

## Contributors to JAEPL, Vol. 21

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**Sheryl Lain** wrapped up her career spanning more than forty years in education in January of 2016. She started teaching high school English in 1968 on the Wind River Indian Reservation and ended up teaching teachers in Wyoming and nationwide. She directed the Wyoming Writing Project and the National Writing Project and published my teaching book called *A Poem for Every Student*. (sheryllain@aol.com)

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teach in the summer because that gives him the chance to teach first year writing—an experience he doesn't have in the regular semesters.

**Karen Lee Osborne** is professor of English at Columbia College Chicago. She teaches courses in literature and writing. Her books include the novels *Carlyle Simpson* and *Hawkings* and the poetry chapbook *Survival*. She edited *The Country of Herself: Short Fiction by Chicago Women* and co-edited, with William Spurlin, *Reclaiming the Heartland: Lesbian and Gay Voices from the Midwest*. Her fiction, poetry, and essays have appeared in a range of publications. (kosborne@colum.edu)

**Robert M. Randolph** is Writer-in-Residence and Chair of the Department of English at Waynesburg University. He has published poems in *Poetry*, *The Georgia Review*, *Poetry Salzburg Review*, and about forty other journals, and Elixir Press published his book of poems, *Floating Girl (Angel of War)*. He has twice been a Fulbright Scholar and pastors a Presbyterian church close the banks of the Monongahela River in Pennsylvania. (rrandolp@waynesburg.edu)

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**Jefferey H. Taylor** is an English Professor at Metropolitan State University of Denver. His main research focus lies in demonstrating the evolution of consciousness through shifts in theatricality and allegory in the Medieval and Renaissance periods. He is an active member of the Owen Barfield Society and the International Boethius Society. (tayljeff@msudenver.edu)

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## Guidelines for Writers of *JAEPL*

*JAEPL* adheres to the format guidelines found in the current edition of the *MLA Handbook* or *Style Manual*. However, for experimental essays that bend MLA format for good reason, the editors are open to other choices.

*JAEPL* essays should cite sources parenthetically within the text as much as possible, using a “Works Cited” list on separate pages at the end of the essay. Use endnotes: 1) to offer commentary or facts that do not fit logically into the text, 2) to handle multiple citations, 3) to add editorial commentary regarding the source.

Authors are responsible for double checking all references for accuracy in page number citation, as well as the accuracy in the details of title, publisher, etc.

Avoid second-hand references to a primary source. Find the original citation and double check it for accuracy. If citing an indirect source is necessary, explain why.

Any use of student writing or classroom research should be processed through the author’s institutional IRB committee for approval. Authors must obtain written permission from the cited student writers.

The editors reserve the right to reject any piece, even one that has been solicited, if in their view the piece turns out not to be a good fit for the journal. The editors also reserve the right to make editing decisions for clarity or limitations of space. Revision of manuscripts is done in consultation with the writer and reviewers.

If style or formatting questions arise, send a query to one or both of the editors: joonna.trapp@emory.edu and bpeters@niu.edu. Please consult past issues for examples of articles topics that get accepted. Go to:

<http://trace.tennessee.edu/jaepl/>

Deadline: February 28, 2017 for Vol. 22; rolling deadline otherwise

Typing: Double-spaced, numbered pages, including works cited and block quotations; internal headings are helpful; author’s name on title page only.

Title page: Title of Article; Name; Address; E-mail; Phone; Institutional Affiliation

Abstract: 1-2 double-spaced sentences on title page

Preferred length: Articles, 5-6000 words, including works cited

Documentation style: Current MLA Style Manual

Copies: Electronic submission in rich text format (RTF)

Images: 300 dpi or higher, in uncompressed TIF or JPG format, greyscale. Images that contain text or line art should be 600 dpi for legibility.

Special sections: Book reviews (1000 words) are determined by book review editor (NICHOLJU@uvu.edu). “Connecting” editor (cwenger@shepherd.edu) determines 500-1000 word personal essays.

Editorial report: Within 8-12 weeks

Compensation: Two complimentary copies

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## CALL FOR MANUSCRIPTS:

### **Corporal Pedagogies: Teaching and Learning as Bodily Arts Special section, *JAEPL***

While the body is always mediated and mediating, the stubborn, irreducible presence of our physical selves continues to challenge, provoke, and radicalize our teaching and learning. Traditional Western hierarchies and print culture favored a disembodied intellectual discourse that obscured the body's status as a productive epistemological site. However, social movements have combined and collided with technological trajectories of representation to make visible and reposition the relationship between being and embodiment, "to challenge the centering of subjectivities in the mind" (Selzer 1999).

For teaching and learning, focus on the body often means paying attention to lived experience and "situated-ness." What happens to the literal "student body" in our classrooms and what happens to teachers' bodies as our classroom practices necessarily continue to transform themselves in the face of cultural crises and technological developments? This special issue seeks to explore how our classrooms might "re-engage and experiment with sensory connections other than the relentlessly visually reductive" (Wysocki 2014) pedagogies and modes/genres of traditional literacy practices that have previously dominated our classrooms, especially in secondary and higher education. For the ancient Greeks, rhetoric was a "bodily art" (Hawhee 2004). What happens when we understand teaching and learning as bodily arts that holistically engage us rather than disconnect us from our embodied selves?

