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Lower Division Undergraduate Publication Experiences

A dissertation submitted in partial satisfaction of the

requirements for the degree Doctor of Philosophy

in Education

by

María Valentina Fahler

Committee in charge:

Professor Karen J. Lunsford, Co- Chair

Professor Charles Bazerman, Co-Chair

Professor Dorothy Chun

June 2023

The dissertation of María Valentina Fahler is approved.

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June 2023

Lower Division Undergraduate Publication Experiences

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María Valentina Fahler

DEDICATION

To all the women in my family. For our freedom to pursue our ideas, for our opportunities to transform, and for our self-care.

ACKNOWLEDGEMENTS

The six years of this PhD were like riding a tumultuous, but also gratifying and life-changing road. I would never have been able to finish this journey without the support of a huge community of scholars, friends, and family members that were there unconditionally.

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My appreciation to Dorothy Chun, my committee member, for being so generous with her knowledge and experience. Her feedback, ideas, and words of encouragement have played a significant role in shaping my dissertation. As her student, I discovered a professional path that I am excited to continue exploring and growing.

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I am immensely grateful to all my friends, an incredible community that has consistently stood by my side, lending their ears, offering encouragement, providing unwavering support, and offering invaluable advice during challenging times. I owe a heartfelt appreciation to each one of them, as without their presence and contributions, this accomplishment would not have been possible. I would like to express special recognition to Pia Graziosi, Victoria Curia, and Albert Ventayol-Boada, unconditional friends and role models who have been there for me since the beginning of this journey.

I want to express my deepest appreciation to my family. To my mom, Patricia, for always caring about my interests and feeding me with encouragement and bravery to achieve my goals, even when they appeared unconventional. To my dad, Oscar, for always standing behind my wildest ideas. To my sister Joaquina and my brother Andrés, I am profoundly thankful for their constant presence and their readiness to lend a helping hand whenever I needed it. And to Chris, his love and unwavering support have been a consistent source of comfort and strength. I am grateful to him for always making himself available to patiently listen to my concerns, provide feedback, and take me out on bike rides or adventures when I needed a break from my work.

I am also appreciative of the institutions and their dedicated staff who placed their trust in my work and whose financial support made this endeavor possible. To the Fulbright Association and the Argentine Ministry of Education, for partially funding my Ph.D. program. To UCSB's Gevirtz Graduate School of Education, for stepping in every time I needed financial support. And to all the departments across campus that employed me during these years and gave me the invaluable opportunity to learn and grow as an educator.

To all of you, thank you.

VITA OF MARÍA VALENTINA FAHLER
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Refereed Articles in Conference Proceedings

Colombo, V. & **Fahler, M. V.** (2014). Estrategias de inclusión de voces en monografías de estudiantes de Letras e Historia (UBA). In *Actas del Congreso Nacional Cátedra UNESCO para el Mejoramiento de la Calidad y la Equidad de la Educación en América Latina, con Base en la Lectura y la Escritura: La lectura y la escritura en las sociedades del siglo XXI*. Rosario: Universidad Nacional de Rosario.

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FIELDS OF STUDY

Writing Studies, Rhetoric and Composition, Writing Development, Literacy, Discourse Analysis

ABSTRACT

Lower Division Undergraduate Publication Experiences

by

María Valentina Fahler

This dissertation investigates the experiences of undergraduates who publish in university-sponsored venues classroom papers written within lower-division courses. Dating back to the early 1900s, the publication of classroom work in student anthologies has become an extended practice in U.S. writing programs (Loomis, 2006). More recently, the expansion of the undergraduate research movement has enabled undergraduate students to participate in research journal publications.

Even though it is frequently considered a signature practice of student-centered writing pedagogy, the undergraduate publication has had little research value for the field, and student voices were the least explored dimension. Undergraduate publications have been predominantly explored through the lens of instructors and administrators. Although this information has been central to understanding the phenomena, particularly in terms of the benefits and challenges of carrying out such an initiative, there is limited information about the meaning of this experience for the students themselves and how it impacts their writing development.

This qualitative study takes a closer look at the phenomena and examines the experiences of undergraduate students who publish in university-sponsored venues. It has been designed drawing on phenomenology and narrative analysis methods to explore the publication of classroom work in two university-sponsored venues. It focuses on students who published work written within lower-division courses, to capture the initial relationship that students establish with publication and to understand the extent that this opportunity aids their engagement and social position within the university community. Additionally, it contrasts the experience of students from two different institutional contexts, a writing program's anthology of student writing and a national undergraduate research journal.

In line with the growing research that centers on student development from an emic perspective, I seek to lift the voices of undergraduate students, the underrepresented group in the currently available literature. Therefore, the central question that guides this study is: what meaning do undergraduates who published a paper written within their first two years of college ascribe to university publication?

The findings of this study provide evidence about the value of undergraduate publication for the student participants, their role as authors as well as the networks and resources that support their engagement in the process. This is relevant information for writing researchers interested in the circulation of student texts and student authorship, but also for faculty and program administrators who seek to assess and/or improve the learning experiences of undergraduate students and their disciplinary development.

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I. Introduction

This dissertation investigates the experiences of undergraduates who publish in university-sponsored venues classroom papers written within lower-division courses. Dating back to the early 1900s, the publication of classroom work in student anthologies has become an extended practice in U.S. writing programs (Loomis, 2006). More recently, the expansion of the undergraduate research movement has enabled undergraduate students to participate in research journal publications.

Throughout the years, the publication of student work has supported different pedagogical goals in writing courses. For some writing process pedagogies, publication motivated students to make conscious writing choices (Murray, 1969), fostered writing communities (Macrorie, 1963) and defied traditional classroom dynamics (Orth, 1976). More rhetorical approaches to writing pedagogy have incorporated publication into their curriculum to diversify the students' audiences (Sladky, 1994) or to re-contextualize student writing and create new meanings (Alexander, 2002). In public writing pedagogies, student publication helped to bridge the gap between the classroom and the non-academic spheres (Mathieu, 2005), and to create a curriculum that promotes social change (Congdon & Blandy, 2003). At the same time, basic writing pedagogies have relied heavily on publication to validate their student's experiences within the university (Boese et al., 1997; Goode, 2000; Terrick, 2009) as well as to motivate students with their writing (Fluitt-Dupuy, 1989).

Lately, the undergraduate research movement has emphasized the role of student publication in research journals. Here, publication has been theorized as a tool to destabilize traditional roles of knowledge production (Grobman & Spigelman, 2003) or to extend the writing curriculum (Downs, 2010), both echoing the long tradition of student publication

scholarship. Moreover, the advancement of undergraduate research prompted scholars to think about student authorship and participation, an idea that dates to the process movement pedagogy. From a sociocultural and situated theory approach, Grobman (2009) suggested that undergraduate students develop and gain progressively the status of authors through participation.

While all the above pedagogies have claimed to be student-centered, the student voices regarding their experiences with classroom publication have been mostly absent from its resulting literature. In some cases, the literature included anecdotal accounts from students that were collected by the same instructors or administrators. These accounts, however, must be taken with caution, since the student-instructor power dynamics might be playing a role in what the students choose (or not) to disclose about their experiences. Though we can concede that participating in a new activity might modify the developmental trajectory of its participant, the lack of a systematic study of students' reception and participation in publication can be seen as a shortcoming of these activities and their literature. As Elbow observed, students writing for publication "find connections we'd [the instructors] never dream of." (1993, p. 21). Thus, it is important to take a step further and closely examine students' understanding of the experience.

This study takes a closer look at the phenomena and examines the experiences of undergraduate students who publish in university-sponsored venues. It focuses on students who publish work written within lower-division courses, to capture the initial relationship that students establish with publication and to understand the extent that this opportunity aids their engagement and social position within the university community. Additionally, it

contrasts the experience of students from two different institutional contexts, a writing program's anthology of student writing and a national undergraduate research journal.

To achieve these goals, I designed a qualitative and ethnographically informed study that investigated the students' experiences from an emic perspective (Hass & Osborn, 2007). During the 20-21 academic year, I carried out two in-depth, open-ended interviews (Brenner, 2006; Spradley, 1979) with students who published either in a Writing Program's student anthology (group 1) or an undergraduate research journal in Writing and Rhetoric (group 2). In total, I collected 25 first interviews (19 from Group 1 and 6 from Group 2) and 19 second interviews (15 from Group 1 and 4 from Group 2). I also interviewed their most important collaborator (N=10) and collected drafts of the student's papers. The student-participants who completed both interviews came from a diversity of backgrounds, 53% of them were first-generation students, 22% were international ESL students, and 42% of the participants self-identified as white/caucasian.

The findings of this study provide evidence about the value of undergraduate publication for the student participants, their role as authors as well as the networks and resources that support their engagement in the process. This is relevant information for writing researchers interested in the circulation of student texts and student authorship, but also for faculty and program administrators who seek to assess and/or improve the learning experiences of undergraduate students and their disciplinary development.

In the next sub-section, I describe the study's conceptual framework, followed by a review of the history of undergraduate publication and authorship. I then explain my study's rationale and the resulting research questions. I continue with a detailed description of the steps that I took to pursue and answer the research questions, followed by the findings and

the major themes that emerged. Then, I discuss those findings with the existing literature and point to areas that the field would want to look further into. I conclude the dissertation with the pedagogical and research implications of the study.

A. Conceptual Framework

This project is framed within social constructivist theories of learning and development. I rely on both sociocultural and activity theory (Bazerman, 2013; Russell, 1997), as well as on the idea of communities of practice (Lave & Wenger, 1991). Central to these theories are interaction, goals, and mediation of tools. Equally important, these frames have supported the development of genre (Bawarshi & Reiff, 2010) and, broadly, writing theory (Bazerman, 2016; Prior, 2008) in the North American tradition.

The sociocultural theory originated from psychologist Vygotsky and his work on the development of the individual consciousness. According to Vygotsky, learning is a characteristic of humans that happens through processes of internalization of cultural forms of behavior; in his own words, "The internalization of socially rooted and historically developed activities is the distinguishing feature of human psychology" (1980, p. 57). Under his perspective, the human consciousness develops from the interaction with others, and thus, is inextricably social and historical. However, Vygotsky's focus on the individual limited his theorization about the way that actions from individuals can create social change, a problem that scholars like Engeström addressed through activity theory (Bazerman, 2013).

Engeström's version of activity theory has placed emphasis on social processes, particularly in collaboration to meet social goals. Engeström (2004) proposes that social needs are met through people actively interrelating with each other, following a social division of labor, cultural norms, and interacting with tools. Engeström's understanding of

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activity also impacts his way of conceiving human development, because it is through

engaging in activities that societal change is enabled, and new activities are created: "Human

development is real production of new societal activity systems. It is not just the acquisition

of individually new activities, plus perhaps individual creation of 'original pieces of

behavior'" (Engeström, 2004, p. 138). Different from Vygotsky's perspective, Engeström's

activity system has framed the individual –working collaboratively– as an agent for social

change. The individual acting within a social group and through mediating tools are an

indispensable part of this theory. Yet, this approach does not address the process of

socialization into a community, an important aspect when studying social endeavors.

Lave and Wenger (1991) contributed to socio-constructivist theories of learning by

exploring the nuances of the concept of community. Their work shares the idea from activity

theory that learning happens through participation in social activities, but also extends to

explain the participants' processes of becoming full members of a community as well as the

role of the different members in the (re)production of the group's knowledge and dynamics.

Lave and Wenger argue that it is through participation in communities, that the individual

exerts change in the community and, at the same time, gets transformed: "Changing locations

and perspectives are part of actors' learning trajectories, developing identities, and forms of

membership." (1991, p. 36) From this perspective, the individual's participation in a

community is not only a means to acquire knowledge and skills, but also a way of gaining a

social position in the community as well as an identity.

The previously developed social constructivists' theories of learning have influenced

genre theory from the North American tradition, which also informs this project. In this

tradition, genres are defined as: "psycho-social recognition phenomena that are parts of

processes of socially organized activities." (Bazerman, 2004b, p. 317) This definition captures both the individual and the social aspects that influence text production and consumption. It also highlights its belonging to human activities, which becomes key in understanding how genres are constructed and operate. On the one hand, as part of social activities, genres are relationally understood. They are *intertextual* which means that they are influenced by previous, current, and future discourses (Bazerman, 2004a). But genres are not only related by discourses, genres also relate to each other in *genre sets* and more broadly in *genre systems* (Bazerman, 2004b); the former is defined as "the collection of types of texts someone in a particular role is likely to produce." (Bazerman, 2004b, p. 318), and the latter as a collection of genre sets and the involved relationships of production, circulation, and consumption (Bazerman, 2004b).

Writing scholars have synthesized previously developed theories to understand how writing works at the university. Russell and Yañez (2003) investigated the genre and activity systems that were part of a university-level GE History course. Their study pointed to the diverse activity systems -not limited to the university- that impacted the participants' writing development within the course. For example, the participants thought that tools and rules were shared across the genres that belonged to their high school History course and the current GE course; this, in turn, impacted the participant's writing performance. In a more recent study, Artemeva & Fox (2011) integrated activity and genre theory as well as the situated learning frame to identify pedagogical genres in undergraduate math classrooms across countries. The researchers found that *chalk talk* was a shared genre among all the math classrooms --regardless of the language of instruction and country. In that case, genre theory enabled the researchers to capture the multimodality in the genre, activity theory served to

explicate the mediated nature of the genre, and community of practice to capture the disciplinarity and situatedness of the event. These findings emphasize the importance of investigating student writing using complementary approaches that can make visible the multiple meanings of a student text, particularly in relation to the resources, people, norms, spaces, and trajectories. This dissertation follows that tradition.

II. Literature Review

A. Introduction

Within the university, it is often taken for granted that faculty and graduate students are the ones in charge of the (re)production and exchange of knowledge. Additionally, it is often thought that undergraduate students' access to that knowledge will eventually lead some of them to become those who (re)produce it (see Geisler, 1994). However, higher education has also had institutionalized spaces that have contested these traditional roles of knowledge (re)production. For more than a hundred years, writing courses have sponsored undergraduate publications that have served the field in diverse ways. As a pedagogical tool, the undergraduate publication has helped students to develop their writing. As a scholarly tool, published student work has challenged widespread ideas of authorship and disciplinary participation.

In this review of the literature, I will develop the main themes that have been discussed regarding undergraduate publications. I will first focus on the literature that has been published about FYC publication venues, since they have been the most explored area, and then move into publication in undergraduate journals, a venue that has recently gained increasing attention from the scholarly community. This chapter reveals a contradiction in terms of the value of undergraduate publication for the field of writing studies. While instructors have been extensively writing about its uses in the writing classroom, researchers have paid little attention to it. Based on this, I will argue about the importance of moving towards a research-informed practice of undergraduate publication, particularly one that contemplates students' perspectives.

B. FYC Publication Opportunities

FYC courses have relied on undergraduate publication for more than a century. The

University of Illinois' Green Cauldron is the earliest evidence of the phenomenon. From

1919, the magazine published exclusively freshmen writing to be used as a pedagogical tool

in their composition classrooms (Wells, 1950)[1]. Since then, FYC undergraduate publication

has been implemented in the curriculum of many US institutions, both four and two-year

colleges. Instructors' accounts of FYC publication have been important to propagate the

initiative across the country and to record the different possibilities for it, making publication

a signature activity of FYC courses. However, even though the published accounts have been

increasing since 1934, it was not until Stewart (1965) that the literature started to refer to

previous work. This first scholarship, lacking an explicit intertextual network, created a

dispersed and repetitive initial narrative.

In general, instructors have promoted these opportunities to expand the rhetorical

situation of their classroom's writing activities, particularly in terms of the audience. The

earliest paper published by an instructor already laid out that creating FYC student

anthologies served to learn: "what pains must be taken to make it [the classroom writing]

more interesting to more than an immediate class audience" (Lockwood, 1934, p. 228). In the

years that followed, however, the idea of what a nonimmediate class audience meant became

an area of disagreement. While some proponents of undergraduate publication considered

the university community as a meaningful audience for students' engagement in publication,

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[1] Although Wells (1950) states that The Green Cauldron started in 1919, the website of the University of Illinois
Library states that The Green Cauldron was produced from 1931-1970.

others considered that writing to the college community was not consequential enough and advocated for writing to non-university audiences.

The instructors that adhered to publications within the university community prioritized readership. In general, these instructors criticized the role of the teacher as the sole reader of a student's text. For example, Sladky (1994) narrated his school's decision to create a freshmen magazine based on students' classroom work to expand readership. That magazine was read by the 400-600 freshmen students enrolled per quarter in the school's English 101. This way, Sladky argued that student work could have a more "genuine" readership with more "authentic" reading purposes.

Other instructors perceived that writing for the college community was not authentic enough, and prioritized writing for non-university audiences. This was the case of Parrish (1956), who included as part of her FYC writing curriculum the possibility to publish the classroom work in out-of-school magazines. Similarly, Stewart pushed back from university-sponsored venues because they failed in directing a student "to look beyond the boundaries of the campus for his audience." (1965, p.36)

With the rise of digital technologies, Alexander (2002) challenged the artificiality of the FYC course and invited his students to write for e-zines. In his paper, he questioned FYC publications that circulate within university settings by claiming that:

> The problem perhaps is one of context. If a site showcases student work as student work, then it may only appeal, primarily I think, to teachers and perhaps other students wanting to know what a particular teacher expects. If a site were to contextualize the work in a different way, then it could alter the appeal of the writing. (p.388)

Alexander rightly pointed out the role of the publishing context in relationship with audience appeal. However, his argument is assuming first, that there is only one type of appeal to read published student work (i.e., pedagogic appeal); the second, that university-sponsored texts circulate only within the college community. Many years before, Wilson (1955) argued that the fact that student work is published in print gives an extra value due to the societal value of print. Thus, printed student work might contextualize the product in a different way and appeal to audiences that instructors are not aware of.

Other instructors started seeing publication as a means to destabilize the traditional classroom dynamics. Publication has been considered a way to redistribute the pedagogical responsibilities in the course, a central move towards a student-centered pedagogy. Scholars like Murray (1969) proposed that publication could foster a new type of commitment to writing if both students and teachers wrote, failed, explored, and discovered publication altogether. Similarly, Orth (1976) described how working for publication served to redistribute power in his advanced composition course. To accomplish this, he moved away from the evaluating role to become a coach and divided between the members of the classroom the tasks of assessing, selecting, and editing the work to be published. The new type of collaboration that publication allowed was considered to be more in line with the field's values of learning to write from a sociocultural perspective.

Moreover, publication has been a way to challenge grading, the university's main reward system, as described by Elbow (1999). Since the outcome of publication is usually not connected to a grade, instructors noted in their students a more genuine motivation to write. Both Stewart (1965) and Berke (1963) noted that their students felt released from the traditional constraints of the classroom when working towards a publishable piece that would

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not be graded. Other instructors have noted increasing student motivation to write when the opportunity to publish classroom work was presented (e.g. Wilson, 1955). However, there is not enough evidence to explain what aspect(s) of publishing classroom work mobilizes students, and how is that motivation different from the traditional motivations of a classroom assignment.

A major change across the years has been regarding who got access to publish. A main reason for this change might have been the field's shifting perceptions of goals for student publication. Early on, FYC publication served as a venue to showcase the best student writing, creating even a wider division among the student body. Exemplary student writing had the opportunity to be published within the college community (e.g., Berke, 1963; Limpus, 1954; Wise, 1953). Students had also the opportunity to publish their work within the scholarly community, as Macrorie's (1962) call for submission of student writing in the CCCs journal evidenced: "Standards will be high; many papers will probably be rejected, but that is part of the experience of the professional writer" (pp.59-60). Publication for students was exclusively reserved for those with a very specific profile and aspirations. Later, Sherman urged against publication opportunities for students that belonged to what was then labeled 'remedial courses', since "poor students seem to go overboard and imagine themselves instant authors of great ability. And to these people, the rejection slips seem quite damaging" (1972, p. 303).

However, since the 1980s instructors began thinking of publication to validate student writers and to foster belonging, and thus publication became an opportunity for students with diverse backgrounds. At this point, there is a record of instructors incorporating publication in ESL composition courses (Fluitt-Dupuy, 1989); in two-year colleges (Boese et al., 1997);

and in 'developmental writing' courses (Goode, 2000; Terrick, 2009). The underlying assumption in these texts is that publishing the work of students who traditionally were at the margins of composition classrooms not only extended the writing curriculum but also motivated and legitimized the students' experiences within the college community. Publication, then, could also be included as an institutional policy to foster college belonging, a key strategy to retain students (Nunn, 2021).

Later, instructors fostered public writing in FYC courses not only to create more cohesive college communities but also to bridge students with out-of-school communities. In the 2000s, instructors started thinking about the advantages of public writing as a transformative activity. This gave birth to two movements: the "Celebration of student writing", designed to legitimize the value of student writing, and the "Public writing pedagogy", a name given to courses whose focus was to write for civic engagement.

The "Celebration of student writing" initiative was meant for students to showcase their work to the public and debunk the negative connotations of students and their writings in public media (Adler-Kassner & Estrem, 2003). Although not a paper-based publication, this initiative consisted of an event where all students could share and discuss their research pieces with the college community and with their families. The few students' anecdotal accounts cited in the paper speak about how this opportunity increased students' confidence, sense of belonging, and connection. However, the authors acknowledged the lack of empirical evidence that their paper presents to understand the consequences of this opportunity fully.

The "Public writing" pedagogical movement stemmed from service-learning pedagogy and has dealt with writing for civic engagement and social transformation. Mathieu (2005)

argued that the 21st century brought the "public turn" to composition and writing studies. For this author, the "public turn" had an activist significance, it meant incorporating community-based pedagogies into the curriculum for students to write publicly for social change. In her book, she develops a university-community partnership that leads to public writing activities where both the students and the community grow.

Overall, instructors have framed undergraduate publication in FYC courses as a positive experience, and only a few texts have documented its challenges or limitations. Some of the challenges were genre-specific, such as finding readers for campus magazines that targeted the general student body (Berke, 1963). Other instructors struggled to access enough funding to keep their initiatives going (Boese et al., 1997; Holmes, 1963; Sullivan, 1988), an issue that was solved by others by incorporating the published work as a mandatory textbook in their classroom (e.g., Sherman, 1972). Last, some instructors and editors faced resistance. In some cases, by the student body at the beginning of the process (Fluitt-Dupuy, 1989); in other cases, from faculty who questioned the quality of these publications (Macrorie, 1963; Stewart, 1965; Wilson, 1955)

Even though undergraduate publication has had its difficulties, the extensive literature written by instructors from different years shows that it has become an established pedagogical practice in FYC courses that is here to stay. Already in 1955, Williams proposed that this could be an important tool to give significance to the specificity of FYC courses and to move beyond the idea that it is just a service course. Surprisingly, this practice has been little explored by researchers.

The first study was carried out by Wells in 1950 with the goal of understanding how institutions promote and use samples of freshmen writing in their classes. Based on the

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number of institutions that promoted some type of FYC publication venue, Wells realized that "The magazine of freshman writing definitely has a place in the modern composition course." (1950, p. 11). In the 186 survey responses she collected, participants narrated the affordances and drawbacks of including publication opportunities. These accounts addressed not only the role of publication to motivate and serve as teaching tools. It also brought up the challenges of publication, such as the extra burden it can cause on faculty, the funding issues, the type and quality of freshmen writing that was worth publishing, the effect on students - and particularly, the effect on the "poorer" students-, and the risk that publication could guide students into thinking too much about the product. In many ways, Wells' study condensed many of the themes that were presented in the published instructors' accounts.

Even though Wells' (1950) study already discovered that undergraduate publication was an established pedagogical practice in US higher education institutions, it was not until 2006 that a follow-up study was carried out. In a dissertation study, Loomis (2006) surveyed and interviewed faculty and administrators and analyzed published samples from students from institutions all around the US to learn about the type of publications opportunities available for FYC courses. Loomis' study confirmed the pedagogical value that instructors and administrators place in student publication: as a tool to model successful student writing and as a bridge with readers. Loomis (2006) also found challenges; first, a tension between the pedagogical value that instructors place on published student texts and the institutional support to carry out this task. Second, the out-of-the-classroom audience reach appeared to unmotivate students. Like Wells (1950), Loomis' results resemble what has been reported by the pedagogical scholarship, probably because his data was also student texts and did not explore new data sources.

In the same line, one MA thesis addressed FYC publication from the perspective of faculty and administrators. McMillan (2014) explored the benefits and reach of writing from the composition classroom. After surveying faculty and administration and carrying out a literature review of FYC publication venues, Mc Millan (2014) identified three dimensions of publicness that instructors can encourage their students to write to: the campus, the community, and the world. Therefore, the public writing pedagogy presented by Mc Millan (2014) encompassed not only the community -as Mathieu (2005) proposed-, but also the more immediate university and the world. In line with the previous studies, the students' voices as participants in any of these processes were absent from his study.

The largest paper published about the topic that includes the perspective of a student is Peterson's (2014) undergraduate honor's capstone project. Even though he was an undergraduate at the time of writing the project, he followed the tradition of the available scholarship and described the step-by-step process of producing a student anthology. Based on his experience as part of the editorial team, the author included recommendations to instructors related to planning and structuring this type of initiative.

So far, we have seen that the pedagogical and research-based scholarship on undergraduate publication in FYC courses has been almost exclusively focused on the experiences of faculty and administrators involved in the activity. The major shortcoming of this extensive literature is the absence of student experiences –key participants in this project. When included, students' voices were collected by instructors. However, those responses should be interpreted with caution, since the power dynamics between the participants might have biased them. In the empirical studies, students were only represented by their texts, which can convey only a very narrow account of the whole experience. What comes to light

then is a discrepancy between student publication as a central characteristic of a student-centered pedagogy and the resulting literature, which has been mostly instructor centered.

C. Undergraduate Research Publication

A related pedagogical movement that has brought attention to the role of undergraduate publication has been the undergraduate research movement. Since the 2000s, this movement has advocated for student engagement in research as a vehicle for collaborative learning and scholarly enculturation (J. L. Murray, 2017). Consequently, undergraduate research journals became increasingly popular, like the *Journal of Student Research* which accepts submissions from multiple disciplines (J. L. Murray, 2017). Writing studies scholars also joined this movement, and in 2003 *Young Scholars of Writing,* an undergraduate journal in composition and rhetoric, was launched. Although most of the pieces published in YSW belong to students in advanced composition courses, the journal contains a section dedicated to FYC pieces that are research-based.

The first editor's introduction of YSW shows that published undergraduate research shares many of the characteristics of the existing publication venues. On the one hand, the editors presented this space as one to motivate and celebrate student writers, to offer a space for student expression, and to use it as a pedagogical tool in the classroom (Grobman & Spigelman, 2003). Additionally, the editors considered that the characteristics of this new venue could mobilize the field's epistemology: "Just as students' voices are crucial to the work of composition and rhetoric, student research may significantly contribute to the scholarship, learning, and ongoing formation of this discipline" (2003, p. 6). Once again, student publication could destabilize traditional dynamics, but now in terms of disciplinary knowledge production and the role of students in it (see Downs, 2021). Even though

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undergraduate publication was again a promising area of research, scholars' first approach to the topic was via reflective pieces and research-based studies are only a recent trend.

A very productive conversation that the creation of YSW invited scholars to engage in has been around the ideas of undergraduate authorship and contribution to disciplinary knowledge. Although scholars in the past had explored the idea of authorship from the student's perspective, the participants from those studies were consumers of texts authored by expert disciplinary members. Thus, from these studies, we learned that students understand authority in negative terms, related to domination, powerful roles in society, and/or negative feelings (Lunsford, 2000). We also know that students in the humanities have a greater tendency to think about authorship in singular terms and that this is reinforced not only by the disciplinary orientation but by the university writing tasks (Ede & Lunsford, 2001). More recently, we learned from Rendel (2015) that an English major's definition of an author is based on the idea of an author as a single writer and creative genius. Although these studies uncovered important dominant narratives about how students define authorship, we still know little about when and under what circumstances students see themselves as authors, or what that role entails when they are actively contributing to a field's pedagogical or epistemological goals.

What we do know is how scholars understand undergraduate authorship. Robillard (2006) pointed out that students and their work has been traditionally used by experienced scholars as an object of study. Instead, she questioned how it would be to consider students as authors and contributors:

With the publication of student work in Young Scholars in Writing, we now could establish what Rose calls "coherence relationships" between the published work of

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scholars and the published work of students. And, significantly, students have the

opportunity to represent themselves as writers and thinkers contributing to the knowledge

of an academic field. (2006, p. 265)

The author's call acknowledges that publication in journals not only changes the role of the

student within the field but also enables new possibilities for student authors to represent

themselves.

At the same time, scholars postulated that traditional undergraduate writing has been

shaped by dominant discourses that distanced students from perceiving themselves as

authors. Robillard and Fortune explained that in these powerful discourses, students "are

assumed not to have reached a stage where their writing can be regarded as "real" writing.

The students' perceived nascent state as writers evokes a condescension that refuses to allow

them an identity as authors." (2015, p. 7). In their argument, the scholars challenge the

perspectives that question the authenticity of student writing (an issue that had been central in

the promotion of undergraduate publication, as described earlier in this piece). Instead,

Robillard and Fortune (2015) posit that if the authenticity of student writing is questioned,

then student authorship is also contested.

Undergraduate publications in research venues also invited scholars to think about the

trajectory of student authorship and participation and its value to the field. From a

sociocultural and situated theory approach, Grobman (2009) suggested that undergraduate

students develop and progressively gain the status of authors through participation.

Authorship, under this perspective, is a continuum and not a binary category (yes/no).

Specifically thinking about FYC writers, Carter and Downs, in an introduction to the 2008's

edition of YSW, asserted that the value of these writers relies on that "They're framing

questions in ways that more experienced scholars don't think to" (2008, p. 121). Authors of this journal are not only learning to write or showcasing their work -as what used to happen with other publication venues- but they are offering ways of seeing and understanding the discipline that might be overlooked by experienced scholars or classroom instructors.

In its 10th anniversary, YSW provided a space for instructors and former authors to reflect on the diverse consequences of YSW. The instructors' contributions were again reflections on the benefits of using it as a pedagogical tool in the classroom. For example, Marshall (2013) included YSW in her legal writing course to enrich its goals, showcase successful writing samples, and foster more concrete and credible rhetorical situations. Olivas (2013), a former contributor and current instructor, describes how YSW can be used as a tool to work through the writing process and uncover all the work that goes into a published piece.

However, a piece from a former contributor that was not an instructor revealed new consequences of publication that were not considered by the existing literature. Stuart, a former contributor, and current paralegal worker, described how publication in YSW led her to engage with new and unexpected communities that were not necessarily academic, and concluded that:

> Scholarship focuses so intensely on the ways in which undergraduate research encourages students to attend graduate school that stories like mine often don't end up being told (e.g., Bauer and Bennett or Tinto). Yet I have gained so many opportunities from my *YSW* experience." (2013, p.9)

Stuart's (2013) narration evidences that the field can miss out on relevant knowledge when the story is told almost exclusively from instructors' or editors' lenses.

Downs et al. (2010) chapter on the benefits of including YSW as part of writing instruction relied on student voices to describe how publication in an undergraduate journal can be a pedagogical tool. The authors, as faculty advising editors of YSW, collected reflections from 4 students who worked with them. The students' accounts about the process of publishing in YSW brought in important hints on how this experience extended their knowledge about writing in a way that a classroom can't do because of the time, purposes, and dynamics. The students became aware of the consequences of their language choices, they gained confidence in their own revision skills, and they learned about the relational and interactional nature of the writing process.

Only recently research in undergraduate publications started to investigate this phenomenon beyond its pedagogical consequences. To learn about the writer-reader interactions of the YSW journal, Downs (2021) surveyed 17 of its contributors. In the responses, he discovered that even though authors expected to engage in conversations about their published pieces they had few opportunities to interact with their readers. After exploring the website, the researcher concluded that the current site design not only hindered the creation of strong ties between readers and authors but also made it hard to trace the reach and impact of the papers. This study shows how publication, when it is purely designed from the perspective and goals of only one participant (i.e., faculty with specific pedagogical goals in mind), might not address the values and expectations of its targeted audience. Thus, investigating and contrasting participants' is necessary to bridge the gap between them.

D. Chapter's Takeaway

For U.S. Writing Studies, the undergraduate publication has had mostly pedagogical value. From classroom newsletters, and writing program student anthologies, to research

journals, students in many higher education institutions have had the opportunity to reach a diversity of audiences with their classroom work. As an extended pedagogical practice, most of the available literature on the topic has been written by instructors who fostered this opportunity in their classrooms to enhance the writing curriculum. Moreover, with the creation of undergraduate research journals, scholars were prompted to reflect on student authorship and knowledge creation within the disciplinary space.

Even though it is frequently considered a signature practice of student-centered writing pedagogy, the undergraduate publication has had little research value for the field, and student voices were the least explored dimension. The few research studies that have collected qualitative-based student data have uncovered aspects that were absent from the traditional instructor's pieces, such as students' use of their publication for non-academic purposes, their desire to engage in conversations with their readers, and their new feelings of self-efficacy and belonging.

To go a step further now, a systematic analysis of the participation, understanding, and use of publications from a diverse group of students can help confirm, reject, or reinterpret the meaning and consequences of this practice. Additionally, a contrastive analysis of different publication venues might reveal their affordances and limitations. This would not only aid the development of a relevant writing curriculum, but also might help advance writing theory in terms of participation, belonging, and authorship.

E. Study Rationale and Research Questions

Undergraduate publications have been predominantly explored through the lens of instructors and administrators. Although this information has been central to understanding the phenomena, particularly in terms of the benefits and challenges of carrying out such an

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initiative, there is limited information about the meaning of this experience for the students themselves and how it impacts their writing development.

Accordingly, this dissertation consists of a qualitative study that draws on phenomenology and narrative analysis methods to explore the publication of classroom work in two university-sponsored venues that were written by students during their first two years of college. In line with the growing research that centers on student development from an emic perspective, I seek to lift the voices of undergraduate students, the underrepresented group in the currently available literature. Therefore, the central question that guides this study is: what meaning do undergraduates who published a paper written within their first two years of college ascribe to university publication? This central question will be responded to through the following sub-questions:

1. How do students engage in this activity?

2. What are the more or less immediate consequences of university publication reported by students?

3. What other participants do students engage in their publication experience?

4. What differences are there between publication in an FYC anthology and a specialized research journal?

5. What are the available possibilities for students to continue publishing their work?

6. How do students relate undergraduate publications with their own definitions of college authorship?

7. What are the patterns and significance of college publications that undergraduates from different social backgrounds report when participating in this experience?

To respond to these questions, I interviewed a total of 25 undergraduate students who had recently published in a university-sponsored venue a piece written within a course in any of their first two years. In the analysis of the data, I examined their entrance to publication, the reported outcomes, the role of others, their engagement with new publications, and their definitions of college authorship. The findings reported in chapters IV, V, and VI contribute to the assessment of undergraduate publication based on the lived experiences of an understudied group that is a central participant in the activity, the students.

III. Methods

In the last few years there has been an increasing literature that has pushed the boundaries of scholarly definitions by designing qualitative and emic studies. Some recent studies have focused on students' emic responses to their assignments. For example, *The meaningful writing project* (Eodice et al. 2016) explored U.S. undergraduate definitions of meaningful writing drawing on data collected from surveys and interviews. They also interviewed faculty members but used their data to complement student definitions. In the book *Literacy Practices and Perceptions of Agency: Composing Identities*, Williams (2017) interviewed and observed high school and college students in three different countries (U.S., U.K., and Kazakhstan) to understand their definition of "agency" in literacy practices. During that same year, Nordquist's book, *Literacy and Mobility*, reported on the stories of three participants who were finishing their high school education and transitioning into higher education to broaden what we know about navigating the education system. More recently, Nunn (2021) – in *College Belonging: How First-Year and First-Generation Students Navigate Campus Life*– interviewed undergraduate students from a private and a public university to learn about their definitions of "college belonging." All these studies have in common the ethnographic approach and the emic perspective –methodological choices that challenged and revamped established scholarly definitions.

In this dissertation, the methodological choices I made follow a similar goal: making visible students' ideas and definitions. For this, I adopted a qualitative design (Yin, 2016) to capture in-depth participants' experiences. I drew on tools that facilitated an emic perspective from ethnography, phenomenology, and narrative studies (Creswell & Poth, 2016; Wertz,

2011). In the following paragraphs, I relate the study design with the process of the data collection and analysis procedure, and I provide a detailed description of the procedures.

A. Setting and Context of the Study

This study was situated within the university. It focuses on writing practices that took place within the university system, which in Brandt's (2001) terms could be understood as university-sponsored writing. The data collection happened during the first semester of the COVID-19 pandemic, so the participants were transitioning and adapting to online education. It is important to acknowledge that during this time, people were forced to carry out all their activities at home, so the boundaries between personal and school life became blurred.

The more immediate setting of this study comprised the classroom but also extended beyond it. In my study, participants wrote a text within the context of a classroom when they were in their first two years of college. That same piece was submitted at a later instance for publication in a university-sponsored venue. Thus, the writing that was originally composed to meet a course's exigencies then circulated in a new, related social situation that imposed new exigencies. From an activity theory perspective, the classroom and the publication venue could be considered two different, but interconnected, activity systems, since they differed in terms of goals, participants, etc. In that sense, even though those texts were very similar, they belonged to different genres, in Russell's words: "texts that share a number of formal features may not belong to the same genre because they are not all used to operationalize the same recurring, typified actions of an activity theory. A single text may successfully function as a tool for mediating the actions of participants in more than one activity system." (Russell, 1997, p. 518). This idea is relevant to my study because it presupposes that the same paper leads to different outcomes when circulated in different activity systems. This has been an

idea that the literature on undergraduate publication has not yet addressed from the student's perspective.

All the papers were written within writing courses meant for students in their first two years of college. Although most of the papers came from FYC or BW courses, a few papers came from other writing-specific courses. In all these courses there was explicit discussion about written language. As with any university course, they followed the mainstream practices and policies of a typical university classroom, meaning that students had to complete a writing assignment as part of their course requirement and that they received a grade from the instructor in charge. This inevitably shaped the way that the writing situation within the classroom was perceived, where the real audience was the teacher, and the student was writing for a grade. As Bazerman noted: "much learning of writing is in school, where stylized and repetitive classroom relations and situations, teacher authority, and student display of competence prevail" (2015, p. 37) According to the author, this repetitive situation limits consciousness and reflection on writing. However, consciousness about an activity can be raised through incorporating reflection instances (e.g., in Yancey, 1998) or from moments of disruptions, and these can lead to meaningful learning experiences (Ching, 2018; Latour, 2005). Circulating the text in a new context beyond the classroom might be one of those moments of disruption that might lead to writing development.

The introduction of a new writing situation like venues to publish classroom work could be considered a moment of disruption. By incorporating this new situation, the traditional circulation of students' texts is disrupted and consequently, new rhetorical demands are imposed on the writers. In comparison to the classroom, the publication venue is more diverse in terms of audience and, in general, less known by students. The editors of the

pieces from FYC students in YSW understood this in terms of "distance": "One reality that is difficult for first-year writers to fully grasp is the distance between published writing and its early drafts." (Carter & Downs, 2008, p. 121). I agree with the editors' ideas about the distance of the texts, and I interpret it following Bazerman's idea of *recontextualization* (Bazerman, 2004a), meaning that the student's words are used in a new context. To see how this process of recontextualization operates in undergraduate publication, I chose two different venues that publish undergraduate work, a university's anthology of student writing and a national undergraduate research journal. The paragraphs that follow describe and compare these contexts in more detail to understand. Originally, I intended to include a third setting, an undergraduate major in Literature and Creative Writing. However, I could only gather one participant from that context, so I decided to discard that data point.

