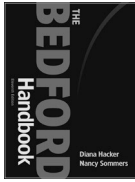
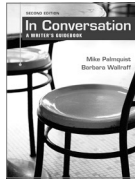


# NEW FOR 2020

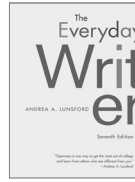
## Handbooks



Hacker/Sommers  
THE BEDFORD  
HANDBOOK, 11e

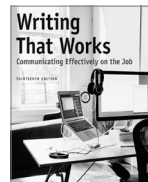


Palmquist/Walraff  
IN CONVERSATION  
2e  
also available with  
exercises



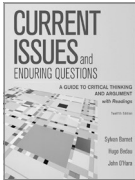
Lunsford  
THE EVERYDAY  
WRITER, 7e  
also available with  
exercises

## Technical Writing



Oliu, et al.  
WRITING  
THAT WORKS, 13e

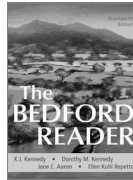
## Readers



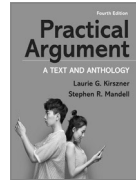
Barnet, et al.  
CURRENT ISSUES  
AND ENDURING  
QUESTIONS, 12e



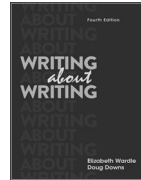
Cohen  
50 ESSAYS, 6e



Kennedy, et al.  
THE BEDFORD  
READER, 12e  
Brief version available



Kirzner/Mandell  
PRACTICAL  
ARGUMENT, 4e  
Short version  
available



Wardle/Downs  
WRITING ABOUT  
WRITING, 4e

## Rhetorics



Palmquist  
JOINING THE  
CONVERSATION, 4e  
Also available  
with built-in handbook

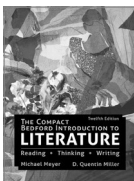


Kennedy/Kennedy/Muth  
THE BEDFORD GUIDE  
TO COLLEGE WRITING  
WITH READER, 4e  
Also available with  
Research Manual  
and Handbook

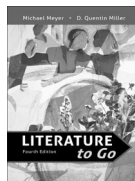


Miller/Jurecik  
HABITS OF THE  
CREATIVE MIND, 2e

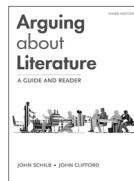
## Literature



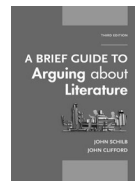
Meyer/Miller  
THE BEDFORD  
COMPACT GUIDE TO  
LITERATURE, 12e



Meyer/Miller  
LITERATURE  
TO GO, 4e



Schilb/Clifford  
ARGUING ABOUT  
LITERATURE, 3e



Schilb/Clifford  
A BRIEF GUIDE TO  
ARGUING ABOUT  
LITERATURE, 3e

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## From the Editor

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Greetings, Colleagues:

My intention with this penultimate issue of my editorship was to have collected articles for a special issue on the “public work of composition”—a collection broadly engaging what it means to do the work we do in the context of larger publics that are curious about, invested in, skeptical of, and even sometimes prescriptive of what it means to study and teach writing. While my plans for that issue didn’t pan out as I’d envisioned, I’m nonetheless pleased to offer this slate of articles that takes seriously the different kinds of pressures that many of us feel to make—actually, indeed, to *recognize*—our classrooms and subjects of research as sites of social justice projects.

We start with Marnie Twigg’s “Last Verse Same as the First? On Racial Justice and ‘Covering’ Allyship in Compositionist Identities,” which considers how legal scholar Kenji Yoshino’s notion of *covering* might be used to interrogate how white compositionists construct themselves as allies for racial minorities. Recognizing the need for such allyship, Twigg cautions that “[i]nstead of forcing white compositionists to follow a set list of ally behaviors,” a not atypical strategy for creating an ally identity, we need instead “to identify behaviors that are ineffective and self-serving

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and to revise them into effective actions.” Critiquing past practice is also at the heart of “Writing Studies’ Concessions to the English-Only Movement: Revisiting CCCC’s National Language Policy and Its Reception,” in which Katherine S. Flowers analyzes public policymakers’ responses to CCCC’s 1988 National Language Policy. Tracing this history allows Flowers to account for and critique the monolingual ideologies and policies that have, sometimes unconsciously and sometimes more pointedly, animated debates both in and out of our field around language. Flowers hopes that “[w]hatever form future language policies may take, it is my hope that all writing scholars, programs, and organizations turn away from English-only policies, and toward more expansive approaches to fostering language and literacy.” Bringing language learning to a more personal level, Kaia L. Simon’s “Translating a Path to College: Literate Resonances of Migrant Child Language Brokering” examines practices in which migrant children translate for their families and how such experiences foster language brokering skills in literacy and rhetoric that inform later life communication strategies and abilities. Simon argues hopefully that “[a]ll who teach writing might encourage multilingual students to identify and then leverage these abilities in their composing practices.”

The concluding two peer-reviewed articles in this issue turn to more meta-professional issues but still maintain a focus on issues of equity and justice. In “Two-Year College Teacher-Scholar-Activism: Reconstructing the Disciplinary Matrix of Writing Studies,” authors Christie Toth, Patrick Sullivan, and Carolyn Calhoun-Dillahunt discuss how many two-year college faculty now understand themselves as teacher-scholar-activist professionals, often partnering with others to create cross-disciplinary alliances to further the educational interests of their students, including advancing the causes of social justice and access to higher education. The authors challenge all of us to consider how “[t]here is no better moment to build alliances between two- and four-year institutions that will enable us to channel our collective rhetorical resources into activist efforts that challenge the inequalities in which we have long been complicit.” And finally, in “A Study of the Practices and Responsibilities of Scholarly Peer Review in Rhetoric and Composition,” Lars Söderlund and Jaelyn Wells offer findings from an interview study with twenty scholars in the field to understand better the experience of peer review. They call for “transparent journal practices” as a way to “aid authors in knowing what to expect from the review process.”

Such might also create more trust in the processes and protocols through which new scholarship finds a home in scholarly journals.

This issue concludes with an “Interchange,” in which Lindsey Albracht, Al Harahap, Amanda Pratt, Ranmali Rodrigo, Clare Russell, and Virginia M. Schwarz collectively respond to Joyce Olewski Inman and Rebecca A. Powell’s previous *CCC* article, “In the Absence of Grades: Dissonance and Desire in Course-Contract Classrooms.” The interchange offers a lively debate about how justly to assign grades while honoring students’ labor. The issue finishes with Kathleen Blake Yancey’s Exemplar Speech, “Believing in the Cause: Composing’s Past, Present, and Future,” in which the past *CCC* editor exhorts us to consider “what we do matters, in part at least, because it makes people dangerous, as they articulate ideas, speak to others, and create movements through composing.” In its own way, each article in this issue exemplifies the danger—and the *necessary* danger—in composing new knowledges about what we do—knowledges that question, critique, and expand our sense of the power of writing and writing instruction and that challenge our assumptions and values about language, literacy instruction, and even the production of knowledge about them.

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