Description

Enculturation, an online academic journal, publishes scholarly work on issues related to “rhetoric, writing, and culture.” As the name suggests, the content of this journal tends to be concerned with the textual possibilities and limits that are created and negotiated through actions within a cultural context. The journal seems particularly interested in the burgeoning of online culture, which has resulted in “intense cultural change.” The mission of Enculturation is to maintain the traditional practices of disciplinary knowledge production while also making use of new technologies. For the most part, Enculturation reads like a traditional print journal in the field of Writing Studies, but it also encourages submissions of non-traditional, multimodal scholarly texts. Most of the articles are traditionally composed, simply print articles in an electronic setting. But some take advantage of the media available to them. For example, “Lacan’s Imaginary Prisoner Game” by Charles Heinemann is precisely what it claims to be: a game. Unfortunately, some of the hypertextual articles from the earliest issues include external links that are now broken, such as Grant Boswell’s “Non-Places and the Enfeeblement of Rhetoric in Supermodernity,” but for the most part, the content of the journal seems to be intact.

Enculturation does not follow a regular publication schedule. Instead, the journal operates on “rolling submissions,” posting submissions as soon as they are accepted under “New Articles and Reviews” in the right sidebar. At regular intervals, these submissions are collected, assigned an issue number and listed in the table of contents. Since its first issue in spring of 1997, Enculturation has published fourteen issues, generally one per year (with a four year hiatus between 2004-2008). The journal also publishes guest-edited “special” issues organized around a theme, but since these make up ten of the fourteen issues, the “open issues” without a central theme seem more “special” than these themed issues. These themes include “On the Film Image” (2:1), “Post-Digital Studies” (3:1), “Cultural Studies and Critical Pedagogy” (4:1), and “Image Events” (6:2).

The journal seems to prefer relatively theory-heavy submissions, particularly those that make use of poststructuralism, especially the work of Deleuze and Guattari. This tendency, however, seems less pronounced in later issues, and it is likely that the high frequency of theoretical pieces in earlier issues is due to the newness of new media and hypertext theory. While later issues continue to favor poststructuralism, they increasingly rely on Writing Studies scholarship rather than critical theory. Pedagogical concerns seem to be of increasing interest for the journal. Though the description of the purpose of Enculturation on the journal’s website refers directly to the role of teachers in the process of enculturation, there are very few articles devoted to pedagogy before Issue 4:2 (Fall 2002). While the journal is not exclusively dedicated to new media or technology, there does seem to be a preference for these topics. All of the articles I read employed qualitative research methods, particularly close reading of texts and ethnography (including auto-ethnography), such as Kim Hensley Owens’s article on voice-recognition software, which acute tendonitis forced her to use. Many articles fit under the broad label of “cultural studies,” and many display an allegiance to emancipatory or counter-hegemonic writing and/or pedagogical practices. For example, in her article, “Deconstructive Pedagogy,” Aliya Weise explains, “I cannot extricate myself from the violence, the arbitrary and inappropriate nature that the grading mark creates. It is required for my position. But I hope to mitigate that violence to the best I am capable. Removing my assessment as the authoritative ruling power is one way to do this” (Weise).

Enculturation also publishes unsolicited reviews of books, CDs, films, websites, and conferences, and the reviews are also published as they are accepted. Most of the contributors are either tenure-track university faculty or doctoral candidates in Writing Studies/Rhetoric and Composition, though some are recent graduates. A few contributors are either non-tenure-track instructors or employed outside the academy as editors, administrators, programmers, or artists.
The first three issues of *Enculturation* include a link to the “Web-bin,” which, according to the journal’s description, was to be a cache of “links to sites related to Rhetoric, Composition, and Cultural/Critical Theory. Anyone can submit their site, but [the editors] also encourage *Enculturation* contributors to submit a link to a favorite site.” In Issue 2:2, the Web-bin becomes simply “Links,” and it is eventually dropped entirely in Issue 6:1. While the newer issues do not include a link to the Web-bin, it is still a very useful resource, if a little difficult to get to. Here, readers may find links to print journals within the discipline of Writing Studies, relevant online journals like *Kairos*, and new media resources, such as the Alt-X website.

