

From the Editor

“What’s the best part of your job?” A student in advanced composition asked me this question last week. Without hesitation, I told her the collaborative opportunities are by far the most rewarding aspects of being an English professor. The chance to sit down and talk with students about their ideas; write with colleagues; dream up curricular innovations with collaborators; and work with authors, reviewers, copyeditors on this journal—these are the moments when I feel most excited about being *at work*.

Collaboration encompasses a lot: structured relationships, intentional partnerships, accidental convergences, imperceptible groupings. Sculpture professor and visual artist Adam Frelin gets at nearly all of these associations in his “Composing With” contribution. Describing his process of composing a video that documents a performance piece, Frelin attributes the final product to diverse collaborative partners: research, wine, coincidence, props, and luck, among them.

Collaboration emerges again in the three articles featured in this issue, though in different contexts and for varying ends. Marsha Lee Baker, Eric Dieter, and Zachary Dobbins advance a pedagogy of mutual inquiry, influenced by Wayne Booth’s work, based on ethical trust and emphatic listening. Jo Mackiewicz and Isabelle Thompson present findings from their quantitative analysis of tutoring strategies, bringing into focus cognitive and motivational scaffolding approaches to tutoring. And Matthew Vetter describes a partnership between librarians, comp teachers and students, and Wikipedia ambassadors, which culminates in student-edited Wikipedia pages as well as enhanced student motivation to publish in this messy, living archive. All three articles address the ways in which teaching, tutoring, and writing are entangled practices, involving multiple partners and relations.

In fact, this idea also informs the course design by Tabetha Adkins and Connie Meyer, which details a program for Korean students enrolled in basic writing courses at Texas A&M University–Commerce. The program draws on insights from writing about writing pedagogy, theories of rhetorical dexterity, and models of sheltered instruction. Players in this collaboration include classroom and lab instructors, writing center tutors, the director of first-year writing, the department linguistic specialist, students, and university administrators. Distributed agency, indeed!

This issue hosts the inaugural installment of an occasional section called “Where We Are,” which brings together a group of scholar-teachers to address a current, compelling issue in the field. Here focused on the state of digital publishing in rhetoric and composition, this installment features short pieces by editors of digital journals and a digital book series. Contributors help us take the temperature of the field in relation to digital publishing, addressing

a range of issues along the way: sustaining a digital press; preparing graduate students to contribute to and sustain digital scholarship; reframing composing through the interactive relationship between rhetoric, design, and code; valuing experimental, imaginative, pedagogical, and collaborative responses to the ever-changing publishing landscape; considering digital publishing potentialities alongside object-oriented composing practices; and taking account of shifting argumentation styles, authority constructs, and accessibility issues. The writers collectively make clear that we can no longer consider (if “we” still do) digital publishing as niche or novel. We hope you will find the pieces, and the section, inspiring and relevant to our profession. Our next installment of “Where We Are,” slated for Fall 42.2, will focus on disability and accessibility, with contributions from Elizabeth Brewer, Jay Dolmage, Cynthia Lewicki-Wilson, Margaret Price, Cynthia Selfe, Tara Wood, and Melanie Yergeau.

This issue also includes timely book reviews by Gretchen Dietz and Kevin Moore, and review essays by Carl Withaus and Shakil Rabbi. The books under review address a range of issues—codeswitching, digital technology and participatory culture (closely aligned with “Where We Are”), composing in diverse genres, and theorizing rhetorical history. Together these reviews present a cross-section of the diverse research agendas that span the field.

We hope to represent such diverse research in the pages of future issues. To that end, we look forward to receiving new work from you, our readers. For complete submission (and subscription) information, visit our website at <http://www.uc.edu/journals/composition-studies.html>. We’re also on Facebook (<https://www.facebook.com/CompositionStudiesJournal>) and Twitter (<https://twitter.com/CompStudiesJrnl>). The deadline for our upcoming special issue on Comics, Multimodality, and Composition, guest edited by Professor Dale Jacobs, is August 1, 2014; see our website for details.

Finally, in the spirit of collaboration, and beginning with this spring issue, we list in the front matter our manuscript reviewers who have given their time and expertise during 2013–14 (listings will be published in spring issues henceforth). We are humbled and cheered by the good will reviewers have extended to prospective contributors. Really, this journal would not be possible without the good work of our community members: we are indebted to you! While working the exhibit hall at the 2014 CCCCs in Indianapolis, we were amazed by the number of people who stopped by to say that they appreciated reviewers’ comments and found the review process to be affirming and productive. We thank all who gave generously and feelingly toward the advancement of ideas in our field.

L.M.

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