 3. The Search on my email stopped working (did for all FOE people) so spent hours finding files. What we did not have was a good labeling system for what file we were sending back and forth so every email with attachments had to be opened. The good part was that WK did come through and I think we got it done… But that was not perfect and not sure all the correct files were sent to [Oxford copyeditor]. All this happening with the backstory of the computer hack which is still affecting my life… I acknowledge your strength with filing is vastly superior to mine. Ultimately I think we make a good team. So onward to enjoying life. Susan. (S. Drake, personal communication, August 11, 2013)

This situation demonstrated the benefits of complementary skills as well as the need for

flexibility among team members when disaster strikes. A philosophical sense of humour also helps. We *did* make a good team.

The potential for crashed computer systems and lost files can strain a collaborative project. The student feedback in Brodahl and Hansen's (2014) study was most critical of technology failures. As an instructor of a qualitative methods course, Lapadat (2009) invited students to collaborate with her in a research study. Faulty setup in a new computer lab, a virus attack, and power outages that interrupted Internet meant lost data, annoyed students, and "the most stressful teaching experience I have ever had," she wrote (p. 972).

In sum, technology was absolutely necessary to our project, but it was both a blessing and a curse. We were eager to try out various methods and we learned a great deal in our experimentation, but we never settled firmly on one best process. Perhaps that's because none of us knew what we would need to be able to do at the start of our project to determine a best program; we had to learn by doing. We certainly hadn't anticipated the number of versions we would generate. In one chapter folder, I have over 30 versions! Despite the challenges we faced, I am proud of our attitude of experimentation and dogged determination to overcome our problems. Also, we needed to use different strategies at different times and in different circumstances, so perhaps the quest for the one perfect system is unreasonable.

The Benefits of Collaborative Writing as Applied to the *Interweaving* Collaboration

Much of the literature about collaborative writing extols its benefits, even when acknowledging its challenges. Chapter 2 presented some of the pros and cons of writing collaboratively from the point of view of other people. In this chapter, I assess the

proposed benefits in light of our experience in co-writing *Interweaving*. As in Chapter 4, comments from Susan and Wendy sometimes confirm and at other times question my analysis. I consider here whether the following subthemes that others describe as benefits should be evaluated as beneficial for us: shared content expertise, efficiency and productivity, fun, career advancement, and mentorship.

Shared Content Expertise

In the literature, shared expertise is a much-touted benefit of collaborative work, and this certainly applies to our co-authorship. In *Interweaving*, Susan, Wendy and I hoped to weave together three strands, each of which loosely corresponded to our respective areas of interest and expertise: curriculum to Susan, instruction to Wendy, and assessment to me. Certainly, Susan's scholarship regarding theory and curriculum infuses the entire book, and is especially prominent in *Interweaving*'s first chapter, a chapter only she among us could have written. One reviewer (Laman, 2014) described that chapter as "a must read for every teacher" (p. 46). Wendy's grounding in classroom instruction and planning is evident in the section on building student profiles and in the inclusion of success criteria in the sample units. Wendy also brought her practical daily experience to questions related to the use of devices in the classroom. The drafting of *Interweaving* had been underway for about 8 months when Wendy summarized how she thought she could contribute:

> I'm hoping that…my part will be to come in and say ok, this is what it might look like in a classroom, not that you guys couldn't have done that, but I'm hoping that's what my chapters will bring to it. So I'm excited about that, but still a little bit nervous, I think, to be bookended by the two of you. (W. Kolohon, personal communication, January 17, 2012)

My reaction to this was to laugh and exclaim, "My goodness, I don't think you should be nervous at all" because I was in awe of Wendy, her academic and career accomplishments, and her calm poise. Wendy applied her expertise in her insistence on including strategies that would support teachers in differentiating instruction and clarifying learning goals. In retrospect, I wonder if *Interweaving* fully drew upon Wendy's practical experience.

My work with assessment contributed to the third strand. However, I believe my assessment experience was both an advantage and disadvantage, and definitely a source of frustration for my co-writers. It made me hypercritical of potential sample units. I wanted tighter alignment among curriculum objectives, instruction, and assessment tasks than the real-life units provided by the educators we interviewed. This presented challenges in developing *Interweaving*'s Chapters 4 and 5. Should we use the somewhat flawed-to-me but genuine units "as is"? Should we doctor these units but still attribute them to their original creators? Should we create our own units that might be technically better on paper but had never actually been used in a classroom? This dilemma made me question what the word "expertise" really meant, who should be considered the "expert," and whether we were compromising our readers' trust in our implied message of authenticity. We reviewed and rejected many real-life examples that we considered eligible for acceptance. In the end, we constructed a complete Grade 10 History unit for Chapter 3. We decided this was necessary because the unit for this chapter had to model the integration of the Big Ideas from the curriculum document, a rich performance assessment task and the differentiated, instructional and formative assessment activities. We, or at least I, had been disappointed that none of the real life units seemed to

demonstrate all these components in a cohesive manner. However, scattered throughout the book and especially in Chapter 4, we used parts of classroom-tested units drawn from our interviewees and from educational organizations.

That our diversity contributed to the quality of the final product is supported by the reviews of *Interweaving*. An Ontario reviewer praised the "interweaving" aspect of the book and the examples it contained:

> The three authors sought to create a book that links curriculum, instruction and assessment, while fostering a twenty-first-century learning culture. As the authors state, there are many books in education that look at one or two of these components. I found that this book succeeded in incorporating all three concepts. (Laman, 2014, p. 46)

Laman concluded: "The most impressive part is the classroom examples provided throughout. There are examples of rich performance tasks, essential question webs, and rubrics that could be used to foster an inquiry approach with your students" (p. 46). Supporting Laman is another review, this time from Australia (Nayler, 2014):

> This text represents a valuable resource for educators who want to analyse clearly curricular traditions and make informed choices about which curricular responses best serve contemporary needs. This text is, therefore, a valuable resource for those interested in conceptualizing the nature of curriculum, teaching and assessment and how these elements must be "interwoven." The book is, however, highly practical as well. The authors drill down to the practicalities from guiding principles of assessment to types of questions that might drive teaching/learning units. (p. 27)

These reviews provide an external corroboration of my belief that our team successfully maximized our diverse expertise.

Efficiency and Productivity

If efficiency is equated with speed, collaboration and efficiency are a bit oxymoronic. Susan's past experiences predicted this would be the case: "My work with [another collaborator] was difficult. She rewrote almost everything. I now understand she was rewriting for her own understanding, but that held things up" (S. Drake, personal communication, April 16, 2012). The *Interweaving* experience confirmed her past: "Writing with others is difficult, and takes more time. It's worthwhile, I really think that, but you are always wrestling" (S. Drake, personal communication, June 4, 2013).

Corley and Sabharwal (2010) found that the most productive scholars were less likely to collaborate than their colleagues, while other researchers describe how collaboration can be an efficient way to distribute work and therefore, write faster and generate more papers (Belanger & Brockman, 1994; Blyler & Thralls, 1994; Fox & Faver, 1984; Gimenez & Thondhlana, 2012; Hill, 2003; Ryan, 2012).

Writing can be faster when the collaboration follows the parallel or sequential model wherein each writer works fairly independently, and does not take responsibility for parts other than his/her own. However, this was not how we three conceptualized collaboration. We had agreed to sharing responsibility for the whole book, no matter who wrote what, and we originally thought we would do much of the writing together. As it turned out, our pattern conformed to practice common in professional and academic settings: collaboration is frequent and intense at the planning and review stages, but content writing is done independently in sequence or in parallel (Ede & Lunsford, 1983, 1990).

We three talked a great deal during *Interweaving*'s development. I can attest that much of the collaboration in collaborative writing is talk, and talking takes time not associated with a single-authored paper. The time is not wasted though. As is so often the case, I find Ede and Lunsford (1983) describing us:

> Papers written singly have never been completely silent affairs; we talk to others about our work or ask colleagues to read and discuss essays or drafts with us. But never had either of us (both prodigious talkers to begin with) ever talked so much or for so long while writing a paper. This talking, in fact, seemed to be a necessary part of co-authoring, one that made our writing more productive and efficient. Nor is this result surprising. Our "talks," after all, gave us the constant benefits of dialectic, the traditional counterpart of rhetoric. (p. 153)

Collaborative writing as a social practice requires additional time.

At times, the pressure to meet deadlines encouraged us to revert to a parallel writing approach, thinking it would be more efficient. Unfortunately, the strategy backfired when we were not all on the same page, literally and figuratively. The problem with the original *Interweaving* Chapter 3 is one example when Susan and I discovered our discrepant understandings of content and style. Wendy had a similar experience: "We were writing in pieces. … I didn't always see the whole thing. … At times I was discouraged … had that sinking feeling that we were starting again" (W. Kolohon, personal communication, June 3, 2013). As a team, we spent considerable time reconciling and unifying disparate chunks that had been written without close interaction among us.

I speculated that as lead writer and main correspondent with our editor, Susan must have felt tempted to dispense with her collaborators for the sake of efficiency. In my

journal, I had written, "I'm certain she [Susan] wishes she could just do the book herself and not waste time talking and talking with me" (Journal, March 4, 2012). [36] If we had been cut-throat business partners, perhaps that is the strategy she or we might have taken, but our embedded social ties made it awkward to do so. We were loyal to each other as much as to the project—perhaps more.

In considering efficiency, Gimenez and Thondhlana (2012) noted that tasks determined the method of labour distribution. Efficient and productive teams were able to shift from one model of collaboration to another in response to circumstances. Members of the more effective collaborative teams were flexible in their roles. These are the characteristics of our writing team. For example, during the early research stage when we were comparing assessment and curriculum frameworks from various provinces and interviewing educators, we worked closely and synchronously together face-to-face and through Skype. Our cumulative interview notes resulted in fulsome accounts and our collective decisions about whom to include in the textbook benefitted from our diverse perspectives. At later stages of the book, we drafted sections separately. While our roles remained fairly stable throughout, there were occasions when we each picked up where someone else left off. One such example occurred during Susan's computer failure when Wendy stepped in to recover and send files.

Career Advancement

Susan's invitation to collaborate with her on writing a book astounded me when it was extended, and even more so when I learned how the academy undervalues collaboration (see, for example, Andrew & Caster, 2008; Ede & Lunsford, 2001; Facione,

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[36] Susan June 24, 2015 Absolutely untrue. I NEVER thought that even once.

2006; Fox & Faver, 1984; Greenwood et al., 2006; Griffin = Beatty, 2010; Hart, 2000; Kochan & Mullen, 2001; Mullen & Kochan, 2001; Mulligan & Garofalo, 2011; Pasternak et al., 2009; Reed et al., 2002; Ryan, 2012; Skaf-Molli et al., 2007). Even though Wendy and I had some inkling, we initially had a limited idea of Susan's generosity. Susan had already written several books and articles; she did not need another one to advance her career or increase her scholarly stature. Susan explained that a book did not count as much as a refereed article, and just as the literature confirms, a single-authored work is more highly regarded than a collaborative work. Her motivation for collaboration was the hope for a more enjoyable experience and better product, not career building.

Although Susan was not motivated by career advancement to undertake a collaborative project, were Wendy and I motivated by this desire? Wendy pointed out that the content of the book was aligned with her professional growth, and very relevant to her school situation. However, Wendy's school board was explicit in its prohibition of any book promotion or publicity. Rather than applauding Wendy's accomplishment, her board saw it as a potential conflict of interest. Wendy had to keep her authorship quiet. Joanne's workplace initially took a similar position. While the book may have nudged us very temporarily into a more attractive position as conference presenters, neither of our careers blossomed in the wake of the book's publication. However, for Wendy and me, the collaboration was hugely rewarding in terms of developing our skills and academic identities. This occurred almost by accident through Susan's unintentional mentoring.

Mentorship

For a novice academic, the opportunity to work with a more experienced academic, particularly with one's academic supervisor, is presented in the literature as a

rich and authentic way to develop writing and research skills. In addition, the

socialization experience supports the formation of an academic identity (Cameron et al.,

2009; Ciuffetelli Parker & Scott, 2010; Cohen, Cowin, Ciechanowski, & Orozxo, 2012;

Ens, 2013; Ens et al., 2011; Harris, Freeman, & Aerni, 2009; Koro-Ljungberg & Hayes,

2006; Lapadat, 2009; Maher et al., 2013).

However, there is no blanket guarantee that the mentor–mentee relationship will

be successful or beneficial. The partnership can be risky for both parties. Diamond

(2010), in reflecting on the way collaborative writing shaped his academic life, suggests

the potential influence of student–supervisor partnerships:

> The educational literature offers few personal or developmental accounts of the
>
> mentor-dissertation student relationship. Those that are available reveal the
>
> uncertain nature of the collaboration between mentor and mentee, suggesting
>
> often by default more promising directions that might be followed for
>
> professional development within schooling and academic cultures. Mentoring can
>
> launch either a journey of developmental learning or one of crippling disablement.
>
> It is developmental when candidates are encouraged to share their research stories
>
> and to "manage upwards", learning to collaborate with and, in turn, teach their
>
> supervisors. … Mentoring is problematic when grounded, for example, in the
>
> mentor's own previously unhappy or even traumatic dissertation experience; the
>
> supervision style that is learned may subsequently prove unhelpful, straining later
>
> mentor–mentee relationships. (p. 203)

As the editor of *TESOL Quarterly,* Canagarajah wanted to mentor novice writers

to improve their chances of successful publication. One such mentoring relationship did

not go well. In a fusion of subject/researcher roles, he and a mentee (Ena) co-wrote an article exploring what happened between them. They hoped to provide "an insider perspective on the dilemmas and tensions that characterize the apprenticeship experience" (Canagarajah & Lee, 2014, p. 62). They used journal entries, emails, and conversations as data to reveal a multi-vocal expression of power/hierarchy and collaboration. The parallels between their study and my own are close with one important distinction. Ena resisted her mentor's suggestions, and the conclusion of their study leaves the reader hanging as to whether Ena and Canagarajah ever truly reconciled and whether Ena ever achieved publication.

Like Diamond, I was lucky to experience a "journey of developmental learning," not of "crippling disablement." Below, I discuss separately two aspects of my learning journey—skill growth and identity formation—but actually the two are so entangled that my comments are bound to overlap.

Growth in Research and Writing Skills

Several articles explore collaborations of novice academics and their supervisors (see, for example, Cameron et al., 2009; Ciuffetelli Parker & Scott, 2010; Cohen et al., 2012; Diamond, 2010; Ens, 2013; Ens et al., 2011; Harris et al., 2009; Koro-Ljungberg & Hayes, 2006; Maher et al., 2013). This literature prepared me to confidently and, as it turned out, accurately anticipate that working alongside Susan would foster my academic research and writing skills.

As a researcher, I attempted to emulate the interviewing skills I observed in Susan's preparation and delivery. Her style effectively balanced targeted precision and creative meanderings. Her open, friendly tone not only drew out information, but

established relationships that endured beyond the interview time slot. For example, interview subjects continue to email and share their ideas and practices with her. Susan's example showed me the importance of delaying judgment and taking a chance; a source may not be perfect for your intended purpose but may yield good information about something else. Additionally, I learned to keep stretching.

By "stretching," I mean several things. First, Susan literally scolded me that, like Tom's work colleague in Figure 5.2, I was prone to the square-bum syndrome of sitting too long in front of a computer without moving and without food breaks. Susan acted as the work colleague's phone, urging a break. Sometimes we would be working so intensely that I hated to be interrupted, but at her prompting, Susan and I often fuelled our bodies, and thus, our minds, by grocery shopping and meal-sharing. As Sir Ken Robinson points out (Robinson, 2006), our bodies are more than transportation vehicles for our brains.

Figure 5.2. Susan was like this worker's phone, reminding me to stand up and stretch. (Street, 2014, November 12). *Fisher* © Philip Street. Used with permission.

Second, stretching in research means perseverance and network expansion. Susan was tenacious in tracking down possible sources by building connections and following leads. Third, stretching means the cliché of moving out of one's comfort zone, of learning something new, of experimenting with different methods. This is best exemplified by our

foray into social media to search out and to communicate information. Susan forged boldly into this world, urging me to follow. My concept of research exploded beyond the library stacks and electronic databases to include an array of works from all kinds of sources such as blogs, Twitter feeds, and webcasts.

As for writing, from the outset, Wendy and I understood that writing with Susan was an opportunity to learn from a master. We both expressed this in an early conversation:

> I interviewed Wendy and Susan this afternoon—if "interview" is the right word. We sipped wine on the boathouse deck, and although I started with formal questions, it really became a three-way conversation while watching the sunset. I asked about motivation, and said I hope to learn how to become a better academic writer. Wendy said so too. (Journal, July 16, 2011)

Two years later, Wendy's words indicated her hopes had been realized:

> Susan has the ability to think in the big picture and take us in a new direction. I learned not to get married to my own writing but to be okay with letting it go, no matter how much time I had invested. Susan taught me that piece—you know what? Just let it go. I admire Susan's courage to dump something. It was all for the greater good. … When I looked back at what we wrote at the cottage, it was so simplistic. Our writing got better compared to the first chapters. … I'm amazed at how something I wrote got better with input from others. ... I got pretty good at reading and writing on screen. Susan has a great voice. I learned that educators want a friendly book with stories, not something technical. (W. Kolohon, personal communication, June 3, 2013)

My expectations about developing writing skills also proved accurate, although in an ironic way. I had written Chapter 3 of *Interweaving* in the style I thought was properly academic, yet it was exactly this characteristic that Susan rejected as inappropriate for our audience. Like Helen Sword (2012), Susan saw little value in writing that was dense, exclusive, and alienating. Foremost for her was the reader's accessibility and interest. "I just think it has to be rewritten so someone will actually read it," she had written to me. "I'm picturing the students I teach. I'm trying to relate to them" (S. Drake, personal communication, February 14, 2012). Her words had pinched at the time, but Susan was right about what to cut and revise. Like the head writer in Figure 5.3, Susan's awareness of audience was perceptive, and she knew how to revise ponderous prose accordingly.
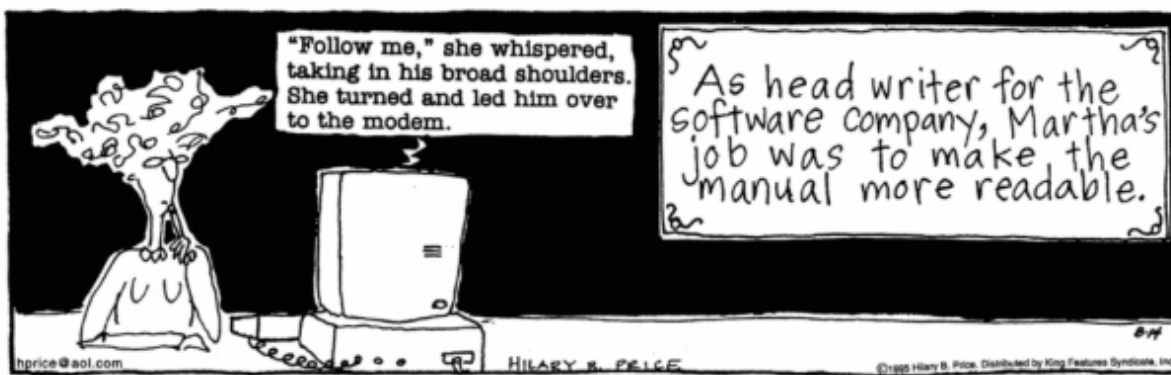
Figure 5.3. An effective writer customizes content and tone to suit the purpose and audience. (Price, 1995, August 14). *Rhymes with Orange* © Hilary Price. Used with permission.

