

A Student Journal to Celebrate, Preserve, and Improve Beginning Undergraduate Writing

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At the end of each semester, composition instructors at the University of Dayton (UD) collected portfolios of student writing for the annual program assessment, encouraging their students to return the following semester to pick up their folders of work. However, the stacks of unclaimed portfolios that piled up in faculty offices each year was an indication that students cared little about what they had written, perhaps believing no one beyond their instructor was interested in reading their writing now or in the future. Nevertheless, academic scholars have recognized that student writing improves—as do a sense of ownership and pride in one’s writing—when students know their work will be shared with authentic audiences in wider, public spaces.¹ As such, many institutions have created journals of outstanding undergraduate research. Today, the Council on Undergraduate Research lists well over 200 journals, the majority of which include work from advanced students’ disciplinary research; however, few journals exist to celebrate the work of *beginning* student writers. In 2014, *Line by Line: A Journal of Beginning Student Writing* (ecommons.udayton.edu/lxl) was created, in part, to provide undergraduates with an authentic audience and to celebrate the wide variety of writing emerging from first- and second-year composition courses. *Line by Line* is an open-access online journal published twice a year by the UD English department and hosted by the university library. If their work is selected for publication, students know it will be shared not only with their peers but also with a wider public audience. Likewise, the archival repository that hosts the journal serves as an important record of what students are writing and thinking about during their formative years as academic writers. Importantly, the journal highlights the value of collaboration between an English department and a university library to promote and preserve undergraduate scholarship.

This chapter presents a case study of *Line by Line*, describing key steps in its development, major decisions and challenges as the journal took shape, and project outcomes for the journal's first three years. We begin with a review of the scholarship that has emerged regarding student writing in institutional repositories and the importance of student journals for providing authentic writing experiences. We conclude with a discussion of the potential for library archives as sites to preserve undergraduate writing and research of all kinds. It is hoped that the information that follows will allow individuals to replicate a journal of this kind at their home institutions.

Review of Literature

Recent literature has revealed that the publishing and archiving of undergraduate work can influence writing and teaching methods; elicit greater commitment from students; and help students see themselves as authors and scholars who can contribute to academic discourse. Exline acknowledged reservations that faculty, librarians, and even students can have about placing undergraduate work in the persistent public realm—the obvious ones being quality and colocation with the work of established scholars.² She highlighted ways archiving in a repository can benefit students as well as institutions. For example, a repository can cultivate a network of students, scholars, and researchers to support all stages of the research cycle. Undergraduates can share and build upon their research during the undergraduate years and beyond, and students can learn about copyright. Moreover, repositories can provide model papers for future students' reference and to help support recruitment.³

In 2013, an Association of College and Research Libraries working group on scholarly communication and information literacy contended that academic libraries must facilitate open

scholarship to “transform student learning, pedagogy, and instructional practices through creative and innovative collaborations.” In its report, the group suggested that librarians and faculty examine the economics of scholarly publishing and begin to see publishing as pedagogy. Working together, librarians and teaching faculty can incorporate digital literacies into the curriculum and educate students on ownership, authorship, and copyright in the advancing information environment.⁴

An assessment by Weiner and Watkinson of an undergraduate journal started at Purdue University in 2011 revealed that an academic library can be a natural publishing partner for academic departments wishing to incorporate undergraduate publishing into their curricula. The article described administrative processes; purposes and expected benefits of the journal; and competencies gained from contributing to it.⁵

In looking for ways to get her writing students more engaged with their assignments, Putnam realized that though students in composition courses spend weeks drafting and revising their papers, their instructor is often the only one who reads what they write, reinforcing students’ belief that writing assignments are meaningless tasks that must be “gotten through” in order to pass a required course. “Students were writing simply because I asked them to write,” she explained. “They had no particular reason to care about what filled the blank computer screen or pages in front of them except the grade that I was to give them.”⁶ When students write to this nebulous teacher/reader, they may view their work as a “private communication” between the student and the instructor, “a work with no future and an audience of one.”⁷ Having students write to a broader audience, such as to readers of an online student journal, can improve the perceived purpose and authenticity of the writing task involved.⁸ In their article on producing a student journal of political science research, Barrios and Weber found that “a student journal,

both as a production process and as a tangible product of that process, provides students with work that has a future and research far beyond an audience of one.”⁹

