Editor's Introduction

Doug Downs | Montana State University

I used to listen to albums. Coming of age when the move from vinyl to cassettes to CDs was at full steam (read: the 80s), I understood that when a band had two or three good records on the air, you'd go buy the album, find two or three more good tracks that would never get radio play, and a few more tracks you'd listen to once and, with the magic of CD track-skip (technology that high-end cassette decks eventually had too), ignore thereafter. Those high-end cassette decks made some dreamy mix-tapes, true enough, but we had to wait until the end of the 90s for wide-open ripping and burning of mix-CDs. And right as we were getting good at that came Spotify. And now I don't listen to albums.

I don't read journals, either. Not entire issues or volumes. Information architecture, from Google Scholar to all-knowing databases to my university library's increasingly refined ability to connect me to everything written everywhere evar (except for when it can't), has increasingly made me (or allows me to become) what Michael Kleine once called a "hunter" rather than a "gatherer"—a targeted searcher of specific articles on narrow themes, rather than a browser and a wider contemplationist. I go for the songs, not the albums. And I feel pretty secure about not being unusual in this. Doug Hesse in his recent 2019 *College English* article: "I read articles, not journals…. I hypothesize that others, like me, rarely read journals to catch up" (389).

I write this, naturally, as a journal editor.

I write this because the publication of Hesse's essay puts me in a reflective mood about what we do and why we do it *this* way. Each year *YSW*'s editorial board asks itself, should we abandon print, go fully online, and move to rolling publication so that every article comes online as soon as it's finished? Printing a publication once a year that collects the successful submissions from that year's window is so … album. So decidedly not-Spotify. Yet each year, we decide, yes, this is the way we want to do it. Why? How does this help us?

Prior to the beginning of my term as editor, while making the institutional arrangements to ensure that *YSW* would thrive at Montana State University, some of my most interesting negotiations were with MSU's Renne Library, which would host the journal's website through Open Journal Systems. Their very first question for me: "Why are you doing *print* at all?" This from a *librarian*! But it was telling, too, of the shift of optimizing information architecture from print, long-form collections (books and journals) to structures fronting the short-read, instant-grab, bit-by-bit filtering, "pecking," "trespassing," and fragmenting that characterizes hyper-reading (James Sosnoski in 1999). I don't listen to albums, I'm a Spotify guy, so I'm all for this hyper-reading business.

And yet. *Young Scholars in Writing* as a traditional journal, published once a year, born in a print version, does a couple things that, Hesse maintains, we ought to want to

hold onto as scholars and thinkers. He likens an issue of a journal to "an unlikely conjunction collocated by a specific place," shaped by "a reason less practical and instrumental than experiential" (389). The "album" that a journal represents is, in other words, a *happening and a destination* whereby the fortunate but happenstance meeting of this volume's particular submissions might get us thinking in ways we hadn't intended or foreseen. While drawn to an issue for one article, we might keep reading, and discover, just like when buying the album or browsing a library shelf, tracks that we hadn't imagined nor heard any other reference to, that are as good for us as the ones we showed up seeking. Despite—in fact, because of—the slow turnaround of journal publishing (especially in an annual like *YSW*) as compared with the immediacy of everyday writing, Hesse argues, "the journal function remains vital" (389).

Young Scholars in Writing offers, in particular, the special function or theme of including the newest, or "youngest," scholarly voices in rhetoric and writing studies. Our particular happening—as Hesse's essay makes note of—is the "striking rise" of venues publishing undergraduate research in rhetoric and writing studies (387). *Young* is a term some of the editorial staff now and again wish we could have back (spurred by occasional criticism from faculty); maybe *emerging* or *new* would be a more accurate and inclusive term, avoiding any unintentionally patronizing tones. Yet part of what we celebrate here, both in the articles we publish and the undergraduate peer reviewers who conduct the first-stage review of our submissions, is the "youthful" perspective of people who are just entering the field. As I remind our peer reviewers each year, the faculty editors who use the peer

reviews in conjunction with their own reading of submissions are looking especially for observations that the older professional perspective has overlooked, or forgotten, or simply *doesn't have the angle of vision to perceive*. Alongside simply good research, I expect that *YSW*'s readers show up for the resulting spectacle, with curiosity about what "the youth" of our field (independent of chronological age) are thinking. Beyond targeted links from social media and hits on databases and results from The Googles, what makes *YSW* a destination to be taken in in its entirety is these particular perspectives and voices on many of the most relevant areas of research in rhetoric and writing studies.