I had balked at revisions for the wrong reasons. I didn't want the workload, and I wanted to preserve some niche of personal ownership/expertise. In a collaborative project, these reasons are indeed, "wrong." The workload is whatever it needs to be to end up with an excellent product and, in a truly collaborative project, there is no room for individual ego preservation. It took me a lot longer than Wendy to learn this lesson, but it

is an enduring one I will take away from my work on *Interweaving*.

Finally, my insecurities and self-doubt had clouded my perspective. When I read Susan's revised Chapter 3 two weeks after Susan took it over, I was a little more sanguine, and more appreciative of Susan's work:

> Susan has posted her revised ch 3 … I read thru for 1st time. Now that there is a little space in time, I feel less attached to the doc (good thing) and can see how S has revised it to capture more of her vision, especially with the KDB. (Also a good thing) It is much better than the way I had written it. … I see that there is still a fair bit of what I had written so I don't feel quite so useless. And even so, this is supposed to be collaboration—a shared doc so who am I to make a claim on "mine"? (Journal, February 29, 2012, 5:30 p.m.)

Even still, I was too focused on words. I was looking for "my" text as evidence of my contribution. I was not considering conversation, ideas, editing—all things that are essential components of collaborative writing. As a member of a writing group, Dye et al. (2010) observed that some members "felt more keenly than others a sense of suppression of individual writing identity when their words were not actually in the final draft" (p. 298). Dye herself expressed thoughts similar to my own:

> I was conscious of the need to not feel precious about anything I wrote, i.e. not feel devalued if "my bit" became less identifiable. … However, there is a sense that as a writer I felt the need to see where my ideas could be seen in the text. Although, (confusingly) there is a part of me that also feels the distinctiveness of "my work" should not be apparent in collaborative writing. (p. 298)

Dye and I were dealing with the phenomenon of psychological ownership.

Describing their work in 2010 as at "an early stage of theory development",

Pierce and Jusilla (2010) proposed the construct of collective psychological ownership,

"a group-level phenomenon (i.e., a collectively held single mind-set), whereby there is a

collectively held notion of an 'us,' and a collective sense that the target of ownership

(e.g., workspace, project, idea, product created) is collectively 'ours'" (p. 811). As

independent members are motivated to form a group, "two or more individuals to shift

their reference from the self to the collective-level. Through interactive dynamics a

collective recognition of interdependent collective action toward a target must emerge

such that collective psychological ownership for that target takes place" (p. 818).

Personal feelings of ownership co-exist alongside collective psychological ownership.

"Ours" is, after all, a dual concept, simultaneously personal and collective.

I believe that the weeks of Chapter 3 revisions, and indeed, all the rest of the

subsequent book writing, was the context for an emerging and then consolidated sense of

collective psychological ownership. Pierce and Jusilla (2010) outlined five conditions—

what they call "routes"—that contribute to the transition from self to collective

ownership. The fifth route is increasing task interdependence among co-workers. When

interdependence is high, communication is frequent, and there is mutual adjustment

among team members. This process has an affective and cognitive impact that results in

the emergence of a stronger sense of collective psychological ownership (p. 824).

I had been grieving for a Chapter 3 I thought I had owned and lost, instead of

seeing it as entering into the collective task pool where it underwent a metamorphosis at

the hands of another member of our collective. [37] In my journal, I called myself a sounding board as if it were a step down from the role of writer, but in the Susan–Joanne collaboration, both Susan and I played those roles interchangeably with each other.

I suspect my experience with Chapter 3 is common in many collaborations, especially those that involve a more experienced expert and a novice, or in this case, an academic supervisor and a student. I can relate to novelist and essayist Ann Patchett (2013), who described the demands from her editor for frequent rewriting as akin to moving the living room furniture over and over: "*Let's see that sofa under the window. No, no…let's see what it looks like next to the door*" (p. 6). She concluded, as I would about Susan: "She [the editor] was trying to drag me to the smarter, better place she could see inside her own mind" (p. 6). So did I become a better writer thanks to collaboration with Susan and Wendy? I would say yes, and also a better editor. [38, 39]

Identity Shift

Wendy was interested in increasing her knowledge and skills, and to apply them to her current identity as a practitioner and a leader of teacher learning. In a relatively early interview she said, "I feel honoured to be part of the project. I see you and Susan as academics and myself as a practitioner. I am learning from the two of you" (W. Kolohon, personal communication, April 10, 2012). Over the course of the book writing, Wendy changed jobs twice. Throughout, she believed that data gathering, particularly

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[37] Wendy August 23, 2015 Does it matter whose work or the work? I asked myself this throughout the process.

[38] Susan June 22, 2015 10:23 a.m.: I have now gone down and bought and eaten a $10.00 chocolate bar. Stressful read BUT you do write so well.

[39] Wendy August 23, 2015: Great quote and fits perfectly with my own experience - great job Joey!

interviewing, data analysis, writing, and editing were activities that could contribute to her professional growth, and she frequently mentioned the relevancy of our book research to her school-based work.

> Thanks to your encouragement and teaching I am no longer afraid to share my practice and invite feedback from many stakeholders to improve my work. I am in your debt! It was a pleasure ladies! (W. Kolohon, personal communication, April 10, 2012)

My story is a little different from Wendy's. From the outset, Wendy was an esteemed member of the school administrators club. Although the board did not want her to capitalize financially on the book, *Interweaving* would increase her status and affirm her legitimacy as an educator. By contrast, the research for *Interweaving* and the dissertation work had little relevance to my day job at EQAO. Through research for *Interweaving* and the dissertation, I was seeking membership into an academic club that imposed considerable gate-keeping hurdles for all comers. I had not come up through the ranks of a Faculty of Education. Despite some success in graduate course work, I questioned whether I could or even should aspire to belong to the academic world. I continued my part-time status at Brock and remained so fully committed to my job that it competed for time with book and dissertation writing. I was dipping my feet into the academic pool but the rest of me remained firmly planted outside it.

By April and May 2012, I was seriously questioning my motivation to continue participation in the book writing, and even in the PhD program. I felt little confidence in my ability to contribute to scholarship. Friends undermined my confidence by questioning the usefulness of a doctorate at my age. My family showed little interest in *Interweaving* or in my dissertation. I wondered if all the stress was worth "it"—even

wondering what that "it" actually was. Why did I want to achieve a PhD? Was I just

hungry for some kind of external validation of intelligence as Thomas Hallock (2004)

hoped for himself?

> From 1995 (when I took my PhD) to 2003, I revised, rewrote, and again revised
>
> my dissertation. I kept working on the book for the usual reasons: a fascination
>
> with the subject, the sheer joy of composition, and the pressures of a tight job
>
> market. While reading page proofs last summer, however, I came to recognize yet
>
> another reason for carrying the project through—to prove that I could. My private
>
> demons were as clear as the words on the printed page. From the introduction
>
> (with its unnecessary excursions into literary theory) to the thirty pages of notes
>
> runs the implicit claim, "I'm not stupid." (Hallock, 2014, p. 30)

> Was I, like him, still working out some life-long prove-yourself-worthy issue?

Maybe all my distress was just the excess of a needy, over-reacting drama queen? The

collaboration had become far more sensitive and emotionally grueling than I had ever

expected. An advisor had anticipated this when she asked if I could write honestly about

the relationships among us, especially between Susan and me, if I was courageous and

thick-skinned enough to take critique from my collaborators, and if I could diplomatically

handle the issues related to our collaboration.

> Honest reporting? Yes—well…ok, pretty much… well, sort of. It *does* take some

diplomacy. Courageous enough? Maybe. Thick-skinned? Clearly not. Perhaps this project

was not appropriate for a PhD thesis. What *did* I have the courage to include? Was it fair

or kind to expose my friends and respected colleagues, let alone myself?

I came to realize that my topic and method were legitimate. I was engaged in "hard-to-do research"—research that Hyde (2011) defines this way: "Hard-to-do research is that which involves some real or perceived risk to the investigator and/or the investigation of some issue that few people would publicly acknowledge" (para. 2). Hyde describes academia as a "totalizing institution" that "extends its reach into all dimensions of experience" (para. 1), constraining intimate relationships and opening the researcher to potential risk and shame. In researching herself and her colleagues, Hyde acknowledged the sensitivity of exposure:

> In the context of this round-table dialogue, the danger of sharing one's own story is obvious. All contributors to this conversation recognized the need to present a fully competent image in front of supervisors, students and peers; and the need to keep private some things that might be painful for partners and might exacerbate domestic disharmony. We acknowledged the possible shame involved, for some, in even disclosing "relationship issues" to close friends, let alone well-meaning scholar-colleagues. (para. 2)

Like Hyde, I too was opting to make public a sense of vulnerability, and of appearing incompetent. Worse, I was potentially exploiting my co-writers for my own advantage by using them as fodder for the dissertation while simultaneously putting them on public display. I wondered if I was violating the principles of ethical research outlined by Locke, Alcorn, and O'Neill (2013) who caution that "even those who engage in self-study of their own practice must consider the impact of their data-gathering, reflection and action on others, especially if they publish. Issues of care about the appropriateness of the research design, data collection, analysis and use are vital" (p. 115).

Locke et al. (2013) discuss ethical dilemmas around anonymity. My co-writers had agreed to my using their names when we began the writing project, but at that point, no one, including me, had any real idea how our collaboration would unfold and what could compromise their initial agreement. I did not fully appreciate how much a self-study, supposedly about me, would expose my collaborative partners. Periodically, I would informally check in with their willingness to continue participation, but in retrospect, I now believe I should have used a more formal cyclical consent process as Lapadat (2009) did. At each stage of her study with her student collaborators, she reissued consent forms. These doubts rankled and undermined my spirit.

My concerns never left me, but they grew less prickly by the spring of 2012, a time period when I was broadening my view beyond the content of *what* we wrote about and becoming more analytical about the *way* we wrote. I do not mean simply style, although that's part of it. I mean our different *ways of thinking* as writers. In a very early interview, Wendy had diplomatically alluded to the possibility that differences in styles might cause strain. Wendy compared Susan's lightning speed to our slower mental processing. I already knew that I was a plodder. (It might be more flattering to say I am a muller.) I did know that Susan and I could be considered complementary opposites, using "complementary" optimistically. I didn't know whether Wendy's self-description was accurate because I had not worked much with her before. By the end of writing *Interweaving*, I would say Wendy was wrong about herself. Her thinking and writing were very fast.

I was learning to understand and experience writing as a way of thinking (Menary, 2007) and to interpret Susan as an embodiment of this process. Lapadat (2009)

saw how her students' discussions paired with collaborative writing led to insights "because of the capacity of writing, especially written interaction, to scaffold cognitive leaps of understanding" (p. 975). Gimenez and Thondhlana (2012) observed something similar among the engineering students who worked in teams. As the engineers documented their progress in designing a project, their writing helped them discover gaps and errors, and more deeply understand the design process itself. The researchers showed that writing was central for the construction of knowledge (p. 484). Like many teachers, Greenstein (2013) used writing as a pedagogic tool. He required that his students write frequently about his science lessons, not as note-taking from a textbook but imaginatively. The mental process of translating jargon into plain language for an imaginary audience constructed and consolidated new knowledge.

As Susan was writing, her thinking was evolving. The challenge for Susan was to share, and for Wendy and me to tap into that mental fertility to understand Susan's vision. Because Wendy was usually writing alone or perhaps with Mark, her challenge was linking her ideas to what had been written elsewhere and developing her ideas without going over the word limits. I felt there were missing details in Wendy's writing that would have clarified her explanations. My writing challenge was the opposite of Wendy's. Details and turgid diction buried the key ideas. I had to practice de-cluttering in my mind and on the page.

Richardson's (2001) "Getting Personal: Writing Stories" is a call to researchers to consider writing as a method of inquiry. In her second "useful idea," Richardson contrasts two methods of writing:

I was taught, though, as perhaps you were, too, not to write until I knew what I

wanted to say, until my points were organized and outlined. No surprise, this

static writing model coheres with mechanistic scientism, quantitative research,

and entombed scholarship. Much of that writing is simply not interesting to read

because adherence to the model requires writers to silence their own voices, to

view themselves as contaminants. Homogenization occurs through the

suppression of individual voices and the acceptance of the omniscient voice of

science or scholarship or the social-script as if it were our own. Writing as a

method of inquiry is a way of nurturing our own individuality and giving us

authority over our understanding of our own lives. (p. 35)

Susan and Richardson share the opinion that "entombed scholarship" is "simply

not interesting". "I don't use textbooks. I think they're boring and I don't want to write

like that," Susan had said (S. Drake, personal communication, February 14, 2012). By

contrast, I recognized myself as the mechanistic writer. Like a butterfly collector, I

wanted an outline to pin a dynamic force to a board, and thereby kill it: "I just want to get

on with things and have something done. I crave an outline" I had written (Journal,

March 14, 2012). In the first draft of *Interweaving*'s Chapter 3, I had repressed my

individual voice, which killed the chapter by eradicating me. The writing, for me at first,

was a method of accomplishing a concrete goal. By contrast, writing for Susan is an

imaginative, creative process. Although I had difficulty sustaining it, I tried more and

more to focus on appreciating Susan's mental airport. Ideas would take flight, arriving

and departing, travelling to new lands, and always landing somewhere different. If not for

our editor and deadlines, I suspect Susan would be revising still, just for the joy of

rethinking. But, if not for Susan, Oxford would have had a stodgy, unsalable manual.

Students can hold a naïve assumption that established scholars do not struggle to

shape complex thoughts into linear strings of words because most students never see, let

alone share, their professors' pain and the pleasure of the writing process (Ciuffetelli

Parker & Scott, 2010; Cohen et al., 2012; Diamond, 2010; Ens, 2013; Ens et al., 2011;

Harris, 2009). Co-writing with Susan gave me first-hand authentic experience in the

messy hidden world of academic writing, an experience Cameron et al. (2009) claim is

rare yet sorely needed. These academics set out to investigate what they could do to

alleviate their graduate students' painful struggle to write and their lack of confidence in

building their academic identity. Cameron et al. took a three-pronged approach by

offering workshops in conventional writing strategies, attending to emotions (particularly

self-doubt) that seemed especially intense for students, and focused on developing their

students' sense of self as academic writers. Thus, these supervisors hoped to demystify

academic writing.

> We have argued that, particularly for novice academic writers this process
>
> [academic writing] is mysterious largely because important aspects of academic
>
> writing tend to be ignored, assumed, and/or learned by trial and error in the
>
> training to become an academic. This situation feeds, in powerful ways, the often
>
> crippling self-doubt that beginning academic writers experience. They do not
>
> know that struggling with writing is common because, generally, they have not
>
> had opportunities to discuss the writing process with other academics. They do
>
> not understand that the recursive nature of academic writing entails initial

messiness and failure because they see only the finished product of other

academics' work and not the process by which that work came to be. They are

overwhelmed by their own internal critical voice and are yet to develop

techniques for fostering academic creativity. As a result, graduate students and

early-career academics often struggle with claiming an identity as an academic

writer. (p. 281)

How reassuring for me to come across this article and learn that I was not the only

graduate student driving a supervisor bonkers with neediness, and how encouraging it

was to read that I was having exactly the sort of experience that was supposed to be its

antidote. Susan was not entirely comfortable being cast in the role of "mentor" or

"teacher" or even "leader"; she was not motivated by a desire to act in any of these roles.

Nevertheless, she played a significant part in shaping my skills, confidence, and

ultimately, my identity as a researcher and writer.

In Chapter 4, I have already described my excitement of learning from Susan as

we wrote *Interweaving*'s Introduction and Chapter 1. That awe never wavered. Paulus et

al. (2010) advised all collaborators, whatever their status, to adopt the stance of a learner.

In a conversation with Wendy, I had said, "I realize Susan was the lead author and had

the experience and my role was to learn from her. At various points she would say 'This

is how we're doing it' and I would go along with it, usually I would agree" (J. Reid,

personal communication with Wendy Kolohon, June 3, 2013). But I couldn't have been

that compliant because in a January 17, 2012, interview and again on June 3, 2013,

Wendy said that she felt she was mediating conflict between Susan and me. In retrospect,

I think I was probably too challenging when I should have been more appreciative and

deferential. **40**

I knew I lacked the knowledge and the courage to write an academic textbook alone. Despite Wendy's description, I did not identify myself as an academic in 2012. In 2016, I would say about myself that I am more skillful and more confident as I move in this direction. From Susan I learned so much about education theories and curriculum, about research methods, and about writing for an audience, but the most searing lessons I learned were about myself. **41**

Fun

Fun is proposed as another reward of collaboration, although perhaps the word "fun" here needs the adjective "nerdy" rather than "ha-ha." The literature describes the synergy fostered by collaboration thanks to the creative intellectual stimulation and the social connection that comes from working with others. This was true of our threesome. Wendy frequently mentioned how much she enjoyed learning from the writing experience. "Even though it's been very stressful, the whole process, I miss that now because it was an ongoing feeding frenzy of information, exchange of ideas and writing and learning, and all those things" (W. Kolohon, personal communication, June 3, 2013). Susan described it as "the hardest collaboration I've ever done, and I've done a lot. It was difficult, challenging but ultimately worthwhile." In response I asked, "Are you just saying that because I'm the person interviewing you, or do you really think that?" Susan answered:

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[40] Susan June 24, 2015 RIDICULOUS. When I think of my interactions with [others], your deferral has been huge – especially for someone with so much knowledge and talent.

