Coauthoring with Undergraduates in Writing Studies

Revising Identities and Institutions

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Introduction

Jane Greer and Laurie Grobman

In 2012, Joseph Harris published a trenchant call in *Journal of Advanced Composition* (*JAC*) for scholars in the field of writing studies to attend carefully to how students and their texts enter our professional discourse. Taking as his corpus some 448 articles published in *College Composition and Communication* (*CCC*) between 1987 and 2009, Harris argues that although "working with student writing is indeed one of the defining moves of our field, we too often use student texts in a quotidian fashion as mere examples for arguments already made" (686). Harris's analysis reveals an abundance of *CCC* articles in which a student and their writing is introduced in an essay to frame a conundrum about teaching or as an example or evidence to substantiate an argument being made by the article's author.

As an alternative to such uses of student texts, Harris poses a tantalizing possibility: "One strategy to bring students more fully into the discourse of our field is to invite them to become our coauthors" (683). He points to four publications coauthored by postsecondary faculty and undergraduates in *CCC* from 1987 to 2009, including Jenn Fishman, Andrea Lunsford, Beth McGregor, and Mark Otuteye's "Performing Writing, Performing Literacy," which subsequently won the 2006 Braddock Award for best article published in *CCC*. The

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other coauthored texts in *CCC* to which Harris calls attention are the work of other well-established scholars (Susan Miller, Cynthia Selfe and Gail Hawisher, Beverly Lyon Clark) who also collaborated with undergraduates. Harris concludes, though, that while coauthoring with undergraduates would be "a welcome move," it is "not one . . . we yet know how to make with confidence" (683).

Coauthoring with Undergraduates in Writing Studies: Revising Identities and Institutions takes up the important questions raised by Harris and initiates further conversation about what happens when postsecondary teachers and students write together and circulate their coauthored texts in academic publications, to institutional audiences, and outward to wider communities. In moving through the thirteen essays that compose this volume, readers will encounter faculty and undergraduates describing and theorizing about their coauthoring experiences within a variety of institutional contexts, including land-grant universities, historically Black colleges and universities (HBCUs), Hispanic-serving institutions (HSIs), religiously affiliated research universities, and regional campuses of statewide higher education systems. Readers will also find that the relationships between undergraduates and faculty that lead to coauthoring opportunities develop in a range of courses—first-year writing classes; courses that meet general educational requirements for students in a variety of disciplines; upper-level offerings for English majors (both online and in person)—as well as in other institutional spaces, such as writing centers, community engagement initiatives, and assessment offices. Coauthoring with undergraduates is by no means a niche practice available only to writing studies faculty who work within particular curricular structures, with selected student populations, or at a narrow range of institutions.

The contributors to this volume and the coauthoring endeavors they have undertaken are part of long-standing, though perhaps not fully appreciated and explored, traditions of faculty/undergraduate publication in writing studies. In our research for this volume, we combed through the online archives of *CCC* and *College English*. The earliest example of a faculty member and undergraduate coauthoring that we pinpointed in these flagship journals was in a 1962 issue of *CCC*.[1] Professor Warren French and undergraduate Marc Rosenberg coauthored a review of James Purdy's 1959 novel *Malcolm*. The coauthored text provides Rosenberg with an opportunity to offer his insight into the novel and how it might be received by his peers and also demonstrates how French's perspectives on the novel are shaped by Rosenberg's reactions.

French and Rosenberg's review has been followed by dozens of other publications coauthored by faculty and undergraduates on diverse topics. Some are

in-depth research articles, such as David Wallace and Annissa Bell's article on systemic racism and the experiences of Black men at a large research university (*College English*, 1999) and Jordynn Jack and Lucy Massagee's study of the rhetoric of women's interracial cooperation in the 1930s in the South (*Rhetoric of Public Affairs*, 2011). Other coauthored publications are shorter, reflective essays on classroom practices and students' educational experiences (Herzl-Betz and Virrueta; Toth et al.; Bradley et al.), persuasion briefs (Davis and Dubisar), and a range of digital and multimodal publications (Tulley et al.; Balzhizer et al.; Halbritter et al.; Canzeroni et al.). Faculty and undergraduate students have also coauthored museum exhibits, reports and documents for community partners, and other texts that circulate beyond the citational economy of the academy.

Our own interests in and commitment to coauthoring with undergraduates are long standing and wide ranging. Laurie first began considering what it means to "author-ize" students in a 2009 *CCC* article, urging "members of our discipline to see *all* scholarly authorship in composition on a *continuum* that extends from novice to expert, and is fluid: scholarly authorship is not an all or nothing proposition but a matter of degree, and student scholarly authorship creates opportunities for varied modes and arenas of expertise" (W179). Though Laurie had long supported undergraduate students in claiming academic authority and circulating their work, her experiences of coauthoring with undergraduates began in 2015. Teaching a capstone class in professional writing, Laurie jumped on a call for proposals (CFP) in *Composition Studies* calling for faculty and undergraduates to write about the progress of undergraduate writing majors and concentrations, acknowledging students as a "necessary but so far under-represented component" of these disciplinary conversations. She was hooked. Over the next eight years, Laurie coauthored and published with several undergraduates about community writing projects in *Community Literacy Journal* (2015), *Reflections: A Journal of Public Rhetoric, Civic Writing, and Service-Learning* (2017), and *College English* (2022).

Jane's first effort at coauthoring with undergraduates arose from a class project to create an exhibit about the history of rhetorical education in western Missouri and eastern Kansas. All twenty-three students in the class were credited as authors (or curators) of the exhibit, along with Jane and a graphic designer who collaborated with the students to create twelve stand-up banners that were installed in the Kansas City convention center in 2018 during the Conference on College Composition and Communication (CCCC). The exhibit was subsequently displayed on campus and at a local cultural center dedicated to preserving Black history in the metropolitan area. Since then,

Jane has curated another digital exhibit with undergraduates and coauthored an article with two students that appeared in *College English* in 2020 (Crawford et al.).