Yet some have argued that after a decade or more of schooling in which they write only for a teacher, students can encounter great difficulty writing to a broader academic audience. In his seminal work “Inventing the University,” Bartholomae deconstructed this dynamic, describing the immense challenges placed on students to appropriate the conventions and language of a specialized academic discourse “as though they were easily or comfortably one with their audience.”¹⁰ In other words, students don’t come to higher education knowing how to write like scholars to scholarly readers; they need to go through a kind of socialization process whereby they gradually “learn to speak our language.”¹¹

Likewise, some students might question their ability to add to the scholarly conversation, seeing themselves as far less authoritative than their source authors. In an effort to understand why some writing students resort to cheating, Ritter found that composition students often don’t see themselves as real authors. In her course-wide survey of first-year composition students’ opinions of what characterizes an author, she discovered that “only a third of the students considered themselves authors, even though all were in the process of writing an ‘academic’ paper for English 101.”¹² Thus, placing students in the challenging role of trying to sound scholarly and adopt the conventions of academic discourse may lead some students to plagiarize—or worse, purchase papers online.

Ní Uigín and colleagues argued that an online student journal can help ease students’ transition into this academic authorial mindset. They described the outcomes of an online student journal for students in an MA program on Irish language at the University of Galway. They wrote, “[The journal] was a practical attempt to enhance the students’ identity as scholars who

rightfully hold a place in the Academy” and to provide students with “an initiation into the discourse of their area of study.”¹³ In this manner, shifting from writing to “disembodied audiences” to ensuring “students write for real audiences and purposes, not just the teacher in response to generic prompts” may ease students’ appropriation of academic literacy and authorial identity.¹⁴ With a stronger authorial mindset, students nurture a sense of ownership of their writing—something Leekley et al. noted can “provide an incentive for students to work to improve their writing.”¹⁵ Rather than viewing their assignments as having little worth, students see meaning, purpose, and value in the process of producing writing intended for publication in an online undergraduate journal as their work becomes situated in a broader academic community.

Efforts to engage beginning student writers, along with publishing and archiving student work, connect well with the Association of American Colleges & Universities (AAC&U) high-impact educational practices, which are shown to increase rates of student retention and student engagement. These practices include first-year seminars and experiences, the best of which “place a strong emphasis on critical inquiry, frequent writing, information literacy, collaborative learning, and other skills that develop students’ intellectual and practical competencies.”¹⁶ Writing-intensive courses at all levels and across the curriculum are also identified as a high-impact educational practice. Likewise, effective first-year seminars and writing-intensive courses rely on engaging writing approaches, including discussions about scholarly communication.

Case Study of *Line by Line*

Founded in 1850, the University of Dayton is a top-tier Catholic research institution with approximately 8,000 full-time undergraduate students, 2,500 graduate and law students, and 75

academic majors for undergraduates in arts and sciences, business, education, and engineering. Approximately 90 percent of UD's undergraduates live on campus or in the student neighborhood, which allows the University to incorporate a robust residential curriculum that stresses cultural, leadership, professional, and personal development. UD's commitment to community acknowledges the dignity of every person and promotes solidarity and the common good. With an average ACT composite score of 26.1 and 86 percent coming from the top half of their high school class, first-year students arrive at UD well prepared academically; still, like most college students, they must undergo a formidable transition to academic research and writing.

To help in this transition, the UD English department typically offers about 200 sections of composition courses per year. Most students take a two-year sequence of courses to fulfill their writing requirement: ENG 100 the first year and ENG 200 the second. Higher-performing incoming students can complete this requirement by taking one course, ENG 200H, their first year. Finally, students in an integrated, interdisciplinary program called Core complete their composition requirement in a series of collaboratively taught courses that combine English, history, philosophy, and religious studies. All of these courses are part of the university's general education program, called the Common Academic Program (CAP). CAP was designed around seven overarching student learning outcomes, the first of which, scholarship, is described as follows:

All undergraduates will develop and demonstrate advanced habits of academic inquiry and creativity through the production of a body of artistic, scholarly, or community-based work intended for public presentation and defense.¹⁷

Although yearly assessment results found that beginning composition students were clearly

developing these important habits of inquiry and creativity, in 2013 there were few if any opportunities for public presentation of their work and no permanent space for preserving it. Although the university offered a unique daylong symposium of student research presentations, the event happened just once a year, and nearly all of the English presentations came from upper-division courses. UD's English department also presented an award each year to recognize exemplary writing from any English course, but almost exclusively the entrants came from upper-level English literature courses. Although winners received recognition, including their name on a plaque and a \$100 prize, their writing was not published, posted, or archived. Similarly, a student-led art and literary journal, supported by the department, provided excellent opportunities for students to share their work publicly; however, the publication was exclusively for creative and artistic work such as poetry, photography, and short stories—not work from the composition courses.