[41] Susan 2016_02_29 7:25 p.m. Lovely. And so suitable for self-study!

I really think that. With some other collaborations, I was just furious all the time. With this collaboration, there was much more wrestling with [small pause] things, all kinds of things. We didn't just download some ideas. That made it intriguing. My whole concept of what was going on in the field changed. … It's exciting to think our book might help make things happen. (S. Drake, personal communication, June 4, 2013)

I expressed the exciting synergy of collaboration in my journal account of our infamous Easter 2013 weekend, describing it as "exhilarating" and "fun."

In an early interview, Susan described the tensions and frustrations she had experienced with previous co-authors: one had entered into a project announcing that while she would contribute ideas, she did not write. Another challenged her at every turn and a third took most of the credit when Susan had done most of the work. Despite these negative experiences, Susan anticipated that the benefits of collaboration were worth the risk. "If I write by myself, I will write the same old thing as before. I get ideas [from others]…the work is better with more perspectives" (S. Drake, personal communication, July 9, 2011).

Later months tested Susan's optimism but affirmed the value of disparate perspectives. A deadline was on the near horizon when Susan and I were grappling with Chapter 6. I had asked Susan to share a draft with me, which she did but reluctantly because she felt it wasn't ready to be reviewed. Below is an excerpt about midway through our Skype conversation:

Joanne: So I read it. OK, Can I help? And I concluded, no I can't help. It's just me always trying to mentally read your brain and putting in my ideas…

Susan: OK, so this is good for your dissertation, because what I'm trying to do is

please you. There's nothing wrong with that. The product in the end is much

better. I'm trying to do what you are asking me to do because I can continue

doing things the way I've always done it. So what? But I think [pause] I respect

your vision enough…because we can get it right. (J. Reid & S. Drake, personal

communication, November 22, 2012)

Half a year later, Susan responded to the question as to whether our collaboration had

achieved her goal of producing a book that was different from anything she had written

previously:

I consider the book a success. It may not be a sales success but it excites me

now…seeing new pedagogy…I'm surprised and energized by what I learned from

you and Wendy and especially from the educators we interviewed. …Without

these different perspectives I would have written the same book as I did with

[another collaborator]. (S. Drake, personal communication, June 4, 2013)

So motivating is the creative energy of collaboration that it can override previous

negative experiences, and current ones too.

Besides the pleasure of intellectual stimulation, the literature often comments on

the social connection of working with others. Indeed, co-writers can form deep

professional and personal bonds, although which develops first, the writing relationship

or the personal one, can vary, and there is never a guarantee that collaboration will end

happily. Susan alluded to this in an interview at the beginning of our project:

Previous collaborations have been hard and often, not much fun. But I always

think they will be more fun than working alone. I actually like to work with other

people, even though I sometimes regret it too. [laughing] They might regret it too. (S. Drake, personal communication, July 9, 2011)

Susan, Wendy, and I acknowledged that the learning aspect had been fun. "I'm learning a great deal from the two of you, not just in the writing process which is fascinating but also in what has been written," said Wendy (W. Kolohon, personal communication, January 17, 2012). "I was surprised and energized by what I learned," said Susan (S. Drake, personal communication, June 4, 2013). "I am in complete awe over some of the educators we have interviewed; I want to go back into teaching just to try out these ideas. How other provinces have framed their curriculum so coherently is cool too. Saskatchewan, amazing" (J. Reid, Journal, August 25, 2011) and "I'm going to miss this energy exhausting as it is. So few educators know what we have learned. They would be so excited about teaching if they did" (J. Reid, Journal, May 21, 2013).

In looking over my interview notes, I notice that although we all commented on the fun of learning and sharing ideas, not one of us mentioned the actual friendship relationship among the three of us as a fun element, yet it seemed so influential to me. This absence in our discourse might say quite a lot. On the one hand, we may have thought our friendship was just a given. On the other, we may not have had the friendship I think we had. I will return to this idea later when I discuss the theme of tangled relationships. Also, we did not comment on ha-ha fun—the laughs over dinner or the banter at the beginning of Skype chats. Again, is this absence simply because I hadn't asked about it directly in my interviews or because it had not seemed worth mentioning? Or had it been overshadowed by the serious and anxious elements of our relationship?

Certainly for me, the relationships among us as co-writers and as friends became a prominent aspect of our collaboration.

Tangled Relationships

So many articles about collaborative writing grapple with the relational element of collaborative work and no wonder (see, for example, Andrew & Caster, 2008; Bonito & Sanders, 2002; Bryan et al., 2002; Caspi & Blau, 2011; Creamer, 2004; Ens et al., 2011; Ferguson, 2009; Goldstein, 2000; Griffin = Beatty, 2010, 2012; Lapadat et al., 2005; Maher et al., 2008, 2013; Pasternak et al., 2009; Pathinathan & Yong, 2012; Ritchie & Rigano, 2007b; Sakellariadis et al., 2008; Sweetland et al., 2004; Taber, Brock, & Sainz, 2015; Tocalli-Beller, 2003; Tom & Herbert, 2002; Tynan & Garbett, 2007). Collaboration, by definition, requires interpersonal connection, and collaborative writing is highly relational and emotional. Relationships, even those outside the collaborative partnership itself, are affected. Affective attributes within the collaborative partnership such as trust, commitment, reliability, respect, flexibility, and good humour are described as essential ingredients of successful collaborative writing experiences (Swartz & Triscari, 2011; Yong, 2010).

Conflict is also acknowledged as a likely ingredient of a collaborative enterprise. I wonder if it is truly possible to separate cognitive processes from personal relationships and emotions, and thus, cognitive conflict from interpersonal and relational conflict. Even posing this question is too simplistic; it proposes compartments and ignores the nuances of shifting situations. Some of the members of a writing group (Dye et al., 2010) claimed that they make such a separation when engaged in intellectual argument, but in my experience, the relational dimension infused all aspects of the *Interweaving* project, what Gebhardt

(1980) described as the "emotional flow" at all stages of the writing process. Like

Goldstein (2000), I had learned from the literature that collaboration was exciting but risky.

Goldstein and I shared a similar naiveté. Goldstein wrote, "Though I knew some minor

sorts of problems were bound to arise, the literature on collaborative research...did not

prepare me for the intensity and depth of feelings that would arise during my research work

with Martha George [Goldstein's research partner]" (Goldstein, 2000, p. 518).

I have called this section "Tangled Relationships" because when it comes to a

discussion of the relationships among us as three co-authors, things get complicated. I

struggle to break it into subtopics. It's as if I'm trying to knit stripes with separate balls of

different coloured wool as shown in Figure 5.4 when really I'm knitting with one huge

ball of variegated yarn where colours blend into each other as shown in Figure 5.5. After

knitting several rows, one can see coloured clouds but no clearly defined lines. Figure

5.5 shows the blended colour-clouds, which is closer to the way I imagine the sub-themes

of this section. In addition, I cannot limit the discussion exclusively to the three co-

authors since our partners were so intimately affected. Thus, I begin with a discussion of

a subtheme: the impact of the *Interweaving* collaboration on domestic relationships. Then

I shift my focus to our threesome to discuss the subthemes of team formation and

friendship, fluid power dynamic, conflict, and unbalanced relationships

Impact on Domestic Relationships

The marriage metaphor acknowledges the personal intensity of a collaborative

writing partnership. I think I need to extend the metaphor to include real-life marriages. I

am tempted to call the co-writing relationship of Susan, Wendy, and me a ménage-a-six

since it included our partners.

Figure 5.4. Knitted sample of two colours separated into stripes, similar to two themes discussed as sub-sections. Photo source: Leah Sprague.
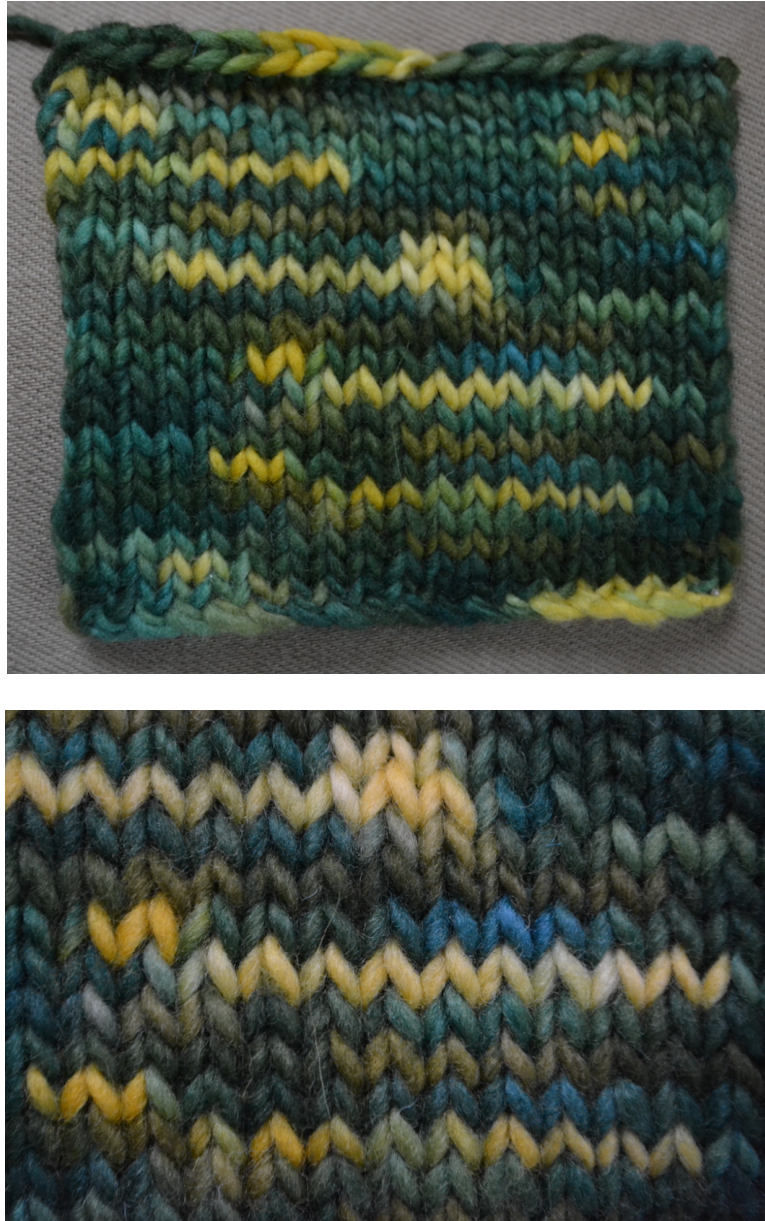
Figure 5.5. Knitted sample using variegated multi-coloured wool, which represents integrated themes. Photo source: Leah Sprague.

One would expect that domestic life would be affected by an extended, time-consuming, intense work project, but with a collaborative project, a family's competition for time is not just with the work but also with the co-workers. My husband joked that I was having an affair with a guy called Book. He was not far off. Above, I included a quotation from Hyde (2011) alluding to the potential for "domestic disharmony." One knows there is a backstory behind Ede and Lundsford's (1983 endnote to their description of a contentious collaborative project:

> Their greatest distinction, however, is that their husbands, Steve Lunsford and Greg Pfarr, remain their husbands even after three bouts of co-authorship. As this article goes in the mail, Steve and Greg are going river rafting. Andrea and Lisa too. (p. 157)

The challenging logistics of collaborative work such as coordinating schedules are often cited as a downside of collaborative writing. Susan, Wendy, and I each developed strategies to deal with domestic difficulties and lost family time. Because I worked away from home during the week, weekend time with Steve was especially precious and jealously guarded. I tried to schedule writing sessions and our conference calls around domestic routines: "Can't Skype at 7. Dinner won't be done, and Steve will be ticked (again) if I don't eat with him. Tense here re. amount of time spent at the computer instead of with him" (J. Reid to S. Drake, personal communication, March 24, 2013). Ultimately, I moved my laptop from the warm kitchen into the unheated upstairs spare bedroom. I missed the woodstove but I didn't miss Steve's annoyance. Susan established the 9:00 p.m. rule; we had to finish Skyping before then so she could join Mike who was feeling increasingly isolated by Susan's focus on the book. Like Steve, he grumbled about picking up more of the housework, and both retreated to their private interests

Mike to historical documentaries and Steve to his guitar that provides background sound to three Skype conversations.

Wendy's strategy was more proactive. She included Mark as a collaborator by involving him in the work. Mark listened to Wendy's ideas, read her drafts, and checked references. He was often in the same room as Wendy during interviews and Skype conversations. "Mark was very supportive," said Wendy, and she meant more than his shoulder massages (W. Kolohon, personal communication, June 3, 2013). Mark's more active participation in the book may have reduced the potential for domestic friction. His knowledge of the book's surge-and-snag process probably made him more empathetic. His partnership may have given Wendy a counterbalance to the Susan–Joanne pairing. Wendy did not meet with Susan and me in person after our initial summer sessions; it would have been too difficult and disruptive for her and perhaps she didn't need to because she had Mark as her critical friend. Also, having Mark's support gave Wendy the strength to hold firm on certain positions (e.g., the inclusion of learner profiles).

Mark's participation strengthened his connection to Wendy and to the project. By contrast, Steve and Mike considered the book as a persistent interloper, the houseguest who wouldn't leave. In all cases, whether a partner ever wrote a word, his presence was an ingredient of our collaborative writing relationship.

Team Formation and Friendship

Susan, Wendy and I formed a team out of different beginnings. Susan and I had been colleagues for many years. We had met as teachers in the same high school and we worked together on a few projects related to integrated curriculum and assessment. As supervisor and student, our relationship had become more complex. Susan and Wendy

had known each other as professor and student from the Master of Education program. Wendy and I did not know each other at all. That placed Susan in the centre as the connector and relationship facilitator. It is fitting then that we forged our early partnership on Susan's turf – her cottage.

During the summer work-weekends at Susan's cottage, we shopped, cooked, and ate together over days at a time. This socializing activity revealed our points of community. We shared personal details about our lives, noticing where our personal and professional backgrounds and values intersected and diverged. This period consolidated the three couples as a friend group and us three women as a writing team (Barry, Britten, Barber, Bradley, & Stevenson, 1999). Wendy described our cottage weekends as "invaluable in building rapport and establishing personal connections. …When we were all together in the summer, that was us sort of feeling our way, and we needed to be together to figure out what that might look like" (W. Kolohon, personal communication, June 3, 2013). Throughout the next writing months, we continued to invest energy in maintaining a friendship. We celebrated major life events such as Wendy and Mark's marriage. Like Swartz and Triscari's (2011) reconnecting ritual, we checked in on each other's lives in the opening minutes of Skype conversations, talking about our families and our jobs, the latest episode of *The Good Wife*, and conference fashions.

Through these socializing actions, we were doing what so many other collaborative writers advise: building and maintaining our interpersonal bonds. Diversity among writing team members can be enriching, but writers also stress the importance establishing community *within* the group (Belanger & Brockman, 1994; Birnholtz et al., 2013; Bryan et al., 2002; Colen & Petelin, 2004; Creamer, 2004, Grant et al., 2010;

Palmeri, 2004). The interdisciplinary team of Lingard et al. (2007) wrote that their positions as "strangers" could be a "source of innovative agency" when they could broker their differences and "produce collective understandings" but to do this, they advised that "teams must find and build on their common ground" (p. 516).

Byler and Thralls (1994) make a similar observation when they encouraged writers to develop a shared ethic:

> Finally, our experience suggests that there are a number of interesting issues about collaboration that warrant further examination. One issue is the extent to which a successful collaboration depends on a shared ethic. We suspect that many, if not most, collaborations have trouble because an explicit or tacit understanding about such an ethic has not evolved, leaving members to work competitively or with hidden resentments. Our instincts on this issue lead us to believe that collaborators would benefit greatly from discussion of shared values and ethics in collaboration. (p. 52)

McGinn et al. (2005) also developed a shared ethic: "Co-creating the statement of principles provided an important foundation for understanding how we hoped to come together as a team. This activity provided a means for us to get to know each other and to build trust" and by putting their commitments into practice, the team moved "beyond the statements to create a space of belonging where all team members are accepted and welcomed" (p. 564).

Not surprisingly, fostering a safe and trusting environment based on shared values and mutual respect is often mentioned as crucial for effective collaborative teams (see, for example, Barry et al., 1999; Bryan et al., 2002; Byler & Thralls, 1994;

Griffin = Beatty, 2010; Ingalls, 2011; Ryan, 2012). Trust emerges as an essential

ingredient in collaboration because of the vulnerability of self-exposure, especially in

the evaluative acts of giving and receiving critique, and because of the performative

element of working alongside another person. Although Alison is Tom's co-author, her

eagerness in Figure 5.6 to watch Tom "perform" his writing has the potential to

suppress his ability to do so.

Figure 5.6. There can be an unwanted performative aspect to writing with others.
(Street, 2014, November 24). *Fisher* © Philip Street. Used with permission.

Ritchie and Rigano (2007b) observed that their positive relationship offset anxiety:

> As we identified earlier, Steve thought that he might be too self-conscious to write
>
> side-by-side with another. To his surprise this new writing experience with Donna
>
> did not elevate his self-consciousness. There are possibly several explanations for
>
> this outcome. First, our longstanding research partnership has involved a history
>
> of sharing ideas and experiences that possibly make each of us more comfortable
>
> writing side-by-side with each other. Novice coauthors might nevertheless
>
> experience an uneasy self-consciousness in writing side-by-side. (p. 128)

Our discussions about the use of the Skype camera acknowledged the unease that can

arise out of the performative aspect of collaboration.

