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To apply and view complete job description and requirements go to www.cuny.edu, access the employment page and find Job ID #11537. Job closing date revised: January 5, 2015. EO/AA

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Required: A Ph.D. in composition/rhetoric, two years teaching college writing, the ability to teach successfully, demonstrated scholarship or achievement, and ability to cooperate with others.

Desired Qualifications: A research and publication plan; college service experience in mentoring and tutoring students; collaborative skills in program planning and in curriculum design; and experience mentoring adjunct writing instructors.

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From the Editor
A Mixed Genre—Locations of Writing; (Another Beginning), Another Farewell

Dear Colleagues and Friends~~

As you know, in the September issue we focused on questions addressing Locations of Writing. Among other questions, I asked about where we write, about what difference a given location might make to writing, and about the relationship between location and circulation, questions that also locate this second of our double special issue on Locations of Writing. In this introduction to the December issue of CCC, as in the September issue, I’ll briefly introduce the narratives, articles, and review essay that document, demonstrate, and illustrate the importance of Locations of Writing. (For a fuller explanation of the context of this double issue, please see the September issue.) Here, I introduce as well Howard Tinberg’s CCCC Chair’s Address.

And not least, in the second half of this introduction I conclude my editorship of College Composition and Communication with some thoughts about the experience and the privilege of serving as editor.

CCC 66:2 /DECEMBER 2014

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As I noted in September, our discipline’s historical focus on a single site of writing—that of first-year composition in the United States—has expanded and diversified, a point amplified in the various genres offered in this issue: as identified here, we compose in churches, in offices, in notebooks, in coffeehouses, on *World Star Hip Hop*, on a military post, in marathons, in airports and on boarding passes, on laptops, on trains and in journals—in New Orleans, Boston, Connecticut, Las Vegas, Syria, and Oklahoma—and elsewhere.

To put the face of lived experience on such composing, we turn first to vignettes:

Bradley Smith’s “Writing in Transit”:

> Writing in transit speaks to a kind of layered journey of fits and starts, where texts are composed in many places—even if words are never set to the page in some locations—with artifacts from the past carrying through to future drafts or moldering into dust.

Amanda Hayes’s “Splintered Literacies”:

> The weakness of oral cultures is that they can die in a generation, and my mother recognized this. I can remember her using a typewriter (exciting, when I was a child) as she wrote out some of the family stories and put each story in a box frame with its corresponding heirlooms, such as a great-great-grandmother’s pin framed with the story of her travels to these hills from the east, to marry and become a local midwife.

Eric Leake’s “Neon Letters: Writing of Sin City”:

> I wondered then about the ways that we write about places, in this case Las Vegas, and how the profession positions itself relative to those who work in and enjoy visiting Las Vegas, which is to say, much of mainstream America.

> What does it mean to invest in letters in such a supposedly crass and unliterary place as Las Vegas?

Ann Shivers-McNair’s “(Becoming) At Ease: A First-Year Writing Class on a Military Post”:

> In fact, all of us— instructor, peer tutors, and student-soldiers— began working to define and create a space for ourselves in a situation and location where purposes collided head-on. It was a classroom, but also a meeting room and a hallway to
the offices in the back of the building. It was a university class, but the space was unquestionably military . . . .

Susan Martens’s “On the New Orleans Writing Marathon”:

I am doubly infatuated—with the city itself but also with the writing practice that was born there almost twenty years ago, the New Orleans Writing Marathon. Held across the country now in hundreds of classrooms, institutes, and writing events, writing marathons bring groups of writers together to write into the moment and into the world, moving through a landscape and sharing their work along the way.

Elizabeth Boquet’s “In the Mortar, between the Bricks”:

I have a thick folder on this subject as well, memos reminding a string of vice presidents that the Writing Center space (all 124 square feet of it) was deemed “temporary” when I interviewed for the job in 1994; that tout the successes of our Writing Center despite its lack of privacy, inadequate resources, and suffocating heat; that ask first for any space, and then for specific space, and then over and over again, until fall 2012.

