Contributors to *JAEPL*, Vol. 19

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Bill Hollands teaches high school English in the Seattle metropolitan area. He holds a B.A. from Williams College and M.A.s from Cambridge University, the University of Michigan, and Seattle University. Prior to teaching, he worked for The New York Public Library and the Microsoft Corporation. (william.hollands@rentonschools.us)

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Keith Rhodes is an Associate Professor and the Director of First-year Composition at
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Andrea Saylor graduated from Messiah College in 2005 with a B.A. in English. Since then, she has lived in Cairo, Egypt, and completed an M.A. in International Peace and Conflict Resolution at Arcadia University. She lives in Philadelphia, her adopted hometown and has worked in the non-profit sector there. Currently a full-time student at Temple University Beasley School of Law, she finds that reading fiction provides a much-needed respite from her studies. She is pursuing a career in immigration law. (andrea.saylor@gmail.com)

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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 itself.

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, double checking 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: jstrapp@king.edu and bpeters@niu.edu. Please consult past issues for examples of articles topics that get accepted. Go to:

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Deadline: January 31, 2014 for Vol. 19; 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

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Sessions will include:
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• 60-minute interactive experiences
• 20-minute paper presentations
• 2-hour evening Special Interest Groups
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Registration Fees: $200, if paid by March 1
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Air Transport: Sudbury Airport (YSB)
Meals: $135 (reception, 3 lunches, BBQ dinner, gourmet fish or pasta dinner)

Conference co-organizers:
Jan Buley, jbuley@laurentian.ca
David Buley, david.buley@gmail.com

For further information, please contact conference organizers at:
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AEPL Keynote: Using Careless Speech for Careful, Well-Crafted Writing—Whatever Its Style, Peter Elbow

Sheep in Wolves’ Clothing: How Composition’s Social Construction Reinstates Expressivist Solipsism, Keith Rhodes & Monica McFawn Robinson

The Journey Metaphor’s Entailments for Framing Learning, Bradley Smith

A Teacher’s Terminal Illness in the Secondary Classroom, Sarah Hochstetler

It’s (Not) Just a Figure of Speech: Recuing Metaphor, Anna O. Soter

The Power of the Poetic Lens: Why Teachers Need to Read Poems Together, Amy L. Eva, Carrie A. Bemis, Marie F. Quist, & Bill Hollands

Stillness in the Composition Classroom: Insight, Incubation, Improvisation, Flow, and Meditation, Ryan Crawford & Andreas Willhoff

Fear Not the Trunchbull: How Teaching from a Humorous Outlook Supports Transformative Learning, Kathleen Cassity

Thoughts on Teaching as a Practice of Love, Sharon Marshall

Out of the Box: Teaching and Learning in Other Ways, Ilene Dawn Alexander

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