Contributors to *JAEPL*, Vol. 21

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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.

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

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Corporal Pedagogies: Teaching and Learning as Bodily Arts
Special section, *JAEP*L

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
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• The medicalized body
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• Assessment and embodiment

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GenAdmin: Theorizing WPA Identities in the Twenty-First Century
Colin Charlton, Jonikka Charlton, Tarez Samra Graban, Kathleen J. Ryan, & Amy Ferdinandt Stolley
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Mics, Cameras, Symbolic Action: Audio-Visual Rhetoric for Writing Teachers
Bump Halbritter
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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
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Reconsidering Virtue, John M. Duffy
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Composition as a Spiritual Discipline, Scott Wagar
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‘Alas, Not Yours to Have’: Problems with Audience in High-Stakes Writing Tests and the Promise of Felt Sense, Peter H. Khost

TEACHING AND LEARNING

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Autoethnography and Assimilation: Composition and Border Stories, Mark Noe
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Toward a Poetics and Pedagogy of Sound: Students as Production Engineers in the Literature Classroom, Karen Lee Osborne
Out of the Box: My Mom’s Letter, Robert M. Randolph