Writing Together
TEN WEEKS TEACHING AND STUDENTING IN AN ONLINE WRITING COURSE
Scott Warnock and Diana Gasiewski

As more and more college writing instructors are asked to teach online courses, the need for practical, day-to-day advice about what to expect in these courses and how to conduct them has grown. Scott Warnock, an experienced writing instructor and online writing instruction mentor, hears the questions constantly:

• What do I do each week that specifically constitutes an online course?
• How do students participate and engage in an online writing course (OWC)?

This book narrates the experience of an asynchronous OWC through the dual perspective of the teacher, Scott, and a student, Diana Gasiewski. Both teacher and student describe their strategies, activities, approaches, thoughts, and responses as they move week by week through the experience of teaching and taking an OWC. This narrative approach to describing teaching a writing course in a digital environment includes details about specific assignments and teaching strategies, with the added bonus of the student view. Through the experience of the student author, OWC instructors will better understand how students perceive OWCs and navigate through them—and how students manage their lives in the context of distance education.
Greetings, colleagues. I am delighted to present to you this September issue of CCC, which emphasizes writing as a form of community action. Nearly twenty-five years working in this field has brought home to me again and again the many ways in which writing is not only personally generative, bringing us insights and ways of thinking we hadn't encountered before, but also communally generative, connecting us powerfully to others’ insights and ways of thinking. Inevitably, such connection is full of vexing moments, as we are made uncomfortable by views and values that diverge from our own. But it is also full of opportunities for expanding our senses of the world, and of what kinds of cooperative world-building may still yet be possible. More than anything at this particular social and political moment, we need such possibilities, and the hope enabled even by the thought of collective world-building. With that in mind, I invite you to think with these writers and their hopefulness in conceiving of writing as a powerful form of community action.

What will you find? Jennifer Harding, Jessica Pauszek, Nick Pollard, and Steve Parks write movingly in “Alliances, Assemblages, and Affects: Three Moments of Building Collective Working-Class Literacies.” These scholars document not only the ways in which writers come together

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to think and work collectively, but also the profound sense in which “[a]ffect helps us consider the enthusiasm and passion that moves bodies but is otherwise unarticulated.” Next, Joyce Olewski Inman and Rebecca A. Powell present “In the Absence of Grades: Dissonance and Desire in Course Contract Classrooms,” a cogent and compelling account of how grades complexly figure in community building by helping students understand their relationship to an academic community. The article is full of interesting insights, and I was struck in particular by their argument that “a grade, any grade, carries the possibility of belonging, of institutional identity.” Taking a historical turn in “Making Composing Policy Audible: A Genealogy of the WPA Outcomes Statement 3.0,” Ellery Sills describes the negotiations that go into creating documents and policies shared across our diverse and evolving community of scholars and teachers. The creation of outcomes statements is not just the imposition of a “standard,” but an opportunity to experience our field’s community as “ongoing, inclusive, and receptive to dissent, experimentation, and change.” And Rachael W. Shah, in “The Courage of Community Members: Community Perspectives of Engaged Pedagogies,” gives us a striking account of how partnerships across colleges and high schools are important but also tricky opportunities to foster different kinds of community. Shah sensitively understands some high school students as wary or anxious when entering into such partnerships, noting how “[t]he high school students I interviewed were seeking rigor, not shallow affirmation offered out of paternalism.” Indeed, community of any kind, to be fair, just, and authentic, cannot consist of token recognition, but is rather built on honest, collective inquiry and regard.

This issue concludes with a powerful review by Raúl Sánchez, “Moving Knowledge Forward,” in which Sánchez grapples with some of the most important books recently published in our field: Naming What We Know: Threshold Concepts in Writing Studies, edited by Linda Adler-Kassner and Elizabeth Wardle; Rewriting Composition: Terms of Exchange by Bruce Horner; and Microhistories of Composition, edited by Bruce McComiskey. And finally, we offer Deborah Brandt’s 2017 CCCC Exemplar Award Acceptance Speech, and we congratulate Professor Brandt on this well-deserved recognition.

Colleagues, I wish you all the best as you begin a new academic year.

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