COERCIVELY COMPROMISED AUTHORSHIPS: RISK FACTORS IN SPACES OF

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ABSTRACT

This dissertation project explores the potential for coercive interactions to shape collaboratively authored, singularly credited textual productions. Building on the work of Composition Studies, which reflects a sustained history of engagement with issues pertaining to coercion (e.g., authority; hierarchy), and grounded by the argument that all authorship constitutes at least some degree of collaboration, the driving inquires of the project explore multiple sites of writing practice to identify factors that may act as doorways for coercive pressure, including worst-case scenarios of coercive collaboration that find an individual facing punitive consequences for a text substantially authored by unacknowledged collaborators.

The dissertation ultimately offers a heuristic tool designed for pedagogical use: a framework identifying five risk factors of coercively compromised authorships. These factors include: external stakes; interactions with authority; loss of control; changed relationship with a text; and the erasure of collaborative influences. The rhetorical continuum created by the framework encourages users to see collaborative interactions embedded within texts, and to then strategically consider the potential for coercion situated within them. Ideally, the heuristic and the continuum-like view of coercive risk it creates will foster more nuanced critical evaluation of textual authorship; additionally, explicit attention to coercive risk factors may function as a safeguard against future acts of coercive collaborations.

ACKNOWLEDGMENTS

DEDICATION

Dedicated to Rena Bennett Laughlin.

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CHAPTER 1. COLLABORATIVE AUTHORSHIPS, COERCIVE COLLABORATION:

AN INTRODUCTION

This dissertation project stems from an event that roughly coincided with the start of my

Ph.D. graduate coursework at North Dakota State University (NDSU), though at first glance it

seemed far removed from my plans to gain pedagogical expertise in writing-intensive

classrooms. In August 2011, the long-imprisoned West Memphis Three entered an Alford plea, a

legal mechanism that "allow[s] people to maintain their innocence and admit frankly that they

are pleading guilty because they consider it in their best interest" (Robertson). This plea freed

Jason Baldwin and Jessie Misskelley, Jr. from lifetime imprisonment and Damien Echols from

Death Row, but did not exonerate them in the 1993 murders they had been convicted of.

Intrigued by the new publicity, I delved into the case background (which includes celebrity

advocacy on behalf of the Three and a series of documentaries) and was immediately struck by

the implications of Misskelley's recanted confession.

Prior to 2011, I unknowingly subscribed to what false confession expert Richard A. Leo

calls "the *myth of psychological interrogation*" (Leo 196; emphasis in original); in short, I did

not believe an innocent person would confess to a crime unless extreme physical torture

compelled zir[1] to do so. The example of Misskelley's problematically rendered confession broke

the myth's hold on me, specifically by highlighting both the coercive and collaborative potential

of high-stakes textual productions (see Leo and Ofshe, "Truth About" 347-352; Leveritt ch. 7

"The Confession"). As a citizen, the importance of understanding collaborative discursive acts

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[1] The dissertation uses gender-neutral pronouns throughout: "zie" for he/she, "zirs" for his/hers,

"zir" for "him/her," "zirself" for himself/herself.

and textual productions more fully took on a sudden intensity. Then, when unexpected intersections emerged within my graduate coursework, I began to consider the potential dangers of collaborative textual scenarios as a scholar as well.

One such intersection appeared while assisting an NDSU professor who had partnered with faculty from a tribal college to assess their writing program. In preparation for our trips to the reservation where the campus was located, I read Scott Richard Lyons's "Rhetorical Sovereignty: What Do American Indians Want from Writing?" and began to grasp the terrible legacy of writing's role in cultural hegemony. This view, at odds with my previous (and admittedly naïve) conception of writing as a democratizing force for Good, both raised a question and expanded the scope of its answer: what are possible worst-case scenarios when it comes to the phenomenon of writing?

Another intersection emerged within my evolving theoretical understanding of authorship. Prior to the start of my doctoral coursework, personal rationalizations regarding the efficacy of mandatory group projects in first-year writing classrooms lacked true conviction; I paid lip service to the idea of writing as a social act but remained overly loyal to singular notions of authorship, subconsciously ascribing to an individualized construct of Author near Romantic levels of agency. At NDSU, course readings exploring western tendency to privilege individualistic notions of authorship dramatically altered my understanding of textual practices and intellectual ownership. Again I thought of Misskelley's confession, and the idea of collaborative interactions generating content meaningfully—and punitively—credited to a solitary party. Another question arose: when we fail to fully recognize the role of collaborators, what is the worst thing that can happen to the credited author of a text?

Ultimately, this project seeks to explore the concerns raised by its origin story: a concern for those coercively compromised collaborative interactions that shape the texts around us. Driving the agenda of this project as a whole are the following overarching research questions:

- What possible sources of coercion act on collaborators in scenes of writing practice? To what extent do collaborators participating in these scenes recognize, articulate, negotiate, and/or succumb to those sources of coercion?

- Do coercive constructs embedded in scenes of writing practices generate substantial risks for collaborating participants? If so, what are those risks, and what steps can be taken to avoid them?

- Are there forces that exert pressure in spaces of writing practice that do not constitute coercion? If so, are those pressurized forces generative? How can authority figures de-escalate potentially coercive authorship scenarios and move toward more positive collaborative interactions?

The scope of these questions encompasses a wide range of participating collaborators—or "co-authors," as I will argue later—and the many complex components (and processes, decisions, interactions, spaces, etc.) bound up in the authorship of texts. Lacking the requisite credentials in psychology and criminal justice, I did not want to center my research on coerced criminal confession alone[2], nor did I think that coercive authorship interactions only exist within interrogations. While false confession does stand as an extreme in the intensity of the involved

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[2] An extensive body of confession scholarship addresses potentially coercive interrogation techniques and the collaborative role played by interrogators. The fourth chapter of this dissertation represents my attempt to add the lens of authorship theory to these efforts.

stakes, risk is not an outlier when it comes to the collaborative efforts that generate texts, particularly in spaces shaped by hierarchy and controls—a space like a writing classroom, for example, where texts are subjected to grades, plagiarism policies, institutional expectations, etc. Though certainly no instructor of writing looks to coerce students, there remains the risk that coercion may shape, to some degree, the collaborative authorships enacted between instructor and student…or instructor and other instructors, or the instructor and the home institution.

I seek to mitigate the risks of coercively compromised authorships across a variety of spaces through the creation of a rhetorical tool: a framework that explicitly identifies coercive risk factors, designed to both spotlight the potential for coercive practices embedded within authorship and, ideally, prevent them from playing out in worst-case scenarios. Developed through the research of this project's three studies (and representing a culmination of that work), I offer this framework as a pedagogical option for first-year writing instructors; as a guide for those seeking to engage in fruitful acts of what Lisa Ede and Andrea Lunsford recognize as "the hierarchical mode of collaboration" (*Singular Texts* 133); and, finally, as a rhetorical spotlight on a spectrum's worth of potentially coercive collaborative scenarios.

Coercion and Coercively Compromised Authorship: Working Definitions

This project's emphasis on "coercion" as opposed to a less severe term like "control" or "authority" represents a deliberate choice on my part. The intensity of the harm coercion can inflict demands recognition by name within authorship scenarios, in part to enable better detection. By lurking in our discursive practices, coercion can operate outside of intent, making it difficult to recognize in spaces where there may be limited time to think or negotiate. And while using the word itself is rhetorically valuable, more important is an articulated conception of it that accounts for the ways coercion can mark a text, or a person involved with its

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authorship. Establishing such a definition to anchor the dissertation project quickly became a central challenge of the work.

Coercion in authorship is constituted by the exertion of non-physical pressure intensified to the point of subjugation; by the removal of choices; and by the subversion of at least one collaborator's interests. These three characteristics work in tandem and find points of access into the spaces of authorship through embedded risk factors, such as a lack of recognition for collaborative contributions to texts. At first, my intention was to account for risk factors in all authorship; however, as the actual research of the project progressed and I began to get a sense of the enormity of the task, I decided to narrow the design of the framework to focus on a specific kind of authorship: singularly credited texts, and the (perhaps hidden) contributions of a range of participants. A coercively compromised, singularly credited text involves an individual credited with textual ownership who did not consistently exert meaningful control during textual production. Though this credited author is charged with responsibility for the text, and constitutes the subject of all associated consequences, zir best interests are not ultimately served.

A key rationale for the articulation of risk factors is increased transparency. If normed assumptions create confusion around the collaborative interactions embedded in authorship practices, then coercion within these interactions may shape texts regardless of the motivation or intention of the parties exerting it. Coercive pressure may flow through human agents, or through institutions that have no conscious intention to coerce. Coercion may find access points into practices with no recognized coercive purpose. The idea of "normalized" practices stems from the work of Michel Foucault, whose outline of "disciplinary society" in *Discipline and Punish: The Birth of the Prison* helps to guide my exploration of authorship-specific coercion. Foucault describes "discipline" as both "a type of power" and "a modality for its exercise" (*Discipline and*

Punish 215) and describes it working within spaces that echo the design of Bentham's Panopticon prison. The panoptic "carceral system" (Foucault, *Discipline and Punish* 271) is now a norm of society, and Foucault identifies "insistent coercion" as an element of it (*Discipline and Punish* 299). Coercion in authorships follows Foucault's blueprint of disciplinary power: it is tied to hierarchy, "norms," and control; it acts upon the ways authorships participants act and think (and even "the soul," as *Discipline and Punish* suggests) but does not necessarily serve their purposes.

Foucault often locates power, and by extension coercion, systemically, which may seem to stand in conflict with this project's more humanistic focus on relatively localized coercive interactions (Foucault's notion of the "author-function" is indicative of a systemic conception of authorship; see "What is an Author?"). But even as Foucault calls individual agency into question (and agency is something I hope my heuristic will help to foster) a Foucauldian frame enhances analysis of authorship because it demands more complex consideration of power. Foucault offers a useful articulation of the way power operates in "Two Lectures," arguing:

> Power must be analyzed as something which circulates, or rather as something which only functions in the form of a chain. It is never localized here or there, never in anybody's hands, never appropriated as a commodity or piece of wealth. Power is employed and exercised through a net-like organisation [sic]. And not only do individuals circulate between its threads; they are always in the position of simultaneously undergoing and exercising this power. They are not only its inert or consenting target; they are always also the elements of its articulation. In other words, individuals are the vehicles of power, not its point of application. (98)

By grounding this project's understanding of coercion in a Foucauldian frame, I look to prevent reductive representations of coercion from constraining its analytic scope. The heuristic and the individualized studies of the project at large should make clear that a collaborating participant interacting coercively within any stage of authorship does not constitute the ultimate source of coercion; rather, that individual may zirself be coerced, and reflect that coercion through zir collaborative interactions.

To be clear: this view of power does not automatically excuse an individual of coercive behavior. It does, however, open up more useful avenues of addressing that behavior.

The Checklist of Coercive Risk Factors

The culmination of the dissertation is a rhetorical tool, a checklist, that aims for increased rhetorical awareness of both collaboration and coercion through the articulation of coercive risk factors. The choice of a checklist design was made with usability in mind; pedagogical deployment of this heuristic must stress that a checklist does not constitute a static context (no checklist ever could), but rather, is a framework that seeks to investigate context; to add detail to analytic considerations.

The task of building the Checklist of Coercive Risk Factors demanded a specific organizational structure for the dissertation project as a whole. Concentrating on a single location of study felt constrained; I feared that a more traditional single study site would essentially customize analytic considerations of coercive interactions to that single location—and, even worse, would not allow any resulting heuristic framework to account for worst-case scenarios. To broaden the Checklist's scope, three studies drive the inquiries of this dissertation, and each study yielded results that I incorporated into the Checklist's design. And even three locations of study fall short of the scope of the project. It is my hope that other studies may build on the

Checklist's ability to account for coercive interactions wrapped up in the practices we engage in (the technologies we use, for example).[3] Here I will provide a brief overview of the Checklist; the final chapter, "Compromised Authorships: A Continuum of Risk Factors," will showcase it in full.

The Checklist functions as a rhetorical tool, one that will enable more nuanced considerations of coercive interactions embedded in collaborative authorships, and will also actively encourage (through a clearly acknowledged rhetorical agenda) the detection of coercive potential underlying the front-end production of texts—this, instead of too-late back-end evaluation of them. In other words, the Checklist should aid in the analysis of coercively compromised authorship, and also its circumvention. The Checklist is rooted in the work of Karen Burke LeFevre, who provides a compelling model for how critical lenses can be used in the interest of changing limiting views of authorship in 1987's *Invention as a Social Act*. Her "Perspectives on Rhetorical Invention" (52-53) advocates for a socially grounded understanding of rhetorical invention via a "continuum" of theoretical frameworks ranging from "Platonic" to "Collective" (see fig. 2 in ch. 5). It is in this spirit that I designed my own framework to account for a range of risk factors, a range that can account for extreme instances of coercive authorship constructs (such as coercive ghostwriting; see ch. 4), but also allow room for a variety of pressurized, but ultimately non-coercive acts.

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[3] I see a gap in the Checklist's framework in the theoretical expansions of OOO—object-oriented ontology—and the implications for authorship and writing technologies. Admittedly, the Checklist maintains a more humanistic view.

The Checklist can be analytically deployed during textual collaboration, in a preventative effort, and after a completed collaboration, in a pedagogical enterprise geared toward fostering greater textual understanding of the forces that shaped a text. If used consistently on the front-end of textual collaborations, the Checklist will hopefully contribute to a reduced number of coercively compromised texts (or at least, less severe cases) by encouraging users to perform contextually appropriate rhetorical and logistical work (e.g., coming to a rhetorically grounded conclusion regarding potential coercion and changing a textual procedure as a result). And if Checklist users continue to expand the scope of its design past the work of this dissertation, then more varieties of coercive authorships can be de-fanged.

As mentioned, the current version of the Checklist focuses specifically on coercive interactions embedded in the collaborative authorship of singularly credited texts. It quickly became clear that the phenomenon of coercion as it pertains to authorship is a vast "ecology" (to borrow a metaphor from Marilyn M. Cooper), and to attempt to capture all coercion in all kinds of authorship would render the resulting tool too chaotic for actual use.

Coercion and Composition Studies

My agenda builds on the work of Composition Studies, which reflects a sustained history of engagement with issues pertaining to coercion. Perhaps most notable is the field's concern with authority. Key scholars including David Bartholomae ("Inventing"), Patricia Bizzell ("Cognition"), Kenneth A. Bruffee, and John Trimbur explore intersections of authority, collaborative phenomena (discourse; learning), and the making of knowledge, while collaborative writing scholars and longtime co-authors Lisa Ede and Andrea A. Lunsford draw critical attention to considerations of authority within "hierarchical" and "dialogic" "modes of collaboration" (see *Singular Texts/Plural Authors*). Other explorations of authority include Peter

Mortensen and Gesa E. Kirsch's look at the "assimilation" and "resistance" authority models within the Comp Studies field itself, and also Xin Liu Gale's critiques of expressivists', social constructionists', and "radical educationist[s']" pedagogical handling of authority and her proposal of "edifying teachers" in *Teachers, Discourses, and Authority in the Postmodern Composition Classroom.*

Rooted in the more "radical" language of critical pedagogy is a notion of freeing students from hierarchical authority, an idea stemming from the work of Paulo Freire and his famous critique of the "banking" model of education (see *Pedagogy of the Oppressed)*. Outside of specific pedagogical schools, the notion of resisting authorities grounds the characterization of the field itself for many within it; as Amy E. Robillard comments, "Whether or not we subscribe to the tenets of critical pedagogy, many compositionists are attracted to the notion that our identities as teachers are defined in large part by the care with which we approach the project of 'liberating' students from the oppressions of a consumerist society whose goal is the complete suppression of citizens' critical capacities" ("We Won't Get Fooled" 18).

Her conclusion echoes an earlier one drawn by Bizzell, who comments in 1991's "Classroom Authority and Critical Pedagogy" that "one might read the history of modern composition studies as a series of attacks on classroom uses of power" (847). Relevant to considerations of authority and coercive compromise in the writing classroom, Bizzell identifies "a three-part anatomy of power" ("Power" 56), a model consisting of "coercion," "persuasion," and "authority" (see "Power"; "Classroom"). Each type of power is marked in part by the degree of consent marking interactions between "A" and "B" and the extent to which B's interests are served (Bizzell refers to "best interests" in both articles, a point I also highlight in my own framework).

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Bizzell implies a spectrum-like organizational frame, with coercion as the construct to avoid, persuasion as a common "collaborative enterprise" ("Power" 57) that nevertheless fails to navigate the thornier classroom scenarios of critical goals, and finally authority, which builds on persuasion in a way that solves an ethical problem faced by teachers pursing "politically left-oriented or liberatory goals" ("Power" 54): how can one exercise power in a way that benefits students and avoids coercion? The proposed answer is "authority," which Bizzell defines thusly:

> Authority is exercised by A over B instrumentally in the sense that sometimes B must do what A requires without seeing how B's best interests will be served thereby. But for authority to be legitimate, A cannot take this power for granted, but must obtain it by the consent of B. This means that authority is exercised through a two-stage process. The beginning lies in persuasion: A must persuade B that if B grants A authority over B, B's best interests ultimately will be served. But once B has been persuaded to grant authority to A, their relationship changes to a less dialogic one. B empowers A to direct their course of action without A's having to exercise persuasion at every step taken. In an English class, this might mean that once the student B has granted authority to the teacher A, A can require B to try to argue in a certain way, to enter into a particular point of view, or to give credit to another writer's reasoning, even if these activities seem very uncongenial to the student at the time. ("Classroom" 851)

Scholars including Gale, Kelly Ritter, and Bill Bolin note the risks associated with Bizzell's conception of authority, which places a great deal of trust in the teacher; as Ritter describes it, "he or she [the teacher] is a trustworthy figure that does not coerce, but gently guides the student to the 'right' way of thinking" (24), a scenario Gale explicitly problematizes

by rightly noting "that the teacher can be an oppressor without realizing it, believing that whatever he or she does will ultimately serves students' best interests" (52). Critiques such as these highlight the potentially coercive impact of even the most well-meaning, carefully structured authority. Risk factors, one could argue, remain despite the best of intentions.

Assuming a teacher's ability to not only serve but also to identify best interests becomes especially problematic in cases where institutionally coercive circumstances impact an instructor's practices—a scenario explicitly addressed in this project's third chapter, which examines institutional usage of part-time, non-tenure-track writing labor. Bizzell's framework of "A" and "B" also does not fully consider a broad enough range of factors bound up in the interactions between A and B…and C, D, etc. Ideally, the Checklist's design does allow for a broad enough analytical range by emphasizing the need to account for an array of contextual factors, and I intend it to build from the field's concern with authority to a more concentrated emphasis on coercively marked texts.

Interestingly, terms for coercively compromised authorship appear within the scholarship of scientific writing. Kevin Strange reviews different kinds of "promiscuous authorship," including "ghost authorship" ("'Ghost authors' are authors whose names are omitted from a paper" [C568]) and "coercive authorship": "authorship conferred to individuals in response to their exertion of seniority or supervisory status over subordinates and junior investigators" (C567). Larry D. Claxton overviews fraught aspects of authorship in "scientific publishing," where collaboration is both frequent and complex; similar to Strange, he describes authorship constructs including "coercion authorship,": "the process of giving authorship to an individual because he/she asserts that his/her position or actions demand authorship" (35). Writing in 1990, Ede and Lunsford also draw attention to problematic authorship practices

within the sciences; speaking of "honorary authorship," they importantly note that "The questions raised by honorary authorship only highlight ethical problems inherent in scientific collaboration and attribution" (*Singular Texts/Plural Authors* 99). Similar concerns with assumptions regarding responsibility and credited authorship drive my work here.

Although the idea of coercive authorship as described by Strange and Claxton is more narrow than the interactions I seek to describe within the framework of risk factors, I applaud the use of the word itself (coercion), and hope to similarly contribute to a public vocabulary of coercive practices.

Umbrella Theoretical Framework

Like the primary research questions articulated in the Introduction, the theoretical framework described below unites the inquiries of the dissertation project as a whole, while the chapter studies engage related sub-questions. This framework is grounded by two arguments: one, individualized notions of an autonomous author construct continue to wield normative power in the United States, and two, contrastive of such singular views, all authorship constitutes some degree of collaboration.

Individualized Authorship as Norm

Due in part to the combined effects of post-structuralism, postmodernism, and prominent cross-disciplinary critics like Foucault and Roland Barthes, the idea of an Author working away in unbroken solitude seems almost quaint, a theoretical relic from a time when Romantic poets positioned singular human (male) genius at the center of the creative process. With digital technology enabling more varied ways to make texts, writers frequently (and often transparently) perform the kinds of collaborative activities alluded to in critical scholarship. When Lawrence Lessig characterizes "remix" as "the essential art of the RW [Read/Write] culture" (95), he

describes a vision of the world wherein collaboration is a given—a norm seemingly shared by composition pedagogy in the wake of the field's social turn, as perhaps reflected within a recently articulated set of "threshold concepts" (see Adler-Kassner and Wardle).

Even so, a body of scholarship reveals lurking loyalty to individualized notions of authorship within the practices of modern American culture, a pattern that survived the coming of "the Four Henchman of the Authorial Apocalypse," as Donald Keefer refers to Barthes, Foucault, Derrida, and De Man (79). Scholars including Peter Jaszi, Lessig, and Martha Woodmansee problematize legal mechanisms like copyright, a policy ill-suited to handle collaborative authorships, while Deborah Brandt and Lawrence Venuti demonstrate how authorships such as ghostwriting (Brandt) and translation (Venuti) can intersect problematically with normed understandings of who an author is or what an author does. A ghostwritten text, for example, falls outside of an author-equals-creator equation; Brandt posits that "fear of disruption to the social order lies behind many critiques of ghostwriting" (562); she also points out that "This idea of the author as the controller rather than the creator of a work is obviously less familiar than, maybe even alien to, the normal sense of the author as the one who actually carries out the writing" (553). Ernest G. Bormann's negative view of ghostwriting arguably reflects such fear or discomfort[4]; perhaps more telling is former ghostwriter Jennie Erdal's recounting of a

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[4] Bormann refers to a "continuum of borrowing" (266). Initially intrigued by his idea of a continuum in the context of my work, I concluded his framework was both limited and patriarchal: "A speaker may give his speech to his wife and ask for her reactions. He may follow her advice or do the opposite. He may ask a friend to read the speech and straighten out the awkward places. He may have underlings prepare reports dealing with various aspects of the question he will talk about. He may find an outline for a speech in the files of his fraternity and

former professor's reaction to her job: she "was appalled when she heard what I did for a living and pronounced me 'no better than a common whore'" (xiv). While this comment is perhaps most immediately notable for its gendered language, and the resulting implications for those who stray from "true" authorship, the comment also demonstrates an insistent, though subtler assertion of the creator as the publicly credited party.

Along with other authorship constructs, ghostwriting challenges (to a frightening degree, for some) originality as framed by many Romantics: as the individually contained, perhaps mysterious force that powers human creativity. Poet Edward Young famously compared "originals" to "the fairest flowers," relegating "imitations" to the realm of "quicker growth, but fainter bloom" (37). Working in concert with this ongoing privileging of originality are more overtly hostile attitudes toward collaboration. Ede and Lunsford highlight the way the academy often treats authorship, noting examples of institutional insistence on (so-called) individually authored texts ("Collaboration and Concepts of Authorship" 171; "Collaboration and Collaborative Writing" 192); the pair also recount troubling reactions to their own co-authorships ("Collaboration and Collaborative Writing" 188-189).[5] And Foucault builds a clear connection between authorship and ownership in his description of the "author function," noting that

take it from there. He may get his public relations counselor to research and write the entire speech which he then reads word for word as it was written. Somewhere along the continuum an ethical line should be drawn between dishonest and honest collaboration" (266).

[5] I was pleasantly surprised by the willingness of my own committee, department, and institution to accept a collaboratively authored chapter within this project, both for the consistency of a publicly co-authored chapter within my dissertation's theoretical frame and the added benefits the collaborative efforts produced in terms of the study's scope.

"discourses are objects of appropriation" and, even more critical to this project's focus on harmful practices, "this type of ownership has always been subsequent to what one might call penal appropriation" ("What is an Author?" 382).

Romantically influenced intersections of originality and ownership find points of access in pedagogical spaces as well as public perception and institutional regulation. Candace Spigelman, for example, studies the ways felt textual ownership can create problems within collaborative student writing groups, while Amy Rupiper Taggart, reinforcing Ede and Lunsford's observations regarding the academy's loyalty to "[t]he individual, Romantic author" (53), offers community engagement pedagogical and assessment models in the writing classroom that more successfully build space for collaborative authorships. Lunsford and Ede point to an underlying model of "autonomous, original author" within the expressivist pedagogies of Peter Elbow, arguing that "[his] work rests on assumptions about individualism and individual creativity that fail to sufficiently problematize traditional conceptions of 'author' and that in fact come close to denying the social nature of writing" ("Collaborative Authorship" 156). Rebecca Moore Howard speaks to the fallout of "The autonomous, originary author" construct (*Giants* 57) in her arguments regarding "patchwriting" (see *Giants*): implied expectations of originality may harm students, she argues (*Giants* 101), but to make changes within the institutional treatment of plagiarism remains a difficult task: "The autonomous, originary author is so naturalized that replacing criminalized patchwriting with a positive pedagogy of writer/text collaboration seems to menace not just the classroom, but society in general" (*Giants* 57).

My intention is not to cast Romantic or individualized visions of the author as the villain of the project, but rather to argue that patterns of hiding collaborative effort exist within institutional and pedagogical treatment of authorship that increase the potential for coercion.

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These patterns have long attracted the attention of scholars within the field, both via a focus on the individualized construct and other narratives—some strongly related to more Romantic notions of what authorship entails in both theory and practice. Tracy Hamler Carrick and Howard's collection addresses factors that create separation between students and the privileges and/or status often ascribed to definitional criteria of "author" (see especially Gilfus; Howard "Binaries"; Robillard "Students"), while Susan Miller's *Textual Carnivals* spotlights the "infantilized" (102) construct of student that drives much disciplinary consideration.

So while granting the post-structural movement its impact, scholarship continues to demonstrate the staying power of what Jack Stillinger succinctly refers to as "the myth of single authorship" (187). This dissertation assumes that singular notions of the author continue to prominently operate in institutional spaces in direct contrast to more collaborative theoretical constructions. Hence, the need for explicit emphasis on the erasure of collaborative textual forces, and an exploration of such erasures' potentially coercive impact on texts.

All Authorship is Collaborative Authorship

A driving force behind this dissertation project is concern for the ways collaborative contributions to singularly credited texts may be insufficiently acknowledged, or even ignored outright. In an effort to draw more attention to the potential impact of these contributions, I initially intended to argue that all authorship constitutes some degree of *co*-authorship, if only to disrupt the hierarchical framework that often seems to envelop writing: the Author ranks above collaborators, and as such we may automatically assume that the Author generates more content (and more meaningful content); makes the key decisions; exerts the most control; and "owns" the text in a way that mere collaborators never could. To call all participants co-authors, while at the same time thoughtfully accounting for the different roles played by different participants

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(particularly the credited author), at first seemed like a productive way to give collaborative contributors a more substantial place in analytic conversations.

Two sources persuaded me to reframe the argument that authorship constitutes co-authorship: Ede and Lunsford, and Kathleen Blake Yancey and Michael Spooner. In "Why Write…Together?" Ede and Lunsford identify their own partnership as a very specific kind of co-authorship; they go on to describe three specific manifestations of co-authorship and then comment: "We believe that important distinctions exist among these types of co-authorship and, indeed, that other types of co-authorship can be identified" (28). Juxtaposed against Yancey and Spooner's argument (a position Ede and Lunsford also address ["Why Write" 199-200]), this reference to "important distinctions" caught my attention; writing about collaboration and collaborative writing, Yancey and Spooner argue that "if our theory must call all writing collaborative, then 'collaboration' becomes moot and useless as a theoretical construct" (56). Though I do not wholly agree with this notion, and think collaboration considered in the context of different manifestations does hold analytic and pedagogical value, I acknowledge the risk of blurring important distinctions between different kinds of authorships. To avoid this risk, and also the risk of pulling focus from the work of the dissertation with a term ("co-authorship") not all participants are comfortable with, I pulled back the wording of my argument and refer to "collaborative" authorships instead.

I still maintain that the word "co-author" should be more broadly applied. A writing instructor who creates task language and shapes the text over the course of a feedback-revision process co-authors the resulting assignment with the named student author. Paul Prior uses the example of teacher-student collaboration to highlight his argument regarding co-authorship: "every teacher is very actively co-authoring her students' texts, taking up key roles in the

production of the text through initiating and motivating it, setting important parameters…and often contributing to content (whether through class discussion or specific response)" (170-171). Clearly, the end textual product would not exist without the efforts of both parties (along with any other collaborative contributors).

Following the lead of Cooper's "ecology" model, we can reasonably locate the individual writer as a critical, enmeshed element of a collaborative "ecological system" (368) of co-authorships. Again, Prior captures the heart of this argument when he argues that "some form of co-authorship is unavoidable" when accounting for factors like "**intertextuality**" and "the **dialogic influences** of real and imagined audiences" (170; bold in original). The work of collaborative scholars including Ede and Lunsford, LeFevre, and Howard (*Giants*) further characterize authorship and writing as collaborative, while scholars associated with Comp Studies' social turn like Bizzell ("Cognition") and Bruffee ("Collaborative Learning") recognize the generative capabilities of social phenomena like community and conversation. Additional scholarship grounding a social view of authorship includes Mikhail Bakhtin's notion of "utterance," an idea that challenges originality in a more extreme Romantic sense of the word. Bakhtin suggests that the dialogic nature of speech prevents any one individual from becoming "the first speaker, the one who disturbs the eternal silence of the universe" (69). Also critical is Carolyn R. Miller's social view of genre and her landmark definition of it as "typified rhetorical actions based in recurrent situations" (159). This definition grounds the work of Rhetorical Genre Studies, and scholars including Amy Devitt, whose definition of genre stresses a collaborative framework: "Genre is a reciprocal dynamic within which individuals' actions construct and are constructed by recurring context of situation, context of culture, and context of genres" (*Writing* 31). This and similar rhetorical views are relevant to a social view of

authorship: genre expectations, for example, or the relationships enacted by genre, could arguably shape a text in vital ways.

Finally, I highlight the longstanding efforts of Ede and Lunsford as guiding forces of this project's collaborative view of authorship. Their body of work explores spaces that more readily accept collaboration, like the workplace, and also spaces that more actively marginalize it, such as the Humanities. Reflecting on the field and collaboration, the two comment: "We believe then, and still believe, that forms of collaboration describe writing as it actually occurs and enable scholars and teaches to think about writing and literacy in more productive ways than the old paradigm of the individual writer can do" ("Collaboration and Collaborative Writing" 187). It is this paradigm I fear in the arena of coercively compromised authorships, because too much analytic focus on the named individual's role can hide collaborative partnerships of all kinds— both negative and positive.

Chapter Breakdowns

To investigate the presence of coercive interactions in collaborative authorships, chapters 2 through 4 each focus on a specific location of study: the writing-intensive classroom, the institutional position of the non-tenure-track (NTT), part-time writing instructor, and locations of criminal interrogation respectively. Unifying links among these sites include hierarchy and the (likely) presence of controls associated with the hierarchy in question; also the presence of collaborative authorship practices, both acknowledged and unacknowledged, and the potential for coercive compromise within them.

Many of the texts likely to result from practices enacted in these spaces are, to varying extents, texts that the general population will feasibly encounter. Students are likely to write assignments in class; have those assignments formally evaluated; and have their written work

and the involved processes stand as a powerful normalizing marker within the landscape of their writing development. NTT faculty instructors will author the pedagogies of their classrooms. Adult citizens of the United States may one day sit on a jury, where they may be tasked with the evaluation of confession evidence. Certain student writers may even one day become police interrogators. If normalized coercive practices compromise the authorship of these staked texts, the consequences will not be theoretical.