We are keenly aware, though, that simply examining the texts that we have coauthored with students does not begin to tell the full story of our work with undergraduate coauthors, or the work of other faculty who have coauthored with undergraduates. Focusing only on the texts produced by faculty and undergraduate coauthors short circuits important questions about the intellectual and affective labor of the collaborative research and writing process that leads, ultimately, to *coauthorship* of a text that moves out into the world. As Kami Day and Michele Eodice point out in their landmark study *(First Person)²: A Study of Co-Authoring in the Academy* (2001), "There are lacunae in the body of research concerning collaboration in the academy: few studies examine co-authoring in academia, and even fewer are looking at co-authoring in the humanities, despite the increase of multiply authored publications" (15).

Like the writers interviewed by Day and Eodice, coauthoring with undergraduates has for us been far more than the products—textual and otherwise—that we produced. In coauthoring with undergraduates, we have connected with new communities and developed new partnerships; reconsidered our own habits as teachers, researchers, and writers; and assumed new roles, both formally and informally, within the institutions that serve as our professional homes. And while the processes of coauthoring are never easy or straightforward, we believe our students have benefitted in myriad ways from their experiences as coauthors as well. For some of them, coauthoring has exposed them to processes of academic publication and public writing and prepared them for a variety of career paths. For others, coauthoring has served as an opportunity to demystify the recursive processes of writing and revision that are difficult for even experienced authors. For still others, coauthoring with faculty has primarily provided them with a platform to circulate ideas and insights in which they are deeply invested.

In pulling back the curtain on the processes and outcomes of their own coauthoring experiences, the work of our contributors is vitally important. They take readers behind the scenes of coauthoring, reflecting on the processes and evaluating the consequences of the varied texts they have composed and published. Years ago, Ken Gale and Jonathan Wyatt asked, "How might collaborative writing take us—and the academy—somewhere different? Where might we as a scholarly community take collaborative writing?" (Gale and Wyatt, qtd in Duffy 146). The authors in this collection ask and answer similar

questions about coauthoring, a specific type of collaborative writing, one that necessarily involves the concept of authorship. While our hope is that the chapters assembled here might result in more faculty making the "welcome move" to coauthor with undergraduates "more confidently" (Harris 683), we also believe that faculty and undergraduates who write together can revise their own intellectual lives and take academia in exciting new directions. Taken collectively, the thirteen chapters that compose *Coauthoring with Undergraduates in Writing Studies* seek to accomplish three important goals: (1) complicate understandings of the identities and relationships of faculty and undergraduates when they become coproducers of knowledge, (2) highlight the promise of bringing in underrepresented voices into these disciplinary conversations, and (3) interrogate embedded practices and policies in higher education institutions. Ultimately, this collection demonstrates the potential of coauthoring relationships involving faculty and undergraduates to make the academy a more just, diverse, and inclusive space.

Stabilizing (Temporarily) Unstable Terms: Coauthor and Undergraduate

Recognizing that the terms *coauthor* and *undergraduate* can be unstable, some clarification about definitions and the parameters of this volume will be helpful. We begin with "coauthor." The Committee on Publication Ethics (COPE) offers a simple yet elegant definition of coauthorship that focuses on two critical elements: a coauthor makes a "substantial contribution to the work" and "is accountable for the work and its published form." Across disciplines, though, what constitutes being named a "coauthor" can vary widely (Helgesson; Helgesson and Eriksson; Osborne and Holland; Jabbehdari and Walsh; Wren et al.). Within English studies, professional organizations such as the Conference on College Composition and Communication (CCCC) and the Modern Language Association (MLA) have sought to parse out what constitutes coauthorship and how various forms of authorial labor should be represented in bylines, in tenure and promotion guidelines, and in other forms of professional documentation. But as William Duffy has argued, "[E]ven the most articulated guidelines for accounting for and crediting collaboration often raise more questions than they answer" (20). Indeed, in working on this volume, we have as coeditors often debated and disagreed on what constitutes coauthorship, the varied forms of labor that can land someone's name in the byline of a publication, and what the order of authorial names on a publication might signify. We ultimately determined that, like Day and Eodice, coauthoring must of necessity be

defined "polytypically" (23), and we have allowed contributors to this volume to determine who counts as an author and how authorship credit will be distributed. Indeed, each essay in this volume reveals nuanced kairotic details about institutional context, social connections and affective relationships among writing partners, genre and audience, access to technology, and complex work lives and diverse demands upon people's time—all factors that shape the work of faculty and students who coauthor together.

Despite the rich diversity of coauthorial labor described and represented in these thirteen chapters, the common thread of "consequential publicness" runs through them all. As Doug Downs, Laurie McMillan, Megan Schoettler, and Patricia Roberts-Miller note, such consequential publicness certainly includes traditional academic publishing in the form of journal articles and book chapters, but it can also involve the creation of exhibits, presentations and reports for institutional stakeholders, publications intended for a community audience or campus stakeholders, or contributions to databases, online catalogs, and digital repositories (98). The crucial move to go public with a collaboratively written text can transform students' sense of their own authorial agency and responsibility while also representing to the intended audiences the complex, collaborative intellectual work that unfolds in various spaces on college campuses.

