

Competition, Scarcity, and Silos: Graduate Student Antagonisms and the Consolations of Community

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The following is adapted from a keynote address delivered by Dr. Roger Saul to the 2016 Atlantic Education Graduate Student Conference at the University of New Brunswick.

Introduction

I'm really glad to be here to speak with you today. The title of my talk is *Competition, Scarcity, and Silos: Graduate Student Antagonisms and the Consolations of Community*.

I'm going to present today's talk as a top ten list. It functions as a form of advice giving to graduate students, but it's meant to be helpful to faculty members in attendance as well. I'm also going to try to tie in the notion of community-making throughout, since that's our conference theme.

Before we get to the top ten list, I want to set up a little premise. The premise is this: There are all sorts of things that can get in the way of successful graduate student experiences. If you approach graduate studies as something you're doing alone, you're in for a potentially painful experience. But if you approach it as something you're doing with others – if you think of yourself as part of a community, in the sense of belonging with others – then you're in for a potentially rewarding experience.

Having set up a premise, I now want to set up a problematic. The problematic is this: finding community can be really hard to do.

“Join a community” is often offered as fail safe advice. For example, I have Bachelor of Education students. They’re usually nervous about entering schools as teachers for the first time. So I say to them, “You’ve got to form communities. You’ve got to band together with like-minded people and that’ll be your way forward.” And that’s good advice. And it’s true. But it’s not always easy to do. Or, you’re in a romantic relationship and then you break up. What do we say as advice givers? “Well, you’ve got to get out and meet people, you’ve got to be around people.” Or if you feel depressed, it’s the same. “Join a community” is fail safe advice we always seem to give without much thought to how difficult it is to achieve.

There all sorts of personal and structural forces that can preclude us from forming communities. Sometimes these forces are deeply interior, sometimes they’re interpersonal, and sometimes – as with graduate students who study from afar - they’re practical. I’ll say more about structural things that get in the way of community in a second. That said, my talk today comes in the form of a top ten list. I’m calling it, *Where Do I Find Community? Ten Communities I Claim*. And it emerges from the premise, and the problem, I’ve just talked about. From the premise that we reap countless rewards when we join communities, and the problem that finding communities is not always easy.

And so this talk is going to be about finding community in places we don’t necessarily expect. It’s easy to say let’s all join together in supportive communities as academics and as graduate students. But if we can’t always easily do that, the question is how do we find

community through an experience that's often solitary, the experience of researching and writing. I'll draw on my own personal experiences in what follows, and I'll also draw on the experiences of notable others. The hope in doing so is that in claiming communities that are important to me, you might find some that can be important to you.

Competition, Scarcity, and Silos

There's one more set of issues I want to talk about before we get to our top ten list. It's worth pointing out some recent structural antagonisms that can get in the way of happy graduate studies. I've isolated three.

The first is *competition*. People who work in faculties of education and elsewhere will know that in the recent past we've had increased student enrollments without proportional increases to tenured faculty.¹ The history of university education from the post war years onward, in Canada and in the United States, is a history of expansion. As Canada becomes a middle class society in the years following the Second World War, there's a more or less uneven growth of universities.

But in roughly the mid 1990s, we get to this moment that some people call austerity. Here graduate studies programs continue to grow across many disciplines, but universities stop hiring

¹ For aesthetic purposes, all claims that require citation are listed, by section, in the reference section that concludes this address. Most of the quotations cited later on are widely available in the public domain and online – the reference section lists the places from which I retrieved them.

permanent faculty in the same proportions as they used to. They start hiring contract faculty to save money in all sorts of ways. In Canada, PhD enrollment has quadrupled over the past thirty years. And since 2000, almost two-hundred new doctoral programs have been established just in Ontario. This all creates a strain on graduate studies programs and departments. Rising student intakes, but not rising faculty hires, equates with increased competition for faculty supervisors, for student access to various supports, and for exposure to teaching offered by subject area experts. It also equates with strain on the lives of faculty members who are now tasked with juggling a lot of peripheral roles at once.

This competition often manifests as soft competition. There are only so many grants we can win. There's only so much funding available. And so what happens is that some people win stuff and some people don't, and some people have an easier time than others. This means that even though our fellow graduate students are our peers, we're often in a silent competition with them. And we maybe even start to form narrow definitions of success as a result. A successful graduate student is not just someone who got funding or who published early and often. A successful graduate student is someone who got something fulfilling out of their experience, and graduated. This is a more expansive way of thinking of student success than it seems we now allow for.