Chapter 2, "Affect Matters: When Writing Feedback Feels Like Coercion," is a co-authored study of the writing-intensive classroom. Amy Rupiper Taggart (my advisor and the chair of my dissertation committee) and I were interested in felt coercion on the part of student writers during feedback-revision processes. We designed a blended survey of open and closed questions, and, after national distribution of it, developed a coding system based on theories of affect. Our chapter recommends best practices in the hopes of preventing student shutdown, and also works to foster further understanding and awareness of the factors that may come to coercively shape the texts they produce. This study specifically contributed insight into the Checklist's accounting of control, hierarchical interactions, and a credited author's long-term relationship with a given text.

Due in part to the success of our study, particularly the rate of survey participation, I modeled chapter 3, "Collaboration, Course Authorship, and Institutional Constraints: A Survey of Part-time Writing Instructors" on a similar methodology: a nationally distributed, blended survey of open and closed questions, with many of the resulting responses analyzed via coding. Instead of student writers in a writing-intensive classroom, the surveyed population is NTT, part-time instructors of writing-intensive classes. As a former "adjunct" instructor (the term I used to describe my own position at the time), I purposefully limited the study population to part-timers

as opposed to all contingent labor, as part-time NTT faculty struck me as the most vulnerable institutional position, likely to encounter coercion in their authorship of writing courses as well as their roles within collaborative authorships. In terms of shedding light on coercive risk factors, this chapter broadened consideration of textual stakes and collaborative interactions within scenes of authorship by drawing attention to constraints faced by textual collaborators.

Chapter 4, "Ghostly Collaboration: The Authorship of False Criminal Confession," employs rhetorical analysis within the genre of false criminal confession. Because confessions are often the product of unacknowledged (and hierarchal) collaboration, analysis of them becomes extremely relevant to concerns regarding coercive compromise. While acts like "coercive ghostwriting" (the term I apply to the authorship of a false criminal confession) register on the most intense end of a spectrum of collaborative risk factors, those same risk factors may still intersect with other kinds of textual authorships. Thus, the analysis of the chapter serves a critical purpose: it grounds the driving concern of the project as a whole by highlighting a worst-case example of coercively compromised authorship, and the insight this example lends to the design of the Checklist (particularly with regard to interactions with authority, external stakes, and control) allows the framework to account for those worst-case scenarios.

Chapter 5, "Compromised Authorships: A Continuum of Risk Factors," showcases what I suggest is the most significant takeaway of the project: the Checklist of Coercive Risk Factors. This chapter identifies five risk factors, establishes an explanation and definitional characteristics for each, and then encourages users to employ the Checklist as a way to map more nuanced contextual detail into explicit considerations of coercive risk on a case-by-case basis.

Conclusion

My authorship of this dissertation represents collaborative interactions between myself, my professors, my cohort, my committee, scholars in the field, scholarship in print and digital spaces, institutional bodies such as the NDSU Graduate School, and many other individuals, parties, and institutions. As I approach the conclusion of this process, I find myself curious about the ways in which the dissertation itself will register on the rhetorical tool it created—and, interestingly, even an initial review reveals problematic areas. I am bothered at the prospect of submitting my dissertation to ProQuest, a scenario that helped generate the "Credited author cannot control how the text is disseminated" scenario within the Checklist (for insight into why ProQuest may prove objectionable, consider the critique of digital humanist Jesse Stommel, who argues in his digital *Vitae* article that "When students are required to upload their dissertations or theses to platforms like ProQuest and Turnitin [which many institutions mandate for graduation], the work becomes a mere exercise, not something they can take full ownership of—literally or figuratively. That is not 'protecting scholarly work,' by any measure I can muster").

To be clear, though: I do not consider my dissertation an example of coercively compromised authorship, because as the credited author I was afforded agency to make many choices—to name just a few: my topic; my methodology; my committee makeup; my desire to include a co-authored chapter. I did not feel pressure exerted to the point of subjugation, and my own professional and scholarly interests were served. I was additionally well served by a series of institutional procedures, such as a dissertation prospectus defense, that allowed me to meet with my committee in a dialogic space; these steps ensured my timely understanding of the dissertation process as a whole by making clear the expectations I must meet. I was fortunate in this regard. But even though I do not classify my dissertation as a coercively compromised text,

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the Checklist nevertheless allowed me to consider the myriad factors bound up in the authorship of the text in a more organized way (for a more detailed look at my application of the Checklist to this dissertation, see chapter 5).

My greatest hope for the the work of this dissertation is not to definitively characterize texts as "coercive" or "safe," but rather to draw out the intricacies of the involved authorships and the writing contained within them; to examine any problematic areas and work to address those problems in tangible ways. Hierarchical interactions and pressurized discursive spaces are components of authorship that most writers will encounter. The goal is to make those collaborations as ethically productive as possible, and to do that, we must gain greater awareness of the involved context-specific risk factors before harm comes to any of the involved participants.

CHAPTER 2. AFFECT MATTERS: WHEN WRITING FEEDBACK FEELS LIKE COERCION [6]

This chapter was authored by Amy Rupiper Taggart and Mary Laughlin.[7]

In Spring 2012, drawing on Deborah Brandt's discussion of ghostwriting and my own concern with coercive collaborations, I examined coercion in criminal confession as a kind of ghost authorship with great power; my investigation of "coercive ghostwriting" later become the third site of this project's research focus (see chapter 4).[8] In conversation regarding that project, Amy, my advisor and the professor of the authorship seminar I was currently taking, remarked, "I'm sure our students sometimes feel that way [coerced] when we give them feedback. We'd like to think we're not coercing them to make changes because it's not our intention to force, but

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[6] For her research assistance, the authors wish to acknowledge and thank Celena Todora.

[7] To acknowledge Amy's co-authorship, it seemed appropriate to indicate her contribution beneath the header of the chapter title, and not "hide" it via a footnoted explanation. Additionally, as per the terms of NDSU's requirements regarding co-authored dissertation material, "a clear and complete description of the student's contribution must be included" ("Co-Authored Materials"). Accordingly, I describe my role as a collaborative inventor of the study's premise; collaborative designer of the survey and corresponding codes; collaborative analyst of survey responses; and collaborative generator of content. Neither I nor Amy feels it appropriate to further demarcate "who wrote what," as such a move runs contrary to our conception of collaborative authorship.

[8] First publication: "Ghostly Collaboration: The Authorship of False Criminal Confession." *Authorship* 3.2 (2014). Web.

the coercion could be felt anyway." And from that conversation came this study and, eventually, the opportunity to include a co-authored chapter within my dissertation—a significant inclusion, given the project's focus on collaborative authorships and the specific goals of the Checklist: to foster productive collaboration between hierarchically unequal participants. Including an example of such a collaborative effort felt appropriate and fitting.

With regard to the feedback and revision processes Amy and I placed at the focus of our study: existing research regarding affect's role in the classroom, teacher response, and student revision gave us further impetus. Appropriation and top-down control may be unintended coercion, and we want to understand better how students experience and perceive such moments, as well as when and how they may happen. This study provides preliminary insight into felt coercion in feedback processes. The study also contributes critical design elements to the project's ultimate rhetorical takeaway (the Checklist); an example I will highlight here springs from my uncertainty in identifying Amy's co-authorship within the dissertation chapter. Open dialogue with Amy resulted in the names beneath the chapter's title, which for us solved the problem of downplaying her contributions within a foot or endnote and serves to differentiate her role from another acknowledged collaborator (Celena Todora). As a direct result of the accreditation considerations in this chapter, the Checklist includes the following scenario beneath its "Erasure of Collaborative Influences" risk factor: "The text fails to identify the names and contributions of important collaborators."

Based on our suspicion and indications in existing research that students *do* feel coerced by teacher feedback at times, we concerned ourselves primarily with those moments when students felt their agency or authority had been usurped rather than when productive collaboration, negotiation, and integration of new perspectives occurred. The latter represent

positive pedagogical moments to us while the former are likely to feel like educational violence: disturbing, emotionally fraught, shutting down learning rather than generating it. Thus, our research questions were these:

- Do students feel coerced by instructor feedback to craft texts that do not reflect their values or intentions, but rather conform to meet the instructor's expectations?

- If so, when?

- Are there typical types of feedback or response scenarios that lead to a feeling of coercion more often than others?

Extrapolating from these questions, which allow for targeted exploration of the project's larger research questions, we sought to offer insights to instructors and other providers of writing feedback, particularly in hierarchical situations such as supervisor-writer. We additionally suggest ways of avoiding the more coercive end of the feedback spectrum, choosing instead methods that would encourage positive support and collaboration (it is important to note, however, that my study of part-time, non-tenure-track writing instructors complicate our suggestions here; see chapter 3). What we found in our responses was that clearly coercive moments seemed to be fewer in our pool of respondents than we anticipated, but that these negative experiences of hierarchical control were present enough to be worthy of attention.

Affect

One of the key assumptions of this study is that affect does matter broadly in student uptake of feedback. Composition studies has long recognized affective dimensions as classroom concerns (Edbauer; Brand; McLeod; Micciche), in part because of the field's alignments with rhetorical study and its understanding of *pathos* or emotion in any rhetorical act, and in part because of the attention given to affect and emotion in feminist theory. Early discussions of

affect in the field draw heavily on psychological study to define the term, breaking it into multiple categories such as "emotions, attitudes, beliefs, moods, and conation (motivation)" (McLeod 9). McLeod and others including Alice Glarden Brand initiated arguments for the centrality and value of considering affect in writing studies: "We need to come to terms with affect, viewing the affect/cognition split not as a dichotomy but as a dialectic" (McLeod 7).

Dale Jacobs and Laura Micciche's collection, *A Way to Move: Rhetorics of Emotion & Composition Studies*, highlights the ways the study of rhetoric does and should consider emotion. Drawing on interdisciplinary research on emotion, the editors and authors agree that emotion is not simply a personal or individual experience but rather that it is deeply rooted in social training—we learn which emotions are "right" in which situations and how to express them. Rhetoric participates in training and pushing back against social constructions of "right" emotion. In 2006, Micciche adds to her theory by suggesting that the affective dimension injects productive "trouble" into rhetoric. By trouble she means challenge, disruption, and change. Writing that is powerful emerges from a sense that something's wrong and pushes against norms. Teaching and learning, by extension, is a complex series of related rhetorical acts in which, through affect and cognition in combination, learners develop their ethical reasoning and experience productive trouble.

Especially relevant to our research are Dowden et al's study of student perceptions of feedback and Pat Young's study of self-esteem and feedback. The former draws on survey and focus group data collection, resulting in the authors' call for increased attention to the relationships between emotion and feedback. And the latter study of the self-esteem of six participants and its relationship to feedback reveals, unsurprisingly, that self-esteem seems to significantly affect student response to feedback; students with higher self-esteem had more of a

positive attitude towards receiving feedback and often even perceived negative comments as positive, while students with lower self-esteem often took the comments as "an indictment of themselves" (414) and displayed more of a "Need for Positive Feedback" (413).

Yet, in spite of this growing body of research, less is known about affect's roles in feedback and revision than is desirable, given the centrality of the practice in our pedagogies. If people make decisions more or at least equally on the basis of how they feel, value, and believe than on logic, as cognitive studies suggest (Damasio, among others), affect is worth our further examination: "If we…view emotion as connected to our rational and ethical lives, we open a space of possibility for reimagining our approaches to teaching, research, and administration" (Jacobs and Micciche 5).

Student Experience with Feedback

Around the world, studies have documented student experiences with feedback, including what students report works best. Even when not looking specifically for affect, these studies start to reveal ways that feedback is tied to students' emotions, values, and beliefs. For instance, James Brown, a professor of business in Scotland, determined that his students valued specific feedback (see also Scott) and were frustrated by inconsistency between feedback and grades. A study of Pakistani students by Muhammed Asif Nadeem and Tahir Nadeem confirms that students find positive feedback motivating and negative or no feedback demotivating. Ann Poulos and Mary Jane Mahoney's study of students at the University of Sydney indicates that feedback can even provide emotional support for learners, but that teacher credibility may be key to unleashing this potential. The timing and form of the feedback also makes a difference: formative is superior to summative feedback, largely because the summative kind often comes too late (Pokorny and Pickford). Finally, Shirley Scott's study at the University of South Wales

reveals multiple key factors in students' experiences of feedback effectiveness: timeliness, constructiveness, specificity, and continuity. Our study confirms and extends several of these studies' findings, with an eye to the factors' impact on or connection to affective experience.

Teacher Response

In the arena of teacher response, studies from Chris Anson, Robert Connors and Andrea A. Lunsford, Nancy Sommers, and Richard Straub and Ronald Lunsford (among others) contribute to an understanding of the rhetorical shapes feedback may productively take. Much focus falls on written feedback, including the massive study of "teacher commentary" by Connors and Lunsford; later expansions of their work by Summer Smith, focusing specifically on "genre of the end comment" (253) and Lesa A. Stern and Amanda Solomon's replication (regarding other aspects of written feedback as the mode of delivery, see also Treglia; Parr and Timperley; Ferris; Berzsenyi). Other scholars explore the efficacy of audio feedback, including Jeff Sommers, Paul Orsmond, and Chris Anson ("Voices"). These myriad studies inform our understanding of the typical documented norms for teacher feedback (a persistent attention to mechanics, for instance) and the possibilities for a range of approaches.

Anson's 1989 study of "response style" suggests a conclusion relevant to our interest in potential coercion; that feedback is ideologically driven and teachers don't adjust as much as we might expect to student need (see "Response Styles"). A later argument from C.H. Knoblauch and Lil Brannon posits that response-related conversations are entangled with what they refer to as "the myth of improvement"; namely, "a belief that particular teaching activities cause identifiable advances in learning in a smoothly upward trajectory over specific increments of time" ("Introduction" 3). Taken together, these conclusions suggest that feedback-revision processes are rhetorically complex, polycentric scenarios.

Our review of the literature also revealed coercion-related considerations of authority and control, useful for contextualizing and shedding some light on our survey responses. In her 1982 article, Nancy Sommers found that "teachers' comments can take students' attention away from their own purposes…and focus that attention on the teachers' purpose in commenting" ("Responding" 149). Similarly, Brannon and Knoblauch suggest in their article in the same year that teacher comment, while well intended, may exert authorized control in a way that leads to students' disengagement from writing tasks (159). Jody S. Underwood and Alyson P. Tregidgo link the issue of control to feedback reception scenarios, suggesting the possibility that "it is the level of control [student and/or teacher] over student writing that really impacts how comments are received and heeded in the revision process" (82). Their article generates recommendations stemming from the following two findings: student preference for "positive feedback" (including "praise") and "specific" feedback (84; this is a finding our study supports). Straub looks at the issue of control explicitly in "The Concept of Control in Teacher Response" and contends that "all teacher comments in some way are evaluative and directive" (247). In his review of the literature, Anders Jonsson identifies the "authoritative feedback" of teachers as "not productive" (68) and highlights it as one of the emergent trends of the reviewed research (66). The student responses to our open-ended survey questions sometimes surface these issues of authority and control, indicating, for instance, that many students desire directive feedback.

Teacher-Student Relationship

Notable research on the collaborative partnership between teachers and students includes Nancy Sommers' "Harvard Study of Undergraduate Writing," an extensive longitudinal study that convinced her of the importance of feedback within an "apprentice scholars" framework of sustained collaborative interactions ("Across the Drafts" 249). This framework identifies clear

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roles for both the teacher and, perhaps more importantly for Sommers, the student; she argues that "we too often neglect the role of the student in this transaction, and the vital partnership between teacher and student, by focusing, almost exclusively, on the role of the teacher" (249). Our own study took care to hone its focus on the student experience, and found some evidence that points to the efficacy of Sommers' apprentice-scholar ideal, as it seems to aim for respectful guidance rather than strictly top-down authority.

Other explorations of the teacher-student relationship include Brannon and Knoblauch's 1982 analysis of "teacher response," which stresses a dialogic, collaborative approach that should play out over time, drafts, and "negotiation" (163). Brannon and Knoblauch emphasize the potential dangers associated with a student's lack of authority when it comes to textual decision-making, a concern mirrored in our study, particularly with regard to appropriation. In his investigation of the student-teacher relationship, Lad Tobin acknowledges the authority of the teacher in the writing classroom as well as potential teacher discomfort, or "tension" (54), with having that authority. He recounts a student conference feedback scenario wherein he realized he unwittingly took control of the student's text: "To keep the process going, I needed to provide a great deal of structure, so much that I no longer viewed the draft as his" (55). This scenario seems to demonstrate appropriation to a degree Brannon and Knoblauch (and we, and Tobin himself) would caution against.

In spite of this rich body of inquiry regarding feedback and revision, we are not satisfied that we have complete enough understanding of the often hierarchical collaboration (i.e., Ede and Lunsford's notion of "the hierarchical mode of collaboration" [*Singular Texts* 133]) that is the teacher-student feedback loop. Ongoing questions in writing studies about the tandem issues of shutdown and compliance in the face of feedback and increased attention to affective dimensions

of teaching and learning provide a framework to consider coercion and shutdown in feedback and revision processes.

Methods

Our primary tool was a survey[9], which we piloted locally and then expanded for national distribution. The survey was a blend of open and closed questions (see Appendix A). The fall 2012 pilot included a survey and interviews of first-year writers at NDSU alone, which helped us to test and revise our approach, including refining the survey questions and distributing the survey to a wider pool of potential responders: any student who had taken a writing-intensive college class (more than ten pages of finished, graded writing)[10]. To reach this population, we distributed the survey[11] through the mid-sized research university student listserv, student listservs at other higher education institutions, the listservs of professional organizations and social networking media with the invitation for people in our networks to share the link. For distribution, we used a snowball method (Heckathorn), useful for gaining wider distribution and for increasing anonymity. As a result of these changes, we not only received a larger response (343 total/212 fully completed responses), but the survey also yielded information that more fully addressed our research questions.

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[9] NDSU IRB Protocol #HS13068

[10] In hindsight, other demographic filters may have proved helpful to get at particular groups' distinctive needs (for example, L2 status, year in college, and major).

[11] We are grateful for NDSU survey research expert Christi McGeorge for her assistance in improving the survey methods for this study.

Analysis

In our analysis, we first looked for trends in the closed questions to inform our reading of the more open-ended questions. In this article we discuss only selected questions that might shed light on coercion and shutdown. This means we deal here primarily with the open-ended questions, using a coding system we co-developed based on affect theory. Given that the focus of our study is what associations students have with particular pedagogical situations, "listening" to their own words seemed important.[12]

We developed and applied our codes in response to three of the open-ended questions:

- #15: Tell us about the instance when you had the most trouble taking feedback from your instructor. What was the feedback? What made the feedback hard to take?

- #18 (follow up to #17, a Likert scale question: Did you ever come to agree with or feel positively about a piece of feedback or advice that you initially resisted/disagreed with?): If so, can you explain what happened to make you change your mind?

- #21: Is there anything else you would like to share with us about the revision process and feedback from instructors?

Brand and Richard Graves's early collection, *Presence of Mind*, particularly Brand's contributions to that collection, gave us a way to think of the varied affective dimensions possibly experienced in teaching and learning interactions, providing preliminary categories that we refined in the first phases of coding (see table 1).

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[12] Throughout, when quoting students' open-ended responses, we have preserved their language: errors, shorthand, and all.

In "Defining Our Emotional Life," Brand suggests that we may think of intellect and emotion on a continuum; though she reminds us that both are always in play, one or the other may be manifested more strongly (155). Brand also works in this article to define an affective continuum, suggesting that on the "hot" end it is represented by arousal and emotion: "such unequivocal and irrepressible behaviors as an infant crying," while "at the 'cold' end of the continuum, mental content is heavily processed and seemingly barren of emotion" ("Defining" 155). Brand defines emotion as those moments when felt sense (physiological) becomes named. We divided emotion into positive and negative occurrences and allowed the subcategories (the types of emotion expressed) to emerge largely from the responses. These included feeling disrespected or stupid, shame, frustration, irritation, and disappointment. Such emotion words were fairly easy to spot in the responses, as were key trigger phrases such as "I feel/felt."

Brand deepens our understanding of the affective continuum by closely examining what she calls the "cool" end areas of affect: attitudes, beliefs, values, and motivations. These cool responses emerge often in teaching and learning scenarios, so these shaped our categories significantly. Attitudes, Brand suggests, are "a relatively enduring organization of beliefs around an object or situation predisposing individuals to respond in some preferential manner" (Rokeach 112 qtd. in Brand "Defining" 167-68). Beliefs "are propositions about the world held as true" (Brand, "Defining" 168). Both attitudes and beliefs may involve judgment (good/bad) or evaluation (better/worse). And a third related category, values, has "considerable" overlap with attitudes and beliefs, according to Brand, because it is "learned and expressed in choices" ("Defining" 169). In fact, some psychologists treat values and beliefs as "interchangeable" (Brand, "Defining" 170). Because the survey responses were generally too brief to finely differentiate, we clustered these responses under "attitudes and beliefs."

Brand defines our third major affect coding category, motivation, as "mental initiative."

"…[M]otivation is more than preparatory. It keeps us invested with psychological energy—

conscious or not conscious—until we get what we want or abandon it or accept a substitute"

("Defining" 173). Many motivation responses described attitudes, beliefs, or perspective shifts

leading to (or shutting down) action.

The fourth major coding category, the creation of affective space and/or time, is not an

affective state. Rather, it is a factor that seems to influence students' affective experiences of

teacher feedback. We define it thus: the expressed desire, either implicitly or explicitly, for

additional time or space for reflection, reaction, dialogue, or effort. We found that respondents

often linked the need for space or time to process and respond with making it possible or

impossible for them to move past a challenging feedback experience toward revision. We

therefore created this category to track the frequency and types of space/time references, as we

felt they might be important to our recommendations to teachers. Time and space also seemed

keyed to the issue of control so connected to avoiding coercion.

Cognition rounded out the categories for this study, and we looked for such language as

"confusion," "understanding," and even "new perspective." Brand puts it this way: "The

cognitive component refers to our knowledge about particular evaluations" ("Defining" 156). So,

rather than a belief or feeling about a choice or decision, responses characterized as new or

missing knowledge fell into our cognition category.

Table 1

Where/When Do Students Feel Disruptions and Frustrations in Feedback?

Category	Sub-categories (more than one instance in data)	Definition	Example
Emotion	Negative: § Disrespected/Feeling stupid § Shame § Frustration § Irritation § Disappointment Positive: § Connection § Satisfaction	When felt sense (physiological) becomes named. We looked for "state emotions . . . characteristic of our affective life at a given moment" (Brand 161).	Q 15 50: "The most trouble is when my paper gets torn to shreds. The red marks are *intimidating* and make you *feel pretty bad*. However, ultimately, you know it's useful and helpful in the long run."
Beliefs and Attitudes	§ About tasks (value and form) § About writing § About politics § About teaching and learning	Attitudes: "a relatively enduring organization of beliefs around an object or situation predisposing individuals to respond in some preferential manner" (Rokeach 1972 112 Qtd in Brand 167-8). Beliefs "are propositions about the world held as true" (Brand 168).	Q 21 18: "*I believe that a well structured and consistent rubric is very important* in regards to a writing assignment. Writing, in most genres, can often be seen as subjective, when really a positive and concise rubric can take away a lot of the mystery of writing…"

Table 1

Where/When Do Students Feel Disruptions and Frustrations in Feedback? (continued)

Category	Sub-categories (more than one instance in data)	Definition	Example
Motivation, Positive and Negative	§ Grade § Disinterest/Interest § No option to revise § Shifting expectations/process § Hierarchy § Difficulty § Lack of authority § New perspective § Relationship § Teaching/learning beliefs § Product orientation § Agency (and choice) § Ease	"Mental initiative." "…[M]otivation is more than preparatory. It keeps us invested with psychological energy—conscious or not conscious—until we get what we want or abandon it or accept a substitute" (Brand 173).	Q 21 48: "When I have a *conference* with the professor, *I do all of the revisions they suggest to get a better grade*. After the revision, I feel that the paper is not true to what I understood from the novels or true to my style of writing."
Creation of Affective Space and Time		Expressed desire, either implicitly or explicitly, for additional time or space for reflection, reaction, dialogue, or effort.	Q 15 39: "It wasn't the negativity of the instructor but my own frustration of having to do it again and feeling *overwhelmed with school and working full time (45-60) hours a week* at work." (partial)
Cognition	§ Vagueness § Confusion § Disagreement § New understanding § Logical; made sense	"The cognitive component refers to our knowledge about particular evaluations." (Brand 156).	Q 18 50: "Eventually *I came to understand* what was desired from the professor and understood why the changes were helpful."

Validity and Reliability

To seek validity, we grappled with many of the issues raised by Keith Grant-Davie in his discussion of coding in composition studies. We sought to make our codes broad enough to capture the patterns in the responses without "pigeonhol[ing]" any response or forcing it (277). We also allowed for both code and subcode and more than one code per response. Many responses revealed multiple potential affective dimensions, such as feeling disrespected while simultaneously acknowledging a conflict of beliefs about the teacher/student relationship.

Following the first-stage development of codes, we chose question 18's open-ended follow-up question for a preliminary reliability test of the codes. On the first pass, we found that we had a high degree of discrepancy, unsurprising given that we studied something more complex and nuanced than lexical categories, for instance[13]. Therefore, we returned to the codes, defining each more completely and adding a few that had emerged, and we discussed each of the categorizations about which we initially disagreed. We then and applied the codes to the other question responses. Finally, we returned to question 18 to verify that our coding still worked after having tested them on all of the questions. This process substantially increased our levels of consistency.

Results

Our suspicion was that students are likely to feel both positively and negatively pressured by their teachers' responses, and we were also interested in the ways teacher feedback was

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[13] Thanks to Jason Swarts for his guidance and feedback at the CCCC coding workshop in Indianapolis, 2014, and for Karen Lunsford, Jo Mackiewicz, and Rebecca Rickly's discussions of coding at that same workshop.

powerful, even enmeshed (and potentially unacknowledged) co-authorship. Thus, several of our questions focused on the general relationship students have to teacher feedback. As in other studies (Pokorny and Pickford; Scott; N. Sommers "Across the Drafts"), students do report wanting feedback. To "Do you typically want feedback on your writing?" 189 of 257 responses indicated "always," 49 responded "sometimes," 12 indicated "occasionally," and only 7 responded either "rarely" or "never." Yet some students might desire the feedback simply to know where they stand (Scott) and not to move the writing forward through revision; we're more interested in the latter.

To determine even more fully the extent instructor feedback is influential in revision processes, we asked "Generally, what factor or factors influence your revision process the most? (Select the top two)." Instructor feedback was, by far, the highest response (see fig. 1). 208 of 483 answers indicated instructor feedback was influential. 100 identified self-evaluation of the draft, 66 the grade they received, and 57 peer feedback. Similarly, when asked what impact instructor feedback had on the assignment they revised most in the last year, 150 of 257 answered "very strong influence," 88 indicated they were somewhat influenced, and only a total of 14 answers suggested the instructor feedback had little to no influence.

Question 5

Generally, what factor or factors influence your revision process the most? (select the top two)
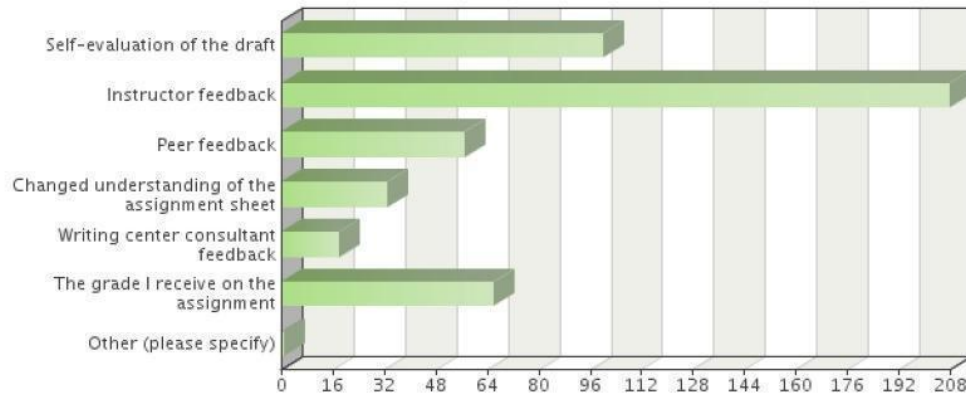
Fig. 1. Influences on Revision Process

Several things are worth remark here. First, if we consider the grade a part of instructor feedback, we can see even further how important the teacher role is in affecting revision. Second, we were happy to discover that 100 (20.7%) of the responses said self-evaluation played an important role. To help student writers develop self-reflection and self-critique is a major goal, not to the exclusion of getting outside readers, but as a key skillset and clearly tied to control and authority over text. However, as some of our analysis of the open-ended questions in the survey suggest, hierarchy and teacher authority may, at times, play a negative role, reducing students' trust of their own evaluations.

Audience Sensitivity or Coercion?

One of the questions we had to wrestle with in our analysis was the fine line between what we in rhetoric and writing studies understand to be productive attention to audience, going back to Aristotle's *Rhetoric* and Plato's *Symposium and Phaedrus*, (see also Ede and Lunsford's classic article "Audience Addressed/Audience Invoked"; Kroll's "Writing for Readers") and a less productive forcing or pressure to conform that can emerge when teachers provide students

with feedback (e.g., the Lunsford and Ede follow up "Representing Audience," which discusses exclusion and silencing that happens in compliant rhetoric for an audience). Students altering their documents to respond to teacher instruction, guidelines, and feedback may lead to learning about audience. Still, we want to help students to make informed decisions, not to bend blindly to hierarchy or have their voices suppressed. So, in our examination of how students talked about their relationships to feedback and their use of it, we looked for indicators of adherence rather than decision making. Here are a couple of examples of the difference, as they emerged in the student responses:

Audience sensitivity/Decision making: "I had trouble taking feedback when I didn't like the instructor or felt the grading was unfair. However, when I really listened, I realized that the instructor had valuable comments. I think feedback was hard to take when I didn't feel the instructor had comments that would help me generally, but were specific to the instructor's class and not widely applicable to my writing in general—they dealt with the specific style of the instructor." The student here seems to recognize the instructor as audience ("the specific style of the instructor" is the signal) and is able to separate the audience concerns in his/her evaluation of the feedback. Though not using the language of audience explicitly, the student recognizes potential value in the response and that some responses are more widely applicable than others.

Adherence: Elsewhere, evidence of coercion and conformity emerged. One student focuses on the grade, "what the instructor wanted," and "catering" to instructor wishes. Again, we might read this as being sensitive to audience, but we felt the tone and implications of word choice in this answer were negative enough to signal possible felt coercion: "The bright spot of getting a D on a paper was that I knew what the instructor wanted and catered to that format. I worked harder and received an A for an overall grade." The student does not talk about

improving the writing or about learning, nor about a changed perspective or new insight, nor about reaching an audience to achieve some kind of meaning.

Where is the Coercion?

The category under which we found most frequent suggestion or evidence of coercion was Hierarchy under the umbrella of Motivation (twenty-six instances total), with the negative responses identifying the instructor (thirteen instances) and institutional frameworks (five instances) as influential. Hierarchy responses articulated an encounter with an institutional or societal power structure. At issue here is student recognition and perception of authorship and decision-making agency in the classroom: when and how do they characterize their roles as less-authorized parties? The instructor—most often framed as the instructor's agenda, desire, or "wants"—seems to embody hierarchy for students.

However, we found it noteworthy that not all of the hierarchy responses came across negatively; some responses indicated appreciation for the presence of an authority figure within the feedback-revision process. For example, one respondent commented, "I like feedback to let me know how well I did," a statement that places evaluation outside the learner, which may not lead the student to greater autonomy as a writer but does acknowledge the instructors' useful insight.

