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Dear Colleagues and Friends~~
Welcome to the December 2013 issue of *College Composition and Communication*. Three articles open this issue, as you’ll see; we also have the pleasure of reading Chris Anson’s CCCC Chair’s Address; we hear about CCCC itself through Chris’s CCCC Chair’s Letter and Dominic Delli-Carpini’s CCCC Secretary’s Report; and we learn through Nancy Myers’s metaphor of a puzzle about five volumes addressing feminism. The CCCC poster page addressing research then concludes the issue. In this introduction, I also comment, as I do in each December, on current CCC activity and future CCC reading.

I titled this editor’s introduction “Outside Conventional Practices” because each of the three articles inside these pages points our attention in the direction of the unconventional, that which is just outside “normal” practice, as they focus on the ethics of internships; the role of labor in writing assessment; and a partnership crossing institutional and racial divides.

From the Editor

Outside Conventional Practices

*CCC 65:2 /DECEMBER 2013*

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Our first article, Katherine T. Durack’s “Sweating Employment: Ethical and Legal Issues with Unpaid Student Internships,” comes at a most opportune time. As we’ve seen in many sites—from the page of the *New York Times* reporting on the lawsuit claiming that Fox Searchlight Pictures did not pay its interns equitably or ethically to a recent discussion on a museum studies listserv about the jobs that interns were “taking” from potential employees—questions about internships are both numerous and serious. The educational value of internships isn’t so much in question as is the set of guidelines and conventions governing them. And as Durack observes, the timing on considering these issues is overdue: “Despite the many benefits of unpaid student internships, economic conditions have changed so dramatically over the past decade that we must consider a quite different reality than has applied in past periods of greater economic health if we are to appropriately—and ethically—assess their place in undergraduate writing programs today.” Toward this end, Durack provides information about the ubiquity of internships before making a set of propositions to guide them that we might take up together.

Our second article, Tony Scott and Lil Brannon’s “Democracy, Struggle, and the *Praxis* of Assessment,” takes up the unconventional in its attention to the faculty participating in writing assessment. “Democracy” opens with a narrative of an assessment process that, in its interest in difference in values, carries forward a collaborative review tradition begun in the 1980s by Pat Belanoff and Peter Elbow. At the same time, however, Scott and Brannon are also interested in what divides faculty. Comparing the rating practices of tenure-line faculty with those of non-tenure-line faculty, “Democracy” finds different patterns of interaction among colleagues and different values as well. As important, they argue, is the role that such difference plays in supporting inequitable patterns of staffing.

In our last article, “I’m on a Stage: Rhetorical History, Performance, and the Development of the Central Pennsylvania African American Museum,” Laurie Grobman articulates and develops a twofold purpose: first, outlining the role that Frank L. Gilyard played in establishing and supporting the Central Pennsylvania African American Museum, and second, showing how such a site can enrich and engage writing students in “cross-racial community-university literacy partnerships.” Gilyard himself and his rhetorical performance, in Grobman’s account, created a history and a status; his work extended to college students whose efforts might complement his:

Students in my honors first-year composition in fall 2012 conducted research and wrote about select topics Gilyard wanted to see in the exhibit (referred to
hereafter as students’ “CPAAM research”). In the project we called “Stories Behind and Beyond the CPAAM Exhibits,” students researched and wrote articles on the following people mentioned at CPAAM: Samuel Hubert, the first African American teacher in Reading; George Marshall, WWI veteran; the family of Jenny Terry, a former slave who came to Reading in 1852 with her nine mixed-race children; Chloe Walker, a former slave who died at 108 years old in Reading; and General James L. Williams, the first black general in the U.S. military from Berks County.

In Chris Anson’s CCCC Chair’s Address, we meet Professor Nathan Shield. Like many of us, Professor Shield likes his work: “This is what he signed on for, he muses—this life of thought and words, this comfortable world of stately columned buildings historicizing and symbolizing the steady march of knowledge and intellect.” But as we soon learn, all is not rosy in the higher education of 2013: how that is, why it matters, and what we might do about it make up the Address, which those who heard it in Las Vegas will no doubt remember. The room became still as the narrative progressed and we heard our own stories inside Chris’s and Nathan’s.