A confluence of events occurred in the fall of 2013 that paved the way for the creation of an online journal of undergraduate writing that would support the university's scholarship outcome, providing composition students with an opportunity to demonstrate academic inquiry through the production of writing intended for public presentation. In particular, the university joined bepress Digital Commons, an online institutional repository system. The library began actively seeking department and faculty interest in creating journals, hosting conferences, and archiving faculty scholarship in the repository, which was named eCommons. The library hosted several information sessions for faculty and staff about the capabilities, versatility, and functions of the institutional repository. Importantly for the English department, the library was offering this institutional resource as well as support for journal development at no cost to departments. Using this electronic publishing platform was a logical choice for the new undergraduate writing

journal as it allowed the English department to bypass the costly, time-consuming process of designing, programming, and branding its own journal website or, perhaps even more costly, designing, printing, and distributing a printed journal. Thus, eCommons provided a ready-made, open-access space for the new journal and its archives. The University retains complete institutional ownership of the content, regardless of whether the relationship with the repository host continues.

Around this same time, a new Writing Program Administrator (WPA) was beginning her four-year appointment and looking for a project to showcase the wide variety of writing that students were producing in the composition courses. Hearing of the library's new online platform, she wrote a proposal to the department chair, asking for support to create a new undergraduate composition journal. In addition to showing how the journal would support the CAP scholarship outcome in an innovative and engaging way, the proposal argued that the journal would fill a department need by offering beginning college writers who produce exemplary work the chance to have that work publicly recognized, shared, and preserved.

The chair and the department faculty approved the proposal, and work began in early 2014 to launch the first issue. Student journals often have a staff to handle the production management and review process; however, *Line by Line* had to be run on a shoestring budget with an all-volunteer board and the WPA, who would oversee and coordinate the journal review and editorial production process. Consequently, the journal needed to develop on an efficient, streamlined scale that would be sustainable. With the constraints of the budget in mind and volunteer members' limited time available, the project unfolded in a number of key steps: (1) develop an editorial board; (2) create the journal's main policies and procedures; (3) design the journal website; (4) determine the submission, review, and final selection process; and (5)

advertise the journal and solicit student work.

The first step involved recruiting an editorial board, which would make the initial decisions on how the new journal would be structured and managed. It was important that the board included students as well as cross-disciplinary partners, specifically those from the university library. A call went out to the English department faculty and library instructional staff for interest in serving on the new editorial board, and the responses were numerous. The initial board included the following members:

1. University library instructional staff
2. Tenured and tenure-line English faculty members
3. Full-time, non-tenure-track English faculty members
4. Graduate English students
5. Undergraduate English students
6. The director of the university writing center
7. The WPA (serving as chair)

The board agreed that each member (other than the WPA and undergraduates) would serve for a two-year term. The WPA would serve for the duration of his or her appointment as WPA, and the undergraduate board members would serve a 1- or 2-year term, depending on their year in school. Over the first three years, interest in serving on the board has remained high, and membership has remained consistent with few exceptions. One non-tenure-track member stepped down after serving two years, but two others joined the board, as did an adjunct instructor. Several of the students graduated, but each year, new ones have quickly taken their places, and in year three, we had to turn away several student board member applicants. As *Line by Line* approached its third anniversary, the editorial board had 14 members.

Initially, the board set out to define the basic policies regarding the journal, such as the schedule for soliciting and reviewing submissions; the types of writing that would be accepted; and how best to facilitate journal production. In addition, the board made decisions regarding how to advertise and market the site. During this initial period, the library was an invaluable partner providing expertise in formulating journal policies and explaining issues related to copyright and open-access publishing.