The second antagonism I want to highlight is *scarcity*. And here we can say that there's maybe, some people claim, a student debt crisis in this country. We want to go to graduate school, and it costs money, and we don't always have that money. This puts pressures on us. Financial pressure, of course. But also social pressure: we've got to finish school fast and well, since, after all, we're spending all this money on a degree. And there's

institutional pressure. Schools more and more force graduate students out of degree programs, in explicit and implicit ways, after four years. Also, there's a more challenging academic job market than there has been in some time. If you want to work in the academy after your PhD, it's increasingly hard to do so. I'm not sure it's ever been easy to get a permanent faculty job. But it's especially tough now.

The result of competition and scarcity is a third antagonism. As students, we can begin to approach academic life in *silos*. We feel isolated and depressed, and we maybe deal with stress and anxiety at levels higher than before. There are very low completion rates for PhD's in Canada. Roughly 56% in the Humanities. Roughly 65% in Social Sciences. It's somewhat higher in the hard sciences. Think of that. In the Humanities, which of course bears upon educational study, roughly half of students don't graduate. This should be thought of as an institutional crisis. Yet the emotional impact of this crisis is carried by students. Students live with not having finished their degrees. Institutional life moves forward regardless.

Background

Ok, so now let me pause for a narrative break. Professionally speaking, I would say doing a PhD is the hardest thing I've ever had to do in my life. I felt very supported while I was in classes. I had communities of people to talk with. Yet as soon as my classes ended, or not too long after, I was sitting alone in front of a computer and feeling completely overwhelmed. And the overwhelming feeling was attributable to what at first felt like a very practical cause: I'm sitting at a computer. There's a blank screen in front of me. And I start to think, "Oh my, I have to fill this screen

with words, and I've got to put those words into sentences, and then those sentences into paragraphs. And I've got to do this for maybe two-hundred or more pages. And what's more I have to say something original. And I'm all alone. People can offer me as much advice as they like - but then I'm just alone again in front of a computer."

One of the things I started to do, in this loneliness, was I started to procrastinate. I started doing everything but writing. But there was a functionality to that procrastination. Because what I became obsessed with doing was reading about the processes of other people who were in the same position as I was. I started collecting quotes from writers and creative people. I was trying to find clues in response to the question of, "How can I do this? How can I write what I want and need to write? Maybe there's something I can learn from other people who have done this well. And then maybe I can know how to do this thing I don't know how to do."

I found something interesting.

What I found was that the very best people who produce knowledge, who do art, who write, and so on, they struggle. They struggle in all the ways I was struggling with in front of that blank screen. There is no magic formula. The very best people who do the work we do struggle. And for me, knowing that became the basis of having a community. A community that brought comfort. My thought was, "If it's hard for them, and they're so great at it, it's allowed to be hard for me."

On with the top ten list. Again, I'm calling it: *Where Do I Find Community: Ten Communities I Claim*.

No. 10 - I find community with ‘*Imposters*’

This community refers to frequent or occasional sufferers of imposter syndrome. Imposter syndrome is pretty prevalent. It's this feeling people have, often in new social situations, that they just don't belong. I always tell my graduate students on the first day of class, "You may be suffering from imposter syndrome, and I want to let you know that that's normal." So, for example, imposter syndrome happens when you walk into class, maybe your first graduate class, and you start to say to yourself, "Oh geez, I don't belong here. Everybody's smarter than me. They've made a terrible mistake by letting me into this program. Somebody's going to find me out."

This is a common experience for many of us. But my first message is that if you got into a graduate program, you do belong there.

And, more broadly, you belong to an illustrious company of imposters. Like MAYA ANGELOU, one of the most well known poets of the last several years, who says, "I have written eleven books, but each time I think, 'Uh oh, they're going to find out now. I've run a game on everybody. They're going to find me out.'" And MARGARET CHAN, the director-general of the World Health Organization, who says, "There are an awful lot of people out there who think I'm an expert. How do these people believe all this about me? I'm so much aware of all the things I don't know." And MERYL STREEP, that famously terrible actress, who says, "You think, 'Why would anyone want to see me again in a movie? And I don't even know how to act anyway, so why am I doing this?'" And on it goes.