1. Starting Lines (SL)

An anthology of student writing, SL is a magazine run by UC Santa Barbara's Writing Program Faculty that has been publishing student work since 2002. The main goal of this initiative is pedagogical since it seeks to "provide opportunities for publication as well as examples of student writing for future classes." (History – Starting Lines, n.d.). Starting Lines has been framed both as an opportunity for students to share their work with the incoming cohorts and as a chance for student-readers and incoming instructors to learn about the writing expectations of the courses. Currently, SL includes writing samples from the ESL BW course (LING12), the BW course (WRIT1), and the FYC course (WRIT2). In the beginning, Starting Lines published only pieces that have been written in WRIT 1, a course addressed to "basic writers". A few years later the project grew. In 2007, students taking LING 12, from the English for multilingual speakers program, were invited to participate;

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and in 2013 students from Writing 2 –the freshman composition writing course– were incorporated. Moreover, since 2013 SL has incorporated student work that's digital and multimodal; students' selected digital writing can be accessed through the magazine's site and students' selected photographs are included in the printed magazine. In this study, I chose to focus exclusively on the essays published in the printed magazine.

The expected readers and writers of Starting Lines are instructors and students from freshman composition courses. These are all courses within the quarter system, meaning that the courses have a duration of 10 weeks and one last week for final exams. Within these 10 weeks, students work on writing projects that explore writing and are invited by the course instructor to submit their best piece for publication by the end of the quarter. This submission process is open to all students in the courses, regardless of their performance in the course, and closes a few days after finals week. To submit their paper, students must fill out a form with some personal and academic information (name, home address, course, quarter, instructor) and send it together with their paper via email to one of the two editors. For the next academic year's anthology, the editors collect student work starting from the Spring quarter all the way through the Summer and until the end of the Winter quarter[2].

The Spring quarter is always a labor-intensive one for the SL editors because it is the moment when they must put together the anthology -in addition to starting the new cycle of collection of student papers. To select the papers in the anthology, they invite the faculty from the WP and the EMS Program (TAs included) to review and evaluate the pieces. After going through the evaluator's choices and comments, the editors select the best pieces for

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[2] This means that the SL edition of 2020-2021 selected for this study included papers that had been written during courses imparted in: Spring 2019 (March-June); Summer Session A 2019 (June-July); Summer Session B 2019 (August-September); Fall 2019 (September-December); Winter 2020 (January-March)

publication. Once this decision is made, the editors work for some weeks with a group of advanced undergraduate students from an editing course in the WP to edit and proofread the papers. The whole process is very intensive and resembles the publication process of a magazine where the authors' accepted work is edited by an editing team and not by the authors themselves.

2. Young Scholars in Writing (YSW)

Established in 2003, YSW is an undergraduate research journal that focuses on writing, composition, and rhetoric. The initial purpose of this journal was to: "enable emerging writing and rhetoric scholars to experience the process of scholarly journal review and publication" (Grobman & Spigelman, 2003, pp. 2–3) The difference with Starting Lines resides in that YSW has been framed as a venue to enculturate novice scholars into the field. In 2005, YSW included a new section, "Comment and Response" where student authors were invited to discuss previous issues from the journal. In 2008, the journal incorporated a few substantial changes. First, it incorporated a faculty editorial board, whose role was to advise students throughout the submission process. Second, it inaugurated a new section, "Young Scholars in First Year Writing" (Grobman, 2008) where students from FYC courses can submit their writing for publication.

The submission and acceptance process for YSW resembles that of an academic research journal. Submissions are typically open from December to April of the following year. To submit a piece, students must fill out an online form and attach their piece. Once the submission date finishes, the editors and a team of advanced undergraduates and graduate students evaluate the papers and communicate the results by June of that year. During the Summer of that year, all the selected authors work with the faculty editors to revise their

manuscripts until they are ready for publication. The process of publishing in YSW is like an academic journal publication in the sense that selected authors are responsible for doing the suggested revisions. However, it has the added benefit of being mentored by a faculty editor that guides and accompanies the revision process.

YSW and SL have similarities and differences. The most important similarities are that the pieces published in both venues respond to some writing inquiry that originated within an undergraduate writing course, so students' papers analyze and theorize about writing. The differences in the type of venues -a magazine and a research journal- create different exigencies. In the case of SL, the contributors are referred to as "students" or "student authors" (About– Starting Lines, n.d.). In YSW, the contributors have been framed by the editors as the youngest scholars in writing, in terms of their experience in the field (Carter & Downs, 2008). Thus, while in SL student work is mostly instructional, in YSW students' work is considered a contribution to the specialized knowledge, and the audience is assumed to be colleagues. In addition, since YSW is a research journal, the work accepted for publication is expected to be a little bit more complex than a classroom paper, so students have to revise their paper once their course is over -usually with the guidance of that course's faculty or a grad student. Once the work submitted is accepted for publication, it goes through another intensive revision process, now accompanied by one YSW faculty editor. Consequently, the papers that get published in YSW travel further away from the original classroom drafts and the student author, in collaboration with different more experienced community members, is part of that journey -a big difference with the papers that get published in SL.

B. Participants

The main participants of this study are undergraduate students who have published in SL or in YSW classroom work written within their first two years at college. During the research process, I also interviewed some of the mentors or most important readers that the participants mentioned in their interviews as well as the editors from both venues. I intended to include students from writing courses in UCSB who took the courses that participate in SL but chose not to submit their work for publication. However, as I will explain in the data collection procedure section of this chapter, I was not able to get any data from the latter.

1. Published Undergraduate Students

The 25 undergraduate students who responded to my call had all written a paper that got published in a course taken within their first two years of college. At that point of the college trajectory, the literature has considered them to be in a "liminal space, both in terms of the inner processes of composing and in terms of her [their] presence in the writing classroom, which makes this a rich location for a study of agency and practices of reflection" (Schaffer, 2020, p. 95). At the time of the interview, however, a different amount of time had passed between the time the students had written their classroom paper and the time it had been published. For the SL students, that time ranged from a year to six months, but for the YSW students, the time was usually more, since in between drafts they had gone through instances of revision with their mentors and later with the YSW editors. At the time of the first interview, all the SL students were in their second or third year; whilst Maren, a YSW student interviewed, had just started graduate school.

The participants came from a diversity of backgrounds, 60% of them were first-generation students, 20% were international ESL students, and 36% of the participants self-

identified as white/caucasian/European descent (see Table 1 for a full description of the participants). Of those, 19 (76%) had published in the SL edition of 2020-2021 and 6 (24%) had done it in YSW. Of those 6 YSW students, 5 of them were in the 2020 edition, and 1 of them –Sophie– in the 2019 edition[3]. In both cases, the students interviewed represent about 40% of the total number of students published that year in that venue. However, 6 students (24%) dropped out of the study after the first interview and did not complete both interviews. This means that 19 students completed both interviews –4 from YSW and 15 from SL. Of the student participants who completed both interviews, 53% of them were first-generation students, 22% were international ESL students, and 42% of the participants self-identified as white/caucasian/European descent. The diversity of these participants is important to uncover how different disciplinary orientations, as well as live experiences, might influence the students' attitudes and engagement with writing for publication.

Table 1

Participants' General Information

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[3]Sophie attended the same institution as Laura. When I interviewed Laura's mentor about Laura's publication, the faculty directed me to interview Sophie, who had published in the YSW edition the year before Laura. I chose to include Sophie as a participant in my study to increase the representation of YSW students since it was harder to find students who had published in YSW something written during their first two years of college. Sophie, who had published a year before the students, is an important participant in to contrast the longer-term effects of publication.

Participant	Venue	Previous publication*	First Gen*	Major	First language	Self-reported Ethnicity	Age	K-12
Eva	YSW	1	0	English and Math	English	Jewish-White	21	US
Ariel	SL	1	0	Communication	Chinese	Chinese	19	China
Pam	SL	0	1	Russian and Asian Studies	Korean	Korean	19	US
Huan	SL	1	0	Physics	Chinese	Chinese	19	China
Joshua	SL	0	1	Environmental Studies	Spanish	Mexican	19	US
Laura	SL	1	1	Chemistry	Spanish	Chicana	20	US
Sophie	YSW	0	0	Neuroscience in behavioral biology and English	English	White	21	US
Martha	SL	0	1	Psychology and Brain Sciences and Biological Anthropology	English	White	21	US
Anna	SL	0	0	Biology and Dance	English	Filipino and Polish	19	US
Peter	SL	0	0	Mechanical Engineering	English	White	19	US
Jim	SL	0	0	Biological Science	English	Caucasian	20	US
Dana	YSW	0	1	Applied math and statistics and biology	Chinese	Asian	20	China
Maren	YSW	0	1	English and Women's studies	English	Caucasian White	21	US
Mary	SL	0	0	Psychology and Brain Sciences and Dance	English	European American	19	US
Kendra	SL	1	1	Communication	English	Chinese Vietnamese	19	US
Lucas	SL	0	1	Physics and Political Sciences	Mandarin	Chinese	21	China
Sandra	SL	0	1	Sociology	Spanish	Salvadorian	19	US
Victoria	SL	1	1	Psychological and brain sciences	English	Mexican Filipino	19	US
Sam	SL	1	1	BFA Emphasis on Acting major	English	White German Irish	20	US
Lina	YSW	1	1	Political Economy	English	Pakistani American South Asian American	20	US
Rocco	YSW	0	0	Biology	English	Chinese	21	US
Tomi	SL	0	1	Undeclared	English	Black African	19	US

						American and Native American		
Tamara	SL	0	0	Biological Science	English	White	20	US
Jessica	SL	0	1	Math and Feminist Studies	Spanish	Mexican American	19	US
Mei	SL	0	1	Psychology and Brain Sciences	Chinese	Chinese	20	China

* Key: 1= yes; 0= no.

Table 1 illustrates the diverse experiences that the undergraduate participants brought into the study in terms of disciplinary orientation, languages, previous education experience, and ethnicity. Figure 1 below compares the participants' majors in both venues. The majors have been grouped based on the Classification of Instructional Programs (CIP) codes used by the U.S. Department of Education to classify fields of study. Students who had double majors (7 in total, 3 from YSW and 4 from SL) were counted in each discipline.

Figure 1

Participants' Majors
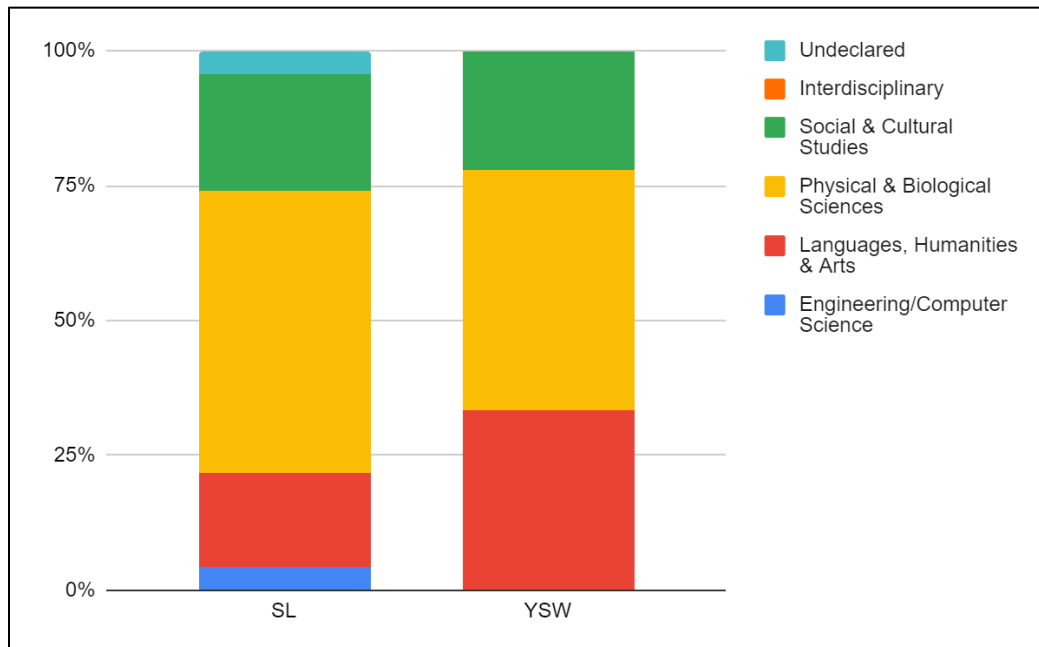
Surprisingly, Figure 1 shows that most students interviewed in both venues were pursuing a STEM major. Both in SL and YSW there was a similar percentage of students from Social and Cultural Studies major. However, while the interviewed students from SL were more STEM oriented and few of them pursued Humanities majors, in YSW, Humanities majors were the second biggest group. Moreover, the YSW sample did not include any student undeclared, whilst the SL sample did.

The sampled students also represented different ethnicities. In Figure 2, I grouped all the different self-reported ethnicities from Table 1 into broader categories; I chose to keep the original self-reported mixed ethnicities for accuracy purposes.

Figure 2

Participants' Ethnicities
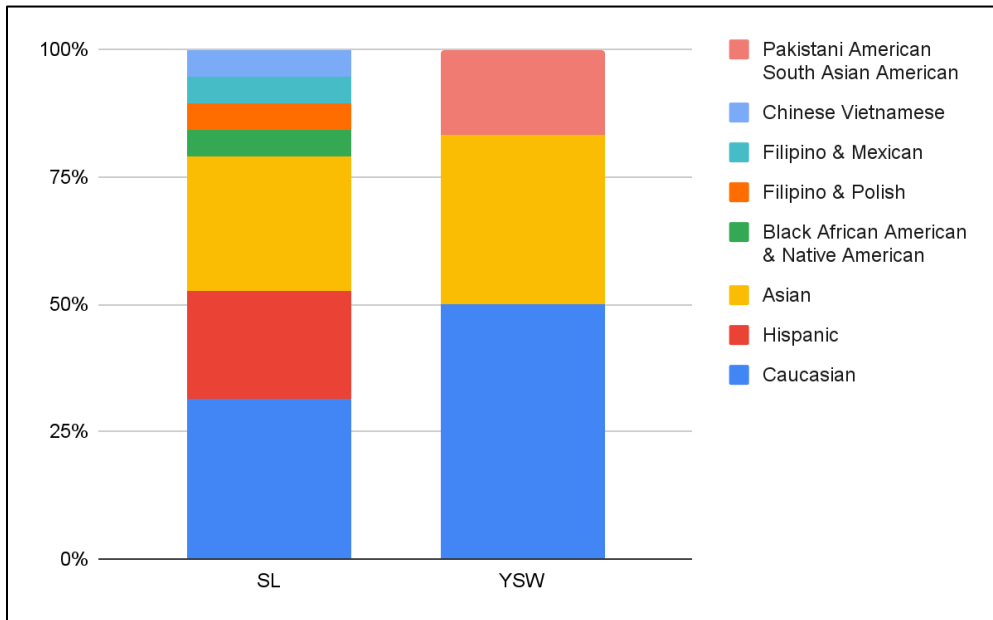
The biggest group of students in both venues was Caucasian. However, in YSW this group represents 50% of the students interviewed, and in SL 30% of the students interviewed. In the case of SL, the remaining 70% came from a wide range of ethnicities,

mostly Hispanic and Asian. In the case of YSW, the other half of the students interviewed had Asian heritage, mostly from the East and South.

Even though the participants represented several ethnicities, when it came to the first languages spoken the diversity decreased, as Figure 3 shows. In the case of YSW, the participants had learned English as their first language predominantly and there was only one student who was a Chinese native speaker. In SL the linguistic diversity increased slightly. Although the majority of participants still spoke English as a first language, some participants spoke Spanish and Chinese as their first language and only one participant spoke Korean.

Figure 3

Participants' First Language
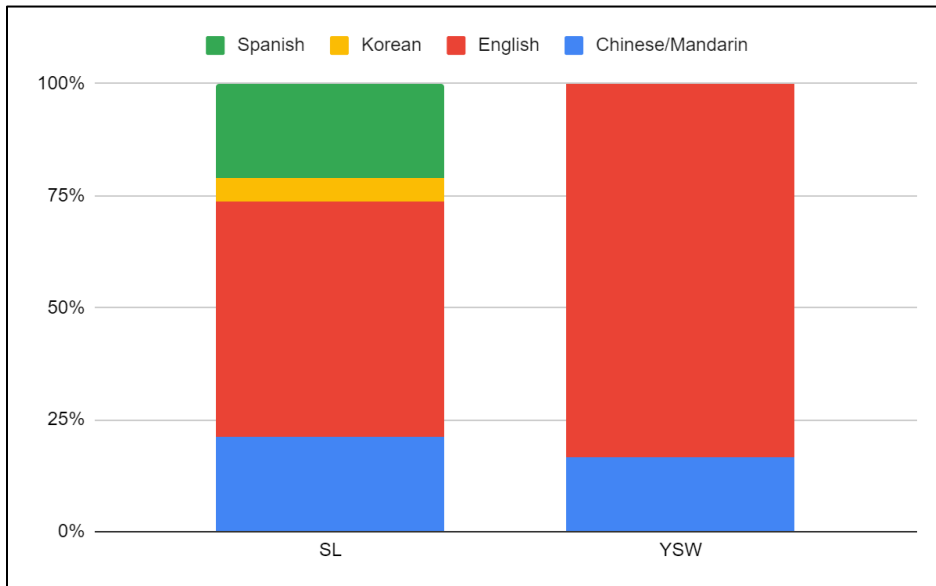
Moreover, when looking at the locations where the participants completed their K-12 education, the diversity was reduced even more. Figure 4 illustrates the location where the students completed their K12 education. The participants completed their K12 education in

China or in the US. The latter was the region where the majority of the participants completed their education. The students sampled in both venues show a similar distribution.

Figure 4

Participants' K-12 Education Location
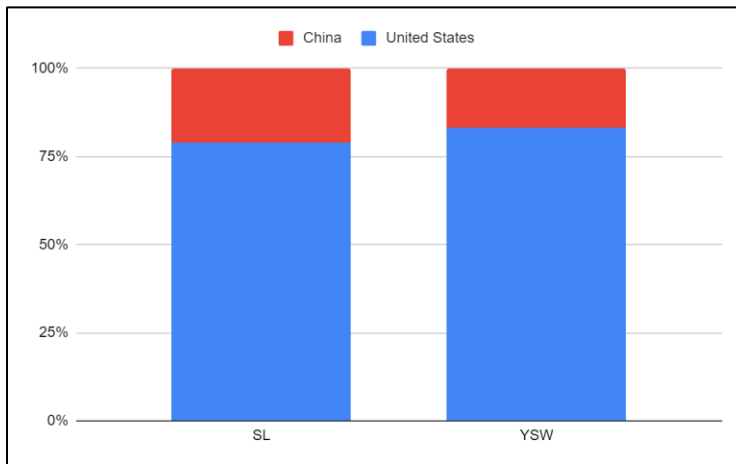
A closer look at the UCSB undergraduate student demographic would help contextualize the sample of SL participants. During the 2019-2020 academic year when the SL edition was produced[4], the total number of undergraduates enrolled was 23349. Of those, 86% were domestic students; of the remaining 14% of international students, 75% were from China (UCSB Office of Institutional Research, Planning & Assessment). Among the domestic students, most of them were White[5], followed by Latino/Chicano, and then Asian. The ethnicities of SL students sampled are like this overall campus ethnic diversity. Figure 5 illustrates this information and was made following the data provided by the UCSB Office of Institutional Research, Planning & Assessment.

Figure 5

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[4] See footnote 1

[5] I am using the labels found in the reports from the UCSB Office of Institutional Research, Planning & Assessment

2019-2020 UCSB Domestic Undergraduate Students' Ethnicities
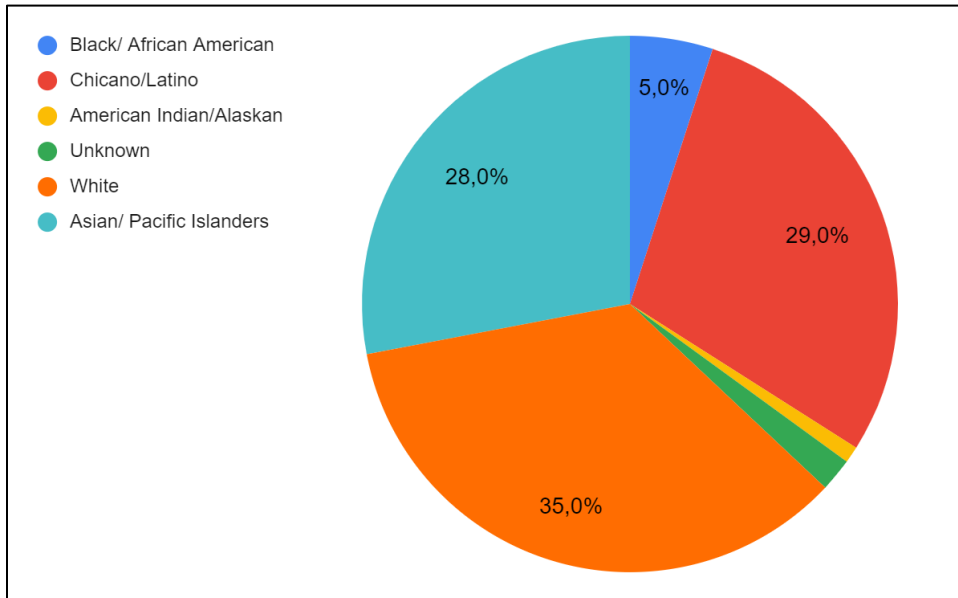
Source: UCSB Office of Institutional Research, Planning & Assessment

The distribution of the majors across the UCSB campus during the academic year of

2019-2020 is also relatively similar to the distribution of sampled SL participants. Figure 6

has been done with the information provided by the UCSB Office of Institutional Research,

Planning & Assessment and with the information provided by the participants interviewed. In

both cases, the majors were grouped according to the CIP codes provided by the U.S.

Department of Education, and the students with double majors were counted in each

discipline.

Figure 6

Comparison Between the Majors of 2020-2021 SL Interviewed Published Participants

and the 2019-2020 UCSB Undergraduate Students Enrolled by CIP Discipline
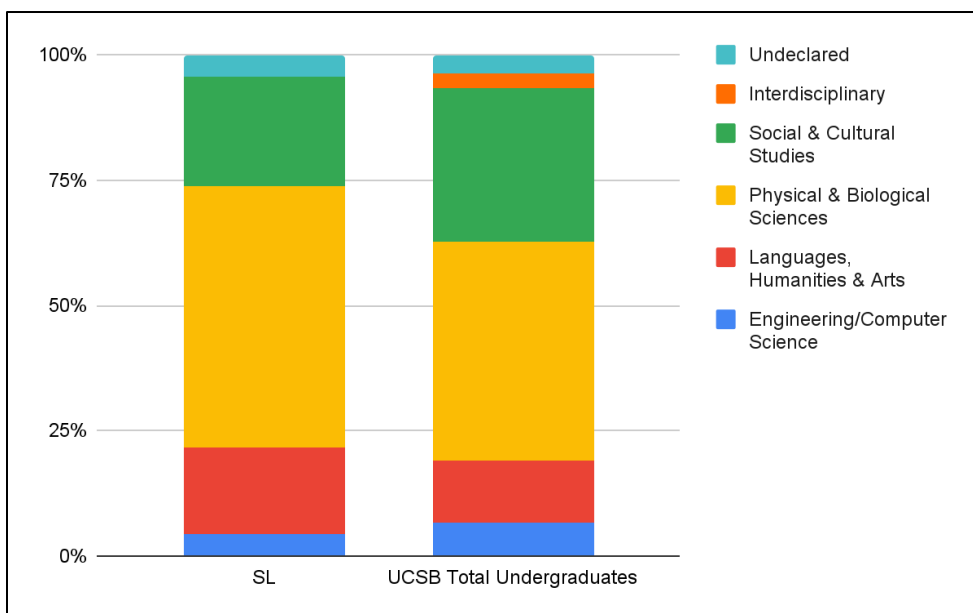
Source: UCSB Office of Institutional Research, Planning & Assessment. Students with double-major were counted in each discipline.

Like what happened with the ethnicity comparison, the distribution of the majors in both cases was relatively similar. However, in the SL participants sampled the fields of Physical and Biological Sciences, as well as Language, Humanities, and Arts were slightly more represented, and the Social and Cultural Studies and Engineering and Computer Science were less represented than in the overall campus population.

In broad terms, the characteristic of the sample participants of SL resembles the characteristics of the overall UCSB undergraduate population of that same academic year. In terms of SL and YSW, in both cases, the samples obtained in both cases represent approximately 40% of the published students. When considering the similarities and differences between the sample participants of these two venues, the sampled students in both cases have similar disciplinary orientations as well as completed their K-12 education in similar regions of the world. However, the SL sample was more diverse in terms of

ethnicities and language spoken, this might be because the total number of SL participants sampled was bigger than the total number of YSW participants.

2. Most Important Readers and Collaborators

I used "snowball sampling" (Yin, 2016) to gather information on the students' most important collaborators and readers. By the end of the first interview with the students, I inquired about their most important collaborator and their most important readers and asked them if they were willing to share their contact information for an interview with them. All students felt comfortable about me reaching out to their most important collaborators, usually an instructor or a writing center tutor. However, the majority of the students were dubious about connecting me with their most important readers when those were their family, friends, or partners. When the students shared the information of a potential interviewee, I reached out to them via email, presented the project and the name of the student who had given me permission to interview them, and invited them to be part of a 40-minute long online interview.

The response rate for these participants was much lower. I was only able to carry out 4 interviews with the most important readers (one mom, two parents, one partner, and one editor). In terms of the most important collaborators, I carried out 11 interviews. Table 2 offers a description of the latter in terms of their institution, department, and role.

Table 2

The Most Important Collaborators/Mentors Interviewed

Collaborator	Institution	Department/ Program	Role
1	UCSB	CLAS	Tutor
2	UCSB	EMS	Faculty
3	U.S. university	Writing Program	Faculty

4	UCSB	Writing Program	Faculty
5	UCSB	EMS	Faculty
6	UCSB	Writing Program	Faculty
7	UCSB	Writing Program	Teaching Assistant
8	UCSB	Writing Program	Faculty
9	UCSB	CLAS	Tutor
10	U.S. university	Humanities Collaboratory	Graduate student
11	U.S. university	Writing Program	Faculty

C. Data Sources

The qualitative data that informed this study were interviews and writing samples. After the first interview with my students, I decided to create an online survey addressed to students who took the writing courses at UCSB and chose not to submit their papers in SL. Additionally, during the time that I collected the data from the participants, I carried out memo writing (Charmaz, 2006) with notes and insights that also informed my data collection and analysis. Given the lack of data on the topic that centered on students' voices (see literature review) and based on the surprising number of students who responded to my call, I decided to use the interviews as my main data source and used the written samples as contextual data.

Moreover, the data sources that informed this study were influenced by the findings from the pilot study that I carried out in March 2020. In it, I interviewed 8 students who had submitted their classroom work for publication in the SL magazine. From the pilot study, I learned about the role that this experience played in students positioning confidently as members of the university community. Additionally, in my pilot, I found that student's understanding of the whole process was interwoven with interpersonal relationships that ranged from instructors, family members, friends, and peers.

In my pilot study, Lucy[6], a communication major who claimed to be highly engaged in writing, framed the Starting Lines opportunity as a means to make her work visible and connect with new audiences: "I always put a lot of effort into my writing, like in all of my classes, so I think this was just like a way of feeling 'oh, okay this is something cool that I can do to put my writing out there.'" The experience was different for Sara, a Latinx first-generation student who had been published in the previous SL edition and was now trying again. Sara mentioned the impact of a course on her relationship with her family: "It never occurred to me in a million years. It never occured to my parents, my family, that it could never happen. But it just makes them really really proud. And I feel honored, you know? It's a really really big deal. It is something for my family to be proud of." Regardless of the disciplinary aspirations or ethnic background, all of the participants in my pilot study mentioned the role of this experience as a confidence booster for their writing performance in the university, which directed me to think about the role of university-sponsored publication in the students' sense of membership and, ultimately, student retention. Based on these preliminary findings, I revised the research questions around these topics and I designed the data collection protocols. The following paragraphs describe each data source deeply.

1. Interviews

I align with the literature that considers interviews as dialogical, co-constructed meaning-making processes of inquiry between the participants of the conversation (Brenner, 2006; Selfe & Hawisher, 2012). As I will explain in the following paragraphs, this decision has impacted the choices I made in the protocol design as well as in the number of interviews and supporting documents that I collected.

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[6] All real names have been changed to pseudonyms

I relied on open-ended and semi-structured interviews. This combination helped me understand how participants made meanings of their experiences in their own terms as well as to collect information that could be compared among the different participants (Brenner, 2006). Moreover, open-ended questions enabled participants to show me and develop their own ways of understanding the phenomena. This negotiated way of facing the interview process is not only coherent with an emic perspective but also proposes to "learn *from* and *with* the participants (...) rather than just *about* them" (Selfe & Hawisher, 2012, p. 41). The interviews were the most appropriate data source to respond to my research questions since they enabled me to capture in-depth information about the central topics in the participants' voices and perspectives.

All the interviews were meant to last no more than 40-60 minutes. The collaborators, editors, and readers were only interviewed once since their data was used as contextual information. The published students were interviewed twice, the first interview included questions that provided me with a general understanding of the topics and the second interview allowed me to go more in-depth with trends and topics that emerged in the first round. After the second interview, I decided to change some of the original questions of the second protocol so I could inquire more about the consequences of the experience. Interviewing the student participants twice and adding more than one source of data has been beneficial to obtaining trustworthy data for two main reasons. During the initial interview we established a relationship that improved the interaction during the second interview; reading their texts helped me get a sense of who they were and what were their main interests. Additionally, all the published texts had a short author's bio that helped me understand the students better.

The first interview protocol with the students (See Appendix A for interview protocols) was structured around three major areas of inquiry: the writer, the medium, and the audience. The first area contained questions that collected information about the moment and reasons why students chose to publish their work, as well as the meaning of this experience in their development as writers. The second area included questions about the students' interpretation of and relation to the medium where they have published. These questions served as information about how this situation influenced their writing processes. The last area of inquiry was made up of questions that provided me with information about the students' understanding of the audience. With these questions, I sought to understand the relationships fostered by this experience. Additionally, I collected demographic information to understand students' backgrounds.

The second interview protocol with the students included more in-depth questions on the students' definitions of publication and authorship and their understanding of it within the university's setting. In this second instance, I also followed up with issues that have arisen in the previous interview that we did not develop, and I asked students about their current engagement with the publication and about the effect or consequences of the publication that I interviewed them for. These questions helped me gather information about the publication possibilities associated with the early undergraduate years.

In the students' interview protocols, I have included mostly descriptive questions, but also some structural and contrast questions (Spradley, 1979). Descriptive questions provided accounts of the participants' experiences by combining both open-ended questions and probing questions, for example: "What did you focus your revisions on? Why did you focus on those aspects? How do those revisions differ from the ones you did for class?" On the

other hand, the second protocol contained structural questions, specifically verification questions, that helped me verify hypotheses about domains. These questions were useful to approach the participants' understanding of authorship at their early stages of undergraduate education. For instance, "As an undergraduate, I am an author when: I publish my work. Why?" Last, I have also included contrast questions that allowed me to get to the specificities of this experience in the participants' lives in comparison to other writing and/or publishing experiences. For example, "What's the difference between getting an 'A' in a class and having your work published?"

The interview protocol with the faculty, collaborators, and readers (See Appendix A.2 for protocol) was less structured and addressed three main areas: goals and purposes of the publication opportunity, evaluation and acceptance of a publishable piece, and characteristics of authors and audience. The open-ended questions as well as any follow-up questions included in this protocol aimed to capture the context and institutional frame of the publication opportunity. If the faculty involved in the experience were two or more, I carried out a focus group. Focus groups are considered an appropriate data collection method when the participants in a group share an experience and the researchers are looking for the different ideas that people have about a program (Krueger & Casey, 2000).

A limitation of the data collected from interviews could be the power imbalance between interviewee and interviewer that this method inevitably presupposes (Brenner, 2006). In my interviewing process, this power imbalance was more likely to impact the data collected from student authors than from the faculty, collaborators, and readers. The latter tended to be more experienced scholars in writing than I am. To lessen the impact of my role as a doctoral researcher when interviewing students, I framed the interview as an opportunity to learn

about their perspectives and experiences about this topic in the field; the heterogeneity of possible experiences; and the curiosity in learning about this topic with them. This framing validated their contribution and was based on Spradley's (1979) suggestions on expressing cultural ignorance and interest.

2. Published Written Samples

The complete editions of YSW and SL were central for me to identify the potential participants in my study. After having emailed the participants and set a date for an interview with a potential participant, I read the participant's piece and the short biography that accompanied that piece to have a sense of their production and interests. These samples were exclusively used as contextual information and in some cases helped me further some initial ideas that stemmed from the interviews. I deliberately chose not to analyze those samples in-depth, since there is already literature available that focuses on text analysis of published student text. Moreover, the published text –as a fossil of the writing process– would not provide the necessary information to respond to the study's research questions that inquire about the experiences of being published, the collaboration, and the effects.

Interviews and written samples are ethnographically informed tools that have been traditionally used to understand writing in educational settings from the participants' perspectives (Sheridan, 2012; Schaffer, 2020). However, each data source serves to describe the phenomena from different angles, even when they are produced by the same participant. Whatley (2007) contrasted how students' identities were constructed differently in their writing and in interviews; Eodice et al. (2016) found how faculty and students consider the same task as "meaningful" for different reasons; Nunn (2021) found how students, faculty, and administrators hold different definitions of "college belonging".

In the literature review, I described how the majority of the knowledge that we have regarding undergraduate publication stems from faculty reflections or from analysis of students' texts. Focusing on the students' interviews was a choice that enabled me to visibilize aspects that haven't been considered in past studies and that can't be traced in written texts.

3. Online Survey

I designed an online survey in Qualtrics (see Appendix B for the survey questions) to include the perspective of students who had taken a writing course but decided not to submit their classroom paper to SL –doing this with YSW was not a possibility because it is a national journal. This online survey was meant to offer the counterargument of why students choose not to participate in undergraduate publication opportunities. The survey included demographic information questions and seven open-ended questions for students to explain the reasoning behind their choice of not submitting their classroom work.

4. Memo Writing

Memo writing is a practice characteristic of grounded theory research (Charmaz, 2006) that helps the researcher reflect and focus their attention on the main themes that are emerging in the data. After each interview, I wrote in a Google Doc and or in a paper notebook the central ideas that came up in the interview. As I started doing more interviews, I was able to see throughout the different entries some common themes, for example, the relationship between confidence and publication. The memo writing was helpful to guide my analysis of the data and it was a central source of information for me to redesign the second interview protocol and create the online survey.

D. Data Collection Procedures

Since this project was an individual endeavor, I was the researcher in charge of the whole data collection process that took place as soon as the 2020 edition of YSW was published in February 2020 until October 2021, when I revised the last interview transcript. During this time, I was the one who reached out to the participants, conducted the interviews, and checked and edited the interview transcripts. This subsection describes how the data collection process unfolded.

The first participants that I reached out were the undergraduates who published in either of the two venues. As soon as I obtained the human subjects (IRB) approval, I started contacting participants via email. To identify the undergraduate participants of my study, I went through the latest editions of SL and YSW. In the case of SL, I emailed all the students who had published in the edition of 2020-2021 except for 5 published undergraduates, three of them had been my former students and I wanted to reduce as much as possible the power dynamics, and 2 of them had been interviewed during my pilot study. This resulted in a total of 42 students that I reached out to. In the case of YSW, I went through the 17th edition (2020) –the latest edition available. Here I tried to identify those students who had written the piece during their first two years of college. I traced this by reading their bios and looking for any information about the year when they had written the piece. I also emailed students who did not include any information about the year that they had produced the piece, or that were in the "Spotlight on first-year writing" section of the journal. I deliberately avoided emailing any student who referenced having written the paper later in their college trajectory. Out of the 12 students who were published in that edition, I emailed 8 of them -4 who had published in the general section and 4 in the "Spotlight on first-year writing".

In the email I sent out to the participants, I briefly described my study and I asked students to email back to me if they were interested in participating in two online interviews about their published piece for about 40 minutes each time. I specifically asked them to reply if they had written the original draft during any of their first two years of college.

Originally, I had planned to interview 9-15 undergraduate students in total. However, I received a very positive response from students, and 25 of them were willing to be interviewed. This high response rate might have been because it was the early stages of the COVID-19 pandemic when people were mostly at home and with fewer new plans. At the same time, it might have been because of their excitement with the published piece, several students mentioned in their response or at the beginning of the interview feeling honored to be interviewed about something that they wrote. After we had set up an online meeting for the interview, I read their published pieces as well as their bios and took notes of important ideas to know the students' work and history better. By the end of the interview, I asked students if they would be willing to share the contact information of their most important reader(s) and collaborator(s) for an interview about the published piece. I also sent the student participants the interview protocol with the questions that the reader(s) and collaborator(s) would be asked about.

All the interviews were carried out via Zoom. Before the interviews, every participant read and signed a consent form (see Appendix C for samples of the consent forms). At the beginning of the interview, I asked participants for their consent to start the recording and I informed them that I would only draw on their spoken, transcribed words for this study. During the months of October 2020 and May 2021, I conducted all the interviews –61 interviews in total–, and the majority of interviews were with undergraduate students. Table

3 provides more detailed information about the number of interviewees, the duration of the interview sessions, and the months that they took place.

Table 3

Interview Collection Process and Information

Participants	Total # of interviews	Total minutes recorded	Mean duration (min.)	Months
Students (interv. 1)	25	903	36	Oct' 20-Feb' 21
Students (interv. 2)	19	724	38	Apr-May 21
Readers	4	138	34,5	Nov-Dec' 20
Collaborators	11	267	24	Nov' 20-Feb' 21
Editors	2	120	60	Apr' 21

After each interview, I downloaded the audio file and the automated transcription. I then stored those two files in a private folder in Box, where only I had access to the data. Since the automated transcription provided by Zoom does not transcribe language varieties other than standard American English appropriately, after each interview, regardless of the linguistic background of the interviewee, I went through the audio and the transcription and I revised the transcripts accordingly. This was an opportunity for me to revisit the data and continue to add to my memo insights about the conversation.

As I was doing memo writing and discussing my preliminary findings with colleagues, I realized that including the perspective of students who chose not to submit their work for publication would provide an interesting counterpoint to understanding the phenomena. With that in mind and after obtaining a new IRB approval, I sent out the online survey to all Ling12, WRIT1, and WRIT2 instructors and asked them to distribute it among their students. Even though several instructors followed my request, I was not able to collect any student

responses from the survey. This lack of responses might have been a consequence of the context when this survey was distributed; it was during the Spring and Summer of 2021, after a whole year doing emergency online education. At that point, most students (and instructors) were exhausted from the online teaching/learning situation.

E. Data Analysis Procedure

This subsection describes the analysis procedure that I drew on throughout the study. The analysis of the data began as soon as I started collecting the data itself and continued to develop in different stages as I was confronted with the data and did memo writing. Memo writing happened as I finished the interviews, as I edited the interview recordings, and in the different coding stages. The coding was exclusively done in the student interviews. This decision was made after receiving an unexpectedly high number of undergraduates willing to participate in my study. Given the time constraints typical of a dissertation, I chose to focus my analysis only on the students' interviews. I chose to prioritize the analysis of students' voices, since there is already abundant literature available about the role of the instructors in the publication process as well as text analysis of published student texts.

