Even as the May issue is in your hands—or on your computer screen—we’re finalizing the July issue, which will complete my first official year as editor. As I look back, I note that the learning curve has been steep and the satisfactions have been immense. Thanks to the authors, reviewers, and members of the editorial board who have made these first issues possible.

However, the purpose of this note is to look forward, not back, and to share with you future opportunities from College English. More particularly, I’d like to draw your attention to the calls for proposals for upcoming themed and special issues of the journal. I’m excited to announce our first themed issue: “Scholarly Editing: History, Performance, Future,” which will be composed of works that examine the role of the editor and the impact of editorial work. You can read a full call, including details of the submission and review process, in the announcement section at the end of this issue.

You will also find there a call for special issue proposals, to be submitted by July 15. I am asking members of the board to provide evaluative opinions of both sets of proposals, thus broadening the perspectives that review these issues. I encourage you to read these calls—and to submit your best ideas pitched to the intellectual diversity that comprises our board. Any questions on these issues can be shared with me at collegeenglishjournal@gmail.com.

And now, to move from the future to the present and the richness of this number’s offerings, you will find much to inspire thinking about our discipline. In “Teaching Wikipedia: Appalachian Rhetoric and the Encyclopedic Politics of Representation,” Matthew A. Vetter offers an engaging exploration of Wikipedia in terms of the ways in which it circulates representation and the pedagogical possibilities offered by its conferral of identity. In “Sorority Rhetorics as Everyday Epideictic,” Charlotte Hogg helps us understand how sororities position prospective members within their ideological traditions, arguing for the ways such occasions of the “everyday epideictic” invites rhetorical analysis.
Suzanne Bordelon, in “Louise Clappe and The Shirley Letters: Indirect Feminist Rhetoric and the Contradictions of Domestic Space,” examines a different kind of rhetorical space in a project serendipitously complementary to Hogg’s. Finally, Jason Palmeri’s review, “Disruptive Queer Narratives in Composition and Literacy Studies,” weaves together personal narrative with insightful review of three recent texts.

I hope you enjoy reading this issue as much as we in the field office at University of Delaware have. Right now, we see much to enjoy—and much to look forward to!
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Michelle Cox, Jeffrey R. Galin, and Dan Melzer

A 2008 survey of Writing Across the Curriculum (WAC) programs found that nearly half of those identified in a 1987 survey no longer existed twenty years later, pointing to a need for an approach to WAC administration that leads to programs that persist over time. In Sustainable WAC, three current or former WAC program directors introduce a theoretical framework for WAC program development that takes into account the diverse contexts of today's institutions of higher education, aids WAC program directors in thinking strategically as they develop programs, and integrates a focus on program sustainability.

Informed by theories that illuminate transformative change within systems and illustrated with vignettes by WAC directors across the country, this book lays out principles, strategies, and tactics to help WAC program directors launch, relaunch, or reinvigorate programs within the complicated systems of today's colleges and universities.

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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.