The takeaway for you is this: If, at different stages of your

achievement, you feel like you don't belong, then you do belong to a pretty illustrious community.

No. 9 – I find community with *Writers Who Struggle to Write*

This community refers to slow writers, hesitant writers, and uncertain writers. I earlier confessed that I'm all of those things. Now look at the company I belong to.

There's MARGARET ATWOOD, who says, "Blank pages inspire me with terror." Margaret Atwood! There's JOHN BARTH, the postmodern writer, who refers to writing as, "... a combination of an almost obscene self-confidence and an ongoing terror." And there's JOHN STEINBECK, author of *Of Mice and Men* and otherwise, who says, "I suffer as always from the fear of putting down the first line. It is amazing, the terrors, the magics, the prayers, the straightening shyness that assails one."

A couple of more quotes are worth citing here.

GABRIEL GARCIA MARQUEZ, author of *One Hundred Years of Solitude*, such an iconic book, says, "All my life, I've been frightened at the moment I sit down to write." And GUSTAVE FALUBERT, an inventor of realist fiction, so someone largely responsible for how it is that we read, says, "You don't know what it is to stay a whole day with your head in your hands trying to squeeze your unfortunate brain so as to find a word."

These are some of the very best people at their craft.

Finally, there's a quote from the well known writing teacher, WILLIAM ZINSSER, who just passed away: "Writing is hard

work. A clear sentence is no accident. Very few sentences come out right the first time, or even the third time. Remember this in moments of despair. If you find that writing is hard, it's because it *is* hard."

The takeaway is this: The history of great writing is a history of procedural struggles. Highly skilled writers struggle with their writing - we are allowed to struggle too.

No. 8 - I find community with *Procrastinators*

There's no need to define procrastination. OSCAR WILDE does this for us when he says, "I never put off until tomorrow what I can possibly do - the day after." And here I'll say that everybody's sin is nobody's sin. If you just do a modicum of research, or even follow online chatter, the lesson is that virtually all of us procrastinate. It's part of the creative process, and we should stop being so hard on ourselves about it.

Here are some notable procrastinators: DAVID FOSTER WALLACE, one of my favourite writers, says, "If past experience holds true, I will probably write an hour a day and spend eight hours biting my knuckle and worrying about not writing." We find something similar in VIRGINIA WOOLF, when she laments, "Such a good morning's writing I'd planned, and wasted the cream of my brain on the telephone." And then there's that creative lightweight LEONARDO DA VINCI, supposedly one of the biggest procrastinators in the history of accomplishment, who apparently spent up to sixteen years on the Mona Lisa and left behind countless unfinished paintings.

Is procrastination the best word for an important part of what we

do when we create? The lesson here is that we can forgive ourselves for procrastinating. There's Good Procrastination and Bad Procrastination. Bad procrastination happens when you pretend something you have to do doesn't even exist, and then avoid thinking about it. Good procrastination happens when you lament and struggle over the thing you have to do - when you sit there with your writing and nothing happens, and you leave the thing, but you keep committing to sitting there again.

And that is the rub: to create you have to sit there. At a recent talk at Rothesay Netherwood School, LAWRENCE HILL offered the acronym GYAIC as advice for young writers. It stands for Get Your Ass in Chair. His point was that we have all these romantic notions about writing. We think we have to get inspired before we can do it, and that the conditions have to be just right. Hill says no, just sit there. And many writers say the same. Sit there. Sit there even if you don't know what you're going to write, because things start to happen. Writing reveals our thoughts to us in retrospect. We write in order to think.

No. 7 - I find community with *Rejected Writers*

This community comprises people who's writing isn't accepted on the first try, or the second, or the third.

I think compulsory schools have done us a tremendous disservice in terms of how they approach teaching and writing. What generally happens when we write in schools? We write, somebody corrects it, they give it back to us with a grade, and then we simply file it somewhere. That's the end of it. And we keep doing that all along. When we get to university it's the same. We write a paper that somebody corrects and grades. We collect the paper and file it

away.

That process doesn't replicate what writing is at any other level after compulsory schooling. When you're a graduate student you suddenly realize that writing is re-writing. The first draft you hand-in is just the beginning. That's when the writing starts. For writers creating the highest levels of literature, it's the same thing. And university faculty members will tell you that it's the same with academic publishing too. Writing is rewriting. There's almost no such thing as one-off writing that's publishable on the first try.