Beyond establishing the parameters of the types of coauthorship explored by our contributors, it is also important to recognize that an individual's status as an undergraduate may be far less self-evident than one would assume. The term *undergraduate* is for most individuals a short-lived moniker, reflecting their academic identity during an interlude of a few years when they are pursuing a first postsecondary degree. An undergraduate student may well begin coauthoring with a more established scholar, but by the time the project is finished, submitted for publication, reviewed, revised, prepared for production, and finally circulated, the undergraduate may have finished their associate or baccalaureate studies and be pursuing any number of professional goals. For example, it is difficult to parse Sonja Weidenhaupt's professional status in the *CCC* article she coauthored in 1992 with Beverly Lyon Clark. Harris points to the article as an example of student-faculty coauthorship, and it focuses on Weidenhaupt's struggles with writer's block as she completed her senior honors thesis. The essay opens with a sentence that creates immediacy and seems to reflect Weidenhaupt's perspective as an undergraduate writer: "I would like to give you insight into what I went through trying to write this thesis over the last year and a half" (55). The article then consists of a series of passages

or exchanges—presented in different typographical fonts—between Clark and Weidenhaupt about the factors that contribute to a writer feeling blocked and possible solutions as well about the roles faculty might play in supporting students. As the exchange unfolds, though, Weidenhaupt discloses, "Now, in graduate school, I try to do hour blocks of work" (59), and in the article's penultimate paragraph, Clark triumphantly announces "Sonja is now in graduate school, where she has written several 20-page papers, not without pain, but successfully" (71). In the biographical note accompanying the essay, Weidenhaupt's professional trajectory is further extended: "Sonja Weidenhaupt has completed an MA in Developmental Psychology at Teachers College."

Like Weidenhaupt, other undergraduate coauthors may choose to be identified by new professional identities they have assumed at the time of publication or they may be identified in the biographical notes commonly included in scholarly publications in other ways, such as "student," "undergraduate," "recent graduate," and "alumnus." Indeed, the limited temporality of an author's identity as an undergraduate makes it nearly impossible to search current scholarly databases or use academic analytics to locate publications coauthored by undergraduates in writing studies.

In moving through *Coauthoring with Undergraduates in Writing Studies*, readers will encounter contributors who at the time of publication identify as undergraduates; who began collaboratively writing with faculty during their undergraduate studies but have now become alumni working in a variety of professions; who have moved on to graduate school in various disciplines; and who have taken staff positions at their alma maters. Tina Le, for example, characterizes herself as "a former undergraduate turned community partner" in the essay she has coauthored for this volume with faculty member Rachael Shah (chapter 4). Likewise, Katherine Villarreal, one of the three coauthors of chapter 2, began collaborating with faculty member Steven J. Corbett as a first-year college student and writing center tutor at Texas A&M University, Kingsville, but she is now a fifth-grade teacher. *Coauthoring with Undergraduates in Writing Studies* is thus centered on exploring the complexities of coauthoring for faculty and collaborators who identify as undergraduates during the conception, composition, and/or publicly consequential circulation of their shared project.

Conversations About Coauthorship

Each individual chapter in *Coauthoring with Undergraduates in Writing Studies* offers insights into the under-researched and under-theorized topic of

coauthoring between postsecondary educators and undergraduate students. The authors approach coauthoring from varying perspectives, theories, and areas of scholarship, for example, "nested coauthorship" (Contino, Gomez, Senatro, and Lueck, chapter 5), critical race theory (Cardon and Martinez, chapter 11), feminist pedagogy (Guglielmo, chapter 6), students as partners (Thomson-Bunn and Zendejas, chapter 3), explorations of the "boundary zone" between academic/community and undergraduate/faculty (Le and Shah, chapter 4), and communities of practice (Sohan, Peña, Jiang, and Rodriguez, chapter 9).

At the same time, the sections below illustrate the important ways these diverse chapters speak to one another, demonstrating three primary ways that coauthoring between post-secondary educators and undergraduates work toward justice, in both writing studies and the academy more broadly. These include (1) challenging long-standing negative representations of undergraduate writers through expanding the available range of representational identities and relationships available to both teacher/researchers and students, (2) advancing DEI practices by creating opportunities for students from underrepresented groups to view themselves as writers and academics, claim authorship, and affirm the value of the linguistic diversity of their cultures, and (3) interrogating and potentially shifting embedded institutional policies and practices impacting both students and faculty.

NEW IDENTITIES: REDEFINING FACULTY AND STUDENTS AS COPRODUCERS OF KNOWLEDGE

Like Harris, several scholars have long called for careful attention to how undergraduate students have entered into professional conversations in writing studies. Students are too often represented as "young beginner[s] . . . presexual, preeconomic, prepolitical people" (Miller 87); as "doltish figure[s], usually quite lazy and verbally stunted" (Helmers 19); as "remedial—deficient in grammatical and creative skills and political awareness" (Bastian and Harkness 101); and as "novices, . . . as being supported by teachers, . . . as entering unfamiliar cultures, and . . . as ideologically or cognitively limited" (Johnson 418). Lulu C. H. Sun characterizes representations of students in research published by their teachers as a "pervasive and problematic discourse of Othering . . . a discourse of the colonizer and the colonized, the missionary and the heathen" (46). As Lynn Z. Bloom notes, perhaps the most positive representations of students occur in composition textbooks when they are presented as "writers-in-process" who serve as models for other students (68). In none of these characterizations are

undergraduates considered scholars who might contribute to the discipline with new insights and perspectives or carefully researched arguments.

The growing presence of undergraduate research across the higher education landscape in the twenty-first century has helped to shift perceptions of students' abilities as researchers and scholars who can contribute to disciplinary conversations. The Boyer Commission (1998); George Kuh's use of the National Survey of Student Engagement to identify "high impact educational practices," including undergraduate research (2008); Laurie Grobman and Joyce Kinkead's landmark volume *Undergraduate Research in English Studies* (2010); and the CCCC Position Statement on Undergraduate Research in Writing (2017)—all have urged faculty to refigure educational opportunities to emphasize inquiry and knowledge production and provided faculty with important strategies and tools for supporting students as undergraduate researchers.