In addition, during a 1½ -hour webinar training session with bepress consultants, the WPA and the library's director of information systems and digital access learned how to use the journal's administrative site tools to configure and manage the editorial workflow. Working together, the WPA and library staff customized some of the tools to simplify the process so it could be handled by fewer individuals and involve fewer steps. Because the platform would enable a variety of electronic submissions, it was agreed that a range of digital formats would be accepted in addition to traditional text-based essays (e.g., websites, videos, PowerPoint files, and Prezi links). During the months leading up to the first issue's publication, the WPA trained individual board members on the editorial management process, which was entirely handled via email. Being able to communicate in this manner has been extremely beneficial. Because the board is large, we have been able to get by with minimal in-person meetings. Virtually all editorial tasks, including review, selection, and copy editing, are handled online.

Once the fundamentals of the site operation were well in hand, the board wrote a template syllabus statement for English faculty to use to let students know about the journal (see Appendix 1). Likewise, to generate interest and excitement among faculty about the journal, the editorial board brainstormed a list of eight possible journal titles. They prepared a Survey Monkey questionnaire for faculty, asking them to rate how they felt about each one. The winning

entry became the title: *Line by Line: A Journal of Beginning Student Writing*.

From the beginning, it was agreed that, in addition to being a place to exhibit outstanding student writing, the journal should provide experiential learning opportunities for students on the editorial board as well as those enrolled in the English department's production, design, and web publishing courses. For example, student board members could assist with managing the production workflow and editorial process as part of project-based learning experiences. Students in upper-level professional and technical writing courses could be called upon for help with design and wording issues. One of the original graduate student board members, a double major in English and art and design, created a series of logo options, one of which was adopted for the journal.

Plans called for *Line by Line* to be published twice a year, once in the fall and once in the spring. Each issue included work from the prior semester's courses. The first issue was planned for midterm of the fall 2014 semester and would include work from spring 2014 composition courses. Any student enrolled in one of the composition courses could submit his or her work during a "call for submissions" period, which extended from approximately mid-semester through two weeks after the end of the semester. The board anticipated that we would publish about 10 submissions in each issue, depending on the number of submissions received.

Considerable time was also spent discussing the extent of instructor involvement in the submission process (e.g., should the instructor submit the student work, or should the student? Should instructors have to approve student submissions?). Initially, it was thought that instructors should submit their best students' work; however, the decision was made to put the submission process squarely on the shoulders of the students. This was done for two reasons. First, self-submission would replicate what happens when a scholar submits a paper to a journal,

giving students the experience of submitting their own work to an academic publication. Secondly, board members were mindful that adding submission as a responsibility for instructors might reduce the likelihood of submissions and potentially undercut the success of the journal. Therefore, the board decided not to give instructors any responsibility for their students' submissions. Instructors could recommend that students submit their work, but the final decision rested with the students, who would be encouraged to polish their drafts before submission by asking instructors for suggestions, visiting the university writing center for peer assistance, or talking with reference librarians to improve their research.

Another difficult decision over which the board deliberated had to do with the manuscript selection process and the amount of editorial work that would be done. Because of the lack of staff and the limited time board members had available, we agreed not to include a "revise and resubmit" process as one might typically have with an academic journal. Each submission would be read by two board members who were faculty, library staff, or graduate student members. The main criterion for preliminary acceptance was whether, in the individual board member's opinion, the work merited an A-plus for the course in which it was written. If both board members agreed that the writing was outstanding, the submission was accepted and moved into a pool of semifinalists. If the first two readers' decisions did not match, an undergraduate board member would review the submission and determine whether it should be accepted for the semifinalist pool.

After all submissions were reviewed, the semifinalists' works were posted to a Google Site. All board members then read the semifinalists' projects and, using a Google Form, gave each entry a score from 1 to 10 (10 was the highest level of achievement). Those with the highest tallies became finalists.

Once the finalists were selected, the student board members and other board member volunteers did minimal copy editing to correct typographical errors and obvious wording errors. After much deliberation, the board decided it would be best to let the student writing stand as written; that is, editors should not revise student writing to make it fit anyone's expectations for correctness. This was particularly important when board members discussed how to handle international students' submissions. It was agreed that a journal of outstanding *beginning* student writing—not necessarily error-free student writing—was what was being sought.

In addition, because learning the process of writing is a central focus of all the composition courses, the editorial board decided that along with their final projects, each student author would write a brief reflection, which would be published alongside his or her final project. In this reflection, students would explain their writing process, including how they approached the particular assignment and what steps they took to improve each draft. It was thought this information would be helpful for two reasons. First, it encouraged student authors to use higher-order metacognition to more deeply reflect on how they write. Likewise, current composition students visiting the site could get a better sense of what is involved in writing an exemplary text for their course.