Bill Torgerson’s “It’s All Public to Me”:

The students and I have just passed the midway point of a semester where we’ve been investigating the notion of digital literacy. It’s an investigation I began by asking the students where they were online. Their answers included many places I’d heard of—Pinterest and Yelp—and many others I had not: World Star Hip Hop and Gaia.

Brian J. McNely’s “Writing in Sacred Spaces: Tangible Practices for Understanding Intangible Spirituality”:

Jason spends one hour each morning in the adoration chapel; without fail, he brings along his Bible, a spiritual book of some kind, and his journal. During adoration, there is an interplay between scripture (reading), his physical orientation to the tabernacle (sensory interactions and movements), and his journal (writing).

Geoffrey B. Elliott’s “Where Writes Me”:

I have been able to get a room that, if small, is entirely my own. . . . A dirty window that will not open, looking down on Eighth Avenue and catching the evening sunlight reflected from the Hearst Tower, hides behind a pair of nice blue curtains. Tall bookshelves—slowly filling with award certificates, journals, and textbooks—now stand where once an empty floor yawned and a bare wall stared aimlessly across the room at its equally bare companion.
Then, in this issue’s first article, “Emplacing Mobile Composing Habits: A Study of Academic Writing in Networked Social Spaces,” Stacey Pigg learns from two students about the multiple places they compose and the multiple networks through which they compose:

> Coffeehouses, cafés, and other semi-public locations offering wireless Internet are sometimes popular sites for composing with portable digital writing devices because they offer a place where it is socially acceptable (and safe) to keep one’s body physically still while moving across virtual places. When used in this way, informal public places sometimes facilitate a delicate balance of social access and restriction by helping writers control social availability while maintaining proximity to needed people and materials. While public social spaces provide momentary stasis for composers who frequently move, the cases further highlight how the embodied, material memory associated with repeated composing habits can lend stability to distributed processes such as learning.

In our second article, “The Worst Part of the Dead Past: Language Attitudes, Policies, and Pedagogies at Syrian Protestant College, 1866–1902,” Lisa R. Arnold describes a nineteenth-century multilingual site of composition instruction halfway around the world:

> Although SPC [Syrian Presbyterian College] was founded by native speakers of English, the courses were originally taught in Arabic. And whereas SPC was classical in its curriculum, students studied French and English language, rhetoric, and literature, instead of the Greek and Latin classics typical of Amherst, Harvard, or Yale. Additionally, while many institutions of higher education in the United States were moving away from a fixed curriculum to a more flexible liberal arts model of education with electives and specializations, SPC offered only a few electives and maintained a focus on literature, rhetoric, and oratory in both Arabic and English until well after the turn of the century.

And Rachel C. Jackson, in “Locating Oklahoma: Critical Regionalism and Transrhetorical Analysis in the Composition Classroom,” focuses on the texts of a given region, the “system of writing” they create, and the ways that they promote composing:

> I use recent critical regionalist theory . . . to understand a historic group of writers, the New Regionalists, and the Folk-Say project as a site of regionalist production that connected them to local historical rhetorics and broader networks of regionalists located elsewhere. It also connected them to a historical legacy of rhetorical suppression in the aftermath of the Green Corn Rebellion. For me, as an Oklahoma writer, these two sites reveal the system of writing in which I am located, and in which my students are located.
And not least, Howard Tinberg, in his CCCC Chair’s Address, “The Loss of the Public,” recalls our past commitments in order to re-call us to those commitments:

As a discipline—as teachers of writing—we have fought to ensure that all students have equal access to empowering literacy education and have engaged the challenge in very public ways: most notably, during the Grand Experiment of Open Admissions at CUNY in the 1970s, when students who had in the past little chance of entering the gates of the university were granted admission and thus could hope to dream of a better life. It is not my intention here to re invoke the heroic narrative of that time, however, or to restore to iconic stature those teachers of writing engaged in the daunting task of instructing wholly unprepared students. Rather, I would simply point to this incontrovertible fact: that the decision to engage these new, mostly first-generation college students was never in doubt. The public called, and we writing teachers responded, however unprepared. “The public” was no mere abstraction but rather was embodied in the very real persons seated in those classes. And so it remains today.

