RHETORIC / COMPOSITION

Adult basic education for older learners remains a vital but largely unexplored area for literacy studies. Rosenberg approaches the people in this excellent book with that most precious human instrument for researchers and novelists: an attentive ear. —Eli Goldblatt, Temple University

Rosenberg reminds us that even those who are nonliterate have a relationship to writing—usually one charged with violence. Yet she also reveals how that relationship can change, even late in life. Keenly observed and gracefully written, this book enriches our understanding of the extracurriculum of composition. —Tom Deans, University of Connecticut

equally likely to assume that nonliterate people do not know, think, or understand in the ways they do, that the silence of nonliteracy is both intrinsic and deserved. But as Lauren Rosenberg illustrates, marginalized adult learners are quite capable of theorizing about their position in society, questioning dominant ideas, disrupting them, and challenging traditional literacy narratives in American culture. In Desire for Literacy: Writing in the Lives of Adult Learners, Rosenberg takes up the imperative established by community literacy researchers to engage with people in motivations and desires to become more literate when they choose reading and writing for their own purposes. Focusing on the experiences, knowledge, and perspectives of four adult learners, she examines instances in which participants resist narratives of oppression, particularly when they become authors. Rosenberg’s qualitative study demonstrates that these adult learners are already knowledgeable individuals who can teach academics about how literacy operates, not only through how students, instructors, and scholars of composition think about the meanings and purposes of literacy.

L AUREN  R OSENBERG

THE DESIRE FOR LITERACY

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Lathan’s critical historical analysis of the Citizenship Schools on South Carolina’s Sea Islands draws on oral histories, personal interviews, and archival data, allowing her to theorize about African American literacy practices, meanings, and values while demonstrating the symbiotic relationship between literacy and the Civil Rights Movement. Central to her research are local participants who contributed to the success of citizenship education, and she illuminates in particular how African American women used critical intellectualism and individual creative literacy strategies to aid in the struggle for basic human rights.

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{ SAVE THE DATE }
From the Editor

Summer greetings, colleagues! I am pleased to present you this new issue of *College Composition and Communication*, which contains articles and essays that explore writers reflecting on their own and others’ composing processes. Our discipline pays particular attention to situated acts of composing, and work in this issue showcases diverse methodologies and approaches to studying and understanding different ecologies of writing. Chris Anson’s detailed analysis in “The Pop Warner Chronicles: A Case Study in Contextual Adaptation and the Transfer of Writing Ability” is exemplary in this regard, as Anson focuses on the sense of “inadequacy” experienced by a writer whose successes in one composing context didn’t always transfer to another. Paying comparable attention to the work of novice composers, Laura C. Beerits, in “Understanding I: The Rhetorical Variety of Self-References in College Literature Papers,” offers analyses of how student writers refer to themselves in academic writing. Beerits deftly considers how such learners navigate the articulation of their own voices and thoughts when learning to write in a formal and genre-specific context.

Nathaniel A. Rivers’s “Geocomposition in Public Writing and Rhetoric Pedagogy” attunes us to how writing, especially in a multiplatform era, is always “on the move.” Rivers’s work suggests that any substantive reflection on composing practices needs to take into cognizance the specific locations in which that writing is taking place. Thinking specifically about academic locations, Stuart Blythe and Laura Gonzalez develop and deploy new methods in “Coordination
and Transfer across the Metagenre of Secondary Research” to study students’ academic composing processes, such as the “number of texts that students consulted and the frequency with which students switched between them.” And Davenna Tauber argues forcefully in “Expanding the Franchise: Composition Consulting at the Graduate Level” that graduate student writing should comprise another “site” for us to study and share knowledge about composing processes. Consultants about graduate student writing could prompt both academic and professional reflection on the uses of writing in the academy.

This issue concludes with a review essay and our final set of literacy narratives. Sheila Carter-Tod reviews two recent and important scholarly texts that look at the ongoing importance of considering race in relation to composing as an activity always already inflected and shaped by sociopolitical forces and ideologies. A failure to reflect on such forces hampers our understanding of the power of composing to identify and address inequities and injustices. The literacy narratives personalize many of the reflections on composing processes identified and studied in the research essays, and they include Robert Balla’s “Because Larry Wrote,” Kara Wittman’s “Literacy Narratives in the Margins,” and Aimee Mapes’s “Two Vowels Together: On the Wonderfully Insufferable Experiences of Literacy.” In particular, I appreciate Mapes’s cautionary note: “As the field explores concepts like transfer and metacognition . . . I think about how current scholarship has the potential to default into narratives of progress that fail to characterize learning as full of regressions and resistance.” Such a sentiment, often developed out of much personal experience of trial and error, resonates strongly with Chris Anson’s opening study, and it serves as a reminder that attention to our own regressions and resistances—personally, professionally, pedagogically, and disciplinarily—will only serve us well as we study and teach the complexities of composing.

Finally, we include a list of our manuscript reviewers, whose service in evaluating manuscripts and mentoring writers is a true gift to the profession.

I wish you all the very best for a productive and restful summer.

Jonathan Alexander
University of California, Irvine