The board members hoped that students would be drawn to the site and would want to submit their work to achieve recognition. However, we knew that an added incentive in the form of prize money might help build interest, and the English department agreed to fund awards for each issue. The top award, for the most outstanding writing in an issue, was named for a highly respected department lecturer who taught in the composition program for more than 30 years. This \$200 award was presented to the writer whose work represented the highest standards of the course for which the project was written. Additionally, two \$100 awards were presented in each

issue for best writing in a particular genre (e.g., research, critique, literacy narrative, multimodal composition). It was agreed that the monetary awards might provide added motivation for students to submit their best work. Board members would select award winners for each issue, a decision that for the first six issues has been based on the semifinalists' ratings.

Outcomes and Measures

In the journal's first three years (six issues from August 2014 to May 2017), *Line by Line* published 25 percent of works submitted — 47 out of 188 submissions. In that time, articles were downloaded just under 6,400 times (see Figure 1). Readership has been worldwide, with 61 percent of downloads from the United States and the remaining 39 percent coming from 100 other countries. A significant majority of downloads (85 percent) came from educational institutions—representing almost 600 of the 836 download sites worldwide. The remaining 15 percent of readers came from corporations, libraries, nonprofit organizations, government agencies, and military installations. One article, Grant A. Johnson's "The Gender Pay Gap; Continually Hurting Women,"¹⁸ published in the first issue, had been downloaded more than 1,100 times by May 2017; it is among the 20 most-downloaded items in the university's repository, which includes more than 25,000 items.

Figure 1: Line by Line Readership Downloads



Benefits of a Student Composition Journal

Publishing an undergraduate composition journal has brought about all of the benefits its creators expected as well as some additional ones for students, faculty and staff, the library, and the university. For students, the following benefits have been the most significant:

- The journal provides an authentic audience and a purpose on which to focus. Writing with these key concepts in mind helps affirm what students are learning in their courses about rhetoric and the writing process. Students who prepare their assignments with the belief that their writing might be shared approach the task with a higher level of engagement and a renewed sense of agency.
- The journal provides college students with professional experience and credit for having their work published, which are assets for both résumés and graduate school applications. One student whose work received the award for best writing of the issue told us, “I’ve always considered myself more of a math and science person and never really thought of myself as a great writer. Winning this publication really challenged the narrative I have of myself and helped me to see myself and my academic career in

- a different light.”
- Once an issue is published, student authors receive monthly reports from the repository, letting them know the number of times their work has been downloaded and from where those downloads originated. Of this process, one student author told us the monthly report “serves as a reminder, especially on rough days, that my hard work does mean something. It is also nice to know that my work is relevant.” Thus, being selected for publication in the journal helps build for students a sense of membership in an academic community.
 - Students experience the sense of accomplishment and pride that comes from having one’s work acknowledged and published for public access. Students have told us the process of being selected instilled confidence and motivated them to continue improving their writing after their work was published. Said one student, “Having my writing published in *Line by Line* during my first semester of college gave me a boost of confidence in my writing abilities and an extra drive to push myself further in all of my writing assignments.”
 - For undergraduate and graduate students serving on the editorial board, the site provides professional training and experience in publication management and editing, all important additions to resumes and graduate school applications.

Teaching faculty and the campus administration have also benefited from the journal’s presence, as it provides an opportunity to showcase departmental work, highlight cross-campus collaboration, and serve as a pedagogical tool.

- The English department is able to showcase the exceptional work being produced in composition courses. The value of this extends beyond the English department to

other university faculty, administrators, parents, alumni, and students. The journal provides evidence of quality in beginning composition courses to prospective students and English majors and minors. Likewise, the publication helps make visible to a variety of stakeholders how writing in these courses helps support the scholarship outcomes in the university's Common Academic Program. As one English professor told us, "By engaging beginning students in the research process--which includes publication--we signal our ongoing commitment to research at all levels of the curriculum."