A wonderful website, if you ever want some inspiration along these lines, is called litrejection.com. On it, we can read that AGATHA CHRISTIE only landed a publishing deal after five years of steady rejection. That a rejection letter to DR. SEUSS apparently stated his work was, "Too different from other juveniles on the market to warrant its selling." That J.D SALINGER was told, "We feel that we don't know the central character well enough," in response to *The Catcher in the Rye*, this presumably about Holden Caulfield, one of the most well-known characters in 20th century American literature! And that, one response to *The Diary of Anne Frank*, a book rejected by several publishers, reads, "The girl doesn't, it seems to me, have a special perception or feeling which would lift that book above the 'curiosity' level."

The Diary of Anne Frank is used in school systems all over the world. It's even used in the school system in North Korea, a system so ideologically distant from this one. But somewhere, someone decided that people couldn't empathize with it.

Also notable here are the experiences of STEPHEN KING who was told, "We are not interested in science fiction which deals with

negative utopias - they do not sell,” and ALEX HALEY, who saw *Roots* go through two-hundred rejections over eight years. The operative point here is that many of these writers are not simply resending their writing to different people in the same form. With every rejection they continue to work on their writing. They understand that writing is rewriting.

“I love my rejection slips,” SYLVIA PLATH once said. “They show me I try.” I love mine too. And I try to keep them all. They’re a form of accomplishment. They’re proof that I’ve sent my writing out.

No. 6 - I find community with *The Consciously Ignorant*

This community refers to those people who consciously consider not knowing a virtue, and who approach the world accordingly. Conscious ignorance, a term from James Clerk Maxwell, means that I don’t know things, and I’m excited about it. It means there are lots of things I want to learn. Unconscious ignorance means I don’t know things, I don’t want to know them, and I don’t care that I don’t know them. Unconscious ignorance is an intellectually impoverished position. Conscious ignorance is an intellectually engaged position.

With any field that you make your focus of study, you will quickly become aware that you can’t quite get a handle on all of it. Even within a field of study or focus that once felt minute to you, there’s always more to read. I want to suggest that that’s okay. You’re allowed not to know everything.

Some really accomplished people understand their own ignorance and see that as a resource rather than a deficit. SOCRATES says,

“The only true wisdom is in knowing you know nothing.” EINSTEIN says, “Any fool can know, the point is to understand.” And STEPHEN HAWKING says, “The greatest enemy of knowledge is not ignorance, it is the illusion of knowledge.”

So you see, people who other people think know everything, are telling you they believe they don’t know nearly enough.

ALBERT CAMUS has one of my favourite quotes ever on this: “Those who claim to know everything and to settle everything end up killing everything.” This is a real statement about approaching your life, your life of learning, in a spirit of not knowing.

The consciously ignorant understand that questions are an important constituent of knowledge making. And that asking the right questions is every bit as difficult, and every bit as important to good researchers, as finding the right answers. Asking questions moves collective knowledge-making forward. Answers don’t. Asking questions is an act of community-making. If your intellectual work leaves you with more questions than answers, then you’re part of a rich community of like minded scholars.

No. 5 - I find community with *The Temporally Dislocated*

We’re going to move toward slightly more abstraction as we get down this list.

This community comprises people in occupations or endeavors that force them to orient to time differently than do most others. It comprises people whose work and leisure by necessity conflates. Faculty members here will know about this all too well. And entering graduate students will have started to know this a little bit:

When you work in academia, you enter a different temporal space than a lot of other people. And that comes with a huge blessing. It's a privilege. But it's also a curse.

The privilege is that you make your own hours in academia. A lot of the working world in our immediate periphery work according to set hours. They have a clear delineation of work and leisure time, and are attuned to transitioning away from the one and toward the other.

When we enter a life of researching and writing, work and leisure divisions can disappear. We have to make the necessary temporal divisions ourselves. And that can sometimes be really difficult.

So here comes the curse part: in making your own hours, you don't sometimes know when to turn your work life off.