One of those areas is the rhetorical effect of key words and "god terms" in various cultural scenes resulting in marginalization of ethnic and racial minorities and women. This volume opens with Heather Yarrish's "White Protests, Black Riots," a corpus analysis of news media coverage of the Detroit Riots of 1967 and the Kent State Shootings (also riots) of 1970. Yarrish's devastating documentation of racially disparate coverage of the rioters, violence, and shootings in both events offers a telling prologue to today's similarly slanted coverage of Black Lives Matter and similar protests. Next, Rachel Stroup's study of the progressive-era "New Woman," also historiographic, also critiquing marginalizing discursive forces, shows how cultural commentary relegated the notion of the New Woman to the same constrictions as the Victorian "True Woman" which preceded her. Moving to the present, Drue Marr's "Three Networks, Two Candidates, One Problem" critiques the problematics of openly sexist news media coverage of female presidential candidates, which she finds to be uniform across major networks and political parties,

and deterrent to women's participation in the political process. And in our final corpus analysis in this volume, Lidia Cooey-Hurtado, Danielle Tan, and Breagh Kobayashi analyze persuasive public interchange among the Canadian government, aboriginal communities, and pipeline builder Kinder Morgan. The writers critique rhetorical usage and structures whereby state and corporate interests overrode and disempowered landholder and tribal interests in the permitting of Canada's Trans Mountain Pipeline.

Two of our pieces offer critical perspectives on key terms in particular corners of American culture. Madeline Crozier, with a broad lens on political subject matter, explores the cultural role and force of the notion of *melting pot* as a Burkean "god term" in contemporary U.S. discourses on immigration policy. Less politically (though perhaps detrimentally so) but also in the realm of god-terms, Sierra Diemer's analysis of aquatic safety education demonstrates the harmful reduction of public conceptions of water safety to swimming skills.

The final piece in our Articles section represents the field of writing pedagogy. Victoria Hinesly's study of the influence of bilingualism on writing quality offers a comparative analysis of monolingual and bilingual writers' scores on a writing rubric, and considers its implications for the value of bilingualism for writers and approaches to bilingual education.

Finally, this year's Spotlight on First-Year Writing features two articles. First is Daniel Dyson's autoethnography of discourse acquisition and recognition, as he traces his own and others' enculturation and acceptance into Rocket League, a student engineering club's rocket-building competition. Dyson's particular focus is on ways that learning about and acceptance into the discourse community hinge on active participatory communication. And in this volume's only speech analysis, Danielle Collett offers a nuanced analysis of ways that Oprah Winfrey's 2018 acceptance speech at the Golden Globes built both situated and invented ethos through epideictic rhetoric.

I lied—I actually do still listen to albums, and I still buy CDs. I just don't do it as much as I realize I ought to when I'm in the middle of one. It's true that, even as a journal editor, I can't see myself sitting down to read an entire volume of any but two or three journals in the field regularly. And it's hard to imagine that, with time, *YSW* won't step into the age of rolling publication of online-only articles. But even when that happens, and when I've passed the editorship along so that reading *YSW* by the volume is no longer my job, *YSW* will be one album I'll listen to all the way through, every time—because of the voices.

In closing, though, let me credit the voices you don't hear in this volume, but without whom it would not exist. The superb researchers and writers whose articles you see here, and the faculty who mentor them, are just the beginning of that process—and concomitantly, my thanks.

The Summer 2018 Magazine Editing and Production class at MSU managed all peer review for both the Articles and Spotlight on First-Year Writing sections internally, a first since *YSW* began the Spotlight over ten years ago. This is all the more impressive given this staff's relatively small number. To Jessica Bergman, Kelsey Blackaby, Kinsie Clarkson, Amanda Gerard, Kas Hamilton, Wyatt Korell, Dylan Vogel, and Molly Williams, I offer my thanks for much hard work and great insight, not only on the

pieces finally included in the journal, but on the work not included that received serious treatment and generous readings.

YSW's Editorial Board is also its faculty reviewing staff, in the role of "Faculty Advising Editors." FAEs receive submissions from first-round peer review and work from the perspective of *development*: Within our production timeframe, how much can a submission grow? How much does it need to? If a piece needs more work than seems possible, the FAE declines the piece by offering the writer an in-depth explanation of the piece's strengths and limitations, and encouragement to keep researching and writing. If the FAE sees the piece's needs as manageable, they offer the writer detailed feedback and the coaching required to take a piece through two or three more rounds of revision, to arrive at the quality you see arrayed in a volume like this one. For Volume 16, FAEs included Jacob Babb, Paige Banaji, Abby Dubisar, TJ Geiger, Joanne Giordano, Angela Glotfelter, John Gravener, Jane Greer, Laurie Grobman, Patti Hanlon-Baker, Joseph Janangelo, Erin Lehman, Laurie McMillan, Clyde Moneyhun, Sean O'Rourke, Jason Palmeri, Steve Price, Michael Rifenburg, Holly Ryan, Anna Sicari, Rebekah Sims, and Annette Vee. My thanks to each of these exceptionally generous colleagues is endless.

Works Cited

Hesse, Douglas. "Journals in Composition, Thirty-Five Years After." *College English*, vol. 81, 2019, pp. 367-96.

Kleine, Michael. "What Is It We Do When We Write Articles Like This One—And How Can We Get Students to Join Us?" *The Writing Instructor*, vol. 6, Spring/Summer 1987, pp. 151-61.

Sosnoski, James. "Hyper-readers and their Reading Engines." *Passions, Pedagogies, and 21st Century Technologies*, edited by Gail Hawisher and Cynthia Selfe, Utah State UP, 1999, pp. 161-77.