- With several volumes archived in the repository, the journal provides models of excellent writing for instructors to use in their courses. For example, students can analyze and critique select student essays as well as use them as examples of ways to approach specific assignment genres. As one faculty member notes, "In some ways, my pedagogy depends on helping students understand what certain rhetorical genres are and do, the purpose of writing them, and how to adapt writing to different audiences and circumstances. So, I am constantly reinforcing rhetorical situations of assignments with students, and [*Line by Line*] essays provide models of how to write within certain rhetorical situations."
- The department chair noted, "The presence of [*Line by Line*] in the library collection signals our commitment to dissemination of knowledge." Thus, the journal symbolizes and validates the importance the English department and library place on information literacy and writing as a process that has value and should be shared and preserved.
- Likewise, the quality of the editorial work in *Line by Line* reinforces the impact of

interdisciplinary collaboration among the library, the writing center, and the English department.

In hosting *Line by Line* in the institutional repository, the library has reinforced its role as a supportive partner in advancing student learning, supporting scholarship, and delivering on the educational mission of the university. The journal's success has brought attention to the repository from faculty, who then see it as a strong mechanism for promoting their own scholarly work. Other benefits the library has noted:

- As members of the editorial board, librarians have the opportunity to see the end product of a process in which they take part. The instruction team routinely provides research support and library instruction to the English department's writing program and across the university; however, the librarians rarely see the final product. Reviewing manuscripts not only allows librarians to understand how beginning student writers employ research skills, but also helps inform future library instruction for the writing program. It is also worth noting that in this case, serving on the editorial board is considered service and outreach to the campus community, which is a job requirement for many librarians.
- The repository platform provides a permanent, stable, discoverable home for undergraduate student scholarship, the content of which provides cultural context—a historical record of what students valued and were thinking and writing about at the time it was published.
- Library staff use *Line by Line* in live demonstrations of the repository to illustrate the platform's versatility in organizing and sharing research.
- Readership metrics for *Line by Line* illustrate that the repository, which is indexed in

Google and Google Scholar, is a reliable and effective medium for scholarly communication. The readership and discoverability have prompted other departments and scholars to start journals as well. Since *Line by Line* began publishing, the library has helped to launch a new peer-reviewed education journal and acquired backfiles and publishing rights for a reputed communication journal, both of which have recorded strong readership and submissions in their initial issues on the platform.

The establishment of *Line by Line*, especially so early on in the development of the University's institutional repository, has been very positive for the journal's stakeholders. Just as important, the university benefits as well. The works in *Line by Line* are evidence that University of Dayton students are well prepared to write as scholars and professionals.

Challenges of a Student Composition Journal

Developing and publishing *Line by Line* presented a variety of challenges, some of which were anticipated, others not. Worth noting for those looking to replicate a journal such as this, however, is that the challenges faced have been primarily logistical and those related to faculty and board member engagement. There have been few technical or system-related challenges to overcome.

When submissions open for each issue, the WPA sends a "Call for Submissions" flyer to faculty via email, asking them to forward it to their higher performing students. Likewise, instructors are encouraged to staple the flyer to papers receiving A-plus grades. What began as a positive trend in the number of submissions changed with the sixth issue. As shown in Table 1, submissions increased from 13 for the fall 2014 issue to 46 for the fall 2016 issue. However, submissions fell sharply in the spring of 2017. This might be an indication that faculty are

beginning to decrease their diligence in encouraging submissions.

Table 1: Submissions by Issue

Issue	No. of Submissions	No. of Submissions Published
Fall 2014	13	7
Spring 2015	25	10
Fall 2015	18	7
Spring 2016	35	9
Fall 2016	46	7
Spring 2017	26	7

In addition, although 31 out of approximately 40 composition instructors have had their students submit work to the first 6 issues, most of the submissions have come from eight instructors' courses. Consequently, sustaining faculty engagement and excitement about the journal has been a challenge. It is hoped that as the journal continues to become familiar on campus, to students, and in the broader community, faculty buy-in will improve.

The distribution of student contributions has been an area of concern. As shown in Table 2, the bulk of student submissions—77 percent—comes from our three first-year courses. The remainder—23 percent—comes from ENG 200, the second-year course in the two-year sequence. It is interesting to note that the largest percentage of contributions comes from ENG 200H, which supports higher performing first-year students. Although submissions from this course make up the highest percentage of submissions, far fewer sections of ENG 200H are offered than the other courses, so these contributions are disproportionately represented. This

likely speaks to higher performing students' confidence in their skills as beginning writers, but it might also reinforce the need to encourage student writers from all of the program's courses to submit their work.