Motivation through "instructor agenda" responses tended to show signs of coercion, as seems to be the case in one respondent's recollection of one-on-one conferences with an instructor: "I do all of the revisions they suggest to get a better grade. After the revision, I feel that the paper is not true to what I understood from the novels or true to my style of writing." Some responses expressed willingness to accede to such expectations, if only they were made clear; as one respondent wrote, "I wish teachers would tell us what they want from the beginning

rather than expecting us to guess." Other responses convey a sharper sense of frustration; commented one respondent on feedback difficulties: the "instructor didn't have any space for differences. It had to be her way."

Because some students recognize their position as individuals operating "beneath" an authority figure, coercion may easily find unintentional points of access in verbal and written instructions, written comments on texts, rubrics, dialogic exchanges, tone, etc. While writing pedagogies reflect a rich tradition of negotiation with and acknowledgement of authority (see, e.g., critical pedagogues such as Paulo Freire; bell hooks; Peter McClaren; Ira Shor), we highlight here the potentially coercive constructs in feedback and revision processes. Joseph Harris offers a framework: by sharpening focus on intertextuality and the choices embedded in student revision, he advocates for an understanding of revision as "critical" and a potential pathway to increased "*discursive agency*" (583; italics in original).

In keeping with Foucault's conception of "disciplinary society" guiding the framework of this project as a whole (see *Discipline and Punish*), some respondents connect their hierarchical encounter to institutional structures. For example, one respondent pointed to the university rubric as a source of conflict, noting, "They wanted a completely different structured paper one that seemed very elementary. She said she didn't care cuz that was what the university rubric wanted." In this case, the respondent seems not only aware of outside influences on feedback and revision, but characterizes that influence as coercive—concerns about the elementary nature of the paper's structure were overridden by the demands of the rubric.

In other cases, respondents demonstrated some awareness of institutional rankings and chains-of-command: one respondent spoke of difficulty taking feedback when a TA's grade was lowered by a teacher; another specifically targeted tenured professors as problematic figures in

the revision-feedback process, stating: "Instructors seem to get a kick out of totally demoralizing students. Tenured professors are the worst. There is no motivation for them to be more helpful." Where this belief has come from, we can't know. However, we ignore our students' beliefs about institutional structures at peril of compromised learning, felt coercion, and the potential reinforcement of stereotypes. Their beliefs, associations, and memories of feedback color future interactions.

Misconstrued or misunderstood conceptions of institutional frameworks could translate into coercive pressure from a student's perspective; additionally, the realities of institutional controls—grading, rubrics, chains of authority extending outside of the classroom—have an impact on classroom practices and student revision. Increased transparency may help to mitigate this felt coercion, as could the explicit highlighting on the part of the instructor of areas where agency and choice are possible.

Teacher/Student Relationship

A total of 27 open answers referred directly to the teacher-student relationship affecting feedback uptake. The most negative of these responses root their experiences with feedback and revision in the personal: events interpreted by students as personal attacks or perceived personality conflicts. The most positive responses speak to collaboration, face-to-face discussions, and non-coercively framed perspective shifts for the student writers. The latter echoes Helen Pokorny and Pamela Pickford's finding: "Where students felt they had good feedback relationships that promoted engagement and confidence, they characterized these tutors as, 'relaxed, approachable, supportive, down to earth, playful, open and willing to have discussions and debates' but 'strict enough so the class doesn't take it as a party'" (26).

In this study, when feedback seems directed at the writer or the writer's values, not the text, the student's perception is negative. "The feedback was directed towards me, not my paper," commented one student, while another responded "the feedback only supported the teacher's opinion, not mine." Other respondents seemed more actively to personalize the experience: "The most trouble I have had taking feedback was when a teacher, in a very accusing tone, told me that I did not follow the assignment. My personal feelings were that I had followed the assignment to the best of my ability, given my understanding of the assignment." Even invocations that a teacher didn't "like" the document may signal the student's sense that personal taste plays a role in feedback when it's not working well.

A related response speaks to conflict rooted in personality clashes. "I had trouble taking feedback when I didn't like the instructor or felt the grading was unfair" (excerpted). The language of the first half—"didn't like the instructor"—is about the person in its construction, which leads us to believe that personality conflict can be problematic, though we suspect this category hides many other kinds of conflict such as belief systems clashing.

Most writing teachers have heard from their students that grading and responding to writing is "subjective," a premise many teachers fight because we determine criteria for particular assignments, and the patterns in genres and other language conventions mean that writing teachers often evaluate texts similarly. We suggest that, in part in these responses, students reflect back to us their discomfort with the shades of gray in language's patterns as opposed to right and wrong answers. When viewed through the lens of genre awareness and genre critique, one of the supports we can and often do supply is helping students to develop a more sophisticated notion of the basis of our evaluations. This study reminds us to see

convention, pattern, and genre as instructional foci that might help improve feedback processes, as well.

Positively framed statements about the function of the teacher-student relationship tended to focus on the creation of dialogic space, occasionally taking place in one-on-one, office-hours-type locations. One student, speaking to factors that changed his or her mind about a piece of previously resisted feedback, identified "The instructor setting up office time to visit and go over the paper together" as making the difference. We learn from these positive responses that "explanation," "constructive criticism," "visits" to the teacher's office, "advice," and "direction," even peers as mediators between writer and instructor (a bit like Robert Brooke's use of the sociological term "underlife") are positive approaches that seem welcomed by the students in our survey population.

A positive teacher/student relationship can prove instrumental to fostering a non-coercive perspective shift, such as the situation described in this student response:

> I relied on instructor feedback to help me improve my writing. Personal, one-on-one feedback was most helpful as I could really understand the expectation and the reasoning. Written notes on the paper were less helpful. I even sought feedback on assignments that had been graded with no chance to improve my grade so I better understood my instructor's expectations. That helped me improve my writing as I could watch out for those errors the next time I had a paper for that class. Combined with feedback from other instructors, my writing improved.

Indeed, a shifting perspective was perhaps most heartening for its frequency. A caveat, however: Question 18 led naturally to that kind of answer, as it inquired about coming to feel positively about a piece of feedback the student initially resisted or disagreed with. 114 students

responded that they occasionally had that experience, 18 said they frequently did, only 19 and 41 respectively reported that they never or rarely had the experience of a changed mind about feedback. So, while the question was clearly about the possibility of a changed mind, it was possible the majority would say they didn't typically have this experience.

Additionally, those whose minds changed expressed in the follow-up open answer section that the change often involved seeing things through another's eyes (13 responses). For example, "After reviewing the notes I received and then seen the PDF copy of my report. I could see on my computer…what others may see was different. I got great feedback from my instructor. She did let me know that I was generating a pattern of not begin detailed enough on my reports prior to sending them." The student clearly comes to see things differently because of others' perceptions. Other, briefer answers also suggest seeing through others' eyes: "understood it through other students" and "teachers insight when I went to discuss with them."

Speaking in terms of both shifting perspective and the importance placed by students on the student-teacher relationship, these responses seem to confirm other findings indicating the importance of the teacher-student relationship. A positively framed teacher-student relationship can create the kind of feedback loop that helps student writers develop skills for engaging with constructive criticism, thus propelling them forward on their continuing quest for rhetorical agency. And the positive, one-on-one character of that relationship emerges for this group as more productive than negative or only written feedback.

Emotion

Central to our focus on the affective dimension were our emotion codes, representing a range of possible feelings student writers might associate with their experience of feedback. At twenty-four instances, disrespect was the most common response, followed by seven instances of

frustration, four of irritation, two of disappointment, and one instance of shame.

The language choices made by respondents with regard to felt disrespect tended to be strongly worded: one student spoke of a "very accusing tone" and "offensive remarks" on the part of the instructor; others referred to received feedback as "derogatory," "condescending and negative," and presented in a "not necessarily constructive but condescending" manner. Another response, identifying the causes of hard-to-take feedback, simply stated, "made me feel stupid." We were not surprised to see disrespect as the most frequent code. Writing and feedback often play out as personalized endeavors, involving emotional investment and writers who may already feel ashamed or embarrassed by their perceived lack of knowledge or skill.

This study suggests that at least some students do "take it personally." Our primary takeaway remains focused on the felt student experience. Some students do feel disrespected by feedback, and we believe there are ways to reduce those experiences. Beyond avoiding attacking and personalizing our feedback, both Nancy Sommers and the *Framework for Success in Postsecondary Writing* offer us additional guidance: work with students to develop the "habits of mind" helpful to shaping attitudes, skills, and behaviors surrounding writing. Persistence, seeing critique as helpful, even using critical thinking to filter feedback may mitigate the felt disrespect.

Confusion

While our study focused on affect's role in this process, frequent in the student responses were expressions of confusion and a sense that the feedback was vague, apparently cognitive experiences that often lead to frustration. We found eleven instances of confusion as a cognitive construct, five instances of confusion as emotionally charged, and nine references to vagueness. This response is harder to respond to as teachers, as the sources of confusion can be myriad.

Responses coded as cognitive confusion spoke to misunderstanding offered feedback and/or a lack of understanding regarding the next phase of the revision process: for example, "When I talked to the teacher, I would think that I understood what the teacher wanted changed…and then when I got back to writing it later, I would realize that I didn't actually understand what was wrong or how to fix it, or that the advice would take the paper in a direction that I wasn't actually arguing for." Checking in before revision due dates may catch a few of these confusions. Even a very brief conference about a week before a revision is due to determine what the student sees as most important feedback and what plans s/he has to revise might be powerful.

Instances of emotional confusion seemed to indicate a felt disturbance on the part of the respondent, a feeling that ultimately interfered, to at least some degree, with feedback and revision: commented one writer in response to Question 15, "its not that its hard to take it, its just that when you get the shock of it when you thought you did really good, but really you didn't understand the assignment." Initial shock and surprise suggest the value of time to process feedback.

The Vague code accounted for logistical conflicts like illegible handwriting, and also a lack of clarity or direction in instructor feedback. Respondents used words like "unclear" and "unspecific," as in: "the feedback wasn't specific, so it wasn't helpful." While we acknowledge that student characterizations of "vague" feedback can themselves be vague, we were able to discern patterns in the Vague responses, and indeed, many of the confusion-based responses: students indicated a desire for clear, directive, unchanging criteria and stable, transparent feedback—consistent with the conclusion Underwood and Tregidgo draw from their review of the literature: "students prefer that feedback be specific" (84). Obviously such a desire may not

always be possible, or prudent, to fulfill. The issue of directive feedback is debated. For instance, expressivist and critical approaches place the student at the center of revision decisions and challenge the authority of the instructor (Elbow, Shor). While scholarship continues to explore the issue, we found it relevant that, at least in our study population, respondents expressed a desire for directive feedback; its absence may lead to revision shutdown.

Politics: Expectations Confounded

Some of the expectations we entered the study with were confounded by what we found. The most vivid was our belief that differences in political stances would emerge as reasons for conflict. We were relatively stunned to find that only two respondents expressed this kind of conflict. One spoke to a more general kind of belief pushing. The other, more overt, named political stances: "I am conservative and had an EXTREMELY liberal teacher who knocked everything in my paper saying I had no 'real' information to hold my paper up with. Basically said that my '.com' information was only as good as things found on wikipedia in his opinion." Even taking into account other responses that may possibly imply such conflicts (for example, "Being treated as though my beliefs and opinions are something less than that of the instructor was really irritating…") this is still far less a representation of such conflict than we expected to see.

Perhaps our surprise had more to do with popular sentiment than research findings. The few responses identifying political conflict as a source of disruption seems consistent with the research—for instance, Matthew Woessner's study of the experiences of conservative students and faculty in academia—that suggests mistreatment or open tension regarding political identity may be overstated in public perception.

Contributions to the Checklist of Coercive Risk Factors

In addition to allowing for our generation of coercion-reducing practices discussed in the section below ("How to reduce coercion and confusion?"), the responses yielded from our study shaped the design of the Checklist of Coercive Risk Factors in critical ways. As sites of hierarchical collaboration, the spaces of the writing-intensive classroom and our study's focus on the revision-feedback practices embedded within them contributed valuable insight to the Checklist's "Interactions with Authority" risk factors while the articulated experiences with felt constraint on the part of study respondents serves to create criteria for the risk factors associated with "Loss of Control" and "Changed Relationship with Text."

Perhaps the most significant contribution of this study was made to the scenarios encompassed beneath the Checklist's "Interactions with Authority" category. Whereas my examination of coercive ghostwriting in chapter 4 expanded the Checklist's ability to account for extreme, worst-case scenarios of coercive interactions enacted between individuals with different degrees of authority, the example of the teacher-student relationship helped to clarify the nuances of a less pressurized, though decidedly hierarchal, discursive partnership. Mindful of the positive framework some survey respondents place around their encounters with authority and hierarchy, and keeping examples of positively articulated experiences with influence in mind, the language of the Checklist differentiates between authorized participants (such an a writing teacher) wielding authority to influence textual decisions, and authority figures using authority to dictate those decisions. Such a distinction allows for more meaningful analysis of positive hierarchical interactions.

The Checklist's "Loss of Control" section also benefited (via expansion) from the insights afforded from this study. As our review of the literature reveals, and our own survey

responses suggests, control or the lack of it can negatively impact the students' felt experience with feedback and revision—in the negative affective ways it can shape student perception of the student/teacher relationship; as a resulting consequence from an encounter with hierarchy; as a side-effect of confusion. Extrapolating from the articulated felt experience of students with feedback and revision, I looked to account for felt experience with lack of control within the Checklist as a risk factor of coercion. I also incorporated concerns raised by indications of appropriation (for example, "After the revision, I feel that the paper is not true to what I understood from the novels or true to my style of writing") in the control-related risk factors, specifically through the "Without the knowledge and/or consent of the named author, someone or something adds or removes important content to or from the text ," and "The named author does not fully understand the criteria others will use to evaluate the text" scenarios.

Finally, and perhaps unsurprisingly, this study's focus on the felt experience of student writers added critical insight into the risk factors encompassed by the "Changed Relationship with Text" category. Mirroring concerns raised by indications of coercion in the responses, this section of the Checklist accounts for a lack of felt ownership and/or engagement with the text in question; a sense on the part of the credited author (or other participant) that the textual production was, in zir mind, coercively compromised; and cases where the text fails in the long-term facilitation of the credited author's interest—as may be the case in scenarios wherein student writers adhere to feedback for purposes that run counter to learning: for example, "My grade depended on it. So thats why I had to change my mind."

How to Reduce Coercion and Confusion?

Based on our tentative findings, we suggest a range of practices to help mitigate the occurrence or feeling of coercion and confusion in the feedback-revision process. The potential

solutions are varied and choosing from them will, of course, be dependent on existing practices and context. We think further testing of these strategies is also warranted and invite other researchers to use this study as a springboard. We additionally acknowledge the difficulty of implementing these strategies in cases where an instructor's institutional position serves as a doorway for coercion, a problem chapter 3 addresses in greater detail.

Perhaps the most powerful, though not entirely new, pedagogical strategy is creating affective space/time with and for student writers. We might add language into class policies requiring a "waiting period" for feedback review during office hours to allow the cool end of the affective spectrum to develop[14]. Many of us already ask students to "cool down" and reflect on our feedback before coming to talk to us, but few build in structured check-in points after the cooling has happened. In a cycle of feedback and revision, we suggest trying a staggered approach, such as giving students feedback on the page (or even video or audio files) and then conferring with them a significant amount of time later, such as at least four days, to have them discuss their plans and confusions. Many teachers also hand back projects with written feedback and no discussion, particularly with advanced students in the major, relying on them to come to us when they deem necessary. From the standpoint of independent learning, there is a rationale underlying this. However, asking students to make plans and have a discussion about those plans reinforces some of the Habits of Mind, such as "responsibility" and "metacognition," highlighted in the *Framework for Success*. Checking in post-feedback is also likely to reduce the number of students who feel the feedback is "vague" or "confusing," as so many of our respondents indicated.

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[14] Office space and hours for many non-tenure-track instructors (aka "contingent" or "adjunct") are likely problematic. See ch. 3 for a more detailed discussion of continent labor.

An additional suggestion stems from the most commonly reported affective response: disrespect. Increased awareness of student sensitivity to the personal and affective nature of the feedback-revision cycle may help to further shape our responses to focus on the rhetorical situation, reducing the perception that the writing or writer is inherently bad and carefully attending to the language of respect, choice, and control in our interchanges with students.

Further, discussions of beliefs about writing, teaching, and learning methods may help students reflect on and better understand textual practices such as revision. In the spirit of Foucault, it might also be useful to make transparent the "mechanisms" of control embedded within our institutions (see *Discipline and Punish*). Making students aware of institutional standards, and even constraints, may help to mitigate feelings of coercion stemming from confusion about expectations, and also increase students' ability to make more informed rhetorical decisions.

Again and again in their responses, students desired relatively stable expectations, completely expressed. Their sense that the expectations slipped or changed created frustration in many of our respondents. Though teachers may be working to develop understanding by scaffolding material, the frustration is real. Reviewing the assignment and rubric at the beginning of a unit, indicating that students will come to understand it in more detail as the class proceeds, and highlighting the portions of the rubric we're addressing periodically through the unit (during analysis of models, invention workshops, peer response) may help students to see that criteria stay relatively stable even though their understanding evolves. Additionally, highlighting the potential for changes in expectations or requirements—and, more importantly, discussing why change is not uncommon in writing—may not only lead to less confusion on the part of students, but may also enhance their understanding of writing as a social phenomenon.

Conclusion

Accepting and processing feedback on one's work is one of the greatest challenges a writer can face, often fraught with emotion and embedded in hierarchical structures that can and do lead to coercion and a sense of lost control. Students, as less experienced writers, likely feel this emotional tangle more fundamentally. Processing the emotional experience, developing persistence and "grit," as recent psychological studies call it (e.g., Duckworth et al.), may be a more important educational goal in writing studies than we have previously acknowledged in our scholarship. Embedded within the larger concerns of the dissertation project, this study aims to focus our attention on that affective experience, highlighting small ways teachers may intervene instructionally to educate through and with emotion. Further, taking transparent steps to mitigate such negative emotional experiences as felt coercion in the writing classroom may help students to detect and even counter coercive textual practices they encounter in the future.

CHAPTER 3. COLLABORATION, COURSE AUTHORSHIP, AND INSTITUTIONAL CONSTRAINTS: A SURVEY OF PART-TIME WRITING INSTRUCTORS

This study emerged as an extension of ongoing scholarly focus on the working conditions of non-tenure-track (NTT) writing faculty. It is further driven by a confluence of my own professional and scholarly concerns with coercion. As a teacher struggling with the ramifications of institutionally vulnerable colleagues, I seek a more detailed understanding of issues pertaining to academic working conditions. And as a scholar investigating pressurized interactions embedded within collaborative authorships, I am troubled by the looming potential for felt coercion within the writing acts NTT faculty engage in. As a site of inquiry, then, the institutional position of the NTT writing instructor provides insight into the driving concerns of this dissertation project's primary inquiries, and additionally contributes to important conversations about academic labor.

Through the performance of pedagogical activities like the provision of feedback, instructors co-author work with student writers (see ch. 1 of this dissertation; Prior). And, through a range of collaborative interactions (with peers, with scholarship, with institutional bodies), NTT instructors constitute key participants within the broader pedagogical authorship of their courses. If an instructor's institutional position creates points of access for coercive pressures (as this study, along with much scholarship, suggests is often the case), it is reasonable to fear that the likelihood for coercively compromised authorships increases, particularly in environments where an instructor's need for resources or collaborative support are not adequately met.

As discussed in the introductory chapter, the words "author" or "co-author" may strike some as an inappropriate classification of what instructors actually do in the writing classroom—

writing students write, the thinking may go, and writing instructors teach…or grade, or punish plagiarists. I subscribe to the argument that all authorship constitutes at least some degree of collaborative authorship; that, were it not for the risk of confusion (or even hostility) the term could create, I would apply the term "co-authorship" to a much broader range of acts. In the case of the writing classroom, I see many of the activities collaboratively enacted between students and instructors as acts of co-authorship. An instructor contributes tasks; task language; and markers of evaluation; zie participates within a spectrum of activities bound up in feedback-revision processes (as explored in ch. 2). In these and other ways, instructors tangibly co-author work with students, and these co-authorships are already fraught with the potential for inadvertent coercion. Many classroom models are constructed along hierarchical lines that likely render the reality of the instructor's institutional power inescapable. Even within a hypothetical scenario involving a constraint-free instructor, the interactions associated with student-teacher co-authorship lend themselves more easily to inadvertent pressure, and, in worst-case scenarios, coercive compromise.

But as the responses to this survey suggest, part-time writing instructors are not only unlikely to lead constraint-free professional existences, the constraints they experience intersect problematically with critical elements of their practices. Feedback requires time, yet workload and financial-related constraints conspire to rob many part-time instructors of it. Pedagogical practice benefits from community-oriented interactions, but isolation cuts off some part-timers' ability to engage in a community, or further develop their performance as authorship participants in the classroom. A writing teacher haunted by professional uncertainty could quite understandably prioritize aspects of financial survival as opposed to the demands of textual collaboration and evaluation.

Threats exists within the broader elements of course authorship as well. Isolation, uncertainty, a lack of time or resources: these environmental sources of constraint may pressurize the actions or choices of an instructor to a coercive degree. An instructor hired too soon before the start of a semester and required to use a standard syllabus ze would not have otherwise chosen risks participating within coercively compromised course authorship. Or, an instructor hired in a hurry and cut off from collaborative interactions with colleagues may lack opportunities to develop meaningful understanding of a sample syllabus's pedagogical rationale. An instructor isolated from colleagues and community support may make pedagogical choices under pressure, or be unaware of the full range of choices to make. Consequently, the risk of a coercively "written" class increases.

This study looks to the felt experiences of NTT writing instructors for indications that coercion has encroached into their professional lives, and uses those indications as launching-off points for consideration of the multiple authorships writing instructors participate within. I specifically focus on the following research questions:

- Do part-time, NTT instructors of writing-intensive classes feel constrained by factors embedded in their working conditions? If so, what are the specific constraining factors they identify?

- Do they feel supported by factors embedded in their working conditions? If so, what are the specific supportive factors they identify?

- What are the possible implications of identified factors of constraint and/or support in terms of an instructor's potential participation in coercively compromised authorships?

The study's primary tool of inquiry is a nationally distributed survey designed to help identify factors that register as either positively or negatively impactful on NTT work conditions.

The language of the survey defines writing-intensive classes as at least ten pages of finished, graded writing over the course of one semester. To be clear, this study is not intended to gauge the exact impact of supportive and/or constraining factors on pedagogy. My intent was to survey the target population in an attempt to discern constraining factors they must negotiate as an instructor, and also to learn more about the supportive factors that may enhance the performance of duties. Indicated sources of constraint and support may then provide insight into considerations of coercively compromised authorships, including instructor-student, instructor-instructor, and instructor-department collaborative interactions.

My analysis of the survey responses will highlight implications for the interactions that play out within authorships. I will also consider programmatic actions designed to address the points raised by the survey population. The study results add critical dimension to the Checklist's design by expanding the scope of its focus on collaborators, particularly in terms of hierarchical interactions, which often encompass relationships outside of the most immediate scenes of textual production, e.g., the teacher-student dynamics contained within the walls of a writing classroom.

Literature Review

A point that must foreground any investigation of NTT faculty is the intensity of the institutional dependence on them, a shift in Higher Ed employment models grounding the focus of much scholarship and prominently spotlighted by organizations such as the American Association of University Professors (AAUP), the New Faculty Majority (NFM), and the Coalition on the Academic Workforce (CAW),[15] ("Advocacy"; "Background Facts";

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[15] Both the AAUP and NFM are members of CAW: see

http://www.academicworkforce.org/members.html.

"Contingent Faculty Positions"; Curtis and Thornton; *New Faculty Majority Foundation*).

CAW's "A Portrait of Part-Time Faculty Members" begins its analysis of its massive 2010

faculty survey with a compelling statistic:

> According to data from the United States Department of Education's 2009 Fall
>
> Staff Survey, of the nearly 1.8 million faculty members and instructors who made
>
> up the 2009 instructional workforce in degree-granting two- and four-year
>
> institutions of higher education in the United States, more than 1.3 million
>
> (75.5%) were employed in contingent positions off the tenure track, either as part-
>
> time or adjunct faculty members, full-time non-tenure-track faculty members, or
>
> graduate student teaching assistants. (1)

The CAW survey seeks to fill what the authors frame as a gap in information pertaining

to the "contingent" population. Addressing this gap with more detailed studies benefits

Composition Studies in particular, which as a discipline holds a high institutional stake in NTT

labor; as Sharon Crowley points outs in her preface to Eileen E. Schell's *Gypsy Academics and*

Mother-Teachers, "it was they, after all [English departments], who invented the practice of

using part-time teachers and graduate students to staff the required first-year composition

course" (ix). Sharpening my concern with coercively compromised NTT faculty authorships is

the extent to which NTT instructors make up the teaching force at large. Reports from the ADE

(Association of Departments of English) Ad Hoc Committee on Staffing and a survey of

Conference on College Composition and Communication members (see Q18 in Gere) reflect a

majority status of NTT faculty specifically within the teaching of writing, a point highlighted by

the introduction to *College English's* 2011 special issue. Citing the Ad Hoc Committee on

Staffing, Mike Palmquist and Sue Doe comment: "Within English studies, faculty teaching

courses in composition have been affected most by this growing reliance on a contingent faculty. Nearly 70 percent of all composition courses and roughly 40 percent of all lower-division literature courses are now taught by faculty in contingent positions" (353-54). Though the constraints and supports reflected in this study's survey responses surely depend on contextual factors, it is important to remember the significance of any larger patterns found within this majority population.

Many of the professional organizations affiliated with Comp Studies have endorsed contingency-focused position statements, perhaps most famously the Wyoming Resolution in 1987 (see McDonald and Schell) but including as well the 2010 "Position Statement on the Status and Working Conditions of Contingent Faculty," endorsed by the National Council of Teachers of English (NCTE), and the Modern Language Association (MLA)'s "Statement on Non-Tenure-Track Faculty Members" and "MLA Recommendation on Minimum Per-Course Compensation for Part-Time Faculty Members," which identifies minimum compensation rates and salary. Professionally sponsored discursive and digital efforts like *Forum: Issues about Part-Time and Contingent Faculty*, published biannually by the CCCC, and the Adjunct Project, currently identified as "A SERVICE OF THE CHRONICLE OF HIGHER EDUCATION" on its website (see *The Adjunct Project*),[16] attempt to keep the issue of labor a visible component of the field.

But the continued marginalization of NTT labor highlighted by advocacy groups, scholarship (including Keith Hoeller's recent collection), and even the popular press (a recent

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[16] According to Audrey Williams June and Jonah Newman's *Chronicle* article, the Adjunct Project originated as "a crowdsourcing effort" kickstarted by Joshua A. Boldt.

Salon article: Matt Saccaro's "Professors on Food Stamps: The Shocking True Story of Academia in 2014") paints an arguably grim picture of the overall efficacy of disciplinary efforts. Offering a more critical view of position statements, Raymond A. Mazurek's article casts doubt on the ability of groups like the CCCC to effect tangible change in contingent faculty working conditions by emphasizing tensions between "professional organizations" and a "deprofessionalized academic workforce" (353). His stance echoes a *Forum* "From the Editor" piece by Brad Hammer, wherein he presses a question:

> is there room in the CCCC for the 88.3% of compositionists who teach off the
> tenure track (Gere)? Or are our voices already subsumed by twenty-five years of
> ineffectual position statements that assert "the role that NCTE" should play in
> "supporting change" (NCTE College Section 356)? So, I ask, where is this
> support? ("Reframing the Discourse" A2).

I highlight Hammer's question specifically to shake any sense of fatigue readers may hold with regard to contingency scholarship. While the existence of the NTT majority seems widely acknowledged, as does the existence of hardship within it, actual change still proves harder to come by. It is my hope that, by focusing on a specific aspect of the NTT position (the potential for coercively compromised authorships), I can contribute additional information and motivation for concrete improvements—or, at the very least, provide additional fuel for forward momentum.

Support for NTT faculty is complicated by the lack of consensus as to what shape that support should take, a point highlighted by several respondents in this study, who expressed clear appreciation for certain aspects of part-time, NTT work. These responses complicated my sense of what shape advocacy efforts should best take. Should efforts on behalf of NTT labor focus on improved working conditions only? Should advocacy look to abolish part-time labor? Or even

tenure itself? Answering these questions demands greater understanding of NTT faculty as a

population (and, as I will highlight in my analysis, more opportunities for NTT instructors to

meaningfully join disciplinary and institutional conversations). Scholarship investigating the

NTT population includes Judith M. Gappa and David W. Leslie's *The Invisible Faculty*, one of

the first major studies of its kind; also Jack H. Schuster and Martin J. Finkelstein's more broadly

focused *The American Faculty*; and Hoeller's edited collection, which focuses on current

academic working conditions and also looks ahead to future possibilities. Gappa and Leslie

devote three chapters of *The Invisible Faculty* to recommendations intended to improve working

conditions; continuing (and updating) this vein of work, Gappa, Ann E. Austin, and Andrea G.

Trice offer a framework to help better navigate the challenges involved with faculty

employment. More recently, Adrianna Kezar uses their framework to analyze existing

recommendations for contingent policy changes (see ch. 1 in Kezar's *Embracing*).

       Though my objective is to focus disciplinary and institutional concern on the more

targeted issue of coercive collaboration, I am also committed to learning more about the NTT

population in an effort to improve working conditions on the ground. Continued research often

provides fresh information and insights, including the CAW survey (see "A Portrait of Part-Time

Faculty Members"),[17] the National Faculty Majority Foundation's (NFMF) 2011 "Back to

School Survey" (see Street et al.),[18] and the George Mason University (GMU) Contingent

Faculty Study's "2013 Public Sociology/Contingent Faculty Working Conditions Survey" (see

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[17] CAW posted the Survey Questionnaire here:

http://www.academicworkforce.org/CAW_Survey_Questions.pdf

[18] The NFMF Back to School Survey can be found here: http://www.nfmfoundation.org/NFMF-

Back-to-School-Survey.html

Allison, Lynn, and Hoverman's "Indispensable But Invisible")[19] The conductors of this research

each have strong ties to contingent labor: CAW and the NFMF (which provides programming for

the New Faculty Majority) are both advocacy groups, and the authors of the GMU study were

doctoral students in the Department of Sociology and Anthropology at the time of their report's

publication in 2014.

I myself worked as contingent labor for five years, four as an adjunct split between two

campuses, one as a full-time NTT instructor. And while I plan to eventually have a tenure-track

position that requires research, I think it prudent to maintain a certain wariness of scenarios

involving tenured or tenure-track scholars engaging in research about a population they are

institutionally separated from. Though my focus here takes a more specific interest in constraints

as they ultimately relate to authorship scenarios, I hope to add to the growing body of knowledge

the field has amassed with regard to this institutionally critical, notably heterogeneous

population. To this end, my survey instrument covers some areas that overlap with the previously

mentioned survey initiatives.

Survey Criteria and Terminology

My survey solicited participation from part-time NTT instructors only. This choice rests

on my view of the part-time teaching population as the most susceptible to institutional

constraints, denied as they are even the short-lived stability of year-length contracts. I retain this

view despite my own largely positive experiences with "adjunct" work—the term I formerly

applied to myself in my capacity as a part-time, contracted instructor.

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[19] The GUM survey can be found here: https://contingentfacultystudy.wordpress.com/the-survey/

Prior to the start of this survey, I had not considered the variety of institutional titles for NTT faculty. My review of the research revealed common usage of the term "contingent" faculty and broad definitions of what the word entailed. Commenting in a *Forum* editorial, Hammer remarks on the difficulty of defining it, stating that "The concept of contingency is still amorphous and undefined and fails to detail the complex and varied professional lives of thousands of compositionists" ("Defining the Material" A4). His perspective, coupled with scholarship highlighting the way institutional titles may carry problematic implications (Gappa, Austin, and Trice 68[20]), made clear to me the hypocrisy of using a word like "adjunct" to refer to a majority portion of writing faculty. But I also hesitate to fully embrace the word "contingent." In addition to the lack of specificity Hammer points out, David Bartholomae problematizes its suitability as a descriptor; the chair of the ADE Ad Hoc Committee on Staffing, he states with regard to the committee's "Education in the Balance" report: "We tried to avoid the term *contingent*. It is inappropriate and counterproductive to use the word *contingent* to describe positions that are renewed year after year" ("Teaching" 8; italics his).