GEOFF DYER, one of my favourite critics, captures well the dizziness of temporal dislocation when he says, "When I'm working I'm wishing I was doing nothing and when I'm doing nothing I'm wondering if I should be working. I hurry through what I've got to do and then, when I've got nothing to do, I keep glancing at the clock, wishing it was time to go out. Then, when I'm out, I'm wondering how long it will be before I'm back home." PHILIP ROTH makes the same point:

Usually, I write all day, but if I want to go back to the studio in the evening... I go back out and work for two or three more hours. If I wake up at two in the morning - this happens rarely, but it sometimes happens - and something has dawned on me, I turn the light on and I write in the bedroom. I have these little yellow things all over the place. I

read till all hours if I want to. If I get up at five and I can't sleep and I want to work, I go out and I go to work. So I work, I'm on call. I'm like a doctor and it's an emergency room. And I'm the emergency.

Obviously temporal dislocation reflects a self-centered predicament. Making your own work hours is a privilege. But making your own work hours can also make you crazy. There can be a lot of shame and self-loathing in constantly thinking, at all hours and times, "I'm supposed to be writing. Why am I not doing that right now?" So a warning to new graduate students: you have to protect your work time, and you have to protect your non-work time, because it's never a smooth or neat division.

No. 4 - I find community with *Those Conflicted By Their Academic Privilege*

This community refers to those conflicted by their academic privilege, to those who think a lot about the fact that they occupy different social positions than those they research.

Doing a Masters and then a PhD was a little unsettling for me in the sense that I felt like in pursuing these I'd suddenly ascended to a social status I hadn't come from. It was conflictual. And this conflict was reproduced in my research life, where I became unnerved by the power imbalance between researchers and those they research. In Education, an adult is often researching the experience of a young person, and gets to control the narrative. In my case, these and other imbalances - racial, gendered, classed - even caused me to leave some fields of educational study before coming back to them in different ways.

We can look to several people who understand this, and who offer us community in doing so. For example, DOROTHY SMITH, the institutional ethnographer, writes that, “Knowing is always a relation between the knower and the known.” In an economical but profound way, she is suggesting that we are not neutral beings in our pursuits of knowledge. We come with perspectives and biases. And so we make the objects we study as much as we retrieve them.

SIMON WIESENTHAL, the Holocaust survivor adds, “Survival is a privilege which entails obligations. I am forever asking myself what I can do for those who have not survived.” NOAM CHOMSKY speaks to the relationship between privilege and responsibility when he states, “Responsibility I believe accrues through privilege. People like you and me have an unbelievable amount of privilege and therefore we have a huge amount of responsibility.” And BELL HOOKS, the African-American feminist and educator writes, “Even in the face of powerful structures of domination, it remains possible for each of us, especially those of us who are members of oppressed and/or exploited groups as well as those radical visionaries who may have race, class, and sex privilege, to define and determine alternative standards, to decide on the nature and extent of compromise.”

The lesson here is that we *should* experience the tension of privilege as researchers. Experiencing this tension is ethical. Not experiencing it is unethical. So if you’re struggling with the tension of privilege, I’m suggesting that there’s something redeeming and really important about doing so. And if you’re not struggling with the tension of privilege, then I worry for you.

No. 3 - I find community with *The Intellectually Separated*

This community refers to those who understand that gaining new knowledge is as much about loss as it is about gain.

We have this idea in education, which is partly true, but not the whole story, where we believe that when we learn new things, we grow and expand our minds. We think of education as life giving and life affirming. Again, this is partly true. But new learning is also about death.

When we learn something new, if we really learn it, it means we have to say goodbye to what we used to think. What we used to think passes away. And facing that death, the death of what we used to think, can come with real trauma.

The best example I can think of to illustrate this point is this: I once saw a documentary about people who won the lottery. And they checked-in with the winners sometime later. The first little aside is that after the euphoria of winning, lottery winners generally retained the same happiness levels they had beforehand. We always come back to ourselves. But there was another interesting thing that occurred. There was one person in that documentary who said something to the effect of, and here I'm liberally paraphrasing, "Winning the lottery was great and I don't expect you to believe me, but it came with an incredible amount of trauma. And here's why. I really liked my life before I won the lottery. As soon as I won, it was great to have all this money, but I now realized I would never again have the life I had. I liked that life. But I had to say goodbye to it, and I had no choice in the matter."

She is describing a symbolic death. And it's the same with learning new things. Let's imagine you get to graduate school and learn that, say, Canada isn't as great on human rights as you thought it was. This realization comes with trauma. If accepting this idea, we then have to say goodbye to the part of ourselves that used to think differently. And what if we drew strength from what we used to think? What if we formed a part of our identity according to it? What's more, we also might have to say goodbye to what we think of the people who taught us the things we no longer believe. A teacher or a parent that we thought was wise is now partly re-imagined a little differently. When we choose to reconsider a parent's life lessons because we've learned something new, doing so can imply a partial reconsideration of the parent.