We three co-authors established an assumed agreement among us that we would be more than colleagues; we would be *women* friends. Gender may be relevant. Wendy said, "I wonder if that's a female thing—we laid that team foundation at the cottage. We developed an emotional attachment there" (W. Kolohon, personal communication, June 3, 2013). Some researchers speculate that the socialization of women reinforces expectations of deference, courtesy, congeniality, and empathy, all characteristics that facilitate collaboration (Belanger & Brockman, 1994; Caspi & Blau, 2011; Kochan & Mullen, 2001; McNenny & Roen, 1992). Lunsford and Ede (1990) are more emphatic, describing the dialogic mode of collaborative writing as predominantly feminine and, as such, subversive. Lay (1989) wrote "the familial structure within our culture determines that presently many women seek connections, while most men enjoy competition" (p. 25); she urged both genders to "appreciate androgynous communication skills" (p. 25). In 2016, when North America is beginning to reject binary gender designation, are these gender stereotypes still valid? I would like to think not. However, Hertzog's (2016) analysis of collaborative writing among Grades 1, 2, and 3 American students by gender suggested that stereotypical gender socialization persists.

As friends and colleagues, we expected each other to demonstrate certain traits that we associate with the concept of friendship: respectfulness, kindness, trustworthiness, empathy, and so on. Also unspoken was an assumption that we would carry over from our work lives certain attributes such as active listening, a strong work ethic, and the ability to analyze and assess different perspectives and to manage conflict. The traits we assumed we each would demonstrate align with the list of interpersonal qualities and skills

recommended for successful collaboration (Ede & Lunsford, 1990; Richardson, 2002; Swartz & Triscari, 2011).

To check that my use of the plural pronoun "we" is fair, I sent the above paragraph and Richardson's list to Wendy and Susan, asking them if they agreed that my statements about our expectations of each other were correct. Wendy promptly answered "Yes I agree to the 'we'" (W. Kolohon, personal communication, January 14, 2016) but Susan was more tentative: "Mmmmm. Guess it is true. Although you define friendship much more deeply than I ever assumed" (S. Drake, personal communication, January 14, 2016). Susan pointed out that a friendship between one pair was not the same as that between another pair. Indeed, this variation came into play when phrasing feedback and particularly in Wendy's interpretation of conversations between Susan and me.

Collaborating with friends has advantages such as pleasure, emotional support, and empathy. Some collaborative writers found great joy and personal rewards in their writing relationship (see Bosley & Morgan, 1994; Dye et al., 2010; Ede & Lunsford, 1983; Ritchie & Rigano, 2007a, 2007b; Sakellariadia et al., 2008; Tynan & Garbett, 2007). Griffin and Beatty (2010) described their writing as a "form of negotiated, transformative sustenance that helps us to envision moving forward with a fervent desire for continued collaboration" (p. 194). Byler and Thralls (1994) believed that their close personal relationship enabled them to resolve conflicts and form an unspoken ethic based on "our joint desire that each of us feel satisfied with our collaborative association" (p. 52). Belanger and Brockman (1994) describe how their friendship acted as a buffer against conflict. Their working relationship was tested in one disastrous episode. After writing together successfully for four years, Belanger moved 200 miles away, creating scheduling difficulties. This was in the 1990s;

communication was by long-distance phone calls, faxes, and letters. Finally they met in person.

> The changes that came with our new long-distance relationship created unanticipated strains on our working relationship. At times, Elizabeth believed that Kelly was "dragging her feet" on our projects (now four in number) because she didn't return revised drafts as quickly as Elizabeth thought necessary. Kelly, on the other hand, felt "pressured" by what she saw as Elizabeth's unrealistic desire to reach closure on two projects within a few months. In fact, we admitted to these feelings for the first time as we collaborated on this article. Although initially perceived as humorous, our feelings didn't seem quite as funny after a largely unsuccessful six-hour writing session (our first face-to-face encounter in over a year). When Elizabeth's computer broke down, an argument arose—literally the first in four years. The angry words we exchanged left us wondering if we had permanently damaged the successful collaborative relationship we had developed. (p. 56)

Attempting to heal their rift, the two women adjusted their writing process, taking turns drafting rather than co-drafting, and learning to use email, but, most importantly, they "made a point of assuring each other that we value working together despite our differences" (Belanger & Brockman, 1994, p. 56).

Tom and Herbert (2002) wrote about a similar narrowly averted crisis. They too thought that a conflict had shattered their relationship for good. (See their "Near Miss" story summarized in Chapter 2 of this dissertation.)

We talked about what we had learned about the fragility of relationships. We were both aware that our chances of addressing this painful situation would have been far less if we had not been held in relationship by our commitment to friendship. (p. 595)

Similarly, in the endnote of an article in which they describe a major dustup over incompatible working styles, Ede and Lunsford (1994) reassure the reader that their friendship remains intact: "As of this writing, they may remain friends—who not only write articles together but also indulge in epic pesto and hot-pepper-salsa making sessions every August" (p. 157). This pair went on writing together for many years after.

These examples from the literature were often in my mind during our own writing period. Certainly for Susan, Wendy, and me, the camaraderie of our friendship moderated the abrasion of lost files, contrary opinions, and mismatched schedules. One example of many where our friendship softened a blow is Susan's immediate and empathetic response to Wendy's waning confidence. In her "You will not be fired" email, Susan reassured Wendy that she was a valued member of the group, that her work was appreciated even if it was cut, and finally, that her struggle was shared. Susan's email is that of a friend responding to a friend.

The following email thread shows how friendship moderated the aftermath of a tense period between Susan and me. Susan laughed when she related the anecdote about the friend who had chastised her for letting me speak so disrespectfully but I was troubled and wanted to make amends.

> I keep thinking about what your friend said about my being so rude. I really don't remember what we would have been talking about and how I was talking but I must have been obnoxious. I am so sorry. Seriously. I am sorry. It's been on my mind ever since you told me. (J. Reid, personal communication, May 20, 2013)

Drat…But you were pretty annoyed with me. You were up to your eyeballs in stuff at EQAO. You had a terrible cold and were really sick. You were trying like crazy to do a perfect job of sending TC the files. And you thought that I was holding that up by continually changing bits and pieces. And that I had told TC that you were the problem and holding up the process and really it was me who kept tinkering. Fortunately I know you well enough now and figured that you/we would get over it. Wasn't quite sure the night we went to the opera but soon it became clear that I was not the mortal enemy. Just the kind of thing perhaps that true collaborators go through?? As the kid's book goes... love you forever.... S. (S. Drake, personal communication, May 20, 2013)

I was obnoxious. No excuse despite cold etc. Maybe I have the sort of voice that sounds more angry than I am. You're right. I was upset then. Well that was one round among many. All in a collaborative day…Forget it now. But our friendship is lasting - most important thing. This is all too petty to write about in a thesis. (J. Reid, personal communication, May 20, 2013)

I don't think that you would need to include the details...But I do think that conflict is necessarily part of the puzzle… So I would not think that the point is trite - maybe what is more important is that we both want to repair any damage done and forgive and forget - much like the marriage metaphor you used before (without the stuff that goes into a marriage!) … remember that we GOT through it. And are ready for CSSE or AERA or whatever comes next because essentially we have a working collaboration. Are we just bears for punishment OR do other true collaborations go through this? Or do they just write their part and accept the other's part as is? [TC] thought the latter model is what others did. (S. Drake, personal communication, May 20, 2013)

Our email exchange above reflects the importance we placed on our relationship with each other, and the way this friendship counterbalanced tension. As for Susan's question about other true collaborations, the literature suggests the answer is yes.

Yet our desire to be friends set up an ongoing and exhausting dilemma of competing priorities. Should one act with gentleness and acceptance, making only the most discrete, minimal revisions in order to avoid hurt feelings or is it better to be impersonal and take bold action to wrestle the best possible book into being no matter the emotional cost? We frequently danced between these two extremes, our moves made complicated by the differing relationships among the three of us. Sometimes I wondered whether friendship was helping or hurting our work. It probably did both.

Shifting Power Dynamic

An aspect revealed by that May 20, 2013, email exchange is the concurrent roles Susan and I played. At any one time we could be simultaneously

- co-writers (You were trying like crazy to do a perfect job of sending TC the files. And you thought that I was holding that up by continually changing bits and pieces. And that I had told TC that you were the problem and holding up the process and really it was me who kept tinkering.)

- student and supervisor (This is all too petty to write about in a thesis… I don't think that you would need to include the details...But I do think that conflict is necessarily part of the puzzle… Supervisor advice - keep the essence of this for your thesis if not the details.)

- colleagues (And are ready for CSSE or AERA or whatever comes next because essentially we have a working collaboration)

- friends (I am so sorry. Seriously. I am sorry. It's been on my mind ever since you told me… But our friendship is lasting - most important thing… figured that you/we would get over it. Wasn't quite sure the night we went to the opera but soon it became clear that I was not the mortal enemy.)

This overlap of roles made for a complex relationship and power dynamic reminiscent of that described by co-writers Pensonneau-Conway et al. (2014):

How do we honor the simultaneity of our relational roles, the intersections of our relationships? Never just my sister; never just my writing partner; never just my friend. But also always more than just the sum of the relationships: sister + writing partner + friend ≠ our relationship. Instead, the dynamics of bodies interacting and relating in and away from the borderlands of their intersections—informing, denying, contrasting, affirming, and ultimately, becoming relationship. (p. 313)

Like Pensonneau-Conway et al. (2014), the writing partnership of Susan, Wendy, and me was always more than a simple addition to the sum of three.

The order of authorship usually implies a hierarchy of responsibility and power within a collaborative group. Hierarchy sometimes causes difficulties among collaborative partnerships (Corley & Sabharwal, 2010; Forman, 2004; Hyman, 2001; Jennings & El-adaway, 2012; Kochan & Mullen, 2001; McNenny & Roen, 1992; Mullen & Kochan, 2001). This was never an issue with our threesome. Susan was clearly the lead writer and Wendy and I understood and happily accepted our apprenticeship position in relation to her. But order of authorship is not the only way power is expressed among collaborative writers.

Susan's previous and somewhat negative collaborations and her leadership position might have encouraged her to exert her power by setting out some initial

expectations, especially given Wendy's and my inexperience. Such a step would have been in keeping with her life-partner's experience. Motivated by knowledge of unfair and unscrupulous treatment of students and assistants, Mike and his colleagues established a set of principles that reflected the group's "living ethics" of fairness (McGinn et al., 2005). "Everyone has a burn story," Susan had told me (S. Drake, personal communication, June 4, 2013).

Other collaborative researchers support the pre-emptive strategy of establishing an explicit agreement along with other tips to head off potential conflict (Barry et al., 1999; Benson, 2012; Bryan et al., 2002; Byler & Thralls, 1994; Creamer, 2004; Ingalls, 2011; McNenny & Roen, 1992; Ryan, 2012). Hyman (2001) proposes a formal quasi-legal contract while others take the view that technicalities resolve themselves when writers agree on key principles (Greenwood et al., 2006).

While the three of us discussed rough chapter distribution based on our perceived areas of expertise, we didn't make up an explicit agreement regarding rank because there seemed no need to. I had barely begun delving into the literature that was waiting to dispel my naiveté. But even if I had been aware of the briar patch as Kochan and Mullen (2001) call it, I would not have waved a cautionary flag or asked for explicit, formal expectations of who would get credit. It would have seemed that I lacked trust in my co-writers, and that I was overstepping my subordinate position. Only Susan could have asked with legitimacy for a formal agreement; Susan was the obvious choice as first author. Whether Wendy or I would come next was undetermined at the outset of the book writing. I didn't give the question much thought because I expected Susan to make that choice whenever Oxford needed it, Indeed, based on our original plan in which Wendy

had responsibility for two chapters compared to my one, Wendy should have been second author. I simply don't remember having any discussion with either Susan or Wendy about order of authorship and I can only guess that Susan made the call on her own about midway in the book's development.

If I were starting to write with a new group today, I would probably want to have "the talk" as a way to gauge values, commitment, and work ethic. Like Hill (2003), I doubt I would actually expect strict adherence to an agreement. In a dynamic, truly collaborative writing team, roles and work assignments can be very fluid. Life can be unpredictable, and team members have to pick up the pieces for each other. Indeed, this trait of interdependent task exchange is highly influential is shaping the collective psychological ownership that Pierce and Jusilla (2010) describe and other co-writing partnerships experienced when unexpected setbacks struck (Lapadat et al., 2005; Tom & Herbert, 2002).

As it turned out, we launched our collaboration informally without ever explicitly articulating our assumptions about expectations, values, or behaviour. The only thing we actually stated as a kind of mutual understanding was that the book would not be a compilation of individually written sections; we would all be sharing and reviewing each other's work. Underlying this agreement was the Byler and Thralls (1994) collaborative ethic that each of us felt satisfied with our collaborative product and the process that made it (p. 52).

Like Lapadat (2009) in her collaborative research with student assistants, Susan was ambivalent about taking a leadership role, especially at the start. She had hoped that this collaborative writing experience would be unlike her previous ones that had been marked by inflexibility and conflict.

I see us as equal partners that all have something different to contribute. Since I

have been the supervisor for both of your graduate work and co-authored with

both of you I know you both have so much to contribute. I don't want to

continue my supervisor's role for this book. (S. Drake, personal communication,

April 16, 2012)

Susan's goal for equal distribution of power was neither realistic nor efficient.

Susan's respect for Wendy and me was flattering and highly motivating, but it also

caused confusion and problems when she felt obligated to take a more controlling

position. Perhaps Mike foresaw this problem because in our first summer together, he

told Susan that the author relationship was not a democracy, and urged her to be more

forceful. [42] Mike could see that Susan's leadership was necessary. Indeed, the participants

in the Gimenez and Thondhlana study (2012) were so emphatic about the importance of

having a clear leader in a collaborative team that the researchers included establishing

leadership as an essential core activity (p. 474). So, whether she wanted that role or not,

Susan was almost forced into that position of power. She recognized this herself when

she took charge of the revisions to Chapter 3: "I'm going to be the bossy supervisor now"

(S. Drake, personal communication, January 4, 2012).

Writing the Introduction and Chapters 1 and 2 were challenging but relatively

smooth on the interpersonal front, mainly because Susan took a strong and clear

leadership role. As I described, working alongside her on these chapters was like

attending an ongoing scholarly seminar. This experience was the rich mentorship that

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[42] Susan June 24, 2015 10:11 pm Totally agree with this. That was part of the problem I think. I did not take the lead writer role soon [enough]. I did not want to tread on anyone's toes or act like a greater expert than they were. Eventually I needed to….

many academics advocate as an excellent way to train and socialize aspiring researchers (Andrew & Caster, 2008; Bryan et al., 2002; Ciuffetelli Parker & Scott, 2010; Cohen et al., 2012; Eyman et al., 2009; Griffin = Beatty, 2010; Harris et al., 2009; Lapadat, 2009; Lapadat et al., 2010; Maher et al., 2013; Pasternak et al., 2009; Sakellariadis et al., 2008). As a result, my knowledge and skills grew hugely resulting in a gradual identity shift. While there was no equality of scholarship during the writing of *Interweaving*, subsequent projects since then have adjusted the balance between us as has been observed in other mentor–mentee relationships (Cohen et al., 2012; Diamond, 2012; Griffin = Beatty, 2010, 2012; Harris et al., 2009; Maher et al., 2013; Turner & Edwards, 2006). I feel grateful for the opportunity to learn from Susan, and to continue a partnership that extends and inspires my growth.

Perhaps one way to view the complexity of power relationship in the Interweaving partnership is to focus more tightly on specific situations as examples. Let's return to February 2012 when the book's structure had been totally rearranged and the parts of the old Chapter 3 were scattered across new Chapters 1, 2, and 3. Instead of reading the Skype conversation between Susan and me on February 14, 2012 and my journal entry on February 23, 2012.as parts of the narrative, consider the way they reveal a power dynamic in Table 5.1.

As already stated, the relationship between Susan and me was complicated and multi-layered. In my consternation over the extent of probable revisions, I was reacting as a subordinate assistant writer smarting over the ego-bruising rejection of my draft and concerned about finding time to rewrite. I had overlooked important details that should have gob smacked me but hadn't. First of all, the February 13, 2012, email that had

Table 5.1

Interpretation of Journal Entry, February 14 and February 23, 2012

Data from a Skype conversation recorded in my journal, February 14, 2012	My later interpretation
Susan is clearly feeling some "tension" because she says she "doesn't want to step on my toes".	Susan wants to exert her power as lead writer but is cautious about possibly offending me when she says she "doesn't want to step on my toes".
I say the party line – "You're not stepping on my toes. I knew that the chapter would have to be revised and I realize this is a shared task, so you have every right to suggest changes."	I am acknowledging my lower status and the inferior quality of my work ("I knew that the chapter would have to be revised") as well as Susan's position of superiority ("you have every right"). However, the phrase "the party line" suggests an almost passive-aggressive reluctance to sincerely accept Susan's authority.
But then comes the zinger from Susan: "I just think it has to be rewritten so someone will actually read it." Ouch. Pause. Breathe. "Does that insult you?" she asks.	Susan is possibly exasperated by the need to justify the revision ("I just think…"). As a superior writer, Susan sees the flaw that should have been evident to me. The pause alerts her that I am taken aback. Susan adopts an empathetic stance ("Does that insult you?"). If this had been said in a mocking tone, it would have reinforced her position of power over me. Instead, it was said in a neutral tone that closes the power gap a little. It suggests that Susan has regard for my feelings. My knowledge of Susan as a friend makes me believe this is true.
What can I say? Yes, it hurts. My eyes tingle… I'm glad we don't have the video camera on. [That remark] kicks a major hole in my confidence and sense of partnership in the book… Susan continues to talk about the books she is using as her models…	There is no reply for me worth making, and besides, there is no hole in the conversational space to make it because Susan continues talking. Susan knows that to engage in a conversation about feelings would be distracting and inefficient when there is a more important task at hand – revising the book. As the leader she must act on priorities. We are not equals here but the fact that she continues to engage with me on this task indicates that she still values my input.