To analyze the student interviews, I integrated analytical approaches that would enable me to capture and organize the array of stories and experiences that students brought into their publication experience and their definitions of college authorship. For that reason, I drew on tools from qualitative research, ethnography, phenomenology, and narrative studies (Saldaña, 2013; Creswell & Poth, 2016; Wertz, 2011). I applied these lenses at different stages of the process in order to make visible different aspects of the data.

The first step in analyzing the data was through qualitative coding, with the assistance of QSR NVivo12 QDA software. In this iterative process, I assigned codes to my data. A code

could be defined as "a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data." (Saldaña, 2013, p. 3). Saldaña (2013) –and generally the literature about qualitative coding– acknowledges that there are many ways in which this task can be carried out. I chose to code using content analysis methods, defined by Huckin (2004) as the process of "identifying, quantifying, and analyzing of specific words, phrases, concepts, or other observable semantic data in a text or body of texts with the aim of uncovering some underlying thematic or rhetorical pattern running through these texts." (p.14)

I carried out this process first in interview 1 and then I moved into interview 2. To initiate the coding process, I went through my memo and identified the most salient information; in other words, I took note of the ideas which seemed to have appeared the most in all the first interviews. These ideas were related to the participants' previous writing experiences; the role of the instructor; the confidence gained and the possibilities moving forward; the support from the campus resources and friends; the impact on their families and relationships. For interview 2, the main ideas in my memo addressed the possibilities and challenges to pursue publication and the diverse definitions of college authorship. I also had some questions related to the preliminary findings of interview 1 that I wanted to trace in interview 2, mostly about the continuity of the self-efficacy reported in the first interview.

In order to pursue how the participants positioned themselves in terms of these broader ideas, I decided to break down the data into smaller chunks –a choice that helped me to focus on the totality of the interview responses I had collected. To break down the interviews, I grouped the data based on the content that they addressed, following the content analysis methods laid out earlier. For interview 1, I ended up having three big areas, "entrance to

publication", where I grouped all the data related to how and why the participants engaged with the opportunity, in addition to their previous experiences; the "outcomes", where I included all the consequences that participants mentioned because of having engaged in this experience; and "roles of others", where I included all the data related to the different people that accompanied the participants in the publication process. For interview 2, I had the following areas: "follow up", where I included any new information related to the original publication; "publication", with any information about the publication opportunities in undergraduate. I also grouped the student's definitions of college authorship under the label "college authorship."

During the second round of coding, I coded the data within each area. At this stage, some elements were coded more than once. Since I asked open-ended questions, then multiple coding was an opportunity for me to capture the diversity of student responses. I started reading through the participants' entrance to the publication data. In there, I coded participants' primary goal for the first draft written within the classroom, the transition from a writing assignment to a publishable piece, and the reasons for not thinking about publication originally. Then, I moved into the outcomes that students reported. Here, confidence became a code, because of its saliency in participants' responses; another code included the possibilities that they envisioned after being published; the meaning that the publication had in the different contexts they participated in; and the negative consequences. Last, within the area of "role of others", I coded for situations where students reported receiving help or collaborating with others for their papers and I coded for the audiences for that they wrote their papers. I then moved to the data from interview 2. In the "follow up" area, I coded for the ideas that students were still developing in terms of their published

papers and the impact on their writing development, these included new jobs, majors, and courses that they had taken and that they related with the publication. Under the group of "publication", I coded for statements about their intention to continue publishing, the possibilities available for them to continue publishing within the university, the value that they assigned to having these experiences in the university, their contact with other people who were actively involved in publication. Under "college authorship", I coded for information about their own definitions of college authorship as well as their responses to the multiple choice question, "I am a college author when…" Once I had assigned all these codes to the data, I reread all the interviews and checked the codes that I had assigned to all of the data to make sure that nothing had been miscoded or uncoded.

In the third coding stage, I went through all the data that belonged to the same code and I identified specific patterns in those answers. This action helped me identify nuances in the participants' responses. For example, within the code "confidence" of the outcome area, participants reported applying that confidence to different situations, to their classroom writing, to their out-of-school writing, or in general. Within the code "audience" participants talked about sharing with parents, friends, and partners. I created a different subcode for each of those. Appendix C displays the coding scheme that emerged from this process with descriptions and examples from the corpus.

Once I had all the data coded in Nvivo, I exported all the results into a Google Sheets form. In that form, I also included demographic information and some information about the paper production context, like the course, year, and major. Having all this information in this Google Sheet allowed me to filter and compare across the different codes to try to find patterns and interactions and to share the data for discussion with another researcher.

In order to identify and characterize the underlying themes in the data, I wrote down two documents describing the interview results, one per interview. At this point, I relied on tools from phenomenological research, a method that: "turns on the lived experiences of individuals and how they have both subjective experiences of the phenomenon and objective experiences of something in common with other people" (Creswell & Poth, 2018, p.124). The phenomenological approach was also helpful in responding to my research questions because it explores the "what" and "how" of individual experiences and processes as well as their meaning-making (Moustakas, 1994; Wertz, 2011). Thus, this method gave me the opportunity to go in-depth in the participants' experiences and capture individual differences and similarities, a necessary frame to explore writing that is a highly individualized but also social phenomenon (Bazerman, 2004; Blake Yancey, 2015).

Specifically, I relied on the idea from phenomenological research related to creating in-depth descriptions of the themes based on significant statements of the participants. After having those themes, I expanded on the way that the participants experienced the phenomena both at the individual level and at the group level, in other words, the "essence" of the phenomena (Moustakas, 1994; Creswell & Poth, 2018). These steps resulted in a phenomenology of a writing opportunity –publication– and constituted the core information reported in the two following chapters of findings.

The third findings chapter reports portraits of three students, a first-generation student, a continuing-generation student, and an international ESL student. The three students portrayed in the chapter shared a passion for writing -especially creative writing- that led them to engage in several writing opportunities. However, these students' writing experiences did not come without challenges; their interviews uncovered many struggles and the active steps they

took to overcome obstacles and advance with their writing development, suggesting that they had all developed a unique resiliency as writers. These reported experiences made them good candidates for the chapter because they enabled a comparison.

To write this chapter I relied on narrative analysis techniques. Narrative analysis not only emphasizes the "individuals' experience but is also an exploration of the social, cultural, familial, linguistic, and institutional narratives within which individual experiences were, and are, constituted, shaped, expressed and enacted" (Clandinin, 2016, p. 18). This method was particularly useful to delineate the portraits because it enabled me as a researcher to co-construct the stories of a few individuals and to shape them into a chronology based on the meaning of those experiences, as a researcher I could identify and describe epiphanies, relevant turning points, transitions, tensions or interruptions (Creswell & Poth, 2018), themes present in the interviews of the three participants selected.

To create the portraits, I relied on the narrative analysis technique of "restorying" (Ollerenshaw & Creswell, 2002), which refers to the process of putting together the participant's story in a framework that makes sense. To do this, I first isolated each of the participants' themes in relation to meaningful experiences that they brought to the interview to describe their SL/YSW publication. That way, I ensured not missing out on any important moment of their writerly development. Next, I organized them in chronological order –since the different information had appeared in different parts of the two interviews–, and I reread the interviews to confirm that I was not missing out on any related or relevant information. As I was rereading the interviews, I also added more information to each of the participant's narratives and analyzed the connections between the events.

IV. Two Undergraduate Publication Experiences

In this chapter I present the findings from the questions of interviews 1 and 2 that inquired about the participants' experiences publishing in Starting Lines (SL) or in Young Scholars in Writing (YSW). I report on the participants' interest in engaging in the activity and what they got from participating in it. The chapter also expands on the support that the participants sought out and received at different stages of the process and the people with whom they decided to share their publications. At the end of the chapter, I develop the similarities and differences between the two publication experiences. I organized this chapter into subsections based on the study's research questions. Each subsection presents the different themes that emerged from the participant's responses.

A. Research Question 1: How Do Students Engage in This Activity?

All 25 interviewees reported that the original goal for writing the published paper was to fulfill a course assignment. In all cases, the later decision to submit the work for publication came after the instructor's encouragement. For 7 of the students who published in SL –37% out of the total of SL participants–, the instructor's general announcement was enough to consider submitting their work to the editors. All the remaining interviewees needed the instructor's personalized invitation to consider submitting for publication. These were 63% of the students that published in SL and the totality of students who published in YSW. The major themes that stemmed from these results are first, the role of the instructor as central in this opportunity; second, first and second-year students might perceive publication in a student magazine more inviting than an undergraduate research journal. In addition, when students decided to engage in these activities, they reminisced about their past writing experiences. The following paragraphs develop these three themes.

1. Theme 1.1: External Encouragement That Validates the Classroom Work as a Public Text Is Central in Students' Decision to Submit Their Work for Publication

For all the students in the data set, the instructor's encouragement was what motivated them to consider the possibility of publication. This was the case even for those students whose interests aligned with those of the venues and for those who had previously interacted with the venue as part of their classroom work.

In the case of SL, the instructor's praise of their paper influenced their decision to submit it. Most of the SL students interviewed (63% out of the total SL participants) reported that the personalized invitation was central in their decision to submit their work for publication. Peter's answer is representative of the response given by these 12 SL students when asked when and why they decided to submit: "The actual like inspiration for the paper to get published was after the revision process with my professor. He said he really liked it and said that I had a shot of it getting published, so I guess that was kind of the push for me to submit" For Peter and the 11 other students in this group, the instructor's validation was the motivating force to try this new experience.

In the case of YSW, all the students who published reported needing the instructor's personalized invitation to consider submitting their work. This might be due to the distance between the research article and the classroom context. While the SL students used SL as a textbook during their writing process, only one YSW student (Lina) had read YSW articles during her FYC course. However, she did not consider publication in YSW until her instructor reached out to her about it.

Even YSW students majoring in English and interested in Writing & Rhetoric needed their instructors to show them the value of their work and the piece's value for the scholarly

community. The experience of the students who published in YSW also points out that even specialized coursework in Writing, Composition, and/or Rhetoric does not necessarily translate into students pursuing publication independently for the first time in this area. Within YSW there were 2 students, Maren and Eva, whose disciplinary interests aligned with the journal's interest. They both wrote their pieces as part of a composition & rhetoric course, and they were both English majors working on issues of writing and rhetoric. Even though their background was perfectly aligned with that of the YSW contributors, they did not consider the publication of their work as a possibility. Eva, who had previously published several of her own creative writing work and whose essay was about writing center tutoring, even questioned her professor's suggestion to publish her piece in YSW. For both, it was their professors' encouragement that led them to submit their pieces to YSW.

The YSW students from other majors that had taken a FYC course, all except Lina (i.e. Sophie, Dana, Rocco) reported not even knowing that publication of their work in a journal was a possibility. Dana, an ELL student who published in YSW, added that this opportunity presented her with an extra challenge because of being an ELL. Dana's approach to publication was like that of the ELL SL students, who evaluated the possibility based on their language experiences as will be explored in theme 1.3 on the influence of students' histories in the decision to publish.

Overall, the role of instructors and mentors was central for students to engage in these publication opportunities, regardless of their previous engagement with the venue, publication experience, or disciplinary interests. This idea will be further supported by the student's responses on the available possibilities to engage with new university-sponsored publications, described in Chapter V. In relation to the current publication, even though all

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students considered this opportunity after an instructor's announcement (as opposed to independently searching for an opportunity to publish their work), the type of encouragement needed differed depending on the venue. While some SL students decided to try it out after a general announcement, the YSW students all needed a personal invitation from the instructor to consider submitting their work. Thus, publishing in a magazine might be slightly more inviting for this population than in a research journal, a theme that is explored in the following paragraphs.

2. Theme 1.2: Publishing Classroom Work in a Student Anthology Is Slightly More Inviting Than Publishing in an Undergraduate Journal

Even though all the students needed the instructor's encouragement to try publishing their classroom work, it was only within the SL sample that a small group of students (37%) dared to do it after a general class announcement. These results might indicate that for novice students publishing in a student anthology is slightly more inviting than publishing in an undergraduate journal. A review of the answers provided by the 7 SL students who decided to publish their classroom papers followed by the instructor's general announcement shows that publication in the student anthology is closer to their experience as a classroom student, making it more likely that students will try to expand their work's reach.

The 37% (7 in total) of the SL students who decided to engage in publication as soon as they heard their instructors' general announcement mentioned that they were motivated by their positive perception and reception of the text they had written, the challenge that it represented, and the idea of contributing to future students' learning. All these ideas were particularly important for 6 out of 7 SL students. Mary's response to her instructor's general announcement is an example of how this group of students thought about publishing in SL:

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Well when we were reading the starting lines textbook and they were all really good examples of whatever our prompt was. She [the instructor] would always give us 'read this page. Because this is a really good example of how to use the prompt in your writing' And I thought that was really interesting. And then I found out. Wow. These are students from last year. That's pretty cool. And so I thought it would just be something interesting to see if I could do, since I'm not really like a writer-writer pursuing, you know, communication or like journalism or I'm not even majoring in English or anything. So it was just sort of like a side thing that I thought would be interesting to test out if I could do it.

For Mary, a very motivated student, submission to SL was a way of challenging her identity; she was not a "writer-writer" pursuing a writing-focused degree. However, the fact that there were other students like her whose work was selected to be used as learning material seemed very motivating.

While Mary was mobilized to try by seeing other students publish, Laura's answer illustrates a desire to reach out and mobilize other students' learning and development as writers. Laura identified right away the value of her classroom work for her future audience, something that most of the students struggled with, particularly those who needed a personalized invitation. For her basic writing course, Laura wrote a literacy narrative about her high school experience participating in a university's creative writing workshop. Her piece reflects on how engagement with that creative writing course space and other educational opportunities helped her grow as a writer. Even though she said that she did not write this piece for publication but instead to fulfill the course requirement, she confessed that ever since the instructor announced this possibility it was at the back of her head, and she

had decided that she would submit whichever piece she thought was the best. When asked about why she submitted this piece, she responded:

I was more thinking of my audience and my audience was going to be, you know, other Writing ACE students or other like incoming students that needed that extra writing class like I did. And so I kind of wanted this piece to kind of be a piece for them to read and think, 'You know what, like, yeah, maybe I should change my attitude about writing' because I'm, like what I've noticed in my other classes. That there are some students that just come in with a bad attitude. And they don't really succeed. And so I figured like, you know what, maybe some of these students are going through the same thing. And I kind of want to like tell them like 'You don't have to be like that, like, you know, there's always good to come out when you're using a positive attitude.'

Laura used SL as a space to connect with students who share a similar experience and to communicate a different perspective. For students like Laura, the publication can be a space to mentor other students, like Mary, who have a more distant relationship with writing. Students like Mary may then find relatability and decide to try it out.

For another student, Jessica, it was not the psychological nor interpersonal that guided her motivation to submit her piece after a general invitation, but the material reward that would help her advance in her studies. This shows that not all the 7 SL students who decided to submit their pieces for publication after the general announcement trusted their work or were eager to engage in the challenge. Jessica described her writing as "usually graded as like mediocre like not professionally or like it is. It isn't just it isn't usually considered like amazing. I guess you can say, it is just like normal writing. Writing, like, not like university level…" Even though she lacked confidence in her own writing skills, her motivation to

publish was exclusively material. She was convinced to submit her piece when her basic writing instructor announced that they would receive a free copy of SL. Since she had to take the next writing course that would use that textbook and did not have money to pay for textbooks, she thought that being published would help her budget. Otherwise, she would have never tried this opportunity.

The characteristics of the SL magazine –i.e. widely used in the writing classroom, published every academic year, and given to all the students who were published that year– had made it a more accessible opportunity and was able to attract students even when they were not individually invited to contribute nor necessarily interested in writing. This type of student engagement was unique to SL and was not mentioned in the YSW interview samples. The interviewed YSW students had all been individually recruited by their professors, even those who read YSW in their FYC course, like Lina, and those who were more advanced and working in writing and composition issues, like Maren and Eva –as was developed in Theme 1.1. What was shared by the SL and YSW students in terms of engagement was that it was entwined with their own histories as writers, as the next theme explores.

3. Theme 1.3: Publication Mobilized Students' Previous Writing Experiences

Students from YSW and SL (12 out of 25, 48%) reminiscence over their past experiences as writers when describing their decision to submit their pieces for publication, meaning that this experience mobilized their histories as writers. They reported that their previous positive or negative writing experiences had influenced their decision to engage in the publication opportunity. Most of these students talked about previous negative experiences as discouraging them to try it out –only 2 students were motivated to do it based on previous positive experiences.

The two students who referred to their previous positive experiences as an encouragement to engage in this new opportunity talked about awards or publications. After hearing about the SL publication opportunity during class time, Victoria, who submitted her work after the general announcement, thought that it would be a good opportunity to try out: "I previously won or not won but I received an honorable mention in another contest. So I kind of be like, 'Oh, I should probably like, you know, publish this'". Similarly, Ariel, who submitted her work after a personalized invitation from her instructor, reported that her instructor's positive feedback about her text pushed her to submit her piece because she related that to her previous publication experience during high school in her home country.

However, it is important to note that previous publication experiences might not necessarily lead to an instant engagement with publication in a new venue. The other 6 students with previous publication experiences in other contexts, like educational levels, disciplinary orientations, and languages did not mention those experiences as motivating them to submit. In my data set, all the participants who had previous publication experiences in other contexts needed a personalized invitation to submit their text. Consequently, Ariel and Victoria's reliance on their previous positive experience to engage in this new publication is unique to them.

On the contrary, negative writing experiences were more common places for students to justify why they doubted the publication of their classroom work. Some students commented that they never considered themselves good writers so they would not have considered publication as an option. Kendra, for example, reported:

I struggled with writing so like I don't think necessarily like I'm a good writer at all like I wasn't, because for most students who come to UCSB, they get immediately placed into

writing 2 and that's like the first course it takes that the GE, but for me, I didn't pass the

writing portion of the SAT, I believe, or like my score wasn't high enough, and they made

me do a retake but the retake was the day after my prom. So I was really tired. I came in.

I didn't do very well. So I had to take Writing 1 so obviously like I was very, very

insecure about my writing. So I didn't really think about publishing it at all. And then my

professor suggested for me to publish it.

Like Kendra, three other students (Joshua, Peter, and Sandra) brought up their low scores in

the entry exam to justify their low self-efficacy as writers. Interestingly, no student

mentioned passing the exam as an affirmation of their writing skills.

Other experiences that had negatively impacted the students' self-efficacy as writers and

were brought up in their interviews were their high school experience (Joshua, Jessica, Tomi)

or their general self-perception of their products (Tamara, Lucas, Anna). In general, these

ideas were brought up when the participants were interpreting the reasons for not thinking

about the publication of their work.

Overall, students' entrance to publication was not perceived as a natural step after

producing texts in a writing-oriented class, even when they were invited by a general

announcement in the classroom, when they worked with those texts during class time, and

when the submission process was very simple. Most students needed their instructors to

personally invite them to submit their papers and to show them their value. Thus, the

instructor's invitation might be central for students to engage in disciplinary journals.

Entrance to publication also seemed to mobilize many previous experiences that students had

with writing, negative in most cases and, less frequently, some positive ones. Previous

publication experience in other contexts or interest and research experience in that same topic did not necessarily translate into a new interest in publishing.

B. Research Question 2: What Are the More or Less Immediate Consequences of University Publication Reported by Students?

The consequences of publication reported by students were both at the participants' psychological level and at the social level. While the psychological consequences had an impact on their academic performance, their social consequences impacted their professional and personal lives. At the same time, publication led students to rethink some choices and seek out more professional or academic opportunities related to writing, or to engage with the writing they were already doing in a new way. Last, students also identified shortcomings in their work being published, mostly related to their image as writers, the audience's response, and the collaborations with editors. Overall, publication in the undergraduate seemed to be an educational opportunity for students, impacting them psychologically and/or socially and raising questions about circulation and collaboration.

1. Theme 2.1: Publication Increased Student's Self-Efficacy With Writing

The major consequence reported by SL and YSW students was a change in their self-efficacy as writers. 22 out of the 25 (88%) students interviewed reported that their main takeaway was an increase in their "confidence" as writers. When I asked these students where that confidence was useful for them, their responses show that what they interpreted as "confidence" was really what the specialized literature has described as "self-efficacy" –i.e. the student's beliefs in their abilities to complete a task (Driscoll et al., 2017). For clarity purposes, I will use the term "confidence" when reporting student voices and "self-efficacy" when analyzing it.

The increasing self-efficacy –or, in students' terms "confidence"– in writing due to publication was where students in the data set agreed the most. During interview 1, as a response to the question of what they learned from publication, a high percentage (88%) of the interviewees mentioned "confidence" in their writing as a major gain from publication. Anna's comment exemplifies the type of response obtained: "I think it just gives me more confidence, just going into more classes into the future that will require me to write more papers. I'll feel better about it, okay, I've done it before. I can do this again." The idea of "I can do this again" was mentioned by several of the participants, indicating an increased self-efficacy.

To further understand the students' definition of "confidence", I asked them where they were applying that reported "confidence", which directed the analysis towards the concept of self-efficacy. Out of the 22 students who reported increased confidence, 68% reported applying that confidence in their college writing, and 27% reported an increase in confidence when writing in general. One student, Lucas, reported increased confidence when writing for other courses and in general. Thus, the students' responses indicate an impact on their beliefs of being able to successfully complete a writing task in the future –i.e. their self-efficacy.

Peter's comment is representative of this majority that conflated confidence with self-efficacy. Early in the interview, Peter said that he never enjoyed writing very much because he had been always oriented towards STEM. During high school, he rarely engaged with his writing assignments, "I kind of just half-assed it. I'm just doing the bare minimum." However, his SL publication experience changed his perception of himself as a writer,

So far, it's made a very big impact in my history class right now. I'm taking colonial

American history where we have to do primary source analyses. And we're going to have

mid-term papers so I feel a lot more confident knowing that I can understand the material

in my classes like or pay more attention to it, rather than just being nervous about how

I'm going to fail on a writing assignment.

In Peter's response, he expressed a change in his attitude, particularly his engagement,

and self-efficacy toward classroom writing. His answer also echoed Anna's idea of "I can do

this again".

In a similar way, during interview 2 Peter talked about feeling 'stronger' when writing:

I feel so much stronger going into writing, whatever it may be in the future. To stick to

the basics and apply everything that I need to know as far as formatting structuring who

my target audience is how I need to compile my information properly and just using all of

my skills and really not doubting myself through the process, knowing that I have to trust

in the writing process and that my finished product will come out as I expected to.

Like many other students, Peter connected an increased sense of agency in writing with

publication. Peter felt a new sense of control over what he could produce, now he could

'trust' his own process of writing. Moreover, Peter's responses show a change in the

perception of himself as a college writer that was maintained throughout the duration of both

interviews.

Moreover, publication at this stage seems to be a healing experience for students who

enter university with misconceptions about what writing is and what they can do with it.

Every student that came in with a negative perception of who they were as writers reported a

positive change. For example, Jessica, who we read about in the previous subsection that

mentioned that her writing was graded as mediocre, said that because of her new sense of

confidence she now knows that she "can write a good paper. I know that if I put my mind to

it, if I actually have time to like to write something out, now It will not be that bad." The idea of self-efficacy is also expressed in Jessica's passage; she now knows that she can fulfill the writing expectations. This type of increased self-efficacy has been reported by all the students who originally said that they did not think of themselves as good writers.

For ESL international students, publication acted as a credential of their English skills. All ESL international students reported an increase in their self-efficacy as second-language writers. In the case of Dana and Mei, publication increased their perception of their abilities to participate in group work. These two international ESL students reported that after their publication they felt more comfortable when working with their peers. For example, Dana said that she started feeling:

> more confident to express myself and then to let other people know what you're thinking about because I was shy and (X) when I entered college that then afterwards, not only a spoken language but also a written format. I am more willing to express myself and then also we've we have a lot of teamwork as you know in college courses and then some of my teammates after learning that I published an English paper they are like more they trust me more in doing the team work well.

Dana's comment indicates that her publication experience acted as a credential of her language skills and enabled her to participate as a full member in team coursework. Similarly, Mei reported that now, when she is doing group work that requires writing, "I'm no longer worried about like, what if I'm inferior to my peers just because I'm not a, not a native speaker?" For these students, the publication validated their skills and improved their social participation and engagement with academic work.

For other students, the "confidence" they gained from the publication made an impact on their life beyond school. This group of students, 6 in total, talked about situations in their daily lives where they felt more skilled to respond through writing than in the past, again showing an increase in their self-efficacy. For example, Lina, a YSW student, had incorporated writing into her strengths:

I think confidence in my like my abilities as a writer. Right. And maybe my strengths as a writer. I don't think I've ever before would particularly say if someone said, you know, what are your, what are your skills. What are your strengths I don't think I would put writing in there. I always kind of pride myself as you know about an average writer

The other students in this group, Tomi, Lucas, Laura, Kendra, and Victoria, all reported an increase in their abilities to write for nonacademic genres, mostly emails. One student, Joshua, reported in interview 1 feeling confident to communicate with other people via writing. However, the publication also impacted Joshua's ability to write for school. During interview 2, Joshua spontaneously brought up the idea of self-efficacy again, now with a more specific example of how the publication had impacted his attitude towards writing in the asynchronous courses that had been requiring more writing-intensive activities, he reported: "not really get [ing] writer's block as often." Joshua's reaction to the publication experience was similar to Peter's response some paragraphs ago.

During interview 2, several students spontaneously brought up again the idea that publication had boosted their "confidence" as writers. These were 10 out of the 19 students interviewed. At this stage of the data collection, Rocco –a YSW student who did not refer to this idea during interview 1– said that publication helped him build his "confidence".

Even though for many students the publication was still impacting their writing by interview 2, Tomi's different responses in both interviews suggest that for other students the effect of the publication can fluctuate. During interview 1, his answers suggested a very strong change in his self-efficacy as a writer due to publication. He said that before that, he loved to write creatively for himself, but refused to share his writing. He also expressed a very low self-efficacy in his writing abilities, which he associated with his social and ethnic background: "I grew up really poor (...) I'm a black kid that went to public school his whole life. So when people tell me I write well It's like, Yeah, but like I write well for public school, like I write good for a black guy. I don't think it's actually good, right, I guess." In this passage, we can see how even when people celebrated his writing, he rejected that praise. Even though he was a prolific creative writer, Tomi was evaluating his writing based on the low esteem of his ethnic and social background.

For Tomi, getting published had a transformative effect. In interview 1 Tomi described this publication as a breakthrough in his writing development: "It feels like I just broke the ceiling. OK, now it's possible. It's like it is wide open." The publication helped him move away from his preconceived notions of who he was as a writer. As a follow-up question, I asked him what was coming next now that "the ceiling broke" and his response shows a striking change in his prospects:

Toward having further published work. It's, it's just like having something published. It's amazing. Somebody care about something you made enough to say, yeah, we're gonna bring a bunch of copies so that people can read So like I still get butterflies thinking about it, especially the fact that, like there's a possibility that somebody will have to read my paper like for a class. Just like, wow. But it's like Having this experience, knowing

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that it is possible It just makes me feel like a lot of other things are possible. Like I can actually write other things that I could like to get published. I really want I really want to get that comic like actually in the hand of somebody, that's that's still the number one goal. But then, I don't know, writing like an actual book. Maybe giving this memoir out of just my head and my flash drive. Into somebody that's interested

For Tomi, this confidence helped him see himself differently and understand that he could also contribute in a unique and interesting way. Additionally, this experience made him rethink his career options. He said that originally, he wanted to be an English teacher, but that now he wanted to continue to write and explore other possibilities, "maybe being an author. I have a lot of things that I wanna write, things that I want to get out there" This comment also shows a change in his perception as a writer, Tomi reported that before this opportunity he resisted making his work public to other people than the classroom community –i.e. the instructor and the classmates–, now, however, his response shows a new, opposite attitude: now he wants to finally make his work public.

However, by interview 2 Tomi's enthusiasm had decreased and it was a professor's comment that made him think about this experience as an accomplishment again, suggesting that student development requires continued opportunities and positive reinforcements about their writing. Right before the second interview, Tomi had attended an event hosted by the Writing Program where he received an award for his published paper. During the interview, Tomi reported that hearing the faculty talk about his paper redefined the value of his work:

I heard from Christopher Dean, co-editor of Starting Lines and he, like, personally said that he taught my paper quite a lot, and he loved teaching it in his class. And so, like before I was kind of detached from the work as like 'Oh, this is something I submitted for

a grade and then you know, it got published kind of miraculously' but now it's like 'Oh,

this is something that like I created and like now, it has a completely different like use

like you know it's kinda it's kind of beyond the intention of what I made it for', right?

And like that kinda that expansion of my piece it's kind of it was kind of scary to me

think about, right? Just like publication, it did really like it meant a lot to me, but I didn't

know what it meant exactly, right? (...) it's kind of crazy to think about, feels like there is

more weight to it now.

For Tomi, it was the instructor's validation of the role of his work that was central to

continue building on that achievement. While during interview 1 he had perceived his SL

publication as a milestone in his writing development, by interview 2 his response indicated a

loss of a sense of agency about how that process happened; it was "miraculously" published.

Overall, students' responses about the consequences of publication in both SL and YSW

indicate that their self-efficacy is what is mostly impacted by this experience. All the students

who had reported engaging in the publication experience with a poor perception of

themselves as writers reported a change in that perception. Even students who did not

suggest any lack of self-efficacy earlier in the interview expressed that publication boosted

their self-efficacy as writers. Students conflated the idea of confidence with self-efficacy.

They reported that the "confidence" gained was later applied when writing for college, and

for a smaller group of students, the confidence changed their general engagement with

writing, indicating that confidence for the students meant, in scholarly terms, an increase in

self-efficacy. Last, even though several students carried this new self-efficacy to interview 2,

one student, Tomi, expressed a fluctuating self-efficacy.

2. Theme 2.2: Publication Impacted Students' Social Role Within Literate Communities

Publication not only impacted SL and YSW students psychologically, but it also impacted their social perception as writers. Publication opened possibilities for student texts to reach and relate with new audiences, triggering a social response and a subsequent sense of validation. In this theme, I develop how publication, and bringing in new audiences to student texts, increased the participants' validation within the literate communities.

The SL and YSW publications prompted students to think about new ways to contribute to literate communities of interest. In Tomi's (SL) comment from the previous theme we could also see that publication helped him realize that his work was valued in the community that he was part of and that encouraged him to make others of his work public "Somebody care about something you made enough to say, yeah, we're gonna bring a bunch of copies so that people can read (...) I can actually write other things that I could like to get published. I really want I really want to get that comic like actually in the hand of somebody". In a similar way, Mei (SL) and Dana (YSW), the two international ESL students cited in the previous theme, started socializing and contributing to their group in a new way. They both increased their sense of social presence and partnership with their peers.

Some of the students found a general sense of validation as student writers. This idea was mentioned only by SL students –Mary, Lucas, Martha, Anna, and Huan–, probably because the published papers were closely connected to the work done in the classroom. For example, Anna considered that now her writing was being appreciated by the faculty, when sometimes "in the past where I felt like my writing wasn't appreciated so It was just nice to get some positive feedback in that way."; or Huan, who in addition to feeling the professor's recognition found her writerly identity validated by her peers: "because we are all we are all

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like STEM major students. We don't always find our voices on paper or books or something like that. We sometimes, like a undergraduate age, we just focus on the math and physics. So like they feel like, oh really surprised when they [her peers] saw my name on a writing like a writing books. They're like, wow, you can do that (...) I think you were a physics student." In these cases, the students felt a new type of recognition within their academic communities, now they are perceived by their community as successful writers.

For other students, their publication reinforced the value of participating in academic activities that they were already into; like Sam, the SL art theater major who gained the confidence to keep on creating art, or Maren, the YSW English major whose publication showed her "that the interest is there and that people outside of my classes and outside of my professors are interested in what I'm doing is really reassuring for someone who does want to go into research." Even Eva (YSW) and Tamara (SL), the only two students who did not express an increase of self-efficacy from this publication in either interview, talked about how validating it had been for them as students. Eva, for example, said: "I've never really had an experience where someone was like, who had an idea and I didn't ask them to read it, like, had read it. So it's really cool like having people who had I've never met, you know, tell me, like, I think your research is interesting, and I think it's meaningful." Eva –who originally disregarded her study– proved herself wrong and discovered the value of her ideas for the academic community.

Publication opened the door for students to showcase their work to audiences that were previously out of reach because of the characteristics of a classroom genre. Therefore, the response received from these new audiences awoke feelings of validation and a sense of contribution in relation to their academic and personal writing. The students' accounts

suggest that publication has an added social value to the work that the participants do in their role as students. Moreover, making the texts accessible to new audiences impacted students' personal relationships, as will be explored in the next theme.

3. Theme 2.3: Publication Impacted Students' Personal Relationships

Circulating the text with non-academic audiences such as family, friends, and partners also impacted students' relationships with those audiences. Several students commented how seeing the response of these non-academic audiences improved their relationships with those people at a personal level. Seemingly disparate spheres suddenly connect, and publication might be offering the platform for those worlds to come together.

For some students, sharing their published pieces helped bridge the gap between the students' academic life and their personal life; it was an opportunity to connect with their families in a new way. Publication shifted the way their families perceived their academic life; this happened to both first-gen students –Maren (YSW) and Tomi (SL)– and continuing-generation students –Mary (SL) and Rocco (YSW). For Maren, a first-generation student that had developed a strong research identity in the social sciences, her publication helped her reconcile both worlds, her family and her professional identity:

I think I always have this idea that they [Maren's family] aren't necessarily interested in what I'm doing, or like the opposite they're not necessarily interested in how I'm doing what I'm doing, but what I'm doing. So, like, I was a women's studies major and that was not something that's like very keen on, but the fact that I was going to the University of Michigan made them very happy so. It was more of just the notoriety of certain things I was doing rather than what I was actually doing. So that always bummed me out, but I think when they read it, they got a sense of some of my abilities and like how I had gotten

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to where I've gotten. It wasn't just chance. I don't know, it felt like I had something to show for what I've been doing with my women's studies degree, what I had been doing with my writing minor. Things that they weren't necessarily very excited about, suddenly I think proof that it was worth it. it's worth what I was supposed to be.

Maren's disciplinary choices in women's studies and writing were not the most expected choices for her family, causing a gap in their relationship. However, her YSW publication helped her bridge that gap, because it validated her choices, and it gave her a platform to showcase her abilities.

For Tomi, a first-generation student, publishing in SL mobilized his relationship with his family, offering him a new perspective on his family's appreciation of his work. Early in the interview, Tomi had expressed a similar perception to Maren, that his family didn't show an interest in writing: "I just grew up. I grew up really poor. My family didn't really have like a care for my writing or artistic endeavors, they are like 'can't make money on it' 'It's not really practical for', like, 'I don't really care.'" However, the news of his publication triggered a set of unexpected events in his family: his mom read it and gave it to his dad, who then gave it to his grandmother who made copies for all his family members. Tomi reported feeling "weird" about this reaction: "Because that's the first piece of writing they ever seen from me, (...) that's what they think of when I say like, Oh, I'm writing And I've never had them never really cared. And so by having them read this piece now it is like this weird feeling" Similar to Maren, publishing in SL gave Tomi a new opportunity to connect a very important part of his identity with his family, an identity that he did not think was appreciated in the past by that community.

In some ways, Mary's experience was like Maren and Tomi's. As a continuing-generation student in Dance and Brain Sciences, Mary's goal was to connect both disciplines in a future profession. Mary did not express any family resistance in terms of her professional choices, but she also had to face her parents' uncertainties, something that was partially solved by her publication in SL: "They [Mary's parents] didn't really know, of course, the actual content of what I'm studying, what I'm writing about, so they definitely gained some knowledge of what I was talking about. They really understood how complex this interdisciplinary career is" Mary's comment shows how her publication gave her parents a sense of her professional direction. Later, she also added that this publication raised curiosity in her parents and prompted conversations about her future profession, indicating that the publication created new avenues for connection.

In a similar line, Rocco, a continuing-generation student, reported that publishing his YSW paper was an opportunity for him to talk with his family about their own history in a new way. His YSW article analyzed data from his family's immigration history, a paper that he started as an independent project during his senior year of high school. The publication was an opportunity for him to explain the research methods and show them more data about their history that he had found during the process, an activity that was very rewarding for him. He expressed that his family's reception was very positive:

they really enjoyed seeing some of the documents, the artifacts that I had found. They really I guess they really enjoyed being able to see. That process kind of there, written down, not just something that I knew in my head, but something that I could actually share. Because one of the discoveries that I that I had, that I found out about I hadn't

really had a chance to show them that much then being able to have it all there in one

place, I think they were happy to see that

Like the other three students, Rocco's publication created something that could be "shared",

a new opportunity to connect with his family about a subject that concerned them all. For

these four students, their publication was more than an achievement; it was a means for them

to bridge the gap between their intellectual interests and their families.

In 4 SL cases, the students (Ariel, Lucas, Kendra, and Peter) talked about sharing their

pieces with friends who have similar interests or backgrounds, creating an opportunity to

connect with them through their work. Ariel shared it with her other Chinese friends to teach

them about the history of Chinese farmers; Lucas sent his piece to a friend that shared similar

intellectual interests and was thinking about applying to graduate school in the U.S. Kendra,

the participant interested in graphic design, shared her piece with a friend back home who

was also into that profession.

Similarly, the publication offered Peter a platform to have a discussion with a friend

about a topic that he is engaged with. Peter shared it with a

quote-unquote training partner back at school. Um, he was also heavily involved in, like,

the running shoe business, or I guess the whole community going around that. So he was

very interested in the points I made. We actually had a little debate because he had

opposing views, which I thought was cool. So I kind of got to explain my side. I got to

hear his counter-arguments.

Peter's piece was about something that he had experience with and, as we are going to

read in theme 3.4, his intended audience was people in the running community. In the last

question of the interview, I asked if there was anything else that he wanted to share that I

didn't ask, Peter talked about how important it is for him to find a topic that he is "passionate about to actually connect to writing". By sharing their work with their friends, these students are showing that when they can write about something that relates to their lives, then the readership expands because they have people in their lives that they can go back to and share their writing with.

For two SL students, Tomi and Mei, their friends' reaction to their publications mobilized their self-perception. Tomi reported that now:

my friends refer to me as a published author Tomi [last name] just to make fun of me because they know it gets on my nerves. I guess I don't feel like an author, you know, I just feel like a random like regular college student. And like having a piece like that was good enough like somebody wanted to publish it. It just, it's like a really surreal feeling. And it's kind of a thing where it's like I understand that this is, Like I still I still have trouble with it like if I deserve it. And so when my friends, they now I have this weird feeling like, oh yeah, I'm like a published author

In Tomi's case, his context was telling him that he was an author, his friends were assigning him a new identity trait. However, this new identity challenged his ideas of himself, as "a regular college student" and created a "weird" and "surreal" feeling.

On the other hand, Mei's friends' comments helped her realize a new aspect of her work: "Some friends of mine, they're taking Writing 2 right now and they told me 'Oh, I saw your article on starting lines and that is great' and I just feel like, well, um, I think somehow it's helpful for other students. So yes, very good to know." When I asked her how she felt about that, she responded that, in addition to having a sense of achievement, she reported being happy to know that her work can help the students' learning process. For these two students,

their friends' feedback about their publication made them realize a new aspect of themselves: for Tomi, it was in terms of his authorship; for Mei it was in terms of the pedagogical value of her work.