In my own study, I use the term "part-time instructor" and define, as carefully as possible, the criterion for that label.

Methods

This study's primary tool of inquiry is an IRB-approved survey[21] consisting of open and closed questions. The study of felt coercion on the part of student writers I conducted with Amy helped to shape design considerations here (see ch. 2), including the length of the survey, the

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[20] Gappa, Austin, and Trice use the terms "contract-renewable appointments" and "fixed-term appointments" (see "New Terminology for Faculty Appointments" in *Rethinking* 67-68).

[21] NDSU IRB Protocol #HS15115

blend of questions, and distribution avenues. The survey initiatives described in the Literature

Review additionally influenced design considerations, and there is some overlap among

questions. My own target population represents a narrower selection of NTT faculty, as my

survey concentrates on experiences pertaining to writing instruction.[22]

I conducted a pilot of the survey locally, which led to several revisions to the instrument.

The most significant was the terminology change from "adjunct" instructors to "part-time

instructor," and also the addition of a disclaimer addressing possible mismatches between a

respondent's institutional title and the language of the survey. This term was not meant to be

inclusive of graduate teaching assistants (GTAs) or post-docs, and I wish in retrospect that I

included language in the survey invitation that explicitly excluded them. When I reviewed the

survey responses, a very small number made me suspect that some GTAs had self-selected into

the survey. This does not invalidate the initiative; again, the respondents self-selected into the

survey pool; the number of potential GTA respondents is likely quite small; and the broad

definition of "contingent" established by some advocacy groups reflects the fact that TAs are

excluded from the traditional benefits of tenure.

In February of 2015 I built the survey using Qualtrics Survey Software[23] and distributed

the pilot using a "snowball" method (Heckathorn). As a sampling technique, this method is

particularly appropriate for the study's population of interest. Steve Street et al. frame the

methodology of the NFMF survey as emergent in "contingent faculty" research (20); influenced

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[22] See Appendix B to read the language of the survey protocol in its entirety, and to see the text
of the survey questions.

[23] I would like to thank Linda Charlton-Gunderson of the NDSU Group Decision Center for her
assistance with the Qualtrics software.

by the CAW survey, they employed a "convenience and snowball sampling strategy" (21). Limitations of the snowball method include the inability to control self-selection, and, as Arlene K. Fink points out, the "losses in generalizability" (50). I additionally share the concern expressed by Marissa Allison, Randy Lynn, and Victoria Hoverman,[24] who in speaking to their methods in the GMU study speculate that "those who are most overworked and aggrieved may not have had time to take a survey, or may have been hesitant to share their experiences with us in spite of our assurances of confidentiality" (12).

My own survey invitation traveled through social media, institutional listservs, and professional listservs, including the Coalition of Women Scholars in the History of Rhetoric and Composition, the WPA-L, the Association of Teachers of Technical Writing listerv, and the Contingent Academic Mailing List. I aimed for 100 total responses, and received 130 completed responses out of 172 total.

Coding

Given my concern with constraints embedded in the part-time position, it seemed both appropriate and necessary to employ a coding method for analysis in order to prioritize the respondents' own words.[25] Guided by procedural steps outlined in Sonja K. Foss and William Waters' *Destination Dissertation* (see ch. 7: "Things to See and Do: Data Collection and

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[24] The GMU survey methods involved a more targeted email solicitation, although Allison, Lynn, and Hoverman "encouraged respondents to forward the invitation to their contingent colleagues" (11).

[25] The CAW "Portrait" report includes a note that states: "While the responses in the open comment fields informed this report, they were not formally coded or analyzed; these passionate and descriptive comments remain a rich area for exploration" (16).

Analysis") I identified units of analysis grounded in my research questions: Factors of

Constraint, defined as elements that hamper a part-time instructor's performance of duties, and

Factors of Support, defined as elements that enhance the performance of duty. With the units of

analysis in place, I read through the qualitative responses to selected open questions and

developed a set of codes to reflect the experiences of the respondents as articulated in their

responses. Mindful of Foss and Waters' reminder to adhere to "the standard of reasonable

inference" (190), I made sure to test the codes for reliability with the assistance of a second

reader, Amy Rupiper Taggart.

During the testing process, I continued to refine the definitional criteria of the codes.

Mindful of Keith Grant-Davie's comments regarding an overly "sensitive taxonomy," I

eliminated those codes that needlessly delineated aspects of the responses (277). For example, I

originally designated an Institutional Inclusion code for the extension of a tangible institutional

privilege to respondents, like a place in faculty meetings or governance. This code also covered

explicit efforts to include part-time instructors in advancement opportunities, promotion, and/or

awards. After a test-run of this code, I realized that existing codes already captured the elements

of Institutional Inclusion, and I could organically fit the responses into the Stability, Community,

and Agency codes.

To help ensure that the codes represented the survey respondents as accurately and

comprehensively as possible, and to reflect the "polysemous quality of the data" (Grant-Davie

277), I applied multiple codes when appropriate. Given the many variables that may affect a

part-time instructor's professional experience, it makes sense that many of the responses call for

multiple codes. As an example, the details of the following response required multiple codes and

contain both units of analysis:

I believe that part-time instructor status is a potentially positive choice for many

very well-qualified instructors: young parents, people working on dissertations,

people caring for disabled or elderly family members, people who are themselves

disabled, people with other part-time commitments that are equally important to

them, and so on. However, besides hanging in and working to make and maintain

reciprocally respectful relationships with full-time and professional faculty, there

is almost no way to work part time and enjoy much status. And it's funny: many

of us are teaching a load similar to tenured faculty, doing productive study or

writing or other work besides, yet that is not acknowledged.

This answer reflects two Factors of Support: Flexibility, indicated in the "positive choice"

reference to the part-time schedule, and Community, encapsulated by the description of

"reciprocally respectful relationships." On the other hand, references to "status" and failure to

recognize part-time contributions indicate Negative Recognition, a Factor of Constraint. The

response calls for all three codes simultaneously, and each separate code corresponds to a

different "mechanism" within the response, therefore avoiding Foss and Waters' warning to not

"code the same incident in more than one way" (190).

In addition to the application of multiple codes, I followed an additional suggestion of

Grant-Davie, who argues that "the validity of a coding system should be judged in the context of

a particular data base and research purpose; and it should be demonstrated by elaborated

definitions of categories and ample examples to illustrate them" (281). In an effort to

demonstrate validity, Appendix C provides a listing of all the codes, and identifies which unit of

analysis it can apply to. The appendix also defines each code, and offers an appropriate example

from the responses.

During this most current phase of the study, I coded the following questions, which collectively form a sequence of support and constraint-related inquiries (as I will speak to, "constraints" do not necessarily constitute coercion; rather, coercion may or may not be found within the constraints):

> Q13. In your experience, what kinds of factors positively enhance(d) the performance of your duties as a part-time instructor? These may include, but are not limited to, pedagogical support in the form of professional development, mentorship within the department, scholarship from your field, teaching manuals, etc.

> Q14. Reflecting on the factors above, what would you identify as the most significant in enhancing your performance as a part-time instructor? Why?

> Q16. Reflecting on the factors above, what would you identify as the most significant in constraining your performance a part-time instructor? Why?

> Q21. Is there anything else you would like to share today about your experience as a part-time instructor?

Q15 asks respondents "In your experience, what kinds of factors constrain(ed) the performance of your duties as a part-time instructor the most? (please select all that apply)" and then offers respondents a list of constraints to choose from. Two of those potential choices provide a "fill-in" space for open answers: "Time constraints (please specify)," and "Others (please specify)." I looked to the responses to this question for guidance in developing my codes. The "Time constraints" answers were an early indication that I needed to subcode Time in order to accurately differentiate between the various experiences articulated by respondents.

Differentiating between this project's broader notion of coercion as a choice-erasing, subjugating pressure that subverts the interests of authorship participants and something

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potentially less impactful that nevertheless shapes the professional lives of NTT labor remains a challenging endeavor. To find coercion within the experiences of instructors requires careful attention to their articulated sense of environments. Constraints provide doorways for coercion. Coercion can then encroach on key aspects of authorship in ways that are not widely accounted for. However, articulated constraints do not necessarily or automatically constitute coercive pressure.

Analysis of Closed Questions

The information yielded from the survey proved extensive, to the point that it became impossible to address the responses in their entirety while maintaining effective focus within the chapter. I anticipate returning to more of the responses for further analysis at later dates. Within this chapter, I analyze the responses most immediately relevant to scenarios of coercive collaborations. Appendix D provides an overview of the material I could not include within the scope of this chapter; for instance, open questions regarding the academic background of respondents (Q10) and the respondents' opinions on the impact of familiarity with scholarship on part-time teaching (Q18)—each of which could effectively serve as the focus of its own analysis.

Several points emerged in the survey's demographics that are worth mentioning, both for their consistency with previously identified trends and also the detail they add to the broader environmental "portrait" (to borrow a word from the CAW report) of the survey respondents. These trends create a backdrop for the coercion-focused findings. The first concerns gender (see table 2 below). A female-identified respondent majority mirrors similar majorities in the 2010 CAW survey's part-time faculty respondents (61.9%; see table 2 in "Portrait" 18) and the GMU study of contingent faculty (55.2% women; see table 1 in Allison, Lynn, and Hoverman 15). Given the way Composition has been problematically gendered in the past, it remains important

to maintain critical focus on the gender demographics of part-time faculty.[26] Drawing

connections between coercive gender bias and coercive collaborations moves beyond the scope

of this study; however, WPAs and other leadership figures should monitor any such female

majorities in light of the potentially coercive gender biases they may conceal.

Table 2

Gender Demographics of Survey Participants

Q1. Please indicate your gender:

#	Answer	Response	%
1	Female	116	71.6%
2	Male	45	27.8%
3	Transgender	0	0.0%
4	Other (please specify)	0	0.0%
5	Prefer not to say	1	0.6%
	Total	162	100.0%

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[26] Building from a historical perspective, Eileen E. Schell offers a compelling summation:

"Contingent writing instruction, once thought to be an apprenticeship for aspiring professionals,

continues to serve as a semiprofessional career track for women due to the convergence of a

number of socioeconomic and historical forces: nineteenth century gender ideologies that

advocated teaching as women's true profession, the hierarchization and specialization of the

modern American college and university, the disciplinary formation of English studies, the rise

of written composition, and gender ideologies that make writing instruction into a form of

'feminine' labor" (35-36).

A second trend challenges the notion of part-time work entailing temporary activity. Q4 asks respondents, "How long have you worked /did you work as a part-time instructor?" Out of the 149 total respondents, nearly 90% indicated lengths greater than a year (see table 3 below).

Table 3

Identified Length of Part-Time NTT Work

Q4. How long have you worked /did you work as a part-time instructor?

#	Answer	Response	%
1	Less than a year	9	6.0%
2	One year	8	5.4%
3	2-4 years	50	33.6%
4	5 years	17	11.4%
5	6-9 years	26	17.4%
6	10 years	8	5.4%
7	More than 10 years (please indicate time)	31	20.8%
	Total	149	100.0%

Significantly, 20.8% of respondents reported working or having worked as a part-time instructor for more than ten years, and in some cases indicated time spans of more than double that number. This evidence of professional longevity within the part-time writing instructor population supports a conclusion drawn in the CAW "Portrait" report from their much more extensive survey pool; noting the percentages of respondents who identify their "contingent" teaching time as three years or greater[27], the authors posit that "These figures suggest that most respondents to the survey see teaching as a long-term, professional commitment rather than as

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[27] See table 11 in "Portrait" (25).

something 'adjunct' to another career" (9). Supportive of this idea of "professional commitment" are responses to an additional question from my survey; when asked "Are you or have you ever been employed as an instructor / professor on a full-time basis?" (Q6), 31.5% of the total respondents (45 out of 143) selected the answer, "No, but I plan to apply for a full-time and/or tenure-track position in the future." Worth noting as well is the next highest percentage: those who selected the "No, I am currently a part-time instructor and I have no plans at this time to apply for a full-time and/or tenure-track position" option (22.4%, or 32 out of 143). Whether or not these figures indicate some measure of satisfaction with the potential advantages of part-time academic employment or dissatisfaction with potential drawbacks remains unclear.

In short: not only does the presence of long-term, part-time NTT faculty problematize many common labels applied to the job (adjunct; contingent), it also calls into question any institutional treatment of instructors that assumes a part-time, temporary model of employment for individuals who in reality work full-time loads for many years.

A final trend I would like to highlight in the non-coded questions is a strong indication of part-time instructors' comparative lack of institutional power. Q19 inquires about a range of "institutional opportunities" afforded to respondents. Only 12.6% of 111 respondents selected the "individual vote in departmental decisions" option, while 4.5% reported access to a group vote. This implies that most respondents within the survey pool wield limited power within the infrastructure of their department; that, if matters of curriculum, hiring, department policies, and pedagogical outcomes were put to a vote, that vote excludes part-timers.

I coded a small number of open responses as Control, defined as both a lack of decision-making ability in pedagogical arenas and also within the department. One respondent builds a connection between zir lack of control and broader departmental tensions, commenting that "I do

not have a say in curriculum matters, cannot vote in the department, nor serve on committees. This causes a disconnect between those who teach labor intensive courses and the tenured faculty who decide the structure of the courses." Matters of curriculum, the work of committees, design of course structure: all of these factors are capable of impacting the discursive partnerships of any writing instructor regardless of institutional status. Instructors who lack control in departmental or programmatic arenas are at risk of coercive compromise across multiple authorships.

Coding Analysis

Critical to the pursuit of this study's focus on coercive pressures infiltrating scenes of collaborative writing (and thus compromising the authorship of resulting texts), a four-question sequence toward the middle of the survey asks respondents to identify two different types of factors: those that positively enhanced their performance of duties, and those that constrained them. Q13, 14, and 16 are open-ended, and I coded the responses to each. I additionally coded the responses to Q21, the final inquiry of the survey. Between these four questions I found trends that identify specific constraints as doorways for potential coercion within authorship practices, and also patterns that speak to supportive factors arguably capable of destabilizing coercive constructs.

Patterns of Constraints

To address a critical aspect of the study's third research question (What are the possible implications of identified factors of constraint and/or support in terms of an instructor's potential participation in coercively compromised authorships?), I looked for indications of coercion, or the potential for it, within the survey responses pertaining to constraining factors. While this requires some degree of grounded speculation, I argue that certain responses point to constraints

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embedded within the professional environments of some respondents that act as doorways for coercive pressure. In effect, certain constraints become risk factors for coercive compromise across a range of different authorships.

Responses yielded from the open questions proved too extensive to comprehensively address in my analysis here. I highlight the coding patterns most relevant to the authorship practices involved with course authorship and student-instructor co-authorships: Isolation, Uncertainty, Compensation, and Time. Together, these patterns create a troubling picture of the professional atmosphere enveloping some respondents, and raise questions about coercion linked to institutional identity and its impact on authorships within institutional spaces.

Isolation

The Isolation code is defined as an expressed lack of community supports. Across all four of the coded questions, I found 30 instances. Respondents employed a variety of descriptors with regard to their experiences, including variations of the word "isolate" itself, such as "an incredible level of isolation." Others located themselves within isolated positions, with one respondent making use of a telling simile: "The lack of access to colleagues is probably the most frustrating; I feel like I'm operating as a rogue agent," and another commenting, "I felt very adrift, and when I needed advice, was never sure who to ask. It was a very isolating professional experience." In authorship contexts, isolation looms as a particularly significant point of concern, because the lack of a collaborative support system can lead or contribute to coercive compromise. Isolation is hypothetically capable of impacting the instructor's ability to control course authorship by blocking access to wanted, even needed, collaborative interactions. Isolation can prevent an instructor from actively participating in a community of peers—

colleagues who may provide information, rationales, guidance, feedback, co-authoring opportunities, and even the emotional supports that foster healthy writing practices.

If isolation seems to stretch the idea of coercion (and perhaps it is a stretch), consider as an example the respondent who felt "very adrift," and could not find needed sources of collaborative input. It seems reasonable to assume zie is not in a position to seek and receive feedback on course texts. Collaborative interactions could offer guidance, but in this case, isolation risks dictating, perhaps to a coercive degree within the larger context of course authorship and institutional experience, certain textual pathways by blocking access to collaborative and/or guided decision-making.

<div align="center">Uncertainty</div>

The Uncertainty code articulates an affective sense of instability with regard to compensation, job security, and institutional assurances like promotion. There were 36 instances of Uncertainty across all four coded questions. One respondent ascertained that "The most significant constraint is that I am part-time. The lack of security creates a set of unknowns that impede course preparation and professional growth." If this experience holds true for even a portion of the part-time instructor population as a whole, then uncertainty as it relates to job security looms as a critical problem for a field with such notable dependence on part-time labor as Comp Studies—as perhaps demonstrated by those respondents who provide narrative-like detail when speaking to their own sense of uncertainty. For example:

The most horrifying aspect of teaching part-time…is not knowing how many

sections I will be assigned, having to live from semester-to-semester, which

creates a sense of insecurity and anxiety--a challenge that has to be risen above

every semester I do not get the number of sections I need to augment my

retirement stipend.

The stress and insecurity resulting from an institutionally unstable position may

coercively shape an instructor's role in course authorship and student-instructor co-authorships.

The pressure to stay in a job may dictate certain pedagogical decisions in terms of assignments,

feedback, and grading; those decisions may be made in the interest of time-saving techniques,

programmatic expectations, mandates, etc. For example, an NTT part-time instructor attempting

to earn a living wage may be forced to take on an overloaded course schedule. Reading too many

student texts at once may dictate a certain style of written feedback, one geared toward efficiency

in the name of financial survival and not rationalized pedagogical efficacy.

<u>Compensation</u>

Unsurprisingly, financial compensation arose as a major factor of constraint. Eighty-four

of the 121 total responses (or, 69.4%) to Q15 selected "Financial compensation" from the list of

options. As a factor of constraint, the Compensation code includes articulated experiences with

poor or inequitable compensation, an indicated lack of health or retirement benefits, and also

uncompensated labor (one respondent referred to "my donated time"). I found 82 instances of

Compensation as a factor of constraint across all four coded questions.

Some of the open answers focused more narrowly on salary or wages; e.g., "Financial

compensation. Ultimately the per-hour compensation was near minimum wage after you

accounted for prep time." Other open answers demonstrate the ways in which compensation may

entwine itself with other constraints, either by creating additional problems for part-time instructors or exacerbating existing challenges. As an example, the following response speaks to Compensation, Workload, and Conflicted Time:

> Lack of pay for many hours of work outside of class time — professionalism is the p-t teacher's worst enemy. Teaching writing can consume your life if you allow it. Many students are very needy, but with minimum wage pay without benefits, the teacher just can't devote the time necessary to do the best job. We all have bills to pay, and if you have a family, the time demands are intense.

A part-time writing instructor's duties do not automatically change because zie is not institutionally acknowledged (and therefore, financially treated) as "full-time." Task language must (most likely) still be set, the revision-feedback process must still be enacted, dialogic exchanges must (or should) occur, writing must be graded, and collaborative invention must still take place. If the instructor performs under the pressure of financial constraints, which can have a domino effect on time, workload, stress, and other pressurized factors, then it is reasonable to fear that some resulting textual collaborations will register some degree of coercive compromise.

<u>Time, Workload, and Multiple Jobs</u>

Non-negotiable time constraints can impact the scenes and stages of collaborative authorship in a number of ways. A lack of time can limit, or outright prevent, the opportunity for drafts, revision, feedback, and collaborative interactions; it can dictate the choice of participants in ways that harm the end textual product and damage the ongoing relationship between a named author and text, or a named author and collaborators. An instructor hired "just-in-time" (an identified trend of the NFMF survey; see Street et al.) may rush through the creation of a syllabus and suffer the ramifications through the entirety of a course. Temporal coercion may

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push an instructor to alter the amount of feedback zie provides in ways that harm instructor-student authorships.

Time-related concerns proved difficult to encapsulate beneath a single code. Guided by the variety of answers to Q15's "Time constraints (please specify)" option, I broke Time into three different sub-codes: Prep Time, Conflicted Time, and finally a General Time category for those responses where it is not clear how time is a factor (e.g., "lack of time"). I additionally delineated a Workload code, inclusive of courseload, students per class, and the rigors of writing instruction (i.e., grading); also a Multiple Jobs code, which covers multiple part-time teaching positions as well as jobs held outside the profession.

At times I struggled to make distinctions between Workload and Time. Arguably, workload and job constraints are *all* a matter of time, though workload might point to stress more directly. In an effort to represent the answers to the most detailed extent possible, I applied multiple codes when appropriate, and took care to test the general Time sub-code specifically, to avoid misrepresenting the prominence of trends. One type of response gave pause: those that listed "time" as an area of focus but then went on to elaborate. For example, "Time. At one point, I was working three jobs. I didn't have a choice, as I was struggling financially. The time constraint, stress and exhaustion constrained me as an instructor." I decided to code this response as Stress, Compensation, and Multiple Jobs—which covered the "time" language of the answer. Information for all Time sub-codes, as well as Workload and Multiple Jobs, are listed in the tables below.

Table 4

Time Sub-Codes for Q16 and Q21

Code	Q16	Q21
Prep Time	8	0
Conflict Time	18	2
Time (General)	8	1
Total	34	3

Table 5

Workload and Multiple Jobs Codes for Q16 and Q21

Code	Q16	Q21
Workload	31	5
Multiple Jobs	28	5 (4 constraint; 1 support)

It seems reasonable to assume that temporal constraints play an impactful role in the professional experiences of part-time, NTT instructors, and a part of that impact can potentially create coercive intersections within authorship practices, as indicated in the following responses: "Even if I got confirmation of my contract in a timely manner, having to work other jobs means that I do not get the time I need to prep. my class as thoroughly as I would like, or to revamp the course in more effective ways." The references to "prep" and "revamp" likely involve activities tied to this instructor's course authorship: creating and/or revising pedagogical materials, perhaps, or fine-tuning task language embedded in assignments and rubrics.

Another respondent comments that, "Because administration has deemed that a course should only consume 10 hours per week, once I reach that threshold I quit working on the class for the week. Sometimes this means that students do not receive timely feedback on their writing." This example highlights the way institutionally imposed time constraints coercively

compromise feedback practices. Instead of spending time in a pedagogically rationalized manner, the respondent reaches an imposed "threshold" and stops.

Another respondent notes the following: "As scholars, we love what we do and are extremely curious, so we want to keep up with research and at the same time be excellent teachers. But a day has 24 hours, so by juggling teaching, responding to papers, professional development, research, and publishing/conferences, it is impossible to do them all well." This example also speaks to the way time constraints, and also workload, may act coercively in spaces of authorship. Indeed, this example expands consideration of instructor authorship with its reference to "publishing/conferences," scenarios involving even more texts for institutionally located coercion to potentially compromise (publications; conference papers; PowerPoint presentations).

Patterns of Support

Also critical to this project's concern with coercively compromised collaborative scenarios are those patterns in the coded responses speaking to sources of identified support. If patterns of constraint locate potential doorways for coercive pressure to enter into scenes of professional experience (and, by extension, writing practices and authorship scenarios), then patters of support may offer solutions for closing them off. I highlight here three trends pointing toward environmental factors that may de-escalate coercive risk factors in authorship scenarios: Agency, Community, and Mentorship.

<u>Agency</u>

Seventeen respondents indicated some degree of agency as an enhancing factor on performance, such as: "freedom to select the teaching methods of my liking," a small but notable trend that raises implications for those seeking to ease the constraints of part-time instructors.

One specific issue that arose in the responses pertains to standardized syllabi. A number of respondents spoke positively of sample syllabi, assignments, and provided lists of texts, such as: "Sample syllabi and recommended text were most useful so as not to have to build a course on the fly." But in light of the Agency code, a "fix" so seemingly simple as providing part-timers with sample syllabi may carry coercive overtones, especially if that syllabus is in fact mandatory—as 21.1% of 128 respondents report as their experience with syllabi, and 50% with textbooks (see Q12 Appendix D).

Harried part-timers might greatly benefit from provided models. On the other hand, a sample syllabi or assignment might constrain pedagogical agency, particularly if instructors are not provided with alternative choices, or explicitly oriented within the home institution's pedagogical rationales. One respondent's take on the situation addresses a conflict between agency, choice, and providing resources, using (what I take as) an *Office Space* reference to make zirs point:

> my institution allowed a lot of academic freedom (with caveat that you were somewhat related to mandatory learning objectives) but had lots of resources (mentorship, technology, professional development) if you WANTED it. I enjoyed the agency we had in this regard. However, I do understand that for those who wanted a full time job there, much of this "if you wanted it" help probably was a sort of "pieces of flair" capital that made it pseudo-mandatory.

As I will discuss, resources should ideally be provided to part-time instructors in a way that reduces coercive overtones while enhancing pedagogical understanding.

<u>Community and Mentorship</u>

Like the Isolation code, and offering counterpoints to it, Community and Mentorship emerged as trends within the coded responses. Positive experiences with community-oriented environments and guiding figures provide support through a number of avenues. In terms of writing practice, clusters of responses coded within these two areas may offer insight into the steps programmatic leaders can take to mitigate coercive compromise. Speaking more generally, the Community and Mentorship codes offer direction for the ethical shaping of departmental landscapes with regard to NTT labor.

The Community code encompasses collaborative interactions with peers, colleagues, and/or members of a department. Respondents referred to activities like brainstorming, problem-solving, feedback, and other dialogic exchanges that build a sense of inclusion and/or support: for example, "Willingness of faculty to answer questions. For the most part, feeling like faculty understood your situation made it more bearable." Another respondent commented that "I became a member of our academic community and participated in the academic conversation. I felt I was valued and belonged even though I was only part-time." While we cannot know for sure, the reference to "conversation" could include authorship-adjacent practices such as collaborative brainstorming, analysis, and invention. In any case, feeling "valued" and a sense of inclusion stand in direct contrast to the isolating experiences described in other responses.

Several respondents spoke to the existence of shared office space as an important component of the Community code; for example, "The shared office enhanced my work because I could bounce ideas off of other instructors and gain emotional support from them." Considering that 82.4% of 131 total respondents report sharing office space (see Q11 in Appendix D), it is worthwhile to consider the possibility that, rather than acting as a constraint, shared office space

may foster positive social interactions necessary for community-building experiences. The key to this balance most probably lies in moderation—and certainly some of the fill-in open replies to Q11 indicate figures well beyond rational standards of moderation ("over 100"; "2 people per desk"; "between 75-120").

The Mentorship code[28] also encompasses positive social interactions embedded within the job. The difference between the two is the relative experience, or even perceived rank, of the individuals involved in the relationship. The Mentorship code requires some indication of an instructor engaging in a guiding relationship with a more-experienced party. "Mentorship is key; teaching is a practice (among other things) so one-on-one guidance is crucial for success" comments one respondent, while another remarks, "Mentoring has been most beneficial for me. While I have many years of professional writing and editing experience, learning the nuances of classroom management at this college has helped me to focus more clearly and more quickly on my purpose: teaching composition."

These responses indicate that a culture of community acts as a support for part-time instructors of writing-intensive classes. Given what Comp Studies has come to value in the wake of the field's social turn, this comes as no surprise. If writing is indeed a social phenomenon, then it only follows that the teaching of writing is as well.

To push this point further: the teaching of writing in isolation becomes risky if doing so shuts individuals out of opportunities to engage in the "traditional, shared ways of understanding

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[28] The survey question refers to the word "mentorship within the department" as a possible example of a performance-enhancing factor, which may have wielded some degree of impact on the frequency of the Mentorship code.

experience" Patricia Bizzell famously speaks of ("Cognition" 483). While certainly a part-time instructor may seek zir own paths through the scholarship of the field, the human interactions of community and the guidance of a professional mentor likely facilitates such paths. Pressing questions then become: how can departments better account for the impact of entrenched institutional isolation of part-time labor, and to what extent can departments create opportunities to counter its effects in ways that avoid choice-erasing policy?

Points of Intervention: Contributions to the Checklist and Recommendations for Change

The information yielded from this study contributed important design elements to the project's priority realization: the Checklist of Coercive Risk Factors. The responses additionally allow for more generalized consideration of possible change that could help to address patterns of noted constraint in NTT working conditions. Though my focus remains centralized on the coercive fallout of NTT employment conditions on NTT authorships, I also look to formulate points of interventions within the institutionalized treatment of NTT writing faculty.

The Checklist

One of the most valuable contributions this study makes to the design of the Checklist is the focus it brings to authorship participants besides the named author: authority figures like an instructor, and institutional structures that constitute broader authority. In several cases, I crafted the language of the criteria directly from patterns within the coded responses; for example, within the Loss of Control risk factor, one of the possible manifestations is articulated as "Collaborators cannot freely choose the ways they help to make a text because something or someone constrains their actions." The use of the word "collaborators" (as opposed to "credited author," a distinction made within the framework of the Checklist) fits the authorship contributions an instructor may

make to a student's text, and creates analytic space to examine some of the experiences reflected in the survey responses if they arise.

Also worth noting here is the ways consideration of authorship may dramatically change depending on the perspective of the analyst. In terms of course authorship, an instructor's experience with control and hierarchy may register in very different ways than that same instructor's authorship with student writers. An instructor forced to use a standard syllabus may lack a sense of ownership over that syllabus—or even the course authorship itself—and identify zirs relationship to the department as hierarchically inferior.[29] Assigning a project from that syllabus, the instructor may register constraint in the way zie interacts with student writers, who typically go on to produce singularly credited texts. Those students may come to view the instructor as the hierarchically empowered partner and ascribe to zir the greatest level of control, or even felt ownership over the text. While this may present a complicated analytic view of what is essentially the same central space (the writing classroom) the Checklist's ability to complicate that scene by doing rhetorical work is an analytic benefit.

Ultimately, this study provided a valuable reminder to consider authorships participants more broadly. Again, my primary intention for the Checklist is pedagogical usage. I want to see instructors in writing-intensive classes use it to evaluate texts, complicate authorships, and seek out effective means of hierarchically situated collaboration, collaborations which will likely involve outcomes and/or requirements built into programmatic structures (mandatory group assignments,

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[29] It is important to avoid conflating a sense of hierarchical inferiority potentially tied to a standardized syllabus with a lack of substance within the syllabus itself. One of the concerns to arise out of the Isolation code is a lack of opportunity to establish meaningful pedagogical rationale for part-time instructors.

for example). Though collaborative projects with peers may play out dialogically, classroom assignments will also involve an authorized instructor-as-grader. I would even suggest using the case of a part-time NTT instructor as a kind of "case study" within pedagogical settings, to better acquaint students with the kinds of potentially coercive employment models impacting spaces of writing and writing instruction within higher education—that is, so long as privacy and the pedagogical authority of the instructors are not themselves compromised by the activity.

Recommendations for the Institutional Treatment of Part-Time NTT Instructors

My immediate priority remains the disruption of coercively compromised authorships in the writing classroom. To this end, my primary recommendations look to improve working conditions on the ground in the interest of closing points of coercive access. I offer the following suggestions for departments making use of NTT part-time writing labor, keeping in mind that homogeneous approaches applied to a heterogeneous population risks the creation of additional constraints. In the spirit of agency, any policies undertaken should be in full cooperation with the instructors in question; change should offer choices, and be customized to the specifics of the local environment.[30]

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[30] A good working example of such customized efforts can be found in the close of Allison, Lynn, and Hoverman's analysis of their GMU survey responses, particularly in their "Suggested Actions for George Mason University," which includes context-specific points such as "Parking Fees on Sliding Scale" and "Copy Centers should be open until 10pm to support instructors during all class times," and also more general suggestions including "Travel Money for Conferences" and "Pay Equity between contingent and tenure track faculty of similar rank" (65).

