

## From the Editor

Before you get here, you will have seen an illustration of metaphors for writing that emerge in the first half or so of Peter Elbow's *Writing Without Teachers*. This playful, striking drawing by Ian Golding, a doctoral student in rhetoric and composition at the University of Cincinnati, was produced as part of his presentation on Elbow's book during my Theories of Composing class this term. I was so taken with his rendering of Elbow's work that I asked Ian's permission to include it in this issue. I hope you will share my appreciation of Ian's visual take on Elbow's classic exhortation to keep writing, above all else.

This issue begins with two Composing With selections that address sound as a powerful mode of composition. In the first piece, Steph Ceraso and Kati Fargo Ahern describe an approach to sonic composition in the classroom that aims for "greater material and spatial opportunities" than those afforded by linear uses of sound. To get a better feel for these opportunities, access the online version of their piece on our website, which includes embedded sound clips. In the next selection, musical composer Edward Jacobs's "Imagine that" might be read as an extended illustration of the sort of open, ungrounded use of sound that Ceraso and Ahern advocate. While Jacobs reflects on how and why he composes, he also develops a theory of listening that informs his composing stance: "Through their unique perceptions, each listener becomes a sound-organizer—a composer—in a very real sense."

An attentive listener himself, Jonathan Hunt, in "Communists and the Classroom," uses interviews and archival research to construct a largely untold history of Communist educators working in and outside classrooms. As Hunt contributes to the field's history of radical educators, he reminds us that political activism takes many forms, not all of which can be measured by classroom practices. Exploring the political implications of reflective writing assignments, Kara Poe Alexander draws on qualitative research to argue for refining what we mean by "reflection" in literacy narratives, ultimately contending that such refining can lead to better articulated criteria and more democratic classrooms. This theme continues in "Gloria Anzaldúa's Rhetoric of Ambiguity and Antiracist Teaching," in which Sarah Klotz and Carl Whithaus reveal how their students resisted binary constructions of race, which were modeled in a text they selected for their co-taught course, and developed instead an intersectional understanding of racial identities based on a "rhetoric of ambiguity."

T J Geiger develops a disciplinary study that refreshingly encourages us to see our classrooms from students' perspectives. Building on survey and interview data about the disciplinary work of writing studies, Geiger finds that, more than content knowledge, student respondents emphasized the importance of

relationships with teachers and teachers' expressions of care toward students. Geiger encourages us to think about the productive potential of care while acknowledging the gendered history in writing instruction that has made women, in particular, suspicious of expectations surrounding care delivery. Also within the realm of productive care, Elizabeth Kimball, Emily Schnee, and Liesl Schwabe examine one particular effect of the learning outcomes assessment (LOA) movement: the banishment of personal narrative from academic writing. Drawing on their experiences at a selective liberal arts college, an urban community college, and a private religious college, the authors argue that the widespread adoption of LOA has led to a lack of nuance in uptake that deserves our attention and interrogation.

We include two get-the-wheels-turning Course Designs in this issue. The first, by D. Shane Combs, Erin A. Frost, and Michelle F. Eble, documents a collaborative scientific writing course that incorporates an innovative writing mentor component into the design. The authors reveal what worked, of course, but also show how failures led to important pedagogical and curricular insights. Also highlighting the value of course revision, Lori Ostergaard outlines a 300-level writing studies course that emphasizes disciplinary knowledge as developed through first-hand archival research rather than through histories of the field. When I read course design submissions, I hope to get agitated by good ideas, to think immediately of how I might re-make one of my own courses. The two course designs included in this issue fit the bill; I hope you'll find them as generative as I do.

In *Where We Are: Undergraduate Writing Majors & Concentrations*, faculty and undergraduate students write collaboratively about their experiences and revelations. These pieces add much-needed student perspectives to the discipline's accounting of undergraduate writing programs' goals and results. In addition to teaching us something about student experiences, these essays might also be valuable reading for students in introductory writing major and concentration courses.

Finally, I am thrilled to include three review essays—two of them collaboratively written—and four book reviews. Collectively these reviews address a stunning array of topics: multimodality, writing centers and new media, Christian rhetorics, peaceful argumentation and argumentation grounded in ancient rhetoric, rhetoric and composition training for diverse careers, and African American literacy practices. I'm grateful to Kelly Kinney for supporting our reviewers, who offer thoughtful and substantive writing about important currents in our field.

Our next issue, spring 44.1, will be a special issue on *Composition's Global Turn: Writing Instruction in Multilingual/Translingual and Transnational Contexts*, guest edited by Brian Ray and Connie Kendall Theado. The issue

will feature articles by Lisa Arnold; Cynthia Selfe, Kaitlin Clinnin, Ben McCorkle, and Kay Halasek; Bruce Horner and Laura Tetreault; Julia Kiernan, Joyce Meier, and Xiqiao Wang; and Shawna Shapiro, Gail Shuck, Michelle Cox, and Emily Simnitt. We hope you'll look for 44.1 in May and consider the issue for course adoptions, which we are happy to facilitate for any issue.

For complete submission and subscription information, visit our website at <http://tinyurl.com/pjezb2o>. Also find us on Facebook and Twitter, where we're always looking for new friends.

*L.M.*  
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