Last, Tomi, Maren, and Jim shared their finalized work with their partners, which they considered their most important readers as well. The three of them mentioned how their partner's validation was very important and how this experience brought them closer together. Jim, who selected his partner as his most important reader, emphasized that her role had been more important during the writing process, but that in the end, she was also his most important reader because her validation meant more than that of other readers. For Tomi, having shared this published piece opened up a new avenue in their relationship, because he started feeling confident to share other of his personal writings with her: "She gave me the confidence that this [the SL publication] is actually really good. And then I will share like some of my past pieces like personal pieces. That I feel like it made us closer, but also made me a little more confident because we're from two completely different, you know, Just like okay so this person really removed from you so likes this piece. To kind of give you that feeling that, like, maybe this has a bigger audience it is more accessible than it seems" The opportunity to share his work with his partner not only enabled their relationship to grow but also showed Tomi that sharing writing helps understand the reach of his message.

For Maren, her YSW publication also impacted her identity and sparked a series of events that positively affected her relationship with her partner. When Maren's piece was published in YSW, her girlfriend was one of the first people to post it on social media, an action that Maren positively interpreted not only as her partner being proud but also willing

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to share her work among her friends. When I asked why her partner's reaction meant so much to her, Maren replied:

> I'm a lot younger than her, so she is at a later stage in her career and we don't have like we're not in the same field, but we have a lot of similar interests so. I'm like she's more established and I was still working on it, so the fact that that happened while we were together, and while I was at a point where I wasn't sure if we kind of meshed in terms of like standing and like our trajectory, I kind of began to realize that we were. And the fact that um yeah she was proud of me, and like recognized that achievement. I don't know, it kind of, I don't want to speak of it in like a superficial way, but it did put us on like a similar level, and I think we feel I feel more like an equal to her than I did before.

Once again, in Maren's comment, we see how the publication provided a new opportunity for students to connect with important relationships. Both SL and YSW enabled the possibility to share, comment, and discuss a part of the student lives that is traditionally secluded to instructors and classmates.

4. Theme 2.4: Publication Oriented Students Towards New Writing Experiences

As explored in theme 1.3, students engaged in this publication with a variety of experiences, both negative and positive, related to their majors, high school experiences, and social, ethnic, and linguistic background. However, almost all the students (24/25) acknowledged that publication positively impacted their writing development in some way.

For 13/24 of the students from both SL and YSW, this publication opportunity led them to think about participating in new spaces. For all of these 13 students, writing was not something that they would have considered pursuing further, but publication helped them see

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new possibilities to continue developing as writers in other contexts and merge it with their current academic choices.

A subset of students thought that publication impacted them professionally. 3 of them who published in SL and came from a humanities and social sciences orientation -Sandra, Ariel, Tomi- started to consider looking for writing-intensive jobs in the future. Tomi wanted to be an author and Sandra now considered becoming an editor or an English teacher. Ariel, a communication major and ESL writer, decided to look for internships in the US where she could apply her English skills because of the confidence gained from publication: "But this publication make me feel like no, actually my article can even get awarded. So maybe this is not that difficult for me. So this can give me the confidence to like apply an internship. To get try to get more opportunity in America." Even though these three students were already working towards majors that were writing intensive or had a history of personal engagement with writing, as was Ariel and Tomi's case, the publication encouraged them to think about professional choices more explicitly related to writing.

Other 4 SL students (Mary, Lucas, Victoria, and Tamara) from less writing-intensive majors positively envisioned themselves pursuing writing tasks within their professions. This type of response is illustrated in Tamara's comment:

> I can see myself as like a lot of scientists write little like op-eds about kind of like the intersection between their field and Like general knowledge and like the way that science is communicated to the public and like and justice isn't and then like teaching and stuff like that. So, like, maybe I'll try to write something like one day, once I actually have the experience

For these STEM-oriented students, the publication led them to think about ways to communicate and act in their professions through writing.

A group of students, the majority coming from STEM majors, not only realized the role of writing in their professions but also searched for academic spaces to continue their writing training. These students started to consider enrolling in writing courses or in the writing major/minor. Two SL students, Huan and Kendra, talked about wanting to enroll in advanced writing courses. Huan even said that for some time she had an interest in enrolling in the science writing minor but then she decided not to follow up with that and instead focus on her math minor. Going a step further, Sophie and Anna enrolled in their writing major (Sophie, YSW) or minor (Anna, SL). Sophie explained that,

> having the opportunity to have my work published is what kind of led me to even
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> consider doing a double major in English. When I first got to Emory I was really
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> interested in like pursuing any kind of like major double major in the humanities, but you
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> know, after this process, I was like I definitely want to do a double major in English, just
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> because I kind of rekindled my love for reading and writing and research.

Moreover, Sophie added that the writing skills that she learned in the publication had been very useful in her current job in biopharmaceutical consulting.

For the last subset of the 13 students, the publication increased their interest in grad school as a way of furthering their academic training and interests. 3 students from YSW and SL (Lucas, Lina, and Pam), started thinking about graduate school possibilities because they realized the value of research and of engaging deeply in a topic. Lina, a YSW student, was prompted to rethink her original thought of going to Law school and was now considering a more research-oriented graduate school option. Lucas was hoping to enroll in a grad school

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program where he could continue to explore the topic that he wrote about in his SL publication. Pam was excited about publishing more papers about her topic and eventually getting accepted into a grad school program that specialized in Russian Literature.

For other 4/24 students (Sam, Eva, Maren, and Rocco), the publication slightly changed the way they were understanding an activity they were already doing. For YSW students Eva and Maren, this publication impacted their professional development. In Eva's case, the topic investigated helped her improve her practice as a writing tutor, and for Maren, the publication experience validated her choice in graduate studies and reinforced her desire to work with undergraduates: "That brought me more solidly into like subject librarianship and wanting to work in a university and especially wanting to work with undergrads doing research (...) so it did absolutely shaped my career goals. I knew I wanted to go into Library, but I didn't know what kind. And now I do." For both Maren and Eva, the engagement with the publication helped them determine a professional direction. Similarly, Sam's SL publication gave them the courage to "stretch" their boundaries and see what interesting work they could do in their own major. Last, Rocco commented that after his publication experience with YSW, he now understood the process of knowledge creation and dissemination in the sciences, and how time-consuming and collaborative the research paper actually is. All of these students, in their own ways and within their own professional/academic lives, rediscovered something thanks to engaging in publication.

For 4/24 students, publication in SL had an impact on their writing processes for classroom work. Martha, Peter, and Mei, three STEM majors, referred to being now more engaged with their classroom writing assignments. Additionally, Peter and Lina talked about now thinking more about how their own arguments fit into the whole academic conversation.

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For example, Peter, who previously said that he did not enjoy writing in high school, found that publishing:

> gave me the inspiration to start trying a little harder and making sure that I'm really I'm really trying to put an effort into my writing because like, as I said in high school, I kind of just half-assed it, I'm just do the bare minimum of write my tikka tikka paragraphs and get an A, but here I'm really trying to like connect my, especially in my history class right now. I just submitted a five paragraph essay really connecting like my source to historical context and trying to explain my argumentative ideas by connecting to lectures' primary sources and my own personal thoughts on the subjects.

For these 4 students, publishing work that was originally written in a classroom showed them that writing assignments can have a developmental value outside of their grades and that their own perspective is important and should also be part of their paper.

Overall, the majority of the students viewed writing differently in their academic and professional life after being published. These 24 students had found a new role in writing, and some of them went even further and searched for places to further their knowledge and experience. In this theme, I grouped the positive responses that students

5. Theme 2.5: Public Access and Permanence of the Publication Raised Students' Concerns

Even though the public availability of the texts was mostly positively perceived by the majority of the students, 17 (68%) of the students also expressed concern about their work circulating among new and unknown audiences. Underlying this concern, there was an acknowledgment that these new audiences might judge their stylistic choices or might

criticize their ideas on the topics. For some YSW students, collaborating with the editors created discomfort because it demanded them to see their texts in a drastically different way.

Several students who published in SL were concerned about superficial aspects of their texts like grammar or citations so they reported paying extra attention to those before submitting their text for publication. Grammar concerned 5 students, all non-native speakers of English who had done their high school in the US (Pam, Joshua) or in another language (Ariel, Lucas, Mei). Three other students (Martha, Peter, and Mary) were concerned about plagiarism, so they double-checked the citations in their texts, as Peter's comment illustrates: "I paid a little extra attention to the citations. Just if it was going to be reviewed heavily, I don't want to get like screwed over for plagiarism." While the latter group independently revised their manuscripts to check for their citations, the former group sought help from their peers, the writing center, or the faculty to help them revise the grammar.

Another big group of students was more concerned about the reception of their texts and the audience's response as a consequence of their texts being public. In all cases, there was one underlying theme: publication meant losing control of their texts. Ariel and Jessica, both SL authors, were in between two minds about their classroom writing being public. Their papers addressed family issues; Ariel's paper was about her relationship with her Grandma and Jessica's paper was about her relationship with her dad. Both papers were deeply personal in the sense that they brought in generational, socio-economic, and cultural struggles that they had to navigate in their relationships with that specific family member. In the interview, they both expressed simultaneous feelings of excitement and distress about their work being public. Ariel said feeling "confused" about it and Jessica used the word "weird". Jessica's comment illustrates this unsettlement:

You don't know how many people are watching or reading or like who will get their hands on that your writing. And so it's it's just like Like, I don't want to go like far and beyond and say like a celebrity, but like, it's like having a whole shining light like a spotlight on your writing and your life that you wrote about (...) I feel like there's good and bad like I personally like like privacy. I don't like too much like light on me. I don't like too much attention on me. But it is also kind of good because then you just people that can probably relate to your situation or like your story. So yeah. A little bit of both.

In a similar vein, Ariel talked about how readers that don't know her well might create assumptions about her life. Both authors mentioned receiving help from their instructors to make their text more accessible and relatable to avoid misrepresenting themselves to their readers.

For another five students (Anna, Laura, Kendra, SL authors, and Maren and Lina, YSW authors) the idea of a publication was nerve-wracking because their text was readily available for criticism. Within this group, the students considered that the audience reception was uncontrollable and could potentially lead to an undesirable response. For example, Maren, whose research piece was published by YSW, said: "If it's published it's it's published, it's just out there. And it's going to be received in whatever way the reader receives that you can't really control that in the way that you can kind of control what kind of grade you get. So that's scary, but it was, I think it was more satisfying yeah." The idea of being "out there" also came up in Lina's response, who added the risk of a potential audience response: "Someone might, you know, write a response piece to it, someone might break apart your argument you know it's out there for the world. The scope increases. And I think the pressure does as well."

The student responses show how risky and unsettling the circulation of texts outside of the class can feel for some students, even when they are not necessarily publishing personal writing. The fears of the permanence or negative audience response were also repeated in the other student's responses. Anna was concerned that her piece about the monopoly of an electric company would polarize the audience; Kendra feared a negative response from the audience and regretted not being able to modify her argument, something also expressed by Laura.

Last, for Rocco, Sophie, and Dana, all YSW authors, it was not the public stage of the manuscript that created discomfort, but the semi-public stage with the editors' interaction. These students reported that the challenge of their publication process was dealing with the revision process of their publication and the editors' requests. Even though they all mentioned learning from that revision experience, the intense revision was not their favorite: "I would say some negative consequences. You know, it was a lot of editing. It was a lot of drafts being written and rewritten and, at times, I think it can definitely feel a lot challenging and kind of tedious. Just because it seems like every small detail, you know matters, so I think I think that's the part that can be a little challenging." This attention to detail was something unexpected to the students, who had to learn to deal with the editor's request. For Rocco, this was one of the main takeaways, learning to have a "diplomatic connection" with the editors and negotiate their requests. For Dana, this relationship taught her to be "resilient" because "the editors are sometimes like saying 'something is wrong' and then you edit it and then it is still wrong and then it's just many, many rounds of correcting it and then sometimes you may get a little bit I don't know anxious or annoyed but then you still have to do what

you're asked for". The YSW experience forced these students to revise and negotiate their choices in a new and unexpected stage that created discomfort.

Overall, student publications raised new fears and discomfort in students, characteristic of the new circulation of their texts. The classroom space, perceived as a close one, did not challenge students to think about the consequences that their writing can have in an unknown audience and the extent to which their choices can create a response from the public.

This subsection presented the consequences that students reported from having their classroom work published. Overall, students' responses suggest that publication is an impactful educational opportunity. Having their work published increased the majority of the students' self-efficacy in college writing and, in some fewer cases, increased their general self-efficacy in writing. Students also reported being impacted socially, both within academia and outside of it, in their personal lives. Within the university, students felt validated as writers by the academic community of peers and faculty. Outside of the university, students reported becoming closer to their friends, family, and partners with whom they shared their published work. Moreover, publication led students to think about writing in a new way in their professions, majors, and courses. Last, even though the publication resulted in primarily positive effects on students, the publication also raised concerns among students about the public nature and permanence of their work. Particularly, students were worried about plagiarism, and grammar, but also about audience response and retaliation. The students who published in YSW discovered the role of the editor, who made them think about the challenges of collaboration and revision.

C. Research Question 3: What Other Participants Do Students Engage in Their

Publication Experience?

The interview responses show that students did not rely only on the feedback from the classroom participants, but actively sought out help and feedback on their texts beyond the classroom –mostly from friends and campus resources. Even though only a few students reached out to their families for help during the writing process, the majority shared the published piece with them, in addition to some who shared it with their romantic partners and/or friends. This sharing with people from their personal life narrowed the gap between the student's academic and personal life.

Even though students expressed a positive attitude toward sharing their work with people from their personal life, their most important audiences were both academic and non-academic readers. This subsection centers on how and to whom students decide to circulate their work at different stages of the publication process. It addresses the questions of who did they reach out to for help, who they addressed in their writing, and who read their texts.

1. Theme 3.1: Students Searched for and Valued Feedback Beyond the Classroom Context

Students' responses about collaboration instances visibilized that students bring in different knowledge and experiences to their writing process by asking for help from people from inside and outside the classroom. On the one hand, the classroom was supportive of the writing process and collaborative work. All the students reported receiving help from their instructors throughout the writing process and 14/25 students also included the peer review instance that was built into the course as a collaborative stage. Since all the students wrote their papers within writing-oriented classrooms, this role of collaboration and peer review in

the classroom would be expected. At the same time, many participants sought help outside of the classroom context, indicating that students searched for and valued obtaining extra feedback and support in their writing from participants outside of the classroom who could bring a new perspective to their texts. This was the case for 16/25 students. For them, the writing process extended beyond the course since they received additional support from people that included writing center support and friends and family.

Even though students had peer and instructor feedback sessions built into the course, they still sought help, critique, and validation from trusted outsider sources. Many students were interested in receiving help with writing-related matters and thus contacted the university's writing center. Overall, the writing center was the main university resource that supported the students' process outside of the class, serving 9 students (Eva, Ariel, Pam, Huan, Joshua, Kendra, Lucas, Tomi, and Mei). While all SL students reached out to the writing center during the early processes of their texts, the only YSW student who relied on the writing center for help did once the paper was accepted for publication and the journal editors had asked for revisions. When considering the type of help that they sought out in the writing center, there were three distinct subgroups: one first group of 4 students (Pam, Joshua, Kendra, and Tomi) attended the writing center to fulfill a course requirement; a second group (Ariel, Huan, Lucas, Mei) of all international students attended voluntarily to the writing center to revise the grammar of their texts; and a third group consisting of only Eva, who reached out to the writing center for help during the revision process of the accepted manuscript.

For the first-generation SL students Pam, Joshua, Kendra, and Tomi, the writing center's tutoring sessions helped them with their texts and also led to conversations that oriented them

regarding the university context in general, visibilizing aspects that are part of the university's hidden curriculum. Originally, all of them attended the writing center to fulfill a requirement from the GE writing course. Joshua commented that his course required him to go at least twice to the writing center, so he decided to go early on the process: "I remember actually I went to her before I even started writing my paper and she actually helped me outline, like instructor talk about in what order to make it sound the best and I just went to her pretty much. I didn't really have much when I went up to her and I just told her, like, this is what I have in mind so far. Can you help me create an outline? And that's kind of how I started." For Joshua, the writing tutor was really important to get him started on the project. The writing tutor's help in moving their project forward was shared among the other 3 students (Pam, Kendra, Tomi), who received support figuring out questions about the audience, register, and organization of ideas.

Additionally, their meetings led to advice with school life in general, like Pam who talked about how she also received guidance from her tutor in terms of the role of extracurricular activities:

She told me it's very important to do things like that [publication] and to be kind of proactive about doing these extracurricular activities. And like I think as a first-generation college student, you don't really know that (...) she kind of explained to me that a research publication or like a student publication kind of shows you know that you completed this activity that's extracurricular.

In Pam's comment, the writing tutor showed her the "hidden curriculum" and how publication fitted within that curriculum. Joshua and Tomi also mentioned receiving a similar

type of advice and support, and Tomi even mentioned that his writing tutor ultimately became his friend.

SL International ESL students were another big group that relied on the university's writing center for support, in this case in terms of grammar. Ariel, Huan, Lucas, and Mei attended tutoring with the goal of checking their paper's grammar and style. Mei's comment represents this concern, she said that her appointments were:

Mostly about the grammar, the sentence structure, that kind of basic thing because yeah I'm still, I wasn't very confident you know as a international writer. Yeah, the, the phrase that I use are they appropriate or So firstly, I was asking for this. And then if I have more time or more appointments I just turn to the like the general structure or if they have any advice for me for the specific paper.

With her tutor, Mei exclusively discussed language-related matters. For all the international ESL students, the writing center sessions were a resource to edit the grammar of their texts. Their session descriptions were very different from the previous group's descriptions. ESL international students did not rely on writing tutoring as an opportunity for the discovery and organization of ideas and discussing the culture of the university.

For a YSW student, the writing center supported her revision of the accepted manuscript. While all the previous 8 SL students had reported a lack of confidence in their writing abilities, Eva was the very opposite. She had reported a very positive writing identity that was accompanied by a trajectory of creative writing publications. At the time of the interview, Eva was the editor of one of her school's creative writing journals and a writing center tutor; she was by far the most credited writer in the data set. The research piece published in YSW was about writing center pedagogy, so as a writing tutor, she was well

aware of the benefits of reaching out for support. For Eva, the writing center was a space to work with the editor's comments and discuss how to incorporate them into her paper.

Family, friends, and partners also provided support to ten students, who participants identified as bringing in a perspective or support over their writing process that they could trust. Eva, Laura, Anna, Sandra, and Jessica talked about receiving feedback from friends in terms of their arguments. For example, Laura mentioned frequently asking for feedback from a friend she met during orientation week because: "she's able to clearly tell me like the good things that she found and, you know, help me figure out if there was something that I had missed when I was writing. So maybe she'll find like a point that she saw that I didn't really notice and then bring red light into that." On the other hand, Ariel, an international ESL student, expressed receiving help with "English grammar and word choice" from another Chinese friend at UC Berkeley, pointing out that she knew that her friend was very knowledgeable on that matter. Moreover, within this small group of students asking for help from their friends, it is possible to see the same pattern that came up in the writing center support: writers who completed their high school in the US asked for help with the creation and organization of ideas, while ESL international writers asked for help with the grammar and style of their texts.

Fewer participants reported asking for help from their families. Eva, Ariel, Sophie, and Lina, were the only students who relied on their parents during their writing process. Eva explained that her mother was a clinical psychologist who had experience with academic publishing. Since Eva's paper addressed the use of empathy in teaching, she got some inspiration from her mother's work. She also asked her mom for help with the editing of the paper, becoming the only native English speaker participant who mentioned asking for help

with editing. Ariel asked her mom for help with the data collection process for her piece about her grandma's story because there were many things she didn't know about this character. For Sophie, her parents offered her important feedback in terms of the audience reception:

My parents were definitely important because you know, neither of them have like a Ph.D. in writing or English and I wanted the piece to be accessible by people who you know, are not in like it in the English field, or who don't know anything about, for example, like epideictic rhetoric right, so I wanted it to be. A piece that anyone could pick up and read and understand and benefit from, so I think they were really important when it came to that.

Sophie's parents helped her achieve a goal that has been mentioned by most of the students, to make it accessible to a general audience. Last, Lina mentioned that her parents supported her emotionally throughout the process, even though they were not familiar with the area of study or the academic publishing process:

they [Lina's parents] were very supportive of me throughout the process. And I even remember. You know I shared this with them. When I first got the comment from my professor saying that you should pursue publication. And you know I was away at school and stuff. So, you know, they would just check up on me every once in a while

Even though Lina's parents did not help her directly with the writing, they created a supportive environment that motivated her to advance in the long process of publishing her work in YSW.

Solicited feedback coming from the participant's inner circle seemed to be received in a more attentive way by them. The way that two students relied on their partners for feedback,

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shows a more receptive and open-to-critique attitude that might not necessarily replicate in the classroom. Both Tomi and Jim mentioned that they sent their papers to their girlfriends for feedback during the writing process. Tomi reported struggling to share his work before his publication experience and trusting only his girlfriend to read his drafts. Jim talked about his partner's experience and her feedback skills:

> she [Jim's girlfriend] had been through college more than I had, and she had written a lot more papers than I had and I trusted her to tell me if I did something wrong because she's always been. She's never held back from telling me I'm doing something wrong in my writing. So rather than your peers. I feel like in a classroom setting, you have to be. You can't be too critical you ought to be, you know, helpful as well. And sometimes that's a tough line to follow between being overly critical and not critical enough. And I feel like in my experience, people tend to be not critical enough for my writing.

In this passage, Jim expressed being more receptive to his partner's feedback than to his classmate's feedback. His partner's experience and their romantic relationship predisposed him to open up to her suggestions and consider how to include them in his text.

Based on these findings, students' writing processes are not only limited to the classroom context and to the feedback opportunities created within the classroom participants. Students also reach out to the university resources, mostly the writing center, and to their trusted inner circle to help them advance with their writing. Thus, students published texts also included the experience and perspectives of different people. These findings also showed how students allocated their social resources differently, SL students relied on the writing center to create their texts, whilst the only YSW student who attended the writing center did to revise the accepted manuscript. Within the SL student, international ESL students reached out for help

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with the grammar and style of their texts, whilst domestic students tended to reach out for help with the creation and organization of ideas. Moreover, participants expressed an openness and willingness to attend and respond to feedback coming from friends, family, and partners, an attitude that in some cases contrasted with their disposition toward classroom feedback.

2. Theme 3.2: Publication Narrowed the Gap Between Academic and Personal Life

Publication was a platform where students showcased their academic life to their families, friends, and partners, acting as a bridge between the participants' personal and academic life. 23/25 of the participants circulated their published papers among family, friends, and/or partners, a significant increase from the 10 students who shared the in-process draft of the publication for feedback. Thus, publication could be thought of as a way of tightening the relationship between the students and their personal life.

Families and friends seemed to be important for the students to share their work and achievements with. The majority of the students mentioned sharing their published work with their families (18/25) and friends (13/25). The students who shared their work with their families and friends belonged to all different backgrounds, first and continuing generation, international and domestic students, basic writing, and advanced writing courses. For the majority of the students in this group, sharing with their families was important because it was an achievement in their college life that would make their families proud of them, Sophie talked about how her parents have a copy of the YSW journal in their bookshelf: "they're definitely excited definitely surprised, no just kidding, they were just really proud I think um and you know they took the copy, and I think it's still sitting on their like their bookshelf and their room so definitely makes me happy." For the majority of these students,

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the publication was perceived as an achievement to share with their families and friends but did not have any impact on their relationships beyond that. Only for 8 students, this publication had an impact on their relationships (as was developed in Theme 2.3).

    3. Theme 3.3: The Students' Most Important Readership Was Comprised of Academic and Nonacademic Agents

    Even though the published texts circulated to nonacademic audiences, when it came to the most meaningful readers both YSW and SL students equally identified academic and nonacademic audiences. In the case of the students who published in YSW, 2 of them, Eva and Dana, talked about the editor of the journal as their most important reader, and a third student, Sophie, talked about her professor as her most important reader. However, for Lina and Rocco, their most important readers were their families, and Maren, her partner. This trend is also reflected in the students who published in SL. 9 students talked about faculty and students as their most important readers and 9 students talked about personal readerships as their most meaningful. 1 student, Sam, talked about strangers as their most meaningful readers. However, in SL the academic audiences that students referred to were not only faculty but also peers. 5 students (Pam, Martha, Peter, Kendra, and Victoria) talked about their professors or the writing program's faculty as their most important readers, but the other 4 students (Joshua, Laura, Tamara, and Mei) identified other students as their most meaningful readers. In terms of the most important nonacademic audiences, 5 students (Ariel, Anna, Mary, Sandra, and Jessica) mentioned that their families were the most important readers, for 2 students (Huan and Lucas) it was their friends, and for 2 students (Tomi and Jim), their partners.

Making their families proud was the main reason why participants selected their families as the most important readers. Within this group, Jessica and Sandra's justification stood out. Both first-generation students selected their moms. Jessica narrated how her mom took pictures of the published piece and emailed it to other family members. When I asked why she selected her mom as her most important reader, she replied: "Because she's my mom and I like knowing that I'm making her proud I am I am actually going to school to like learn and to do stuff for my future. And I feel like this is a good step towards it." This publication for Jessica evidenced her hard work at school and proved that she was learning and working towards her future in a successful way. Similarly, Sandra narrated how she read the piece to her mom in Spanish because she did not speak English. She justified the choice of her mom as her most important reader by explaining:

It's kind of like a sense of pride. She helped me get into UCSB be she, she's like, she's like my best friend. And showing her a piece that was kind of really personal to me. Also, it was really special, and then just telling it by the way it's getting published Is also really special. I even told her, like, I'm supposed to be getting a book from them when they publish it. And I guess it was just a sense of pride.

Sandra also added that her mom cooked her favorite food as a celebration. As mentioned earlier, other students had also reported sharing their news with their families to make them feel proud, however, what's unique about Jessica and Sandra's comment is how their publication has been celebrated as a shared, family experience.

On the contrary, other participants selected their faculty or their peers as the most meaningful readers due to the support received during the writing process. Within the group of 6 students who selected their instructors or editors as their most important readers, this

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consensus that their most important readers had been those who helped them improve their texts, and who were actively engaged with the work they had produced. For example, Pam selected her instructor as her most important reader,

> Because I think he had the most to teach me. I think he really did because he's such a great writer and because he just enjoys writing so much I think that he really informed me of a lot of ways to be more interesting as a writer and to be more concise and he was able to read in such a way where he was like helping me. He wanted to understand me as my reader

Pam's answer exemplifies how students value readership that meets them where they are, that both teaches them and understands them.

For the other 4 students, it was slightly different, they considered their peers as the most meaningful readers because they prioritized camaraderie and partnership. Even though they still considered that their most important reader would be one that would empathize with them, they were also interested in a reader that would benefit from reading the text. In that line, they hoped that their work would be read and of use to future students. The participants found that their text would be valuable for this audience because it would come from someone who's at the same stage as them. The participants mainly talked about how important their peers' responses to their texts were. Like Joshua, who said that his peers after reading his text about a big fire in his hometown that put his house and neighborhood at risk were "very empathetic about it. Overall, they did like it. They did ask me questions, even after class. Like, how was experiencing that and you know, like, how often does this happen and it did, it did, it did help us as a class kind of unite more because we were able to ask each other questions and feel comfortable with each other"; or Mei, who replied that her peers

were her most important readers because: "we are the same age and a lot of us are similar. So I think their opinions on my paper are very important for me as a writer."

In general, students valued readers that performed mentorship, empathy, and camaraderie. They expected their readers to care for and celebrate their published work. For some students, it was more important to share their achievements with their inner circle, the people that have accompanied them in their college lives. For others, it was their instructors and their peers whose readership was most valuable. In both cases, it was thanks to the paper being published that they could reach out to these readers.

This section addressed the circulation of the published text to different participants and in different stages of the writing process. The data revealed that even as manuscripts, student-published texts circulate and are impacted by participants from inside and outside the classroom. In this circulation, participants expressed their appreciation for the feedback from participants outside of the classroom; in many cases, they found it more valuable than their classmates' feedback. In terms of readership, participants valued readership that would empathize with them, that would trigger a learning/teaching process and would celebrate their achievement.

D. Research Question 4: What Differences Are There Between Publication in a FYC Anthology and a Specialized Research Journal?

The process of recontextualization of the classroom paper into the publishing venue was significantly different between the two types of publication due to the distance between the classroom and the venues. Even though both groups of participants published classroom papers, the exigencies of each venue shaped the experiences differently. While SL was meant to be a pedagogical tool for the introductory writing courses, YSW sought to enculturate

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students into writing research scholarly practices. These different contexts imposed different timelines and triggered different actions, impacting the published product and overall participant experience.

So far in this chapter, I have described the participants' publication experience in SL and YSW and pointed out the main themes that arose from it. In this section, I will focus on the differences that arose between publishing in SL and in YSW. I will focus on three main themes. The first one describes the effect of the classroom practices in relation to the venue for the participants' engagement with it and potential contribution. The next theme compares the revision processes that each venue demanded and the support the participants needed to fulfill this request. The last one explores the impact of a semi-public revision stage with the editors on the participants' experience and perceptions of the published product.

1. Theme 4.1. The Distance Between the Classroom Practices and the Venues Impacted the Students' Likelihood to Become Contributors

When analyzing the ways that participants interacted with the venues before submitting the work, there is a striking difference in their engagement as readers of the venues. Before being published in SL, the contributors had been readers and users of the anthology. They found that the anthology supported their learning process at the same time that they developed a sense of connection with the authors of the material. As a consequence, many of the participants expressed feeling connected with the material. However, YSW contributors did not have that close experience as readers, and, in general, they learned about the venue once they were invited by a professor to work on their paper for submission. This theme explores the different ways that students perceive an anthology of student texts and an undergraduate research journal based on the participants' readership and interaction with it.

While SL was perceived as a more open and relatable opportunity for the audience it served, YSW was not perceived as very accessible by its potential contributors.

Using SL in the classroom increased students' sense of belonging to the university community and showed them that they can also help build that. SL relied on the students' funds of knowledge to help meet the goals of the community (ie. teaching and learning writing), acting as a window into the UCSB student body. Readers of SL learned about writing by analyzing the published pieces from former students, at the same time that they identified themselves in the stories showcased. For Pam, this was a 'revolutionary idea':

> In all other classes, you know, you're reading books written by established authors or like textbooks. So it was just a very new idea to me like reading, learning from other students. Ah, that's just very revolutionary. I think because that's not really traditionally how anybody has taught to write by looking at your peers' work.

As Pam expressed, building on the knowledge of former students to learn and teach writing is infrequent for learners at this stage of academic training. Learning from peers showed the participants how they can also be part of the curriculum. This offered new perspectives about legitimate learning tools within the university setting at the same time opened up a new role for students –the role of the contributor.

SL not only helped students meet their learning needs but also increased their connection with the learning material. The SL participants' descriptions of their use and understanding of the venue suggest its role in building a multicultural, vibrant community of students. Ariel, an international student from China, narrated how impactful it was for her to read some stories in SL and to learn how multicultural UCSB was: "The writers of Starting Lines come from different cultures. They have different backgrounds. And from their writing, I can see

some aspects of the writer's whole life (...) I think Starting Lines is unique, it gives me a chance to see other UCSB students' life" SL showed Ariel that, like her, UCSB students come with an array of experiences, all of them valid and worth reading. When students feel represented in the teaching material, then it might be easier for them to connect and contribute to its continuity.

In a similar line, Kendra, who when asked to purchase it at the beginning of the course thought that it would be "a pointless textbook", was later impressed by it and emphasized the importance of using a book that was updated every year with the students' stories, which made it "always relevant work." Kendra's comment emphasizes another important way of promoting student connection with the material, ie. referencing issues that are contemporary for the student readers.

In contrast, the distance between classroom writing and the YSW journal's published pieces limited the possibility of the students thinking of themselves as contributors. In this case, relatability and belonging to the YSW community were harder for the YSW contributors, whose role as students was far away from the roles promoted by the journal. First, all except one YSW student were unaware of the journal until they were invited by their instructors to contribute to it. Lina, the only YSW participant who had read a couple of YSW articles in her FYC course, did not express any connection with the journal until her piece was accepted for publication and her revision process had begun. Even Eva and Maren, the two English majors who were working on writing-related issues, did not know about the possibility of publishing in YSW. Moreover, in Eva's case, once she was invited to submit her work she even distrusted her abilities and knowledge to be published. For all of the YSW contributors, it seemed to be harder to think of themselves as contributors to the journal.

The different connection that the participants developed with the venues might have impacted their sense of contribution to them and how feasible they thought of their texts to be published. The SL participants had been recruited by an instructor's general announcement and/or personal invitation. Many of them, just needed to know about the steps to submit their work to consider doing it. Some of them needed extra encouragement from the instructor. On the other hand, all the YSW participants had to be personally invited to participate by a professor. No YSW participants had thought about publishing their work in a nationwide research venue until their instructor reached out to them and informed them about the opportunity.

The SL participants relied on their knowledge about the venue when deciding what classroom text to submit. For example, Laura's selection was based on the idea that it was "something that other students will be able to relate to see in themselves and feel inspired". Other students relied on their classmates' reception during peer review to envision their future audience's reception and make the final decision to submit their work. For example, Joshua expressed that: "we would peer edit our papers and my peers enjoyed my story." Sandra, who had been encouraged to submit her piece by her instructor, was convinced that it was a strong piece by seeing her peer's reaction during peer review: "some people who were there were really interested in it. Some people were laughing along with it." In all cases, the knowledge of the context and the anticipation of positive audience response was enough to build the confidence needed to submit the work for publication.

On the other hand, no YSW participants chose what text to submit to the venue nor referenced their peers' reactions during any early review stage. It was the instructor who saw the potential of the paper and reached out to the student. Consequently, the YSW students

fully relied on their instructors' guidance to move forward with the submission process. This led to another major difference with SL participants, as the next theme will develop.

2. Theme 4.2. While SL Participants Followed a Student-Led Revision, YSW Participants Relied on an Instructor-Led Revision Process

The knowledge that each group had about the venue guided their revision process, their strategies, and resources to successfully meet the exigencies of each venue. SL participants, as former readers of the anthology, knew the audience and the purpose their text would have in the new context. On the contrary, YSW participants were less acquainted with this new context, so they relied on their instructors' support to thoroughly transform their text. Thus, the revision process for the SL submission was mostly student-led, whilst the YSW submission was exclusively instructor-led.

In the case of SL, the revision process prior to submitting the work for publication was student-led and a little instructor-dependent. After deciding to submit their work, only a few students revised their papers. When participants mentioned revising their papers before submitting them for publication, only a few of them talked about asking for help from their instructor. The students who decided to do more in-depth revisions had a few back-and-forth interactions with their instructors; but other students, who chose to revise superficial aspects like citations and spelling, carried out that process by themselves. In any case, the revision of the classroom text for submission to SL was done within a few weeks, because the call for submissions was open for only a couple of weeks right after the quarter had ended.

The SL participants took complete responsibility for the revision of their drafts. This was evidenced by the frequent use of "I" in their description of the revision stage. For example, Mary's revision focused on the "extra formalities of citation." Her process was guided by her

'personal feelings' about the reach of a published paper. For her, her decision to revise "was only like a personal feeling that I felt I knew that it would reach more people if it were published so I definitely had a feeling that it was more important to make sure everything was right before I submitted the application." In Mary's account, we can see how the decision to revise lied in her own intuitions about the formal challenges of a text circulating among a bigger audience. Like in most of the SL participants' descriptions, the emphasis on the first person supports the idea that it was a student-led stage, as opposed to the experience of the YSW participants. Moreover, all of the SL participants' accounts suggest that their texts didn't undergo major changes.

For other SL participants, the perception of their chances to be published limited their revision process. Lucas' response illustrates this idea:

I sent it back to my Professor again and he only made a few comments on it. And then I just revised it for a tiny little bit, and then it was ready to go. I honestly didn't want to put too much effort into it, because it was also quite busy for me at the time and I was thinking I probably should give it a try. I honestly didn't really expect that it would be published.

Lucas' revision process was guided by his perceptions of how likely it would be for his paper to be published. The submission timeline of SL, usually during finals week, interfered with the students' need to pass and gain credit for credit courses.

The revision process of the YSW contributors followed a different timeline and leadership, resulting in a complete transformation of the text. In all cases, the instructor's encouragement to submit a specific paper in YSW was followed up with an invitation to revise it collaboratively. This instructor-student collaborative stage was essential to make the

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classroom work meet the new exigencies of the publishing venue. Sophie's experience, a YSW participant, provided a good example of this instructor-student interaction during the revision process prior to submission:

> After she [the instructor] kind of made it known that we could probably publish it or you know work a little bit further on it, I sent her an updated draft. You know, I worked a little bit more on it and then sent it out to her again for edits. And we met a couple of times in person and kind of at the conclusion of that semester, and then over the summer exchanged some emails it was kind of like back and forth like me writing and then rewriting and then sending it over to her for edits and then writing and rewriting again and then sending it over for edits and then. Yeah, I just made it a little bit longer just because for the class it only had to be, I forgot maybe like six pages or seven pages, but I think when all was said and done, it was closer to like probably 10 or 11 maybe somewhere between 10-15 think I have like various drafts that I've written for it, and then the published piece of course.

As Sophie reported, the instructor was the one who informed her about the potential of the classroom paper to be published, as well as the one who guided the revision of the paper. These revisions extended the length of the paper and significantly changed it. Sophie's experience is representative of the dynamics of other YSW authors, all of whose instructors suggested the classroom text be made more appropriate for a research journal. This stage of the revision process, which took a little bit more than a summer for most of the YSW participants, was composed of many interactions and discussions over the text's content and its appropriateness for the new context.

Regardless of the venue, both participants originally thought that once their paper was submitted, they would not need to do any further revision. Once again, each context imposed different processes, and the YSW students were required to face a new and unexpected round of revisions.

3. Theme 4.3. The YSW Semi-public Revision Moment Challenged the Participants' Revision Skills and Perception of the Final Product

Both venues differed not only in the revision process that participants carried out before submitting their work but also in the revision process after their work had been accepted. While YSW participants had to respond to the journal editor's revisions, no SL participant reported having made any changes to the draft. The existence of external reviewers taught YSW students about the semi-public requirements of research publication and also impacted the perception of their product.

Once their paper was accepted, SL participants considered the writing process finished. This practice followed the conventions of a magazine publication, where participants received an acceptance email notifying the publication of the paper in the next edition. At that point, participants did not receive any specification to continue their revision and any further change was framed as optional. Even though participants were given the chance to edit any part of their text, no participant mentioned doing any further revision at that point. For example, Anna reported submitting her piece "on a whim." After hearing about the publication of her piece, "I didn't really revise my essay that much afterward when I found out it was getting published I mean, I was pretty happy with it." For Anna, her revision process was finished when she was satisfied with her work, and the acceptance for publication without any suggested revision reinforced that feeling.

On the other hand, the YSW participants' accepted manuscript led to a new writing stage, one that was unknown and unexpected to all the participants. This group received an acceptance email that indicated that publication depended on another round of revisions with a YSW editor. YSW participants were introduced to a new revision stage, one that is part of any academic publication but invisible to the eyes of the readers.

In all cases, participants found this part the most challenging of the process. This stage brought a completely new perspective on the publication process to all these participants and prompted them to develop skills related to writing. Here, the YSW participants had to negotiate and eventually incorporate feedback from the YSW editing team.

Eva's description of this moment represents the overall experience of the YSW participants and contrasts well with Anna's comment in the previous paragraph. Right after finishing the revisions with her instructor and submitting her work to YSW, Eva was feeling overwhelmed: "I just don't want to look at this anymore." She thought that would be the end of the process, but she was surprised to learn that a new revision stage was coming with her acceptance letter:

> I realized after I had already been accepted, how much work it was going to be to edit it
> because I basically had to, not rewrite the whole thing, but like almost rewrite the whole
> thing. It is so much work to redo everything, and I usually have a professor for school. If
> I'm having trouble with a paper, I can just go to office hours or, you know, email my
> professor and be like, 'Here's where I'm stuck. Can we kind of talk about this?'