I'm sort of listening and agreeing and sort of thinking about what has just happened. Is this what it is to be a true collaborator – a willingness and readiness to take a harsh but honest and necessary blow?	I am presenting myself as a compliant collaborator, listening and agreeing, but only "sort of" because this conversation has forced me to reflect on my position.
Susan makes several practical suggestions about possible ways to revise the assessment chunk but ultimately agrees that the assessment chapter can't really move forward until 1) she finishes the chapter that goes before it and 2) writes the section she wants to include in the assessment chapter on assessing the KDB.	I am struggling here to find my niche. My subordinate role is reinforced by Susan's directive to work on editing tasks or temporarily leave the book altogether. Susan has taken on the largest workload and the responsibility that comes with it.
Susan: I'm sorry that I have a fixed idea about how the book should sound. That's just the way I know how to write. It's the only way I can write. I don't use textbooks. I think they're boring and I don't want to write like that." Susan: I'm picturing the students I teach. I'm trying to relate to them.	Despite the "I'm sorry", Susan is not apologetic. Rather, she is emphatic. Susan is asserting her vision for the book and her position as lead writer. She is also mentoring me about style and audience. Her reference to her students reinforces the legitimacy of her position of power.
Joanne: You're right. You have experience both with students and with textbook writing that I don't. I need to listen to you.	I acknowledge Susan's expertise in relation to my own. I have lost the earlier defensive tone. Now I am deferential. I am showing sincere acceptance of my apprenticeship learner role.
Susan: You say we should have talked about this more beforehand but until this point, we didn't know our differences. Joanne: But *I* should have known from editing your previous books... I just didn't think to imitate you when I should have.	Susan now adopts a conciliatory tone. By referring back to a remark I made, she is showing that she had been listening even though she disagrees with my claim. She offers a reason that both of us can use ("until this point, we didn't know our differences") to explain the situation. By taking blame, I am acknowledging I have much more to learn from Susan- again the apprentice.
Susan: Well, I actually found some of the sections in your chapter interesting.	In retrospect, I believe Susan meant this remark as a reconciliatory compliment, but at the time, it really hurt. I was being damned with faint praise. The "actually" and the "some" keep my ego in check.

Data from my journal, February 23, 2012	My later interpretation
Susan is redesigning the entire chapter – creating new chunks and moving chunks around. I can see how we are different and why it is important that I listen to S. She is much more conscious of the reader …No wonder she is frustrated because certainly what I had written is nothing like what she is creating now, even if chunks of content are usable.	I am acknowledging Susan's expertise and my position of learner in relation to her. I am empathetic about her frustration with me. Instead of rising to her expectation that I could write on my own, I have actually made more work for her.
It's a humbling experience to be told - "this paragraph doesn't tell me anything" or to be told – "Don't touch pages 1-19. No, on second thought don't touch anything in chapter 3. Instead edit chapter 1- go back to it." It's hard to accept being excluded from the chapter that was supposed to be in my area of knowledge!	Susan has taken charge as the lead and main writer at this point and has reassigned me. I do not dispute her decision to do so, nor do I claim that I should have a bigger role in the revision of Chapter 3. Both Susan and I are acting in a way that is consistent with our relative positions of power.

prompted this tense Skype conversation about my writing style had been sent at 8:43
a.m., which probably meant that Susan had been stewing since the previous night or
possibly for days earlier about how to approach me about revisions. Her message had
been cautious (Would that be okay?) and had anticipated my reaction (Hope you are not
upset). She was trying to respect me as a partner, not as a lowly student (so that what
each of us thinks does not get lost in the power of either authorship or supervisorship). I
had missed the way Susan was showing me care by attempting to soften the blow. I saw
that only in hindsight as I analyzed my data. This realization chastens me because it is
only one of many such insights that have emerged in the writing of this dissertation. I
thought I was a fairly reflective and sensitive person but clearly, insufficiently so, or
sensitive only on my own behalf rather than empathetically towards someone else. This
retroactive awareness also occurred in my revisiting a journal entry from March 3–4,
2012, shown in Table 5.2.

Writing and revising Chapter 3 became a defining situation for Susan and me as co-
writers and as thesis supervisor and student. The March 3–4, 2012, journal entry in Table 5.2
is focused on *my* reaction to events at that time, but retroactively, when I think more
empathetically about Susan, I see how difficult it must have been for her to confront me
about changes to Chapter 3. No wonder there had been such a lag in getting feedback from
her. How much heavier was her workload in trying to extort readable text from an amateur
writer, and in taking up all the revisions. How desperate and despairing she must have felt as
our deadlines passed.[43] I had written in my journal, "I didn't have the impression as strongly
before that missing TC's deadline bothered Susan as much as it seems to now. I think we
crossed a magical line and now it's really bothering her" (Journal, March 8, 2012).

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[43] Susan 2016-2-12 7:09 a.m. How sweet of you.

Table 5.2

Interpretation of Journal Entry, March 3–4, 2012

Data from my journal, March 3–4, 2012	My later interpretation
At Susan's condo: We're supposed to be focused on ch 3 but the session begins, unintentionally (I think), with a discussion about the dissertation and our working process.	Unintentional or not, the fact that we went immediately to a discussion of the way we were working together, or not together, suggests that this topic was overshadowing other concerns for both of us. Susan was not acting as a tyrannical lead writer focused only on the book's content; she was acting as a co-writer, a writing mentor, my thesis supervisor, and my friend.
S tells me that Mike had told her often, back in the summer that she had not taken sufficient control, that because she had written the proposal and was the lead writer, she had the leadership position and responsibility, that she had to assert herself more and stop being so democratic… S says that perhaps her lack of leadership explains the "problem" we are having.	Why did I use quotation marks around "problem"? There clearly was a problem to be resolved, but the quotation marks suggest sarcasm or doubt, a certain distancing of myself from it. By contrast, Susan puts herself right in the centre of the problem by blaming herself for a lack of leadership. I should have noticed Susan's uncertainty in taking a position of power. Later in the journal entry I state that there was no ambiguity for me regarding her lead role, but I show no awareness of the ambiguity for *her*.
Ok – so 1st I wonder – what is the problem exactly that S thinks we are having? Would we both identify the same problem? I assume she means the challenge of rewriting. S says, "We each went our own way".	My anticipated interpretation of the problem is not Susan's. I assumed she meant the logistics of making the revisions. This was topmost in my mind because I was worried about finding time, still thinking it would be me doing the rewrite. Susan's comment about going our own way shows that she saw the problem as our lack of collaboration. My memory is that Susan said this with a tinge of regret, as if we could have avoided problems had we adopted a different collaborative model from the outset, possibly the more side-by-side model described by Ritchie and Rigano (2007b) and Griffin and Beatty (2010).

Yes we did, but we had to, or at least I felt at the time that I had to because I was worried that if I didn't get started, if I waited until S finished ch 2, I wouldn't have enough time to write the ch 3. Ironically, I would have been better off waiting. Probably wasted less time. Why?

1) ch 3 would have flowed more smoothly from ch 2

2) I would have had a more clear idea what S wanted

3) Susan would have taken it over from the start rather than trying to take it over discretely and incrementally now.

The content and my tone here is defensive and self-serving. These are thoughts, not spoken words. I'm chaffing, instead of acknowledging that Susan is right. Closer collaboration under Susan's direction would have kept Chapter 3 on the rails. I had done what I thought had to be done at the time; I had exerted more independence than Susan probably should have allowed.

I talk to S about "changing footing". I ask Susan if, by telling me about Mike's comments, the message is softened. If S had said "I am the boss and I should have been more bossy", it might sound too much a direct a power grab, but distancing the words by placing them in M's mouth gives S the opportunity to comment without having to "own" the observation herself.

Bonito and Saunders (2002) propose that collaborative partners attempt to resolve disagreement indirectly and amicably by changing their stance. "[They] change where they place the authority for what it is they are saying, then it becomes possible to produce talk that promotes accord, reifies it, or avoids further discord—thereby achieving a resolution of disagreements without waging (or continuing) conflict" (p. 483).

I have always been hyper-aware that S is the lead. Indeed, Steve calls her my boss. These past few months working on ch 3 has reinforced that.

From March 2012 forward, the power relationship between Susan and me solidified as more clearly leader/follower, expert/novice. Although I asserted my "authority" such as it was, on some tasks such as the tracking and filing of the figures and tables is one example – these tasks were usually editorial, and my control was accepted because the tasks were necessary but relatively low status, and because they suited my picky, practical Virgo nature. This power relationship and my sense of indebtedness to Susan for the opportunity to write under her mentorship cleared the way for Susan to re-vision the book several times and have me as a willing, if frustrated, partner. I think this is true of Wendy also. I am only speculating, but I don't think writers of equal status would have gone along with the number of times the book was restructured and revised. Even in our situation, Susan could see she was stretching our patience and thus, she took on

more and more of the writing herself.

I need to clarify the "boss" word. Susan was not a boss. She was a genuine leader. A boss is ruthless and narrow-minded in the desire to accomplish a goal. For a "boss", team members are merely tools. By contrast, a leader's drive is tied to the relationship with the followers. Love, compassion, empathy–these are not sacrificed to the goal of task completion.

I truly believe that S is talking to me about ch 3 primarily out of friendship and courtesy, not because she needs my input…I'm certain she wishes she could just do the book herself and not waste time talking and talking with me.

Hence, I am now super conscious of trying to please, of putting in enough hours, of trying to work hard as a way of reciprocating this gesture of friendship. I'm always worried that I'm not working hard enough. I put in hours of time but who would know what I did? A comma is pretty invisible. This raises the question of work – Whose work? What work? What work is more highly valued?

When I originally wrote this journal entry, I was anxious to earn Susan's recognition and approval. I wanted her to see me as a valuable contributor. I was concerned that I had become a liability to the book's development and to her emotional/mental wellbeing. Later thinking makes me less generous to myself. I think my ego was still at work and I was still fixated on having some autonomy – probably more than I deserved. The final comment indicates some reflection on power and its relationship with distribution and nature of tasks in a collaborative project.

As Susan and I learned to dance together that March 2012, Wendy had been drafting Chapters 4 and 5 independently and Susan was worried about a re-enactment of the Chapter 3 difficulties: "Another major hurdle is how to avoid this happening with Wendy" (S. Drake, personal communication, March 6, 2012). There had been initial disagreement between Wendy and Susan about the inclusion of a section on learning styles. Wendy was strongly for it while Susan was not. Nevertheless, Wendy had included it in an early draft. In this instance Wendy, despite her subordinate position, had not deferred to Susan's directive. Perhaps she had been encouraged by Mark's support to stand her ground.

Ultimately, Susan did not have to confront Wendy over this particular issue because by June 2012, Susan had changed her mind. The future would limit the occasions for potential disagreement between Susan and Wendy over the book's content. That is because of the writing process that we used at later stages of the book's development. Wendy would send her draft material to Susan and me with the comment "Edit at will and please do not worry, I am prepared for BIG rewrites! =)" (W. Kolohon, personal communication, June 11, 2012). And edit we did to reduce word count and to improve the connection between Wendy's work and existing material. Susan and I would review Wendy's draft and plan how it should be changed and who would do it. Sometimes we accepted it or revised it, and occasionally we had to reject it.

As the lead, Susan assigned tasks to Wendy such as creating graphic figures, tables and checking the references. Wendy pushed herself mightily to accommodate these requests in a speedy turnaround time. Generally, figures, tables and references required less back and forthing between her and Susan compared to discussions about text. I must qualify this observation though, because all I know about what happened between Susan

and Wendy is whatever I gleaned from shared correspondence, conversation, and interviews. My observation is that Wendy was definitely a collaborator, but our overall work arrangement meant that especially at later stages, our collaboration was less often a threesome and more often in pairs: Susan and me, Susan and Wendy, and very rarely Wendy and me. The arrangement limited my knowledge of the Susan–Wendy relationship and reinforced the power cosmos with Susan at the centre like the sun and Wendy and me as orbiting planets. Wendy and I were of relatively equal status, and with our limited interaction except through Susan, the power dynamic between Wendy and me was relatively stable and neutral. Neither Susan nor Wendy supplied any comment to supplement or dispute my interpretation on this point.

Susan exerted her position of leadership and power in several ways. She gave feedback, assigned tasks, determined work and meeting schedules, handled most of the communication with Oxford University Press staff, and directed content and organization of the book. In short, Susan carried a significant load of responsibility that was probably underappreciated by me because I was too preoccupied with my own, much smaller sphere. In addition, the relationship between Susan and me was complicated by shifting and often simultaneous roles, making it uncomfortable at times for both of us. This discomfort is discussed below.

Conflict

When Alison in Figure 5.7 defines collaboration as finding agreement, Tom is doubtful that he and Alison will achieve such consensus, and he wonders if their disagreement about humour threatens their ability to collaborate effectively. Perhaps Tom would have been reassured to read that Creamer (2004) emphasized the impact of conflict on the creative process, and suggested it is almost inevitable in a collaborative project,

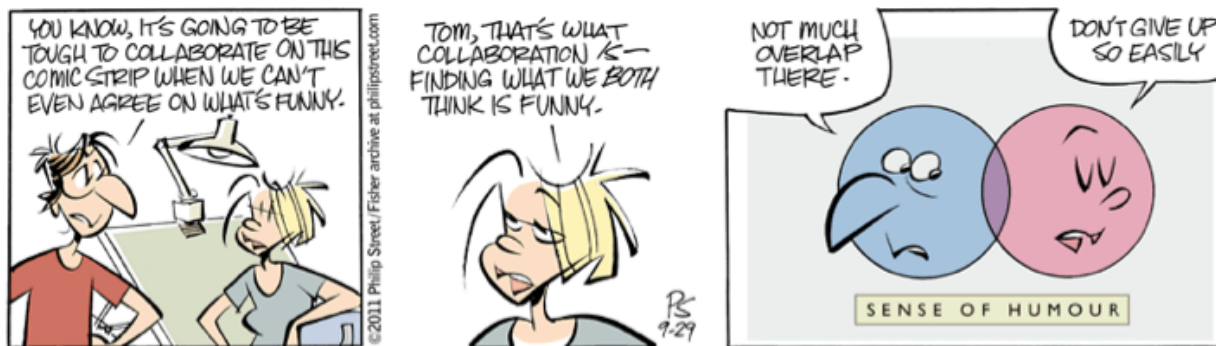although Paulus et al. (2010) disputed that position.

Figure 5.7. Tom reacts to Alison's definition of collaboration. (Street, 2011, October 11). *Fisher* © Philip Street. Used with permission.

In our case, I don't think "conflict" is the precise word for what happened among us. "Conflict" suggests hostility and aggression; that is not what I ever felt. However, we all felt irritation, frustration, hurt, disappointment, guilt, remorse, and confusion. Perhaps my hesitation to use the word "conflict" reflects a denial of reality or a desire to soften its edges. Bonito and Saunders (2002) also had difficulty defining "conflict". They point out that some people would call any disagreement "conflict", but that is too simple. Anticipated conflict can be pre-empted by an imposed solution, by negotiation and diplomacy, or sheer avoidance. Certainly in our case, solutions were occasionally imposed, and potential conflicts avoided by stepping around the person who might raise the objections. Negotiation—talk and talk and talk—was a major part of our collaboration.

Our friendships did not prevent conflict; perhaps it even intensified it because intimacy may lower inhibition, heighten emotional intensity, and increase vulnerability overall (Brewis, 2014; Goldstein, 2000; Tom & Herbert, 2000). A conversation between Wendy and me reveals the way our personal relationships were tangled together with issues of power and conflict:

Joanne: I found this experience much more personal than I expected it to be. I don't know (pause) whether I took things more personally than I needed to but (pause) I don't know (pause) more relational than I expected. I guess I expected it to be more like the writing I do at work where there isn't that degree of "friend" application. I'm not saying it right…(pause)

Wendy: There was a connection, a congenial connection. The other thing too (pause) sometimes when we were tired- sometimes there would be raw emotion…

Joanne: …yes…

Wendy: …because there were times where we couldn't compromise. We had to work it out. I had to keep fighting for what I believed in but there was also that relationship that had to continue. We were tired. There was no resilience left, but I was amazed that we still [pause] nobody really said "we'll do it this way" and then we would cave in, which I kind of expected.

Joanne: Funny that you would say that because I felt like I would relent. I felt that Susan was the lead author and had the experience and my role was to learn from her. At various points she would say "This is how we're doing it" and I would go along with it, usually I would agree. I was very conscious of Susan as a decision maker.

Wendy: She was. I think there were times when I needed to soul search. Were we going in the wrong direction? I didn't have a good understanding. I became much more reflective, more honest with myself about what we needed to do. But I'd say

the same comment a hundred times and nothing happened so I learned to just

leave it. It had to get done, had to get written and in the end, it was fine.

Joanne: That's true. I agree with that. At some point I just wanted it done. I didn't

want to talk anymore.

Wendy: I didn't want to argue. [Both laugh]

Joanne: And maybe it wasn't that important after all.

Wendy: It's like a relationship. There are times for compromise and times where

you go, "This is what we're going to do". (W. Kolohon & J. Reid, personal

communication, June 3, 2013)

As far as I could tell, the persona Wendy presented to Susan and me was

persistently eager, cheerful, cooperative, and willing. She seemed to meet every setback

positively as an opportunity to learn. In Chapter 4, I praised Wendy's composed response

to an incident when her work was significantly revised and even deleted. Nowhere in my

journal or emails is there any evidence of conflict between Wendy and me or between

Wendy and Susan. Yet in her last interview with me, Wendy referred to the stress of the

book writing: "I was surprised at our own resilience. … Sometimes I would vent and just

pound the keys" (W. Kolohon, personal communication, June 3, 2013). Wendy described

the stressful time of the "plane in the sky" email, March 31, 2013:

There was a day I was quite ill. I collapsed in the kitchen. Mark took me to the

hospital where I had tests. My heart was racing blah blah blah. We came back. I

lay down for half an hour and then I was back on Skype with Susan. You know,

sometimes the body says you're done. (W. Kolohon, personal communication, June 3, 2013)

Until that interview, I had no knowledge of this incident, but Wendy's collapse certainly demonstrated the way the book writing aroused a stress response, and why she would want to avoid further stress through additional conflict: "I didn't want to argue" she had said.

