

## Editors' Note

The pieces gathered here take place on the riverbanks of the Sierra Madre and the streets of Bolshevik Russia. They look under the shadows of the Order of the Skull and Bones at Yale University, and they look backstage, behind the curtain, to the ingrained racism of American dance companies. They make noise about the silence of American Jews during the Holocaust in Germany, warn of a pending water crisis in Los Angeles, and investigate the political tactic of the hunger strikes carried out at the Guantanamo Bay detention facility. They continue uncovering—as good critical writing and research do—the more complex truths under generalized assumptions, examining how DC's image of wealth and opulence hid a starker picture of poverty and how American schools cheat their students of essential foreign language education at high cost. The work here stakes its claim in multiple territories and across boundaries of genres and academic disciplines. It does not shy away from challenge, even when that challenge requires an author rethinking his own ethics or staring down her own personal and historical responsibility in the face of researched knowledge. Across many landscapes and topographies, the critical questions asked here are both difficult and brave, resulting in writing that reveals the new perspectives that new college writers can bring first to the classroom and then, here, out into the world.

*Euonymous* is a collaborative production of faculty and student editors, and student writers, at The George Washington University, borne out of the rigorous theme-based writing seminars that make up the curriculum of the First-Year Writing division of the University Writing Program. The pieces you read here were originally written in the first semester of those courses, under the supervision, encouragement, direction, and enlightenment of dedicated faculty who believe in the authority and import of college writers to create new knowledge. The writing represents intense work of student authors, delving deep into subject matter, and surfacing after that immersion to speak their own minds on matters of the world. Students developed these pieces initially through the writing process built into all first-year writing courses, and due thanks are owed to all the faculty members who helped shepherd not just the works presented here but also those represented in the wealth of submissions we received.

In many of the best ways, this journal also remains one of student invention, as student editors devise their selection criteria anew each year and then work in tandem with the accepted authors to bring the papers ready for publication. But we are not ashamed to say that the writing offered here might not yet be done. If past issues of the journal hold truths about the continual process of writing and revision—as we suspect they do—we can know that some of these pieces will go on to become the seeds of fellowship applications, future advanced studies, or paper presentations at national conferences. The act of publication, for many of the writers assembled here, will offer a legitimacy that will be just the first step in encouraging them to pursue, longterm, the opportunities that come when writing opens itself up in the public sphere.

So look, with these writers, under the cover of darkness that yields up to the light, behind what is cloaked with common knowledge to the rough beauty of harder questions underneath. Visit these places local and international—artistic, political, polemical, philosophical, educational, historical, sociological, and scientific alike. Welcome, then, to the fourth edition of *Euonymous* and all, in this bright and varied terrain, that awaits for you here.

—Faculty Editors, Emily Bliss and Christy Zink