

From the Editor

With this issue we say farewell to book review editor Kelly Kinney who, over the past four years, has taken an active role in mentoring advanced graduate students and junior faculty, for which I am especially grateful. Kelly has also ensured that book reviews in *Composition Studies* represent a wide swatch of research in the field, appropriate for a journal that has generalist aims. We welcome our new book review editor, Bryna Siegel Finer, who has worked alongside Kelly in the production of this issue. We're excited to have Bryna aboard, and we wish Kelly well as she focuses her energies on her work as chair of the English department at the University of Wyoming.

This issue begins with novelist Michael Griffith wandering through a historic graveyard and into a book project he hadn't intended. Griffith's peripatetic essay, "A State of Ungress: Composing as Rambling," is followed by five articles that represent practical, theoretical, and programmatic juxtapositions within writing studies. Edward Hahn's "Reviewing Writing, Rethinking Whiteness" explores how class-based reviewing practices reveal and conceal racial bias. Examining another form of bias, Brian Ray, Jacob Babb, and Courtney Adams Wooten, in "Rethinking SETs," suggest revisions to student evaluation forms that are centered more on student learning, less on teacher performance. The last three articles address collaboration in various forms. First, Julia Voss's "Who Learns from Collaborative Digital Projects?" suggests strategies for integrating metacognition into collaborative group work as a means for interrogating cultural privilege and its operations in such settings. Next, Beth Brunk-Chavez, Stacey Pigg, Jessie Moore, Paula Rosinski, and Jeffrey Grabill describe large-scale empirical research through the language of designing, building, and connecting networks. Lastly, Lynda Walsh, Adrian M. Zytoskee, Patrick Ragains, Heidi Slater, and Michelle Rachal, in "The Burkean Parlor as Boundary Object," detail a collaboration between fyw program members and librarians aimed at improving students' research-writing skills.

Two course designs are included in this issue. Andrea Riley Mukavetz's "Decolonial Theory and Methodology" explores some of the complexities that arise between subject matter and course delivery in an online class focused on decolonial thinking. "Writing and Rhetoric 3326: Legal Writing" by Drew M. Loewe details a course that offers students practical experience writing for legal situations and in commonplace legal genres. This issue is rounded out by five book reviews that showcase a wide range of scholarly interests in the field: independent writing programs and contingent labor; Bakhtin studies; postsecondary writing success; writing in online courses; and disciplinary development alongside sociohistorical factors.

Two notes about the present and future of *Composition Studies*: first, I'm very pleased to announce that Bob Mayberry has re-joined the editorial staff as an Editorial Consultant. Bob served as editor of *Freshman English News* (this journal's original title until 1992) from 1981 to 1985. Now, as Editorial Consultant, Bob will provide extensive feedback toward revision to first-time authors who submit manuscripts that show great promise. I think of Bob's role as "manuscript mentor" for first-time authors; we are already benefitting from his experience and perspective. Second, in preparation for the end of my editorship with the spring 2019 issue, you will find a call for a new editor in this issue (and posted on social media); help us spread the word! In the meantime, I look forward to receiving your work and corresponding with authors and reviewers on developing manuscripts.

L.M.
Cincinnati, Ohio
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