Birnholtz et al. (2013) studied group maintenance and identity in collaborative writing groups. They showed that because collaborative work on a shared document requires public behaviour, writers consider what details of themselves to reveal and withhold in order to influence group dynamics and other people's perceptions of character. Susan and I were Wendy's public. In emails and Skype conversations with us, Wendy's interaction with us was professional. Expressions of personal feelings were relatively rare. They were occasionally anxious as in the "build the plane in the air" email but usually appreciative and encouraging, Wendy's interaction contrasts to my frequent and effusive eruptions, most often into Susan's inbox. In my opinion, the contrast reflects the differences in relationships among the three of us. Wendy's was a little more distant figuratively and literally from Susan and me whereas the closer relationship between Susan and me lowered inhibitions, possibly too much so, in our discourse.

One source of tension for Wendy was that she felt she had to moderate conflict between Susan and me. This idea came through in two interviews conducted at different stages of *Interweaving*'s development.

Joanne: How do you feel about the interactive dynamic among the three of us?

Wendy: I find it interesting because I feel like the two of you have a (tiny pause) background and a connection because you've known each other for a long time. I

find that sometimes when we're not face-to-face, sometimes when we were face-to-face, there's [tiny pause] I feel sort of in the middle sometimes because I'm by nature a nurturer and a fixer. … So sometimes when we're Skyping, I feel that I'm bookending between the two of you. I'm not sure if it's familiarity. I feel I'm always trying to smooth it over. I don't know a good way to do it because I think you have to have the cognitive dissonance to move forward. We can't always agree, so I have to consciously think to myself—am I smoothing it over because I want everyone to be happy and is that actually going to be a good thing for the project?

Joanne: Does that set up tension for you?

Wendy: I don't know. I don't think I actually feel tension. I don't think *I'm* tense. I feel the [your] tension. I want everybody around me to be happy all the time. That's something I've learned about myself and I'm not saying that's a good thing. It's just who I am, so I have to be careful, knowing that I'm not responsible for everybody's happiness. But for some reason that seems to be something I feel I need to make happen. … We know that people get tired, or we're not always going to agree. … So I think sometimes I want to smooth that over and I spend too much time trying to do that. [44] (W. Kolohon, personal communication, January 17, 2012)

Wendy repeated this description of herself almost verbatim in the June 3, 2013, interview. I was puzzled. I could not think of any occasion when Wendy acted as a

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[44] Wendy August 23, 2015, 11:17 AM It all still rings true- I am a nurturer and hope it did not detract from the project. I wonder if you shielded me from some of the emails for this reason. Not sure?

nurturer or had smoothed things over. Susan was also mystified. Why did Wendy have the perception that her peace-making skills were needed, and actually applied to us?

One possibility is the insider–outsider phenomenon that can occur in research methods that use participant observation. Participant observation is a typical data collection method used in grounded theory research, with data collection occurring in the natural setting. The researcher balances the dual roles of outsider/researcher and insider/member of the participant group (Bonner & Tolhurst, 2002; Breen, 2007; Unluer, 2012). Although I could be considered both researcher and participant, Susan and Wendy were never researchers for this dissertation; thus, the research term "insider-outsider" cannot be applied in this way to them. However, I use the words because they are what Wendy used to describe being members of the writing team (insiders) and non-members (outsiders). Outsiders" such as Susan's overhearing friend and Mark at the cottage had "mis-heard" us, the insiders. [45, 46] When Wendy thought she was "trying to smooth it over," perhaps she felt she was an outsider reacting to her perception of conflict between two insiders, Susan and me. Compared to Wendy, I was closer to Susan through previous professional work and friendship and therefore perhaps less restrained in my interactions with her. I was more intensely involved in the daily interactions of the book's development, and I lacked Wendy's skills of emotional regulation. So it is not surprising that the interaction between Susan and me would be more frequent, emotionally charged, and sometimes testy. Susan and I may or may not have thought ourselves in a state of

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[45] Susan August 23, 2015   I think the point was that we didn't realize we sounded like this to other people. Didn't realize we were fighting

[46] Wendy August 23, 2015 Outsiders mistook our cognitive dissonance for fighting.

conflict, but we could have seemed like it to observers /listeners such as Wendy, Mark, and the overhearing friend.

An alternative explanation is that perhaps Susan and I did not see Wendy in a peacekeeper role because she had not been part of the most contentious situations. Nevertheless, seeing herself in the role of peacekeeper is the reality for Wendy, and demonstrates how each of us viewed the collaboration differently.

Another puzzle is that Wendy's need to avoid or resolve conflict does not square with her belief that "you have to have the cognitive dissonance to move forward. We can't always agree." Wendy said she had to "consciously think to myself—am I smoothing it over because I want everyone to be happy and is that actually going to be a good thing for the project?" (W. Kolohon, personal communication, June 3, 2013). Wendy wondered if Susan and I *wanted* to experience conflict (which she characterized as cognitive dissonance) in order to improve our thinking and writing. Perhaps Wendy worried that Susan and I were afraid that her smoothing over prevented fruitful cognitive dissonance from happening.

While our threesome never quarreled over allocation of credit and order of authorship, we did experience tension over the book's content and structure. As Wendy remarked often, and as the literature corroborates, cognitive dissonance is necessary to become better thinkers and to achieve a better product (Belanger & Brockman, 1994; Byler & Thralls, 1994; Creamer, 2004; Ingalls, 2011; Jones et al., 2012; Lunsford & Ede, 1990; McNenny & Roen, 1992; Sweetland et al., 2004; Tocalli-Beller, 2003; Trimbur, 1989; Tynan & Garbett, 2007).

We have our different perspectives and sometimes they clashed. I felt I really had

to fight for keeping in the know your students bit. But these [pause]—I'm saying

they were discussions—always made me think… um, pushed my own thinking

about what this actually looks like because when you go into it you think, of

course, curriculum and assessment are interwoven, but when you have to dissect

that and pull it apart and truly articulate what that means, it really makes you

think about it. To me that's fascinating to be pulling it apart. Because when

someone says, "What does that mean?" and you have to articulate it, you have to

say, "Oh, I can't glide over it. I have to dissect it and put it back together in a way

that I think people might understand." For me that's very interesting. (W. Kolohon,

personal communication, January 17, 2012)

Susan asserted quite firmly that "real collaboration involves conflict" (S. Drake,

personal communication, June 4, 2013). She reflected on past collaborations and their

aftermath, and made it clear that collaborators should see conflict as a healthy

inevitability (S. Drake, personal communication, June 4, 2013). She must have wanted to

remind me of that when she sent a link to Margaret Heffernan's TED Talk on

constructive conflict. Heffernan (2013) used the example of physician and researcher

Margaret Stewart and the statistician George Neal to show how conflict can be

constructive. Stewart challenged the medical establishment of the 1950s with her theory

that giving X-rays to pregnant women caused cancer deaths in their children. Neal made

it his mission to "actively seek disconfirmation" of Stewart's findings. Together, they

arrived at rock-solid support for Stewart's claims. Heffernan explains that

Alice and George were very good at conflict. They saw it as thinking. So what does that kind of constructive conflict require? Well, first of all, it requires that we find people who are very different from ourselves−people with different backgrounds, different disciplines, different ways of thinking, and different experience. And find ways to engage with them. That requires a lot of patience and a lot of energy. And it also means that we have to be prepared to change our minds. (5:20-6:20 minutes)

Like Alice and George, Susan, Wendy, and I had different ways of thinking and writing, which did indeed cause difficulties. But also like Alice and George, we cultivated our relationship to build affirmation, maintain trust, and buffer critique. Heffernan concludes that she was inspired by Stewart and Neal's relationship because "they were prepared to invest time and energy in the relationship, which allowed them to challenge each other" (12:00 minutes). Although there were rocky moments, I would say this was also true of the relationship among *Interweaving*'s three co-writers.

Selecting, revising, and/or creating the assessment tasks caused frustration and tension for Susan and me. Was this conflict? I suppose so. It was certainly a constructive period and we must have been successful since the examples were praised as one of the strongest elements of the book (Laman, 2014). An important outcome was the mutual understanding between Susan and me that our individualities had been submerged in the collaboration. I repeat one of the most important comments made at that time: "You are kind and generous to present ideas as if they are mine. They aren't; they are ours" (J. Reid, personal communication, October 21, 2012, 10:08 a.m.).

Unbalanced Relationships

In our last interview, Wendy said we had been "writing in pieces" and that she "didn't always see the whole thing." She said that it wasn't until almost the end of the book writing that she "saw the golden threads that held the whole together" (W. Kolohon, personal communication, June 3, 2013). It is true that Wendy had not been included in all of the email exchanges or Skype conversations. This was an aspect of the collaboration that troubled Susan and me yet insufficiently so to make us change our practice. If Wendy had been included in every step and communication, she would have known that I too had felt as she had: "worried and nervous…ineffective, inadequate and a little insane" (W. Kolohon, personal communication, March 31, 2013). Wendy had asked if this was normal. She would have known that for this collaboration, it was.

So why was our threesome so unbalanced? There are two possible explanations. One is simple logistics; it was just easier for Susan and me to get together. We seemed always to be chasing deadlines. It was easier for two than for three people to get the writing and revisions done. The second is altruistic: Susan and I protected Wendy. Below, I discuss each of these explanations more fully.

Logistics seem to be able to trip up even the best-intentioned inclusive collaborations. Susan and I were geographically closer. We could meet easily in Toronto, and since I was visiting my father in St. Catharines, we could also meet there. Wendy lived two hours away from Toronto. It was difficult for her to come into the city and her weekends were taken up with courses, making it impossible for her to meet face to face with either or us. Although we three met on Skype to counteract distance, deadlines were tight, and a third person added to the discussion and revision time. The writing process

became something of a self-perpetuating circle. The more intensely and exclusively Susan and I worked together, the more difficult it was for Wendy to get a fulsome picture of the book in progress. Wendy alluded to this situation in her interviews. At the same time, through no fault of Wendy, it became from more difficult for her to integrate her work into the thinking and writing that was underway.

The decision-making around choosing and revising sample units is an illustrative example. Early in *Interweaving*'s development we all had agreed to use the units Wendy had proposed but later, as the book evolved, I felt that they did not demonstrate the criteria of alignment we said were necessary earlier in the book and earlier in time. Wendy had not been part of the conversations that had led to my becoming so strict and picky about what to include, and it seemed that when we had already missed a deadline was not the time to catch each other up.

I feel guilty about the lob-sided nature of our collaboration, especially in light of Wendy's persistently positive view and her complete lack of malice over revisions to, or rejections of her work without her having had much input into the decision. By contrast, I struggled often, and usually failed to adopt such a mature, accepting attitude. While I may have written more words than Wendy, I created emotional work that the team could have done without.

The second explanation for the imbalance is more personal. Did Susan and I want to protect Wendy from something? If so, what was that something and why would we do so? Why would we think of Wendy as needing protection? Yes, I would say Susan and I did take a somewhat protective stance with Wendy. During the book's development Wendy changed jobs, took and taught professional and academic courses, got married –

all this activity seemed seriously busy! Wendy wrote e-mails before dawn, and could barely speak from exhaustion. She seemed vulnerable to stress as the hospital incident indicates. We sensed this sensitivity and acted accordingly. For example, Susan had offered to release Wendy from further work on a section and Susan was anxious about Wendy's reaction to revisions. In February 2013, we hesitated to pressure Wendy into replying to our editor's comments. My interpretation is that Susan and I were trying to avoid conflict but also preserve the health of the collaborative venture and of its participants by protecting -a fragile member. So yes, patronizing as it sounds to me now, we had shielded Wendy from the more fractious decision-making. The result of Susan's and my attitudes and actions was an imbalanced collaboration that limited Wendy's full participation.

The Dilemma of Researching Oneself

The May 20, 2013, email exchange conveys two other complicating aspects of the book-writing project. One is the dilemma I faced constantly and in various ways. I was observing and writing *about* our work as we were *doing* the work. I had to be inside and outside myself all the time as I created my data. Then, in reviewing my data, I experienced the events and feelings again and again from different perspectives of time. I regularly questioned whether an event, and the thoughts and feelings it evoked should be included as data for the dissertation. "This is all too petty to write about in a thesis," I had written in an email (J. Reid, personal communication, May 20, 2013). My situation recalls Neubert's (2001) emphasis that the distinction between self-observers and distant-observers is fluid:

As distant-observers we are always at the same time self-observers within our

own context of observation, while as self-observers we may at any moment try to

imaginatively project ourselves into the position of a distant-observer who looks

and reflects from outside. (p. 7)

Journaling is often used in reflective practice and can be a method of researching

the self (see, for example, Engin, 2011; Galindo, 2011; Malacrida, 2007; Stevens, 2015).

Indeed, my journal was a major data source but as I looked back through it, I questioned

the accuracy of my recording. Without transcribing every word of every interaction, how

could I be sure I had summarized conversations and decisions accurately? Then there was

my interpretation of words and decisions. Usually I wrote up my journal late at night

when I was drained and in a more raw emotional state. Reading entries months and years

afterwards added layers of new understandings. Sometimes I felt like I was reading about

someone else, not me. Additionally, I was acutely aware that my data were never about

me alone. What was my responsibility to my co-writers? Where was reciprocity? How

much protection should be extended to them or even to myself? How could I love and

respect them while wresting a dissertation from this data? How could I be dispassionately

outside when I was so deeply inside?

While the literature did not offer definitive answers, it did indicate that I was

travelling through explored territory, and this gave me confidence to continue. Perhaps it

is the peculiarity of academics that they cannot have an experience without wanting to

write about it (Robinson, 2006) or perhaps the experience of collaboration and co-writing

is so energizing and transformative (Swartz & Triscari, 2011) that it motivates academics

to write about it. Paulus et al. (2010) decry the lack of empirical studies about

collaborative research. Noel and Robert (2004) offer one such study, but to me, the complaint is like standing in a supermarket frozen food aisle moaning that there are few low-calorie pizza or ice cream options. My reference list is liberally peppered with rich examples of qualitative reflexive studies (e.g., Aguerre et al., 2013; Bryan et al., 2002; Blyler & Thralls, 1994; Craig, 2010; Dye et al., 2010; Griffin = Beatty, 2010; Lapadat, 2009; Lapadat et al., 2010; Lapadat et al., 2005; Pensonneau-Conway et al., 2014; Ritchie & Rigano, 2007a, 2007b; Tom & Herbert, 2002; Vickers, 2002). Their titles alone set a tone of courageous disclosure and sometimes, rueful wisdom.

I read several articles with pings of recognition. Unfortunately for me, I encountered some of the more resonate studies late in my own research. As one example, Goldstein (2000), for her dissertation (ping), undertook an action research project with a classroom teacher who was her friend (ping). After the completion of her dissertation, she criticized herself as a researcher in ways that sounded uncomfortably familiar. She failed to define collaboration precisely with her partner (ping) and because the work was her dissertation, there was an inherent power imbalance (ping) that prevented the equality of collaboration she had hoped for with her partner Martha George. "My desire to engage in collaborative research caused me to ignore the complexities and subtleties of this research design: Martha and I were collaborating and that was that" (p. 519). Goldstein asked Martha to respond to her voluminous field notes and interpretive analysis with the good intentions of checking accuracy and equalizing the power dynamic, without sufficiently appreciating that this was a huge imposition of time on Martha, with no benefit for her. I recognized Goldstein's motives and burden in my own request that Wendy and Susan respond to the narrative of our collaboration. Through them, I was hoping to obtain an

external perspective, but this was impossible since we were all insiders. We could not be drone cameras to our own interactions.

Conclusion

Was our threesome a collaborative team? My answer is yes. Over the 30 months of planning, drafting, revising, and editing *Interweaving*, we shifted from model to model—synchronous face-to-face, asynchronous, sequential—as circumstances required. At times we were more co-operative than collaborative. Wendy thought we were most collaborative during the research stages, especially when we interviewed educators and combined our interpretations of their words (W. Kolohon, personal communication, June 3, 2013). I thought the Easter weekend synergy was our most shining collaborative moment. Susan countered my romantic bubble by reminding me that "this occurred near the end when we pretty much knew what we wanted to say, whereas at an earlier time, we were still figuring it out—you know that Richardson thing of writing your way to clarity", which was her choice of our most collaborative time (S. Drake, personal communication, June 4, 2013).

Driscoll et al. (2009) documented the experiences of five women who formed a collaborative peer-writing group to support their goal of accomplishing tenure. They wrote about their challenges in achieving a cohesive collaboration:

> Evidence that we had reached unity was summarized by one of the collaborators during the writing and editing of this article: "The fascinating thing to me is that it does sound as if it were written by one person. I find it difficult to remember who did what." (p. 18)

This statement recalls Susan's remark that she thought that the proof of an effective collaboration was a single unified voice. I had responded that for me, it was less the consistency of voice and more the harmony of multiple voices. I believe that the published version of *Interweaving* demonstrates both definitions.

Something similar to Driscoll et al. (2009) happened with us. Our work had merged. "You don't get how influential you were. Your stamp is all over it in so many ways" said Susan to me (S. Drake, personal communication, June 4, 2013). As she listed these "stamps," I had completely forgotten they were ever "mine," and as I listened to the list, I did not feel one scrap of possessiveness. "I was surprised at the amount that got thrown out, but I wasn't hurt by that, mostly because I don't remember who wrote what," said Wendy (W. Kolohon, personal communication, June 3, 2013). *Interweaving* had become all *ours*.

Would you undertake another collaborative writing project I asked my co-writers? "In a heartbeat," was Wendy's immediate reply (W. Kolohon, personal communication, June 3, 2013). Susan took a longer pause before saying yes. Remember she had described our collaboration as "the hardest one yet." Nevertheless, after a few months of separation, Susan and I did collaborate again on another research project. As for me, I would certainly collaborate again with Susan and Wendy but I would approach a collaboration with anyone else with a mix of eagerness and caution. My naiveté going into the *Interweaving* project is astounding. I would be a far more effective and informed collaborative writing partner today.

My original research question in 2012 was this: what is the experience of a collaborative writer? Since then I have been in dialogue with the literature comparing my

co-writing experience with that of others. Despite the many points of similarity, I resist presenting a definitive answer because I believe each collaborative project would be unique, even with the same partners. I found theories and practical advice, tantalizing ideas and topics, rich veins for further research, but no one can answer my original question better than my own co-writers. After more than four years from our starting point, their footnoted comments gave me the best answers to my question. [47, 48] Yes, the experience of collaborative writing was creative, messy, difficult, *and* fun.