Eva's comment reflects how this experience, and particularly this stage of revision, had shaken her student role and positioned her in a new situation as a writer. In it, she had to

develop new skills and learn new ways of seeking out help. In her case, she reached out to her mom and to the university's writing center.

All the YSW participants were challenged when working with the editor's revisions and mentioned developing new skills from that interaction. Dana reported becoming more "resilient" after this revision process because "the editors are sometimes saying: 'so something is wrong'. And then you edit it and then it's still wrong and then it's just many, many rounds of correcting it and then sometimes you may get a little bit anxious or annoyed" In a similar line, Rocco expressed learning how to establish "a diplomatic connection with the reviewers" when negotiating their requests. Sophie learned that "every small detail matters." These were some of the comments made by the YSW participants regarding the revision process with the editors, a stage of the publication that all of them voluntarily brought into the interview as the most challenging.

The different revision processes established by each venue might have led participants to have different understandings of what publication meant. On the one hand, for the SL participants, there had been a seamless transition from their classroom paper to the published paper. The majority of them spoke about their publication as showcasing their own experience and ideas. Joshua described his published piece as being "mainly just me expressing my personal story", indicating that, in essence, the paper had stayed the same and his voice was well represented in the publication. Pam reported feeling "really empowered" with her publication. For her, SL had been a space to communicate her ideas to a broader audience: "My piece is very much about being Korean and about being caring about our environment and about sustainability. And I think those are things that I'm not necessarily an expert on either of those things, but I am definitely an expert in my experiences." For her, the

publication broadcasted her identity and ideas about relevant topics. In all cases, the SL participants seemed to have maintained their student role and perspective in the published piece.

On the contrary, YSW participants' reaction to the transformation of their paper indicates that at the early stages of scholarly communication, contributors might struggle to align their own personal goals with the community shared goals. The YSW papers did change in the transition from classroom papers to published research articles, something that participants struggled to come to terms with. In all cases, all YSW participants had to learn how to let go of their original goals for their papers and adapt to the ones that the editors, representing the interests of the scholarly community, found appealing for the journal.

This transformation of goals came up in all YSW interviews, although the participants had different reactions to it. Lina, Maren, and Eva talked about these changes as opportunities for them to develop an open, flexible mind regarding their texts. Eva, for example, expressed how important it was for her to change her perception about the editor's suggestions:

> Learning how to adapt my paper into like what the journal wanted was really important and like not being held up by, like, here's the structure I already had and I have to change it; like being flexible with my own words and changing the idea that I originally had, because like my paper ends up saying like my hypothesis is wrong and like having the flexibility to do that I think is really important.

Eva's comment shows that her openness to the editor's suggestions completely changed the original idea that she had communicated in her earlier drafts.

Dana and Rocco expressed a less open position regarding the editor's suggestions. As mentioned earlier, Dana talked about learning to be "resilient" based on her interactions with the editors, suggesting that she had to recover from a difficult experience. Moreover, Rocco, whose YSW paper published was about a project that he had started independently about his family history, talked about struggling to balance his own goals for the project and the editors' requests:

> When I was publishing the piece, my focus wanted to be on the documents I had found; kind of what could be interpreted from those and discuss how that creates the implications for the study of that particular field. And, in order to do that I mentioned my research methods, the steps I had taken, and the sources I had gone through to get to those sources, but then spent a lot of time talking about those particular sources. The editors and reviewers who I was working with really wanted it to be focused a lot more on the research process and not so much on the product, I didn't really envision that to be the primary focus of the piece. I wanted to talk a lot more about what I had found, which are all these like passport pictures, I want to talk about that. But a lot of what the editors wanted to talk about was the steps that I took the found find those pictures.

In Rocco's recount of the revision process, there are two underlying and conflicting goals for the paper: his own personal goals and the editorial goals. While he was hoping to develop his own ideas about the artifacts, the editors were hoping to read a research piece with an extended discussion on the methodology. Eva and Rocco's statements reflect the impact that the transformation can have on the students when the classroom papers are recontextualized and have to respond to issues pressing for a different community. In both cases underlies the

loss of control over the meaning of the text, something that SL participants did not have to face due to the different exigencies.

Overall, the distance between the classroom text and the publication venues significantly impacted the processes and participants' actions. On the one hand, SL participants, as former readers and users of the anthology, felt confident selecting and revising their texts. YSW participants, on the other hand, with little-to-no experience with the venue were fully reliant on their instructors. Moreover, each context's exigencies imposed different timelines and support to revise the papers for submission. While SL participants took full responsibility for the revision of their texts and carried them out within a week or two, YSW participants embarked on a months-long series of back-and-forth interactions with their instructors to revise their text to fit the new context. Moreover, YSW experienced an unexpected and unknown semi-public revision stage with the YSW editors. As a result, the YSW product significantly differed from the original one, something that participants struggled to come to terms with.

E. Chapter's Takeaway

This chapter developed and compared the undergraduate perspective on the publication of classroom work written during the first two years of college. The participants from this study had published either in a university's student anthology or in a national research journal. The participants' responses show that students who write classroom papers during their first two years need the professor's encouragement to submit their work for publication. When assessing this possibility, most of the students assessed the option based on previous writing experiences. In the majority of cases, participants brought in negative writing experiences although some students with previous publication experiences (but not all) were

eager to replicate the experience. In terms of the consequences of publication, the participants' reports suggest that publication was an impactful educational experience. The participants expressed improvements at the psychological and social levels. Psychologically, publication improved their self-efficacy and their understanding of the writing process. At the social level, publication improved some of the participants' relationships. In some cases, publication raised concerns related to the permanence and availability of the texts, particularly about a potentially negative response from the audience.

Moreover, the participants' responses indicated that the texts circulated at different stages during their production. Their responses show that their paper circulated widely even before it was published and how collaborative their process was. During the early stages, participants reported reaching out for help to several university and non-university people. Once the paper was published, the participants shared the product with their inner circle. However, the meaningful readership was composed of both university and nonuniversity readers.

Last, the data showed that publishing in a university's anthology and in a research journal at this stage of undergraduate education differs significantly in the processes involved in transferring the text from one context to another. While SL students were able to do it by themselves, YSW required full support from a faculty member. This was probably due to the different expertise that participants had of the venues. Moreover, the different revision processes led to more or less transformed final products, impacting the participants' perceptions of their product and overall experience.

V. The Culture of Undergraduate Publication and Authorship

This chapter explores the role that university-sponsored publication has for undergraduates as well as their definitions of authorship. I present the findings about the participants' subsequent university-sponsored publication opportunities, particularly in their selected majors, and their understanding of college authorship. I report on the participants' interest and possibilities to engage in a new publication, to understand how present is publication in the undergraduate trajectory. I also explore their definitions of college authorship and its relationship to publication. This chapter follows the same organization as the previous one. It contains subsections based on the study's research questions. Each subsection presents the different themes that emerged from the participant's responses.

A. *Research Question 5: What Are the Available Possibilities for Students to Continue Publishing Their Work? How Important Are These Opportunities for Them?*

In the second interview, I inquired about the students' value of the publication, their possibilities, and their desire to continue publishing their undergraduate work. Their responses suggest that students value university-sponsored publications as a milestone in their undergraduate program. However, they emphasized the importance of it being an optional activity. At the same time, their responses indicate that a single publication in a student anthology or in an undergraduate journal does not ensure the students' future engagement with publication nor a smooth transition into publication in their discipline. Out of the 19 students who participated in the second interview, only 5 students (26%) were working on a publishable project. Out of these 5 students, 4 students were doing it on projects of their discipline, and one student was outside of her discipline. The remaining 14 students were not working towards publication, even though 13 (68%) had the intention to

publish eventually within their majors. One of the students expressed no interest in publishing.

This section explores how the participants valued and navigated publishing in the university space, how they perceived and eventually selected opportunities to continue publishing, and how these opportunities were (or were not) accessible to them.

1. Theme 5.1: Publication Is Important Because It Has a Positive Psychological and Social Effect on Students, but It Should Be an Optional Activity

When I asked students to assess the importance of publication during the two first undergraduate years, I was surprised to hear that not all the students considered it fundamental. However, the majority of them (12 of 19) expressed that an early publication experience could be a beneficial milestone. For the remaining 7 students, publication was relatively important, but should not be a mandatory step in an undergraduate curriculum.

The 12 participants who considered publication as an important milestone in a student's development talked about both the psychological and social changes that they experienced when they published. Eight students (Huan, Joshua, Maren, Lucas, Sam, Ariel, Pam, and Lina) focused on the psychological changes that publication can create in a student. Based on these participants' responses, the undergraduate publication has the power to transform the students' future engagement with writing.

Some of the participants in this group who published in SL brought in again their own experiences to emphasize the self-efficacy that publication can grant to student writers. Four participants expressed that it increased their self-efficacy after publication, the idea that "Ok, I can do this" also came up in interview 2. Huan, Lucas, and Joshua talked about how their own perceptions of who they were as writers and what they can do changed after publishing.

Both Lucas and Huan talked about how publication can increase the confidence of non-native speakers of English. For Joshua, a first-gen Spanish native speaker who completed his K-12 education in the U.S., publication helped him realize that his writing could meet the university expectations:

It's given me a lot of confidence, especially coming from a background where, coming from a place where you know you don't really find that confidence in yourself due to your, I guess, the way you were raised, and then not only that, you know, the city I came from wasn't the nicest. So I always knew that, like the level or the type of education I was receiving wasn't really the best. So, I guess, there were a lot of insecurities within myself regarding writing so I guess publishing early on in college really gave me the motivation and that reassurance that I have those abilities, just like anyone else.

For Joshua, publication early on in his undergraduate made him realize that he actually belongs to this context that he perceived so radically different from the one he came from.

An experience like YSW might teach about the advantages of a semi-public moment of the writing process where the writers share their work with reviewers from outside the class and improve their writing based on their feedback. Maren, who had gone through an intense and individualized process working on her manuscript for her YSW publication, referred to the publication as an "absolutely beneficial" activity. In her response about the importance of publishing during the first two years of college, she talked about gaining confidence in the writing process and skills.

I feel like the earlier you start the more you'll be able to do it, the more confident you'll be in your writing and in the revising process because that was the biggest thing that I had to deal with was, I mean I was used to just submitting things and getting a grade for

it, but actually having that feedback was, I mean I wasn't a person who is really very

good at like critiques or like getting critiques, so that helped me a lot. And I think the

sooner you sort of realize that you know, at whatever stage you're at, the writing can be

improved. And it can be improved in a way that you know is worth sharing with other

people.

Maren's interpretation of the self-efficacy that publication can grant to the writer was similar

to the SL students because in both cases they referenced experience and sharing writing as

what builds confidence. However, in her response, we can also see the role of collaboration.

However, the psychological consequences of publication might extend beyond the

engagement with writing and include the student's overall undergraduate experience, as was

expressed by SL and YSW participants. Three students -Pam, Lina, and Ariel- referred to

publication exclusively as a way to engage with the undergraduate experience in a deeper

way. Ariel further talked about how publication in the undergraduate would direct people

towards more publication experiences, Pam and Lina referred to the benefits of seeing a

project develop and become a permanent record of their work. Pam talked about how

publication can help students own their writing and their words:

I think something that kind of has struck me about the publication itself too is that once

it's out there you can't change it like it's printed, so you can't change it. Whereas like on

Google Docs you can just go and change anything, and like you will evolve and your

writing will evolve. But whatever you publish it's out there and it's permanent and you

can't change it in the future, most of the time. And so I think that's important too, as a just

as a person to understand that your words are really powerful, especially if it has your

name on it and so I think it's just a really good exercise and being intentional about seeing

a project through and completing it, and then also understanding that it's really significant

like publishing something with your name on it

For Pam, publication teaches about the permanence of writing, something that can hardly be

learned in a regular curriculum. A regular classroom activity would not be able to fully

achieve these goals.

For Lina, the publication was also a way to exceed the expectations of the undergraduate

curriculum. For her, publication reflected active involvement in a person's education:

It is a really good experience for anybody who really wants to engage with their

education. Everyone's engaging with their education. But like trying to publish something

while you're an undergraduate is kind of like engaging on a very meta level. Where like

you're kind of reaching up above the little ceiling, you know where all undergraduates

are, and you know, trying to play in the big leagues.

Lina's idea of going "above the little ceiling" was also mentioned by Tomi in interview 1. In

both cases, the publication has been conceptualized as an activity far away from the reach of

undergraduates, an unexpected step in their educational level. Moreover, Lina saw it as a way

to stand out, an intellectual challenge of "trying to play in the big league". These students'

responses show that publication can not only build self-efficacy in writing but change their

overall engagement with the undergraduate experience.

While in the previous paragraph participants considered more the psychological impacts

of publication to assess its importance, a smaller group of SL students considered the impact

that it could have on students at a social level. Four students considered that publication in

the first two years of college could be an activity to set them apart from others when applying

for opportunities outside of the university. Peter's response illustrates this idea: "I would

think so, especially if you're looking for internships (...) just because it really makes you stand out in a field of competition." Moreover, Tamara considered that publications could help the students' applications stand out: "it just looks great on your CV and for getting into programs, and like internships and Grad school." For these students, publication in the undergraduate was an important asset for their future. It would be a record of their successful undergraduate performance when trying to access future specialized communities.

Although the majority of students underscored the benefits of having work published early, 7 participants emphasized how important it would be not to force students to do it. Three participants (Laura, Anna, and Jim) explained that students tend to have a diversity of interests and not all of those interests necessarily align with writing or publication. For example, Jim expressed that: "I feel like everyone has their own path through education and writing comes a lot easier to some people than others." Jim's response acknowledged the individuality of each student, for whom writing might not be an area for improvement or development. Laura's response extended this idea:

> Depending on the attitude the student has they'll either work to be published or they'll work against it. So like say that you know, all freshmen and sophomores will have to publish something in whatever discipline, whatever area, whatever topic, whatever essay, and they're not interested, or they have a negative attitude against it (...) There's like all these different types of students and then to force like, or, I guess, not force maybe your question isn't about forcing them, but to have this requirement that every student has to do this. It may not always work with the best intentions

Laura's response cautions about extending these optional opportunities to all the student population. Her comment shows how important it is to consider individual differences. For

some students, a publication requirement might push them away from engaging with other disciplinary practices.

Another 3 students (Eva, Rocco, and Mei) reported that publication should be optional because the first two years of college present other challenges to students. For these students, these two years are meant to explore possibilities rather than to try to get their work published. Mei's answer illustrates this position: "I don't think that's important, especially during the first two years because I feel like the first two years are there for us to explore the campus and explore college life. So if you publish that would be awesome, but I think that's an addition." Mei's answer emphasized the exploratory nature of the two first years of college, also echoed in Eva's and Rocco's response, who talked about how students need to first figure out what their real interests are, in Eva's words, "They need time to learn what they want to be doing." All these responses might indicate that even though publication should not be a mandatory requirement for students, the signposting should be clear enough for students in the exploratory phase to learn about the possibility and make a decision about adding it to their experience.

2. Theme 5.2: University Publishing Signposting Is Unclear for Undergraduates

In general, participants who wanted to continue publishing but had not done it yet were either lacking signposting or material conditions. These were the two main reasons that kept students from seeking out a new publication experience.

A *continuum* in terms of agency can be found when analyzing the responses from the group of 9 students who needed more signposting or support. While 4 students were looking at their own work and academic development to access a new publication opportunity, the other 5 students were getting involved in labs or research groups with the hopes that this

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would eventually lead to a publication. The former group could be considered more passive in working towards new publications; they thought of themselves as not being ready yet.

The participants in this group, all SL students, were thinking of themselves as not producing work that would be good enough for publication, putting on themselves the burden of learning how to navigate this opportunity (ie. identifying opportunities to contribute to their fields and finding venues to do it) instead of thinking about spaces and people that would support them in this journey. Mary, Mei, Joshua, and Peter, all STEM students, did not consider themselves ready to publish their classroom work and were hoping to be more advanced in their majors for this possibility to come up. For example, Mary talked about her feelings towards the quality of her work in relation to the possibility to publish: "I think it's because I just haven't felt like I've produced good enough work, plus the opportunity didn't really present itself (...) Since last year it was just my professor, who said 'Oh, by the way, this is a thing you can do, submit it to Starting lines if you want' and I was just like 'okay, I'll send it off' and it was just sort of on a whim." For Mary, her instructor's encouragement was central to engage in publication, and probably, to understand that her work is good enough to be published. This experience might be framing her attitude towards new possibilities, in the sense that she needs external validation and a specific target venue to engage again in this activity.

On the other hand, a group of 3 students brought up their collaboration with faculty or with a Lab to respond to the question about their current engagement with publication, indicating an increased sense of agency with publication. Huan (SL), Lina (YSW), Rocco (YSW)- referred to their current engagement in university projects as gateways to publication. All of them were involved in a research lab or a mentoring opportunity that they

were hoping would lead to a publication in the near future. Lina, a Political Economy major, was hoping to get credit on a potential publication that would result from her collaboration as a research assistant of a professor. The STEM students –Rocco, a Biology major, and Huan, a Physics major– referred extensively to their participation in a lab as an avenue for publication. Rocco, for example, said: "I had been kind of getting myself into a position in the lab where maybe I could start helping out with some of the writing of manuscripts and the experimental data and everything like that." Huan also talked about the potential publication of the work that she had been doing in her Physics lab and how her research got interrupted when COVID started. For these participants, participation in research projects and collaborations with experienced peers was what would lead them to a future publication.

Moreover, Rocco and Huan commented on the role that the lab played in the publication process. Rocco learned about this through seeing his peers participate in labs: "I know there's a good number of people who get published work through their research labs, but I believe that for a lot of people, it's not necessarily the writing that gets them on the author list, it is the experiments that are getting them on the list and so that's kind of an I think distinction right there." Through observing his peers, Rocco learned that authorship in STEM publications can also be granted through participation in an experiment. Similarly, Huan identified the lab as the place where knowledge is created and authorship promoted: "Every lab, even if it's small, still has some ideas, like interesting ideas. Everyone there talks in a rigorous scientific way. That others can read my findings, that's like a really exciting thing." For these undergraduates in STEM, participation in a research lab presents many signposts that indicate the pathway toward publication. Theme 5.3 narrates the experience of Jim, the only STEM student working on a publication, and will provide more evidence for this idea.

Although perceptions of agency might be an important factor for students to engage in publication, there are also institutional constraints that might prevent students from moving forward with their publication ideas. Maren (YSW) and Tamara (SL) had content and ideas that they considered would be valuable to communicate to an academic community, but they did not have the right support to take that next step. Maren, who was now in her first year in an MA in Library Science, was hoping to have a course that would support her publication process:

> I would feel more confident submitting something if I had produced it like in a classroom setting with some kind of instructor guiding me. Where I could get peer-to-peer feedback, you know. That would be important for me. I don't think I would want to just draft something, and maybe have like one or two people read it, and then submit it (...) I'm imagining and at some point, once I've got a little more experience and I'm you know working in a university setting I'm hoping to have some kind of freedom that will allow me to write and research and continue publishing.

Even though Maren had gone through a mentorship research program during her undergraduate and had published a research article in YSW, in order to engage again in publication in this new stage she would need a more supportive environment. In Tamara's case, the role of the mentorship was even more striking. As an undergraduate in Biological Sciences, she was part of a lab and had been working on a review paper that she was hoping to publish in an undergraduate journal. She said that she has been searching in Google for undergraduate journals that would take her piece. She also reached out to the postdoc who's leading her project, but he kept putting off her request:

Tamara: I'm in the early stages, I just briefly mentioned it to my postdoc. I keep coming back to this paper and I'm like 'I think this might actually be useful for people that are studying this'

Valentina: And what does the postdoc say?

Tamara: He's kind of like 'yeah Maybe. Like we can talk about it later' I don't know if it will happen, but I'm gonna keep trying.

Even though Tamara was certain about the value of her contribution, she did not receive the mentoring she needed from her lab to move forward with her publication. Overall, the experiences of these 9 students show that navigating the path of publication in the undergraduate is not easy or straightforward, it is both impacted by psychological and institutional constraints. Some students lack agency and appreciation of their work prevents them from thinking about publication, others have mobilized to find collaborative contexts to produce publishable work, and others, who have mobilized to connect with groups or faculty and have produced quality work, are uncertain about the next steps.

Another group of students faced material struggles that prevented them from publishing. Four SL students –Ariel, Anna, Tomi, and Lucas– commented about not having enough time to devote to publication at the moment, although they were really interested in having more publications. For Anna, it was the coursework that was keeping her busy. For Ariel, Tomi, and Lucas their jobs were taking most of the time they would use to think about publication. Tomi reported that he started working two jobs when the pandemic started, so he wasn't able to pursue publication at that time. However, he expressed his desire to continue communicating his ideas to the public "I feel like I have something to say, like in the more creative sense. And I have stories that I want to get out there and perspectives that I kind of

want to, you know, show people. And that's something I really want to look into. There is this whole other world." In this passage, we can see that even when students have the creativity, ideas, and motivation to do it, the material conditions are also central for them to think about publishing.

Even though students who publish would want to continue doing it in their own majors, their responses show that it takes many aspects for them to actually engage in those opportunities. These include material aspects, like time, as well as psychological and institutional aspects that would help them identify and pursue opportunities. A closer look at the 5 students who were able to engage in publication after their SL or YSW publication might illuminate the way that students can continue to seek these opportunities when they develop a disposition as well as encounter the appropriate signposting and support.

3. Theme 5.3: Disciplines Differ in Signposting and Enculturating Students Into Publication

Of the 5 students that were working towards a new publication (Eva, Pam, Laura, Jim, Sam), 4 of them –Eva, Pam, Jim, and Sam– were doing it within their majors. Laura, a Chemistry major, had sought more undergraduate venues to continue publishing her personal creative writing[7]. While Eva and Laura had found the venues to submit their work for publication by themselves, Pam, Jim, and Sam relied on others for this.

In this theme, I first narrate Pam and Jim's experience with publication in their majors; a closer look at their initiation to publication shows how different disciplines enculturation and signpost their novice members into publication differently based on the discipline's organization and values. Then, I develop Eva, Laura, and Sam's experiences; their stories

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[7] Laura's experience with publication will be described in-depth in the next chapter.

show how experienced undergraduate publishers continue pursuing and developing their publication identities.

By the second interview, Pam, a sophomore majoring in Russian and Asian Studies, and Jim, a junior majoring in Biological Sciences, were working on pieces from their major's discipline for publication. For both of them, this opportunity would be their first publication in their discipline.

As a STEM major, Jim had been working in a fire ecology research lab on campus. At the time of the interview, he was writing journal entries to contribute to the writing of a research article. Jim described this experience as different from his SL publication, because now he was writing a scientific paper. Also, he was collaborating with a graduate student who was leading the process:

It's definitely a collaborative publication. So I'm not like the first writer on it, so it's more like I'm doing suggestions and the first writer's name is XXX, she's more of like the one that tells me like 'Oh, if you want to write this like go ahead and write it', so I have some like primary writing in there, but mostly like editing suggestions

In this new publication experience Jim started to learn to write collaboratively, similar to what the students of YSW reported learning the most during interview 1. In this case, Jim's participation was supervised by a more experienced peer who was in charge of the paper. Based on the description of the process, it seemed that his contribution was regulated by a more advanced disciplinary member, so Jim's responsibility as a collaborator was to complete the tasks that he was assigned. When I asked Jim what was he learning about writing from this new publication experience, he commented:

It can be tough because I'm so used to writing my own stuff and I don't want to, like, edit

other people's work. It's always difficult because you don't want to overstep and everyone

has their own style of writing, but I think it's really made me also stronger and, like the

way that I make suggestions, because I only, like, it makes me really think about the

writing

The previous excerpt shows that Jim has started to learn the collaborative nature of writing.

This collaborative type of writing is also characteristic of STEM disciplines that usually

publish within a lab. Here, the responsibility for writing the paper is distributed, but the

responsibility to advance with the publication relies on the most experienced peer. To publish

in his discipline Jim needed to be in that collaborative situation. Moreover, Jim started to

approach writing differently in this situation.

While the university-sponsored opportunities for STEM undergraduates happen within a

collaborative structure, in the humanities the opportunities available are less explicitly

collaborative and demand students to seek out help from different people. For example,

Pam's experience publishing in her discipline as a Social Sciences and Humanities

undergraduate suggests a more solitary publication journey. During interview 1, Pam

commented that as a freshman she had the opportunity to submit for publication a literary

essay that she had presented at an undergraduate Slavic conference. Back then, she chose not

to pursue this opportunity because she did not feel ready to write 15-30 pages about that

topic. However, during interview 2 Pam reported that the opportunity to submit her

conference paper for publication came up again, now as a sophomore, and she had decided to

give it a try. Pam said that she found out about the opportunity from a professor:

After my last presentation he emailed me and followed up with me a couple of times and I think it just kind of normalized it almost. Where at first I was like 'oh my gosh this is so daunting to do this 25-30 page publication.' But he just would email me very casually like 'Oh, are you going to do it?' And it didn't it didn't feel like he was saying, 'you need to do this' or you know, like. it's, 'Although it will be really hard, I encourage you to do it', it just felt like he was just like 'Oh yeah like you're doing it, right?' like it just felt like it was this really sort of like not casual, but it didn't feel like I was under qualified to do it if that makes sense. So I think just kind of like these sort of consistent reminders 'Oh this deadline is coming up, are you still interested in doing this?' or like these kinds of things for me were in a sense it helped me still like to think about it continuously and ultimately said that I want to do it

The professor's encouragement was central to changing Pam's perspective about the process and her abilities to complete it. In these interactions, however, the professor's encouragement centers on the pronoun 'you': are *you* going to do it? (emphasis added), as opposed to a 'we' that would imply embarking on a collaborative project. Their interactions helped her realize that publication would be a natural next step after a conference presentation and that she actually had the skills to produce the text she was being tasked with, however, they framed this opportunity as something that she would have to do on her own.

In the humanities and social sciences, the mentorship for publication seems to be more scattered and to depend more on the student's ability to find the right space rather than in a disciplinary structure, as was shown by Jim's STEM lab. In contrast to Jim's experience writing his paper with his research lab, Pam had full responsibility for the manuscript. Pam's description of her writing process illustrates this disciplinary contrast:

I have a document divided into sections and then I've been doing all of the writing on my own. But I hope to start, I've met with one of the grad students in the Comparative Literature Department who also teaches in the Slavic Department and I've talked to her a little bit about my idea, and she was open to advising me through the paper writing process (...) I'm doing the writing on my own, it is kind of independent in that sense, where I don't have a full-on faculty advisor for this paper. But it is definitely something that she has expressed that she'd be willing to kind of walk me through

In Pam's answer it becomes clear that she was fully in charge of the development and completion of her publication, it is her own individual work. Even though Pam was encouraged by her professor to prepare the manuscript, as we saw in her previous comment, the figure of the professor did not appear in this last description of the writing process. Instead, she was receiving help from a graduate student.

Undergraduate research programs in the humanities and social sciences could be key resources for students' development as writers and researchers and also a space where graduate student mentorship is acknowledged and retributed. This idea is also supported by Maren's trajectory towards publishing in YSW. As an undergraduate majoring in English and Women's Studies interested in pursuing research, Maren relied on her professor and on a graduate student to advance her project. With their help, Maren won a Library research award and was later published in YSW. The difference between Maren's and Pam's experiences is that Maren's was paired with her graduate student mentor via a university undergraduate research program. In both cases, they found mentorship in different campus resources.

Pam and Jim's experience offered a striking contrast between how STEM and humanities disciplines initiate their members into publication. Two other participants, Eva (YSW) and Sam (SL) were already enculturated into their discipline's publication practices and their experiences show, instead, what knowledge they had developed from these experiences. Both of these students were in humanities disciplines. Eva was minoring in creative writing, so the publication of creative pieces was already a common practice for her and an expectation from her discipline. Similarly, Sam had been publishing work related to her Theater major. In addition, as we will see in Theme 5.4, Eva and Sam were part of a strong network of people who published.

In the humanities, students who are committed to publication start developing a sense of the process that includes knowledge about the submission process but also maturity in terms of the waiting and reception of the results, even when they mean rejection. Eva had been working towards publications before and after her YSW publication, a choice that was in line with her discipline's ideals. Her productivity and consistency with publication were impressive. In between the two interviews, Eva had: "already submitted some poems to a magazine, and I didn't get in and then I submitted, I have some poems and I submitted to Zenyatta again. But I haven't heard back from them and then, I have a short story that I submitted too it's called Lightspeed, and it's like a SCI fi magazine, I'm and I'm waiting to hear back from that one too". In Eva's response, we can identify an awareness of the publication process that includes submitting work, waiting, and an openness to being rejected without associating that result with a negative perception of herself.

Eva's case illustrates how important it is to mentor students who enter into a publication about handling and dealing with rejection, particularly in disciplines where students have to

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lead their own publication processes. As a mature writer, she does not hide rejections or take them personally but instead thinks of them as a natural step in the process of publication. Eva offered a rational explanation for the rejections she received:

I have a lot more rejections than people I know, but that's just because I'm submitting more often. Which is like how that you know that's how it works um but people are always like 'Did you get this published?' and I'm like 'No' but then I think that it makes them look at me like 'Oh Eva must be bad at writing' but it's like other people aren't even trying, you know

This knowledge might have come from her own experience as a member of a community that published and from the mentorship she received from professors. For example, she mentioned learning from a professor that she should reward herself after every 20 rejections.

Being in the publication journey might be what helps students become resilient to its ups and downs. Eva's fearless attitude towards rejection and acceptance of failure as an important part of the process was also found in Sam's attitude toward publication. Sam, a junior theater major, had publishing experience within her field before she published in SL. Similar to Eva, Sam continued to publish their work in venues from their own discipline. When I asked them about those activities, they replied:

I've done a lot of visual art. The pandemic has really shown me a path toward art in a way that I never thought was possible. Especially with my career interests. I think being at home, I deal with depression and things of the sort, so I made a kind of like a deal with myself that I had to at least draw or write one thing a day, so I started writing, but that was a little bit hard most days, so I went to art which, in a way, I realized that it could be published in itself. It is like writings and art forms, there are all these different forms. I

did some theater stuff with art, so I did some design things. There's a show production called 'Airness'. I think it was in the beginning of March and that was very fun (...) It was very encouraging, very inspiring to see my art assist the piece, that was very encouraging. And now I'm getting emails. Seriously, you sent me that email about the second interview, and then I got an email right after asking if I could do some more artwork for a different place so that's been very exciting.

When Sam brought together their personal interest and skills with their discipline, they were able to discover a new way to contribute to their community. They discovered how writing is not the only mode of communication nor the only publishable product. This is something that they also explored in their SL piece, a graphic novel. Back in interview 1, Sam talked about how they gained confidence by "stretching the boundaries" of the possibilities of their own work, and this new type of publication seems to continue that line of thought. Moreover, when I asked them what they were learning from this new type of publishing, they replied "openness" and not being "scared of failure or messing up."

This theme explored and contrasted the different signposting and activities that disciplines include in the enculturation process of their novice members. While for the STEM disciplines, the process seems to be very connected to the lab group work, in the social sciences and humanities it was more about the individual's effort to build a support system that would allow them to complete their project. These different trajectories imposed different challenges on the students; in STEM, students needed to learn to write collaboratively, while in the humanities and social sciences students needed to learn how to ask for help and build resilience to take in feedback and improve.

4. Theme 5.4: Students' Publication Network Is Limited

In the above theme, I explored the institutional possibilities that undergraduates from different majors have access to, and how different they are depending on the disciplines. To continue exploring the presence of publication within the undergraduate culture, it was also worth exploring the scope of the participant's publication network. In other words, how many other people in the participants' lives are actively publishing, and in what areas are they doing it. This information would provide another indication of how present are publication opportunities in the participants' lives.

The participants' responses suggest that students are usually not part of a strong publication community and, if they are, their publication network is limited to very few people. Not all participants knew people who had published, and, when they did, it was generally only one other person. The majority of the participants (13/19) responded that they knew at least one other person who had published. Within those 13 students, 5 participants knew people that had published at least once in an academic venue, but only three of those 5 (Eva, Sam, Maren) reported knowing many students in their academic network who published actively. Six interviewees reported not knowing anyone else who published.

The responses from the 13 students that identified other people in their circle that had published show that in general, the students' publication network is very dispersed, mostly including people with different interests, experiences, and locations. For example, Joshua mentioned his brother, who completed graduate school, as a person in his inner circle who had published. Similarly, Ariel mentioned that she had friends back in China who were actively involved in academic publication, but she explained that their chances for publication were higher than hers,

Maybe because they are local and they know how to find these publication channels. For international students, there are two cases: one is that they do not have the confidence, they think that they are Chinese and they cannot publish in English, and two is that maybe they are just not good at finding this kind of chances

For Ariel, studying in a different culture presented extra challenges for publication, not only in terms of the language but also with navigating the opportunities. However, two other ESL international students -Huan and Mei- knew one other student within their US university who had published academic work. However, these other students were more advanced in their degrees and involved in a campus research group.

Students in writing-oriented majors, like English or Creative Writing, expressed having a stronger publication network. This was the case with Eva, Sam, and Maren. Eva, minoring in Creative Writing, reported that many of her peers were also trying to publish. Moreover, she expressed that seeing her peers go through those opportunities mobilized her to try to do it too. Her narrative in the next chapter will provide further evidence about how a peer-publication network might promote publication. Maren, who had just begun an MA in Library Sciences, was also surrounded by other graduate students who were embarking on publishing projects to eventually enroll in a Ph.D. Sam, a Theater and Performing Arts major, was also in touch with other students in her same major who were actively publishing.

However, not all humanities and social sciences majors are part of such strong networks. Pam, a SL student interested in literature and majoring in Russian and Asian Studies, reported not knowing anyone else who had published. She was interested in creating this network, though. For this, she had started spreading the word among her peers about the benefits of participation in publishing and other academic situations:

I'm actually the only student right now from UCSB who's presenting at this conference this year. And I also don't know of any other friends of mine or peers on campus who also were published in SL last year, so um but that's something that I do. I am very sad because I think I told you this the last time. My Writing 2 tutor, that's the one who told me: 'Oh, you should definitely submit to get published because it's good for your resume'. So I definitely, in the same way, tell my classmates, I told them like 'Oh, you should definitely present your paper at this conference, because you know it's just good experience and it's not super hard'. So I think in the same way, I would also like to encourage my peers to do it because I do think it's a really good opportunity and I think that a lot of people just maybe don't realize that these opportunities are available to them.

Pam wanted her participation in conferences and first publication experiences to have a rippling effect on her social network. The knowledge that she gained through her writing tutor and her experiences presenting work was being passed to other students, who she encouraged to participate in this type of opportunities that are not self-evident for many in her community.

Publication in non-academic venues was even rare, and when they were mentioned, they were still part of university-sponsored opportunities. Only two students, Kendra and Tomi, mentioned knowing people who published in non-academic venues. In both cases, they talked about friends who were pursuing journalism and were published in their school's newspaper.

Overall, participants' responses indicate that publication might not be a salient feature of the undergraduate experience. The students' publication network is strong only for those students who are in writing-intensive majors or advanced in their degrees. The majority of

interviewees, however, reported little or no knowledge of students who published. Even though the participants' publication network was weak, all of the opportunities available to the participants' network were university-sponsored, both at the academic and non-academic levels.

This section addressed the culture of publication in the undergraduate. I explored questions regarding the value that participants assigned to publication, the reported available possibilities for them to publish in their chosen disciplines, and the extent to which the participants' network was involved in publication opportunities. In general, participants framed the publication opportunities as milestones of their undergraduate development, although they emphasized the importance of it being optional. The main reason to continue promoting publication opportunities as options was the diverse writing experiences and expectations that students bring in, which would make some students more adverse to the idea of having their work published or engaging in that process. For the students interested in continuing to expand their publication repertoire in their disciplines, the participants' responses showed that the process is not a straightforward one, with limited signposting along their program. Moreover, the participants' engagement with publications in their majors indicates that different disciplinary orientations enculturate their members into publication in different ways. While STEM promotes collaborative publication opportunities, Humanities and Social Sciences foster more individual opportunities where students need to seek out the appropriate support. Last, publication is not a very explicit feature of the students' social network. The majority of the participants only knew one other person who had published, several of them did not know anyone at all who had published, and only three participants were part of a community of peers who were actively engaged in publication.

B. Research Question 6: How Do Students Relate Undergraduate Publications With

Their Own Definitions of College Authorship?

The participants' responses to the questions about college authorship suggest that publication is one main venue to promote college authorship. However, their responses also show that the undergraduate definition of a college author is not a straightforward one for them and it becomes even messier when they try to think about themselves as authors. In general, the participants' definitions of authorship included publication, participation in writing, and the writer's dispositions when engaging in a writing activity. However, the participants struggled to fully embrace the idea when trying to apply this concept to themselves.

This section explores the complexity of the participants' understanding of college authorship. It goes from the participants' broad understanding of college authorship to their self-identification as one.

1. Theme 6.1: College Authorship Definitions Oscillate Between Personal and Public Writing

When participants were asked to define college authorship, their definitions suggest that college authorship happens when students actively engage in a writing process that can be either personal or social. The students' understanding of active engagement ranged from participating in a writing activity to feeling connected to a writing project, or to publicizing writing. The majority of the participants (13/19) relied on the two latter definitions. In them, the different types of engagement that lead to publication show that there is no single way to define college authorship and that, for the majority of the students, the sole act of writing does not translate into feeling like a college author.

Six SL participants (Joshua, Laura, Anna, Mary, Lucas, and Sam) expressed that authorship was a result of participating in writing. All of these participants' responses shared the idea that "any writer is an author." For example, Laura's answer illustrates this type of authorship:

> I feel like everybody at the university is an author. Maybe not a published author, maybe not a critically acclaimed author, maybe not the best one, maybe not a super serious one, maybe they don't even know they're an author. But I think just the fact that they wrote something, whether it was because of an assignment or because it was something that they came up with for the assignment I think that's enough

Laura's response stood out from this group. It not only established the act of writing as the baseline for authorship, but it also touched on the complexity of authorship. As a label, it could be socially assigned through words like "published", and "acclaimed"; but it can also be individually assigned "knowing that you are an author." In that sense, Laura's response was able to condense many of the ideas that other participants considered as defining authorship. As I will develop in the next paragraphs, for some students authorship was exclusively a category for "acclaimed writers" (e.g. Eva), or for people who were "super serious" with their writing.

For another group of 6 students –Pam, Peter, Tomi, Mei (SL); Maren, Lina (YSW)–, it was not only participating in writing that defined authorship, but it was about the type of engagement of the writer and their contribution that made them college authors. For these 6 participants, it was about putting into writing the time and effort to make a unique contribution. For example, Peter said that authors are "people that are really applying themselves and trying to do more than just what's expected of them, whether it's writing

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passionately in your free time, or in my case, trying to go, to apply myself to a higher

standard on a school assignment." Peter's response represents well the overarching theme in

this group: it is not just about writing to meet the standards, it is about working hard and

putting effort into creating a piece of writing. In that sense, for this group, it was about the

writer's will and disposition that made them authors. Following Laura's definition in the

previous paragraph, it was about the individual writer defining whether they considered

themselves as authors or not.