<u>Prioritize Financial Compensation</u>

I agree with Karen Thompson that "the centerpiece of any solution to the part-time

faculty problem must be *pro rata* compensation" (190). As one respondent commented, "I love

the job, but the workload is ridiculous, and I could probably make much more as a barista at

Starbucks." This strong language seems a natural reflection of the financial scenarios faced by

part-time and NTT compensation in ways that is already well documented, both within the field

and outside of it (e.g., the House Committee on Education and the Workforce's 2014 report).

Out of curiosity, I ran a search on *The Adjunct Project*[31] for English department pay per

course at a minimum rate of $7230, the amount specified by the MLA as the recommended

minimum for three-credit courses at the time of this writing ("Recommendation"). Only Brown

University came up in the search result. My current university, NDSU, comes up as $3500 per

English course; the figure is actually $3750 for master's holders and $4200 for PhD's—better,

but still far short of the MLA's figures. Obviously, many of the stakeholders within writing

programs recognize financial compensation as a key area of concern. But even with a more

detailed understanding of the domino effect financial inequity can generate, the question

remains: will the problem ever be monetarily addressed?

A point to consider is the push to convert more part-time positions into full-time NTT

lines, which Bartholomae speaks to in his later review of the ADE Staffing Survey. As he notes,

the existence of "non-tenure-track 'teaching' faculty" raises disciplinary implications that must

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[31] As of this writing, the *Adjunct Project's* blog has not been updated since July 29, 2014, while

the copyright year at the bottom of the page reads 2012. This concerns me with regard to the

freshness of the salary data.

be carefully considered (8). No matter what long-term patterns play out in this regard, part-time

instructors must be compensated for each class they teach according to the MLA's

recommendation. When they are not, then it should be the responsibility of the employing

department to publicize this fact in writing for all department stakeholders—including students,

parents, and local community members—and then indicate the reason why. Who sets part-time

pay? Who denied an increase and for what reason? This information should be complete,

verified, and public for all stakeholders.

<u>Transparency and Respect</u>

Transparency should extend through all the policies, discussions, and genres bound up in

the part-time writing instructor position. The language used in part-time instructor contracts

should spell out in detail the required duties of the position, the amount of time an instructor

should typically expect to spend on course authorships, office hours, grading, meeting with

students, meeting with other faculty, etc. These temporal requirements should be listed with all

"math" already worked out: what is compensated, what is not, what the per-hour rate of pay

works out to be. The writing instructor in question should have the decision to share the specifics

of the information (or not) with any party they so choose.

I further suggest that Gappa, Austin, and Trice's framework of the "five key elements"

(132) permeate the institutional life of *all* faculty: "Employment Equity," "Academic Freedom

and Autonomy," "Flexibility," "Professional Growth," and "Collegiality" (see "Chapter Six: The

Framework of Essential Elements" in *Rethinking Faculty Work*). Collegiality may be the key to

creating the kind of community-oriented space identified as a factor of support by many survey

respondents, and the steps a department can take to foster it are, compared to the issue of

financial compensation, relatively attainable: inclusion on list-servs, recognition on departmental

paperwork and course schedules, names in an office directory. Open invitations to department meetings should be extended but not required unless part-time instructors are paid for their time. In cases where meetings are not compensated, the department should appoint a dedicated liaison to relay all pertinent information. The terms "adjunct" should not be used in official department language: not on the employment advertisement, and not within the department policies. The part-time instructors can choose a title at individual institutions.

Build Voting Power into the Part-time / NTT Position

Reflecting on the "New Faculty Majority," Richard Moser refers to "a new employment strategy sometimes called the 'two-tiered' or 'multitiered' labor system'" (77). Relevant to NTT employment models, he posits that "when the job of teaching is separated from the job of establishing curriculum and developing programs, faculty become mere delivery systems of standardized content. People hired for the short-term have no incentive to understand or question the long-term educational goals of the college" (81). Granting voting agency to part-time faculty may serve as one aspect of a manifold solution.

Other solutions to the problem Moser outlines can be drawn from efforts to reduce the isolation of part-time faculty. By orienting them to the pedagogical values and norms of the department, teaching faculty will have a greater understanding of curriculum and its driving theory, and be better positioned to add to it, challenge or accept it, and make informed decisions about it. A vote in faculty meetings can add institutional weight to these informed decisions.

Part-Time Instructor Administrator

Any attempt to create a culture of respect and transparency, or to additionally advocate for constraint reductions tailored to the needs of specific departments, will require a great deal of dedicated effort. My main suggestion for any department making use of part-time NTT labor is

the creation of an administrative position designed to serve them. Distinct from the department's WPA or administrative staff, who have existing duties to attend to, the priority task of this position is the care, coordination, and support of part-time NTT labor. Ideally, individuals to serve in this capacity can be located within the ranks of veteran part-time instructors. This individual will act as a liaison between part-time staff and wider institutional bodies; work with the part-time population to learn about their specific needs and then generate programmatic steps tailored to reduce constraints; generate and/or maintain community and mentorship initiatives within the department; and finally, create and upkeep sample syllabi and assignments—along with articulated rationales—for instructor reference.

This individual will also maintain and make transparent payroll schedules; advocate for and locate sources of increased funding for professional development; organize in-house pedagogical support; and continually update the names and contact information of part-time staff. In the event that constraints prevent part-timers from engaging with other faculty through meetings and other points of contact, this administrative position will also function as a nexus of communication, tasked with orienting part-time instructors within the values and outcomes of the department; relaying changes, questions, and mandates; and maintaining accessible lines of contact between part-time and full-time staff and department leadership.

Fifteen survey respondents selected the "Designated part-time instructor coordinator / support staff (note: this is not the WPA)" option within Q11: "What kinds of material resources did your most recent employing institution(s) provide to you in your capacity as a part-time instructor? (please select all that apply)" (see table D3 in Appendix D). In the future, I would like to investigate the details of such positions.

Conclusion

The 2013 death of an impoverished, cancer-stricken Duquesne adjunct named Margaret Mary Vojtko brought to more mainstream attention the academy's growing institutional dependence on NTT labor. Though the institutional tragedy of her death (to say nothing of her human suffering; see Daniel Kovalik's "Death of an Adjunct") arguably stands as an extreme instance of problematic labor practices, the implications of her case should still enter into programmatic considerations of and scholarly investigations into part-time faculty instruction.

When individuals are denied access to the traditional markers of full-time employment, the stakes may literally constitute life or death. Even "lesser" consequences, such as the felt experiences of isolation, uncertainty, and others explored in this study, should generate sufficient enough concern to closely examine departmental usage of part-time, NTT labor—instructors who are tasked with the same authorships as full-time staff, but often faced with an intensified set of environmental constraints.

When I developed the coding system, I looked to my first two research questions to generate units of analysis. However, I did on a more informal level "code" for places where the respondents delved into a kind of meta-commentary regarding employment trends in higher education, responses that spoke to the effects of part-time faculty working conditions on a broader scale. One of these respondents made the following comment:

> I am deeply concerned about the future of education and what effects this temp-labor model will have. It isn't fair to part-time instructors, of course, but it also isn't fair to students (who value consistency and the relationships they could build with their instructors, if they were more permanent fixtures) or faculty (who become equally strained as they watch their colleagues constantly change, and

who are asked to take on more responsibility when full-time positions are not

renewed). I think we can do better!

The institutional treatment of NTT writing instructors plays a critical role in shaping the ways

authorship play out in the writing classroom. The degree to which we collectively endorse or

resist the constraints placed on part-time instructors is ultimately entwined with our willingness

to significantly resist coercive authorships and coercive employment models within higher

education.

CHAPTER 4. GHOSTLY COLLABORATION: THE AUTHORSHIP OF FALSE

CRIMINAL CONFESSION

Introduction to the Chapter

The following chapter, a version of which was published in article form,[32] plays a critical

role in the underlying structure of the Checklist. As mentioned in chapter 1, my initial interest in

false criminal confession merged with my unfolding understanding of authorship theory; both

eventually honed the focus of this dissertation on the coercive potential of textual productions.

Though the connections between the generative spaces of interrogation and more "mundane"

spaces like the writing classroom may not be immediately apparent, I suggest they do exist on

the same spectrum of risk. False criminal confession represents (by far) the most extreme end of

that spectrum.

The rhetorical work of this chapter draws attention to the extremity of the stakes and

other risk factors that can come to shape the authorship of false criminal confession. By

contributing an exploration of an extreme variety of coercively compromised authorship to the

project as a whole, the work of this chapter expands the scope of the Checklist in necessary

ways. The design of the risk factors and the articulation of the involved interactive scenarios

needed to reflect and account for cases of extreme coercive compromise. Thus, false criminal

confession served as a kind of anchor for the extreme end of the continuum.

In multiple instances, the example of false criminal confession led and/or contributed to

the creation of specific language within the Checklist itself, including the following scenarios:

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[32] "Ghostly Collaboration: The Authorship of False Criminal Confession." *Authorship* 3.2

(2014). Web.

- "The text leads or can lead to punishment" (External Stakes risk factor)

- "The named author does not understand or know about consequences the text may lead to" (External Stakes)

- "Someone or something uses authority to dictate decisions involved with the text" (Interactions with Authority)

- "Without the knowledge and/or consent of the named author, someone or something adds or removes important content to or from the text" (Loss of Control)

- "The named author does not fully understand how the text took its shape" (Changed Relationship with Text")

I hope that the exploration of coercive ghostwriting detailed below will contribute to a greater understanding and appreciation of the many different kinds of collaborative authorships we participate in. By specifically putting names to repeated practices, we can ideally have more targeted conversations regarding change.

<p align="center">***</p>

Scholars have explored the ways in which socially constructed notions of the author as autonomous originator are reflected in regulations of copyright (Lessig; Jaszi; Venuti) and perceptions of writing and rhetorical invention (Ede and Lunsford, "Collaboration and Collaborative Writing"; LeFevre). Such research builds support for the argument that Romantically-influenced values of originality and solitary creation continue to shape, to at least some extent, considerations of authorship in the United States. As a researcher interested in the intersections between public perceptions of authorship and collaborative textual productions, particularly those situated in classrooms, courtrooms, and other hierarchically-organized institutional locales, I focus here on an arena where individualized views of writing and

intellectual ownership may, in tandem with other factors, critically problematize the evaluation of collaboratively authored texts: specifically, the genre of false criminal confession.

The view of confession as a narrative of legitimate guilt is a component of the American zeitgeist, and research suggests the general public have trouble understanding false confession as a phenomenon (Kassin; Leo; Appleby, Hasel, and Kassin). False confession expert Richard Leo speaks, for instance, of "the myth of psychological interrogation": the mistaken belief that, in the absence of physical torture or mental illness, innocent people do not confess to things they did not do (196). The existence of this myth is consistent with a public that has internalized, to at least some degree, Romantically-influenced notions of authorship. Because confessions are often the product of hierarchal collaboration, as researchers including Leo, Saul M. Kassin, and Brandon L. Garrett show us, I wish to counter with a more appropriately named authorship construct. In cases where a custodial suspect's role in the authorship of a confession is subjugated[33], a coerced, potentially false confession may result. I call this process "coercive ghostwriting," an authorship-inspired label intended to publicly align the confessional text with all involved collaborators.

Authorship lenses exert significant influence on the ways people view texts. By complicating individualized constructions of confession, coercive ghostwriting could add its lens to the ongoing efforts of researchers across the disciplines working to challenge inaccurate views of false confession, specifically by offering members of the US public—many of whom may one day sit on a jury—a more nuanced view of authorship.

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[33] To be clear, I do not refer here to methods involving physical assault or torture.

Coercive Ghostwriting: A Definition

Coercive ghostwriting is grounded in a key element of more traditional notions of ghostwriting: the presence of an uncredited guiding force. It is further influenced by Deborah Brandt's definition of ghostwriting as "taking on substantial parts of a composing process for which someone else, not you, will be credited" (549). The critical difference between the two is the issue of shared goals. Whereas traditional ghostwriting implies mutuality, coercive ghostwriting is a highly pressurized collaborative process transacted between participants with unequal access to institutional authority: the custodial suspect and the professional investigator(s). Participants often follow different agendas, and may ultimately remain unaware of the implications—or even the existence—of their collaborative efforts. The experience of Detective Jim Trainum demonstrates this idea of unwitting partnership. After obtaining the false confession of a murder suspect later cleared through an alibi (see Trainum), he realized they had contributed accurate details, unintentionally so, "ghostwriting" content (my description) into the confession through a process researchers refer to as "contamination." Leo and Richard J. Ofshe define "contamination" as "the process whereby police suggest facts to the suspect that he did not already know, or the suspect learns facts about the crime from newsmedia or information leaked, rumored or disseminated in the community" ("Consequences" 438).

Coercive ghostwriting can involve investigators who actively draft language in a confession or reshape and/or edit exchanges between themselves and suspects. The disputed statements of Derek Bentley may stand as an example: executed for murder in 1953, his conviction was successfully appealed decades later, helped by Malcolm Coulthard's linguistic expertise (see Coulthard). Frances Robles of *The New York Times* reports on a more recent potential example: similarities in the wording of confessions obtained by detective Louis

Scarcella, specifically the phrases "you got it right" or "I was there." Robles also cites the testimony of Jabbar Washington, tried for murder in 1997, who claimed that the detective "grabbed him by the neck and testicles and forced him to sign his name to a document the detective wrote" (Washington was convicted and remains in prison). While investigations into Scarcella's work are ongoing, the allegations against him involve at least the specter of a more traditional understanding of ghostwriting: an individual writing or drafting language that is formally attributed to another.

But I do not wish to limit the scope of the coercive ghostwriting label to only those individuals who inscribe the confessional text. I seek to include as well those collaborators whose roles in any phase of the composition process of the confession—as sources of motivation and invention, as content contributors, as the providers of task language—may go unacknowledged without more broadly conceived frameworks. Paul Prior speaks to variety in the word "text," noting that it can denote "a unique material inscription" while in other cases it might encompass a broader range of "representations of the material texts" (169). For my purposes here, the confession and the participants involved in its authorship should be understood not just as the material text and writers, but as a range of potential representations and coauthors. Prior highlights the example of teachers co-authoring student work by "taking up key roles in the production of the text through initiating and motivating it, setting important parameters (the type of text to write, the length, what kinds of sources to use, the timing of the process), and often contributing to content" (171). Just as expanded considerations of text and co-authorship yield insight into academic texts and activities, similarly expanded considerations may prove analytically useful when considering the collaborative practices enacted between interrogators and suspects.

The coercive ghostwriting label depends on this idea of confession as a collaborative act, a well-represented view within scholarship. For example, Leo describes "the postadmission portion of police interrogation" as a generative (and often coercive) collaboration between a suspect and an institutionally authorized interrogator(s) that "reveals how the interrogator and the suspect jointly create a persuasive narrative of the suspect's culpability that transforms the fledgling admission into a full-formed confession" (166). Kassin and Lawrence S. Wrightsman's taxonomy of false confession, initially introduced in 1985 and "used, critiqued, extended, and refined by others" (Kassin et al. 14), also fits a collaborative framework. Kassin et al. outline the three types:

- "Voluntary false confessions": wherein an innocent person confesses in the absence of "prompting or pressure from pressure" (Kassin et al. 14).

- "Compliant false confessions": wherein an innocent person confesses under interrogation pressure in order "to escape a stressful situation, avoid punishment, or gain a promised or implied reward" (Kassin et al. 14).

- "Internalized false confessions": wherein "innocent but malleable suspects" are convinced through interrogation tactics to believe in the possibility of their own guilt. The suspect might even "confabulat[e] false memories in the process" (Kassin et al. 15).

The latter two clearly reflect collaborative processes: multiple parties working to create a jointly authored confession. And even a voluntary false confession is collaborative if framed through the social end of Karen Burke LeFevre's continuum of rhetorical invention: confession as the result of a suspect's relation to the social spaces surrounding the crime (Kassin et al. use the example of the Lindbergh baby kidnapping, which produced 200 voluntary false confessions [14]).

Finally, to define coercive ghostwriting it is important to note it does not apply solely to cases of false confession. It is an act of subjugated collaboration, not a definitive determination of guilt, and it is possible to coercively author a true confession. While it is important to explore the ethical considerations of all coerced confessions, I will focus here on cases of coercively ghostwritten false confessions within the US system.

Coercive Ghostwriting as Textual Authorship

The degree to which coercive ghostwriting constitutes textual authorship is a complex issue to consider. Confession evidence takes different forms depending on context, including multimodal combinations: a signed statement and oral investigator testimony, for example. Brandon L. Garrett's study of the first 250 people to be exonerated through post-conviction DNA testing includes 40 cases of false confession (18), and his research speaks to a variety of contextual factors in the materials he was able to find and analyze (as described by Garrett, obtaining these materials was an onerous process in and of itself [7]). Of the forty cases of false confession:

- 23 involved partially recorded interrogations (fourteen audio, nine video) (32)

- 28 involved a written confession statement (295)

- Four involved interrogations lasting fewer than three hours; others ran "typically in multiple interrogations over a period of days, or interrogations lasting for more than a day with interruptions only for meals and sleep" (38)

As Garrett's data indicates, the term "confession" does not refer to a universally consistent form, and confessions are not composed via a universally consistent process—an impossible prospect, given the many factors involved. The ways confession evidence is presented in court are likewise varied, and, particularly in the absence of a complete recording of

the interrogation, potentially problematic. I will briefly review here several possible components

of confessions in an effort to illustrate the possibility that triers of fact may compress the

multiple elements contained within coercive ghostwriting into one oversimplified construct. The

risk is that they would then treat that construct like a singly-authored text.

Signatures, Statements, and Boilerplate

The process of composing a confession may involve a variety of materials and

procedures depending on context and circumstances. The fifth edition of Fred E. Inbau et al's

manual *Criminal Interrogation and Confessions* emphasizes the need to document a confession;

the manual suggests a "question-and-answer format," "narrative form," or combination of the

two (Inbau et al. 312-13). For certain forms the suspect may sign, Inbau et al. recommend

language for an opening statement that establishes the suspect's awareness of his or her rights

and willingness to offer a statement (312). Inbau et al. also recommend language for a statement

indicating willingness and truthfulness at the end of a confession document, ideally to be

handwritten by the suspect and followed with a signature (317).

Recorded Interrogations

Procedures for recording interrogations remain inconsistent in the United States,[34] so a

record of the events leading up to the documenting artifact may be non-existent, incomplete, or

even selectively edited, potentially obscuring the authorship roles played by investigators: no

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[34] The Innocence Project estimates that 850 jurisdictions within the United States maintain policy

regarding electronic recording ("False Confessions"). The 2010 Kassin et al. White Paper offers

"a strong recommendation for the mandatory electronic recording of interrogations" (3), a call

echoed by Det. Trainum in his work to safeguard against false confession (see "Trainum").

electronic record of the interrogation leaves the confession with little to no context, and an incomplete recording could create a misleading one. Leslie Crocker Snyder et al. analyze the case of Jeffrey Deskovic, a teenager convicted of rape and murder in 1990 and exonerated in 2006. His conviction seems to have stemmed in part from partially recorded (or, in some instances, unrecorded) interviews with detectives; Snyder et al. conclude "the record strongly suggests that the decision about when to press play and when to press stop was governed, at least in part, by a tactical desire to choreograph which parts of the interrogation a fact-finder would ultimately hear" (13).

Detail Contamination and Revisions

The false confession unwittingly secured by Detective Trainum illustrates the danger of ghosting accurate details into a confession. Leo speaks of "The Contamination Error" and highlights it as a dangerous component of the postadmission narrative (234-235). Garrett's research specifically highlights "Contaminated Confessions" (chapter 2 of *Convicting the Innocent*) with examples of confessions made more credible through detail contamination on the part of investigators, including the case of David Vasquez, a cognitively challenged suspect who confessed to murder. Garrett uses his partially recorded interrogation (and includes the following excerpt) as an example of interrogators revealing information to an ignorant suspect[35]:

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[35] A collection of materials from exoneration cases can be found on Garrett's webpage "False Confessions: Transcripts and Testimony," linked here: http://www.law.virginia.edu/html/librarysite/garrett_falseconfess.htm. Vasquez's case provides a link to Dana Priest's 1974 *Washington Post* article "At Each Step, Justice Faltered for VA Man," which contains transcribed portions of Vasquez's interrogation.

Det. 1: Did she tell you to tie her hands behind her back?

Vasquez: Ah, if she did, I did.

Det. 2: Whatcha use?

Vasquez: The ropes?

Det. 2: No, not the ropes. Whatcha use?

Vasquez: Only my belt.

Det. 2: No, not your belt…remember being out in the sunroom, the room that sits

out to the back of the house?...and what did you cut down? To use?

Vasquez: That, uh, clothesline?

Det. 2: No, it wasn't a clothesline, it was something like a clothesline. What was

it? By the window? Think about the Venetian blinds, David. Remember cutting

the Venetian blind cords?

Vasquez: Ah, it's the same as rope?

Det. 2: Yeah. (qtd. in Garrett 43-44)

Police investigators are trained to avoid contamination (Garrett 23). It is possible the

investigators perceived their questions and contributions as accurate reminders of the crime

Vasquez truly committed, and did not intend to reveal critical details. But coercive ghostwriting

occurs regardless of motive; at issue is the ghosting of accurate content into a confession credited

to Vasquez, who pled guilty and served five years before DNA testing exonerated him.

Accurate content may also become integrated into a false confession through acts akin to

revision, further complicating considerations of authorship. Leo notes the case of Bruce

Godschalk, who confessed to rape and burglary in 1987 and was exonerated in 2002. At first

denying his involvement, the story of his "guilt" eventually emerged during interrogation; Leo

states that, along with other problematic techniques, the detectives "had him rehearse their account before turning on the tape recorder" (182). Such revisions, difficult to detect in the absence of a complete recording, further problematize a jury's ability to fully consider acts of collaboration.

This list of confessional components is not a comprehensive review of every form a confession may take, every element it may include, or every process used to document. My intention is to demonstrate variety. The documented power of confession evidence is consistent with the possibility of a jury compressing disparate elements into a more unified construct. False construction of unity could allow coercive ghostwriting to participate in the same way a singly-authored text would in the shaping of decisions. Foucault's idea of the author-function offers a possible model. A key element of the author-function is its constructedness; "it is…the result of a complex operation that constructs a certain being of reason that we call 'author'" (Foucault, "What is an Author?" 384). But as the author-function regulates the way texts are used and valued, it also hides their constructedness, just as the idea of singly-authored confession may hide constructedness. Romantic notions of authorship may likewise constrain perception, placing importance on the creation of original material. In the case of criminal confession, "original" material might translate as unique knowledge of a crime, or accurate details only a true perpetrator could know—a dangerous assumption to make in cases of contamination.

It is overreaching to assume all juries and judges have internalized unified, individualized, or romantic constructions of authorship. It is fair to speculate some have to a certain degree, particularly in light of modern Western society's traditionally less visible appreciation of collaborative writing practices. Andrea Lunsford and Lisa Ede recount a finding from their study of collaborative writing in professionalized spaces involving a respondent who

initially claimed he always wrote alone, but later revealed that he had co-authored all of his publications ("Why Write" 71). Lunsford and Ede offer an explanation: the respondent was not a liar; he was blind to the true nature of his collaborative practices. If individuals are blinded to the presence of collaborative writing to the extent they misconstrue their own practices, then it is reasonable to fear they may misconstrue or make limiting assumptions about the practices of others, particularly in high-stakes scenarios where information about the role of textual collaborators is unavailable or incomplete. Ideally, the coercive ghostwriting label could serve as a reminder of complexity in spaces where singular visions of authorship may cause great harm.

Coercive Ghostwriting as a Coercive Act

While it is impossible to account for the practices of all criminal interrogators, and inaccurate to assume all confessions are yielded problematically, any formal evaluation of confession evidence must consider the compositional role played by interrogation techniques. Cases of coercive ghostwriting involve a suspect subjugated by some element of the process, enabling felt coercion to structure the confession itself. Scholarship reflects significant research into police interrogation tactics and identifies a number of concerns; Kassin and Gisli H. Gudjonsson's "The Psychology of Confessions: A Review of the Literature and Issues" and Kassin et al.'s "Police-Induced Confessions: Risk Factors and Recommendations" offer overviews and suggest reform, including mandatory videotaping of interrogations. As a term, "coercive ghostwriting" is meant to help draw additional attention to hierarchically collaborative practices described and problematized by researchers, such as "the Reid Technique of Interviewing and Interrogation," the presentation of false evidence, and the error insertion trick, the coercive potential of which may be overshadowed by rhetorical appeals to ethos often embedded in public considerations of confessions.

For example, Garrett notes the way testifying police investigators help to create a rhetoric around confessions in court by denying the possibility of detail contamination on their own parts (23). Particularly in cases of undocumented interrogations, the rhetorical frameworks created around the resulting confessions by prosecutors and testifying investigators play a role in positioning its credibility. Coercive ghostwriting could serve as a prompt to consider coercion as well, and encourage triers of fact to actively look for evidence of coercion in the available confessional artifacts—if only to rule it out.

The Reid Technique and Presentation of False Evidence

The "Reid technique" refers to a nine-step interrogation technique developed by John E. Reid and Fred Inbau. It is a registered trademark of John E. Reid and Associates, Inc., an organization that offers training programs in interview and interrogation (see *John E. Reid & Associates, Inc.)*, and the steps are presented in Inbau et al's manual *Criminal Interrogation and Confessions*. Kassin and Gudjonsson's summary highlights the technique's coercive potential:

> these nine steps are essentially reducible to an interplay of three processes:
> *custody and isolation*, which increases stress and the incentive to extricate oneself
> from the situation; *confrontation*, in which the interrogator accuses the suspect of
> the crime, expresses certainty in that opinion, cites real or manufactured evidence,
> and blocks the suspect from denials; and *minimization*, in which the sympathetic
> interrogator morally justifies the crime, leading the suspect to infer he or she will
> be treated leniently and to see confession as the best possible means of "escape."
> (43)

In a worst-case hypothetical scenario, an innocent individual facing the Reid technique is subjected to high-pressure rhetorical techniques such as "theme development" (see "Step 2" in

Inbau et al. 202-203), a move which, as Kassin and Gudjonsson note, can be used to collaboratively generate material; it is "a process of providing moral justification or face-saving excuses" (55). Another controversial factor triers of fact must consider is the presentation of false evidence during an interrogation; as Kassin and Perillo note, *Frazier v. Cupp* permits investigators to deceptively claim they have incriminating evidence. In terms of rhetorical invention and the process of drafting a narrative statement, the presentation of false evidence is critical as a shaping force of a text. If facts are no barrier, then there is little limit on potential content, giving a great deal of textual control to the interrogator.

The "Error Insertion Trick"

Inbau et al. recommend the insertion of errors into the pages of a confession for the suspect to correct, initial, and/or sign. If the suspect does not catch them, the investigator should "raise a question about them" when the confession is read (Inbau et al. 317). Appleby, Hasel, and Kassin refer to this as the "'error correction' ploy" (117) and note that it "is designed to enhance the illusion of credibility" (118); Leo speaks of the "Error Insertion Trick" and makes a similar conclusion (176). Coming from an authorship perspective, I also wonder whether a juror may be more likely to characterize revision and proofreading as individual, autonomous activities, or even to associate these acts with (relatively) mundane pedagogical spaces or activities, such as a writing classroom or assignment—an impression that may also reinforce the aura of credibility and non-coercion.

Again, not every confession constitutes an act of coercive ghostwriting. However, many custodial confessions have elements of hierarchal collaboration, a "mode" defined by Lunsford and Ede as follows:

carefully, and often rigidly, structured, driven by highly specific goals, and

carried out by people playing clearly defined and delimited roles. These goals are

most often designated by someone outside of and hierarchically superior to the

immediate collaborative group or by a senior member or leader of the group.

Because productivity and efficiency are of the essence in this mode of

collaboration, the realities of multiple voices and shifting *author*ity are seen as

difficulties to be overcome or resolved. (*Singular Texts/Plural Authors* 133)

Strong institutional frameworks with clearly defined authority roles are conducive

environments for hierarchical collaboration—the workplace, for example, or even the writing

classroom. Coercive ghostwriting is the radicalized extreme of this construct, and reflect

Lunsford and Ede's definition: confessions are typically situated in a structured space and driven

by an ultimate goal (confession), and involve clearly-defined participant roles in the

institutionally authorized interrogator and the custodial suspect; the roles may be shaped by

outside factors like Miranda rights, institutional authority, and pre-existing assumptions of guilt;

conflicts in the "voices" of the interrogator and suspect may be approached as problems to

overcome. The dangers of this kind of collaboration may then be further compounded by public

confusion regarding false confession itself. If, in addition to this confusion, an individual in a

position of power in relation to the confession such as a juror or judge has an internalized loyalty

to singular views of authorship, then it is not difficult to imagine how coercive collaboration

could go unacknowledged.

Reflecting on their decades of research into collaborative writing practices, Lunsford and

Ede find a challenging "view from here," commenting: "it has proven easier [...] to theorize that

writing is an inherently social process than it has been to significantly alter disciplinary and

cultural assumptions and practices about writing, authorship, and intellectual property"

("Collaboration" 187). Cultural assumptions about singular authorship may very well be

embedded in the problem coercive ghostwriting is meant to help address: skewed public

perceptions about false criminal confessions

Conclusion: Raising Awareness of Coercive Ghostwriting

In 2004, police questioned Charles Erickson in connection with the murder of Kent

Heitholt. Videos of the interrogation (featured on CBS's *48 Hours Mystery*; see "Extra") show

an investigator providing details of the crime to a confused Erickson, including identification of

the murder weapon—a belt and not a bungee cord. In addition to admitting to the murder

Erickson also implicated a classmate named Ryan Ferguson. Ferguson, maintaining his

innocence, was convicted of second-degree murder and sentenced to a forty-year prison term.

Erickson exchanged a guilty plea for his testimony and was sentenced to 25 years. "They're both

killers and robbers," prosecutor Kevin Crane stated during closing arguments. "The difference is,

Chuck couldn't take it. It was eating at his soul. Even at the cost of his youth, his own freedom,

he is doing the right thing" (qtd. in Agnew). The jury convicted despite a lack of any physical

evidence. Ten years later a state appeals court overturned Ferguson's conviction, and he walked

free on November 12, 2013.

I highlight his case as both an example of coercive ghostwriting in action and an

illustration of the challenges faced by individuals who participate in or are implicated by it. The

problematic nature of Erickson's confession is apparent. The investigator's revelation of critical

information was caught on video and the defense played footage of the interrogation in court

("Trial Transcript 3" 651; 656). This apparently did not create sufficient reasonable doubt; at

least one jury member later indicated the confession was a significant point of persuasion, asking

Brennan David of the *Columbia Daily Tribune*, "'Why would' co-defendant Chuck Erickson 'admit to himself being there if it was not true?'"

Defense attorneys continually negotiate confession evidence in court, and the coercive ghostwriting label may serve as a workable, cohesive term to help clarify applicable scenarios for a jury. But courtroom education alone will not eliminate resistance to or confusion over the authorship of false confession. Recent research has taken steps to better understand juror perception of confession (Appleby, Hasel, and Kassin; Costanzo, Shaked-Schroer, and Vinson; Leo and Liu). In the arena of authorship studies, it would be useful to learn more about public understanding of and attitudes toward confessions: how do people perceive texts presented in the courtroom? Whom do they identify as the author? To what extent do they account for collaborative influences? It would be useful as well to address coercive ghostwriting and other kinds of coercive collaborations in pedagogical spaces. Analysis and critique of the confession genre itself might encourage more critical reflection about collaborative practices and textual productions, and could hypothetically be incorporated into rhetorical and critical approaches to genre in the writing classroom. As Amy Devitt notes, pedagogically situating genres as rhetorical action may teach students to "act rhetorically" ("Pedagogies" 146). Pedagogical attention to the genre of criminal confession might also raise greater awareness of the role played by collaborative interrogation practices—and, given the fact that every adult American citizen can potentially serve on a jury, such extensive pedagogical attention seems not only reasonable, but necessary.