Not surprisingly, several scholarly journals have emerged so that undergraduates might have access to national and even international audiences for the research they were producing. Such journals include the *Oswald Review* (1999), *Xchanges* (2001), *Young Scholars in Writing* (2003), *The Jump+* (2010), and *Queen City Writers* (2012). Other journals, including *Kairos* (2011), *Writing Center Journal* (2012), *Pedagogy* (2022), and *College English* (2022), have published special issues featuring the work of undergraduate researchers, and the Undergraduate Research Poster Session at the Conference on College Composition and Communication was launched in 2012, under the leadership of Jessie Moore. Focused on *Young Scholars in Writing* as one of the earliest "undergraduate only" journals, Amy Robillard argues that such publications stand "as evidence that students are able and willing to contribute to composition studies' disciplinary knowledge about writing and rhetoric" (262).

Along with undergraduate research, students as partners (SaP) initiatives have helped counter limiting conceptions of undergraduate students and their capabilities. Citing work done in the first decades of the twenty-first century, Alison Cook-Sather and her coauthors note that "[t]he term 'students as partners' emerged in response to a felt need to name students as colleagues—to call into presence and action a constituency in higher education traditionally considered the recipient, not the producer, of knowledge" (2). For Mick Healey, Abbi Flint, and Kathy Harrington, "partnership works to counter a deficit model where staff take on the role of enablers of disempowered students, implicit in some forms of student engagement, aiming instead to acknowledge differentials of power while valuing individual contributions from students

and staff in a shared process of reciprocal learning and working" (Healy et al. 15). The Students as Learners and Teachers (SaLT) program at Bryn Mawr and Haverford College is "one of the longest standing pedagogical partnership programs in the world" ("SaLT"). It was originally focused on linking faculty members with student consultants of color "to support the development of more culturally sustaining practices" ("SaLT"). Building on the work of SaLT, numerous colleges and universities in the US and around the world have developed programs that place trained student-consultants in classrooms where they observe, write reflection reports, and engage faculty in dialogue about pedagogical practices and classroom dynamics. Other examples of SaP initiatives include teams of students and faculty designing and assessing curriculum; creating, implementing, and evaluating online, open-access textbooks (Hanley et al.); and building sustainable partnerships between postsecondary educational institutions and a range of community partners.

In the spirit of partnership, such initiatives may result in coauthored publications and other consequential, public texts. But Lucy Mercer-Mapstone and her colleagues note in their systematic literature review of scholarship and research on the SaP initiatives published between 1968 and 2016 that the principle of reciprocity that undergirds such efforts "does not always translate into co-authorship" (28). Indeed, Mercer-Mapstone et al. found that nearly ninety percent of articles on SaP listed faculty or staff as first author and only one-third listed a student as a coauthor (28). Reviewing the list of contributors to Mercer-Mapstone and Abbot's more recent *The Power of Partnership: Students, Staff, and Faculty Revolutionizing Higher Education* (2020) affirms these numbers: approximately two-thirds of the authors include staff/faculty appointments or doctoral study in their biographies. While SaP initiatives certainly help supplant unproductive and unflattering representations of students, the paucity of coauthored publications suggests missed opportunities for the ongoing revision of student and faculty identities.

Indeed, when faculty voices dominate professional conversations that occur through articles, book chapters, and other publicly consequential texts and undergraduate voices are largely accessible in journals devoted to undergraduate research, it leaves intact representations of faculty as experts and authorities who mentor novices and serve as exemplary role models of professionalism and field-specific norms. We believe that when faculty and undergraduates engage in coauthorship they extend the available range of representational identities and relationships available to both teacher/researchers and students at postsecondary institutions. For example, in chapter 6, Letizia Guglielmo

describes how she and undergraduate coauthors with whom she has previously published recorded and transcribed their online conversations as a deliberate part of the writing and revision process, enabling "generative conversation" and "collective meaning-making." By restructuring the essay that they published in a volume on feminist collaboration as a "dialogue among the four of us," the coauthors "create[d] space for more authentic student voices" in writing studies scholarship.

To be sure, a faculty member who coauthors with undergraduates may continue to act as a guide or mentor, especially in terms of making explicit the norms and practices of professional publication. But as our contributors make apparent, faculty are often guided and taught by students, whose contributions as coauthors are central to the finished work. In chapter 10, Abby M. Dubisar describes coauthoring with Sara Davis to publish a persuasion brief in *Rhetoric of Health and Medicine* on the gendered communication surrounding elective sterilization procedures. Davis's own experiences in seeking elective sterilization informed the project, and she assumed the role of guide as she and Dubisar worked through patient information brochures she had collected. Similarly, Lynée Lewis Gaillet (chapter 8) and Tina Le and Rachael Shah (chapter 4) describe in their essays how undergraduates mentor their faculty coauthors on engaging with community archives or partnering with community organizations. Gaillet emphasizes the students' innate understandings of the stakeholders and community members represented by the archives, arguing that "none of the coauthors could produce this chapter individually, and intergenerational mentoring/coauthoring enriches the project by providing broader and more inclusive perspectives." Likewise, Le and Shah, adopting the term *boundary dweller* to characterize students' status in the academy and in wider communities, emphasize the importance of valuing different forms of expertise and types of authorial tasks individual coauthors can take on, particularly within the context of community partnerships. Jennifer Burke Reifman, Mik Penarroyo-Smith, Mikenna Modesto, and Loren Torres (chapter 7) also emphasize the value of undergraduate coauthors' perspectives by explicitly modeling "horizontal, mutual mentoring" and argue that such an approach to coauthoring can "dismantle notions of expertise and perceived power."