As far as I can tell, Byron Hawk has been the General Editor of Enculturation since its beginning in 1997. But because the “Editors” link from each issue leads back to the same page, it is impossible to determine whether or not editorial changes have occurred. If they have, they have not been recorded in the journal itself. Byron Hawk, an Associate Professor at the University of Southern California, lists research interests in “the intersection of invention, pedagogy, complexity theory, and new media.” Jim Brown, the Managing Editor, is an Assistant Professor of English at Wayne State University, where he teaches courses in rhetoric, writing, new media, and software studies. The editorial board is made up of scholars similarly interested in technology, multimedia, and new media.

**Review Process**

*Enculturation* operates on a process of blind peer-review. Each submission is reviewed by the Managing Editor to determine whether or not it is suitable for blind review. If the Managing Editor decides that the submission is not suitable, feedback will be provided explaining this decision. Otherwise, two editorial board members will be assigned to review the submission. The format for review is as follows:

___1. The submission is significant and sound, falls within the scope of *Enculturation*, and should be published with only minor revisions.

___2. The submission is basically significant and sound but requires rewriting to make it a solid publishable contribution.

___3. The submission requires major rewriting and it should be revised and resubmitted for review.

___4. The submission is sound but does not fall within the scope of *Enculturation* and should not be included.

___5. The submission does not exhibit a broad enough understanding of the field and does not warrant further consideration by *Enculturation*.

The reviewers will submit their selections from 1-5 to the Managing Editor, as well as specific suggestions for revision. Once these reviews have been examined, the Managing Editor will select pieces for inclusion in the journal and informs the authors of this decision, providing copies of each blind review. Authors may receive one of three possible responses: accepted (with minor revisions), revise and resubmit, or not accepted. Authors who are asked to revise and resubmit are asked to provide a cover letter explaining how they have utilized the suggestions of the editorial board in their revision. The resubmitted piece will be sent to the same two editorial board members who initially reviewed the piece. Once the Managing Editor is confident that the author of an accepted piece has addressed the concerns of the editorial board, the manuscript is submitted to the Production Editor for formatting. The manuscript is then reviewed by the Copy Editor. Authors will then be given one week to double-check their pieces. At
this point, the submission will be published and will appear in the "New Articles and Reviews" box on the right side of the page.

**Submission Guidelines** (from http://enculturation.gmu.edu)
The best way to submit an article, project, or review to *Enculturation* is to post it to our conference queue:

- [Create an account](http://enculturation.gmu.edu)
- [Log in](http://enculturation.gmu.edu)
- Click "Create content" under the user navigation menu
- Click "Submission"
- Enter the title of your submission in the "title" field
- Enter your name, email address, and an abstract in the "body" field
- Ensure that there are no identifying names in your text or document name
- Attach Word or media file
- click "submit" at the bottom of the page

If you send an attachment, Word files in DOC or RTF are preferable. For hypertext or media projects you may initially submit a URL but will ultimately need to send a blind WinZipped version of the project for review.

Authors can track or edit their submissions by selecting the "my paper" link in the user navigation menu.

*Enculturation* 2.0 operates on rolling submissions. Submissions will be reviewed as they are submitted and posted as soon as they are approved for publication, formatted, and copy-edited. Published content will be listed under the heading "New Articles and Reviews" on the right side of the page. At appropriate times throughout the year, the most recent content will be assigned a new issue number and listed in a table of contents. This allows us to combine a more immediate publication schedule with the traditional notion of issues.

For general journal inquiries email: byron [dot] hawk [at] gmail [dot] com

We also accept the submission of books for review from publishers or individuals. They will be listed in the Reviews section in the main menu. Please send them to the address below.

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**Work Cited**