So new knowledge comes with life but it also comes with death. GEOFF DYER understands this when he writes, "To be interested in something is to be involved in what is essentially a stressful relationship with that thing, to suffer anxiety on its behalf."

On the other hand, in one of my favourite quotes from one of my favourite philosophers, MICHEL FOUCAULT offers a remedy for the death of new learning when he writes, "I don't feel that it is necessary to know exactly what I am. The main interest in life and work is to become someone else that you were not in the beginning. If you know when you began a book what you would say at the end, do you think that you would have the courage to write it?"

Foucault is asking us to embrace both the death and life of new learning. He's saying that a most interesting intellectual journey is to let yourself be affected by your surroundings without fixating on a point of view, that this openness to the life and death of

knowledge-making is a profound method of learning. And so if you decide you want to live a life of learning, for all its rewards, be aware that this will at times come with loss, with mourning, with despair, and with real loneliness. Yet these experiences, common to many of us, can be the basis of community among us.

No. 2 - I find community with *Perennial Learners*

On this point, in a room full of educators, I may be preaching to the choir. But this community is for people addicted to a life of learning.

The following quotes play off each other really nicely. And they maybe help us to uncover, with some depth, the purposes and meanings of educational work.

First we have a lovely quote from **JORGE LUIS BORGES**, who says, “I have always imagined that Paradise will be a kind of library.” For people addicted to a life of learning, that probably rings true.

But then we have a thought from **JOHN LOCKE** that ups the stakes a bit: “Reading furnishes the mind only with materials of knowledge; it is thinking that makes what we read ours.” He’s suggesting that ‘the book’, like the books in Borges’ library, are simply objects. What matters is the relationship we make to the book. Here education is thought of as a spatial relation. There’s the teacher, there’s the students, and there’s education, which is what happens in the space in-between, where our thoughts meet the thoughts of others.

This quote from **DON DELILLO** now ups the stakes even more:

“Writing [and we can add reading] is a form of personal freedom. It frees us from the mass identity we see in the making all around us. In the end, writers will write not to be outlaw heroes of some underculture but mainly to save themselves, to survive as individuals.”

Why do we read and write in the first place? Delillo is suggesting that maybe doing so is a form of identity making. Maybe we do it in part to understand who we are, and to understand each other.

And then lastly, from BERTRAND RUSSELL, we have the idea that, “Thought is subversive and revolutionary, destructive and terrible. Thought is merciless to privilege, established institutions, and comfortable habit. Thought is great and swift and free.”

I think Russell is telling us that education is a practice of freedom. That’s why we do this. That’s why we struggle in front of these blank screens. That’s why we have days like today where we aim to share knowledge. Education is a practice of freedom. As per Foucault, it’s about showing us – individually, collectively – that we’re freer than we think we are. That’s why this community, the community of perennial learners, chooses to learn.

No. 1 - I find community with *Peers Who Admit Belonging to Some of the Above*

The last community I claim is with peers in my immediate circle who admit belonging to some of the above. Notable members of this community are my students, my colleagues, and my friends. When I look around this room I can see people who embody different parts of all of these things. These people are my immediate community.

A final takeaway: We all exist in a system of competition, of scarcity, and of silos. And the pressure to react unfavourably to these conditions, in anti-communitarian ways, can be great. As a graduate student, when you know you're up against someone for funding or acclaim or otherwise, the pressure to start to become silently competitive without realizing it can be great. But what's important to remember here is that there's a relationship between structure and experience. Between the structures of competition, scarcity, and silos that we exist within and the experiences we make within these structures, which can exacerbate our struggles as researchers and writers.

So what do we do? I think we can mitigate against the effects of these structural forces by sharing how they impact us. For all the conversations we academics have about how many things we've published or how much funding we've secured, we have to talk about what's underneath. We have to talk about what it took to get those accolades and achievements, even if unpleasant, because that's also our common experience. And that talking, that sharing, undervalued within academic life, can be the basis for deeper community making among all of us.

Thank you.

References

Note: Quotations, references, and all other sources are listed below, according to the section and, where possible, the order in which the material they refer to appears in the text.

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