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Greetings, colleagues.

This issue of *College Composition and Communication* emphasizes the creative and generative in our work, both as scholars and teachers. Our field has certainly had good pedagogical and methodological exchanges with our neighbor-in-composing, creative writing, and articles in this issue claim “creativity,” in its many forms, as not just imaginative but also intellectual and critical work. Patrick Sullivan’s “The UnEssay: Making Room for Creativity in the Composition Classroom” theorizes creativity as a necessary part of writing curricula. Jacqueline Preston, in “Project(ing) Literacy: Writing to Assemble in a Postcomposition FYW Classroom,” explores compositional assemblage as a generative pedagogy. Proposing “The Most Important Project of Our Time! Hyperbole as a Discourse Feature of Student Writing,” Zachary C. Beare and Marcus Meade attune us to the rhetorical affordances of hyperbole. And while not overtly about creativity, Brian Ray’s review essay of recent work in translilingual and multilingual pedagogies, policies, and practices shows us that there are few more creative pedagogical enterprises facing us today than working with diverse language learners.

To celebrate the critical in the creative and the creative in the critical, I am also introducing here a new *CCC* feature, a collection of literacy narratives. I will periodically publish personal accounts that show us writers and teachers at work in all of the generative messiness of composing. In this issue, we

Finally, I include here remarks from the 2014 CCCC Exemplar Award winners, Gail E. Hawisher and Cynthia L. Selfe.

Enjoy!

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