Chapters 4 and 5 of this dissertation work together as a pair. They tell and interpret a particular story of a particular collaborative writing project. The next chapter begins with the particular in its focus on the significance of this self-study for me, and then moves to its implications in a broader context.

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[47] Wendy August 23, 2015 I can see how this could be a difficult process. Not one I thought about when you decided upon the collaborative writing process as your focus. However, it is interesting for me to now read the underlying subtext of the process. It is similar to the 'behind the scenes' on a DVD. The mistakes, heartache, bloopers and all! It is making me ponder, laugh and cry at times - thanks. When you see our book, it is beautifully shiny and all buttoned up. However, the creation was a messy, difficult process and you captured it!

[48] Susan February 29, 2016 T'was fun…

CHAPTER SIX: COURAGE AND HONESTY

Two ideas that permeated the research and writing of this dissertation also thread their way through this final chapter: courage and honesty. I had been warned that a self-study that included my supervisor was risky, and it was, but not only for me. Consider the courage of my co-author collaborators in letting themselves be my subjects. We *all* dipped deep into a reservoir of trust to let this dissertation take form.

Self-Study as an Act of Courage and Honesty

I join Vickers (2002) in asking "why the researcher's story has less value than a carefully selected respondent and whether it is appropriate that researchers continue the pretense of neutrality and political correctness" (p. 619). How is it fair that an academic researcher—a person likely to be safe, successful, privileged—asks others to risk exposure if he or she is unprepared to do the same?

I have completely reversed my uninformed initial dismissal of self-study. Self-study is the complete opposite of self-indulgent. It provokes uncomfortable self-reflection and evaluation, perhaps unflattering public disclosure. One would expect that personal growth would be an outcome of a self-study, so it is hardly earth-shattering to say the collaborative writing of *Interweaving* was a transformational process for me as a reader, writer, and researcher and even as a person.

Learning About the Self as an Academic Researcher and Writer

I am well aware that many graduate students never have the opportunity offered to me to research alongside a skillful academic. Aside from the logistical challenges of time and distance, faculty members mention additional problems of researching with students. Professors in Ens's (2013) study thought even graduate students lacked skills to be effective collaborators, and cited power imbalance, the complications of interpersonal

relationships, the difficulty of grading, and the lack of career value as deterrents. By contrast, Taber et al. (2009) encouraged co-writing between faculty supervisors and students. From faculty (Taber) and student (Brock and Sainz) perspectives, they evaluated the benefits and the risks of student–supervisor collaboration. Reading these evaluations makes me even more deeply grateful that Susan showed the generosity and courage to take me on as a co-writer and, in my eyes, as an apprentice.

As a reader of research, the dissertation process has made me more conscious of the researcher behind the study. I look for the implied person in the research questions and especially in the chosen method. I wonder what has been left out of the account, and why. When multiple authors are listed, I wonder about their relationship and their methods of working. I especially appreciate gestures of personal disclosure. Sometimes these are glimmers of the understory, like the rafting reference by Ede and Lundsford (1983). Sometimes they *are* the story. Either way, they remind the reader that research is such a complex and human activity, full of possibility and uncertainty. Certain methods such as autoethnography, narrative inquiry, and especially self-study question the assumptions of so-called objective, distanced research. They don't simply report on what has been researched; rather, they inquire into the messy interaction among the components, including the people, of the research process. This dissertation was indeed messy in so many good ways.

As a writer of research, I have had to confront a few difficult moments while writing *Interweaving* and this dissertation, and though difficult, they have pushed me to reconsider my usual strategies of thinking and writing. Figure 6.1 presents an image of this chapter in the making.

Figure 6.1. Chapter 5 outline, which became Chapter 6. Photo source: Joanne Reid.

The image in Figure 6.1 shows that I still had one foot in the world of structure. But notice the sticky notes. They indicate not just the willingness, but the expectation that I would be moving ideas around. The paper is wrinkled because I carried it with me for weeks, mentally munching, adding, pitching out, and rearranging ideas, just like Susan had done throughout *Interweaving*'s history. Susan once described her process as "writing by chaos of jumbled thoughts" (S. Drake, personal communication, June 4, 2013). Jumbled thoughts indeed, but perhaps inquiry is all about making meaning of a jumbled world?

Cameron et al. (2009) argued that novice academic writers "do not understand that the recursive nature of academic writing entails initial messiness and failure because they see only the finished product of other academics' work and not the process by which that work came to be" (p. 281). They are "overwhelmed by their own internal critical voice and are yet to develop techniques for fostering academic creativity" (p. 281). As a result, they struggle to form identities as academic writers.

Researching and writing alongside Susan exposed me to that usually invisible world. I have learned more palpably the iterative writing process as externalized thought, as a method of inquiry. Making thoughts concrete on a page or screen can be intimidating, even more so at the messy draft stage. I am still working on building that confidence. However, writing *Interweaving* strengthened my courage to experiment with ideas and with style, and the honesty needed to evaluate my work more critically. As Cameron et al. (2009) hoped in their own work, I experienced first hand the messiness and excitement of academic research and writing.

Learning About the Self as a Collaborator

Not everyone is meant to be a collaborative partner. Some people require so much autonomy and control that collaboration is extremely difficult for them, and consequently,

for their partners. As in marriage, perhaps the combination of people who form the partnership is a determining factor in the mesh of personalities. Recalling the marriage metaphor, McNenny and Roen (1992) advised that collaborators choose partners carefully: "Shy away from working with those who are egotistical, irresponsible, selfish, lazy, or too busy to carry their share of the load" (p. 305). Desirable qualities include dependability, enthusiasm, knowledgeable, respectfulness, and a willingness to compromise and negotiate (Ryan, 2012). As a writing partner, I believe I was responsible, hard-working, committed, trustworthy, and respectful. But I know I was sometimes a fun vampire, sucking the life-blood of humour out of our enterprise. While I was willing to negotiate, I didn't make it easy to do so. I was too picky and I wanted to wordsmith too early. I let frayed nerves surface too often. More difficult for me to acknowledge here and surprising to me is that I turned out to be more egotistical, annoying, and insecure than I thought I was. Additional traits of a good collaborator should include relentless optimism, a sense of humour, and a willingness to "let it go" as Wendy would say. Wendy's traits are not natural-by-default traits for me, but I have learned their value and would seek to demonstrate them in future collaborations.

Identity Shift

I have attempted to articulate the ways I have changed as a result of the doctoral process, but categorizing as I have above seems to miss the more holistic picture. Like me, Demirbag (2015) began her Ed.D. studies later in life at age 49, when identity can be fairly fixed. Nevertheless, she says the writing of her dissertation was a journey of self-recognition that eradicated her sense of feeling like an imposter. Her doctoral studies provided validation and the confidence to live and work as an educator authentically in correspondence with her personal values. Perhaps with less assertive conviction, I would

say the same about myself. Demirbag called the doctoral process a "gift" (p. 74). The word is not quite right because it suggests a passive receiver, but it does convey the celebratory pleasure and the positive relationship between giver and receiver. In this vein, I happily consider my dissertation process a gift from my co-writers, especially from Susan, and from the researchers who form my literature.

Speaking of shift, now I would like to shift attention away from me and toward my research topic.

Collaborative Writing as a Disruptor

The practice of collaborative writing has disrupting implications on many fronts.

Disrupting the Academy

The extent of collaborative writing in the non-academic world prompted the seminal Ede and Lunsford study in 1990. How much more collaborative the world has become, and with transforming effects. As I write this sentence, a collaborative investigation by 400 journalists from 100 news organizations in 70 countries has just exposed massive off-shore tax evasion (the Panama Papers). Rob Cribb, a journalist involved in the operation, reflected on how his profession is changing:

> I started out as a traditional, skeptical old school journalist who would get up every morning intent on figuring out how to beat my competition. …Working collaboratively with journalists from other news organizations calls for a fundamental mental shift that forces you to evolve, to believe that at the end of the day what is most important is not the exclusive with your name on it, but the story. … The story has to come before your ego. ... I am utterly convinced this is the way forward for investigative reporting. (As cited in English, 2016, paras. 8-9)

Like journalism, the academy will also have to adapt to change. Collaboration threatens underlying values and established policies if the academy is as competitive, hierarchal, protective, phallocentric, and suspicious as some claim (Andrew & Caster, 2008; Ede & Lunsford, 2001; Greenwood et al., 2006; Griffin = Beatty, 2010; Hart, 2000; Kochan & Mullen, 2001; McNenny & Roen, 1992; Mullen & Kochan, 2001; Pasternak et al., 2009). Tynan and Garbett (2007) spoke for others here in their summary of the way collaborative research and writing offered respite from the isolating and competitive nature of the academy:

> As early career researchers we have found that collaboration has diffused the competitive expectation to "prove ourselves" and allowed us to reposition ourselves as emerging academics. We are still wary of our more experienced colleagues who seek recognition for our research. We still compete for funding against colleagues who have less teaching and more time to spend on research. We need to understand and play the political game. … This is why we feel our collaboration has been successful. It has spurred us on. We may not be as powerless as we thought. We have, in using our voices here, challenged the order of the way things are done. On one level we have entered the system, recognized the game for what it has to offer, but have refused to lose ourselves within it. We have realized that we want more than a step up the ladder and, certainly, more than a list of research outputs ... collaborative research is a means of negotiating the system—we know that our voices are united and, together, we will find a way. (pp. 422-423)

But if the academy is honest, it knows that collaborative research and writing is frequently practiced (Ens, 2013), and is considered synergistic and richly rewarding. If

universities truly value themselves as institutions of learning, they should honour, not resist, collaborative writing.

Scholarship is changing in the digital world, requiring additional skills of the scholar. Academic publishing is moving toward more collaborative development, greater transparency, and digital dissemination. Indeed, Fitzpatrick (2011), author of *Planned Obsolescence*, believes that the digital future will transform the scholarly author, particularly in the humanities; reading and writing online have become social processes that "will require questioning many of our assumptions about authorship and how those [print-based] assumptions impose themselves on our writing lives" (7:37-7:41 minutes). Change is already underway as academic work retrofits print analogues to digital technologies. The PDF for example makes a document look as though it once existed in print. More telling is the shift from secretaries typing someone else's handwritten manuscript to self-generated word-processing. "Typing is no longer a purely technological process that follows the intellectual act of writing, allowing it to be outsourced, but rather is now the core of the writing process itself" (10:15-10:25 minutes). Similarly, because technologies of the web are designed to promote open exchange, the concepts of plagiarism and authorship, discussed in Chapter 2, are likely to become more contentious and potentially, more revolutionary. So too are quality control and dissemination. Traditionally, a scholar could send a manuscript to an academic journal and wait months for feedback from an anonymous reviewer. Today, he or she can post it immediately to a personal blog or an academic site and invite anyone to respond. An example of a publication that has bridged the traditional and digital worlds is *Writing History in the Digital Age*. Before a print version was published, versions of the articles

were posted online for open review. Readers purchased final versions in printed book form or they could read final versions as well as review commentary and manuscript revisions free online (Dougherty, Nawrotzki, Rochez, & Burke, 2013). *Digital Pedagogy Lab* (http://www.digitalpedagogylab.com) is another example of emerging alternatives to traditional academic dissemination.

Fitzpatrick (2011) reminded us that writing and authorship have undergone massive redefinition before. The printing press created mass access to text and the expectation of standardization and text stability. The individualism of the Enlightenment that encouraged notions of private property rights gave rise to "authorship" and copyright. Scholarship was "reduced from a process of discovery and exploration to a system for the assembly of more and more new products" (24:32-24:37 minutes). Today, scholars write in an environment in which they may be unable to ensure authority of and control over their text. While this situation provokes anxieties, it also opens the way to a "new" (Fitzpatrick might say returns to an older way) scholarship that is more like an ongoing open conversation in which various collaborators build knowledge together. Like other institutions, the academy is adapting. In his short article, "Universities Must Enter the Digital Age or Risk Facing Irrelevance," Tapscott (2016) referred to "collaborate and communicate" three times, urging universities to satisfy current students' preferences and the practices of everyday contemporary life.

Another under-acknowledged example of academic collaboration is the dissertation. Jump (2015) questioned whether the traditional conception of the PhD doctoral dissertation is obsolete. He is supported by Taber et al. (2015) who claimed that "the nominal single author status of the research thesis is a convention that is out of step

with general academic practice" (p. 2). Taber et al. suggested that co-authored journal articles could replace the dissertation. They urged the academy to be honest and recognize from the outset that a dissertation is a student–faculty collaborative enterprise. The irony of my dissertation does not escape me. I am writing "alone" about myself as a self-study, but I am writing about a collaboration, and I am not writing completely alone thanks to the input from my co-writers. Earlier I had defined a key characteristic of collaboration as shared responsibility for the whole of the work. In this respect, this dissertation is technically not collaborative; it is my responsibility. Yet my co-authors as critical friends, my academic supervisor, and my academic committee members, have had a powerful influence on the dissertation and its writer. Kaufhold (2015) showed this influence in her exploration of the negotiations between a sociology student (Vera) and Vera's supervisor (Sue). The two collaborated in establishing the student's topic and Vera began drafting. Vera thought that her thesis would not be acceptable unless it met the conventions of a traditional thesis. She felt constrained until Sue encouraged her to use her creative writing talent, which she did in a rewrite. Another revision occurred when the supervisor suggested changes to the writing style to make it more formal. Gradually Vera found her own voice in a thesis that reflected both her supervisor and herself. Vera's story is not unusual; it demonstrates the collaborative nature of academic apprenticeship and its resulting "master work." Vera's process and my own have much in common.

I would not advocate that student–supervisor co-writing be entrenched in policy or even practiced as a matter of course, although it often is (Ens, 2013), but I do want to cheer it on as richly rewarding if the student–supervisor fit is right. Granted, my

endorsement is coloured by my own experience, which I know is special. With Susan and me, our textbook writing partnership was not complicated by the issue of grading which would probably influence most student-supervisor collaborations, and perhaps there are few supervisors with Susan's generosity, patience, energy, and willingness to take the risk of writing with students.

I contend that collaborative research and writing should be highly valued. To help the evaluation of collaborative contributions, perhaps articles could include an endnote describing the role of each co-author or at least outline the way in which collaboration occurred. However, this assumes that writing be understood more comprehensively as I have discussed above, and it also assumes that such a breakdown is even possible. I would be hard-pressed to make precise delineations for *Interweaving*

It takes courage to adjust policies and practices but adjustments may be necessary if the academy hopes to maintain relevance. I hope this dissertation makes more explicit the complexity of collaborative projects and how collaborative writing deepens scholarship.

Disrupting Pedagogy

Collaborative writing has implications for curriculum, instruction, and assessment from kindergarten right on up to graduate school.

Education and society reciprocally shape each other. As we argued in *Interweaving*, ideally, curriculum, instruction, and assessment should align, and together they should reflect an overall theoretical position that aligns with a vision of the society one hopes to foster. In a globalized environment, achieving that alignment requires open-mindedness, mutual respect, and an ability to work together. In recognition of this

condition, jurisdictions around the world are designing curriculum within a framework of overarching 21st-century skills of which collaboration is one.

If curriculum designers at all levels of education hope to pay more than lip service to collaboration as a desirable skill, then collaborative skills must be taught. It is unrealistic and unfair to expect successful collaboration without providing instruction and low-stakes opportunities to practice it. Collaboration is affected by each person's unique personality and approach to life. Collaborators may come from diverse cultural and institutional backgrounds that have influenced values, attitudes, and behaviours. Remedios, Clarke, and Hawthorne (2008) made this clear in their study of collaboration among the students they characterized as quiet Asian and talkative Australian students. The researchers emphasized that tutors should help students understand that *both* listening and speaking are necessary collaborative behaviours. They wrote that students must be taught appropriate times and ways to listen and speak. Teachers of second-language students using collaborative writing have found that they had to teach not only writing skills but also negotiation and interpersonal skills (Shafie, Maesin, Osman, Nayan, & Mansor, 2010). As a result of a negative experience in a collaborative group, Tocalli-Beller (2003) recommended encouraging students to understand conflict as an opportunity for growth, not as personal affront, and teaching them discourse strategies to address conflict.

Given the social element of collaboration, learning how to give respectful, effective feedback is important (Ens et al., 2011). Dourneen (2013) explained that more than the content of student talk, the manner of talk—what she called constructive talk— makes meaning as students co-wrote. Similarly, Humphris (2010) showed the value of metacognitive talk among collaborators and how students can learn to develop this skill. Collaborative writing tools affect feedback methods as Kim and Eklundh's (2001) work

demonstrated. They considered how writers used tools to comment on and revise another person's writing, and the way writers reacted to such feedback. Reviewers ranged from tentative to aggressive in their intrusions, and not all writers appreciated the changes. Gebhardt (1980) emphasized the emotional nuances of feedback and its impact on a writer's confidence and identity. Caffarella and Barnett (2000) found that "preparing and receiving critiques from professors and peers was perceived to be the most influential element in helping [doctoral students] to understand the process of scholarly writing and in producing a better written product" (p. 39), but that even at this high level of scholarship, the process had to be modeled and practiced to avoid frustration. The ability to give feedback to others also applies to receiving feedback oneself. A trusted collaborative partner offers a telling mirror that fosters one's reflection and metacognitive skill. (I learned how annoying I can be by seeing the reactions of my co-writers.)

