

From the Editor

This issue includes a Where We Are section devoted to Latinx Compositions and Rhetorics. The call for submissions sought contributions that would “shed light on and contextualize the work happening by, with, and for Latinx communities within the field of composition studies.” We received a tremendous range of submissions, from which we selected the eight essays in this issue that provide a clear indication of the vital, innovative, challenging work happening in Latinx studies. These essays offer definitions of key terms (Garcia; Rodriguez and Cuevas), address writing program design at HSIs (Enríquez-Loya and Leon), describe Latino-centered pedagogies (Domínguez Barajas), detail literacy researcher practices (Alvarez), delve into decolonialism and digital archival work (Medina), advocate for decolonial approaches to writing studies (Ruiz and Baca), and offer storytelling as a mode of identity and political work (Gonzales Howell).

Serendipitously, before conceiving of this Where We Are section, we had already accepted Carol Severino’s self-study “‘Multilingualizing’ Composition,” Steven Alvarez’s course design for “Taco Literacy,” and Cristyn L. Elder and Bethany Davila’s course design, “Stretch and Studio Composition Practicum: Creating a Culture of Support and Success for Developing Writers at a Hispanic-Serving Institution.” As a result, conversations about language difference, cultural identity, and Latinx rhetorics are not confined to the special section but are threaded throughout this issue, including the book review section, where J. Paul Padilla reviews Iris D. Ruiz and Raúl Sánchez’s *Decolonizing Rhetoric and Composition Studies*. My hope is that writing researchers will continue to view *Composition Studies* as a welcoming home for cross-cultural research and pedagogy and for resistant political discourse.

Elsewhere in this issue, authors consider writing objects, writing manuals, writing bodies, slow writing practices, and—zooming out from these sites and practices—writing and rhetoric doctoral curricula and the vanishing presence of linguistic study. Cydney Alexis’s material culture analysis of Moleskine notebooks will likely cause you to do an inventory of how your own writing tools (and those of your students) relate to identity formation. In Kristine Johnson’s study of the limitations of writing advice manuals, she urges scholars to apply their expertise to advice for scholarly writers. Focusing attention on bodily based pedagogy, Janine Butler draws on Deaf Studies, embodiment theory, and multimodality to illustrate how teachers communicate meaning through bodily performance. Elizabeth Tomlinson and Sara Newman detail their research on how writers with an autism spectrum disorder approach writing tasks, a project that leads them to advocate for pedagogies informed by Universal Design for Learning. Describing what she calls slow writing and reading as a writer,

Michelle Tremmel reveals the advantages of a writing pedagogy that is attentive to pacing and guided by slow instruction. Carrie Byars Kilfoil details the disappearance of linguistics from rhetoric and composition doctoral programs and argues for a return to matters of language and language difference, issues recently animating the field through the lens of translanguaging.

This issue is rounded out by a third course design by Jess Slentz, Kristin E. Kondrlik, and Michelle Lyons-McFarland describing a gamified undergraduate writing and research class organized around themes of espionage and government intelligence. The authors illustrate how role-playing and targeted competitions function in the class and in relation to student learning. We close the issue with seven book reviews carefully curated by Kelly Kinney, book review editor extraordinaire, who is now also serving as department head at her institution, the University of Wyoming!

Thank you for reading, subscribing, asking your library to subscribe, visiting us online at our Facebook page, and sharing this issue with colleagues and students. Think of *Composition Studies* for your next writing project.

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