Beyond realigning authority and expertise so that it is not solely ascribed to faculty, coauthoring can also lead to richer, more nuanced understandings of individuals' needs and vulnerabilities. In chapter 3, faculty member Heather Thomson-Bunn describes her feelings of vulnerability after sustaining a concussion because she "was the one in need of extra time, in need of

understanding and grace from someone who was counting on me." Mía Zendejas responded with generosity, recalling how Heather had shown her empathy during her struggles as a student in class—"Now she was coming to me, and I could empathize with her."

There are times, though, when despite everyone's best efforts, some hierarchies hold firm. For undergraduate coauthors Kayla Moore and Charity Riddick-Mullen (chapter 12), being asked by Shirley Faulkner-Springfield to critique her writing as part of the team's revision process went too far. When they "finally divulged our secret [to Shirley] that it was difficult to collapse the hierarchy even after applying our authorial voices and executing authority in all other matters related to revising this chapter," they realized that they needed space to "work together without constant faculty guidance." Faculty member Abby M. Dubisar (chapter 10) was unable to break down power structures when she fielded inquiries from journalists seeking expert commentary on women's access to reproductive health care. Though undergraduate Sara Davis was listed as first author of the persuasion brief they published in *Rhetoric of Health and Medicine*, journalists opted to contact Dubisar for her "expert" opinion.

While hierarchical understandings of academic identities and authority may at times resist recalibration, Day and Eodice note that participants in their study—faculty who collaborated with other faculty and occasionally with graduate students—were all "receptive to other insights and perspectives because they are teachable and because of their respect for and trust in their co-authors" (82). Day and Eodice saw the coauthors they studied as embracing Iris Marion Young's theory of "asymmetrical reciprocity," which depends less on unity and equality and more on valuing diversity (93). In committing to the creation and publicly consequential circulation of a coauthored text, faculty and undergraduate coauthors whose work is represented in this volume embrace the unique forms of experience and expertise they bring to the project as partners contributing to and taking responsibility for their shared work.

DIVERSITY, EQUITY, AND INCLUSION: AMPLIFYING STUDENTS' VOICES

As this volume attests, opportunities to coauthor with faculty demonstrate promise in increasing access to meaningful research experiences for undergraduates from communities that have historically been underserved in higher education and to create more inclusive learning environments.[2] For several student coauthors in this volume, viewing themselves as writers and academics as well as claiming authorship has been a defining feature of their coauthoring.

In chapter 2, undergraduate Annette Vara describes how intimidated and insecure she'd initially felt about coauthoring with writing center director Steven Corbett but how she pushed through it by finding support not only from Corbett and her sister, coauthor Katherine Villarreal, but other Hispanic tutors she met at the 2022 National Conference of Peer Tutors in Writing. Villarreal adds that once Corbett began to show her some of what Corbett called "the tricks of the trade" for applying for and participating in conferences, "it opened a realm of futures that I never thought could be opened to a minority as well as a woman in academia. With this information, I feel this kind of practice needed to be shared ethically with my peers, who were predominantly Hispanic." Similarly, undergraduate coauthor Charity Mullin (chapter 12) confirms that she had "persistent doubts . . . about whether [she] was the right choice" to coauthor with her professor, Shirley Faulkner-Springfield, but reflecting on the authoring experience writing this chapter, Charity claims she has become a more confident "writer and justice activist" and hopes the published chapter will "inspir[e] African American female students to conduct scholarly research and coauthor with their professors." This is precisely why Faulkner-Springfield deliberately invites her students at HBCUs to coauthor with her, because "many students did not self-identify as writers who possessed the wherewithal to produce a scholarly product." Faulkner-Springfield seeks broader change, arguing that the discipline "should carefully define the term 'writer' because many students, particularly students of color, have not been conditioned to self-identify as writers."

For several of the undergraduate coauthors in this volume, coauthoring with faculty has affirmed the value of their cultures' linguistic diversity. Coauthoring with faculty member Heather Thomson-Bunn through a SaP initiative at Pepperdine University led Mía Zendejas (chapter 3) to recognize that her practice of code-switching was "a valid linguistic and rhetorical device," and she was able to bring her "*perspectiva latinoamericana*" to the curriculum they created together and shared with institutional stakeholders (chapter 3). Likewise, Vanessa Sohan, Jennifer Peña, Xuan Jiang, and Giovanna Rodriguez (chapter 9) point out the significance of "the diverse linguistic, cultural, and social resources [undergraduates] bring to our collaborations." And Isabella Gomez, the high school senior applying for college in chapter 5, has also learned the power of her writerly voice, "with the end product being the ability to highlight community values." By including her Tribal Land Acknowledgment in her and Amy Lueck's article in *CCC*, Isabella acknowledges how the land her "people have tended to and built memories on since time immemorial" should

"be a space where my people are able to thrive in any manner, especially in higher education."

To be sure, students' voices and perspectives might be coopted or overwritten when they collaborate with faculty coauthors, particularly students whose paths through higher education are often strewn with microaggressions and systemic barriers to success. In chapter 11, Brandy Martinez and Lauren Cardon address that possibility, suggesting that both faculty and undergraduates must be mindful of power differentials, ensuring that the student feels comfortable asserting their desires, including walking away from the project. We concur with Day and Eodice, who argue that "successful co-authoring invites voices that might never have been heard at all otherwise, especially less powerful voices that might have been drowned out in a hierarchy" (35). They go on to suggest that "[a]s we work with others, our individual voices may be enlarged, reaccented, and modulated, but need not be lost" (36). The faculty/undergraduate coauthorships described in this volume emphasize such conversation, collaboration, shared goals, and unique perspectives. Thomson-Bunn and Zendejas (chapter 3), for example, abandoned "traditional student-faculty research dynamics" and worked together to choose specific diversity topics. Neither recalls "who first mentioned neurodiversity" because they "pursued ideas regardless of their originator" and established "the 'we'" of their coauthorship. Through such shared work, the power of authorship as ownership and its links to racialized identities of privilege and authority begins to recede, allowing new visions of textual labor to come to the fore and new, more diverse authorial identities to emerge.