Even teaching what collaboration is needs to be addressed, as this excerpt from a podcast among educators suggested:

Chris Friend: I've had lots of experience in both ninth and 13th grades, giving student group assignments where I want them to collaborate. …I take two steps away from where their group is gathered, and they've already started dividing out and saying. "Well, you're going to do number one and I'm going to do number two, and this other person's going to do number three and then we'll combine our answers at the end," rather than, "Hey, here's number one. Let's talk about it." I'd love to hear from any of you who have some insights on how we can encourage true collaboration and not just delegation. (Friend, Bali, Honeychurch, & Hodgson, 2015, 10:04 minutes)

The authorship/credit quandary is a controversial assessment issue. Grading is

too. Kittle and Hicks (2009) call credit and assessment "sticky problems" (pp. 535-536)

for which there is no clear resolution. Wesiak and Al-Smadi (2013) attempted to tackle

assessment in an article about self and peer assessment in relation to the use of the

collaborative technology and group interaction. The Galileo Educational Network

(http://galileo.org) and the Buck Institute for Education (http://www.bie.org) have

developed rubrics to assess behavioural attributes of collaboration. The PISA 2015

administration (OECD, 2013) assessed collaborative problem-solving. The released

sample task (OECD Programme for International Student Assessment, 2015) shows

student-selected responses that earn credit. However, such assessment tools do not

address distribution of credit for a final product, which seems to be the "sticky" point in

our individualistic, grade-obsessed, credit-obsessed culture, nor are they focused on

assessing collaborative *writing*. Nevertheless, they do imply that collaboration is

becoming more prominent as a skill set worthy of assessment. Some interesting

assessment strategies have been proposed to address the assessment of a collaborative

process and/or product: student peer assessment (Inglis & Miller, 2011), collaborative

assessment by teacher panels (Nixon & McClay, 2007), and joint assessment by students

and their teacher (Drake et al., 2014). Assessment is an area needing further attention, not

avoidance, and that may be my next research project.

Disrupting Traditional Notions of Writing

The romantic stereotype of the suffering lone author is already recognized as

fraudulent. What I mean by "disrupting" is adopting a more honest and holistic view of

writing. Like an iceberg, most of the writing process is invisible to a reader. Generating

ideas, planning, editorial tasks such as hunting down the Oxford comma, and clerical

tasks such as filing are all necessary, yet they do not share the same status as the actual

drafting and revision of text. Many tasks such as planning and revision occur in both solo

and multi-authored production, but effective collaborative writing requires additional

process and production tasks. Collaborative partners need to attend to relational

behaviours that maintain the partnership. These behaviours include, but are not exclusive

to, the following:

- demonstrating a sense of dependability and commitment to the mutual task;

- demonstrating emotional stability: collaborators can expect from each other

  appropriate, logical responses within cultural expectations;

- demonstrating support and encouragement, both physical as in doing favours, or

  sharing resources and psychological support as in showing respect, providing

  reassurance, and showing appreciation.

Relationship maintenance behaviours fall on the collaborative side, rather than the

writing side of collaborative writing, yet the writing may depend on their execution.

Disrupting Culture

The most commonly cited problems I read about regarding collaborative writing

were credit and reward, and conflict related to the difficulty of reaching compromise if

not consensus. These problems reflect dominant cultural values, of course reflected in

education, that are disrupted by collaborative writing. Collaborative writing calls for

community over individualism, commitment to a shared goal over personal ambition and

accomplishment, patience over speed, deep interaction and multiple perspective-taking

over individual vision. I am being glib in this overgeneralization because I know that

some collaborations are prompted by pragmatic conditions: the project is too big for one

person to handle or the project best suits individual contributions from particular experts. Even our collaboration, which had the best intention to be democratic and inclusive floundered in the face of deadline pressure. However, I do think that the concern for status and ego-preservation makes collaborative writing difficult for some people. I would like to consider the cultural disruption at the micro level of personality and at a macro level of culture, recognizing that the two are reciprocal.

Writers in a collaborative project are highly and publicly vulnerable. The potential for hurt and loss of control is enormous, which is why the intimate marriage metaphor is so apt. We can trust a machine such as an alarm clock to function reliably, but there is no emotional vulnerability in that. With humans, trust is predicated on inevitable vulnerability; a human can prompt jolts of joy and inflict deep emotional pain. Trust means opening oneself up to the potentiality of both, and everything else in between. Trust means relaxing the self-protection strategies one may usually use, defensive anger or retreating silence for example, and replacing them with a greater acceptance of vulnerability, having faith that the partner(s) will honour the interests of others as highly or as part of their own. Co-writers must trust each other, and trust that each individual will suppress his/her personal "selfness" in favour of the partnership (Clark et al., 1999).

It takes courage to take such risk and put oneself in someone else's hands. As children, we do this without choice, but as adults we do choose, and in collaborative relationships, just as in marriage, we continue to choose daily. When threatened by hurt, anger, disappointment, we can respond to that threat as a betrayal that undermines the partnership. Alternatively, with sufficient courage and honesty, such an action could be a pivot, a transformational moment that moves the collaborators towards forward-oriented

and group-oriented considerations: what can be done to restore and/or sustain the welfare of the group rather than of myself? This is why Gale and Wyatt (2016) considered collaborative writing as a release of the self (p. 13), and why the signifiers of I/we/us are inadequate: one plus one plus one equals not just more than three but an entity that is *different* from a sum of individual parts. They preferred the term "assemblage/ ethnography" to eradicate the "auto" of autoethnography, and they were reticent to use "ethnography" because it implies passive observation and a positivist construction of data (p. 19). For them, the self in collaboration is liminal, always in a state of transition as it interacts with others.

As a challenge to wider culture, literary collectives are alternatives to the traditional values of Western culture. Kuusela (2015) described several examples such as Wu Ming, an Italian collective that has been writing together since the 1990s, G13 in Germany, and the 10 writers of The Grand Piano, which published a 10-volume collaborative autobiography published from 2007 to 2010. These and many more examples, all critique the competitive, capitalist, private property ethos underpinning the single author tradition. One might be inclined to dismiss such examples as too avant garde to really undermine the status quo, but there are so many viable examples, and such persistent digital pressure that change in writing and publication and a shift in cultural values seem inevitable if not already underway.

Bringing together the personal and the political is the ethic of collaboration (Byler & Thralls, 1994; McGinn et al., 2005) and collective psychological ownership (Pierce & Jusilla, 2010) that were enacted by the most moving, honest, and courageous stories I encountered (see Ede & Lunsford, 1983; Goldstein, 2000; Griffin = Beatty, 2010; Ritchie

& Rigano, 2007a, 2007b; Tom & Herbert, 2002). An ethic of collaboration asks collaborators to set aside individual autonomy and competition for the sake of the collective. In this way, collaborative writing offers a cultural counter-narrative.

Recommendations

Many recommendations appear in the literature related to collaboration and collaborative research and writing. I have highlighted those that seem pertinent to my experience with *Interweaving*, but I must stress that every collaborative writing project is unique, even when it involves the same people.

Several articles offer tips and advice for would-be collaborators from a business perspective (Lencione, 2007) or an academic perspective (Phillips, Sweet, & Blyth, 2009). McNenny and Roen's (1992) general tips included the advice to be flexible, negotiate conflict resolution strategies beforehand, and establish an ethical framework. Ryan (2012) provided a very straightforward, practical, and detailed step-by-step process for successful collaborative academic writing project. Ingalls (2011) did something similar although in a less formal fashion. Stith et al. (1992) offered advice on student–faculty collaborative research. Despite its age, the article tackled current issues of contract development and authorship. Bryan et al. (2002) provided 12 tips (p. 348) based on their rather rocky experience with a faculty–student collaboration. They paid particular attention to the three areas of challenge for their group: hierarchy, authorship, and publication. Creamer (2004) urged collaborators to see conflict positively while Bonito and Sanders (2002) provided strategies to handle conflict harmoniously. Barry et al. (1999) encouraged others to adopt the three attributes that made their team a success: a common philosophical outlook among all members, a disinterest in hierarchal status and credit, and a willingness to be open to and respectful of disparate viewpoints (p. 42).

Teachers of writing should turn to Kittle and Hicks (2009) for lists of ideas about using collaborative programs such as Google Docs and wikis. Especially useful might be the list of ways to avoid problems arising within student writing groups (p. 536).

If a collaboration is going to be fully collaborative, and by that I mean adopting a model that is not parallel, vertical, or sequential, I recommend starting small, perhaps with a journal article rather than a book. A journal already has conventions of form, style, and word count. Such a ready-made framework is one less thing for the collaborators to negotiate.

I join others in recommending that potential collaborators build the team before anyone begins any writing. Eat and laugh together. Develop trust and mutual respect. This is not wasted time. This period is crucial to create the relationships that will weather the probable turbulence to come. I recommend the following pre-writing steps before deciding to move forward in a collaborative writing venture:

1. (a) Have a meeting in a social setting that encourages frank and friendly talk. Use this informal meeting to discuss the following:

    - why collaboration on the project is desirable

    - why each person may be interested in collaborating

    - what is each person's background, especially his/her values and philosophy about collaboration

    - what each person's previous collaborative experiences were like

    - what areas of expertise and interest, and levels of competence including use of technology exist among the group members

- what each person hopes to get out of the project (e.g., improved skills, publishing credit)

- how and when each person prefers to work

- what might affect scheduling (e.g., children, professional obligations, travel)

Group talk described above is important, but just as important is an honest personal reflection by each potential collaborator. Consider endurance, resilience, compassion, patience, sacrifice, commitment, and general ability to get along. Then decide whether the collaboration is desirable and tenable.

(b) If the answer is yes, then create an agreement (covenant) among the collaborators regarding responsibilities and credit. Task division may occur at this point. For example, one person may be designated the lead author, or one person may specialize in editing. Explicitly honour all tasks. Expect fluidity, and agree to revisit the agreement periodically.

2. Decide on the preferred method for the collaborative writing (e.g., sequential, synchronous face-to-face etc.). Again, expect fluidity.

3. Decide on the platform for document construction and storage (e.g., Word on Google Docs, Dropbox). Establish file name protocols.

4. Talk <u>a lot</u> about form, audience, tone, and intended place for publication before anyone starts writing. Review models together. Come to consensus, but again, expect fluidity, and agree to revisit the earlier agreement periodically. I'm sure by now a reader will have noticed a recurring phrase: expect fluidity.

5. Establish timelines. Be realistic, not hopeful. Add more time than you expect. Collaboration requires a lot of communication, which takes time, and deadlines may be one place where fluidity cannot happen.

Next Steps

In developing this dissertation, there were tantalizing areas of literature that could have, and perhaps should have been explored more deeply. I was surprised at how interested I became in learning more about research methods and their ethical implications. One example is the narrative research approach, and multilayers of "truth." I think the distinction among a life lived (what actually happened) and a life experienced (images, feelings, desires, and meanings known only and particularly to the person) and a life told (Moen, 2006) links academic research to creative literature in ways similar to the creative non-fiction school of New Journalism. I am also curious to learn more about feminist research and the way it challenges power and status—a contentious aspect of collaboration.

Both narrative and feminist approaches seem to intersect with the notion of identity and positionality as personal life experiences overlap with academic identity. The interplay between the public and personal selves within an organizational context of behavioural and discourse protocols, power structures and cultural characteristics points to a messiness that amazed a naïve academic such as myself. Sheridan (2013) urged academic respect for and use of personal life stories as a way to understand the development of identity. She used the metaphor of academic/ professional armour to show how its removal reveals an unexpected history that enriches research and pedagogy. Her metaphor makes clear the courage required to take the risk of such disclosure. I am especially drawn to her interest in literary features such as tone, imagery, theme, setting, and illuminating episodes—elements I had not associated with academic research until I began this dissertation. Further, researchers' stories of their own the ethical dilemmas and

methodological flaws shifted my perspective on research, making it come alive. Formerly, I considered research a means to an end; today, I am more attentive to research itself.

What Does This Dissertation Contribute?

My introduction describes my dissertation as risky; the theme of my conclusion is honesty and courage to take on risk. The risk of the researcher's self-disclosure beyond the description of a method is one that some have called for (for example, Goldstein, 2000; Quintero, 2015; Rees, 2015; Sheridan, 2013; Starr, 2010), some have enacted (for example, Bryan et al., 2002; Lapadat, 2005; Pensoneau-Conway et al., 2014) and others have decried as excessively "me-research" (Cain, 2012; Tamas, 2014). This dissertation sits in the mdst of this conversation.

In reviewing and interpreting my data and writing this dissertation, I realized that I was working on two things at once. I was writing a scholarly document following proscribed and traditional conventions while simultaneously shaping myself intellectually, hopefully consolidating an identity as a scholar. The two things are fused by the reflexive autobiographical nature of this dissertation. Self-study offered me a method that looked to the complex and holistic interplay of the researcher and the research. I was highly aware of the criteria for quality in a self-study. I intended that this dissertation would meet them, and thus, advances the legitimacy of ths method.

Ens (2013) found that some faculty hesitated to co-write with their graduate students because they felt students needed to find their own voices. I can understand the challenge of finding one's voice, and the need to experiment in the search. Again, I am grateful to my supervisor who pretty much let me loose on the page. My voice and what

it has to say is my identity. Susan said to me that for someone who was so tentative about self-study, I seem to have opened myself fully to the reader. I tell our story to others for the benefit of others, and in doing so I have come to know myself differently; I have come to know my different selves.

Paulus et al. (2010) considered their article as filling a gap in the research because only a few studies examined conversation, as they did, as empirical material. They wanted to show what collaboration looks like and how it occurs. My data are broader than conversation but my goal is similar. Like them, I wanted to make the tacit explicit for the benefit of others who might consider undertaking a collaborative writing project.

More than once I have described myself as preposterously naïve when I began working on *Interweaving*. More experienced collaborators may find in my story the reassuring pings of recognition I found in the stories of others. Novice collaborators may be better able than I was to anticipate the rewards and costs of the emotional labour of collaborative writing. If the darker threads of the *Interweaving* story repress a desire in others to take up collaboratve writing, this dissertation will at least put them in touch with a varied and rich literature on the topic. Additionally the dissertation links the literature of the 1980s and 1990s with the more technologically influenced literature of the twenty-first century.

Additionally, my work addresses the mileu that both encourages and discourages collaborative writing. The oppositional pulls bring to the forefront a dominant cultural legacy. This dissertation joins other scholars in questioning the hegonomy of this legacy. As Douglas and Carless (2014) put it, stories can be important in disrupting a problematic cultural narrative: "The right story at the right time can help us see how we ourselves are

internalizing—through our actions or words—a dominant narrative or political position"
(p. 309) that may have been hidden in plain sight from our view before. They conclude as
I do that "This is an essential step in paving the way for the imaginary leaps that are
necessary for change" (p. 309).

Finally, I will use my last paragraph to circle back to the title of this dissertation.
During the writing of *Interweaving*, I had to *become* a collaborative writer. I had to learn
the values, behaviours, and attitudes that would make me an effective writer, an effective
collaborator, and an effective collaborative writer. At times my resistance to adopting
these traits caused bumps on the *Interweaving* road; the literature and self-reflection
helped me recognize this. A return to the marriage metaphor might help explain this
process of identity shift. Sometimes lovers invest considerable energy in *getting* married
and then find themselves adjusting to *being* married. Sometimes newlyweds straddle the
before and after of the wedding, insisting that nothing really needs to change, and then
find themselves a few years in, realizing that there really was an "after" that redefined
their status and their identity; I am a wife now, not a girlfriend. In my case, at some point
in time, and I do think time was an important element, I understood myself as not acting
in the role of, but as being a collaborative writer. It is likely that I will write with other
people again, but even if I never do, I will always consider my *Interweaving* time as a
time of becoming and eventually being a writer, a collaborator and a collaborative writer.

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Appendix A

Assessing Quality of a Self-Study

Below is my summary of the guideline suggested by Robert V. Bullough, Jr. and Stefinee Pinnegar (2001) in their article "Guidelines for Quality in Autobiographical Forms of Self-Study Research" (pp. 16-20).

1. Autobiographical self-studies should ring true and enable connection.

2. Self-studies should promote insight and interpretation.

3. Autobiographical self-study research must engage history forthrightly and the author must take an honest stand.

4. Biographical and autobiographical self-studies in teacher education are about the problems and issues that make someone an educator.

5. Authentic voice is a necessary but not sufficient condition for the scholarly standing of a biographical self-study.

6. The autobiographical self-study researcher has an ineluctable obligation to seek to improve the learning situation not only for the self, but for the other.

7. Powerful autobiographical self-studies portray character development and include dramatic action: Something genuine is at stake in the story.

8. Quality autobiographical self-studies attend carefully to persons in context or setting.

9. Quality autobiographical self-studies offer fresh perspectives on established truths.

10. Self-studies that rely on correspondence should provide the reader with an inside look at participants' thinking and feeling.

11. To be scholarship, edited conversation or correspondence must not only have coherence and structure, but that coherence and structure should provide argumentation and convincing evidence.

12. Self-studies that rely on correspondence bring with them the necessity to select, frame, arrange, and footnote the correspondence in ways that demonstrate wholeness.

13. Interpretations made of self-study data should not only reveal but also interrogate the relationships, contradictions, and limits of the views presented.

14. Effective correspondence self-studies contain complication or tension.

Appendix B

Sample Journal Entry Excerpts

	Feb 2 pm 5:30 but really 7:25 - 2012
Friendship – social connection	Face to face in Susan's new Manulife apartment. Exciting to see it. Mike present for dinner and in background during work session.

Arrive at 5:30 as requested. We have dinner together and a visit. Start working at 7:25 |
| Technology problems | No internet – Susan frustrated with small screen on her computer-wants the one from home.
Susan has a "red stick" – she tries to make it work – gets emails – starts answering them
S a little annoyed that I'm not available tomorrow (I have a theatre date with Micheline). Maybe new condo won't work out so well as work site? |
| Version control

Technology

Efficiency? | 7:38 (finally!) we begin our work from Google docs looking at the latest version of Susan's chapter. I am able to pick up wireless internet so I work from the Google doc version, making revisions as we talk. But Susan is working from her own version which has changed since she posted it. Frustrating to be talking about doc when they are not in common even though they are very similar. |

	July 22, 2012 1:38
Creamer (2004). Difference of opinions – are we multiplists?	Susan writes: Thanks for Chapter 1. Did you ever find T's comments on it and respond to them? Need your comments on 2 and 3 before you go to Intro. You will hate, for example, that I suggest taking out motivation part from Chapter 1 and switch self and peer assessment in Chapter 3. Not dead set on it - so you can argue against it - but needs a good reason not just that we said we were going to put it there. Sorry I simply can't do the linear brain stuff. Especially since the linear order we had it in was wrong I think.
Synergy – alternative perspectives – Heffernan (2013); Ede & Lunsford (1983), Ritchie & Rigano- both in 2007; Fox & Faver (1984). Complementary opposites?	Holiday fun? yes. But very terrible allergies that make things a lot harder.
Relationships – include personal	JR- linear vs what? If Susan is not linear, does she think I am? WK interview-we think differently Holiday talk - personal