The December issue then continues with John Scenters-Zapico’s review essay, “The (Dis/Re) Locations of Composing,” in which he addresses five books, each with location at its heart: David Fleming’s From Form to Meaning: Freshman Composition and the Long Sixties, 1957–1974; Steve Lamos’s Interests and Opportunities: Race, Racism, and University Writing Instruction in the Post–Civil Rights Era; Pegeen Reichert Powell’s Retention and Resistance: Writing Instruction and Students Who Leave; Tiffany Rousculp’s Rhetoric of Respect: Recognizing Change at a Community Writing Center; and Patrick W. Berry, Gail E. Hawisher, and Cynthia L. Selfe’s Transnational Literate Lives in Digital Times:

These books lead us on journeys, never linear, into an array of composing locations: the halls of rhetoric and writing programs, dusty archival basements, old forgotten meeting minutes, off-campus community writing centers, foreign countries, and the disruptive conflicts among travelers—teachers, administrators, students, and the general public.

And the last item in this issue of CCC is the final poster page, on Writing Studies.

(Another Beginning), Another Farewell
Perhaps because it is written infrequently, the genre of the editor’s good-bye isn’t very well conventionalized, although editors generally, in CCC and else-
where, tend to draw from a stock of rhetorical strategies. There are people to thank, of course—contributors, reviewers, editorial board members, editorial assistants, home institution, and scholarly organization, to name but a few. The thanks, of course, demonstrate what is as true as it is often invisible: an editor never works alone. There are accountings to be made; editors often report how many manuscripts they read, how many reviewers they contacted, how many editorial board members served, how many articles and review essays and letters to the editor they published, and how many books were reviewed. There are observations to be made, about the field the journal both constructs and represents, and predictions—or sometimes aspirations—the editor wants to share. There are observations to be made about the individual editor’s experience, usually expressed, at least in the genre as it is instantiated in *College Composition and Communication*, in appreciative tones.

The editor begins editorial work long before the first issue is published, of course: in my case, I was appointed in late November 2008 and began in earnest shortly thereafter so that my first issue, the February 2010 issue—whose editor’s introduction was titled “Another Beginning”—would publish on time. Given that manuscripts for February are due to NCTE in August, that lead-in was less time than it sounds. During that stretch, I was ably assisted by Kara Taczał, who helped organize our call for proposals for the first special issue of the journal, communicate our thanks to *CCC* Editorial Board members cycling out and invite new EB members, and write to reviewers and authors and readers all while setting up a system. For general advice, I also consulted with prior editors, including Deb Holdstein, Marilyn Cooper, and Joe Harris. And since Joe was also kind enough to serve on the *CCC* Editorial Board for a three-year term, we continued to benefit from his institutional editorial memory.

Editorial boards work differently from one journal to the next, as a roster of their members will suggest—in size, of course, and in responsibilities. In

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**I cannot tell you how proud I am that I have been able to serve you in this capacity, and how grateful I am for the opportunity and for the cooperation and assistance you have given me.**

Chas. Roberts, 1952

I consider the editorship of the journal one of the major experiences of my professional life. It has provided me with a perspective on English studies that I think few other people are able to enjoy. I am grateful to have had this opportunity.

William F. Irmscher, 1973
YANCEY / FROM THE EDITOR

some cases, the editorial board is the full set of reviewers, and in other cases, like CCC, reviews are provided by the board and by members in the field. I wanted a working Editorial Board; happily, the Board members agreed. I knew that I wanted annual special issues, a point I had made in my application to edit the journal, my reasoning noting our history as well as the opportunity to highlight a coherent body of work on a topic important to the field. As I stated that first editor’s introduction:

> each year, one special issue of CCC will include a defined focus. Earlier in the history of the field, special topics issues of CCC played a critical role in defining the field at that historical moment and in moving the field forward. In 1963, for example, the October CCC issue addressing rhetoric put a new face on the field; some thirty years later, Joe Harris focused two issues on CCCC’s fiftieth anniversary with the theme of the Usable Past. We’ll begin with the sixtieth anniversary of the journal, in 2010, with the special issue Toward the Future of Rhetoric and Composition.