For 7 students (Eva, Ariel, Huan, Jim, Kendra, Rocco, and Tamara), it was the

socialization aspect that led to college authorship. For this, the publication was central, ie.

having their texts move out of privacy and becoming accessible to a public that defined

college authorship. However, different students within this group had different

conceptualizations of what publication meant. For Eva, a YSW student, it was about being

"professionally published"; for Huan, Jim, and Tamara –all SL students– authorship was

related to research publications; for Kendra (SL), it was about publishing textbooks; for Ariel

(SL) and Rocco (YSW), publication encompassed any text that reached a wider audience

beyond the classroom. Rocco's response shows the multiple venues for publication that

might lead to authorship:

> I think going into college, everyone has the perspective that an author is a Professor or
>
> the TA who were published. Really anyone within the faculty or instructional division of
>
> teaching, you can say. But I think, you know, in terms of putting yourself out there and
>
> publishing with the intent of having your work, go beyond just your classmates, I think, is
>
> what a lot of students do, and that, and they are authors, maybe it's part of the school
>
> newspaper, maybe it is the school radio, the school TV channel maybe it is you know

even on social media, you know publishing a Facebook posts to the public and stuff like

that, I think that is all what makes people authors

Rocco's response considered a multiplicity of venues that could make a writer's work public

and, consequently, create authorship. For him and for the students in this group, reaching a

wider audience than that of the classroom was what made a student become an author.

Overall, students' definitions of college authorship emphasized the importance of

engaging with writing. The majority of the participants' definitions oscillated between a

personal feeling of connection with writing and the availability and eventual recognition as

authors from an audience.

2. Theme 6.2: College Authorship Definitions Tend to Be Associated With Several

Academic Roles

In the examples of college authors that participants provided, the academic roles of

faculty, graduate, and undergraduate students were present. However, the different

conceptualizations of authorships -i.e. as a consequence of publication, as a participation in

writing, or as a writer's disposition- tended to be associated with different academic roles.

As Figure 7 illustrates, the group that defined authorship based on publication (G1)

mentioned the role of faculty, graduate students, and undergraduate students. In this group,

faculty members were the ones who were most mentioned, followed by undergraduates and

then graduate students. The group that talked about authorship as a consequence of the

writing activity (G2) predominantly offered examples of undergraduate students, some

faculty members but also anyone who belonged to the specific environment and engaged in a

writing activity. In this group, both undergraduates and 'anyone' were offered as examples

the same number of times. The group that talked about authorship as a consequence of the

writer's disposition (G3) was the one who referenced undergraduates more frequently in their examples, but their response also included faculty members, as well as graduate students, and anyone who wrote with that mindset.

Figure 7

Examples of College Authorship Roles per Definition of College Authorship
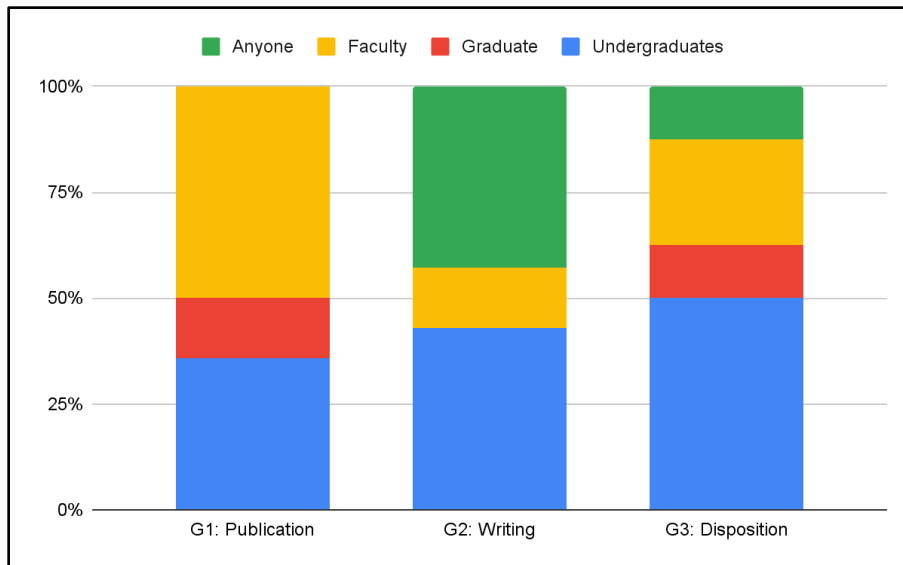
When comparing the three groups in Figure 7, we can see that G1, publication, is the most exclusive activity. Participants only referenced specific roles, ie. faculty, graduate, and undergraduate. Moreover, in this activity, the role of 'undergraduates' was mentioned the least compared to more advanced members of the academic community. This can be related to the finding in Theme 5.4 about the dispersed publication network that the participants have. Undergraduate students are rarely part of a network that publishes and, thus, their conceptualization of college authorship via publication shows little presence of undergraduates. Instead, participants that related authorship with the activity of writing (G2) and participants who talked about authorship as a specific disposition towards the activity

(G3) had a more flexible understanding of authorship. For them, authorship could also be applied to 'anyone.'

Even though the participants' examples show how they perceived the participation of undergraduates in publication as little when participants were asked the multiple choice question about what makes undergraduates to be college authors shows the centrality of publication. The publication was the main activity that participants chose to make an undergraduate an author, chosen by 13 out of 19 students. Participants decided to choose more than one option, so publication was followed by enjoying writing and writing on social media –mentioned by 8 students. Seven students selected having their work read by their peers or instructors as a mark of authorship and 5 students chose having a particular style. Two students also selected the option of writing in certain genres. Figure 8 displays the participants' responses to the multiple choice question "I am an undergraduate author when…"

Figure 8

"I Am an Undergraduate Author When…" Multiple Choice Question Responses
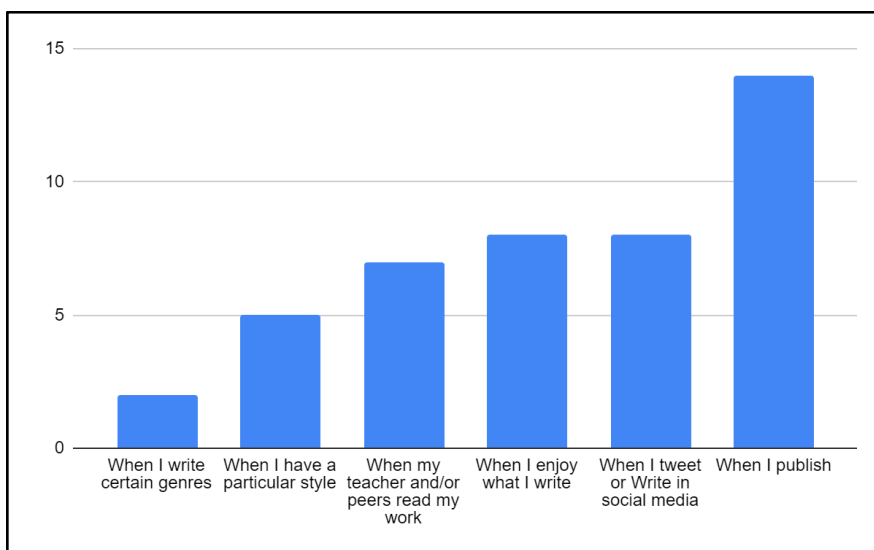
Even though most of the students selected at least two options, there were some responses that stood out because of the complex representation of college authorship expressed. Lina, for example, considered that all of those activities would make an undergraduate an author; according to her, "In all of those instances you're really understanding the potential impact of your writing." For Lina, authorship was about creating consequential pieces of writing, the type of writing that could have an impact on reality.

Similarly, Anna responded that all of those activities created undergraduate authors, except for having a particular style, because "I'm usually writing something from my own perspective or you're taking something and interpreting it for others to see" In Anna's response, authorship was more related to the opportunity to communicate ideas to an audience. On the other hand, Peter expressed disagreement with all of the statements, arguing that "the main umbrella for this would be I'm an author when I really give a paper my all." In his explanation, he reinstated his original definition of college authorship that addressed the disposition.

Once again, students' reflections on the situations in which they would consider themselves authors were very tied to publication and making the work publicly available (as in the case of writing for social media or sharing their work with other classmates). Individual aspects like enjoyment or having a particular style were less frequent authorship traits for them. Even though students reported that all these situations would make them feel as though they were authors, when I asked them if they considered themselves as authors their responses showed that this label was hardly part of their literate identity, as will be explored in the following theme.

3. Theme 6.3: Undergraduate Literate Identity Seldom Includes Authorship

When I asked the participants if they considered themselves authors, their responses continue to show that authorship is rarely part of the undergraduate literate identity. In the students' construction of their identity as writers, the idea of authorship in general played a troublesome role. In the realm of the possibility of considering themselves as authors, there was a *continuum*, from not considering themselves to being authors at all, to having some situations, to be considered in progress, and to fully identify themselves as authors (See Figure 9). The variety of responses that explain why participants are, are not or sometimes can be authors show that undergraduate authorship for them was as broad as any embodied activity or as narrow as a specific publication in a specific venue. Moreover, in their responses, authorship was usually discussed as an idealized category, and this made it hard for them to fully incorporate it into their literate identity.

Figure 9

Participants' Identification With Authorship
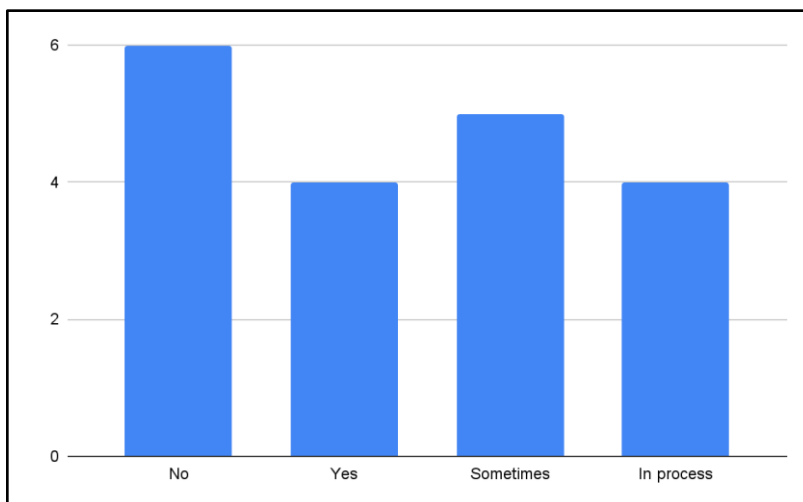
Figure 9 shows a total of six participants, Tamara, Pam, Kendra, Joshua, Jim - SL students- and Maren -YSW student- who responded that they did not consider themselves

authors. Within this group, however, there was a difference between Tamara and Kendra who considered authorship as an identity trait that they did not identify with, and Pam, Joshua, Jim, and Maren, who did not reject the category but expressed never thinking about themselves in those terms.

For Kendra and Tamara, their literate identity as undergraduate writers did not encompass the idea of authorship. They both responded not considering themselves undergraduate authors and their justification was based on rejecting authorship as an identity trait for themselves. For Kendra, it was all about the self-perception of it:

I don't see like, even though I published in Starting Lines, I wouldn't really consider myself as an author, just because. You know, I don't see myself, you know, pursuing writing as a full-on career one day. It's just more of a, it was a fun kind of, fun one-time thing. But yeah like if other students published in SL and they're like 'yeah, this is my like first step to becoming an author, I will be like okay that's cool you're an author

Kendra, as a graphic designer, rejected being an undergraduate author even though she had created work that has gone public. Probably, her understanding of authorship was related exclusively to the work that she produced as part of the classroom and did not consider ownership.

Tamara's response echoes Kendra's in the sense that she did not identify with the category of the author. However, Tamara also acknowledged that authorship could be connected to ownership: "I think this goes back to the difference between, someone can be the author of an essay like I'm the author of many essays. But like I don't think that author is an identity that I have, like I don't identify as an author." For these two students, composing a text was not enough to be considered authors, they need to consider themselves as authors.

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Pam, Joshua, Jim, and Maren expressed not thinking about themselves as authors at that point, but they did express the possibility of becoming one over the future. For Pam, who responded that at the moment she did not consider herself as an author but that being an author could be a future possibility, it was more of a choice that she would have to make, a commitment to become an author: "there's something about choosing it for me that would make me think 'oh like I could become an author'." Pam's response resembles that of Kendra and Tamara. For Pam, it would take a deliberate effort to become an author, it is a choice. Authorship, for Pam, is not a for-granted category, it is something that she would have to work towards.

Joshua, Jim, and Maren also doubted that authorship was part of their literate identity yet, implying that it could be in the future. Joshua and Jim associated authorship with a publication, but their SL publication was not enough for them to be authors. For Joshua, he could not yet consider himself an author, he needed experience that would be central to his development as an author: "As I keep writing I feel like I'm only getting better. So I feel like by the time I'm in Grad school I'll hopefully be considered an author. That's at least my goal to be classified in that category."

The idea of time and experience to be considered an author also came up in Jim's response:

> I do not think of myself as an author right now. Maybe that's just me being, like, kind of
> naturally pessimistic and usually not giving myself the credit that I might deserve. I feel
> like I'm proud of the publication in Starting Lines, but the context of that publication
> was very specific to those classes. So I feel like it doesn't really hold as much merit, as if
> it got published in a different type of journal or like, personally I, as I said, I wanted to

be, like the scientific articles that I'm publishing. So maybe once I have one of those

articles that I'm currently working on published and then have a plan of my future on

how I'm going to get my next publication written or out there, then maybe I would

consider myself an author

In his definition of authorship, Jim included experiences that were specific to his own major.

Consequently, being published in SL did not mobilize that part of his literate identity.

So far, the participants that rejected identifying as authors brought in their writing

experience, their majors, or their personal interests that did not necessarily explicitly align

with their goals so far. However, in Maren's response, as an English major, we can also

identify how challenging the idea of an author can be for students with a strong writing

background and interest:

No, until this moment I don't think I really thought of myself as an author. I mentioned

that I have for a long time considered myself a writer. I was always writing stuff, and I

mean like as far back as first grade I won an award for something I wrote, so like I've

always been writing in some capacity or another. But, yeah, I don't think I ever thought

about whether or not I was an author. I thought about one day being an author. I've

always wanted to write a book and I was like then I'll be an author.

Maren expressed a strong writer identity, she has considered herself a writer for a long time

and she has received positive reinforcement as a writer. However, those situations did not

lead to authorship. For her, the activity of writing a book was what would grant her

authorship. This is also similar to Jim, for whom publishing scientific articles would grant

him the label of an author.

On the other side of the spectrum, four students -Laura, Mary, Anna, and Lucas-enthusiastically responded that they were college authors. In all four cases, their definitions of college authorship were the baseline to consider themselves as authors.

Lucas' literate identity included authorship that was tied to the several uses he gave to the writing. His response represents well the response from the students who considered themselves to be authors because they were writers. In his response, he asserted being a college author:

Yeah, definitely. I write things for others' pleasure, for others to understand me all the time. I'm also teaching some writing this year and I'm teaching out to a bunch of high school kids and, you know, sometimes we're talking about this and I was like, you know, the more you write the more you think you are an author, the closer you can get to become an author, right? um, it's something that you know whether you view yourself as an author.

His engagement with writing had directed him to embrace this idea not only for himself but also to promote it in others, as we see from his conversations with his students.

Anna's response added a very interesting layer related to authorship and disciplinarity. As a dance major, Anna brought in her dancing performances as part of her authorial identity: "Yes, I am an author. And also my pursuit of the arts here and also in just my own writing in other classes, my publication." Anna's response shows that undergraduate authorship can also have a broader, embodied definition. It not only has to be related to alphanumeric writing.

Earlier in the interview, Mary had defined college authorship as a consequence of publication. When I asked the question about considering herself an author, she relied on her

publication experience to identify herself as such: "Now I do, yes, yeah. But before I published I was just: 'Oh I write sometimes', that was what I qualified myself for. But as soon as I realized 'Oh, I can publish', yes, I am a writer, I am an author." Mary's engagement with publication signified a turning point in her literate identity; she is not only a writer now, but also an author.

A group of 4 students -Eva, Rocco, Peter, and Sam- defined their sense of authorship by referring to a continuum in which they were in the process of becoming authors. For Eva (YSW), who had earlier defined college authorship as professional publishing, thinking about herself fully as an author was a troublesome idea: "I could be like an author like lowercase 'a' author. Like it's a personality trait but it's not like a defining quality of who I am I guess because, like I don't think I've published anything that's like impressive enough" Eva's sense of authorship shows that even for students who have incorporated a sense of authorship to their literate identities and who have had many publications and writing-related jobs, identifying as undergraduate authors can be a struggle. The idea of being in a specific stage of the process also came up in Peter's response, who would consider himself an author but "on the lower end of the totem Pole". Again, Peter (SL) compared himself with successful and well-published authors to build this definition.

Sam's (SL) and Rocco's (YSW) responses emphasized the fact that they are authors-in-process. Sam, for example, said that they "still have a long way to go (...) but now I would say I'm more of a writer-artist" For Sam, full authorship would come once they graduate and continue composing art and writing.

Rocco's response about his identification with authorship was unique. While the other students struggled to identify with an authorial role, he relied on that idea to help develop his

writing. The idea of being an author-in-process also came up in Rocco's response, who also added how the feeling of authorship has helped him improve his writing: "I think that I definitely tried to practice aspects of being an author, whether it's by claiming my own voice, writing what I truly believe in, sharing for the public (...) I'm definitely trying to value the ways that the author's mindset helps you be a more confident individual. But it's still a process that I'm working towards." For Rocco, authorship is a process, one that can be practiced to enhance the writing.

Another 5 students -Lina, Ariel, Tomi, Huan, and Mei- described feeling intermittent authorship, meaning that authorship was something that they felt only in certain college situations. All of these students acknowledged that for some classes writing felt like a chore and the only goal was to earn the credit to pass it. In those cases, they all said that they did not feel like authors. However, in other cases, when they really engaged with the prompts they would consider themselves as authors.

For example, Lina talked about how her feelings of authorship were relative to her engagement with the material. In her response we can see two opposite ways that she engaged with writing:

I'm definitely guilty of the whole like: 'Okay I just need to get these assignments done so I can get on Spring break and, you know, forget about classes.' But I think that those moments of like, you know, really being present in the coursework and really, really, like you know, understanding where you're standing within the broader field can be very can be very fulfilling.

For Lina, authorship was about 'being present' not only in terms of engaging with the material but also occupying a space in the discipline.

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Lina's idea of being present resembles the previously developed idea related to the type of writing engagement that determines authorship. At this point of the interview, this idea also came up in the other four students. Tomi, for example, talked about how certain topics led him to write with passion and consequently, feeling authorship; Ariel talked about writing prompts that asked her to be creative and carefully think about her choices; both Mei and Huan talked about how they could think about themselves as authors when doing research or working towards a publication, but not in other writing situations.

While participants distanced themselves from the idea of the author, they reified their role as writers. None of the participants rejected a writer identity, on the contrary, the majority embraced it when thinking about the possibility of being authors. The idea that "anyone can be a writer" came up frequently in the interviews, suggesting that being a writer is a more comfortable identity trait for students. Moreover, participants expressed that people are writers in multiple contexts and genres. Kendra, who was very averse to the possibility of being a college author, was open to the label of writer: "You can even write a friend, I have a lot of friends who enjoy journaling. I have a lot of friends who enjoy writing their own poems and writing their own stories." Kendra has been able to identify several opportunities where people are writers, to communicate with each other, as a hobby, etc. Other participants mentioned texting, and writing emails as activities that writers do. Participants also acknowledged that as students they are writers of several classroom texts, like Huan who said that "for lab, I'm only a writer" or Tomi who said that writing an essay for a class made him a writer.

Being a writer was a safer idea than being an author: being a writer was described as a more personal, less public, more private activity. The participants talked about being a writer

as something that they could do confidently as opposed to being an author. For example, Peter referred to a text that he wrote for a college class saying that he "would consider being a writer right there, but by no means was that an author performance on my end." What participants considered "author performance" referred to the ideas developed earlier like professional writing, skills, authorization, and publicness.

At the same time, the idea of being a writer was much less controversial and natural for the students to think about than the idea of being an author. Jim, who was working on a publication with his lab, spoke about his collaborators as writers: "I'm not like the first writer on it so it's more like I'm doing suggestions and the first writer's name, her name is X", in here, it would be normal for him to say author, but he still chose not to use that term, prioritizing the word "writer" twice. Again, the familiarity and experience with being a writer might have guided Peter to choose that term over the author. Similarly, Maren expressed that: "If you say you're a writer like no one's gonna question that but if you say you're an author you're gonna be like okay, what have you published and then you could explain." Based on Maren's comment, being a writer would not be subjected to public scrutiny, but being an author would need to be argued and explained with supporting evidence.

Overall, college authorship is a complicated label for undergraduates, who sustain many different, and sometimes incompatible understandings of the phenomena. At the same time, the idea of "writer" seems to be a more familiar identity trait, one that they feel more safe to explore and embody. Even though several students associated college authorship with the act of writing and with a specific engagement with writing, the publication was what typically constituted the participants' definition of college authorship. When asked about participants' identification with authorship, their responses show that authorship is rarely a salient part of

the undergraduates' literate identity. In the majority of the cases, students either rejected the category, talked about being in process, or considered it as an intermittent and situational characteristic. Only a handful of students fully identified themselves with the idea of being college authors.

C. Chapter's Takeaway

Participants' responses suggest that, at the undergraduate level, university-sponsored publication is infrequent. Access to it seems to be restricted to very specific situations. Even though the majority of the participants were eager to continue publishing their work in their majors, the majority of students lacked support and signposting to pursue that possibility. The experience of the few students who accessed a publication opportunity shows that enculturation to this practice is marked by the disciplinary orientation of the student. STEM students access publication through participating in a lab and, consequently, write collaboratively; whilst Humanities and Social Sciences students' experience is more individualistic, forcing them to seek out support from different sources.

In the participants' definitions of authorship, participation was one of the most frequent characteristics. However, participants acknowledged that for an undergraduate these opportunities were rare, and instead emphasized that in the context of the university professors and graduate students are usually authors. Nonetheless, for some participants, it was the act of writing that made people authors, and for others, it was the personal connection with the task that made them authors. In terms of their own identification with authorship, participants' responses suggest that authorship seldom comprised their literate identities. Only a handful of them considered themselves authors, most of the participants

wanted to eventually be an author or consider themselves as authors, and some few

participants expressed not being interested in pursuing that identity.

VI. Portraits of Three Students

A. Introduction

This chapter presents a full portrait of students from three different backgrounds: Laura, a first-generation student who published in SL; Eva, a continuing-generation student who published in YSW; and Ariel, an ESL international student who published in SL. Each of them represented the main demographic characteristics of their group; Laura self-identified as bilingual Chicana who completed her K-12 education in the U.S.; Eva self-identified as white-Jewish, she was a predominantly monolingual student that also completed her K-12 education in the U.S.; Ariel was an international student who completed her K-12 education in China and spoke English only at the university. Despite their different social backgrounds, the three students shared a passion for writing -especially creative writing- that led them to engage in several writing opportunities. However, these students' writing experiences did not come without challenges; their interviews uncovered many struggles and the active steps they took to overcome obstacles and advance with their writing development, suggesting that they had all developed a unique resiliency as writers.

Laura, Eva, and Ariel's interest in writing was similar in many ways. For the three of them, the publication had been an important part of their literate identity. They all had several publications before the publication that I interviewed them for. The three of them described the publication as a way of connecting with their communities and as a way of getting validation. The specific papers that they published either in SL or YSW addressed deeply personal aspects: Ariel wrote about her family history; Laura, about her own discovery of the power of writing; Eva, about using empathy in writing center tutoring

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sessions. Their YSW/SL publication showed the three of them a path to continue advancing with their writing.

In the paragraphs that follow I narrate the participants' experiences before, during, and after the publication to discuss important milestones and learning opportunities that oriented them towards a more complex understanding of writing. Naturally, these three portraits don't come close to addressing all my participants' experiences with publication. However, these stories encompass the unique individuals' experiences that are, in some cases, shared by other students with similar backgrounds that compose my data set. Thus, these stories might bring light to different ways that university publications can support students' writing development.

B. Laura, First-Generation Student (SL)

Laura had recently turned 20 and was in her third year majoring in Chemistry. She was also in the process of joining the English minor to specialize in creative writing. Even though she was very passionate about both disciplines, she chose to major in Chemistry and not in English because she considered that the former would grant her more financial stability. She self-identified as Chicana and grew up speaking alternatively Spanish and English at home. Currently, she reported using Spanish to communicate with her family and English at the university. In her job at a pizza store, she used both languages. Laura's writing history had a turning point when she was 14 years old, after joining an out-of-school creative writing program; since then, she had actively sought for spaces to write and connect with the people from the different communities she belonged to. Her publication in SL reinforced this idea by showing her that the university also provided spaces for that and motivated her to look for them.

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Laura narrated her experience in the out-of-school program as the start of her passion for writing. These creative writing workshops were addressed to high schoolers and had been created out of a partnership between her school in Orange County and Chapman University. Laura's biology teacher passed around some flyers with information about the writing workshops; Laura, assuming that she was a bad writer, decided to join to improve her writing skills. Laura's curiosity in the workshop was based on her negative experiences with writing, something that resembled many other first-generation students that submitted their pieces to SL who also thought negatively about themselves as writers. However, her understanding of writing and her writing identity changed thanks to the workshop's approach to creative writing.

Engaging in this workshop signified a shift in Laura's writing development. Originally, she expected to learn about grammar and rules, but reality showed her a different path to writing: "They didn't teach me what a fragment sentence was but rather they said you know this is going to be a space for you to just write and write and write and you're going to have mentors that are going to help you convey what you want to say, teach you about strategies and your writing" Laura synthesized this as a life-changing opportunity, she kept on going back every year during the rest of her high school education. It was there that she was given the first opportunity to publish the creative work she produced in the context of the workshop. This supportive space was central for her to practice and share her writing and, consequently, she developed a positive disposition towards writing that she carried to her next educational level.

Laura entered her first year at the university with a strong writing background that gave her confidence in her writing skills. In the BW course that she was taking during her

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sophomore year, she was excited to hear from her instructor about the possibility of publishing the work they were writing in the class. Laura made the decision to do it only if by the end of the quarter there was anything that she felt proud about. By the end of the quarter, Laura felt that her literacy narrative was a very strong piece and decided to submit it for publication in SL.

Laura's text in SL is a literacy narrative that describes her journey to developing a bilingual writer's identity. Her narrative begins with the struggles she faced as an ELL in the US educational system and her discomfort with standard English and academic writing. The turning point for her story was participating in the creative writing workshop at Chapman University, where the faculty helped her to overcome her apprehension about writing and embrace the creative possibilities that writing affords, as well as her bilingual identity. There, she was encouraged by the professor to write in Spanish and this action not only increased her confidence as a writer but enabled her to reach an audience of Spanish speakers with her poetry. By the end of her BW course, Laura thought that this story could resonate with many students who were not originally very interested in writing and hoped to inspire a change in them.

Laura's experiences in Chapman and in SL underscore the power of writing opportunities that promote connection with the students' identities and interests. These activities can encourage students to own their writing and develop a positive writing disposition that counteracts negative perceptions previously experienced. Laura's sense of community was very important and her main goal as a writer was to write for those communities, a goal that motivated her to engage in publication. Her SL publication, addressed to fellow college students, is an example of that. Moreover, Laura made this idea explicit in interview 1: "I

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feel like the stuff that I've written and published so far is kind of tailored more to like the communities I identify as. Like, I'm a young woman. I'm a woman. I'm a person of color. I'm a person who is, you know, bilingual. I'm a first generation, daughter of immigrants. So when I write it's mainly for those communities." This statement shows how multilayered Laura's sense of identity and community belonging was. Through her writing, Laura sought to express herself and connect with these community members and both Chapman and SL provided the grounds for that.

Moreover, the publication validated her as a writer in a way grades could not. While high grades for her meant having done everything she "needed to do", publication, on the other hand, was a way of having her work validated by the university. This was exactly what she felt when her SL piece was published: "Damn I'm published and published within the university like this is amazing it and it just makes me feel like more valid and kind of validates me as a writer because sometimes I don't even think of myself as a writer because I'm not always doing it, but the fact that I was able to get published, kind of like legitimizes that title." The SL publication recognized her membership within the university community of writers and showed her that this new space that she is part of cares for and values her contribution, expanding her possibilities as a college writer.

Laura's validation from SL and her sense of community guided her to identify a new publication venue where she could reach out to fellow undergraduates, a place she felt she belonged and would want to be heard. By the second interview, Laura was working on a new publication project. One day, she found by chance a UC student-led publication venue for creative writers called 'Open Ceilings.' She was motivated to submit her creative work there because "that's an audience that would be like interesting to reach out to again just because,

like you know I'm also a student at a UC and you know a lot of people are going to be around my age and I think they'll be interested to see what I wrote and if maybe they'll like it too." In this excerpt, we can see how Laura's experience with SL increased her sense of contribution and mobilized her to continue looking for similar audiences to reach out to.

At the same time, Laura's story suggests that even students with rich publication experiences might choose not to pursue publication in a context where they don't feel welcome. Laura's possibilities of engagement with the creative writing undergraduate community contrast with the possibilities of engagement with the STEM academic community. When I asked her about her interest in publishing in Chemistry, Laura expressed not feeling heard nor supported among the faculty:

I'm really interested in the way that a lot of STEM professors don't really have sensitivity training like towards students in STEM because I had an experience, where I tried reaching out to a professor and explaining that I'm behind and I'm not performing well in their class because of all these legal things that I'm going through with my family, and I was reaching out to him to see if there was like a way we could work around it and all he said was 'Well if you look at the syllabus you're allowed to miss one quiz and you know it won't hurt you' but I've already missed two of them. And that wasn't the solution that I was looking for, I wasn't trying to, you know, get an easy, like an easy grade, I actually wanted to improve and I wanted to work my way through it, but the dismissiveness and like negative attitude that I have between the TA and everything just kind of like set the tone for me not performing well in that class because I didn't feel supported. So if I were to publish something within my major it wouldn't be very scientific, it wouldn't be about chemistry, but it would rather be about the STEM field and how, you know, students are

treated. Not even like as a woman of color or as a woman in STEM but just as a student

and just as a human being

In this comment, we see how Laura was not being heard by the professors in the community

that she was trying to major in. For a student like Laura, who values community, a context

that's so rigid and can't adapt to life's complexities was not an appealing one to contribute to.

As a consequence, she started to orient herself towards more social science discussions.

Laura's experience in the STEM courses continues to illustrate the impact that faculty

mentorship has in this process of publication and the overall sense of belonging of the

students. Laura's academic support came mostly from people within the school system.

Across the different educational levels, Laura sought and created a strong network of peers

and instructors that had helped her navigate this context. In her story, both camaraderie and

mentorship frequently came up. As was earlier mentioned, the mentorship from instructors

she received during her high school years was central to her development as a writer and her

transition to university. These mentors, "not only helped me write but also built my

confidence as a student. They kind of told me their own journeys, they inspired me to always

give it my best shot. The professor who is basically the coordinator of the workshop has

always been a really good friend to us. She's been very patient, very kind." In her high school

workshop, Laura found mentors she could trust and who she could look up to as role models

to make her own decisions and move forward in her formal education.

Laura's sense of community was also very important when it came to asking for help and

taking in feedback. In the university, the camaraderie had been her main source of support.

When I asked her if she had asked for help with her writing with someone outside of the

class, she talked about having asked her roommates for feedback. There was one friend who

was particularly important to her. When she got to the university, Laura formed a very strong connection with another undergraduate student that she had met during orientation week. Laura talked about how she trusted the most this friend to ask for feedback because she was both 'positive and honest' and she knew how to frame her critiques:

Every time she finishes reading she always looks at me with a really, like really bright eye beaming smile. She just looks at me, like she's just so happy and static to read something that I wrote. So that evokes positive emotions in me, so that's a way she's supportive. And then she's like, 'this is really, really good. This is really, really good, Laura. I really loved reading this. Oh my gosh, like you, you really wrote this' (...) then she always like goes into like the specifics like, 'I really liked how you opened with this sentence', 'I really like how I was able to understand what you were saying during this difficult time' (...) so she's able to clearly tell me like the good things that she found and help me figure out if there was something that I had missed when I was writing, so maybe she'll find a point that she saw that I didn't really notice and then bring red light into that.

The relationship between Laura and her friend has helped Laura move forward with her writing. The strategies applied by her friend fostered a safe and supportive environment to deliver feedback, which also helped Laura re-envision the choices made. On the contrary, she did not "look up to" her classroom peers for help because they weren't her friends.

Even though her sense of community was so important, when looking for academic support, Laura did not share with her family any stage of the SL publication process, not even after it was published. Laura had chosen to separate her academic life from her family life. Laura explained that her parents had accompanied her during her high school writing

workshop and learned about her passion for writing, but that she decided not to share the SL piece with them because they were not her main audience.

Overall, Laura's writing development had been marked by her participation in supportive university environments. Before her participation as a high schooler in a university-led creative writing workshop, the school's focus on proprietary English had not supported her development as a bilingual writer, pushing her away from writing. In the creative writing workshop, Laura developed confidence that led her to embrace her complex identity and write for the people in her communities. Laura's new writing disposition was crucial for her entrance into the university and oriented her writing and performance in the BW course. Once again, her publication in SL reinforced her interest in writing to connect with her communities, and, after this experience, she went on searching for more similar opportunities. However, Laura's sense of belonging and contribution was limited to the writing community; she did not feel equally comfortable in the STEM community. As a consequence, the attitude of the STEM faculty oriented her towards more social science ideas.

Laura's story echoes themes that also emerged in many of the first-generation students in my sample. Their social upbringing and its relationship with their writing development are one of those. Laura associated her social history with her writing development, something similar to other first-generation students. For example, Tomi talked about his family's social class origin and its relation with his writing development; Pam and Maren talked about their parents' lack of knowledge about university practices and their process of discovery as first-generation students. No continuing generation student interpreted their history of writing development in relation to their social upbringing.

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Another theme that came up in Laura's interview was also shared by several first-generation students was the role of finding a supportive community and, when this happened, they thrived. Students like Joshua, Pam, or Maren also mentioned how important it was for them to find courses or spaces, like CLAS, where they felt supported and represented. Similar to Laura's discovery of writing during her high school years, students found in SL or YSW a space to feel validated and heard as undergraduate writers.

One area where Laura was different from the majority of the first-generation students was in sharing the work with her family. Laura chose not to share her SL publication with her family. Her decision not to share her work differed from the majority of both first and continuing-generation students. In both groups, a majority shared the published work with their families, suggesting that this activity might not be exclusively related to the family's educational background. The majority of the first-generation participants (10/15) shared the publication with their families as a milestone of their college experience. At the same time, the majority of the continuing generation students (8/10) also decided to share the news with their families.

C. Eva, Continuing-Generation Student (YSW)

Eva was a 21-year-old senior double majoring in math and in English with a concentration in creative writing as well as a minor in literature. She self-identified as Jewish-white and had completed her high school education in New York. Her first language was English and she had learned basic Spanish during high school which allowed her to read and write, although she reported not being fluent enough to speak the language. Eva was the most engaged participant in university writing; she was the editor of a campus magazine that published undergraduate work, she was a writing center tutor, and she was actively

publishing her creative writing in undergraduate venues. The YSW publication helped her discover a new stage of academic literacy practices and helped her see a different path to continue pursuing writing professionally.

Eva's initiation into publication was the result of a professor's invitation and a personal desire to publish, similar to Pam's story. This brings more evidence to the idea of the individuality of publication in the Humanities and Social Sciences. Eva started to actively engage in publication after observing the people around her and hearing about it from professors. In her undergraduate, she noted that:

I had other people who I wanted, I'm like I was jealous that they got published and then I was like 'oh! I should do that', I'm not like in the mean way, you know, like in a friendly way. And some, like for the Zenyatta one, which is like a poem, my professor emailed me and was like you should submit to this so, then I did um. So basically actually pretty much all of them have been like I found out about them through professors um and then I just submitted like work and I did not expect to get in. But I did.

Eva's response suggests that the social situation can orient some students toward publication. A context where peers publish and where professors promote publication might lead to an increasing sense of curiosity and exploration of the possibility. This might be particularly important for students in disciplines where publications are more individual endeavors, like in the Humanities and some Social Sciences.

Moreover, the publication opportunities increased her curiosity to test whether her "work is good outside of college." It's possible that Eva's curiosity was due to her extensive successful experience writing within the classroom and a need for a new challenge that would further her development as a writer. Fostering situations that make students curious

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about the possibilities of writing could help break the monotony from school assignments. Since her initial publication, her engagement continued to grow and led to an impressive number of published works. Her poetry and short stories had been published in her school's magazine and in other schools' literary magazines. By our second interview, she was still submitting creative work for publication and was waiting to hear back from a couple of venues.

Eva's interest in writing was also evidenced in her participation in the university's writing center, an experience that ultimately led her to write the paper that got published in YSW. During her sophomore year, as part of her training to become a writing center tutor, she had to take a course that explored writing center pedagogy. For that class, Eva wrote a paper investigating whether tutors at her writing center adjusted their teaching strategies based on the genre they were being consulted about. However, after her paper got accepted into the journal, she was required to do major revisions, one of them related to the scope of the study.

The published paper was shaped by her own curiosity and personal history, but also by the editor's suggested revisions. The published paper addresses the role of empathy when tutoring undergraduate students in the university center. As a writing center tutor herself, she had discovered the importance of being empathetic with her students when helping them with their writing and, particularly, when giving them feedback. Moreover, Eva's mom was a professor in clinical psychology, an experience that might have shaped her research lens. Eva explained that her mom "talks a lot about how therapists talk to their patients and stuff like that. And I've just found a lot of connections between writing pedagogy and like pedagogy and other fields." Her mom's professional interests might have trickled into Eva's experience

teaching writing. In the process of revising her research paper for publication, Eva discovered little connection between the fields of writing and clinical psychology, especially empathy, and that motivated her to pursue further that topic. She hoped that her YSW publication would reach a wider audience, support fellow writing center tutors in their daily work with tutees, and ultimately inspire pedagogical change.

The YSW publication was the first research article she published, a sign that Eva's active publication in creative writing and general engagement in writing did not translate into a general self-efficacy about publishing. However, her engagement with writing might have helped her navigate the intense revision process that she had to face once her paper got accepted for publication. Originally, when her writing professor suggested that she submit her course paper to YSW, Eva questioned the quality of her work: "Why? It's bad", she thought. But her professor's encouragement and validation made her change her mind and give it a shot.

At that point, Eva reached out for help to people in different roles, becoming the participant in my study who had the biggest number of collaborators. Before submitting it for publication, for about a month she worked together with her professor on the revision of the paper. After the paper got accepted, Eva kept on revising her manuscript deeply, still with her professor and also with the help of a YSW editor. Additionally, her mom helped her to revise her work and to make decisions about the content to include: "I talked to my mom about that because she's a professor and I was like, 'what could be helpful for you to hear about this?'". In addition to receiving help from expert academic writers, Eva revised her paper with an undergraduate friend who had also been accepted for publication in YSW and from fellow writing center tutors. Even though Eva was initially not very confident about submitting her

work for publication, she was able to rely on a strong support system that guided her through the process of revising her manuscript before and after it was accepted for publication.

All this work and collaboration that went into her publication taught her a new approach to revision. This, in turn, changed Eva's understanding of research publications. To the question of what she learned from this publication, she responded:

I learned that publishing is so much harder than I thought. I also learned that like the revisions, it is just so much longer than I thought it would be. And I guess that's specifically to me because they asked for significant revisions, but I kind of expected like once you were already at the high academia level, like you would just write something and kind of send it in and they'd be like, 'thank you.' But I didn't think the editors were going to be so hands-on and I felt really honored

In spite of her experience as a magazine editor, creative writer, and writing tutor, Eva was unaware of a central literacy practice in the advanced academic context. Until that point, the in-depth revision process and negotiations over writing a research article were invisible to her. In general, this semi-public revision process with the journal editors is invisible to the reader of a research article, fabricating the idea that published papers differ little from first drafts and maybe that only perfect papers are published.