NEW POSSIBILITIES: INTERROGATING OUR INSTITUTIONS

Beyond their emergent roles as reciprocal knowledge-makers, faculty and undergraduate coauthors have potent opportunities for interrogating the entrenched practices and policies that shape postsecondary institutions. Many extant examples of scholarship that have been coauthored by undergraduates and faculty explicitly address how such shared work serves as a site for investigating and disrupting academic norms. In their 2007 article in *Writing Center Journal*, Renee Brown, Brian Fallon, Jessica Lott, Elizabeth Mathews, and Elizabeth Mintie shared their collaborative research on Turnitin.com, calling for faculty across the disciplines to educate themselves about how plagiarism-detection software functions and suggesting strategies writing center tutors might use to ameliorate its effects on students' sense of themselves as writers. More recently, Gregory J. Palermo, Qianqian Zhang-Wu, Devon Skylar Regan,

and Mya Poe have written about their efforts to develop more nuanced forms of writing program assessment to meet the needs of linguistically diverse students. They argue for the value of "multigenerational mentoring," that brings together faculty, graduate students, and undergraduate students to renegotiate "the terms and methods that comprise disciplinary boundary work" (92). As an undergraduate English major and member of the research team, Regan writes, "Activists and scholars alike have critiqued academia's disinterest in critically examining its own practices," but she notes that her engagement with her coauthors involved a process of "concurrent learning and unlearning" about "elitism and other forms of colonial gatekeeping in educational spaces" (103). By questioning institutional norms and imagining new kinds of roles for students, such coauthored publications align with the goals espoused by advocates of SaP. Cook-Sather, Bovill, and Felten note that partnering with students can affirm pedagogical practices and institutional structures that are working well, but also that taking into account students' perspectives and insights can also mean "following where students lead, perhaps to places we may not have imagined or been to before" as educators (9).

Several essays in this volume speak to faculty-student coauthorship and the publications that serve as vehicles for institutional critique and for imagining new possibilities. For example, in chapter 6, Letizia Guglielmo describes her long-standing commitment to coauthoring with undergraduates across a range of disciplines, which has resulted in the publication of multiple peer-reviewed articles. As Guglielmo notes, the work of coauthorship can "engage students as change-agents." In chapter 11, Lauren Cardon and Brandi Martinez challenge business as usual in DEI research and scholarly publishing, and they view their coauthored essay as an intervention that addresses "the dearth of student input on inclusive practices in the college classroom." In sharing her "counterstory," Martinez challenges her faculty coauthor as well as readers of this volume to step into new roles and to be open to shifts in tone and style as they "listen, learn, and trust" when students share their experiences. Ultimately, Cardon and Martinez hope to "stimulate conversations about student-professor relationships in the college setting" with the goal of "making pedagogy more inclusive and equitable." Similarly, Isabella Gomez, a tribal leader among Muwekma Ohlone youth, was preparing to enroll at Santa Clara University (SCU) as she was coauthoring chapter 5 with her faculty mentor, Amy Lueck, and current undergraduates at SCU. Through a yearlong internship with Lueck, Gomez was able to design and develop a cultural camp for young people in her tribe. Upon her matriculation to SCU, Gomez

will be "entering the campus space on her homelands prepared to talk back to it and transform it." As these and other chapters in this volume demonstrate, coauthoring with undergraduates can and, we would argue, should involve far more than simply inculcating undergraduates into norms of academic publication and the practices of circulating their work in consequential ways. Faculty-undergraduate coauthoring makes space to raise important questions about pedagogies and policies that limit the ways students might imagine their roles as participants in higher education.

The myriad ways that undergraduate coauthors leverage their shared work with faculty to interrogate the colleges and universities they attend and to posit new possibilities for themselves and their fellow students runs as a conversational thread through the thirteen essays that compose this volume. But an equally important theme threaded throughout this collection involves how coauthoring with undergraduates also allows faculty to (re)write their professional lives and counteract institutional structures that would define their work in limiting ways. In chapter 10, Abby M. Dubisar, a tenured professor at an R1 university, documents how coauthoring with undergraduates has on multiple occasions allowed her to insist on the visibility of her work as *both* a researcher and a teacher at her institution. She notes that the faculty-evaluation process at her university does not value her work in- and outside of the classroom to mentor undergraduate researchers, but that this privileging of faculty research over teaching is "a hierarchy I subvert by writing and publishing with students." In chapter 9, Vanessa Sohan, Jennifer Peña, Xuan Jiang, and Giovanna Rodriguez argue for many important outcomes from their work as coauthors within a feminist community of practice (CoP). As a writing center administrator and contingent faculty member, Xuan Jiang notes how coauthoring with undergraduates has added important nuances to her professional identity. Having worked with Jennifer Peña over multiple semesters, Xuan was invited to Jennifer's master's thesis defense and was introduced as her "research mentor" by Jennifer, even as Vanessa Sohan directed her thesis. As a contingent faculty member and unofficial mentor of a graduate student, Xuan, having heard Jennifer's introduction, felt more legitimate and motivated to continue with her mentorship and coauthorship with students. Jennifer and Xuan's reciprocal, collaborative coauthorship indicates that there can be a synergistic impact for faculty with a wide range of institutional identities.