To discount all co-authored confessions would be counter-productive and impossible, because all confessions—indeed, all texts—contain degrees of outside influence. But the vision of confession as autonomously constructed truth, like the vision of the autonomous author,

appears to wield control in high-stakes spaces. Ideally, the coercive ghostwriting label can function as a marker of extreme co-authorship, reflective of the body of scholarship problematizing coercive interrogation procedures. Viewing confessional texts through the lens of coercive ghostwriting might aid in the protection of the innocent by explicitly encouraging triers of fact to look for the point at which collaboration crosses the line between influence and coercion.

CHAPTER 5. COMPROMISED AUTHORSHIPS: A CONTINUUM OF RISK FACTORS

In 1985, scholar-practitioner Mike Rose identified five assumptions he saw as exerting some measure of control over public attitudes toward writing instruction, including the problematic writing-as-skill comparison that continues to invade many institutional discourses even thirty years later (perhaps most overtly evident in the value placed on timed standardized assessment tests). Rose's work speaks to the potential impact damaging assumptions about writing can have on spaces where instruction and textual production take place. Importantly, he also draws attention to possible points of intervention, of tangible change; he calls on readers to eschew the "troublesome metaphor" of "remediation" and urges writing instructors to "rigorously examine our own teaching and see what model of language lies beneath" (357). I see the work of this dissertation as similarly focused on intervention. When assumptions regarding authorship fail to consider the potential for coercion, any existing coercive effects on textual production cannot be adequately accounted for. In worst-case scenarios such as coercive ghostwriting, coercion compromises authorship in ways that actively harm participants and writing outcomes.

In keeping with the spirit of intervention grounding the work of this project, and building from patterns in the research sites, I offer here a heuristic tool: a checklist identifying five risk factors of coercively compromised authorships. These factors include External Stakes, Interactions with Authority, Loss of Control, Changed Relationship with Text, and the Erasure of Collaborative Influences. This tool does not certify a text as coercive (or not); rather, it is a framework designed to draw out contextual factors. By creating a continuum-like view of the scenarios that may lead to coercively shaped texts, the Checklist of Coercive Risk Factors both

fosters more nuanced critical evaluation of existing texts and functions as a safeguard against future acts of coercive collaborations.

In practice, I see the Checklist as functionally akin to Jenny Rice's description of a map in Cheyenne Hohman's podcast: "something that lays over a very undifferentiated area otherwise, and tells you what to look at, tells you what you're seeing" (Rice also mentions that "maps aren't necessarily factual; they always give a perspective" [qtd. in Hohman], a viewpoint I look to reflect in the Checklist, which again is not meant to be a "factual" and/or definitive determination of coercion). Whereas a heuristic like the rhetorical triangle might tell users to look for persuasive appeals, or to see texts as an amalgamation of specific rhetorical elements, the rhetorical continuum created by the Checklist encourages users to see collaborative interactions embedded within texts, and, more importantly, to investigate potential coercion situated within them.

Users may debate, either internally or with each other, as they consider textual practices against the framework of the Checklist. Again, unequivocal renderings of textual judgment—"coercive" or not—is not the end goal, nor are inconclusive user experiences inconsistent with my design rationale. The Checklist does not establish a definitive standard of coercion, but rather a continuum of its potential. The scenarios the Checklist describes do not constitute inherently coercive interactions; rather, they spotlight instances that may take a turn toward coercion under certain circumstances.

Any individual involved with high stakes or institutional authorship can use the Checklist to help build productive collaborations, particularly hierarchical collaborations; however, I specifically designed the Checklist for pedagogical deployment in the undergraduate writing classroom, and crafted its language with this audience in mind. Inculcating an explicit awareness

of coercively marked authorships could greatly enhance a student's developing rhetorical understanding, which in turn could help them to exercise at least some measure of control over a lifetime of textual decisions. While many post-secondary writing students already benefit from pedagogies designed to strengthen rhetorical understanding (e.g., rhetorical genre pedagogies; see Devitt), without an explicit awareness of the ways coercion can shape the many scenarios (and acts, relationships, etc.) bound up in a text, students may remain unknowingly subjected to a variety of persuasive constructs which may end up making their discursive choices for them.

So at the risk of establishing too bleak a perspective with regard to coercively compromised authorships, or of providing a handy scapegoat for individuals looking to foist the fallout of their own decisions elsewhere (an outcome I actively seek to avoid), this Checklist ultimately asks users to reconsider their understanding of texts and textual practices in the interest of increased caution.

When it comes to the improper conflation of collaboration, coercion, and poor textual choices, the Checklist can actually lend insight into specific situations—say, consequences for plagiaristic acts within a student's academic work—by encouraging more differentiated analysis of the involved scenario. In cases of plagiarism, examining considerations of intent and situational specifics are in keeping with many departments' existing separation of accidental and purposeful acts. The NDSU English Department, for example, delineates "inadvertent plagiarism" and "deliberate plagiarism" ("English Department"). In practice, the Checklist will ask its users to consider issues pertaining to control, pressure, and stakes by investigating context-specific concerns: how high were the stakes of the assignment? To what extent was the student in question equipped to make informed choices? To what extent was zie constrained by a genuine lack of knowledge? Did zie actively suffer from the kind of originality panic described

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by Rebecca Moore Howard in her framework for patchwriting (*Giants*), or the "anxiety" Harold

Bloom describes as a critical component of authorship (*The Anxiety of Influence*)? If constraints

outside of the realm of purposeful deceit constitute coercive pressure, identifying and

understanding those constraints will undoubtedly aid in future acts of prevention, and may even

suggest more productive reactions than a blanket failure for the text, or even the false binary

Howard identifies between "an absence of ethics" and "ignorance of citation conventions"

("Plagiarisims" 788). Such a framework is too limited; as Howard suggests, it ignores

patchwriting as a potentially useful step in student writing development (see "Plagiarisms"). The

Checklist may help to complicate or push past this and other limiting views.

No matter what its usage, the Checklist will undoubtedly require practice for users, and at

least some degree of familiarity with its underlying theoretical assumptions—which is why

introducing it in the first-year writing classroom makes sense. With the added advantage of

dedicated pedagogical time and space, the Checklist and its rhetorical agenda of awareness and

prevention can be introduced, theoretically grounded, clarified by what it is not (a formula for

coercion) and put into consistent practice for a (relatively) extended period of time, thus

providing students with another foothold in their ongoing relationship with written

communication.

Coercion and Coercively Compromised Authorships

The Checklist considers texts on a case-by-case basis. It functions by asking users to seek

out context-specific patterns (and evidence) suggestive of coercive infiltration, to better analyze

the details of rhetorical context and the potential for coercively compromised authorships. The

Checklist's specific focus, singularly credited coercive authorship, examines authorship

scenarios wherein a single author is subjected to all of the benefits and drawbacks associated

with modern notions of Western authorship; however, that credited author exerted little meaningful control in key arenas of textual production. Again, this project defines coercive authorship as texts marked by the presence of subjugating pressure, the removal of choices, and the subversion of the credited author's interests. A text may fall short of this definitional mark, but still contain some embedded element of coercive compromise.

The work of this dissertation project and the case studies contained therein leads me to identify five characteristics of coercively compromised singular authorship. Coercively compromised texts are associated with External Stakes, and are marked by Interactions with Authority throughout one, some, or all stages of authorship. The named author and/or other authorship participants register some degree of lost control (Loss of Control), while the relationship between the named author and the text is in some way negatively altered (Changed Relationship with Text). Finally, coercively shaped authorships involve the Erasure of Collaborative Influences. The presence of any one or combination of these five elements does not automatically classify the authorship of a text as coercive, and the scenarios the Checklist examines do not constitute coercion per say—in fact, the scenarios may lead to positive outcomes. The Checklist functions as a spotlight, and draws attention to the ways these elements could potentially manifest in problematic ways. Users can gauge context-specific degrees of coercion and then identify customized points of intervention. Users may also come to find that interventions already exist, and weigh their efficacy within an overall evaluation of the text in question.

While it is certainly feasible and appropriate to adapt the Checklist for other kinds of authorship (i.e., texts credited to more than one author), I chose to limit the focus of the current version of the Checklist to cases of single accreditation. My rationale is twofold: one, scholarship

convinces me that individualized notions of the Author need to be continually challenged, and a tool designed specifically for the deconstruction of singularly credited texts therefore seems necessary, and two: my target audience—first-year writing and other undergraduate students— likely needs to build up to considerations of more complex collaborative authorships. Narrowing the focus of the Checklist, at least initially, strikes me as more pedagogically manageable.

Focusing the Checklist on a single named author, however, does create a danger: that students (or more general audiences) might mistakenly come to associate the collaborative forces inherent in all writing acts as coercive to the "true" author. In other words, users may mistakenly assume that coercion comes from collaboration. To prevent such misperceptions, instructors must ground the Checklist in a social view of authorship and writing, and take care to reaffirm a social view of writing *and* the role of the individual. An instructor can remind students that not all collaboration takes the form of another human person; can remind students that coercion may manifest as a nexus within an individual; and finally, an instructor can speak to the continued existence of productive, ethical, hierarchically shaped collaborative endeavors. For example, highlighting any existing measures that seek to foster understanding of stakes or dialogic negotiation between collaborators (meetings; forms; published guidelines) may help to prevent unsupported conclusions regarding coercive risk factors.

Design Influences of the Checklist

As discussed in chapter 1, Karen Burke LeFevre's continuum constitutes a key influence on my own work (see specifically "A Continuum of Social Perspectives on Invention" in *Invention* 48-94; also fig. 2). I look to recreate the pedagogical strengths of her continuum's framework in the design of my own Checklist. I additionally hope to encourage a kind of

synergy between the two by using LeFevre's framework to help students identify collaborative participants within their own authorships—not just at the invention stage, but throughout.

Table 1
Perspectives on Rhetorical Invention

Perspective	Platonic	Internal Dialogic	Collaborative	Collective
Social Theorist	Plato	Sigmund Freud	George Herbert Mead	Emile Durkheim
	Individual is agent of invention.		Two or more people interact to invent.	Invention influenced by social collectives.
Emphasis for Invention	Invent by recollecting or finding and expressing content or cognitive structures that are innate. Asocial mode of invention; internal locus of evaluation of what is invented.	Invent through internal dialogue or dialectic with construct of internalized other. Internal locus of evaluation, but influenced by internalized social codes and values.	Invent by interacting with people who allow developing ideas to resonate and who indirectly or directly support inventors. Listeners and readers receive and thus complete the act of invention. Locus of evaluation may be one person influenced by judgments of others, or a pair or group of people who invent together.	Invention is hindered or encouraged by the force of supra-individual collectives. Locus of evaluation is a social unit beyond the individual (e.g. an organization, bureaucracy, or socioculture).
Examples	D'Angelo's cognitive analogues of the topoi as structures for inventing. Tagmemic matrix with its conceptual universals. Macrorie's "authentic self." Rohman and Wlecke: invention as organic development of a "seed idea." Murray: "inner voice" that leads writers to meaning. Expressive powers latent in the right hemisphere of the brain. Elbow's "real self" and "real voice."	D'Angelo's use of dialogue to aid invention and the inventor's development. Young, Becker, and Pike: Writing as an internal transaction between writer and world. Writer's concern for imagined audience in Rogerian argument. Murray: Writer's dialogue with "other self." Left brain/right brain relationship influencing invention. Elbow's inner dialogue of "you" with "not you"; dialectic between doubt and belief that generates ideas.	Macrorie's "helping circle" groups. Bruffee's collaborative learning groups. Peer tutoring. Murray's process-centered writing conferences. Elbow's teacherless writing groups. Synectics groups. Business and industry: products and documentation created with ideas from users. Team science. Business proposals. Contracts and treaties. Political platforms. Frances Steloff and the Gotham Book Mart. Sylvia Beach's Shakespeare and Company. Freud's disciples.	Ohmann, Yarnoff: The need to relate invention to material, social, and political spheres. Marcuse: The collective closes the universe of discourse. Ludwik Fleck's "thought collective." Gerald Holton's themata. Collective seal of approval: admission to/exclusion from professional organizations (e.g. women in science). Durkheim's social facts. Virginia Woolf's collective community of women writers. T. S. Eliot: the collective entity of the writer's "tradition."

Fig. 2. LeFevre's "Table 1: *Perspectives on Rhetorical Invention.*"
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The Checklist takes collaboration as a given. Instead of asking users to consider more social views of authorship, it assumes all authorship is collaborative and seeks instead to find points where collaborative acts and interactions swerve into coercive territories. To ensure that users are not caught off guard by collaborative frameworks they do not currently recognize, it makes sense to pair the Checklist with LeFevre's continuum (or another framework emphasizing the collaborative nature of writing). Otherwise, the lingering invisibility of collaborative influences within authorships remains a potent danger in both analytic and practical arenas.

It is additionally possible that, without guidance, Checklist users may be unable to determine who or what constitutes a collaborator or participant (actions the Checklist asks them to perform) because they may not be used to associating the authorship of their texts with anyone but themselves. I offer suggestions to address this potential problem later in this chapter.

I acknowledge the irony, and perhaps the lurking hypocrisy, of grounding the Checklist in a foundation of assumed collaboration. A critical component of this project's own theoretical framework is my belief in the premise that all authorship constitutes some form of co-authorship, with co-authorship understood as a spectrum of collaborative possibilities and a range of participatory degrees. With the help of much scholarship, I argue that singular notions of the author continue to enjoy significant levels of normed authority in the United States. I further suggest that, because unexamined loyalty to Romantic notions of the Author may harm the efficacy of the Checklist, it should ideally be framed in a social view that encourages users to map out collaborative interactions great and small. One could argue that I push this collaborative viewpoint too forcefully.

If the collaborative assumptions made by the Checklist overstep, it is because I see singular views of authorship as wielding enough influence to derail its social view. And I do

attempt to counter the pressure of my collaborative frame in three ways: by more generally, throughout the work of this project, upholding the importance of individual contributions to authorship; by building considerations of the individual's role in authorship into the design of the Checklist itself; and lastly, treating the reality of individualized credit as neutrally as possible— because the Checklist is not meant as a call to abolish it. I do not want to abolish singularly credited authorship.

To return to the influence of LeFevre: in an ideal scenario, I see her continuum accomplishing three goals. First, it provides a vocabulary of invention for those who lack meaningful ways to conceptualize it, or who tend to think of invention in overly individualistic ways. Writing in 1987, LeFevre opens *Invention as a Social Act* by speaking to underlying individualistic assumptions, positing: "In contemporary composition theory, rhetorical invention is commonly viewed as the private act of an individual writer for the particular event of producing a text, typically a theme or an essay" (1). Though the assumed likelihood of a "theme" dates the argument somewhat, it still resonates with regard to many current practices in the academy, perhaps most critically in the ubiquitous presence of individualized grading, assessment, and testing schema. At any rate, the continuum enables productive conversations about rhetorical invention "simply" by providing a vocabulary with which to do so.[36]

LeFevre's continuum also facilitates a more nuanced understanding of rhetorical invention by allowing for flexibility in its representation of it. LeFevre clearly establishes that her model does not constitute fixed divides, declaring that: "This is a continuum, not a set of

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[36] As a scholar, writing teacher, and consumer of texts, it became much easier for me to understand LeFevre's proposed shift once I had a terminology to work with.

categories. More than one of these social relationships may exist when a writer invents, and more than one of these perspectives may be operating in the work of a single composition theorist" (49). The flexibility of the framework encourages users to consider invention in a flexible manner, while at the same time creating clear guidance for how invention can play out in practice. And finally, in addition to fostering a flexible view of invention, her continuum also performs rhetorical work by advocating for a social understanding. The design of the continuum allows for the representation of individualistic *and* social scenarios, but helps to compensate for the traditional imbalance of focus (i.e., the normed prominence of the Platonic end).

I look to adapt these three elements (vocabulary, flexibility, and rhetorical work) into the Checklist, and to also generate a continuum-like perspective around the idea of coercively compromised authorships. Through the framework it creates, the Checklist will a) provide users with a working vocabulary of coercive authorship by identifying specific risk factors, b) encourage an understanding of a spectrum's worth of textual scenarios, and c) advocate for an understanding of authorship as inherently collaborative and potentially coercive.

Another key influence on both the design of the Checklist and its intended purpose is the body of work Andrea Lunsford and Lisa Ede contribute to the scholarship of collaborative writing. The design of the Checklist reflects their landmark definition of "the hierarchical mode of collaboration" from *Singular Texts/Plural Authors*:

> carefully, and often rigidly, structured, driven by highly specific goals, and carried out by people playing clearly defined and delimited roles. These goals are most often designated by someone outside of and hierarchically superior to the immediate collaborative group or by a senior member or leader of the group. Because productivity and efficiency are of the essence in this mode of

collaboration, the realities of multiple voices and shifting *author*ity are seen as

difficulties to be overcome or resolved. (133; emphasis in original)

A stated goal of the Checklist is to seek out pathways toward productive, non-coercive

hierarchical collaboration—which is, I think, an unavoidable component of most professional

spaces. In designing the Checklist, I kept Ede and Lunsford's description of the hierarchical

mode of collaboration in mind; the "Interactions with Authority" risk factor specifically accounts

for the kinds of scenarios that may arise within hierarchical spaces.

The Checklist of Coercive Risk Factors

The Checklist identifies five risk factors that may significantly shape the authorship of a

singularly credited text. Within each element, the Checklist offers a range of non-exclusive

criterion which the text in question may or may not fit, and asks users to analyze each applicable

scenario. If a user concludes that the scenario applies (checks "yes") then the Checklist goes on

to ask for further elaboration from the user in an effort to add more detail (and possibly

evidence) to the analytic landscape.

Because it is so critical a point to establish, I will say again: the mere presence of any one

or combination of the five elements and corresponding criteria does not automatically constitute

coercive textual production—and in fact, some of the listed scenarios, such as "Someone will

evaluate the text," or "The text is produced, in whole or in part, in spaces where some people or

organizations hold authority over others," encompass commonplace occurrences that may play

out in benign, productive, and/or positively experienced ways. The scenarios on the Checklist are

not by themselves coercive; rather, patterns of clustered responses ("checks" on the Checklist)

may build a rhetorical case for or against coercive aspects of a text's authorship.

While a user may ultimately come to characterize a text as compromised to the point of outright coercion, the Checklist encourages less definitive findings: not so much "coerced" or "safe," but "less or more," "some," "more than not," etc. And, further research may be necessary. If users cannot determine if a scenario applies due to a lack of knowledge, they may at least gain direction for additional investigative avenues.

In its current version, the Checklist addresses cases of coercively compromised, singularly credited texts, but it could be adapted to analyze collaboratively authored text. Additions to the Checklist's represented elements—or the risk factor themselves—are also possible and welcome. A current gap is the absence of a construct to account for materiality and the physical dimensions of generative spaces, i.e., the tools and/or physical locations of writing.

I will also note that some things the Checklist asks readers to consider may ultimately prove difficult, or impossible, to ascertain—reflective of the true ambiguity (and even mystery) often surrounding the authorship of public texts. By asking users to consider aspects of writing that are not immediately transparent, the Checklist may add to its rhetorical agenda: it can call for greater critical awareness of potentially coercive practices and greater transparency for high-stakes aspects of textual production.

Finally, I will note that I crafted the language of the Checklist with its target audience— first-year student writers—in mind. Accessibility and usability guided my choices.[37]

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[37] Thanks to undergraduate English/English Education major Celena Todora for her assistance in reading the Checklist with the target audience in mind.

External Stakes	No	Yes	Flagged	If yes
Someone will evaluate the text.	☐	☐	☐	Who? How?
The results of the text's evaluation create change in the life of the named author.	☐	☐	☐	How so?
The text helps gain privileges.	☐	☐	☐	For whom? What are the privileges?
The text leads or can lead to punishment.	☐	☐	☐	For whom? What kind of punishment?
The named author does not understand or know about consequences the text may lead to.	☐	☐	☐	What caused the named author's ignorance and/or confusion?

Interactions with Authority	No	Yes	Flagged	If yes
The text is produced, in whole or in part, in spaces where some people or organizations hold authority over others.	☐	☐	☐	How specifically does the person or organization wield authority?
The people who participate in making the text are not equal in status.	☐	☐	☐	Who has more authority?
Someone or something in a position of authority makes suggestions that the named author feels obligated to follow.	☐	☐	☐	What are the merits of the suggestion? Whose interests does it serve?
Someone or something uses authority to dictate decisions involved with the text.	☐	☐	☐	What are the merits of the demand? Whose interests does it serve?
What the named author wants out of the text is different from what an authority figure wants.	☐	☐	☐	Does the difference create conflict? How so?

Fig. 3. The Checklist of Coercive Risk Factors Embedded in the Collaborative Authorships of Singularly Credited Texts

Loss of Control	No	Yes	Flagged	If yes
Without the knowledge and/or consent of the named author, someone or something adds or removes important content to or from the text.	☐	☐	☐	Who? What was added or removed?
Different choices are available to the people shaping the text, but those choices are hidden, obscured, or not fully understood.	☐	☐	☐	What are the additional choices? How are they hidden or obscured? Why are they not fully understood?
The named author does not fully understand or is misinformed about the ways others will evaluate the text.	☐	☐	☐	What does the named author think will happen as a result of the text?
Collaborators cannot freely choose the ways they contribute to a text because something or someone constrains their actions.	☐	☐	☐	Who or what constrains them? How are they constrained?
The named author has little to no say in whom the text is shared with and/or how it is shared.	☐	☐	☐	Who publishes the text? Is it published against the named author's wishes?

Fig. 3. The Checklist of Coercive Risk Factors Embedded in the Collaborative Authorships of Singularly Credited Texts (continued)

Changed Relationship with Text	No	Yes	Flagged	If yes
The named author does not feel a sense of ownership over the text.	☐	☐	☐	Why not?
The named author does not feel engaged in or invested with the text.	☐	☐	☐	Why not?
The text does not serve the interests of the named author.	☐	☐	☐	What are the interests of the named author? How does the text hamper them? Whose interests does the text serve?
The named author does not fully understand how the text took its shape.	☐	☐	☐	Why not? What prevented full understanding?
Someone involved with the textual production thinks the process was coercive.	☐	☐	☐	Is there evidence to support this characterization?

Fig. 3. The Checklist of Coercive Risk Factors Embedded in the Collaborative Authorships of Singularly Credited Texts (continued)

Erasure of Collaborative Influences	No	Yes	Flagged	If yes
The text fails to identify the names and contributions of important collaborators.	☐	☐	☐	How could or should the collaborators be acknowledged?
People who evaluate the text only think about the named author's contributions to it.	☐	☐	☐	Will this prevent meaningful analysis of the text?
People who evaluate the text believe that the named author is solely responsible for it.	☐	☐	☐	Where does this belief come from? Can or should it be changed?
The named author claims the work of collaborators as zir own.	☐	☐	☐	Why would the author do this? What evidence points to this scenario?
The collaborators who helped to shape the text deny they did anything important.	☐	☐	☐	Why do they deny involvement? Will their denial impact an analysis of the text?

Fig. 3 (cont.). The Checklist of Coercive Risk Factors Embedded in the Collaborative Authorships of Singularly Credited Texts (continued)

External Stakes

The authorship of a coercively compromised or coercively marked-in-part text must involve some manner of externally located stakes. The scenarios described below need not constitute dire consequences—though cases of coercive ghostwriting show just how high textual stakes may become. Instead, the stakes must exist to exert influence, however slight, over the many writing acts, participatory interactions, and decisions of the textual production in question. Stakes may also serve to heighten the intensity of the other four risk factors; a high-stakes text, for example, may affect interactions with authority, or decisions bound up in the text more profoundly, because there is more at stake for participants.

This risk factor's focus on the external is not intended to devalue internally located textual stakes (textual stakes attached to self-worth, for instance). But consideration of the wholly internalized stakes of private texts does not align with this project's interest in the public and/or institutional fallout of coercively compromised authorships.[38] This is not to say that coercion cannot emerge from an internal locus. The authorship of a text may absolutely come to be compromised by the coercively influenced choices or behavior of its credited author (e.g., "I coerce myself because of norming mechanisms I have internalized"). The Checklist looks to account for this scenario within the Loss of Control risk factor.

The External Stakes options include the five dimensions bulleted below. A single option may apply to the text in question, or multiple options may fit.

- Someone will evaluate the text.

- The results of the text's evaluation create change in the life of the named author.

- The text helps gain privileges.

- The text leads or can lead to punishment.

- The named author does not understand or know about consequences the text may lead to.

Someone will evaluate the text. This initial and most fundamental dimension of the External Stakes risk factor includes all externally applied evaluative criteria. It refers to any external standard, measurement, rubric, or assessment mechanism used to judge the text in question. Criteria can be verbal, written, or even understood (by one, some, or all participants) on

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[38] Given the range of scholarship required to properly ground the consideration of internally applied cognitive or affective stakes, consideration of them seems better suited to its own analytic arena.

the level of shared expectations or understandings with regard to genre conventions, or the veracity, inclusion, and/or omission of certain content.

The results of the text's evaluation create change in the life of the named author. This scenario speaks to the issue of tangible consequences resulting from textual evaluation. Any situation wherein the named author registers an impact as a result of a textual evaluation fits this criterion. An author may not immediately know about consequences resulting from a textual evaluation; or, an author may never know. Checklist users should be encouraged to engage in rhetorical considerations and research to make educated analytic deductions regarding textual consequences.

The text helps gain privileges. This scenario includes positive outcomes resulting from the creation and/or publication of a text. The associated privileges may come in a variety of forms: a tangible gain of goods, an increase in status, entrance into certain guarded communities, etc.

The text leads or can lead to punishment. This scenario addresses situations resulting in punitive outcomes: social, institutional, legal, criminal. Punishment may constitute a range of different forms, and may be inflicted by a variety of different sources.

The named author does not understand or know about consequences the text may lead to. A named author held accountable for the text who does not recognize or fully understand the attached textual stakes is not in a position to make informed choices within the authorship of that text.

Interactions with Authority

This section of the Checklist accounts for a range of collaborative interactions embedded within hierarchical setups. Consistent with Ede and Lunsford (*Singular*)*,* the framework of the

Checklist does not assume hierarchical interactions are inherently negative. Interactions with authority figures or organizations are unavoidable. Even if authorship takes places in the most egalitarian, dialogically inclined environment possible, participants would have to write in a vacuum to avoid the presence (if not the authority) of normative ideals. The five dimensions of the Interactions with Authority risk factor look to map patterns within textual scenarios.

- The text is produced, in whole or in part, in spaces where some people or organizations hold authority over others.

- The people who participate in making the text are not equal in status.

- Someone or something in a position of authority makes suggestions that the named author feels obligated to follow.

- Someone or something uses authority to dictate decisions involved with the text.

- What the named author wants out of the text is different from what an authority figure wants.

The text is produced, in whole or in part, in spaces where some people or organizations hold authority over others. This scenario asks users to determine if the text was shaped in spaces themselves structured along ranked schema, meaning that certain people or organizations have less access to power, authority, etc., than others. If we subscribe to a Foucault-like view of the world, then almost everything qualifies.

The people who participate in making the text are not equal in status. Once the user determines that the spaces of textual production are hierarchical, this scenario asks them to consider the status of participants (and by this I mean human participants, either the credited author or collaborative contributors) relative to each other.

Someone or something in a position of authority makes suggestions that the named author feels obligated to follow. This scenario accounts for cases wherein people in positions of authority, or institutional bodies exerting institutional power, make suggestions that carry demanding overtones. In other words, feedback or advice offered in the spirit of guidance is nevertheless interpreted by the named author as mandatory; a suggestion that cannot be refused. This scenario may involve genuine miscommunication (i.e., the authorized party did not intend to imply or issue a demand), or may reflect the reality of a hierarchical interaction (perhaps the authorized party did not have to use the language of a demand, because zie knew the "suggestion" would be followed).

Someone or something uses authority to dictate decisions involved with the text. This scenario involves a dictated decision, wherein the authorized party knowingly issues a command. Both this scenario and the previous one do not automatically assume that the suggestion and/or demand issued by the authorized party is inherently misguided or harmful, and the Checklist follows up on this point by asking users to consider the merits of the suggestion and/or demand and to think about who is best served by following it, and to then weigh these considerations against the lost personal agency of the named author.

What the named author wants out of the text is different from what an authority figure wants. This scenario asks users to rhetorically analyze textual outcomes in the context of served interests, agendas, and conflicts between participants. Differing agendas create an opportunity for potential miscommunication, textual dissatisfaction, and, on the extreme end, coercion.

Loss of Control

While some level of overlap exists between considerations of control and considerations of authority, the Checklist delineates between the two, mainly to avoid conflating hierarchical interactions with an automatic lack of control. A critical aim of the Checklist's rhetorical work is to help discover pathways to fruitful hierarchical collaborations; therefore, the Checklist cannot (and does not) ascribe inherently negative characteristics to hierarchical interactions. I see the distinction between Interactions with Authority and Loss of Control thusly: within hierarchical interactions, there is at least some measure of choice and felt agency on the part of the less authorized party. When that control is negatively impacted, something more overt is happening.

The five dimensions of the Loss of Control section examine the following possibilities:

- Without the knowledge and/or consent of the named author, someone or something adds or removes important content to or from the text.

- Different choices are available to the people shaping the text, but those choices are hidden, obscured, or not fully understood.

- The named author does not fully understand or is misinformed about the ways others will evaluate the text.

- Collaborators cannot freely choose the ways they contribute to a text because something or someone constrains their actions.

- The named author has little to no say in whom the text is shared with and/or how it is shared.

Without the knowledge and/or consent of the named author, someone or something adds or removes important content to or from the text. This scenario accounts for instances wherein someone other than the named author contributes critical content to the text. If the

textual stakes result in tangible consequences, and if there is no way to account for or identify the primary contributor of problematic content, a named author could, in a worst-case scenario, be punished for the contributions of another party. Generation of content may prove difficult to determine—particularly in retrospect—and users may have to grapple with the practical fallout of uncertain analytic conclusions.

Different choices are available to the people shaping the text, but those choices are hidden, obscured, or not fully understood. This scenario asks users to pinpoint choices involved with the textual production in question in an effort to consider their availability and/or visibility to the authorship participants. Institutional requirements, interpersonal pressure, social constructs like institutional bias and normed ideas: all constitute phenomena that could remove options from the hands of participants by hiding or confusing the accessibility of alternative choices. As Shirley K. Rose's "model of collaboration" foregrounds (more on Rose later), writing processes encompass any number of decisions and decision-making interactions, and it will likely prove impossible for Checklist users to comprehensively map all of the available choices bound up in a single textual production: choices involving genre, content, distribution of the text, inclusion or exclusion of participants, and any number of rhetorical considerations.

This scenario may require the most pedagogical support for users. In order to consider cultural norms and expectations that could interfere with the visibility of choices, one first must be aware of them. This is a point where an additional framework (such as LeFevre's continuum) would come in handy to illustrate a specific set of norms or biases.

The named author does not fully understand or is misinformed about the ways others will evaluate the text. Transparency and comprehension ground the concern of this scenario. If a named author cannot articulate the specifics of how others will evaluate zir text,

then that author cannot make fully informed choices. A lack of meaningful understanding becomes particularly critical in cases where an evaluation results in reward or punishment, or the stakes of the textual production in question remain unclear or hidden.

Collaborators cannot freely choose the ways they contribute to a text because something or someone constrains their actions. This scenario encourages users to ask about, and potentially investigate, factors that may restrict the participation of people who are not the named author but are nonetheless involved with the authorship of the text in question. To use an example from the research of the dissertation project: the institutional condition of NTT labor in the writing classroom is not hidden per say, but many stakeholders may be unaware of it. If a student were to use the Checklist to analyze a course syllabus, for example, even a fairly cursory investigation may reveal the existence of a NTT part-time writing instructor, an institutional factor that may impact the shape of the text. The student would just have to know what questions to ask (i.e., does my school make use of non-tenured labor?).