As you probably know, we issued a call for this issue in the spring of 2009; we were gratified to receive ninety-three proposals. Working with two review teams, we selected nine articles to constitute the issue, and to complete it, I invited a review essay; this issue is currently in press. In the fall of 2009, we issued a call for the second special issue, for September 2011, addressing Indigenous and Ethnic Rhetorics: proposals for that issue will be under review by the time you read this.

I also listed other potential topics for future issues, including “the relationship between two- and four-year composition classes, programs, and majors as well as ways to connect the major in both sites; [and] the role of digital technologies and Web 2.0 in shaping composition and its teaching,” among others, not one of which focused the other three issues; the Editorial Board did that, selecting

I learned a lot from everyone—writers of submissions, reviewers, and editorial staff—and I am very grateful to have had this opportunity to contribute to the development of research in composition studies in this way.

Marilyn Cooper, 2004

A journal is as good as the people who write for it. I was eminently fortunate in the people who wrote for the journal during my editorship.

Edward Corbett, 1979

While a few members of our profession are engaged in significant investigations and have written stimulating essays, that number is, indeed, few, too few, I think, for us to be entitled right now to call ourselves a discipline—a field with a unifying conceptual framework, distinctive patterns of inquiry, and established standards of judgment about scholarship that many practitioners uphold.

Richard Larson, 1986
research methods; the profession; and locations of writing as the topics. I hope that, collectively, these issues speak to the present moment, move the field forward, and provide resources for our continued development as a discipline. And I’d make one other observation about new topics, about how they can elicit new ways of thinking. Both the future of rhetoric and composition and the profession, as topics, feel and sound familiar, locations of writing less so, but what’s interesting about this last is that evoking both vignettes and articles addressing concerns ranging from local boundary crossings to international histories, it has provided a new lens through which we are beginning to explore, research, and understand writing.

Other changes to the journal were more incremental and opportunistic. In thinking about the NCTE Centennial and ways to commemorate that, I thought of a symposium as a mechanism providing attention that wasn’t issue-consuming. That first symposium led to three others—on processes of peer review; on MOOCs; and on internationalization. Likewise, our first round-robin book review took *Academically Adrift* as its text, in part because *AA* was gaining so much attention in higher education circles, in part because it made claims about writing that we needed to be aware of (and/or contest), in part because the findings in *AA* were likely to be cited on our own campuses. (And I’ll note that it hasn’t gone away: as I write this, the follow-up to that first study, *Aspiring Adults Adrift: Tentative Transitions of College Graduates*, was released just today; the remixed title forecasts its claims.) Since we don’t all read the same way, the concurrent book reviews were intended to help us read differently and communally on topics at the intersection of our interests and those of higher education.

And thanks: I owe a debt to Rona Smith, production editor at NCTE, and Jane Curran, our copyeditor: thanks to both. And as you can also see, I’m not listing here the literally hundreds of colleagues and friends I’m (still) indebted to: I’ve tried to thank them along the way—in the February issues introducing new CCC Editorial Board members and thanking those cycling off; in the June issue with the list of reviewers; in the September issue when I thanked editorial assistants; in individual letters I wrote to each reviewer and Board member. Readers I thanked in editorial introductions: without readers,
there is no CCC. As to genres and numbers, we published articles participating in diverse research traditions—from rhetorical, historical, and pedagogical scholarship to theoretical explorations and empirical studies—which collectively constitute the field and define its capacious scholarship; we published 88 articles; 6 Chair’s Addresses; 11 Symposia texts; 5 Exemplar Remarks; 3 round-robin reviews; over 30 vignettes; 20 review essays of books both print and digital; 20 poster pages; and several Interchanges. Had we more pages, we could—and would—have published more.

Editorial work, in my experience, is a scholarly endeavor operating in a gift economy; editing College Composition and Communication has been a profound honor. I am grateful to you, my colleagues, for these 5 years and 20 issues, for the opportunity and the privilege of making this contribution to the field. In saying farewell, of course, I’m not saying good-bye, but I do look forward to finding the next issue of CCC, like yours, in my (e)mailbox, to reading it for the first time, and to seeing how CCC, like our discipline, continues to evolve and thrive.

Kathleen Blake Yancey
Florida State University

In Memoriam
George Hillocks, Jr.
June 15, 1934 – November 12, 2014