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This comics-style collaboration between rhetoricians Elizabeth Losh and Jonathan Alexander and illustrator team Big Time Attic presents the content of the composition course in a form designed to draw students in. *Understanding Rhetoric: A Graphic Guide to Writing* covers what first-year college writers need to know—the writing process, critical analysis, argument, research, revision, and presentation—in a visual format that brings rhetorical concepts to life through examples ranging from Aristotle to YouTube.

“Highly entertaining and engaging.... It’s one of the first textbooks I’ve seen that could be studied as a rhetorical text in a fun and enlightening way.”

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"It meets students where they live, providing very timely...examples and explanations that students can understand and can learn from.... It’s one of the best textbooks that I have used in 15 years of teaching."

—Dr. Heath A. Diehl, Bowling Green State University
Dear Colleagues and Friends—

Welcome to another issue of *College Composition and Communication*. In describing the articles in this issue, I’ve adapted Janice Lauer’s famous phrase as we bring 2012 to a close; taken together, the articles here demonstrate something of the range of interests motivating our current research while they simultaneously document the continued dappled-ness of the discipline. More specifically, the articles in this issue of *CCC* take as their focus a pedagogy of archives; a discussion of writing curricula and pedagogy in China and the US; a historical interpretation of “mundane documents” related to NCTE; and new ways of understanding writing-across-the-curriculum (WAC) programs. In addition and as I explain below, in this issue we also have the pleasure of reading Malea Powell’s CCCC Chair’s Address; Malea’s CCCC Chair’s Letter; Dominic DelliCarpini’s CCCC Secretary’s Report; and Linda Adler-Kassner’s review essay commenting on a set of new books whose content ranges from digital technologies and majors in rhetoric and composition to the teaching of immigrant students. Not least, we have a poster page, this one focusing on error, once a primary concern of the field, now a phenomenon understood through the lens of social construction. I then close this issue of *CCC*, as I do in each December, with some observations about current *CCC* activity and future *CCC* reading.

**CCC 64:2 / DECEMBER 2012**

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In our first article, “Training in the Archives: Archival Research as Professional Development,” Jonathan Buehl, Tamar Chute, and Anne Fields—respectively, a rhetorician, a librarian, and an archivist—describe and document their experience creating and teaching a graduate research methods module on archival research. In this unit, what they offer students is “loosely structured practice with real archives”; what they find is that students’ understandings and attitudes change as a consequence of working with archival materials; what they recommend is that researchers in general would benefit from such an experience.

Our next article, “College Writing in China and America: A Modest and Humble Conversation, with Writing Samples,” puts a specific face on writing curricula in two very different countries. Co-composers Patrick Sullivan, Yufeng Zhang, and Fenglan Zheng begin their conversation by presenting the goals of the curriculum in each setting before examining the ways that those goals shape a specific student response to an assignment. Then, in addition to exploring how values of course and culture are evidenced in the examples, these colleagues consider more generally similarities and differences across contexts.

The context of the National Council of Teachers of English provides the setting for our next article, Suzanne Bordelon’s “Muted Rhetors and the Mundane: The Case of Ruth Mary Weeks, Rewey Belle Inglis, and W. Wilbur Hatfield.” Drawing on archival research, Bordelon documents the creation of the President’s Book, a kind of manual identified by Bordelon as a “mundane internal document,” and its role in introducing incoming NCTE Presidents to their new professional responsibilities. As important, Bordelon argues that in creating this document, Ruth Mary Weeks and Rewey Belle Inglis, NCTE’s first female presidents, were able to begin challenging the gendered status quo and the power differential between the administration of NCTE and its elected leadership.

And last but not least, Carol Rutz and William Condon, drawing on their own experiences leading WAC programs at very different institutions as well as on the WAC literature, outline “A Taxonomy of Writing Across the Curriculum Programs: Evolving to Serve Broader Agendas.” Identifying and arranging characteristics of WAC programs, Rutz and Condon use the metaphor of location and momentum to describe WAC. In addition to helping us plot kinds of WAC programs, the Rutz-Condon taxonomy “should help emergent and existing programs establish a program of inquiry that can support research
and administrative efforts, so that a flow of information about the program’s status continues to inform its progress toward its goals.”

Next, Malea Powell’s multivocal “Stories Take Place: A Performance in One Act” is composed by the author and “Performed with help from all my relations.” Those of us in attendance at the opening session will remember it well, as speakers walked to different microphones to add their voices and their stories to Malea’s as Malea’s images flashed on the screen. Here, those of us reading the print version of this performance are invited to add our stories, too. As Malea says, her hope is that with the “inserted images,” the text “more adequately captures the genre in which this address was performed. I hope also that it allows you, dear reader, to make space for your own story in this web of relations.”

