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Greetings, fellow compositionists. This issue of *College Composition and Communication* takes up the notion of the “personal” in a variety of ways. First explored in our field by the expressivists, politically recuperated by proponents of the social turn, and rearticulated by theorists of network complexity, the “personal” has proved a mobile, if at times vexing, concept for writing studies. We are often motivated by personal concerns to compose, but even in the act of writing we encounter challenging differences—both differences in addressing diverse audiences and publics as well as the differences within, the layers of identification that form subjectivity. And increasingly, with our senses of self spread over multiple platforms of communication, our understanding of who is writing, not to mention how and what one writes, seems all the more circuitous, complicated, and multiple. Scholars in this issue address this multiplicity from several angles.

Eli Goldblatt reminds us in “Don’t Call It Expressivism: Legacies of a ‘Tacit Tradition,’” that the personal as conceived and explored by the expressivists has left a lasting impact on the field—and one that we overlook to the detriment of our understanding of what motivates people to write. Turning more particularly to questions of identity and focusing on the work of Indigenous scholars, Katja Thieme and Shurli Makmillen argue in...
"A Principled Uncertainty: Writing Studies Methods in Contexts of Indigeneity" for paying closer attention to how research methods are themselves interpolated within social relations. The authors push us to understand our epistemologies as deeply embedded in social, cultural, political—and often personal—contexts. In a similar move, Anne-Marie Womack invites us to consider in her article, “Teaching Is Accommodation: Universally Designing Composition Classrooms and Syllabi,” how disability studies can robustly inform the creation of curricula for greater inclusivity. Collectively, these authors demonstrate the continuing power of multiple differences to inform—and transform—what we do and how we do it.

Broadening our view of how students learn to write, Rebecca Brittenham’s “The Interference Narrative and the Real Value of Student Work” is a powerful call to be attentive to how students’ employment, particularly at a time of economic downturn, might be less an “interference” with their studies and more an opportunity to explore with them changing conditions of labor, education, and citizenship. And finally, Chris Mays, in “Writing Complexity, One Stability at a Time: Teaching Writing as a Complex System,” takes our largest view in this issue by exploring what systems and complexity theory have to teach us about writers, writing, and texts. Mays hardly leaves the personal behind but rather re-situates our understanding of writing and writers within larger systems of circulation. As usual, the complexity and multiplicity of our objects of study enrich our field—as do the many personal ways in which we grapple with what it means to write and to teach writing.

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