Table 2: Submissions by Course in the First Six Issues

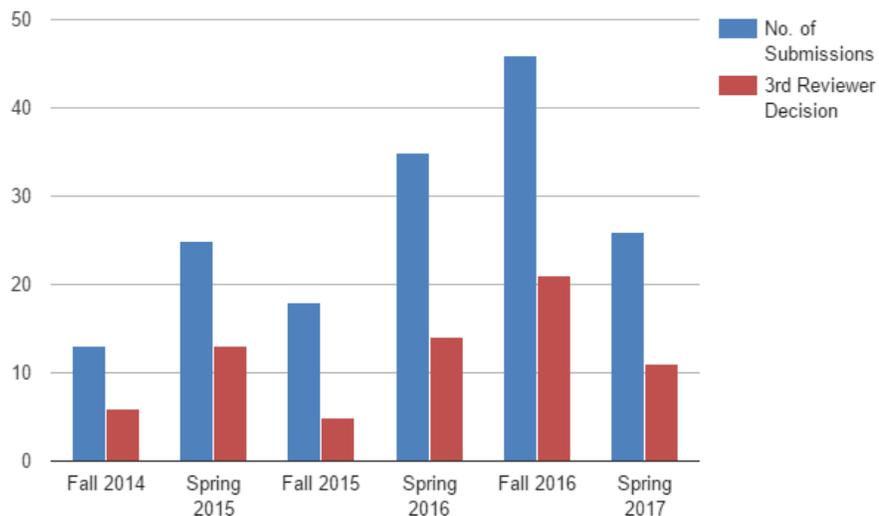
Course	No. of Submissions	Percentage of Total	No. of Submissions Published
ASI 110/120 (first-year CORE course)	11	7%	5
ENG 100 (first year)	49	30%	16
ENG 200H (first year)	66	40%	23
ENG 200 (second year)	37	23%	3
TOTAL submissions	163	100%	47

Another challenge has been to keep on top of the busy editorial schedule. Because the journal is published around midterm each semester, the work of reviewing submissions happens more or less continuously. In other words, in the summer, the board reviews submissions from the spring semester for publication the next fall, and in the break between semesters during the holidays, the board reviews work from the previous fall for publication in the spring. This, combined with the copy editing and issue preparation steps, takes up significant time. To complicate matters, most of the faculty board members are off contract during the summer, and student board members are working, on vacation, or studying abroad. Considering everyone is volunteering for this work, it has been a struggle to meet deadlines.

In addition, as noted earlier, the board decided it was best to avoid correcting students' writing during the copy-editing phase of production. Nevertheless, when reviewing each submission, board members needed to make a judgment call regarding how many writing errors

could be overlooked to still merit “A-plus work” for the course (the only qualification for selection as a semifinalist). Might board members have differing views of what constitutes A-plus work? Consequently, one of the most unexpected complications arose when it became clear that the undergraduate student board members, who only review a submission if the first two readers disagree, were making a good portion of the decisions on the semifinalists. Figure 2 illustrates the number of submissions received for each issue and how many of those submissions went to an undergraduate reader for the tiebreaker.

Figure 2: Third-Reviewer Semifinalist Decisions by Issue



What this indicates is that faculty, library staff, and graduate students have disagreed a large percentage of the time on what constitutes an A-plus paper for a particular course. In fact, as shown in Table 3, in five out of the first six issues, more than 40 percent of submissions were

decided by a third reader, and in the spring 2015 issue, more than half were. Writing studies scholars have noted for many years the discrepancy that can exist in writing assessment; clearly, this is an issue the board should research if this trend continues.

Table 3: Semifinalists Decided by Undergraduate Third Reviewer

Issue	No. of Submissions	Decision by 3rd Reviewer	Percentage Decided by 3rd Reviewer	No. of Submissions Published
Fall 2014	13	6	46%	7
Spring 2015	25	13	52%	10
Fall 2015	18	5	28%	7
Spring 2016	35	14	40%	9
Fall 2016	46	21	46%	7
Spring 2017	26	11	42%	7

Potential of Library Archives and Institutional Repositories

At UD, each time a new issue of *Line by Line* is announced, it provides an opportunity for faculty to consider archiving for themselves and their own students. For example, a collection called the Dunbar Music Archive (<http://ecommons.udayton.edu/dunbar/>) features a music faculty member's curated collection of musical settings for texts by the famous Dayton poet Paul Laurence Dunbar; the collection also contains spoken-word performances of Dunbar's poetry by a poet and English faculty member. In addition, a collection called the Writers' Room (<http://ecommons.udayton.edu/writersroom/>), launched in 2017, is an archive of an audio drama podcast series written, performed, and recorded by undergraduates in an upper-level English course. As publications and collections such as *Line by Line* and others bring more readership to

repositories, libraries can expect to field more inquiries about conventional and unconventional ways to archive undergraduate work.