Not only do faculty find themselves revising their academic and institutional identities when they coauthor with undergraduates, they also have opportunities to explore new genres of writing and to work against the constraints of

much academic discourse. Joyce Kinkead and Shane Graham's opening chapter provides a rich catalog of "diversified scholarly production" resulting from their university's long-standing commitment to supporting undergraduate research and faculty-student coauthorship. In chapter 8, Lynée Lewis Gaillet troubles the genre of the textbook and how coauthoring portions of instructional texts with undergraduates creates new possibilities for teaching and learning. And indeed, so many of the chapters in this volume are themselves stretching the boundaries of the academic essay in fruitful, exciting ways, standing as complex and creative multivoiced dialogues that demand nimble readers. The final chapter of the volume, authored by Sandy Feinstein, Nicholas Fay, Faith Iseman, Ashley Offenback, Christian D. Brendel, Rachael Jensen, and Jennifer Muret-Bate, exemplifies the power of coauthoring to give rise to new ways of writing and reading. In demonstrating the power of their "creative-critical" approach to coauthoring, their chapter stands as "An Eptalogue, A Post-Modern Symposium."

In sum, we believe—and the contributors to this volume demonstrate—that when faculty and undergraduates coauthor publicly consequential texts, they can create unique opportunities to interrogate institutional structures as well as to imagine new possibilities for teaching, learning, and being in relationship with others.

Overview of Chapters

Organized into three sections, this volume provides researchers, teachers, and writers with opportunities to consider the places and spaces in academia and beyond that often give rise to coauthoring opportunities with undergraduates, to explore models and methods for carrying out the work of coauthoring, and to reflect on the consequences and impacts when postsecondary teachers coauthor with undergraduates. Across these three sections, readers will encounter the voices of faculty and undergraduates as they share their coauthoring experiences in a wide range of educational contexts and trace both the practical and theoretical implications of their shared work.

The timing of CFPs and publication deadlines, though, do not always align with the temporal horizons of potential undergraduate collaborators, and coauthoring with undergraduates can be as serendipitous as other scholarly projects, depending on teaching schedules, student interest, the needs of community partners, and other factors. Several faculty members with deep experience in coauthoring are thus sharing work in this collection that they composed without

an undergraduate partner or partners. Joyce Kinkead and Shane Graham (chapter 1), Letizia Guglielmo (chapter 6), Lynée Lewis Gaillet (chapter 8) and Abby M. Dubisar (chapter 10) have all coauthored multiple consequentially public texts with undergraduates, including articles in peer-reviewed journals, book chapters, digital publications, and contributions to anthologies and textbooks. Writing without undergraduate coauthors for this volume, these contributors are able to chart how coauthorship with undergraduates has impacted their institutional lives as faculty members in higher education across years and even decades, and they offer insights about diverse pedagogical approaches that they have developed and are continually revising in order to extend and expand the possibilities for coauthoring with undergraduates.

In Section I, "Spaces and Places of Coauthoring," readers are invited to consider a range of sites—English departments, writing centers, students as partners (SaP) programs, and community engagement initiatives—that have proved to be fruitful ground for faculty and undergraduates to become coauthors. This section opens with Joyce Kinkead and Shane Graham's essay that describes and interrogates the institutional culture of the English Department at Utah State University, where numerous faculty/undergraduate partnerships have resulted in coauthored scholarly monographs and edited collections of primary documents, articles in regional and national academic journals, exhibitions and historical markers, institutional reports and digital resources for students across campus, and other types of texts. In chapter 2, Steven J. Corbett, Annette Vara, and Katherine Villarreal bring forward writing centers as sites that invite the kind of "lingering, listening, and co-creation of knowledge" that can lead postsecondary teachers and researchers to coauthor with undergraduates. Heather Thomson-Bunn and Mía Zendejas position their work at the intersection of the students as partners (SaP) approach to pedagogy and institutional reform and diversity, equity and inclusion (DEI) efforts at their university, chronicling how their work as coauthors in this space underscores how both faculty and undergraduates negotiate moments of power and vulnerability. Tina Le and Rachael Shah's "Cultivating Boundary Dwellers" takes readers beyond the university and considers the opportunities for coauthoring with undergraduates in community spaces, arguing that successful coauthoring in such boundary zones accrue from healthier relationships among people with varied positionalities more so than published papers or widely circulated documents.

Section II, "Models and Methods of Coauthoring," offers readers opportunities to consider various models and ways of conceptualizing the work that

unfolds when faculty and undergraduates coauthor a range of texts. Teresa Contino, Isabella Gomez, Leah Senatro, and Amy Lueck open this section with their essay "Nested Coauthorship: A Framework for Building Productive Undergraduate Research Experiences." The image of a nest—built over time and with intent, assembled from diverse materials at hand—serves as a useful way to frame their experiences of coauthoring and can help to bring forward diverse voices and validate capacious forms of knowledge-making and sharing.

Framing coauthorship in light of feminist pedagogy and the principles of writing across the curriculum, Letizia Guglielmo's essay offers a flexible conceptualization of the generative work that leads students to coauthor with faculty. Guglielmo demonstrates how opportunities for dialogic meaning-making, reflection, and meta-analysis in the required discussion boards of interdisciplinary, online courses and high-impact practices (HIPs), such as undergraduate research projects and internships, have led to undergraduates coauthoring conference presentations and chapters in edited collections with her.

Jennifer Burke Reifman, Mik Penarroyo-Smith, Mikenna Modesto, and Loren Torres promote a "horizontal, mutual mentorship model" for characterizing coauthorship with undergraduates, enabling all coauthors to ask questions, share insights, and develop new relationships to writing, regardless of the varied positions each of them occupy within the academy. Turning to the archives as a generative site for research that leads undergraduates to coauthor with faculty, Lynée Lewis Gaillet proposes a model of "side-by-side" coauthoring, an extension of Lunsford and Ede's foundational work on collaborative writing and coauthoring. Such a model opens a range of publishing opportunities while also raising provocative and important questions about attribution and the blurry boundaries of coauthorship when students collaborate with faculty to produce elements contained in textbooks. Vanessa Sohan, Jennifer Peña, Xuan Jiang, and Giovanna Rodriguez's "Scenes from behind the Scenes: Fostering Reciprocal Faculty-Undergraduate Coauthorships at a Hispanic-Serving Institution" draws on Wenger's concept of communities of practice as a heuristic that allows undergraduates and faculty to tap into their everyday lived experiences as learners and their intersectional identities, troubling the presumed expertise of particular positionalities within colleges and universities; of coauthors as colearners; and of continuous conversations about the intellectual, affective, and embodied processes of collaboration.