Eva's writerly experiences directed her to continue exploring the professional possibilities in the publishing industry. During interview 2, she described how her failed opportunities to get an internship in a bigger publishing company redirected her to pursue publication in smaller venues. Eva reported applying to approximately 50 internships during that semester to work at big publishing companies but did not receive any offers. When she reached out to a friend working at HarperCollins to inquire about the job market, her friend

explained that there are very limited opportunities in that business. Based on this, Eva redirected her efforts: "I don't think that's changed how I think about writing because I love writing for myself. But I think it has changed my perspective on getting published like in a big publisher. It feels not as important to me (...). I've started looking more into smaller publishing venues which has been really cool." After succeeding in small venues for creative writing or research writing like YSW, Eva decided that those would be the spaces where she could continue developing her writing.

And even though Eva received several rejections within those smaller venues -as was described in Findings 2-, she kept a strong passion for writing: "I love writing for myself." In Eva's case, a love for writing and publishing was part of her literate identity and she was not willing to let that go. That strong writer identity and publication background might have helped her look for alternative paths to continue developing her writing, now in smaller venues where her work had been positively received.

At the same time, Eva belonged to a strong publication network that included people from both inside and outside the university. Outside of the university, her mom had published in scientific journals. Within her undergraduate, she also knew many people who were actively publishing, both professors and peers:

I have another friend who just got into a magazine, which is super cool. Something really cool that happened is that our my literary journal, our magazine, we just got recognized by a different undergrad magazine which publishes what they think is the best of all undergrad creative work. So we're getting a poem and a short story published in that which is super cool, so I've been in touch with all these other students who submitted to my magazine, and now they're getting published in this national anthology.

Eva did not only know peers who published but also as editor of the undergraduate literary journal, she administered and acted as a gatekeeper of publications of peers. Moreover, her work as an editor had been recognized at the national level. All of these interpersonal experiences might have enhanced Eva's engagement with the publishing world and encouraged her to continue to hold on to this activity even when the results were not the desired ones.

To sum up, Eva's trajectory as a writer was informed by her professional, academic, and social experiences within the university and beyond. Her university context motivated her to pursue publication, supported her during the process, and advised her during her search for professional opportunities. The support she received from the university community and from her family helped her move forward with her plans and reassess her options, both when writing her papers and when building her future, as was the case with her internship plans. Moreover, Eva occupied many writing-related roles within her community, not only as a creative writer but also as an editor of an undergraduate journal and a writing tutor.

A theme that came up in Eva's interview that also came up only in the continuing generation students interview was about the help received from the parents. Even though for this particular publication only Eva and Sophie expressed relying on their parents to revise their writing, Jim and Mary -also continuing generation students- mentioned having received help from their parents in their writing in the past. No first-generation student mentioned receiving help with their writing from their parents at any point in the interviews, except for Lina who said that her parents cheered her up through the revision process.

Moreover, Eva's work with the editors of YSW to revise her work also brought up a theme of learning a new stage of the writing process of academic articles that were shared by

all the YSW students. All of these students expressed that the revision process after receiving a revise-and-resubmit message was a challenge they learned from. Eva, as well as all the other YSW students, expressed learning how to scope their papers and make them engaging to a wider but also highly specialized audience.

C. Ariel, International ESL Student (SL)

Ariel was a 19-year-old continuing generation junior student who had come to the U.S. to pursue a major in communications. Originally from China, she was a bilingual Chinese and English speaker and reported using English only within the university setting. Ariel was characterized by a rich writing history in China and a strong Chinese writing identity but a very insecure disposition when it came to writing in English. Her publication in SL helped her overcome this insecurity and allowed her to find opportunities where her bilingualism was a strength.

Ariel came into her undergraduate with a strong writing identity that was founded on several validating experiences during her K-12 schooling. All these validating experiences shaped her self-perception as a writer, ultimately informing Ariel's decision to pursue her undergraduate in communication. Since she was in primary school she had participated in national writing competitions and received national awards. All of those achievements shaped her engagement with writing: "I love writing. I think I love writing and if I am awarded it means something to me, is like others think my writing has meaning and they think my writing is different than others, things like that." Ariel's love for writing had been validated by the educational community, whose awards offered her a sense of uniqueness and made her feel appreciated as a writer: "I think it's really important for people to realize what they are good at, what they can do better than others, so I feel like if I do have talent in

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writing I need to keep going." In this comment, we can see that Ariel's confidence in writing has been the engine for her to continue practicing and developing her writing. However, when she moved to the U.S. to study, the language difference presented challenges that made her question this important identity trait.

Ariel's description of her experience writing in English shows a shift in the way she used to understand herself as a writer. While writing in Chinese she felt passionate and confident, writing in English made her feel insecure and unhappy:

I was a good writer, and I do got a lot of opportunities of getting awarded or published in China, but after attending university, this kind of opportunity for me seems not that much. And I was also confused and my parents feel a little bit pitty today about that. They think it is a pity. Because they think I do have talent in writing, but since I am in the university in America they think this kind of talent may be diminished. Because they think I can only write in Chinese. I also feel really sad about it because I think it is talent. It is a thing that I am really good at and I love it. But because now I am writing, speaking, and getting and receiving education in my second language, maybe this talent may be diminished. I feel sad about it.

Ariel's perceptions of her English writing experiences show a harsh contrast with her previous writing experiences in her home country. In some way, she had developed a split writer identity; she was a successful and promising writer in Chinese, but she was a struggling and insecure English writer. The perceived talent that had mobilized her to pursue more writing opportunities had weakened, a situation that even her family had noted. Ariel was in two minds about her writing ability. Ariel's story echoes the struggles, insecurities,

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and mismatches that all the international students in my data set experienced at the beginning of their US higher education.

Her SL publication of a paper written within an ESL basic writing course helped her reconcile these two opposing and contradictory identities. The piece was written during the Spring quarter of her freshman year and narrated the story of her grandma, a Chinese farm worker. With that story, she addressed the changing socio-economic context and the intergenerational differences within a family. This text was inspired by a paper that she had written in Chinese some years ago and that had been awarded second place at a national writing competition. Even though she had experienced a positive reception of a similar published text, her decision to submit came after her ESL BW instructor praised the text she had produced and encouraged her to do further revisions and submit it to SL, a situation that extends the evidence about the role of the instructor.

The instructor's encouragement provided external validation and revitalized Ariel's perception as a writer. If the paper was published, she, her culture, and her history would have a space in this new context she was participating in. She expressed that the publication would be a venue to: "show [her work to] many students. And the students have different cultural backgrounds, I can let them know what is, and how Chinese people lived. Yeah, it's like to show them my story and to show some kind of Chinese culture or Chinese setting."

The possibility of making the work public provided a new learning opportunity for Ariel. Her instructor warned her about the consequences of reaching a new audience and how her writing would need to be adapted to this new situation. Ariel then realized the impact of circulating texts outside of the classroom setting:

when I want to get it published my professor asked me if you need to explain this claim, you need to say why do you think China was poor, you need to do not let others misunderstand you (...). My professor knows what I mean. But other readers may not know what I mean and they do not know who I am. They may misunderstand me so I need to give more evidence, give more explanation to every claim I made in the article.

Guided by her instructor, Ariel became aware of the risks of reaching unknown readers of a text that's so personal and controversial. The readers' scrutiny motivated her to revise her paper. She fully developed her arguments and provided more evidence that would illustrate her claims appropriately.

Moreover, she reported receiving help with her paper from her grandmother, her mother, a friend, and from the writing center on campus. Her grandmother and mother gave her the information on the family history, and the writing center and a Chinese friend at UC Berkeley helped her with the English grammar and word choices because she was already "really confident about my structure." As a result, Ariel produced a lively paper that exposed the nuances of intergenerational relationships and the history of Chinese farmers.

This SL publication signified her first recognition in English writing and helped her to start integrating both writing identities. Ariel's piece was very well received by the different communities she belonged to, a validation that led her to revisit her self-perception as an English writer. She shared the published work with friends both from UCSB and back in her home country who was "impressed" by her grandma's experience and the living conditions of Chinese farmers back then. Moreover, in terms of the SL community, the paper was not only published but also selected for the anthology's "future writing award". Her reflection about what she learned from the publication shows this change:

I think I'm a good writer, but only a good writer in Chinese. I never thought that my

English article could also be published. That really means a lot to me because I feel like

I'm a writer and can be a good writer, and no matter in Chinese or no matter in the first

language or in the second language, it's, it's a thing in your mind and it cannot be limited

by language.

For Ariel, the recognition of her SL piece offered her a new perspective on who she could be

and what she could do as a bilingual writer. Now, writing is "a thing in your mind" that's

bigger than the language that you choose to use. Thus, she developed a more positive

disposition towards writing, in relation to what she could actually achieve with it. This

change shifted her focus on the language to think about the writing itself and how to make

effective choices to achieve her purposes.

Moreover, her publication experience gave her the confidence to think about professional

opportunities in English. During our first interview, Ariel expressed that her publication

made her reevaluate her possibilities in the U.S.:

Before that [the SL publication] I was afraid of getting an internship in America because

I do not think I can handle that. I think English is my second language and maybe I will

have some problem in writing, have some problem in speaking, something like that. But

this publication make me feel like no, actually my article can even get awarded. So

maybe this is not that difficult for me. So this can give me the confidence to like apply an

internship. To get to try to get more opportunity in America.

In the above comment, we can see how Ariel's positive experience with SL debunked the

deficit narratives she held about her English abilities that were limiting her professional

development options. Her new attitude gave her the confidence to imagine new professional opportunities, something that was confirmed later in our second interview.

Ariel started up the second interview with the news that she had begun an internship at ByteDance, the company behind TikTok. There, she was using English and Mandarin to write press releases and to communicate with the media. Ariel reported that she had referenced her SL publication in her resume and later in the job interview to both credits her English skills and stand out from the other applicants. She described her interview process and how she referenced SL in it:

> They were like 'I'm gonna ask you that what is your English like what's your English skill' and I said like 'I do like I'm studying in the US', but you know studying in the US is too general, like a lot of international student have that kind of experience, so I said something else so I'm like. 'Okay, I do have a publication in our school's magazine' and they said 'oh cool, that's cool.'

The passage shows how Ariel has been able to incorporate her SL experience to talk confidently about her writing skills in English and show her interest and qualifications in writing. In this internship, Ariel found a place where her bilingualism and her writing experience were an asset, moving even further from deficit narratives.

Ariel's change of attitude was also reflected in her desire to continue finding new publication opportunities. Even though at the time of the second interview she reported not working on any publication, she expressed really wanting to continue doing it because she had an "ability and a little bit talent". At that specific moment, she was working on school homework and in her internships for many hours, but she was considering publication again of her creative work, even if it would just be as a hobby.

To sum up, Ariel's writing history was marked by her transition from writing in her country and in her native language to English writing in the U.S., a transition that negatively affected her writing identity. While she had had several rewarding writing experiences in China, in the U.S. she had encountered linguistic challenges that made her question her writing abilities and her possibilities in this new context. Her experience in the ESL BW course signified a turning point in her literate identity. Being able to write about her culture and family history and later being published and recognized by the SL community gave her the confidence to reinvent herself as a writer from a position of agency and competency. Maybe because of this new attitude, she was able to get an internship where she wrote press releases simultaneously in both languages and was willing to continue participating in publication opportunities.

Ariel's unique experience shared many characteristics with the other international ESL students in my sample. Like Ariel, all the students in this group began the writing class with a lack of confidence in their language skills which strongly influenced their perceptions as writers and their self-efficacy. This negative disposition when writing in the undergraduate courses in English was present even in the students who came in with a strong writing background in their native language and positive writing experiences. All of the ESL international students in my sample voluntarily attended the writing center at least once to revise the grammar and language in their writing, maybe guided by this language insecurity. However, publication opened up new possibilities for them as students, writers, and/or professionals. Similar to Ariel's pursuit of an internship, Lucas wanted to apply to Stanford for graduate school; Mei and Dana felt more confident to participate in group work with fellow domestic students; Huan was excited about taking her next mandatory writing course.

Moreover, all of the ESL international students expressed their interest in continuing

publishing, something that might be the result of the positive impact of this initial experience.

D. Chapter's Takeaway

The stories of these three students show that publication can strengthen the writing

identity and present new developmental paths for writers. Circulating the text beyond the

classroom created opportunities for students to re-envision their texts, reflect further on their

choices, and seek out resources and people's help; at the same time that they opened up new

writerly possibilities. All these consequences transformed the participants' ways of being as

writers within the university and, for some, within their professions. Laura solidified her

college and academic belonging and continued to look for opportunities to reach out to a

similar audience, Eva identified the type of venues to write for, and Ariel began to think of

herself as a bilingual writer and found an internship to practice that.

Even though all three students came into their writing course with strong writing

backgrounds, they all needed continued validation to extend that confidence and dare to

pursue new possibilities with their writing. Moreover, after accepting the challenge, they all

needed a supportive community that they could rely on to assess their choices. The role of a

supportive community becomes even more clear if we consider the paths that they did not

choose to pursue: Eva moved away from big publication industries when she learned about

the limited work opportunities; Laura did not even consider publishing in STEM because she

didn't receive the accommodations she needed; Ariel, before her SL publication, refused to

think about professional possibilities in the U.S. because she thought she had a "problem"

with English. Even when these negative situations presented themselves, these three students

did not give up and, instead, identified alternative paths to write, create, and inquire. What

these alternative paths had in common for the three of them was that they allowed them to include their histories and identities.

VII. Discussion

Even though undergraduate publication has been promoted in U.S. higher education classrooms for decades, little has been investigated about this pedagogical practice. Most of the scholarship has focused on the instructor's perspectives and their reasons why publication can support writing development. In those regards, we learned that instructors promoted publication to expand the rhetorical situation of the classroom in general (Lockwood, 1934), to expand readership (Stewart, 1965; Sladky, 1994), to increase student commitment to their writing (Murray, 1969), or to include marginalized groups into the academic community (Fluitt-Dupuy, 1989; Boese et al., 1997). Little available research has focused on text analysis (Loomis, 2006), although it is well-known that texts are only one small part of the entire activity system. Even more, the writing process, the changes, collaborations, and challenges that the published text had to face are invisible to the printed text. Consequently, there is much to be discovered in terms of undergraduate student publication, particularly when it comes to the student's participation in it. Only very recently scholars have started to look beyond the published text (Downs, 2021).

In this study, I interviewed 25 students who published their classroom texts in a Writing Program's Anthology of Student Writing (SL) or in an Undergraduate Research Journal in Writing and Composition (YSW). The qualitative analysis of their responses yielded new information about undergraduate publications that had not been considered before by scholars and confirmed ideas that have been explored by scholars in other areas of writing research. This section discusses the implications of the findings in relation to available literature regarding undergraduate publication and writing in general. It addresses the topics

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of collaboration, readership, student research capital, institutional messages regarding writing, and undergraduate authorship.

A. *Internal Collaborators*

All of the participants wrote their first draft in a writing classroom where they collaborated with peers through peer review instances as well as with instructors through feedback and revision. Thus, internal collaborators were those people from inside the classroom that contributed to the participants' writing processes. The majority of the participants identified the instructor as the most important collaborator; instructors guided them to successfully fulfilling the assignment and later take the steps needed to publish. On the other hand, the contribution of classroom peers was not equally acknowledged and, in many cases, its efficacy was questioned.

The majority of the participants did not find their relationship with their peers productive to move their writing process forward. One participant, Jim, found his peers' feedback "fairly limited", another participant, Laura, expressed that her lack of confidence in the people in her class impacted the way she received their feedback: "I didn't really look up to them for help or anything." Of the 25 participants in my study, only 2 participants, Tamara and Martha, positively referred to their peers' help. Both of them commented on specific aspects that their classroom peers helped them with their texts. Martha's peers helped her with writing more focused paragraphs and including citations more related to the argument, while Tamara's peers helped her with narrowing down her thesis statement.

The large literature about undergraduate collaboration, in contrast, is uniformly positive when considering student-student (e.g. Brammer & Rees, 2007; Yang, 2014; Keating, 2019) or instructor-student relationships (e.g. Dobler, 1998, Lerner, 2005; Johnson et al, 2007).

Tobin (1993), however, challenged the simple views of classroom relationships. Tobin explored the relationships of a writing classroom, focusing exclusively on the relationships between instructor-student, student-student, and instructor-instructor. Tobin interviewed students in his writing class and found that the relationships that students in a classroom establish with each other can impact positively or negatively their progress as writers. Moreover, Tobin addressed competition between peers in the writing class. He explained how up to that point, the specialized literature had avoided this idea because it went against the romanticized idea of a collaborative writing community, so enthusiastically promoted by early process scholars like Elbow or Murray. However, he found several comments about competition among each other that did not necessarily have negative consequences; his students seemed to use that competition to improve their writing abilities. Thus, Tobin's point is that competition is not a negative situation in a writing community and that competition and collaboration can coexist and push classroom writing forward. Tobin's findings might have been skewed due to two important factors: first, the interviewer-interviewee relationship which was also an instructor-student relationship, and, second, the relatively homogenous group of students that he interviewed.

My participants' responses slightly differed from Tobin's findings. For the majority of my participants, the peer contribution was neither helpful nor detrimental to the progress of their papers. Moreover, competition perceived by ESL international students did hinder their self-perception as writers, contrary to what Tobin (1993) found. When focusing on international second language speakers, my data shows the double bind of competition: while competition can be motivating for an individual in one homogeneous situation (ie. a class with students that are considered "similar"), in a context with people of diverse abilities

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competition might mislead participants to focus on what they don't have compared to others, negatively impacting perceptions of self.

In my data, I identified several instances where the international ESL writers' self-efficacy depended on who their peers were. When comparing themselves to other ESL students, ESL participants expressed a higher self-efficacy than when doing it with native speakers. For example, Huan reported that: "Linguistics classes are only open for multilingual students. So it's not open for the native speakers. So I'm like, ok, I'm good. Like, maybe I'm just good at writing because I'm better than other multilingual students (...) [In the FYC] there's a lot of native speakers and I'm afraid if I could get an A". In Huan's comment, we can see how her writerly self-perception changes when she moves from a multilingual context to a presumably more monolingual one. Lucas, a Chinese student, was more explicit when talking about competing with his peers:

> In the Linguistic class I was competing against a bunch of non-native speakers, a bunch
> of Chinese basically. And yes, in that particular class, I basically destroyed all of them.
> But when it comes to writing with native speakers, especially those who are highly
> educated, those who got admitted to UCSB, writing itself becomes a little bit stressed for
> me because there's always a language barrier, I feel like that's inevitable, but as far as I'm
> concerned because in linguistic class all you need to do is to try to defeat all your all your
> Chinese peers.

Lucas' language was more explicitly competitive. In his comment, the competition seemed to be part of the goal of the class "All you need to do is to try to defeat all your Chinese peers." These results show how fluid and context-dependent perceptions of writing abilities can be and how spaces that have been designed to be collaborative can end up being perceived as

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competitive. Writing theory could benefit from investigating further this phenomenon, since in the current globalized world, mobility forces people to read and write with and for audiences from all over the world.

B. External Collaborators

External collaborators –people from outside the classroom– were highly sought after and regarded by my participants. These people included both university resources, like the writing center, but also extended to their inner circle, particularly friends and partners. This finding adds evidence to the dynamics of college paper collaborations, informing about the type of support students seek and who they trust can help them.

While writing the paper for the classroom, participants expanded the expected writing relationships by reaching out for feedback to their partners, housemates, and friends. Jim, for example, talked about sharing his writing with her girlfriend for feedback. Laura commented how she shares her drafts with her best friend from college and Sandra described how she swapped computers with her roommate to revise their papers. Participants' comments about the feedback received from these external collaborators seemed to carry more weight and meaning than the feedback received from classroom peers. At this point of the process, no participant mentioned their parents, even though some participants talked about receiving feedback on their texts from their parents during high schools, like Mary or Jim.

Friends and partners were asked to provide feedback based on their experiences with writing (participants mentioned how much they esteemed their writing abilities), but also because they trusted their judgment and felt supported. In general, participants expressed an openness to the feedback that came from these people and a willingness to think about how to incorporate it into their work. The available literature has addressed mostly internal

collaborations and has failed to address external collaborations when it comes to the student's inner circle. Only in some cases, it has been hypothesized that certain students (in general, continuing generation students) ask for help from their parents (Salem, 2016). The exclusion of the student's inner circle collaborators might have been because much of the literature has been written from the instructor's perspective, and students might have not shared information about these external collaborators due to fears of being penalized.

A type of external collaboration that has been well studied by the literature and that my participants also sought and valued was that of the Writing Center. In my study, the participants who attended the writing center while they were writing the classroom paper were either first-generation students or international ESL students. None of the continuing generation students attended the writing center while writing the paper for the classroom assignment. This finding aligns with Writing Center literature about who chooses to use the writing center. In a study comprising 4204 students beginning their undergraduate studies, Salem (2016) found that the decision to use the writing center was "raced, classed, gendered and shaped by linguistic hierarchies." (p.161). Salem (2016) points out that there tends to be an underlying misconception that the writing center is a remedial writing space. Thus, students with previous positive educational experiences, usually continuing-generation students, might not attend it. However, participants in my study that were continuing-generation students who expressed having had negative writing experiences during high school, did not mention attending the writing center for help, adding to the evidence that writing center attendance during the classroom stages of a writing process might be marked by socioeconomic and linguistic status.

When looking at how the writing center served the group of students who attended it, it became clear that each subgroup had different goals in mind for the session. While first-generation students were looking for help with rhetorical aspects of the texts, international ESL students sought help with grammar and style. In some ways, these results align with Bond (2019), who compared the writing center sessions for first-generation students and continuing-generation students. Bond (2019) found that first-generation students brought up concerns about different aspects of their texts, including global and rhetorical aspects, while continuing-generation students asked for help with the editing process, specifically with style and citations. In my study, ESL international students asked for a similar type of support, in addition to asking for support with their grammar. At the same time, first-generation students felt empowered by their talks with their tutor, who offered them skills to navigate the system with more agency, something that also came up in Bond's (2019) study. For example, in my study, Joshua and Pam realized the value of extracurricular activities, and Tomi developed a friendship with his tutor, who he identified as his most important collaborator.

When searching for the literature about writing center attendance, the demographics that have been majorly studied have been first-generation students (Bond, 2019; Wilson, 2018, Carter & Dunbar-Odom, 2009), first-year students (Pexton, 2012; Gordon, 2008; Epsten & Draxler, 2020), multilingual students (e.g., Williams, 2002; Blazer & Fallon, 2020; Hambrick & Giaimo, 2022). These demographics align with that of the participants who attended the Writing Center during their classroom writing process. However, once the paper was in the process of being revised for publication, the demographics shifted. At this point, only Eva, a continuing-generation student with a long publication history and who also worked as a writing tutor, attended the writing center for help with the revisions required by the YSW

editors. Eva's behavior exhibits a type of Writing Center attendance that might be worth investigating further because it goes against the findings from previous research about the ideas that students hold regarding writing center attendance. As mentioned earlier, studies have reported that students think of the writing center as a remedial space that students with positive educational experiences would not attend (for example in Salem, 2016). Moreover, looking at cases like Eva's can provide evidence about the uses of the Writing Center beyond the traditional support of the classroom paper, extending the pedagogical value of these spaces.

Another external collaborator that came to play for YSW participants was the editors. While most of the collaborators were perceived as aids for the participants' writing process, all the YSW participants framed the collaboration with the editors as a challenge. These participants were introduced to a central practice of scholarly publication, revision, and resubmission of work. Within that practice, they were introduced to the editors and established a new writing relationship. For all participants, this was not an easy relationship to navigate, because it compromised the goals that participants originally had for the paper. While participants pursued personal goals for their papers, editors promoted scholarly goals that in most cases prioritized different aspects of the projects. This difference generated friction in the way participants perceived their relationship with the editors. While previous scholars have thought that writing for an outside audience would free students from the constraints of the classroom –e.g. Stewart (1965) and Berke (1963)--, the new constraints that circulating the text from outside the classroom would bring into students have been underexplored, particularly for research writing. For my participants, the relationship with the editors posed an important challenge.

Given the little available research on undergraduate publications, the literature that explores the writing relationship between undergraduate writers and journal editors is rare. However, my YSW participants emphasized how difficult this relationship was. In the literature, it's possible to find a few references about how this can be a challenging relationship. For example, Tobin (1993) describes his own struggles relating to the editor of his book and the reviewers' comments: "But writing for an editor -like writing for a teacher- is not just about being happy with our own texts; it's about power and authority, identification and resistance, negotiation and compromise" (1993, p. 7). Even though Tobin (1993) equated writing for the teacher and writing for the editors, my YSW participants experienced these relationships differently; they talked about their teachers as their guides and aids, helping them reach their goals. On the other hand, participants' frequently referenced the editor's suggestions as divergent from their own goals. In all cases, the transition from a classroom paper to a scholarly publication, mediated by the editors, changed the participant's perception of their own text, potentially impacting their sense of ownership and control over their texts.

This change in the perception of the text leads to questioning the extent that authors are able to represent their own interests in their work. Robillard celebrated YSW as a means for students to "represent *themselves* [author's emphasis] as writers and thinkers contributing to the knowledge of an academic field" (2006, p.265). However, my data challenged this idea. All YSW participants spontaneously brought up the challenges of working with the editors and addressing the editor's questions. Moreover, Rocco struggled to balance his own goals and the editor's goals for the paper. This might indicate that not all YSW authors might feel represented by their published work. It would be worth pursuing this finding further since

clearly the real intentions of the editors (welcoming students into scholarly practices) seem to be creating some unintended and even contrary consequences. More research is needed that includes the voices of all the participants involved in the activity to understand the extent and complexity of being represented by their own published work.

The relationship with the editors had an emotional impact on the participants too. Eva, for example, felt overwhelmed by the amount of feedback received and realized the difference between the amount of support in a classroom context where the person giving the feedback is the same that holds office hours, whereas when publishing office hours with the editors do not exist. Dana expressed learning to be "resilient" from the editor's comments, implying that she had to overcome some type of negative feelings. Similarly, Rocco learned how to "have a diplomatic connection with the reviewers and the editors", who wanted his text to have a different focus than the one that Rocco had originally written it for.

At the faculty level, Beare and Stenberg (2020) explored in more detail the emotional dimension of seeking publication at different stages of their profession. They interviewed three assistant professors, three associate professors, and three full professors. When it came to responding and adjusting to editors' requests, pre-tenure faculty shared many struggles and frustrations with my participants, in spite of their significant experience. To interpret their data, the authors draw on Gould's idea of "emotional habitus", described as a group's shared beliefs and rules about what and how to feel. This emotional habitus not only determines accepted feelings but also the possibility of belonging. The social and the individual "emotional habitus" might interact harmoniously or might collide, impacting the sense of belonging. Beare and Stenberg (2020) found a tension between the faculty's "intrinsic, personal motivations for scholarly work and the hypercompetitive field of play" (2020, p.

108) that forced pre-tenure faculty to give up their own personal motives to continue to be part of the group. In that way, pre-tenure faculty tended to opt for an "assimilationist" way of belonging (Rowe, 2005), accepting the peer review directions with barely any resistance because it was viewed as inappropriate and unsafe. This action, however, hindered their sense of belonging and increased negative emotions about their work. My study showed that the undergraduate experience shares some characteristics with how faculty at the early stages feel. However, more research is needed to understand the undergraduate entrance to the activity system of academic publication and, if possible, compare the extent that these experiences prepare them to face publication at more advanced levels. In addition, more research is needed regarding authority and power dynamics in the publication process to better understand a scholar's change of perception about their own text as it gains new readers and faces revision instances.

While YSW participants faced discomfort with negotiating the choices of their paper with the editors, SL participants did not mention any struggle in the transition from a classroom paper to a published paper. These contrasting experiences might be due to the expected sphere of circulation of the published text. In the case of YSW participants, the published papers circulate within a scholarly, research-based community. On the other hand, SL-published papers circulate within the classroom community, pursuing pedagogical goals. Thus, disciplinary contribution and participation pose different challenges and opportunities for undergraduates. Moreover, the two contrasting cases show that involvement with and participation in disciplinary conversations outside of the classrooms puts undergraduate students in a complicated position. In an article about school genres, Russell stated that "Students do not see the relevance of their writing to the discipline or other social practices -

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or they see it and refuse involvement" (1997, p. 539). However, data from my study challenges this statement. YSW envisioned the contribution of their work differently from the one that the editors', experienced disciplinary members, had in mind. On the other hand, SL participants, who were writing for a social practice that they knew fairly well (the writing classroom) identified the relevance of their work and contributed to the development of the activity.

Overall, participants' accounts suggest that the classroom writing process is mediated by collaborators from inside and outside the classroom. External collaborators seemed to have more weight in their revision decisions, with the exception of the instructor. While feedback from classroom peers was generally framed as trivial, participants sought help from people they trusted, both from their inner circle or university resources. When the text formally circulated outside of the immediate classroom, YSW participants established a new writing relationship with the editors, who brought in the exigencies of a disciplinary, research-based paper. Navigating these exigencies was the most challenging part of the process for the YSW participants, indicating another difficulty that undergraduates need to face when carving their path into a disciplinary community.

C. *Readership*

Through sharing their texts with readers, participants learned about the impact of their texts. In some cases, the readers' reactions gave the participants information about the effectiveness of their message. In other cases, the reader's reaction translated into a change in the relationship between the reader and the writer. Consequently, "authentic readership", a topic that had divided scholars who promoted the publication of student texts (e.g. Parrish, 1956; Sladky, 1994), happened both inside and outside the classroom.

While participants rarely considered the feedback from classroom peers helpful, SL participants relied on the spontaneous reactions of classroom peers as readers of their texts to learn about their reception and effectiveness. For example, Sandra and Joshua talked about how seeing their peers enjoying their texts motivated them to submit. Other participants felt motivated by the idea of future writing students reading their text and being impacted by it. This idea came up frequently in many interviews, for example, Peter said that: "hopefully one of them [the new writing students] will look at my paper and get maybe some sort of inspiration about combining your passion with your argumentative writing". When it comes to readership alone (without direct feedback involved) the student-student readership relationship has not been fully explored by the literature yet. We do have accounts from Writing Center readership –like Fontaine-Iskra, 2017; Greenwell et al., 2020; King, 2018– who addressed the different techniques and approaches to reading student texts during tutoring sessions. However, these latter readerships were done by more experienced peers or faculty, with a different goal than that of classroom peers. Moreover, participants' evaluation of peer readership seems to be different from faculty readership, since there was no evaluation mediating the goals of the former.

Once the paper was published, participants shared it with their personal circles -friends, family, and partners- and started conversations about their university life. In this choice of sharing it, participants exercised their agency in circulating their published text. While in the past it was considered that it was the role of the instructor or program to create spaces for students to share their texts –like Alexander's (2002) idea of creating e-zines or Adler-Kassner & Estrem's (2003) "Celebration of Student Writing"-- participants in my study showed that they are also willing to find new readers of texts that have been recognized by

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the academic community, extending the idea of what makes a classroom text gain new readers.

While most of the literature on undergraduate writing has focused on the production and reception of students' texts, the way that students circulate their texts outside of the classroom and, in particular, how and who they choose to share them with has been an underexplored topic. In general, scholars have investigated the relationships that texts create between the participants of a classroom –ie. instructor and students for example in Tobin (1993)-- or between participants proposed by instructors. For instance, Lassiter (2021) wrote about her experience asking students to write letters to editors. In general, there has been an assumption that student texts are not read beyond the instructor's expected audience, limiting the exploration of student agency regarding circulation. My study showed that students do choose their inner circle as readers of some texts and the interpersonal consequences of this decision.

A major consequence identified was how readership improved participants' personal relationships. When participants circulated their texts beyond the classroom, they found readers with new goals, beyond evaluation and assessment. Sharing their texts with their families, friends, and partners positively impacted the participants' relationships. All the participants commented on how they were congratulated and celebrated by these people and how important it was for them to have a medium for their personal relationships to learn about their academic interests. For instance, Maren felt closer to her partner, who was older and more experienced in her academic trajectory. Tomi realized that his family cared about his education when he saw his dad printing copies of the published text for all his family. In that sense, the bridge that publication created, narrowed the gap between the students'

personal and academic life. Williams (2017) has documented how many students, particularly first-generation students, can feel alienated from their personal relationships due to the transformation that they experience when joining academic communities. This "transformation that hurts" might lead students to resist engaging with disciplinary ideas (Williams, 2017). However, in my study, publication decreased the distance between the student and their inner circle, helping merge both worlds.

The participants' circulation of texts beyond the classroom offers evidence for the idea that disciplinary identities are built both within public and private spaces. As Prior & Bibro have proposed, the development of disciplinary identities is a "dispersed, rhizomatic phenomenon that extends to public and private spaces not marked as academic or disciplinary" (Prior & Bibro, 2011, p.27). My participants did not compartmentalize their academic writing achievements, they reached out and shared them with people in their personal lives. This action impacted their personal relationships as well as how they were perceived by their inner circle.

Overall, readership has had demonstrated effects both within the classroom and outside of it. Within the classroom, participants were motivated by seeing their peers' reception of a non-structured and spontaneous readership. When peers were not put in the role of evaluators of texts, as what happens when they are in a revision workshop, participants became more attentive to their readers' reactions. Moreover, participants' knowledge of the potential audience also motivated them to pursue publication. On the other hand, outside of the classroom readership improved participants' relationships. The published papers offered a glimpse to the chosen readers about the participants' academic interests, bringing closer the participants' intellectual and personal lives.

D. Publication and Student Research Capital

The data has also shown that beyond academic and writing support, students also need capital to participate in publication opportunities. During the interview, several participants expressed considering (or not) engaging in new publication opportunities due to having (or not) resources like time or money.

The relevance of resources in undergraduate development has a long history and usually stems from Bourdieu's concept of cultural capital. Copper et al. (2021) developed the term "Scientific Research Capital", drawing on current scholarly discussions on undergraduate access to research. The "Scientific Research Capital" (SRC) synthesizes the economic, social, and cultural capital that undergraduates in STEM need to engage in research. Economic capital means having the financial resources to be able to dedicate time to research (as opposed to dedicating that time to a paid job to cover expenses), social capital means having a network of connections that foster and enable access to these opportunities, like peers, graduate students, and faculty members. Last, cultural capital is described as the background that students bring, and in the case of SRC, one that values research and science.

Copper et al (2021) focused on the Scientific Research Cultural Capital, i.e. the students' background knowledge about a field. After interviewing students who were involved in research and students who were interested in doing it but yet not involved, the authors found that the former highlighted the importance of showing interest. Specifically, they talked about expressing interest in the PI and showing engagement with the PI's research, not only by participating actively in the interview but also doing background research and emailing multiple PIs if necessary. The latter, on the other hand, were less prone to reach out to peers and faculty about potential opportunities and to get informed about them. Overall, the

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researchers created a list of 10 rules that undergraduates with higher SR cultural capital possessed.

Even though I was not able to gather a group of students who chose not to participate in the publication, in my study I could see the effect of the different capitals of the SRC in my participants. On the one hand, Eva was an example of a student with economic, social, and cultural capital. She was able to dedicate an extensive amount of time and effort to publication (indicating economic capital), she was surrounded by peers who published, instructors who mentored students about publication, and a mom who was a psychologist and published academically (indicating social capital), and she was aware of the relevance and challenges of publication for her academic progress (indicating cultural capital). This SRC streamlined Eva's presence in the publishing world. However, in my data students that came in with less SRC –as was the case of Pam or Laura, who did not know anyone else publishing or expressed not knowing that publication in the undergraduate was a possibility– were also able to navigate the system and gain the necessary capital to try to get their work published. In the case of Pam, the relationships she established with her writing center tutor and with a faculty member guided her to realize the importance of publishing in the undergraduate. In the case of Laura, her publication in SL guided her to look for other publication opportunities for undergraduate creative writing. In both cases, their previous experiences provided them with the cultural capital that led them to look for more publication experiences. Although there has been a tendency to study the three SRCs separately, as Copper et al 2021 study, my participants' experiences started to show that two of the three capitals –the social and cultural– might interact and eventually balance out. More longitudinal studies are needed to

understand the interaction of the three SRC and their impact on publication opportunities and identities.

Regarding economic capital, it has already been noted by scholars how faculty and administrators struggle to find enough funding to support these initiatives (Boese et al., 1997; Holmes, 1963; Sullivan, 1988). Participants in my study were also impacted by the lack of economic support to pursue publication. Participation in publication demands students to dedicate a significant amount of time to working with their texts outside of the classroom – particularly YSW students who have to go through an in-depth revision stage. YSW participants usually did their revisions during the summer, during a time that they could be working in a paid job. Thus, time is a central resource for student publication.

Several participants abstained from engaging in publication because they had to use that time to complete coursework or they had to work in a paid job. Tomi, for example, said that he had multiple jobs since the pandemic started and was not able to move forward with his idea of publishing his personal writing. Ariel, who also had intentions to continue publishing, during our second interview expressed being too busy with her internship and school work. What are the institutional structures available to support students' economic capital when engaging in publication goes beyond the scope of this study and would be an important step to continue understanding undergraduate publication.

Overall, the publication also calls for social, cultural, and economic capital. Of the three capitals, the social and cultural capital for publication might be the two that are more accessible for students who are willing to engage in more publication experiences. Usually, these students might find these capitals through interacting with their peers, TAs, or faculty. However, the economic capital for students to engage in publication seems to be the one less

available to students. Even though several participants were interested in continuing with a publication, the need to dedicate time to school courses or to paid jobs limited their possibilities to continue publishing.

E. Institutional Messages

Participants brought in conflicting stories about their experiences with writing at different points in their schooling history. Participants blended memories of these mixed institutional messages throughout the interview to interpret themselves as writers and their possibilities to pursue interests through writing, particularly in college.

In my study, it was the participants that came from diverse backgrounds who seemed more impacted by their previous experiences. While continuing-generation students were frequently faced with the idea of not being "good at writing", international and first-generation students were the ones who struggled the most with the contradictory institutional messages about writing performance and expression. This might indicate the power of institutional messages and how it can lead some students, especially the ones that come from diverse backgrounds, to believe that they are not enough to engage in writing activities. It also confirms the power of previous experiences in current decisions about writing, already reported by several scholars (Blake Yancey, 2015). For instance, Aitchison and colleagues described academic writing as: "influenced by life-histories. Each word we write represents an encounter, possibly a struggle, between our multiple past experiences and the demands of a new context" (1994, p.2). In the case of the university, where many practices are still governed by the standards of the White culture (Halabieh et al., 2022), students from diverse backgrounds are still the ones who more regularly have to battle with their past experiences and knowledge with the demands of the new context.

Placement exams have been an instance for first-generation students to feel unwelcome in the university and receive a negative institutional message about their writing abilities. Several first-generation participants who were placed in the basic writing course brought in their failure of the writing placement entry exam as a reason to justify their low self-efficacy with writing. Interestingly, no student who had passed the writing placement exam remembered it as a positive writing experience, suggesting the negative psychological impact that writing placement exams can cause on students' writerly self-efficacy. Several scholars have already documented how unequal and biased are language practices evaluated in exams. Recently, Seltzer (2021) investigated a case of a Latinx high school student whose failure of a standardized test made her repeat 11th-grade English. In her study, Seltzer identified the student's translingual practices as highly complex and disruptive compared to the normative rules promoted by the educational system. Moreover, the author underscored the student's agency to navigate these discourses. Following a *Wayfinding* (Alexander et al., 2020) approach, the author showed how the student was able to orient herself as a writer while confronting writing opportunities.