Line by Line and other library-supported open-access publishing endeavors also have opened the door to important conversations with undergraduates—some of whom will pursue academic careers—about copyright, authors' rights, information literacy, and scholarly communication. As Riehle and Hensley write:

Publishing student work in open access institutional repositories, for example, can be an excellent opportunity for students, but dialogue about the process and implications is important. . . . Their lack of understanding about (authors' rights, copyright, discoverability, and scholarly communication) leads one to ask: If they do not learn about these topics and issues as undergraduate students, when will they do so?¹⁹

Conclusion

Publications such as *Line by Line* position the library as a publisher, a role that more academic libraries are embracing.²⁰ The University of Dayton Libraries' open-access publishing platform includes journals, conference proceedings, undergraduate honors theses, faculty publications, and more, discoverable to scholars and researchers primarily through its indexing in Google and Google Scholar. This library-as-publisher model provides an opportunity for beginning student writers to model academic writing for publication; in doing so, libraries can amplify new voices and draw attention to novice writers. *Line by Line* and other undergraduate journals reaffirm the concept of the library as a cultural center of the university, collecting and curating as well as publishing new works and ideas. While university presses historically have

promoted faculty scholarship, the library-as-publisher approach includes space for a variety of campus constituents.

Various librarian and staff positions contribute to the success of *Line by Line* throughout the publishing process. At UD, this includes the scholarly communications manager, the director of information systems and digital access, and the coordinator of research and instruction. On other campuses, a journal of beginning student writing might also involve metadata librarians, first-year librarians, marketing staff, and other positions that connect first- and second-year writers with library publishing.

As a journal of beginning student writing, much of the work for *Line by Line* is done by students, staff, and faculty associated with the English department: Instructors who teach in the first- and second-year writing program encourage students to submit their work; students in their courses submit manuscripts; the department's WPA is the journal's lead editor; and department-affiliated students, faculty, and staff make up the lion's share of the editorial board. However, librarians also play an active role, not only as editorial board members and reviewers during the submission process, but also as instruction librarians, providing research support to all students in the writing program, regardless of whether they submit their work to *Line by Line*.

With *Line by Line* and other library-supported publishing opportunities, undergraduates can receive significant practical experience in, for example, academic writing for an authentic audience; research methods; peer review; and the journal submission process. They also can receive the satisfaction of knowing others are reading their work. *Line by Line* has shown that these experiences early in an undergraduate career can help students build confidence in their writing as they add publications to their resumes. Some may even come to view writing as a career option. As one student wrote, "After having my writing published, I reevaluated my

academic path. I am a business major; however, I have always enjoyed English and am an avid reader. I definitely reconsidered my major and thought about English as an academic path and as a future career.”

Although Walkington has noted, “The impact of undergraduate research journals on student learning has not been systematically evaluated,”²¹ *Line by Line* and other undergraduate journals anecdotally demonstrate their value in providing experiences that support the cultivation of a new generation of scholars well-prepared to create, share, and advance knowledge. As one UD faculty member put it, “Besides serving as an incentive to do good work and as a reward for having done good work, *Line by Line* encourages students to think about the possibility of being published in the future.” For many a writer, that is its own reward.

Notes

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Appendix 1: The *Line by Line* Syllabus Boilerplate Statement

Publish Your Writing in *Line by Line*

Published each fall and spring semester, *Line by Line: A Journal of Beginning Student Writing* showcases outstanding student work from ENG 100, 200, 200H, ASI 110, and ASI 120. Any writing or digital project created for an assignment in this course is eligible for publication in the journal's next issue. Awards are given for the most outstanding student writing in each issue. Work selected for publication will demonstrate clear writing, critical thinking, and, if applicable, creative presentation. Please talk to me if you are interested in submitting your work in this course for publication. To learn more about *Line by Line*, visit <http://ecommons.udayton.edu/lxl>.