

From the Editor

“Often feel like an incompetent.” These are the first words spoken by Winifred Bryan Horner in an interview conducted by two of her former students, Lynée Lewis Gaillet and Shelley Aley, and published in this journal two decades ago. In honor of Horner’s passing in February 2014, we are very pleased to reprint the 1994 interview in its entirety with a new introduction composed by Gaillet (to whom we are grateful for the suggestion to reprint the interview). The evidence in these pages of Horner’s startling modesty—as encapsulated in the opening confession and, for example, when she notes that students mentor *her* as much as she does them—as well as her intellectual curiosity and advocacy of what she calls an “old-girl network” make this piece a moving tribute to Horner’s person, career, and legacy.

Horner’s interview ends with her noting that the “real reason for doing research” is “the ongoing conversation between students and teachers, and among scholars and researchers all over the world.” Her words provide a lovely transition to our Composing With section. In the first selection, American poet Jennifer Habel locates us in domestic scenes of composing as she revisits Virginia Woolf’s still prescient call for women to claim a room of their own, though Habel places us in *two* rooms—her writing room and her daughters’ room. The second selection by Laura J. Davies immerses us in a very different composing environment: a classroom at the United States Air Force Academy where she is confronted by an empty seat, once occupied by a student who has committed suicide. Habel and Davies, in different ways, weave worlds of writing with some of life’s greatest complexities: family, feeling, connection, loss, and resilience.

Filling out the rest of this issue are articles and a course design that circulate around access of one kind or another. Aja Y. Martinez challenges the inclusive ethos of composition studies through a critical, dialogic counterstory that foregrounds the difficulties Chican@s face in graduate programs. Martinez’s article poses questions, and offers some answers, regarding how to change barriers to access. This question reverberates throughout Russel K. Durst’s study of Geneva Smitherman, whose work has been central to debates about language access in postsecondary education. Chris W. Gallagher advocates a rhetorical theory of reliability that lines up with the ways in which we teach writing. I hear in this piece a commitment to making assessment an enterprise that values reader differences, dissensus, and inconsistency in an effort to construe reliability as multivalent—an access issue of another sort. Finally, Ella Browning’s focus on disability studies in the composition classroom explicitly turns attention to the pedagogical and political importance of making access a priority for all of our students.

Browning’s article can be read productively alongside contributions to the section Where We Are: Disability and Accessibility, which features two

collaboratively written pieces: one by Tara Wood, Jay Dolmage, Margaret Price, and Cynthia Lewiecki-Wilson; the other by Elizabeth Brewer, Cynthia L. Selfe, and Melanie Yergeau. These contributors compel members of the field to develop proactive strategies that will lead to increased participation from a wider range of contributors in our field and classrooms. Both pieces argue that the field has made progress on these matters but needs to go further.

The Course Design by Fernando Sánchez, Elizabeth Lane, and Tyler Carter puts multimodality into generative conversation with writing about writing pedagogy. Though it didn't occur to me initially, in rereading this piece in the context of the issue, I find that the authors speak to access through inclusion of multimodality and expanded constructs of "writing."

We're pleased to present book reviews by Virginia Crisco, Jacquelyn E. Hoermann and Richard Leo Enos, Paula Mathieu, and Kristina Fennelly. We also include a graduate student group review by Margaret Briggs-Dineen, Wendy Fall, Beth Godbee, Danielle Klein, Laura Linder-Scholer, Alyssa McGrath, Michael Stock, and Sarah Thompson. Collectively, these reviewers cover a lot of ground, constructing a capacious and inspiring view of work in the field.

The broad representation of field interests in these reviews is a product of Asao Inoue's vision as Book Review Editor. We're grateful for his four years of service as we say farewell to him. With this issue, we're thrilled to welcome Kelly Kinney on board as our new Book Review Editor. Kelly brings a good deal of experience as a writer and teacher who, over the past five years, has instructed graduate students on how to write book reviews (an underappreciated service to the profession). Kelly is eager to work with authors and to sponsor a wide range of research emergent in and relevant to composition studies. Thanks to Kelly for accepting our invitation and seamlessly adapting to our workflow.

A few notes on what's upcoming:

- We are accepting submissions for our next *Where We Are*, focused on undergraduate writing majors and concentrations. For our cfp, please visit <http://www.uc.edu/content/dam/uc/journals/composition-studies/docs/WWA%20CFP.pdf>.
- Our spring 2015 issue is a special issue on Comics, Multimodality, and Composition, guest edited by Professor Dale Jacobs. Don't miss it!
- Spring 44.1 (2016) 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. Proposals due **January 15, 2015**; cfp at <http://www.uc.edu/content/dam/uc/journals/composition-studies/docs/CS%20Special%20Issue%20CFP.pdf>.

For complete submission and subscription information, visit our website at <http://www.uc.edu/journals/composition-studies.html>. Also find us on Facebook and Twitter; we're always looking for new friends.

*L.M.
Cincinnati, Ohio
September 2014*