My study's findings regarding the negative impact of the language placement exams also contribute towards the direct self-placement methods, an idea introduced by Roger & Gilles (1998), that promotes students as the ones deciding what writing course best meets their writing needs. Overall, several studies have found directed-self placement as a means to increase student agency. In assessing the effectiveness of direct self-placement exams, Inoue (2009) found that students felt more comfortable with their chosen courses, leading to a higher engagement with the material. Similarly, Kenner (2016) found that students who selected their course via a self-placement exam felt more empowerment and ownership over

their coursework. Moreover, Cornell and Newton (2003) found that students of color and women performed better in their self-selected courses than their GPA or test scores would have predicted.

In the case of international ESL participants, they struggled to negotiate the institutional messages received about their writing abilities in their country of origin and regarding their native language with the messages received as ESL writers in the US institution. All of these participants reported having had several awards for their writing back in their home country and native language. However, they all expressed frustration about their writing performance in this new context and reported struggling to navigate that tension. While it is regularly researched how students navigate institutional messages in one context, how students negotiate institutional messages coming from different regions and languages has not been fully explored.

On the other hand, institutions also promote positive messages about student writing. Participants' references to the publication experience indicate that this activity has positively impacted their perceptions of their writing abilities, particularly their self-efficacy. The publication has shown them that what they come in with to the university is not a disadvantage and it is actually welcome in the community, a point made by Nordquist (2017). In his book, he explores how institutions and literacy practices can facilitate and constrain student development and he calls for institutions and faculty to acknowledge students' language and literacy expressions as resources rather than deficits to be remediated. In my data, there were several examples from participants who felt that their histories and abilities were being valued and promoted through the publication. For example, Sandra wrote about code-switching and the publication of her piece challenged her original thought that

her topic was not relevant for a university audience. Peter wrote a paper about running shoes and expressed that "the ability to connect sports with my paper kind of gave me that inspiration to try and make it better and really go above and beyond because I had so much inspiration. And knowledge of the subject to really apply myself." Based on the participants' judgments, the publication can be a legitimate venue to honor and diversify student expression, a goal that has been shared by initiatives like the "Celebration of Student Writing" (Adler-Kassner & Estrem, 2003).

Overall, participants' interpretations of their writing identities and possibilities are mediated by complicated and contradictory institutional messages. Frequently, the sources of negative messages are evaluations. First-generation students and international ESL students were the ones who encountered the most contradictions in these messages. At the same time, participants mentioned opportunities where they received positive messages about their writing. Regardless of the demographic background, publication experience could be considered a positive institutional message since it increased the participants' writerly self-efficacy.

F. Role of Authorship in Undergraduate Literate Identity

Participants' responses to questions about undergraduate authorship in general or about their own authorship, in particular, have shown that this category might not have a relevant role in their undergraduate literate identity. The majority of the participants refused to identify themselves as authors, claiming that they still needed to do work to become one or that they were not interested in that label. In general, a rejection of the idea of themselves as authors came accompanied by a reinforcement of the idea of themselves as writers.

Participants' responses complicate the scholarly ideas that have been foundational in writing theory about undergraduate authorship. As discussed in the literature review, both the historical configuration of composition courses and the inclusion of publication opportunities prioritized promoting student authorship. Since the writing process movement began, the literature has romanticized and reified the notion of students as authors. Scholars like Elbow, Murray, and Macrorie have strongly advocated for the development of students as independent authors who can express their internal selves and feel free from the constraints of the context. On the other side of the discussion, Bartholomae proposed a writing course that would develop authors' awareness of the context constraints. What opposed both cases was that while the former group took student authorship for granted, the latter demanded that writing programs and instructors should "make the role [of authors] available" (Bartholomae, 1995, p. 69). What's shared in both cases, is the top-down approach to constructing student authorship, in both cases, it is the instructor who decides how and under what conditions students can perform the role of authors.

Even though my participants had been granted the label of authors through their composition course and published work, they still distanced from identifying as authors, raising questions about the validity of this label in undergraduate general education. Participants did not incorporate this literate identity and struggled to think about authorship opportunities during their undergraduate. In the majority of cases, they did talk openly about themselves as writers, indicating that the idea of a writer is more familiar and natural for them than the idea of an author. For example, Jim, who was working towards a publishable research article with a graduate student, talked about both of them as first and second 'writers', even though in that case the extended term has been 'author'. This leads to the

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question of whether authorship is still a valuable term to be pursuing for undergraduate writers and whether there are other writing-related terms that, like "writer", would make students feel more comfortable and identified with. Just like Barthes (1977) proclaimed the death of the author to create a space for the reader – "To give a text an author is to impose a limit on that text, to furnish it with a final signified, to close triting" (p. 147)-- for undergraduates, the death of the author might legitimize ways of writing that are more relevant to their experiences. Maybe, using these terms would increase the students' engagement with the writing activity.

Moreover, my participants' identification with an authorial role was more complex than the process movement had anticipated. Although most of them expressed not considering themselves as authors, when prompted to define college authorship, their responses showed that there was a lot of variation to what would make them college authors. Participants' feelings of authorship were created by both internal and external factors. Internally, it was guided by having a personal motivation to complete a task. Externally, some participants associated authorship with participating in a writing activity (thus conflating authorship with being a writer) or when they were given the opportunity to publish their work. In the majority of cases, though, participants acknowledged that undergraduates were less prone to access the role of authorship through publication, because they mostly associated it with other more advanced roles within the university, like graduate students and faculty. Participants' responses to their identification with authorship compared to their response of what would make them authors present contradictions and ambiguities. Participants did not identify themselves as authors, even though they have gone through some of the aspects that they considered would make them authors.

The contradictions and ambiguity of what makes someone an author extend beyond the early years of the undergraduate up to the most expert academic writing practices. When looking at the literature about authorship in expert research publication practices, the literature also points to a lack of clarity, to a definition where diverse and even divergent ideas inhabit. However, in the health sciences, concerns regarding fraudulent studies forced the community to review what being an author means. In health science, the risk of fraudulent medical studies forced professional associations to scrutinize and define who can be an author (Larivière et al., 2016; Rennie et al., 1997). The guidelines written by the ICMJA –also known as The Vancouver Group– in 1988 and revised in 2014, specify that an author is someone who in addition to writing has made substantial contributions to the project and holds responsibility for the project and the final manuscript.

In 1997, Rennie and colleagues proposed to change the name of the author to the contributor, inaugurating a conversation that was later expanded to other STEM fields. The idea of contributorship lies in crediting all the collaborators in a research project, regardless if they had written the published manuscript. Later, in 2012 the Wellcome Trust and Harvard University co-hosted a workshop with different stakeholders (scholars, publishers, funders) to discuss credit and contributorship models, from where the CReDIT taxonomy stemmed. Since then, the CReDIT taxonomy has been increasingly applied by several STEM journals and has helped reduce the ambiguity of collaborative authorship. While there has been some progress in the STEM disciplines, research has found that in the social sciences and in the arts and humanities journal definitions of authorship are questions still majorly unaddressed (Bošnjak & Marušić, 2012; Marušić et al., 2011).

The lack of explicit guidelines on being an author in the advanced academic levels has trickled down to earlier academic levels. As my study has revealed, undergraduates also lack an evident definition or path to becoming a disciplinary author. However, my data showed that STEM students have a more collaborative and clearer path toward publication. Jim, a STEM student, was working in a Lab and collaborating with a graduate student in writing a paper. On the other hand, Pam, a humanities student, was seeking publication in a very different way. Her situation was much more individualized and depended on the willingness to help from another graduate student. What Jim and Pam confirm is how each discipline has different ways of contributorships, thus supporting the statement that each discipline should develop its own contributorship guidelines. Moreover, while Bošnjak & Marušić (2012) expressed that in the humanities and social sciences projects are still carried out by individual authors, my findings showed that participants collaborated with several people while writing their paper, showing that classroom and undergraduate publication presents a contributorship model as well. The question is whether or not it should be acknowledged and, most importantly for this academic level, what would be the pedagogical implications and approach towards including this idea in the curriculum.

My data has shown that being an author is an identity trait that undergraduates at early stages do not necessarily embrace, even when the conditions are created for that to happen. Similar to what happens at the scholarly level, ideas of authorship are context dependent and, in general, ambiguous. More explicit guidelines at all academic levels might help to make visible all the writing opportunities that can make someone an author. Contributorship models applied to undergraduate writing could be an interesting venue to promote further reflections about what makes someone an author of an undergraduate paper.

G. Chapter's Takeaway

In sum, investigating first-hand student voices regarding undergraduate publications has brought a new perspective regarding topics that have been built around instructors' perceptions. In terms of publication, participants' knowledge and experience about publishing at such early stages of the undergraduate gave valuable information regarding issues of collaboration, circulation, readership, and capital at different stages of the process. This study extended the knowledge regarding collaboration for classroom texts, showing that students reach out for feedback to outside collaborators, particularly friends, partners, and Writing Center tutors. It also made explicit the challenge that students face when collaborating with editors, and the conflicting interest –personal vs disciplinary– that might clash in that collaboration. On the other hand, it also showed how students include new readers in their published texts and how this new readership has an impact on their personal relationships. Lastly, it has shown that issues of Student Research Capital also extend and impact the ability of students to participate in a publication.

In relation to undergraduate authorship, participants' reports have challenged well-established ideas. While the traditional top-down approach assumed that undergraduate authorship would result from giving students the opportunity to feel as such, participants' comments indicate that it takes more than that. The majority of the participants did not identify themselves as authors and their definitions of undergraduate authorship suggested that the idea is ambiguous at that point.

VIII. Conclusion

This study was designed to characterize undergraduate publications from the perspective of the student participants. As Peter Elbow (1993) anticipated, undergraduates did find connections from publications that instructors could not imagine. The research questions of this study sought to uncover these connections, and the findings showed that publication led participants to find not only academic but also interpersonal connections. Publication guided undergraduates to discover new interpersonal connections, such as the role of the editor in research publications, and to rediscover older ones, such as the role of the faculty to learn about the opportunity or their relationship with their families and partners. Participants' interviews uncovered how challenging the former was and how meaningful the latter was.

From publishing, participants gained self-efficacy that impacted their understanding of college writing. Not only did they realize that they could successfully complete a project, but they also learned that they could pursue a project beyond the assumed limits of the classroom. For some participants, this gave them the agency to look for other places to publish their work. Moreover, participants that publish in research journals learn about the semi-public stage of research publication and all the work involved in it, an awareness that is traditionally achieved later during graduate school. For international ESL participants, this publication increased their confidence in their second language skills, helping them see that their English is valid within the university community.

This study also uncovered that the writing process of a classroom paper is more collaborative than what is traditionally thought of. In addition to consulting with the instructors, undergraduate students attended the Writing Center for support with their papers and relied on their friends and partners for feedback. Even though the role of the peer seemed

to be a central source of support for the participants, in general, classroom peer feedback was not regarded as highly effective as the outside-of-the-classroom feedback they received. No participant expressed consulting their parents for feedback during the classroom stage of the writing process.

Even though participants expressed a willingness to continue participating in academic publications, only a few were able to engage in new opportunities. This shows that even though students embraced the cultural capital of publication, the social and economic capital needed for publication was more scarce and prevented them from moving forward with this goal. For some students, new opportunities were not readily available, showing a lack of a social network, or social capital, that would socialize those opportunities. For other students it was their need to invest time in paid jobs that prevented their engagement with publication, showing a need for economic capital to support these initiatives.

All of the publications in SL and in YSW shared their origin, a writing classroom. At that point, participants went through relatively similar writing stages that included teacher and peer feedback and revision. The main difference came up when the texts circulated to the new contexts. While SL students were able to do it by themselves, YSW required full support from a faculty member. This was probably due to the different expertise that participants had regarding the venues. Moreover, the different revision processes at this stage led to more or less transformed final products, impacting the participants' perceptions of their product and overall experience. This finding opened up the question about the extent to which undergraduate students are able to represent themselves in scholarly publications, or what it really means to represent oneself in a published product.

The question regarding undergraduate authorship exposed the current contradictions and challenges of this term. Participants in this study did not identify themselves as authors, even though their definitions of college authorship were majorly linked to the publication. While the majority of the participants rejected the idea of being authors, they affirmed their writerly identity. Being a writer, then, seems to be an unquestionable identity trait, no matter the perception of their skills. This raises the question about the pedagogical value of applying the term 'author' to undergraduates and the contexts where the idea could take other writing-related more accepted term(s).

In the paragraphs that follow, I develop the research and pedagogical implications of this study.

A. Implications

1. Research Implications

This study addressed undergraduate publications from the perspective of student writers. The findings showed a different approach from the one that had been narrated by instructors to understanding the phenomena. When analyzing student stories, the undergraduate publication is an opportunity to collaborate with peers and editors, create new bridges with family and partners, and become more self-efficacious. Moreover, the undergraduate publication does not necessarily increase the students' authorial identity, even though the students themselves associate authorship with publication. Consequently, this study demonstrated the importance of understanding a phenomenon with the voices of all of the participants involved in it.

These findings brought light to several aspects that would benefit from further research. For example, it would be worth exploring the interactions between editors and undergraduate

writers to understand the relationship and the impact on the written product. It would also be interesting to learn more about undergraduate work that fosters connections with the students' interpersonal lives. Further research could also explore the reasons why students do not decide to enroll in the publication opportunity, as well as compare the perception of student readers regarding the students who publish. Another site of exploration could be the different trajectories of publication that students from different disciplinary orientations navigate and how that impacts their understanding of scholarly publication. Last, the relationship between publication and student research capital would be another important question to pursue.

Regarding the idea of an undergraduate author, it would be worthwhile to trace whether the undergraduate perception of the term changes across the years in college and later into graduate school. It would also be relevant to inquire if there are other writing-related terms that students use to identify themselves as participants in writing activities.

2. Pedagogical Implications

For writing instructors and administrators, the study's findings offered information about collaboration, institutional messages, and authorship. During the classroom writing stages, students collaborated with peers and university resources to successfully complete the writing task. The feedback they received from these sources was more valuable than the one they received from their classroom peers. This raises the question about how we are structuring and scaffolding the classroom peer review instances. Moreover, the competition perceived by international ESL students due to language differences would be something to take into consideration when trying to build a more equitable collaborative community of writers.

Regarding undergraduate authorship, instructors could identify the traits of the idea that they value and think about how to foster those in other identities more accepted by the undergraduate writers. Moreover, incorporating the idea of contributorship might be an interesting avenue to work jointly on the ideas of collaboration and responsibility over writing.

For writing administrators, this study provided evidence about the impact of institutional messages on students' perceptions as writers. Some institutional actions, such as placement exams, can misguide students to believe that they are not good enough for the university. At the same time, other institutional actions, like publication, can improve students' self-efficacy. Writing administrators could identify what other writing-related initiatives are being promoted by the university and their impact on the student's writerly identity formation to make sure that they all point towards a coherent direction, one that encourages growth and reflective practice.

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Appendix

Appendix A. Interview Protocols

1. Student Interview Protocols

First Interview

<u>Demographic information:</u>

● First language, languages spoken/written + purposes, ethnicity, intended or declared major or subjects interested, age and year at university, gender. First gen student? Where did you do your K-12 schooling?

<u>The writer:</u>

- Where and when did you start writing the published piece?

- Did you know from the beginning that you wanted this piece published? If not, when did that change? When did you decide to submit your piece for publication? Why did you decide to submit?

- What are the similarities and/or differences between writing for class and to publish? (What's the difference between an A and a published piece?)

- Have you authored and/or published texts before this experience? What texts? Why?

- What were the consequences of writing this paper in you? What did you learn from this experience? Has it influenced your engagement with writing for other courses and beyond? How? Why? Future goals?

<u>The medium:</u>

- What's the purpose of X (venue)? Who's the audience?

- Did you get to read X before? With what purposes? Did the way that you understood X before publishing and after publishing change? How? Why?

The audience:

- Who are you addressing with your writing? What do you think that this audience gets from reading your piece?

- What other people read and/or review your piece? What do these people get from reading your piece?

- Did you collaborate or share your writing with somebody at any moment? With who?

- Could you name the most important person that worked with you while you were writing this piece? Why was this person important? How did this person support your process? What guidance did you receive from her/him/their?

- Could you name the two most important people that read your text? Why were they important? How did they react/respond to your text? Did you share your writing with somebody from another context (home, school, etc.)?

- Would you be willing to share these people's contact information for me to interview them more about their experiences engaging with your text?

Final question:

- Is there anything else about writing, authorship, publishing that you would like to add that I have not asked you?

Second interview

A. Engagement with publication:

1. How have your ideas about writing changed in the past year? Are those ideas related in any way to your publication experience?

2. Have you heard or pursued any other publication experience? Is that something you would consider? Do you know some other student who is actively engaged in publication? How do you differ from that person?

3. Do you think it is important for undergrads to publish their writing during their first two years of college? Why?

   a. What would you say to a lower division course professor to explain why the professor should encourage students to publish?

B. Author and audiences:

1. Can someone be a writer and not an author? How about being an author but not a writer? How does this apply to yourself?

2. When would you say a person is an author? In what contexts would you expect to see that person? Under what contexts would they write? Can you give me some examples of authors? What would you say an author does? For whom?

3. In college, who is an author? Can you give me some examples? Do you think of yourself as an author? Why? When? Who's your audience as an author?

4. How important is it for you to be an author in college? Why?

5. As an undergraduate, I am an author when (explain why)

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- ○ I publish my work

- ○ I Tweet (or write in Social Media)

- ○ I enjoy what I write

- ○ I have a particular style

- ○ My teacher and/or classmates read my work

- ○ I write certain genres

How do you enact that authorship? What does it take for you to exercise that authorship in your undergraduate writings? Under what circumstances does this happen?

7. Name two authors that you admire in any language and context. Why?

C. Final question:

- Is there anything else about writing, authorship, publishing that you would like to add that I have not asked you?

2. Editors Interview Protocol

Single interview

Demographic info:

- Degree & field of study

Purpose:

- What's the purpose of X venue? As main editors, what do you want your readers to get from X?

Authorship:

- What have you learned from this project about student development as writers and publishing?

- What student identity/ies are important for X? What identity changes does X promote? Why? How do the different stages/people of the project support that?

- How is authorship created in the context of X? In what way is that authorship similar or different than what happens in the class' writing projects?

- What's the impact of X in the students identity as authors?

Other:

- Is there anything else about X, authorship, publishing that you would like to add that I have not asked you?

3. Mentors/Collaborators Interview Protocol

Single interview

- How do you know (student's name)? In what context? Was this your first time working with (student's name)?

- Why did you decide to support (student's name) in this particular project?

- What guidance did you offer? When, where, how frequently and for how long did you meet?

- Did the student ask for any support in particular? What? How?

- How did you scaffold the student's process? Describe how a typical working session with this student looked like.

- What were the strengths of the student as a writer?

- What were the areas of improvement of the student? How did you support the student in those areas?

- Did you notice any change in the student from the beginning and after the text was published?

- Is there anything that you think the student was still struggling with by the end of the process? What would be the next aspect that this student should work on for his/her/their development as an academic author?

- Did you do/say anything in particular once the student submitted the work? And once it was published?

- What do you think that's the value of this whole experience for (student's name) development?

- Is there anything else about this mentorship experience that you would like to add that I have not asked you?

4. Most Important Readers Interview Protocol

Single interview

- How do you know (student's name)? In what context?

- How did you find out that (student's name) published a text? Why did you decide to read the student's piece? Did you read any previous draft?

- What were your impressions of the text? Did you offer any feedback to the author? What? Why? How?

- What did you like the most about the piece?

- What would you change?

- What do you think that's the value of being published for (student's name) development?

- In what context is this piece making a contribution? What do you think this piece's contribution is?

- Have you read something else from (student's name) before? What? Why?

- Is there anything else about reading this piece that you would like to add that I have not asked you?

Appendix B. Online Survey Protocol

Name (All data will be reported anonymously. Your name will only be used for tracking purposes by the research team)

Demographic Questions:

1. Age

2. Gender

3. Ethnicity

4. Declared/intended major (if undeclared or undecisive, please include the subjects that you are most interested in)

5. Year at UCSB: Freshmen-Sophomore-Junior-Senior- other:_____

6. Are you a first generation college student? *A first generation college student is a person who is first in their family to pursue a college education

7. First language: *your first language is considered the language that you grew up speaking at home

8. In what country(ies) did you complete your K-12 education? *K-12 education stands for kindergarten to 12th grade (i.e. the last year of high school in the U.S.)

Survey questions:

A. Perceptions as readers of Starting Lines

1. Do you find it valuable to read sample student work provided by the instructor in a course? Yes/no Why?

2. What difference does it make that the student work provided is published in a book?

3. How do you think that being a reader of Starting Lines differs from being a published writer of Starting Lines?

B. Participation in publication

1. Are you planning to submit any of your writing projects to Starting Lines? yes/no/maybe

- yes: What's motivating you to try? Why?

- Maybe: Why are you uncertain about doing it?

- No: what's impeding you from trying? Why?

2. Have you heard or pursued any other publication experience? yes/no

- Yes: what? in what context?

- No: why?

3. Do you think that the students who published in Starting Lines are authors? yes/no Why?

4. Last question: is there anything that you would like to comment on? Is there any answer that you entered that you would like to revise? If so, please explain.

Appendix C. Consent Forms

1. Undergraduate Authors

Consent Form

Purpose:

You are being asked to participate in a dissertation research study. The purpose of the study

is to learn about authorship, publishing and academic writing at the undergraduate level.

Procedures:

If you decide to participate, you will be interviewed individually up to two times for 30-40

minutes each. In the interview you will be asked about your perceptions and experiences

writing the piece you published and about your understanding of authorship, collaboration

and audience. I will also ask you for a copy of any previous draft and your writer's

biography. If your published piece does not have a writer's biography, I will ask you for your

college admission essay. At the end of the data analysis process, you will be invited to read

the analysis and provide feedback and suggestions about it.

Benefits:

There are no direct benefits to participating in this project. An indirect benefit would be the

opportunity to further your reflections and development on writing and authorship.

Risks:

By accepting to be interviewed about your published piece, your identity could possibly be disclosed.

Confidentiality:

The interview is going to be audio recorded. The recording will be transcribed and the recordings will be deleted. Any identifying information can be anonymized, although your name may be identifiable because of the public nature of the publication project. All the findings from this research study will be reported within the boundaries of academic settings (dissertation, journal articles, conferences.) All the data will be stored in a private folder in Box that only the research group members will have access to. In addition:

a- Please indicate if you give permission for the use of your data for future research purposes (please initial):

____My data collected as part of this project **may** be used for future research purposes

____My data collected as part of this project **may not** be used for future research purposes

b- Please indicate if you give permission for the use of your real name (please initial):

____My real name **can** be used in the project

____My real name **cannot** be used in the project

Costs/Payments Section:

There will be no payment for participating in this research.

Right to Refuse or Withdraw:

You can refuse to take part in this project and you can stop participating at any time. You can skip questions or refuse to complete any items in the interview. You have the right to receive a copy of this consent form.

Contact Information:

If you have questions about the research, you can call me at <u>fahler@education.ucsb.edu</u> and 805-895-8391 or my academic advisor, Prof. Karen Lunsford, at klunsford@writing.ucsb.edu

If you have any questions regarding your rights as a research subject, please contact the Human Subjects Committee at (805) 893-3807 or hsc@research.ucsb.edu. Or write to the University of California, Human Subjects Committee, Office of Research, Santa Barbara, CA 93106-2050

_____

Name (print)

_____

Signature

_____

Date

2. Faculty- Editorial Leaders

Consent Form for Interviews

Purpose:

You are being asked to participate in a dissertation research study. The purpose of the study

is to learn about authorship, publishing and academic writing at the undergraduate level.

Procedures:

If you decide to participate, you will be interviewed individually (if you are the only editorial

leader) or in a focus group with the other editorial leader(s) (if there is more than one

editorial leader in your journal) up to two times for 30-40 minutes each. In the interview you

will be asked about your perceptions and experiences selecting the published pieces and

about your understanding of authorship and student writing. At the end of the data analysis

process, you will be invited to read the analysis and provide feedback and suggestions about

it.

Benefits:

There are no direct benefits to participating in this project. An indirect benefit would be the

opportunity to further your reflections and development on writing and authorship.

Risks:

By accepting to be interviewed about a project that is published, your identity might be

identifiable.

Confidentiality:

The interview is going to be audio recorded. The recording will be transcribed and the

recordings will be deleted. Any identifying information can be anonymized, although your

name may be identifiable because of the public nature of the publication project. All the

findings from this research study will be reported within the boundaries of academic settings

(dissertation, journal articles, conferences.) All the data will be stored in a private folder in

Box that only the research group members will have access to. In addition

a- Please indicate if you give permission for the use of your data for future research

purposes (please initial):

___My data collected as part of this project **may** be used for future research purposes

___My data collected as part of this project **may not** be used for future research purposes

b- Please indicate if you give permission for the use of your real name (please initial):

___My real name **can** be used in the project

___My real name **cannot** be used in the project

Costs/Payments Section:

There will be no payment for participating in this research.

Right to Refuse or Withdraw:

You can refuse to take part in this project and you can stop participating at any time. You can skip questions or refuse to complete any items in the interview. You have the right to receive a copy of this consent form.

Contact Information:

 If you have questions about the research, you can call me at fahler@education.ucsb.edu and 805-895-8391 or my academic advisor, Prof. Karen Lunsford, at klunsford@writing.ucsb.edu

If you have any questions regarding your rights as a research subject, please contact the Human Subjects Committee at (805) 893-3807 or hsc@research.ucsb.edu. Or write to the University of California, Human Subjects Committee, Office of Research, Santa Barbara, CA 93106-2050

_____

Name (print)

_____

Signature

_____

Date

3. Mentors

Consent Form for Interviews

Purpose:

You are being asked to participate in a dissertation research study. The purpose of the study is to learn about authorship, publishing and academic writing at the undergraduate level.

Procedures:

If you decide to participate, you will be interviewed individually up to two times for 30-40 minutes each. In the interview you will be asked about your perceptions and experiences collaborating with an undergraduate author in writing a piece that will be published and about your understanding of authorship and student writing. At the end of the data analysis process, you will be invited to read the analysis and provide feedback and suggestions about it.

Benefits:

There are no direct benefits to participating in this project. An indirect benefit would be the opportunity to further your reflections and development on writing and authorship.

Risks:

By accepting to be interviewed about a project that is published, your identity might be identifiable.

Confidentiality:

The interview is going to be audio recorded. The recording will be transcribed and the recordings will be deleted. Any identifying information can be anonymized, although your name may be identifiable because of the public nature of the publication project. All the findings from this research study will be reported within the boundaries of academic settings (dissertation, journal articles, conferences.) All the data will be stored in a private folder in Box that only the research group members will have access to. In addition

a- Please indicate if you give permission for the use of your data for future research purposes (please initial):

___My data collected as part of this project **may** be used for future research purposes

___My data collected as part of this project **may not** be used for future research purposes

b- Please indicate if you give permission for the use of your real name (please initial):

___My real name **can** be used in the project

___My real name **cannot** be used in the project

Costs/Payments Section:

There will be no payment for participating in this research.

Right to Refuse or Withdraw:

You can refuse to take part in this project and you can stop participating at any time. You can skip questions or refuse to complete any items in the interview. You have the right to receive a copy of this consent form.

Contact Information:

If you have questions about the research, you can call me at fahler@education.ucsb.edu and 805-895-8391 or my academic advisor, Prof. Karen Lunsford, at klunsford@writing.ucsb.edu

If you have any questions regarding your rights as a research subject, please contact the Human Subjects Committee at (805) 893-3807 or hsc@research.ucsb.edu. Or write to the University of California, Human Subjects Committee, Office of Research, Santa Barbara, CA 93106-2050

_____

Name (print)

_____

Signature

_____

Date

4. Readers

Consent Form for Interviews

Purpose:

You are being asked to participate in a dissertation research study. The purpose of the study is to learn about authorship, publishing and academic writing at the undergraduate level.

Procedures:

If you decide to participate, you will be interviewed individually up to two times for 30-40 minutes each. In the interview you will be asked about your perceptions and experiences reading a published piece written by an undergraduate student and about your understanding of authorship and student writing. At the end of the data analysis process, you will be invited to read the analysis and provide feedback and suggestions about it.

Benefits:

There are no direct benefits to participating in this project. An indirect benefit would be the opportunity to further your reflections and development on writing and authorship.

Risks:

By accepting to be interviewed about a project that is published, your identity might be identifiable.

Confidentiality:

The interview is going to be audio recorded. The recording will be transcribed and the recordings will be deleted. Any identifying information can be anonymized, although your name may be identifiable because of the public nature of the publication project. All the findings from this research study will be reported within the boundaries of academic settings (dissertation, journal articles, conferences.) All the data will be stored in a private folder in Box that only the research group members will have access to. In addition

a- Please indicate if you give permission for the use of your data for future research purposes (please initial):

___My data collected as part of this project **may** be used for future research purposes

___My data collected as part of this project **may not** be used for future research purposes

b- Please indicate if you give permission for the use of your real name (please initial):

___My real name **can** be used in the project

___My real name **cannot** be used in the project

Costs/Payments Section:

There will be no payment for participating in this research.

Right to Refuse or Withdraw:

You can refuse to take part in this project and you can stop participating at any time. You can skip questions or refuse to complete any items in the interview. You have the right to receive a copy of this consent form.

Contact Information:

 If you have questions about the research, you can call me at <u>fahler@education.ucsb.edu</u> and 805-895-8391 or my academic advisor, Prof. Karen Lunsford, at klunsford@writing.ucsb.edu

If you have any questions regarding your rights as a research subject, please contact the Human Subjects Committee at (805) 893-3807 or hsc@research.ucsb.edu. Or write to the University of California, Human Subjects Committee, Office of Research, Santa Barbara, CA 93106-2050

_____

Name (print)

_____

Signature

_____

Date

    5. Students' Online Survey

Consent form

Thank you for agreeing to engage voluntarily in this research about publication in Starting
Lines.

Your participation will consist of completing one survey lasting under half an hour. You may
withdraw from this research at any point without penalty. There are no direct benefits or risks
to participating in this project. An indirect benefit would be the opportunity to further your
reflections and development on writing and publication.

All the findings from this survey will be reported anonymously within the boundaries of
academic settings (dissertation, journal articles, conferences.) All the data will be stored in a
private folder in Box that only the research group members will have access to. In addition,

a- Please indicate if you give permission for the use of your data for future research
    purposes (please initial):

    ___My data collected as part of this project **<u>may</u>** be used for future research purposes
    ___My data collected as part of this project **<u>may not</u>** be used for future research purposes

If you have questions about the research, you may contact Valentina Fahler at fahler@education.ucsb.edu or Prof. Karen Lunsford, at klunsford@writing.ucsb.edu

If you have any questions regarding your rights as a research subject, please contact the Human Subjects Committee at (805) 893-3807 or hsc@research.ucsb.edu. Or write to the University of California, Human Subjects Committee, Office of Research, Santa Barbara, CA 93106-2050

You will be given a signed and dated copy of this form to keep.

(Signature and date)

Appendix C. Coding Scheme

Area	Code	Sub-Code	Definition	Example
Entrance to publication	Primary goal	Assignment	When the primary goal of the first draft was to complete an assignment	"I thought it was just an assignment that we had to complete in order to you know get a grade in the class"
		Publication	When the primary goal of the first draft was to publish it	-
	From assignment to publication	Instructor's general announcement	When participants submit their work for publication after an instructor's course assignment	"So my writing 2 Professor actually made an announcement, like at the beginning of class. She was like, oh (...) if you guys ever want to like submit to starting lines"
		Instructor's personalized invitation	When the instructor reached out to the individual student to encourage them to submit for publication	"My Professor sent me an email a couple days later. And said, like 'Oh, I actually think this piece like would be you know really good like in the YSW journals"
	Reasons for not thinking about publication	Lack of confidence	When the participants reported not thinking of their work as publishable pieces	"I didn't think I was a good writer, like I didn't. I wasn't that confident"

		Lack of knowledge of opportunity	When participants did not know that publication of classroom work was an option for them.	"I didn't know that there was such a thing as student publications."
		Indifference	When participants did not care about publishing their piece	"It wasn't that I didn't want to publish it, but it was like I was kind of indifferent. I was like, oh, this is a school assignment. I'll be fine if I just did it and I moved on with my life"
		No reasons	When participants didn't have any reason why not to try publishing their work	"I previously won or not won but I received an honorable mention and another contest. So I was kind of 'Oh, I should probably like, you know, publish this'"
Outcomes	Confidence	In classroom writing	When participants connect the confidence gained to their current perceptions of classroom writing	"So far it's made a very big impact in my history class right now. I'm taking colonial American history where we have to do like primary source analyses.

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				And we're going to have mid term papers so and I feel a lot more confident"
		In out-of-school writing	When participants relate the confidence gained with out of school writing	"In a sense it definitely gives me more confidence to write more stuff right. To try to write for pleasure"
		General	When participants relate the confidence gained with their overall self-efficacy as writers	"I apply everywhere, even writing a simple email like, um, I don't know, I just get more confidence in terms of how I am. How I am communicating with another person."
	Possibilities	Jobs	When participants connected the publication to their job search or duties	"I kind of used the same researching skills to write like a formal kind of like cover letter type of situation for the biopharma group within the consulting company."

		Courses/ major/ minor	When participants connected the publication to the selection/interest in courses	"After this process, I was like I definitely want to do a double major in English, just because I kind of rekindled my love for reading and writing and research."
		Work & attention to writing	When participants connected the publication to their writing performance in courses	"It like sparked like thing in me that I've never had before, which is like if I like work really hard, like I could maybe like write something, you know, like I just like, like that's never even crossed into my realm of possibility"
		Publication	When participants connected the publication to future publication opportunities	"But it's like having this experience, knowing, like it is possible It just makes me feel like a lot of other things are possible. Like I can actually write other things that I could like to get published."

		Credential	When participants relied on this experience to showcase their writing skills	"I have kind of used the SL publication as, like, kind of like a way to insert myself into certain areas. So I definitely mentioned it when I was being interviewed for a research assistant position"
	Meaning in context	Achievement	When participants connect the publication with a college milestone	"it's an academic achievement, and I think that at the university level, especially at a UC like a major public research university, it's Might be harder to get academic achievements, because sometimes it can feel like UCSB is very big"
		Connection	When participants framed their publication as a way to relate with others	"there's like others that can probably have the same situation as me (...) again, just relating and like being able to understand and have their own

				point of view of the situation"
	Negative consequences	Permanency	When participants express the consequences of a published text being permanent	"I can never take back what I wrote. So I'm rereading the draft that I sent to be published and there are so many things I want to change. Now, that's a consequence. So everything that I wrote. I can't take back anymore."
		Accessibility	When participants express concern about their paper being publicly available	"it's going to be received in whatever way the reader receives that you can't really control that in the way that you can kind of control what kind of grade you get. So that's scary"
Role of others	Help/ collaboration	Writing Center	When participants expressed going to the Writing Center for help with their papers	"I also took it to the to the Writing Center"
		Instructors	When participants expressed receiving help with their papers from their instructors	"he wanted to help me write in a way that's more clearly understood by all people"

		Editors	When participants expressed receiving help with their papers from the editors	" I was working with an editor at The journal and she would email me and be like here my questions work on this."
		Family	When participants expressed receiving help with their papers from their family	"mom's a PhD psychologist. So she helped me a lot with the editing because she's like familiar with academic publishing"
		Partner	When participants expressed receiving help with their papers from their partner	"my girlfriend, she she is just more of a like natural grammatical and like slow type like she knows how the sentences flow better than I do."
		Peers	When participants expressed receiving help with their papers from their peers	"I think the help I got [from my peers] mostly focused on the English grammar or the word choice."
	Audiences	Academic	When participants expressed being read by people from outside the university	"one of the professors who I actually ended up taking a future course

				with, she was the chair of the department and read the piece about and had asked me some questions about it"
		Non-academic	When participants expressed being read by members of the university	"Most important reader my girlfriend might have been she she was really proud of me"
Follow up	Confidence	General	When participants connect their publication with an increasing self-efficacy with writing	"Ever since I got published, of course, I felt more confident, overall, I felt like. I don't know it's just made me more confidence made writing a lot easier being confident has allowed me to just express my thoughts not really get writer's block as as often."
	Opportunities	Jobs	When participants connected the publication to their job search or duties	"They were like 'I'm gonna ask you that what is your English like what's your English skill' and I said like (...) 'Okay, I do

				have a publication in our school's magazine'"
		Courses/ major/ minor	When participants connected the publication to the selection/interest in courses	"I'm actually taking another writing course this quarter, and I am planning on maybe hopefully pursuing the writing minor."
Publication	Intention to pursue	Yes	When participants expressed intentions to pursue new publications	"Yes, I'm just to see what i'm capable of, and then just also, if I do want to pursue writing more in the future as a career, I think it would be helpful."
		When they have the right support	When participants' willingness to publish was conditioned by finding a supportive context	"I would feel more confident submitting something if I had produced it like in a classroom setting with some kind of instructor guiding me i'm where I could get peer to peer feedback"
		When they are more advanced in their coursework	When participants expressed intentions to pursue new publications at a later stage of their university trajectory	" I would like to, one day perhaps, I will eventually

				have to later on, maybe in an upper division classes, or even Grad school"
		When the material conditions change	When participants expressed intentions to pursue new publications but didn't have the material resources to do it.	"Sadly I haven't really had much time because I had to work two jobs to kind of maneuver in you know this new world we're living in. But. I do want to get out there "
		No	When participants expressed not wanting to engage in new publications	"I'm not necessarily; I don't believe so"
	Possibilities available	Yes	When participants knew how to engage in new publications	"I submitted I think i've already submitted some poems to a magazine, and I didn't get in and then I submitted, I have some poems and I submitted to zenyatta again."
		No	When participants did not identify any new possibility to publish	"the opportunity didn't really presented itself"

		Important	When students valued the opportunity to publish in the undergraduate	"I think it's important because I think there's something about beginning a project and seeing through where I think that's very important for just I guess coming into university I think it's important to just know that you can do this"
	Value	Relative	When students considered that publication was important only under certain circumstances	"Um no, I mean it will be cool if they did, but I don't think it's like an essential thing"
		Friends/peers	When students reported having friends or peers who were actively publishing	"I have another friend who just got into a magazine"
	Network	Family	When students had family members who was actively publishing	"my brother... published a paper or a public health paper and I remember he he was really happy about it because it got a got a lot of attention from faculty at UCLA"
		No	When students did not have anyone in their circle who was	"I don't know any other

			actively publishing	students that are actively publishing no, just me."
College authorship	Identification	Everyone	When students state that everyone who writes is an author	"I would say, like all. All of us produce, right? We all produce different types of writings and texts and new information, knowledge."
		Those who publish	When students state that people who publish are authors	" So what I define as an author, you need to have some published work."
		Invested writers	When students state that people who work hard in their writing are authors	"I think that an author is someone who spends a lot of time in their writing beyond just completing class assignments."
	Self-identification	Yes	When students considered themselves as authors	"Yes I am an author. And also my pursuit of the arts here and also i'm just my own writing In other classes, my publication"
		No	When students did not consider themselves as authors	"I don't really see myself as an author"

		In process	When students considered themselves in the process of becoming authors	"I'm in progress, I would say, with the parentheses. Um I still have a long way to go"
		Sometimes	When students sometimes considered themselves as authors	"In some contexts, yeah. Like for the SL I am author and put in author position like when they are publishing the book. But no in all contexts. I feel like i'm only an author in the SL right now, like for other contexts like for lab i'm only a writer"
	I'm an author in college when	I enjoy what I write	Students' selection to multiple choice question	-
		When I write certain genres		
		When I publish		
		When I have a particular style		
		When my teacher and/or peers read my work		
		When I tweet or write in social media		