

Editorial

2018 Year-End Editorial

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I am thrilled to be writing 2018's Year-End Editorial for CJSBW/R. One of the (many) benefits to working on an ongoing open access journal is that the editorial occurs after the volume is complete. This allows for a review of the year that considers how the published pieces connect to one another. This year we published a piece from the University of Toronto featuring a dialogue on editing plurilingual scholars' work at the graduate level between James Corcoran, Antoinette Gagné, and Megan McIntosh. Their conversation argues for "flexible, targeted writing support that challenges narrow epistemologies and stale ideologies regarding taboo editing practices of academic and language literacy brokers involved in the production and revision of thesis writing" (p. 1). This piece really frames the two special sections produced this year in our journal which both take on the question of writing in the university, challenging the conventional practices and arguing for flexible and creative solutions.

Our two special sections, "Play, Visual strategies and Innovative Approaches to Graduate Student Writing Development" co-edited by Brittany Amell and Cecile Badenhorst and "Selected Papers from the 2017 Canadian Writing Centres Association Conference" co-edited by Kathy Block, Clare Birmingham, and Jordan Garbati, brought forward creative solutions to writing practices within the academy. The 2017 CWCA papers come out of their conference that took on the question of Canada's 150th anniversary considering the writing centre as a space where, as Frankie Condon's keynote argued, "multiculturalism and human rights may be more fully enacted and our country's historical injustices may be addressed through the collective labours of writing centre scholars, directors, and tutors" (pp. 192, 196). Jordana Garbati and Esther Brokett's work took this on, showing how participation in a research journal allowed students to learn to work with one another and understand academic writing; Travis Sharp and Karen Rosenberg's piece looks at the resistance that can be present when the writing centre is an open and safe space; Gail Nash, Morgan Dawson, and Kaine Gulozer look at the ways interacting with students and giving them direct feedback allows

students to grow more.

Similarly, our second special section takes on the importance of play in graduate student writing in order to shift the narrative of graduate student writing from one of struggle to an empowering process for the students. Brittany Amell and Eve-Marie C. Blouin-Hudon argue for the necessity of play in graduate writing to accomplish this and Nancy Bray similarly argues for play *within* the strictures of academic genres. Andrea R. Olinger's poem reveals the how graduate student writing can be infected with harmful ideologies; Cecile M. Badenhorst offers a possible solution to this considering the ways the emotional nature of writing needs to be taken into consideration when giving feedback. This special section is also international; in a piece from Germany, Katrin Girsensohn and Felicitas Macgilchrist argue for academic writing groups which "provide a foundation for students to experience academic writing in ways that are more playful, creative, and joyful, without feeling inferior and increasing students' awareness of their own intelligence, capacity and creativity" (p. 79); in a piece from Thailand, James Burford, Adison Juntrasook, Wasana Sriprachya-anunt, and Linda Yeh argue for contemplative practices as a method of allowing students to change their relationship to their writing; and in two pieces from England, Zoë Jones and Nonia Williams and Sandra Abegglen, Tom Burns, and Sandra Sinfield both argue for playful strategies such as drawing and creating shapes that represent writing in order for students to free-up students' minds and creative energies. Both our special sections were able to expand the ongoing conversation around writing in Canada; in this spirit, we look forward to bringing you our next special section, "Writing Instructors, Academic Labour, and Professional Development," edited by Sara Humphreys, Micaela Maftei, Katja Thieme, and Heidi Tiedemann Darroch, in 2019. We will also be working with CWCA again to publish a selection of papers from their 2018 conference.

We published two book reviews this year: Brittany Amell reviewed Stacey Waite's *Teaching Queer: Radical Possibilities for Writing and Knowing* and Daniel P. Richards reviewed Roger Graves and Theresa Hyland's *Writing Assignments Across University Disciplines*. In the new year we would like to publish a number of book reviews; please contact Shurli Makmillen (smakmillen@clafin.edu) if you are interested in having your book reviewed or if you would like to write a review. In the interest in continuing the conversations this year, we are also interested in 'commentary' pieces, which could respond to the articles published this year, report on projects or events, or offer opinions on issues of relevance to the writing and discourse studies community here in Canada and beyond.

Acknowledgements

Thank you to the CASDW Executive Committee for its continued support, to SFU's University Publications Fund, and to this year's special section editors, contributors, and reviewers. The 2018 issue of *CJSDW/R* was the longest in years, and we have many more high-quality articles in the editorial pipeline. Finally, a very special thank you to the readers of this journal: it is you who will help us to realize our vision for becoming a communal hub for vital conversations about writing and discourse studies in Canada and beyond. Please continue to spread the word about the journal, to share its articles, and, most importantly, to submit your own work and encourage others to do the same.