

## Editors' Introduction

### *Isabel Baca and Libby Catchings*

We write this introduction at a pivotal time for the *Community Literacy Journal*, welcoming new editors and restructuring our editorial board and the journal itself. As we explore possibilities and opportunities to make *CLJ* more accessible, engaging, and inclusive, we look forward to showcasing intersectional work that represents the varied, multimodal, and often digitally-situated literacies shaping everyday contexts.

As we open this new chapter, we thank the following individuals for their service: Sherita Roundtree (Acquisitions Editor), Natasha N. Jones (Spring General Issues Co-editor), Vincent Portillo (Project Profiles Editor), and Elvira Carrizal-Dukes (Senior Copyeditor). Your thoughtful, behind-the-scenes work has assured the journal's continued success. So, too, do we specially thank Veronica House, *CLJ* co-editor since 2018, for her contributions, vision, and hard work in maintaining the journal and overseeing its production, growth, and success. With our gratitude and excitement, we also welcome our new editorial team members: Libby Catchings (Spring General Issues Co-editor), Jasmine Villa (Project Profiles Editor), and Keshia McClantoc (Senior Copyeditor).

The contents of this summer issue reflect different aspects of community listening and community empathy. We begin with Todd Craig's "Stacks, Sounds and a Record a Day": An Introduction to DJ Rhetoric and Sonic Lineage in Praxis," which emulates sonic argument in a textual medium to revisit the dialogue between hip hop literacies and DJ rhetoric as they shape classroom pedagogies and social change, foregrounding the methodological work of narrative as critical meaning-making practice. Beginning with an origin story that traces the influence of albums, mixtapes, and DJ radio shows on his own identity, Craig guides the reader through the anticipatory logics of the genre's sonic lineage, emphasizing how a DJ's "algorithmic intuition" deploys sampling and interpolation to connect listener to source in ways that build self knowledge. This process of subject formation – what he describes as, "digging in the crates" – mirrors the problem-solving and inductive research students conduct in both scholarship and everyday cultural practice. These sites of literacy, in turn, enable DJ rhetorics to respond to the challenges of anti-black racism and global conflict.

At the same time, Craig's sonic lineage depends on listening that is asynchronous, unidirectional, and citational, even as he stresses the rhetorical nature of how DJs adapt and reconfigure sound by adapting beat and pacing to new contexts (and new compositions). In contrast, our second piece, "Listening to Black Girls: Community Engaged Considerations of Intellectual Humility," narrates a literacy practice centered in synchrony, where justice-centered listening requires both intellectual humility and adaptiveness to community rhythms that aren't always neat or predictable. Where Craig acknowledges the legacy of Black feminist practice to DJ rhetorics as a

whole, Khirsten L. Scott, Elise Silva, and Ariana Brazier make Black feminist thought and community listening central to their account of HYPE Media, a community-engaged project in Pittsburgh's Homewood neighborhood that invokes play as a means of resisting the misogynoir and surveillance Black girls experience on a daily basis.

Embodying HYPE Media's emphasis on synchronic dialogue through the polyvocality of the text itself, the authors alternate positionalities to navigate the generational, institutional discourses invoked by community-engaged work in the Homewood community: Scott, the first Black woman in a Rhet-Comp tenure-track position at her R1 institution; Brazier, a Black woman organizer and scholar, and Silva, a white woman in library and information science invested in critical pedagogy.

Gabrielle I. Kelenyi's piece, "Feeling Like a Writer: Composing & Publishing Writer's Memos in a University-Adjacent Writing Group for Low-Income Adults," guides our focus to the less-explored genre of the Writer's Memo in the community publishing context. Using interview data and writer's memo excerpts from a University-Adjacent Writing Group for Low-Income Adults (OWG), Kelenyi demonstrates how the memo as a genre of activity clarifies writers' beliefs, motivations, and sense of self efficacy. Unlike the synchronous spaces of community listening described by Scott et al, Kelenyi's account of writer's memos reveal a dialogue between writer and imagined listener towards each individual's particular (and highly contextual) goals, values, and needs. The resulting dialogue between writer and reader constitutes an adaptive, portable collaboration, not unlike Craig's sonic lineages - each contribution moving towards meaningful negotiation of whose voice gets to be heard.

**The Coda: Community Writing and Creative Work** section, edited by Gabrielle Kelenyi, Alison Turner, Stephanie Wade, and Chad Seader, begins with the Coda section editors introducing the creative contributions with an Alphabet of Resistance. This alphabet accentuates the language the federal government has removed from their websites and highlights the importance of these words. The contributors in this Coda section provide reflections, poetry, descriptions of visual projects, and even an excerpt of a book in progress.

**In the Book and New Media** section, edited by Jessica Shumake, you will find two book reviews. Jennifer W. Grauvogl reviews *Community Listening: Stories, Hauntings, Possibilities*, edited by Jenn Fishman, Romeo Garcia, and Lauren Rosenberg. Eileen Lagman and Elizabeth Keylon review *Reading, Writing, and Queer Survival: Affects, Mattering, and Literacies Across Appalachia* by Caleb Pendencygraft.

Together – the articles, creative works, and book reviews – create a platform for writing, broadly conceived, and community listening toward greater empathy. We are proud to share this issue with you, our readers, as we welcome new directions for the *Community Literacy Journal*.