Section III, "Consequences of and Reflections on Coauthoring," features four essays that allow readers to trace the impacts of coauthoring on teachers, students, and institutions. In "Destabilizing and Restabilizing Hierarchies

in Faculty-Undergraduate Coauthoring," Abby M. Dubisar considers three occasions on which she coauthored articles with undergraduates and the resulting publications in national, peer-reviewed journals. With clear-eyed self-reflection, Dubisar considers the benefits and responsibilities that flow to diversely circumstanced writers from each of her coauthoring experiences and the subsequent publications and how academic authorship becomes a continual process of destabilization and restabilization when faculty and undergraduates coauthor a range of texts.

Powerful advocates for the processes and products of faculty and undergraduates who engage in coauthorship, Lauren S. Cardon and Brandy Martinez argue that scholarship on inclusive pedagogies and equity initiatives should include the voices of students as fully empowered contributors to such critical conversations. Students who coauthor with faculty can more fully represent their intersectional identities and counter the tokenization that can occur when their lives and learning are simply described by faculty. Shirley Faulkner-Springfield, Kayla Moore, and Charity Riddick-Mullen draw upon their experiences at two HBCUs in North Carolina to boldly advance the position that writing studies faculty should coauthor with undergraduate students of color in order "to promote justice in academia, in the professions, and in the wider society." Weaving together all three of their voices and perspectives in their essay, "Creating a Pathway from First-Year Composition to Academic Publishing," Faulkner-Springfield, Kayla Moore, and Charity Riddick-Mullen reveal how each of them came to self-identify as a writer in personally meaningful ways and how coauthoring can provide a critically important pathway for students and faculty of color to claim agency in their lives in the academy and beyond.

Sandy Feinstein, Nicolas Fay, Faith Iseman, Ashley Offenback, Christian D. Brendel, Rachel Jensen, and Jennifer Muret-Bate close out this section with their essay, "Creative-critical Coauthoring: Definition and Demonstration." Coauthoring with students for nearly three decades, Feinstein describes the ways her longstanding "pedagogic experiments involving creative constructions as critical acts" led to coauthoring with undergraduates. Feinstein's six coauthors reflect upon their experiences as a student in Feinstein's class and their original experience of coauthoring with her and how those experiences have impacted their lives as graduate students, for some, and in academic and nonacademic careers, for others. Together, the coauthors enact creative critical coauthorship by presenting their chapter as an Eptalogue.

Conclusion

Scholars of collaborative writing and coauthorship have long trumpeted its potential to "transform academia into a place that nurtures intellectually, spiritually, and emotionally" (Day and Eodice 184). Characterizing dialogic collaboration as "loosely structured," "fluid," and "multivoiced and multivalent," Lunsford and Ede posit that such work can be "deeply subversive," disrupting entrenched hierarchies and giving rise to more empowering relationships (133). Our hope is that this volume contributes to the work of destabilizing and reconfiguring authorship in more equitable, exciting ways. By mapping the contexts that support and enable coauthoring and by sharing nuanced stories of the processes, consequences, and range of outcomes, we can continue to work on creating a robust intellectual sphere where the status of author can be claimed by a variety of people and where authorship can be a tool for future engagement and equity.

Beyond these vital changes, we want to end on a lighter but important topic. Both of us view our coauthoring experiences with undergraduates with great fondness. For Laurie, coauthoring with seven seniors in a classroom setting was both very stressful and very exciting (Bradley et al.). Managing students' varying interests and skill levels within the semester time frame was daunting at times but was counterbalanced by the students' excitement about joining the scholarly conversation about *their* major in professional writing. After diving into the research and reflecting on their own experiences, the students had a lot to say. For Jane, the process of coauthoring with undergraduates has similarly been a (mostly) joyful experience. When students in a junior/senior-level course on rhetorics of public memory were told their curatorial work would be fabricated on standing banners and displayed in our city's convention center during a national conference, their excitement and investment in the course was palpable. When the exhibit was moved to campus, parents and other members of students' support networks came to share in and celebrate their accomplishment. And the process of collaborating with just two students to coauthor an article for *College English* about the experience of researching our city and creating the exhibit began with several long meetings in a campus conference room after the semester ended, but those conversations were thoughtful, generative, and intellectually satisfying. With Dubisar (chapter 10), we encourage readers to seek out opportunities to coauthor with undergraduates and to "Embrace fun amidst the complexities."

Notes

1. We are grateful for the assistance of UMKC student Faith McLeod, who helped review issues of *College English* and *College Composition and Communication* to identify articles coauthored by undergraduates.
2. Numerous scholars in writing studies have noted the importance of making undergraduate research opportunities more accessible. For example, Alexandria Lockett, D. Alexis Hart, and Rebecca Babcock have written eloquently about the importance of "multiple pathways" to and through undergraduate research opportunities, including paid research positions for undergraduates who assist faculty on research, opportunities to conduct substantive research within courses and valuing a wide array of research methods and research questions that are relevant to students' lives. Angela Rounsaville, Esther Milu, and Joel Schneier have taken an "equity and access-oriented approach" to first-year writing courses by building undergraduate research on linguistic diversity and language justice into the curriculum at Central Florida University, newly designated as HSI (520).

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