Including five volumes in her review essay—*Networking Arguments: Rhetoric, Transnational Feminism, and Public Policy Writing; Feminist Rhetorical Resilience; Conversational Rhetoric: The Rise and Fall of a Women’s Tradition, 1600–1900; Writing a Progressive Past: Women Teaching and Writing in the Progressive Era; and Feminist Rhetorical Practices: New Horizons for Rhetoric, Composition, and Literacy Studies*—Nancy Myers compares making sense of their rich diversity to the putting together of a puzzle, each piece valuable in its own right while also contributing to a larger mosaic:

Each of these examples reinforces that feminist rhetorical studies repeatedly contends with the tensions within the material conditions of women’s scholarly and academic work. What these writers reveal is that the communal doing through the research and writing of feminist rhetorical studies critically reclaims, builds on, and breaks away from historical traditions, continually reexamining the material conditions of women’s work, while enacting it themselves.

And the issue then concludes with our sixteenth poster page, this one focused on research.

The inbox, email account, and office of *College Composition and Communication* continue to be busy. Manuscripts arrive, typically at least a couple each week, though recently this pattern changed, temporarily. Although we generally
receive quite a few manuscripts in May, which, given that the academic year is
drawing to a close, makes sense, this year May was very quiet. Fortunately, the
summer months—June and July, at least—have been especially busy. We also
received a fantastic response to our 2014 special issue CFP on Locations of
Writing: as I indicated in the June issue of CCC, we received over two hundred
submissions, about 25 percent of which were vignettes. And as I write this in
a hot, humid, but (finally) sunny Tallahassee at the end of July, we are inviting
consulting readers to participate in the review of the full manuscripts due just
after, and fittingly, Labor Day.

During the past year, we continued the activity that has characterized
the journal for the last three years. We again published four review essays, this
year addressing sixteen volumes, speaking to topics at the center of the field:
diversity, language, and institutions; digital rhetoric and composition; the
profession; and feminist rhetorical studies. In February, we also hosted another
“round-robin” review, this one speaking to this moment in higher education as
represented in Andrew Delbanco’s College: What It Was, Is, and Should Be and
Richard P. Keeling and Richard H. Hersh’s We’re Losing Our Minds: Rethinking
American Higher Education. In June, we hosted a third Symposium, in this case
on MOOCs and, hearing from two colleagues, read about what it felt like to be a
learner in such a setting and about what they might portend for writing studies.
In September, we published our fourth special issue, this one considering the
profession through the lenses of personal experience and academic research.

In terms of submissions, the topics of manuscripts during the past year
seem ever more diverse, although we do see a limited set of topics receiving
repeated interest, among them this year pedagogy; language; theory; histories;
and multimodality/networked writing. And of course, during all of the year’s
twelve months, we receive manuscripts, reply to authors, invite reviewers, syn-
thesize reviews and communicate with authors again, prepare manuscripts,
send out and review page proofs, review books for review essays, communi-
cate with the CCC Editorial Board, identify Symposium topics, and, not least,
compose this note to you.

The new year, 2014, will bring to us a(nother) bounty of new readings. The
February issue of CCC includes articles, of course; a review essay considering a
variegated set of printed books and e-books on writing assessment composed
by Chris Gallagher; Keith Gilyard’s CCCC Exemplar remarks; and a round-robin
review of books addressing class, both in higher education and in our field. Given two factors—all the national discussion about the widening divide between the 1 percent and the rest of us and the role that higher education has historically played in altering such class divides—I thought it would be wise to for us to think with our colleagues about class, more specifically about class from the twofold perspective of writers in the larger community of higher education and of scholars in our more familiar community of the field, and I thought it might be especially interesting to see how the books would read as a set. Toward that end, I have invited four colleagues to review Jenny Stuber’s *Inside the College Gates: How Class and Culture Matter in Higher Education*; Elizabeth Armstrong and Laura Hamilton’s *Paying for the Party: How College Maintains Inequality*; Mike Rose’s *Back to School: Why Everyone Deserves a Second Chance at Education*; and Irv Peckham’s *Going North Thinking West: The Intersections of Social Class, Critical Thinking, and Politicized Writing Instruction*. I look forward to their reflections on the relationship of college and class as seen through the lenses of higher ed and of composition studies.

Other future issues of the journal have much to offer as well. In our June issue, we continue the practice of hosting a Symposium; in the case of June 2014, it will focus on internationalism and globalism. And in September and December, we will publish a double special issue, our fifth and final, on Locations of Writing, a topic that invited particularly strong and rich article and small-scope narrative submissions. And at that time, at the end of 2014, we’ll turn the editorial reins over to Jonathan Alexander, who, as you probably know, will be our next editor of *College Composition and Communication*.

As for now, please accept my invitation to read the bounty before you.

*Kathleen Blake Yancey*
*Florida State University*