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Winter greetings, colleagues. This issue of CCC challenges us to think of the breadth and depth of the work we do across not only instructional spaces and platforms but multiple affective dimensions of composing experiences. Denise K. Comer and Edward M. White start us off by “Adventuring into MOOC Writing Assessment: Challenges, Results, and Possibilities.” Comer and White smartly advocate for mixed methods in assessing student learning in complex, multimodal educational environments. Such spaces, both in and out of curricular contexts, are shifting what counts as “composing.” Kristopher Lotier, in “Around 1986: The Externalization of Cognition and the Emergence of Postprocess Invention,” argues for the value of thinking more robustly about networks, such as databases, as opportunities for rhetorical thinking and education.

The next two essays, Kelly Myers’s “Metanoic Movement: The Transformative Power of Regret” and Daniel Barlow’s “Composing Post-Multiculturalism,” consider different kinds of networks, or perhaps the same networks of composing but from the perspectives of affect and the cultural conditioning of feeling. Myers’s exploration of metanoia, the somewhat inverse partner of the kairotic opportune moment, asks that we pay more attention as writers and writing teachers to how meditation on missed opportunities can spark insight and development. Myers rightly understands writing processes as densely affective experiences, whose emotional dimensions need hardly hamper but rather provoke composing. Pushing on that notion, Barlow furthers our thinking...
about how affective responses to ongoing multicultural issues and tensions might themselves enliven critical thinking in our courses, where identities and collectives of experience remain rich sources of composing and rhetorical investigation.

Thinking across multiple domains of learning to write, Zak Lancaster poses an intriguing question about a popular and influential textbook in our field: “Do Academics Really Write this Way? A Corpus Investigation of Moves and Templates in They Say, I Say.” Lancaster’s analysis is much more than an evaluation of a textbook, though; it reminds us that writing is often a complex mix of learned strategies, genre awareness, and interpersonal consideration as writers consider the effect—and affects—of their ideas, positions, and arguments in their composing.

Our symposium for this issue, “Barack Obama’s Significance for Rhetoric and Composition,” assembled by Elizabeth Flynn and Ira Allen, mobilizes all of the foregoing topics for a strong consideration of the President’s rhetorical presence, both nationally and as a rich source of teaching opportunities for our field. Contributors variously consider Obama’s rhetorical performances to interrogate the raced, affective, and political dimensions of his attempts not only to lead the nation but compose and define citizenship. I am grateful to Professors Flynn and Allen for their work on putting this symposium together.

I wish you all happy reading.

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