And in this issue’s review essay, Linda Adler-Kassner provides her reading of five volumes that, on the surface, seem to take up very different topics. In “Writing Inside and Outside the Margins,” Adler-Kassner helps us see the big picture contextualizing Adam J. Banks’s *Digital Griots: African American Rhetoric in a Multimedia Age*; Margaret Price’s *Mad at School: Rhetorics of Mental Disability and Academic Life*; Mary Soliday’s *Everyday Genres: Writing Assignments across the Disciplines*; Myra M. Goldschmidt and Debbie Lamb Ousey’s *Teaching Developmental Immigrant Students in Undergraduate Programs: A Practical Guide*; and Greg A. Giberson and Thomas A. Moriarty’s edited *What We Are Becoming: Developments in Undergraduate Writing Majors*. Linking the Common Core State Standards, these books, and the growth of the writing major, Adler-Kassner raises questions at the core of the field:

If this growth trend [in the writing major] has continued, one wonders whether (and how) the writing major might serve as a capacious umbrella under which questions raised in these books can be addressed in the age of the Common Core State Standards. What should—and what can—writing be, especially in school? How can we continue to seek to define contexts and contents for writing that don’t proceed from a “norm” and accommodate difference, but that address possibilities for difference in their very construction? And even when we pursue these questions through our best, most theoretically informed assumptions, how can we seek to create and maintain dialogue with those inevitably on the margins?

And we conclude this issue with a poster page on error.
Past isn’t always prologue, but it forecasts well the activity of College Composition and Communication. Or, as has been the case previously, this year was busy, too. For the 2013 special issue on The Profession, for example, we received 143 submissions. Likewise, we continue to increase the number of reviewers participating in the peer review process: in the June 2010 issue we thanked over 125 colleagues; in June 2011, we were pleased to acknowledge the help of over 145 reviewers; and this year, in 2012, we thanked 187 consulting readers, and in each case, several were first-time reviewers for CCC. During the past year, we again published four review essays, this year addressing seventeen volumes, these review essays authored by some of our field’s most distinguished scholars, focused on digital rhetoric and composition; on histories and pedagogies; on public rhetoric; and on research methods and approaches. In February, we also offered our first “round-robin” review, in this case of Academically Adrift, and in June, we hosted a second Symposium, this one considering peer review as it operates in publishing and in tenure and promotion. In September, we published our third special issue, this one taking up 50 extra pages and addressing research methods and methodologies. In terms of submissions, the topics of manuscripts during the past year seem more diverse than in the two years before, although we do see a limited set of topics receiving repeated interest, among them globalization/translingualism; classroom matters; writing assessment; and histories. And throughout, we have received and sent out manuscripts and responded to authors and potential authors, in all these processes learning a great deal ourselves.

The new year, 2013, will bring to us new readings as well as new discussions of topics of interest, and possibly concern, to CCC. The February issue of CCC includes articles focusing on classroom practices especially; a review essay composed by Asao Inoue taking a look at current volumes theorizing translingualism and language more generally; and Mike Rose’s Exemplar remarks. In addition, the February issue includes a round-robin review of two volumes evaluating higher ed: Andrew Delbanco’s College: What It Was, Is, and Should Be and Richard Keeling and Richard Hersh’s We’re Losing Our Minds. In our June issue, in addition to our articles, we host another Symposium, this one focused on Massive Open Online Courses (MOOCs); in this Symposium we will hear from our colleagues, based on their experiences in taking such courses, about how MOOCs operate and what and how they might signify for rhetoric and composition. And in September, we will publish our fourth special issue,
this one profiling The Profession, the first special issue including, in addition to articles, small-scope narratives speaking to lived experiences of our field.

And, of course, the CFP for our 2014 special issue—focused on Locations of Writing—is on the CCCC website (please see http://www.ncte.org/cccc/ccc/write#CCC_CFP for the full CFP); I continue to welcome ideas and proposals as well as completed small-scope narratives. The deadline for proposals is January 7, 2013.

Until then, please enjoy the bounty you’ll find in the pages within.

Kathleen Blake Yancey
Florida State University

Call for Proposals

We are pleased to announce CCC’s fifth special issue, to be published in 2014, focused on Locations of Writing. I especially welcome two kinds of responses to this CFP. The first is a proposal of 250 words for a full-length manuscript addressing:

- Historical locations for writing classes or other curricular writing activities (e.g., writing centers)
- Writing across different institutional locations: e.g., community college/four-year college, private/public, WAC, and WID
- Connections across sites of writing
- Historical or contemporary locations for out-of-school writing events and activities
- New locations for writing, including programs and departments
- The relationship between writing locations and the profession
- The influence of location on curricular and pedagogical practices
- The role of locations in an era of mobile technology
- Student work on websites, portfolios, and other digital sites conceived of as locations
- Advantages, disadvantages, and opportunities linked to relocating writing
- Location as metaphor: space, place, and geography as compatible and/or alternative metaphors
- Location as site of knowledge, especially regarding issues of difference
- Location and its relationship to faculty status

This list, however, is not meant to be prescriptive—I welcome queries, ideas, and proposals. The second response I welcome is a complete vignette or “small-scope narrative” of our lived experience in a given location in writing (limited to 1,000 words). This must be complete at the time of submission and should be appropriately labeled.

Deadline for proposals and vignettes is Monday, January 7, 2013. No duplicate submissions, and please be sure to limit proposals to 250 words each and vignettes to 1,000 words. Please submit all questions and proposals to cccedit@yahoo.com.