The named author has little to no say in whom the text is shared with and/or how it is shared. A lack of control regarding the publication or public sharing of a text carries coercive implications, because the manner in which the text is shared could occur in a way that compromises the agency or the intentions of the author. Even is the author's interests are ultimately served by sharing a text, if zie is not given the opportunity to consent then the potential for coercive scenarios exist.

Changed Relationship with Text

Coercively compromised authorships impact the relationship between a text's credited author and the end textual product (i.e., the version of the text that enters the spaces where external stakes are applied). This element of authorship stands as a particularly complicated

analytic point of concern, as the realization of a negatively impacted textual relationship may be slow in coming—or, may never clearly emerge at all. This area of the Checklist asks uses to consider the potential for harm to the credited author in both the short and long term by focusing on the following five scenarios:

- The named author does not feel a sense of ownership over the text.

- The named author does not feel engaged in or invested with the text.

- The text does not serve the interests of the named author.

- The named author does not fully understand how the text took its shape.

- Someone involved with the textual production thinks the process was coercive.

The named author does not feel a sense of ownership over the text. The inclusion of this scenario pulls all the problematic associations of individualized authorship into the analytic mix. It seeks to examine the extent to which a credited author—again, the person who will assume many if not all of the benefits and negative consequences bound up in authorship—reasonably feels that the text belongs in the realm of zir personal responsibility. Does the author feel like the primary generator of content? Maker of decisions? Does the author feel in control to the extent that publicly labeled primary authorship seems justified? If zie does not, is that resistance (to felt ownership) reasonable? Where is the resistance coming from?

An interesting (and analytically tricky) aspect of this question is the plurality of responses that might result depending on who answers. A named author could honestly feel like the owner of a text that was substantially shaped by other collaborators. By claiming ownership over the text, an individual may in fact mask appropriation: either the appropriation of the credited author claiming credit over the collaborative contributions of others, or the credited author failing to

realize the appropriation of other parties. It is of course possible that a credited author could also look to abandon ownership in light of rising textual consequences.

The named author does not feel engaged in or invested with the text.This option explores the possibility of a lacked sense of textual engagement or investment. A lack of engagement may signal a felt lack of control, or result from multiple hierarchical interactions, all of which must be considered on a context-specific basis.

The text does not serve the interests of the named author. This scenario asks users to consider authorial interests in terms of both the immediate, localized interests and ultimate, long-term interests.

The named author does not fully understand how the text took its shape. This scenario considers critical understanding of authorship, and asks users to consider to what degree the credited author can account for the ways a text took shape. A lack of meaningful understanding may point to other areas of concern. One concern grounding this option comes from the important work of confession scholarship, specifically the notion of "internalized false confessions" (see references to Kassin et al. in ch. 4 of this project). A good test of this scenario is to ask the named author to explain textual decisions.

Someone involved with the textual production thinks the process was coercive. If someone, either the named author or any collaborator, comes to characterize their participation in the authorship of the text as coercive, then their perception offers an important point of consideration. An affirmative response to this scenario requires further investigation to ascertain the details that formed this felt experience.

Erasure of Collaborative Influences

When it comes to the evaluation of staked, singularly credited texts, a lack of meaningful acknowledgment of collaborative efforts can contribute to their erasure, which means that coercive constructs embedded within those collaborative efforts are potentially overlooked. Ede and Lunsford highlight the way collaboration may essential hide in plain sight with regard to the "extracurricular writing" of students; they posit that "they may not think of much of it as 'real' writing, nor would they necessarily characterize the highly participatory forms of such writing…as 'collaboration'" ("Collaboration and Collaborative Writing" 196). Here is where a synergistic relationship between the Checklist and something like LeFevre's continuum could prove pedagogically useful. LeFevre (and others) can inculcate an explicit awareness of the collaborative nature of writing and authorship, while the Checklist can make more transparent the coercive potential of collaborative efforts.

The five scenarios of this risk factor include:

- The text fails to identify the names and contributions of important collaborators.

- People who evaluate the text only think about the named author's contributions to it.

- People who evaluate the text believe that the named author is solely responsible for it.

- The named author claims the work of collaborators as zir own.

- The collaborators who helped to shape the text deny they did anything important.

The text fails to identify the names and contributions of important collaborators. This scenario speaks to instances wherein the crediting mechanisms used to associated a specific text with its "creator(s)" do not acknowledge collaborative contributions—perhaps because mechanisms to adequately describe authorship participants do not (standardly) exist.

People who evaluate the text only think about the named author's contributions to it. Within this dimension of the risk factor, the Checklist seeks to account for bias or normed understanding of authorship as an exclusively individualistic activity. This scenario also accounts for instances wherein the collaborative forces that helped to shape a text operated under the radar, so to speak: in other words, collaboration occurred in a subtle, unacknowledged, or unrecognized manner, and as a result, the named author, textual evaluators, or even the collaborators themselves (if they are human) do not realize how they helped to shape the text.

People who evaluate the text believe that the named author is solely responsible for it. This scenario examines the possible fallout of conflating textual authorship with automatic textual ownership. The inherent danger of this scenario rests on the potential role of collaborators. If the named author did not drive the major decisions that helped to shape a key area of the text, and if consequences (either positive or negative) arise from that decision(s), then the "wrong" person could end up either reaping rewards or suffering consequences.

The named author claims the work of collaborators as zir own. This scenario examines the possibility of a named author, either with intent or unknowingly, obscuring the contributions of collaborative textual contributors. This scenario could constitute mistaken citation practices or inadvertent plagiarism; it could also relate to instances where formal or standard accreditation mechanisms (for instance, a way to acknowledge an idea offered by a peer) do not readily exist. This scenario may involve intentional deceit as well.

The collaborators who helped to shape the text deny they did anything important. This scenario may constitute a range of denied involvement levels, up to and including a critical generator of text refusing to publicly name zirself as an author (Kevin Strange describes a possible example with "ghost authorship"). Denial of involvement may stem from any number of

reasons, including genuine belief on the part of a human collaborator that zie did not add anything of note to the text.

Additional Design Influences

With the design of the Checklist established, I want to highlight two additional influences: continuums described by Ede and Lunsford, and Shirley K. Rose's work in "Toward a Revision Decision Model of Collaboration."

In 2012's "Collaboration and Collaborative Writing: The View from Here," Ede and Lunsford speak to a trio of "continua"(201): a "continuum of collaboration" to frame a range of collaborative acts embedded within a text; a continuum that represents collaborations "from the most agreeable and cooperative forms of collaboration to those that border on or embrace the agonistic"; and a continuum to represent "texts over which writers exert most control to texts where that control is most limited" (200). In designing a framework of risk factors to help account for coercively compromised authorships, it struck me that combining the elements of Ede and Lunsford's continua would prove logistically useful, a thought that the discursive scenarios I encountered within the work of the dissertation affirmed. Though the Checklist does not pursue the "degree of collaboration" angle Ede and Lunsford speak of (200)[39], it does purposefully grapple with considerations of exerted control and textual satisfaction that the latter two continua address. The Checklist also addresses areas of concern raised by the eight-item list Ede and Lunsford generated when considering "factors related to the degree of satisfaction experienced by those who typically write collaboratively" (*Singular Texts/Plural Authors* 65). They articulate those factors as follows:

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[39] Like LeFevre's continuum, the work of Lunsford and Ede could also serve as a productive theoretical backdrop for the work of the Checklist.

1. the degree to which goals are clearly articulated and shared

2. the degree of openness and mutual respect characteristic of group members

3. the degree of control the writers have over the text

4. the degree to which writers can respond to others who may modify the text

5. the way credit (either direct or indirect) is realized

6. an agreed upon procedure for resolving disputes among group members

7. the number and kind of bureaucratic constraints (deadlines, technical or legal requirements, etc.) imposed on the writers

8. the status of the project within the organization (*Singular Texts/Plural Authors* 65)

Specifically, "degree of control" (#3) is addressed beneath the Loss of Control section of the Checklist. The Interactions with Authority risk factor helps to account for questions of "status" (#8), and also delves into questions of limited choices and behaviors raised by considerations of response (#4) and "bureaucratic constraints" (#7). The Checklist's consideration of the erasure of collaborative influences also overlaps with Ede and Lunsford's list's concern with "the way credit (either direct or indirect) is realized" (#5).

Also exerting theoretical influence on the design of the Checklist is Shirley Rose's "model of collaboration," which maps collaborative acts in an effort to draw analytic attention to interactions and decisions embedded within them. Describing her own design rationale, Rose posits, "By representing collaborative writing as a decision-making process, the model…identifies who is responsible for making critical decisions as well as who is responsible for suggesting ideas and contributing text segments as the text evolves" (87). I integrated a focus on decision-making within the Checklist. I also find Rose's effort to highlight differences

between collaborative acts via visual representation a useful evaluative strategy.[40] Similarly, the distinctions she makes between "*participants*," "*propositions*," and "*writing decisions*" (88; italics in original) creates the kind of analytically valuable vocabulary I hope to produce via the articulation of specific risk factors. My own work focuses more explicitly on the possibility of coercion's impact on decisions (or as S. Rose might say, "negotiations" [89]). And, while I experimented with visual representation more akin to Shirley K. Rose's design in early drafts of this project, I decided to stay way from a mapped model of collaboration in an effort to avoid problems poised by usability and scope.

The Checklist in Practice

To test the usability of the Checklist, I applied it to a text I am very familiar with as the soon-to-be credited author: this dissertation manuscript. At first, I considered creating a fictitious sample text selected from one of the research sites to use as an analytic test case. But the driving rationale of the project argues for the importance of context and contextual consideration. I would have had to invent too many rhetorical details to authentically "test-run" the Checklist's usability. I therefore used my dissertation, and in the process discovered several significant items of usability-related consideration.

Before the exercise, I did not characterize my dissertation as coercively compromised, and this view is only reinforced after the completion of my usability test. My authorship experience does not fit this project's parameters of coercion. At no point did I experience

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[40] S. Rose's chapter offers a series of models that makes distinctions between "co-authorship," (92), "Ghost Writing" (93), "Cooperative Writing" (95), and "Peer Response" (96).

subjugating pressure; I was free to make most critical decisions; and my ultimate interests are served.

External Stakes: Selected Scenarios (Checked "Yes")

Someone will evaluate the text. This was the easiest options to check. My dissertation has been subjected to multiple evaluations over the many stages of its production, including one-on-one feedback sessions with authority figures (such as my advisor), institutional formatting requirements established by the Graduate School, and formal committee evaluations. In light of this exercise, I find additional irony in my final hurdle: a dissertation "defense."

The results of the text's evaluation create change in the life of the named author. A successful evaluation (by which I mean, for the most immediate future, a "passed" dissertation) will lead to many changes. The success of the dissertation manuscript will precipitate a change in my professional and social status, one that will essentially rewrite my relationship to my committee, my professors, and my future employers, not to mention the (albeit lesser, and less predictable) effects this change will have on my personal connections. If I successfully defend my text and graduate with degree in hand, my committee (the most immediate textual evaluators) will become my colleagues. Any future readers of the dissertation will filter their textual judgment through the frame of my new status, because the text will not be published until it has passed its defense and I have graduated. My social standing among my personal connections may rise with the prestige of an advanced degree.

A failed defense will create much discordance. Most immediately, I will not be able to assume a full-time job; I will, in fact, have to spend more time, money, and effort as a graduate student. I fear my standing and reputation within the department would also suffer. A failed dissertation defense would result in personal embarrassment. Upon reflection, I characterize my

anxiety over the prospect of these negative results as a generative force, one that drove me to finish the project to the best of my abilities.

The text helps gain privileges. The success of the text will change my status within academic fields, and qualify me for a range of professional options that I did not have before, e.g., increased possibility of a tenure-track job. Also, if my dissertation is deemed worthy, a key social marker of my "reputation" changes: when I graduate, I get to put a "Dr." in front of my name.

The text leads or can lead to punishment. If my committee, the Graduate School, or other readers were to detect plagiarism or violations of academic honesty policy in my text, I could be subjected to severe punishment from NDSU, including the revoking of my Ph.D. degree.

Unselected Scenarios (Checked "No)

The named author does not understand or know about consequences the text may lead to. I consider myself well informed of the possible consequences attached to this text. It is a critical professional marker, a gatekeeping mechanism, a measure of my abilities as a scholar, a potential pathway to increased institutional status, a representation of years of research and study, and a reflection of my commitment to critical inquiry. Its failure or success will impact my identities on many levels. This is a high-stakes textual production and I aware of this fact to the point of much anxiety.

Interactions with Authority: Selected Scenarios (Checked "Yes")

The text is produced, in whole or in part, in spaces where some people or organizations hold authority over others. This basic qualifier clearly applies to the work of my dissertation, as many of the key acts of textual production, including invention, drafting, and feedback-revision processes, occurred against the backdrop of my graduate school career, an

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institutional space arrayed along hierarchal lines. I did not at the time and do not now

characterize the experience as unduly pressurized. I am privileged in the sense that the hierarchy

of school offered a familiar structure, one I felt comfortable working within. I additionally

benefited from several measures designed to orient me within the stages of dissertation

authorship, including coursework, workshops, and more informal guidance sessions from

mentors. I do not assume this privilege is shared by everyone who authors a dissertation.

The people who participate in making the text are not equal in status. I am a

graduate student. My advisor, committee members, and professors are tenured faculty, and as

such wield authority over me. My advisor and a committee member were, over the course of my

graduate school career, in positions to grade my coursework. It is interesting to note, though, that

in many instances the authority figures I interacted with offered needed guidance; I welcomed

their authority, and weighed their advice against the backdrop of their status—which, for me,

reflected greater experience and knowledge than my own.

I also found it interesting to reflect on my interactions with other figures of institutional

authority. For example, when creating the documents of the IRB process, I interacted with

university employees who enforce standards, and have the power to request changes or stop my

work if it does not meet those standards. Their role did not strike me as coercive, but rather quite

the opposite: IRB standards offer protection to research subjects.

Unselected Scenarios (Checked "No")

Someone or something in a position of authority makes suggestions that the named

author feels obligated to follow. There are multiple collaborative influences embedded within

the work of this dissertation text that emanated from authority figures. My advisor offered

feedback on study design, survey tools, and chapter drafts, and that feedback helped me to make

decisions that ultimately improved the clarity of my work. I welcomed her influence and sought

it out. I do not recall an instance where my advisor made a suggestion that I felt I had to accept without question. I do recall instances where we engaged in dialogue about a suggested revision and I either saw the strength of her rationale, or decided to hold to my original choice. For example, Amy suggested I expand the scope of the Checklist past its designated focus on singularly credited authorship; I decided to hold to my decision in the interest of usability and scope.

What the named author wants out of the text is different from what an authority figure wants. So far as I am aware, this scenario does not apply. From my perspective, my committee and I want the same thing out of my dissertation: solid work, a successfully defended text, and a future in academia.

Flagged Scenarios

Someone or something uses authority to dictate decisions involved with the text. I characterize the major choices of the project, including subject matter and methodology, as grounded in my own interests and agendas, and while these decisions were made against the backdrop of my entire graduate school career—all the involved readings, interactions, experiences, and prior projects—the larger decisions of the dissertation feel like my "own" to the extent that I claim responsibility for them.

However, I must note: I did not actually come to a point in the authorship of this dissertation where an authority figure made a non-negotiable demand. If the scenario had played out and someone on my committee had demanded a change, I would have submitted to that demand no matter what it was in the interest of timely graduation. This realization made me wonder: to what extent do dissertations encompass dictated outcomes, and is there a way to determine, or at least publicly mark and/or strategically track, "decisions" made under duress?

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Also: within the specific landscape of my professional goals (the teaching of writing at the college level), earning a Ph.D. degree became an increasingly necessary component of securing stable employment. I would not have chosen to return to school in 2011 if I had been able to find a full-time, tenure-track job without a Ph.D. In that sense, my decision was "dictated"; however, this environmental pressure turned into a positive generative force that served my long-term interests more effectively. I am a better teacher (to say nothing of my scholarly growth) as a result of Ph.D. coursework.

Loss of Control: Selected Scenarios (Checked "Yes")

The named author has little to no say in whom the text is shared with and/or how it is shared. As a matter of procedure, NDSU stores dissertations on ProQuest (see "Disquisition Submission Procedures" .pdf linked on NDSU's "Submit Your Disquisition" webpage). I would not choose to publish to ProQuest on my own; (to be clear: I understand and support NDSU's mission as a land-grant university and have no problem placing my work in its institutional repository).

Unselected Scenarios (Checked "No")

Without the knowledge and/or consent of the named author, someone or something adds or removes important content to or from the text. To my knowledge, this scenario does not apply. This dissertation manuscript does contain a co-authored chapter wherein a named author (Amy) contributed key content. I do not associate this partnership with risk—and would indeed point to it as an example of productive hierarchical collaboration, one that played out over a series of collaborative negotiations.

The named author does not fully understand or is misinformed about the ways others will evaluate the text. The ways in which my committee will evaluate my dissertation are very clear. I have engaged in numerous conversation with committee members and had

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unlimited opportunities to ask questions. The formatting requirements of the Graduate School are likewise publicly available, and the Graduate School has resources available in the forms of workshops and dedicated disquisition personnel. Again, I understand these contextual benefits as a privilege and not a given of dissertation authorship.

Different choices are available to the people shaping the text, but those choices are hidden, obscured, or not fully understood. If anything, writing my dissertation encouraged greater thoughtfulness when it came to making decisions, and expanded my understanding of the range of choices available to me. Without the motivation of the dissertation task, I would never have had the opportunity to engage with authorship theory in a long-form written text, because prior to my NDSU coursework I was virtually unaware of the existence of authorship theory and the body of scholarship encompassed within its theoretical umbrella. Without ready access to professors, mentors, fellow students, and a department full of individuals who have already successfully participated in dissertation authorship, my ability to understand and negotiate with the many steps of the process would have been severely compromised. Within the culture of my graduate school experience, the process of "dissertating" was itself a normed expectation—but, not a constraining one.

Flagged Scenarios

Collaborators cannot freely choose the ways they contribute to a text because something or someone constrains their actions. I flagged this option because I need more information to evaluate the possibility. I cannot speak on behalf of my many human collaborative influences (my committee, for example) and would need to dialogically engage with them to get their take on their own contributions.

Changed Relationship with Text: Unselected Scenarios (Checked "No")

The named author does not feel a sense of ownership over the text. I feel a strong sense of ownership over the text. By claiming it as my own, I mean to publicly declare my responsibility for the years' worth of discursive efforts the published text represents. I do not mean to imply more extreme interpretations of individual ownership—i.e., the text constitutes intellectual property that I can solely claim all right to; that the text does not contain collaborative contributions worth considering. But I do feel ethically comfortable claiming ownership of the text in a way that grants me the associated benefits and obligations of its authorship, and I feel an ethical obligation to likewise claim ownership of any potential fallout. For example, if there are fallacies within the arguments of the text or a critical gap in the reviewed scholarship, those mistakes are ultimately mine. I will note, though, that if decisions I made within the text (regarding context, methods, etc.) that stemmed from specific feedback registered as problematic at some point, I would examine the collaborative interactions that led to that decision as a part of my effort to rectify—and explain, or contextualize, if need be—the problem.

The named author does not feel engaged in or invested with the text. I feel deeply engaged with the text on an intellectual, professional, and even emotional level.

The text does not serve the interests of the named author. I hope, and have a reasonable expectation, that the dissertation will serve both my localized interests (graduation; degree confirmation) and future long-term interests (a tenure-track job).

The named author does not fully understand how the text took its shape. My understanding of the authorship of this text is thorough.

Flagged Scenarios

Someone involved with the textual production thinks the process was coercive. I can only speak to my own experience within the authorship of the dissertation project, which I do not characterize as coercive. I would have to speak with others (my committee members, most importantly) to get their perspectives.

*Erasure of Collaborative Influences***:** *Unselected Scenarios (Checked "No")*

The text fails to identify the names and contributions of important collaborators. One of the chapters of this dissertation project is co-authored and acknowledged as such. The names of my committee members will appear within the manuscript—acknowledgment of their collaborative influence to a certain (vaguely detailed) extent. I have additionally worked hard to acknowledge, in an expected and consistent manner, all of the scholarship I used within my text (via standard MLA citation).

It would be hard to fully capture the specific contributions my human collaborators made to the text. Still, I feel comfortable checking "no" on this scenario.

The named author claims the work of collaborators as zir own. I have worked hard to acknowledge my use of scholarship, and made every effort to be as thorough and aligned with disciplinary expectations and conventions as possible.

The collaborators who helped to shape the text deny they did anything important. I have no evidence to suggest this scenario will play out, and have no reason to think it will.

Flagged Scenarios

People who evaluate the text only think about the named author's contributions to it. To my knowledge, the defense of my dissertation will focus on my role, and will entail my committee asking about my actions, choices, rationales, etc. Although certainly my use of

scholarship will be evaluated, I wonder to what extent the numerous collaborative interactions of the authorship process will be examined.

People who evaluate the text believe that the named author is solely responsible for it. I assume that the members of my committee and the future readers of my dissertation who operate within the academy will understand that a dissertation contains the influence, advice, suggestions, assistance, etc., of advisors, committee members, other professors, and scholarship. On some level, I believe people who engage in the production of scholarship hold some baseline understanding of the collaborative nature of writing. To what extent people hold to individualized, even Romantic conceptions of authorship, I cannot say. It is possible that some readers of the dissertation will not consider the involvement of anyone aside from myself.

I reached three conclusions after performing the exercise described above. To an even greater extent than before, I realized that Checklist usage requires an awareness of the collaborative contributions to the text in question. Acting as a user, I was able to articulate my experiences as the credited author, but I was coming into the activity with a background that facilitated this task. Other users, particularly first-year writing students, will most probably require pedagogical assistance to make similar moves, necessitating a general introduction to collaborative writing and authorship theories appropriate to their experience (or lack thereof).

My second conclusion speaks to the difficulties involved with doing rhetorical work. As I worked my way through the risk factors, I ran across scenarios I could not clearly characterize as fitting or not; I either lacked information about the described option, or certain context-specific aspects of the interaction in question did not fit comfortably within the description. Checklist users must therefore be encouraged to identify relevant scenarios within the risk factors, and also to indicate places where they need to gather more information. I adopted a "flagged" option as a

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result; I checked the relevant scenarios when appropriate, and mark those I could not characterize definitively for further review.

The third conclusion stems from a trend in my own textual reflections. While working with the Checklist, I found multiple instances where some experienced risk factor (for example, felt loss of control) ultimately turned out to have effectively served my own interests. In other words, I discovered some scenarios where a measure of felt pressure became a positive force. This discovery addresses the project's third research question: "Are there forces that exert pressure in spaces of writing practice that do not constitute coercion? If so, are those pressurized forces generative? How can authority figures de-escalate potentially coercive authorship scenarios and move toward more positive collaborative interactions?" In my case, I did discover pressurized forces (like anxiety) that became generative due in part to my own awareness of collaborative impact; the transparency surrounding much of the textual production; and the open communication of authority figures and their ability to create space for decision making on my own part. I also benefited from the support systems and safeguards of my department's dissertation procedures: I had ample time to communicate with my committee, for example, and together we negotiated understanding and communicated expectations.

It is important to avoid conflating my own findings with the potential findings of another person's authorship experience. As I write my own dissertation, for example, other graduate students are also engaged (or will be engaged) with the same task. I cannot assume they experience the same collaborative interactions as I do. It would be a mistake to suggest that the Checklist can be used to make generalizations about the coercive potential of a textual production, even within the relatively customized considerations of the NDSU Ph.D. program in Rhetoric, Writing, and Culture. Repeated usage may highlight patterns within similar textual

productions that bear investigation, but patterns cannot be treated as static characteristics. The Checklist is context-specific, and must be understood as such.

Finally, it is worthwhile to note that, when going through the steps of this exercise, I found myself resisting some of the language of the Checklist; for example, I became defensive of certain interactions and relationships when the Checklist asked me to examine them for coercive risk factors. Ultimately I think this a necessary consequence of the exercise, and a useful one as well—I was able to articulate reasons why certain interactions (with my advisor and committee, for example) did *not* constitute coercion, thus adding weight to my characterization of them. A challenge of my work going forward will be to help other users avoid unreasonable or automatic assumptions of coercion in cases involving influence.

The Checklist in the First-Year Writing Classroom

To close the chapter, I return to an objective that lies at the heart of the Checklist's design: its target audience. As a tool, the Checklist should help its users to engage in productive analysis of their authorships. In designing the Checklist for a first-year writing audience, I envision pedagogical scenarios wherein an instructor could provide points of access into the theoretical frameworks of authorship studies. Scaffolding student understanding of the more abstract points contained within the Checklist's design, in addition to actual practice, will help prepare them for future analytic opportunities.

In keeping with the dual aims of the design rationale (to foster analytic detection of coercively compromised authorships in existing texts, and also to prevent future occurrences) the Checklist can be used in two primary ways. An instructor can highlight, or ask students to highlight, examples of an existing singularly credited text (including their own), and use the Checklist to look for evidence of specific risk factors. Or, if an instructor decides to use the

preventative approach, zie could create a rhetorically grounded hypothetical scenario for students to use the Checklist. Conversely, the instructor could give the students the Checklist and ask them to create their own fictitious (though grounded) scenarios to fit any combination of risk factors the instructor deems appropriate. No matter what the specifics of classroom usage, I encourage the following approaches:

- provide an overview of a social view of writing and authorship

- encourage "ambiguous" findings; follow-up conversations and debates

- explore positive pressurized forces

- stress importance of context; need for investigation

Grounding a writing classroom in a social understanding of writing and authorship will require engagement with the terms and, most likely, scholarship of writing studies. Many first-year writing students will likely experience difficulty understanding disciplinary texts addressing authorship and collaborative writing theories. To diffuse confusion, an instructor may find some value in the range of pedagogical approaches encouraged by the Writing about Writing (WAW) movement as articulated by Elizabeth Wardle and Doug Downs (see Wardle; Downs and Wardle; Wardle and Downs).

WAW approaches can provide students with a foothold into relevant theoretical frameworks. And, sharpening the focus of WAW's aims to authorship specifically may beneficially narrow pedagogical scope. My primary concern with regard to WAW in the first-year writing classroom is overwhelming students with too many disciplinary conversations, to the extent that shutdown prevents any meaningful engagement with it. More narrowly focusing on authorship (and perhaps related issues, such as plagiarism and discourse community, which Wardle and Downs's *Reader* covers in detail) could be a possible solution.

The locations of this project's research offer a variety of textual examples that I believe make for promising pedagogical usage—some more logistically feasible than others. A likely text of interest is student writing itself: graded writing assignments credited to individual students. The Erasure of Collaborative Influences risk factor could serve as a platform to consider the collaborative contributions to texts that many first-year writing students may not be accustomed to considering. Combined with a calculated introduction to some of the more accessible scholarship of the field,[41] students could both consider their own ideas about authorship and reflect on their own practices through guided discussions and writing assignments—particularly assignments that provide students with a voice in the stakes of authorship; for example, grading contracts (Danielewicz and Elbow).

Other risk factors could prove trickier in a pedagogical setting. Loss of Control and Interactions with Authority may segue into considerations of former or current teachers in ways that cast blame, direct anger, or raise privacy concerns. Still, with carefully structured task language (perhaps a "no names" clause), and explicit focus on the ways coercion is often avoided (for example, a rubric spelling out expectations and grading details), a discussion about student writing in a writing class may contribute to a meta-awareness increasingly valued in the field.

Similarly, an instructor could elect to take a meta-analysis approach to the texts of course authorship—put the class' own syllabus through the paces of the Checklist, for example. Of course the instructor (particularly an institutionally vulnerable one, like an NTT part-timer) may feel hesitant to use zirself as an example; discussions about course authorship may prove delicate, or even constitute a breech of privacy. A discussion of risk factors could also potentially problematize classroom dynamics by making more prominent an NTT instructor's compromised

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[41] I suggest Lunsford and Ede; LeFevre; Howard (*Giants*); and Lessig as suitable examples.

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pedagogical control. The instructor would have to consider if the risks outweigh the benefits, and of course zir own comfort level with the exercise.

Though it serves as an extreme example of coercively compromised authorship, false criminal confession may potentially serve as a useful textual example to explore in conjunction with the Checklist. Indeed, it is the extremity that may make it easier for students to debate risk factors. The scholarship of confession provides many examples of problematically rendered confessions, and recent high-profile cases provide accessible texts to the public view (e.g., the transcripts posted on the Ryan Ferguson website; see ch. 4).

Conclusion

I envision the current scope and identified risk factors of the Checklist as a foundation from which to launch future textual inquiries, inquiries that may eventually expand the Checklist's design. In the future, I anticipate adapting the risk factors approach into different frameworks: a Checklist of Coercive Risk Factors Embedded in Collaboratively Credited Texts; and a Checklist for analytic use in consideration of ghostwritten texts. The Checklist is not offered here as a finished device, but an adaptable one, capable of change in response to contextual needs. If, in its current state, the Checklist can facilitate the prevention and/or increased understanding of harmful textual practices embedded within authorships, then it has accomplished the aims of its rationale and design.

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APPENDIX A. SURVEY OF UNDERGRADUATE STUDENTS ON REVISING AND

INSTRUCTOR FEEDBACK

1. Please indicate your gender.
- Female
- Male
- Transgender
- Other (please specify)

2. Have you taken at least one writing-intensive (at least 10 pages of finished, graded writing) college class?
- Yes
- No (Thank you. You may end the survey.)

3. Do you typically want feedback on your writing?
- Always
- Sometimes
- Occasionally
- Rarely
- Never

4. Generally, what factor or factors influence your revision process the most? (select the top two)
- Self-evaluation of the draft
- Instructor feedback
- Peer feedback
- Changed understanding of the assignment sheet
- Center for Writers consultant feedback
- The grade I receive on the assignment
- Other (please specify)

5. Please indicate how strongly your instructor's feedback influenced the revisions you made to the assignment you revised the most in the last year.
- Very strong influence
- Somewhat influenced
- Little influence
- No influence
- N/A

6. If you did not use most of your instructor's feedback, please explain why not.

7. To what extent did you agree with the feedback you received from your instructor on your most recent writing assignment?
- Strongly agree
- Agree

- Neither agree or disagree
- Disagree
- Strongly disagree

8. On your most recent writing assignment, to what degree did you or do you plan to revise the assignment?
- Completely
- Substantially
- Partially
- A little
- Not at all

9. Did you ever make changes in your writing that you did not want to make?
- Yes, frequently
- Occasionally
- Rarely
- Never

10. What kind(s) of changes did you make that you didn't want to make (select as many as apply)
- Word choice changes
- Style sheet changes (MLA/APA/AP/Chicago)
- Organization (moving paragraphs around, restructuring paragraphs, adding sections)
- Changing my entire main claim (thesis statement)
- Including counterevidence that I didn't want to include
- Format or design changes (the visual and layout aspects of the document)
- Making my tone more academic
- Making my tone more passionate
- Changes to affect flow (getting more sentence lengths and varieties and/or having useful transitions)
- Removing parts of my paper
- Including or addressing missing required elements (Explain here)
- Other (Explain here)
- N/A

11. Did you ever receive feedback that stopped you from revising?
- Yes, frequently
- Occasionally
- Rarely
- Never

12. What was it about the feedback that stopped you? (select all that apply)
- Too many things to change
- I already had a high enough grade.
- The tone of the feedback was mean or not encouraging.
- I didn't understand the feedback.
- There wasn't enough feedback.

- There wasn't enough time to make the changes.
- I didn't think I would get enough of a grade increase to make it worth it.
- I didn't care about the project.
- I revised a different project from the same class instead.
- My other classes were more important.
- My personal life got in the way.
- Other (please specify)
- N/A

13. Recalling a negative experience with an instructor's feedback, what was the focus of the feedback?
- Grammar and editing
- Tone
- Organization
- Thesis
- Evidence (not enough, not the right evidence)
- Topic choice
- Not enough sources
- Bad sources
- Transitions
- Design and/or formatting
- Other (fill in blank)
- N/A. I haven't had a negative experience with teacher feedback.