Without denying the significance of the trend that sees embodiment as inextricably tied to and invoking broader aspects of materiality and production, I use the word "corporal" rather than the expected "corporeal" to reemphasize the "bodily" real rather than the imaginary or merely tangible. The body in discourse often emerges concomitantly with discussions of emotion and questions of privacy that paradigms of intellect have sidestepped or elided. How does the body liberate and limit us when we refuse to allow it to be dissipated in metaphor or obscured in broader materiality? What is at stake and for whom?

Topics might include but are not limited to:

- Teaching/learning/ writing/ reading and the aged, raced, gendered, sized, classed body
- Dis/ability and technological refiguring of embodiment and literacy
- Mindfulness practices and embodiment
- The private and public body
- Kinesthetic learning
- Orality/aurality/auditory learning/rhetoric
- Tactility
- Bodies and memory
- Classroom ethnography
- Embodied genres
- Psychobiological perspectives on teaching and learning

- Health and illness/wellness
- Nutrition, food, and literacy
- The medicalized body
- The disciplined body
- Assessment and embodiment

Send inquiries to Wendy Ryden at **wendy.ryden@liu.edu**. Completed essays due by Dec. 1, 2016. Issue publication date: 2018.

*"Everyone IS a story."  
Rachel Naomi Remen,  
Kitchen Table Wisdom*

**Deep Reading: Reinventing Identity through Imagination**

**2016 AEPL Conference** UMass | Dartmouth  
UMass Dartmouth  
June 23-26, 2016

To register for the conference:  
**<http://aepl.org>**  
AEPL is an official assembly of the  
National Council of Teachers of English (NCTE)

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### Featured Speakers



**JANE THOMKINS**  
Distinguished Professor,  
University of Illinois,  
Chicago



**VAJRA WATSON**  
Director of Research  
& Policy, University of  
California, Davis



**ROBERT WAXLER**  
Changing Lives through  
Literature Program,  
Univ. of Massachusetts;  
Dartmouth



**MAUREEN HALL**  
Fulbright-Nehru Senior  
Research Scholar, Univ. of  
Massachusetts, Dartmouth

### Deep Reading Language, Identity, and Social Justice Imagination, Mindfulness, and Neuroscience

**Registration includes receptions and meals:** March – April 15, \$395; After April 15, \$495

**For more information, go to:** <http://www.iup.edu/english/centers/aepl/conferences/>

Click on “Registration form”—or click on “Register online”



## CONGRATULATIONS TO THESE AWARD WINNERS & WPA SCHOLARS!

### *The WPA Outcomes Statement—A Decade Later*

Edited by Nicholas N. Behm, Gregory R. Glau, Deborah H. Holdstein, Duane Roen, and Edward M. White

**Winner of the Best Book Award, Council of Writing Program Administrators (July, 2015)**

### *GenAdmin: Theorizing WPA Identities in the Twenty-First Century*

Colin Charlton, Jonikka Charlton, Tarez Samra Graban, Kathleen J. Ryan, & Amy Ferdinandt Stolley

**Winner of the Best Book Award, Council of Writing Program Administrators (July, 2014)**

### *Mics, Cameras, Symbolic Action: Audio-Visual Rhetoric for Writing Teachers*

Bump Halbritter

**Winner of the Distinguished Book Award from *Computers and Composition* (May, 2014)**

## NEW RELEASES

### *Antiracist Writing Assessment Ecologies: Teaching and Assessing Writing for a Socially Just Future*

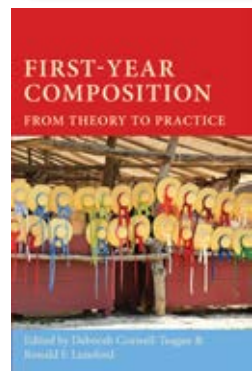
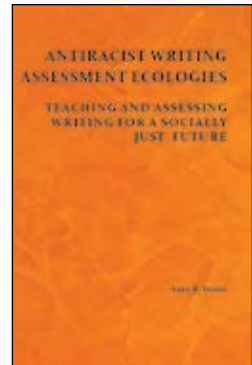
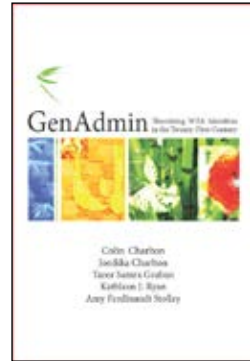
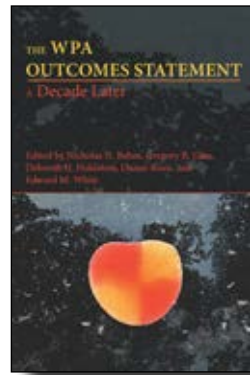
Asao B. Inoue. 345 pages.

Inoue helps teachers understand the unintended racism that often occurs when teachers do not have explicit antiracist agendas in their assessments.

### *First-Year Composition: From Theory to Practice*

Edited by Deborah Coxwell-Teague & Ronald F. Lunsford. 420 pages.

Twelve of the leading theorists in composition studies answer, in their own voices, the key question about what they hope to accomplish in a first-year composition course. Each chapter includes sample syllabi.



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