14. Recalling a negative experience with instructor feedback, how was the feedback delivered? (check all that apply)
- Conference
- An end comment on the paper
- Writing throughout the paper
- Teacher asking questions in writing or in person
- Commands from the teacher about what had to be done
- A conversation with the teacher
- Instructions to follow for changing the writing
- Just a grade
- A grade and an evaluation word, such as "unacceptable" or "incomplete"
- A rubric (a grading form with criteria related to the assignment)
- Number scores relating to assignment criteria
- General feedback to the entire class related to a drafted assignment
- N/A. I haven't had a negative experience with teacher feedback.

15. Tell us about the instance when you had the most trouble taking feedback from your instructor. What was the feedback? What made the feedback hard to take?

16. If you ever had a negative experience with teacher feedback on a project, how would you characterize that experience? (select all that apply)
- Uncomfortable
- Annoying
- Troubling
- Confusing
- Disorienting
- Coercive
- Intimidating
- Pressuring
- Tense
- Stressful
- Personal
- Impersonal
- Cold
- Disappointing
- Off putting
- Condescending
- Overwhelming
- Other (fill in blank)
- N/A

17. Did you ever come to agree with or feel positively about a piece of feedback or advice that you initially resisted/disagreed with?
- Yes, frequently
- Yes, occasionally
- Rarely
- Never

18. If so, can you explain what happened to make you change your mind?

19. Were your writing assignments stronger after you revised using feedback from your instructor?
- Yes, my assignments were stronger
- Yes, my assignments were somewhat stronger
- Some of my assignments were stronger and some were weaker
- No, I did not notice a change in my assignments
- No, my assignments were weaker
- N/A: I did not revise using feedback from my instructor

20. Think about the instance when you felt your writing was stronger after revision with teacher feedback. Did the grade also go up?
- Yes, the grade went up substantially
- Yes, the grade went up a little
- No, the grade did not change
- No, the grade went down.
- N/A My writing has not been improved through revision with teacher feedback.

21. Is there anything else you would like to share with us about the revision process and feedback?

APPENDIX B. SURVEY OF PART-TIME INSTRUCTORS ON INSTITUTIONAL

FACTORS AFFECTING THE PERFORMANCE OF DUTIES

This survey is for individuals with current or past experience as a contracted, part-time, non-tenure-track instructor of writing. It focuses on the professional experiences of part-time instructors of writing, specifically those factors identified by instructors as impactful on the performance of duties. As a part of my dissertation research, I am interested in the institutional position of the part-time instructor, and seek to better understand sources of constraint and also support embedded within the job. All who have taught, within the last ten years, at least one course in composition, first-year writing, creative writing, or any other writing-intensive course (defined as at least ten pages or more of finished, graded writing) on a part-time, contracted, non-tenure-track basis at any institution of higher learning within the United States are invited to participate.

Participation in the survey is entirely voluntary. You may stop taking the survey at any time. Submitting the survey is an indication of your willingness to participate. The survey should take approximately 15-20 minutes of your time.

Important: Please do not participate in this survey if you are under 18 years of age. The study has been approved for adults who are 18 years and older.

Risks: There are no foreseeable risks to participation. The survey is anonymous. The survey questions do not ask for participant names or the names of institutions participants have worked for.

Benefits: There are no individual benefits to participation in the survey, except the opportunity for self-reflection on your experience as a part-time instructor. However, the more information we acquire, the better we can help address the constraints placed on part-time instructors and understand how it may impact both the instructor and his or her students.

If you have questions regarding this study, you may contact Mary Laughlin at mary.laughlin@ndsu.edu. You may also contact Amy Rupiper Taggart, at amy.rupipertaggart@ndsu.edu or 701.231.7148.

For questions about your rights as a research participant, or to report a complaint, you may contact the NDSU Institutional Review Board (IRB) at ndsu.irb@ndsu.edu, 701.231.8908, or toll-free at 855-800-6717.

Thank you for your participation in this study!

Please note: the survey will use the term "part-time instructor" to refer to respondents who meet the criteria. Even if the number of courses you teach across multiple institutions adds up to what would otherwise be considered a full-time load, or if "part-time instructor" is not your specific institutional title, you are invited to participate if you have taught, within the last ten years, at least one course in composition, first-year writing, creative writing, or any other writing-

intensive course (defined as at least ten pages or more of finished, graded writing) on a part-time, contracted, non-tenure-track basis at any institution of higher learning within the United States.

Q1. Please indicate your gender:
- Female
- Male
- Transgender
- Other (please specify)
- Prefer not to say

Q2. Are you currently or have you ever taught (within the past ten years) at least one college-level writing-intensive course / course within Composition Studies on a contracted, part-time, non-tenure basis?
- No
- Yes

Q3. In which of the following areas did / do you teach? (please select all that apply)
- First-year writing
- Introductory composition course
- Advanced composition course
- Creative writing
- Other writing-intensive course
- Other

Q4. How long have you worked /did you work as a part-time instructor?
- Less than a year
- One year
- 2-4 years
- 5 years
- 6-9 years
- 10 years
- More than 10 years (please indicate time)

Q5. What is the highest degree level you have completed? (please select all that apply)
- BA or BS (in)
- MA (in)
- MS (in)
- MEd (in)
- MFA (in)
- EdD (in)
- PhD (in)
- Professional Degree (MD; JD, etc.) (please specify)
- Other (please specify)

Q6. Are you or have you ever been employed as an instructor / professor on a full-time basis?
- No, I am currently a part-time instructor and I have no plans at this time to apply for a full-time and/or tenure-track position
- No, I am no longer a part-time instructor and I have no plans to apply for a full-time and/or tenure-track position
- No, but I plan to apply for a full-time and/or tenure-track position in the future
- Yes – as a full-time lecturer/instructor at the same institution
- Yes – as a full-time lecturer/instructor at a different institution
- Yes – as a full-time, non-tenure track professor of practice at the same institution
- Yes – as a full-time, non-tenure track professor of practice at a different institution
- Yes – as a tenure-track professor at the same institution
- Yes – as a tenure-track professor at a different institution
- Other (please fill)

Q7. Have you ever worked as a part-time instructor at more than one institution simultaneously?
- Yes, please indicate how many
- No

Q8. Did your concurrent employment at more than one institution present any challenges and/or benefits that would not exist if you only worked at one institution?
- Yes
- No

Q9. What was the shortest amount of time before the start of a semester that you received confirmation of your employment?

Q10. Please speak to any specific aspects of your academic background (coursework; TA or GA experience; scholarship/publications) that helped to prepare you to teach as a part-time instructor.

Q11. What kinds of material resources did your most recent employing institution(s) provide to you in your capacity as a part-time instructor? (please select all that apply)
- Private office space
- Shared office space (pop up: How many instructors share the office?)
- Private computer
- Access to a shared computer
- Use of free copier services
- Classroom with instructional technology
- Space and time to meet with students on a one-on-one basis
- Designated part-time instructor coordinator / support staff (note: this is not the WPA)
- Funds to subsidize professional development, such as money to travel to conferences
- Other (please specify)

Q12. What kinds of pedagogical resources did your most recent employing institution(s) provide to you in your capacity as a part-time instructor? (please select all that apply)
- Sample syllabi (for reference in the creation of your own)
- Sample assignments (for reference in the creation of your own)
- Mandatory syllabus part-time instructors must use
- Mandatory assignments part-time instructors must use
- List of recommended texts
- Mandatory textbook(s) part-time instructors must use
- Optional observation of your teaching
- Mandatory observation of your teaching
- Optional training in the department mission statements, pedagogical models, and/or program outcomes
- Mandatory training in the department mission statements, pedagogical models, and/or program outcomes
- Optional in-house professional development, such as brown bags
- Mandatory in-house professional development, such as brown bags

Q13. In your experience, what kinds of factors positively enhance(d) the performance of your duties as a part-time instructor? These may include, but are not limited to, pedagogical support in the form of professional development, mentorship within the department, scholarship from your field, teaching manuals, etc.

Q14. Reflecting on the factors above, what would you identify as the most significant in enhancing your performance as a part-time instructor? Why?

Q15. In your experience, what kinds of factors constrain(ed) the performance of your duties as a part-time instructor the most? (please select all that apply)
- Time constraints (please specify)
- Other jobs
- Financial compensation
- Course load
- Maximum number of students in course
- Lack of pedagogical support (no available brown bags, opportunity to present and/or share assignments, teaching methods, etc.)
- Lack of administrative support (no orientation to department policies; no available office supplies, tech support, etc.)
- No opportunity for mentorship
- No cohort / access to support of colleagues
- Inability to keep up with current research

- Mismatch between personal pedagogical values / pedagogical values of department
- Lack of teaching experience
- Your own experiences as a student
- Your own research
- Personal life issue(s)
- Others (please specify)
- None

Q16. Reflecting on the factors above, what would you identify as the most significant in constraining your performance a part-time instructor? Why?

Q17. During your most recent year of teaching as a part-time instructor, how many of the following activities were you able to perform? (please select all that apply)
- Read a scholarly article that informed your teaching
- Read 5-10 scholarly articles that informed your teaching
- Read over 10 scholarly articles that informed your teaching
- Drafted / collaborated on an article for a scholarly journal you plan to submit for publication
- Drafted /collaborated on a review of a published scholarly book you plan to submit for publication
- Published a scholarly article
- Drafted /collaborated on a teaching textbook
- Published a teaching textbook
- Read a pedagogical guide for the teaching of writing
- Read multiple pedagogical guides for the teaching of writing
- Followed a scholar on social media (Twitter, Facebook, etc.) who informed your teaching
- Discussed, debated, and or verbally critiqued a piece of scholarship that informed your teaching with a colleague
- Attended a brown bag / professional development session on best practices in teaching
- Attended a conference / conference session on teaching
- Presented at a conference session on teaching

Q18. In your opinion, how does your level of familiarity with pedagogical scholarship and/or the scholarship of your field impact your ability to teach as a part-time instructor?

Q19. As a part-time instructor, are you granted any of the following institutional opportunities? (please select all that apply)
- An individual vote in departmental decision
- A group vote in departmental decisions (in other words, all department part-time instructors receive one vote)
- An invitation to department meetings
- Required meeting attendance
- A place on department committees

- Required committee service
- Union membership
- Inclusion in departmental listservs
- Access to the institution's database subscriptions (EBSCO, Jstor, etc)
- Other (please specify)

Q20. Are there institutional resources you would like to have access to? If so, what are they? (If there are none, please indicate N/A.)

Q21. Is there anything else you would like to share today about your experience as a part-time instructor?

APPENDIX C. LIST OF CODES

The following appendix offers a breakdown of the coding categories used in the survey initiative detailed in chapter 3 ("COLLABORATION, COURSE AUTHORSHIP, AND INSTITUTIONAL CONSTRAINTS: A SURVEY OF PART-TIME WRITING INSTRUCTORS"); the list also includes definitional criteria and relevant example(s) from the survey responses, and identifies which unit of analysis each code applies to: Factor of Support, Factor of Constraint, or both. The following questions were coded:

Q13   In your experience, what kinds of factors positively enhance(d) the performance of your duties as a part-time instructor? These may include, but are not limited to, pedagogical support in the form of professional development, mentorship within the department, scholarship from your field, teaching manuals, etc.

Q14   Reflecting on the factors above, what would you identify as the most significant in enhancing your performance as a part-time instructor? Why?

Q16   Reflecting on the factors above*, what would you identify as the most significant in constraining your performance a part-time instructor? Why?

       *The previous question provided respondents with a list and asked: "In your experience, what kinds of factors constrain(ed) the performance of your duties as a part-time instructor the most? (please select all that apply)"

Q21   Is there anything else you would like to share today about your experience as a part-time instructor?

Academic Background

Unit of Analysis:	Factor of Support
Definition:	Aspects of a respondent's academic background identified as a source of support. Sorted into three areas: 1) general coursework; 2) explicitly pedagogical courses; 3) an earned degree.
Example:	"advanced coursework in rhetoric/composition" (Q14.86)

Agency

Unit of Analysis:	Factor of Support

Definition:	Entails agency in two locations: the writing-intensive classroom, and the host department.
	In the classroom, agency as exercised through the freedom to make decisions regarding texts, pedagogies, classroom management, structure of class, and/or other pedagogical policies. In the department, agency as exercised through the ability to vote, participate in governance, and/or decision-making on programmatic issues.
Example:	"Ability to instruct as I saw fit, as long as I stayed w/in the framework of a Dept's objectives." (Q13.20)

Community

Unit of Analysis:	Factor of Support
Definition:	Collaborative interactions that build a sense of inclusion, belonging, and/or shared professional identity. Interactions may take place casually, but includes as well the opportunity to attend/participate in department meetings (this does not cover voting—see Agency). Encompasses discussions, feedback on teaching or assignments, brainstorming, problem-solving or "troubleshooting" professional issues; also emotional support, professional encouragement, and camaraderie.
Example:	"In general, I appreciated contact with other instructors and full-time faculty members as it created a sense of community/connection with the department." (Q14.19)

Compensation

Unit of Analysis:	Factor of Support; Factor of Constraint
Definition:	As a support, encompasses positively framed financial compensation (salary; wages; dollars-per-credit), health and other benefits like retirement. As a constraint, this code covers poor compensation, a lack of benefits, and/or uncompensated labor.
Example:	"I've been teaching for English and Dev English for a decade, and they just pay me whatever they feel like, sometimes with benefits, sometimes without. Sometimes for a middle class salary, sometimes for peanuts." (Q21.74)
	"Money. Because everything else is moot." (Q14.83)

Conference Attendance

Unit of Analysis: Factor of Support

Definition: Ability to attend conferences.

Example: "Attendance at 4Cs" (Q13.28)

Conflicted Time   (Time sub-code)

Unit of Analysis: Factor of Constraint

Definition: The demands of one set of commitments detracting from ability to meet another set of commitments that are not covered under multiple jobs; for example, professional time v. family time, grading time vs. time to meet with students; teaching time: v. time to devote to scholarship.

Example: "Neglecting needs of own family to teach the subject as it needs to be taught." (Q16.15)

Control (Lack of)

Unit of Analysis: Factor of Constraint

Definition: A lack of decision-making ability in pedagogical arenas; may cover choice of texts, pedagogical strategies, classroom management, and/or other pedagogical policies. Includes as well a lack of access to broader decision-making in the department by way of votes, agency, governance, and/or participation in department meetings where decisions might be made.

Example: "I do not have a say in curriculum matters, cannot vote in the department, nor serve on committees." (Q16.82)

Flexibility

Unit of Analysis: Factor of Support

Definition: Positively articulated experiences with/sentiments regarding the benefits of a part-time position. Responses may frame the part-time schedule as constituting a beneficial, advantageous, and/or preferable arrangement in some way (more time for other activities, time for students, etc).

Example: "I like being a part-time instructor. I was fairly well paid and had lots of time off. Now that I'm working full-time in a staff position I miss the time off." (Q21.10)

Isolation

Unit of Analysis: Factor of Constraint

Definition: An expressed sense of professional isolation; a lack of engagement between the respondent and a larger community—the department, the institution, the profession at large. Isolation may reflect a lack of mentorship, leadership, colleagues, supervision, or collaborative opportunities. It may refer to as well physical isolation, or a sense of unfamiliarity with other faculty.

Example: "That there were no peer cohorts or meetings or any type of organizations set up for part-time instructors was, I believe, a MAJOR disadvantage for me during my time as a part-time teacher. I felt very adrift, and when I needed advice, was never sure who to ask. It was a very isolating professional experience." (Q16.37)

Material & Personnel Resources

Unit of Analysis: Factor of Support; Factor of Constraint

Definition: As a support, the material resources or personnel services provided to part-time instructors through the employing institution. These may include technological support or resources (like computers in the classroom), administrative services in the form of an office manager or admin, office or work space, office supplies, textbooks, and/or funding.

As a constraint, it is the lack of these provided materials.

Example: "It was a relief to know resources, such as a laptop were available to me." (Q14.99)

"I must do all my grading at home. There is really no place for this activity at the university for me. The office area shared by many many others provides many distractions and inhibitors to grading there." (Q16.77).

Membership

Unit of Analysis: Factor of Support

Definition: Membership in a professional organization (for example, the MLA; membership in union; membership in a professional listserv.

Example: "Membership in the MLA. They kept me sane and focused on my professional status rather than my employment status." (Q14.88)

Mentorship

Unit of Analysis: Factor of Support

Definition: Positively impactful collaborative interactions wherein a more veteran professional (identified by the respondent as such; does not automatically entail "full time") provides guidance and/or support for a respondent. This code automatically includes any response mentioning the word "mentor" or "mentorship."

Example: "Mentorship within the department is the most helpful." (Q13.33)

Multiple Jobs

Unit of Analysis: Factor of Support; Factor of Constraint

Definition: Includes multiple part-time teaching positions and jobs held outside the profession while the respondent is also teaching.

Example: "I work another job and so cannot always attend departmental functions like PD, meetings, etc." (Q16.20)

        "Honestly, having a full-time job as a [REDACTED] and doing part-time teaching on the side. I have heard the horror stories about doing adjunct work full time, and can't see myself ever going that route. Not having to worry about paying bills (relative to what part-time instructors must have to, usually, when that is their main source of income) allowed me to direct my stress toward doing my best as a teacher." (Q13.95)

Pedagogical Disconnect

Unit of Analysis: Factor of Constraint

Definition: An expressed difference in pedagogical values between the respondent and the employing department.

Example: "at one institution, increasing divergence between my pedagogical values and the direction the program director was taking the program." (Q16.42)

Pedagogical Support

Unit of Analysis: Factor of Support; Factor of Constraint

Definition: As a support, in-house pedagogical support for part-time instructors in the form of sample syllabi, list of recommended texts, sample assignments, lesson plans, teaching feedback, support from a WPA,

and/or opportunities to observe or be observed. This code also covers formal or informal efforts to provide part-time instructors with an overview of department-specific policies and outcomes (which includes references to "orientation").

As a constraint, an expressed lack of these pedagogical support elements.

Example: "As a part-time instructor, the most beneficial help that I received came from the reading materials each department gave me regarding institutional outcomes and course expectations." (Q13.7)

"the university curricula is currently not clear on how my classes fit into large degree programs." (Q16.78)

Prep Time   (Time sub-code)
Unit of Analysis: Factor of Constraint

Definition: A lack of time to design or prepare a course; a lack of time to prepare for individual classes.

Example: "I do not have any release time to develop courses and have to prepare on the run." (Q16.82)

Professional Development
Unit of Analysis: Factor of Support; Factor of Constraint

Definition: As a support, brown-bag sessions, post-degree training, and/or workshops; also anything expressed as "professional development." As a constraint, it is an expressed lack of these opportunities.

Example: "Professional development is crucial to the work I do." (Q13.72)

"I did not have any opportunities for professional development, but this would have enhanced my performance as well." (Q14.67)

Professional Experience
Unit of Analysis: Factor of Support
Definition: Past professional work experience that does not constitute teaching that positively impacts performance of teaching duties.

Example: "Professional experience enables me to communicate the real- world relevance of subjects to students" (Q14.10)

Publishing Record

Unit of Analysis: Factor of Support

Definition: Scholarly publications; journalism; creative writing; textbook publications.

Example: "I pursue conferences, publications, and development" (Q13.83)

Recognition

Unit of Analysis: Factor of Support; Factor of Constraint

Definition: As a support, the sense of professional value gained from positive acknowledgement from the department, faculty, and/or institution. This acknowledgment may come in the form of respect.

        As a constraint, this code entails the lack of positive, public acknowledgment; a missing sense of value. May also entail overtly negative recognition in the form of disrespect or a negatively framed reminder of institutional status.

Example: "part-time employees were respected by the full-time faculty" (Q13.19)

        "And it's funny: many of us are teaching a load similar to tenured faculty, doing productive study or writing or other work besides, yet that is not acknowledged." (Q21.35)

Scholarship

Unit of Analysis: Factor of Constraint; Factor of Support

Definition: As a support, the time and/or desire to engage with professional scholarship. As a constraint, the lack of time and/or desire to do so, or an indication that engagement with scholarship is not professionally useful.

Example: "scholarship from my field" (Q13.10)

        "When I first started teaching, I had a lot of ideas that were not based on personal experience or practice, but which were rather based on published reflections (sometimes decades old)." (Q14.65)

Self-motivation

Unit of Analysis: Factor of Support; Factor of Constraint (possible)

Definition: Inner energy, drive, motivation; professional or personal fulfillment through the job; a "calling" to the teaching profession.

Example:	"The most positive support I received was from my own calling to teach." (Q13.75)
	"Teaching is my passion. But sometimes I wonder if following this passion doesn't deter from my quality of life. I might have fewer financial strains in another venue of employment." (Q21.63)

Stability

Unit of Analysis:	Factor of Support
Definition:	A sense of job security; or, a sense a consistency and/or certainty with regard to workload, schedule, or department policies. Includes as well access to opportunities associated with the promise of increased stability—specifically, the opportunity to be promoted.
Example:	"efforts were made to retain qualified adjuncts in the form of performance-based scheduling and contact hour pay increases over time." (Q13.19)

Stress

Unit of Analysis:	Factor of Constraint
Definition:	Emotional stress resulting from part-time teaching; a sense of burnout; physical stress expressed as exhaustion.
Example:	"the stress of not knowing what work you might have from semester to semester takes an emotional toll." (Q21.3)

Students

Unit of Analysis:	Factor of Support
Definition:	As a support, a desire to teach students that drives the respondent's professional motivation; includes feelings of reward and professional fulfillment centered on students.
Example:	"My students. They are why I teach" (Q14.25)

Teaching Experience

Unit of Analysis:	Factor of Support; Factor of Constraint
Definition:	Includes TA/GTA experience, tutoring, high school teaching, "adjuncting," online teaching, teaching fellowships, current teaching and efforts to continually improve it. As a constraint, a referenced lack of this type of experience.

Example:	"time as a GTA was the most helpful." (Q14.3)
	"My lack of classroom experience was the most challenging obstacle to overcome. I had never had my own classroom before, and I wasn't always sure how to structure class and discussions." (Q16.47)

Teaching Manuals

Unit of Analysis:	Factor of Support; Factor of Constraint
Definition:	As a support, positively impactful teaching manuals provided by the department in question or independently employed by the respondent (note: this is NOT the texts assigned to students). As a constraint, teaching manuals that actively hamper teaching.
Example:	"Teaching manuals" (Q13.8) "The text presented the most significant challenge because it wasn't reflective of real world writing situations." (Q16.22)

Time (General)   (Time sub-code)

Unit of Analysis:	Factor of Constraint
Definition:	Articulated problematic experiences with "time" that do not refer explicitly to another time-related Code (Prep Time, Workload, etc).
Example:	"lack of time and own space" (Q16.5)

Travel

Unit of Analysis:	Factor of Constraint
Definition:	Problems associated with commuting to work; commuting between multiple job sites.
Example:	"Traveling between three schools to make a living" (Q16.9)

Uncertainty

Unit of Analysis:	Factor of Constraint
Definition:	Expressed uncertainty with regard to job security or future employment; a sensed lack of institutional stability in terms of pay, workload, schedule, or predicable / accessible promotion opportunities (meaning, the hope for future stability via a better position is removed).

Example: "I had been offered classes and then turned down subsequent offers
                            only to be told at the last minute that those classes were cancelled,
                            leaving me with no classes and no recourse for the rescinded offer.
                            There is no obligation to hire me, no way to plan on finances."
                            (Q21.28)

Workload
Unit of Analysis: Factor of Constraint

Definition: Workload associated with a part-time teaching position; the number
                            of courses taught ("load"); the associated demands of part-time
                            teaching (grading, teaching, temporal); the number of students per
                            section (size of class).

Example: "A fulltime load at my institution is 5 classes of 25 students. There is
                            no way to conference or give meaningful feedback." (Q16.1)

APPENDIX D. ADDITIONAL SURVEY RESPONSES

Due to the large volume of survey responses, I found it impossible to examine them all within the body of a single chapter. In the following section, I review those aspects of the survey not directly addressed in my analysis.

Open Questions

I initially coded the following two open questions:

Q10. Please speak to any specific aspects of your academic background (coursework; TA or GA experience; scholarship/publications) that helped to prepare you to teach as a part-time instructor.

Q18. In your opinion, how does your level of familiarity with pedagogical scholarship and/or the scholarship of your field impact your ability to teach as a part-time instructor?

I plan to return to the more targeted considerations of constraints and support these responses raise. Information regarding an instructor's academic background may allow for greater insight into the ways pre-career preparation can decrease (or increase) employment-related constraints. Q18 intersects with ongoing debates in the field regarding the way scholarship and teaching is valued. I think it demands its own full analysis, perhaps more so that Q10.

I initially conceived of Q18 when considering the recent Writing about Writing movement (WAW). As outlined by Elizabeth Wardle and Doug Downs (see Wardle and Downs; Downs and Wardle), this approach likely represents a change from the way some instructors approach the teaching of writing—I imagine, for example, that a set of WAW-inspired outcomes for FYC classes could differ from the WPA's recent Outcomes Statement (see "WPA Outcomes"). If an instructor wanted to switch to a WAW approach in the classroom, it would

require a high level of engagement with writing scholarship. A question with regard to part-time instructors becomes: to what extent is that level of engagement possible? In the future, I would like to explore this question.

Table D1

Q2 Responses

Q2. Are you currently or have you ever taught (within the past ten years) at least one college-level writing-intensive course / course within Composition Studies on a contracted, part-time, non-tenure basis?

#	Answer	Response	%
1	No	9	6%
2	Yes	151	94%
	Total	160	100%

Table D2

Q3 Responses

Q3. In which of the following areas did / do you teach? (please select all that apply)

#	Answer	Response	%
1	First-year writing	128	85%
2	Introductory composition course	100	67%
3	Advanced composition course	64	43%
4	Creative writing	14	9%
5	Other writing-intensive course	58	39%
6	Other	17	11%

Statistic	Value
Min Value	1
Max Value	6
Total Responses	150

Responses from the open "Other" option include a variety of technical writing, business writing, and literature classes. In the interest of protecting anonymity, I chose not to include the full list of these (relatively) more uniquely named classes.

Q9. What was the shortest amount of time before the start of a semester that you received confirmation of your employment?

Q9 asks respondents about the timeline of their employment confirmation, an issue of focus in the NFMF "Back to School" survey. Even in the case of a part-time instructor teaching the same course at the same institution, it is not unreasonable to assume that too short of a lead time will create at least some problems for the instructor in question. In the case of a new part-time instructor teaching a brand-new course, too short of a lead time risks constraints of

potentially coercive proportions—lack of time might dictate pedagogical choices, hamper long-term assignment planning, and perhaps force an instructor to use existing materials (sample syllabus, recommended texts) zie is not familiar and/or comfortable with.

The 132 responses to Q9 create a wide range of timelines for confirmation of employment, from weeks to months to the semester before on the long end (a couple of respondents mentioned multi-year contracts, while one described "guaranteed" employment), from a week to days to even minutes on the shorter end. Some respondents also reported times *after* a semester had already started.

Both the NFMF "Back to School Survey" and the GMU survey make inquires about preparatory timelines. Street et al. focus on this issue in their analysis of the NFMF data, identifying "'just-in-time' hiring practices" as an area of concern; according to their executive summary, contingent faculty may "suffer the 'double contingency' of either using their own unpaid time to prepare for classes they may not be assigned or accepting the reality of teaching a course for which they have been unable to adequately prepare." Adding context to the "just-in-time" trend, the GMU survey indicates that a significant number of contingent faculty respondents (nearly 33%; see Figure 8 [34]) had two weeks or less of prep time for a Spring 2013 course.

Table D3

Q11 Responses

Q11. What kinds of material resources did your most recent employing institution(s)

provide to you in your capacity as a part-time instructor? (please select all that apply)

#	Answer	Response	%
1	Private office space	7	5.3%
2	Shared office space (pop up: How many instructors share the office?)	108	82.4%
3	Private computer	24	18.3%
4	Access to a shared computer	96	73.3%
5	Use of free copier services	103	78.6%
6	Classroom with instructional technology	108	82.4%
7	Space and time to meet with students on a one-on-one basis	65	49.6%
8	Designated part-time instructor coordinator / support staff (note: this is not the WPA)	15	11.5%
9	Funds to subsidize professional development, such as money to travel to conferences	38	29.0%
10	Other (please specify)	22	16.8%

Statistic	Value
Min Value	1
Max Value	10
Total Responses	131

Table D4

Q12 Responses

Q12. What kinds of pedagogical resources did your most recent employing institution(s) provide to you in your capacity as a part-time instructor? (please select all that apply)

#	Answer	Response	%
1	Sample syllabi (for reference in the creation of your own)	102	79.7%
2	Sample assignments (for reference in the creation of your own)	73	57.0%
3	Mandatory syllabus part-time instructors must use	27	21.1%
4	Mandatory assignments part-time instructors must use	18	14.1%
5	List of recommended texts	55	43.0%
6	Mandatory textbook(s) part-time instructors must use	64	50.0%
7	Optional observation of your teaching	25	19.5%
8	Mandatory observation of your teaching	81	63.3%
9	Optional training in the department mission statements, pedagogical models, and/or program outcomes	33	25.8%
10	Mandatory training in the department mission statements, pedagogical models, and/or program outcomes	43	33.6%
11	Optional in-house professional development, such as brown bags	79	61.7%
12	Mandatory in-house professional development, such as brown bags	21	16.4%

Statistic	Value
Min Value	1
Max Value	12
Total Responses	128

Table D5

Q15 Responses

Q15. In your experience, what kinds of factors constrain(ed) the performance of your

duties as a part-time instructor the most? (please select all that apply)

#	Answer	Response	%
1	Time constraints (please specify)	69	57.0%
2	Other jobs	62	51.2%
3	Financial compensation	84	69.4%
4	Course load	60	49.6%
5	Maximum number of students in course	54	44.6%
6	Lack of pedagogical support (no available brown bags, opportunity to present and/or share assignments, teaching methods, etc.)	31	25.6%
7	Lack of administrative support (no orientation to department policies; no available office supplies, tech support, etc.)	38	31.4%
8	No opportunity for mentorship	32	26.4%
9	No cohort / access to support of colleagues	38	31.4%
10	Inability to keep up with current research	30	24.8%
11	Mismatch between personal pedagogical values / pedagogical values of department	31	25.6%
12	Lack of teaching experience	8	6.6%
13	Your own experiences as a student	8	6.6%
14	Your own research	14	11.6%
15	Personal life issue(s)	23	19.0%
16	Others (please specify)	20	16.5%
17	None	6	5.0%

Statistic	Value
Min Value	1
Max Value	17
Total Responses	121

Table D6

Q17 Responses

Q17. During your most recent year of teaching as a part-time instructor, how many of the

following activities were you able to perform? (please select all that apply)

#	Answer	Response	%
1	Read a scholarly article that informed your teaching	46	39.7%
2	Read 5-10 scholarly articles that informed your teaching	54	46.6%
3	Read over 10 scholarly articles that informed your teaching	25	21.6%
4	Drafted / collaborated on an article for a scholarly journal you plan to submit for publication	32	27.6%
5	Drafted /collaborated on a review of a published scholarly book you plan to submit for publication	6	5.2%
6	Published a scholarly article	19	16.4%
7	Drafted /collaborated on a teaching textbook	4	3.4%
8	Published a teaching textbook	3	2.6%
9	Read a pedagogical guide for the teaching of writing	36	31.0%
10	Read multiple pedagogical guides for the teaching of writing	30	25.9%
11	Followed a scholar on social media (Twitter, Facebook, etc.) who informed your teaching	27	23.3%
12	Discussed, debated, and or verbally critiqued a piece of scholarship that informed your teaching with a colleague	50	43.1%
13	Attended a brown bag / professional development session on best practices in teaching	62	53.4%
14	Attended a conference / conference session on teaching	51	44.0%
15	Presented at a conference session on teaching	29	25.0%

Statistic	Value
Min Value	1
Max Value	15
Total Responses	116