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Chapter 1 : Shorter Student Handbook “ Shorter University

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Additionally, by reading and responding critically to a variety of works with attention to gender, race, class, and social and historical context, students of English will strengthen their awareness of: Each professor will determine the amount of time spent on each genre and the order of discussion. Writing about fiction will also focus on selected readings. Topics will include structure, point of view, tone and style, characterization, theme, and symbol. Selected readings will be used to illustrate various aspects of form and content. Topics will include speaker, occasion, diction connotation, denotation , tone, paraphrasing, figures of speech metaphor, simile, personification , irony, imagery, sound devices alliteration, assonance, rhyme patterns , and rhythm. Writing about drama will focus on selected readings. Topics will include structure exposition, complication, climax, resolution , setting, characterization protagonist, antagonist , action, theme, and tone. Additionally, instructors individually may assign journals, quizzes, exams, and other written assignments related to the reading. The prerequisite for the course is a C or better in English Students write at least four expository and analytical essays in response to a variety of literary genres such as short stories, poems, and plays. Within each essay, students are taught how to analyze and explicate one or several literary texts included in the textbook for the class, and, as in English , are carefully guided by the professor to incorporate these sources correctly according to the MLA style, using both in-text citations and a Works Cited page. Building on the skills practiced in English , each essay should have a clear thesis, well-developed paragraphs organized around a topic sentence, and supporting details. Most essays start in class and are developed through a process of brainstorming, drafting, revising, and editing. In the process of explicating a literary text, students are guided to use the methods of literary analysis appropriate to each genre and become proficient in using and identifying literary terms. The final consists of a minute, in-class examination. Students write a formal analytical essay of at least words or several shorter essays on a literary topic or topics determined by the instructor. Students may know the topic in advance and should bring the textbook“but no outlines or drafts“to the examination. MLA-style citations are mandatory. Each instructor will articulate specific policies on attendance and academic standards on his her syllabus. The attendance policy of the Department of English and Humanities Attendance Policy is that success in courses is related directly to attendance and participation. The Department of English and Humanities expects regular class attendance so students can learn the material covered in classes. Students with excessive absences will miss so much work and class discussion that they risk failing the course. Individual instructors will determine the specific requirement for attendance in each course. In addition, students are encouraged to keep their writing handbook from Eng A standard desk dictionary is also recommended. The Handbook provides an overview of the entire composition sequence and includes departmental policies in addition to departmental and campus resources. When quoting, students should: When paraphrasing, students should: When creating parenthetical in-text citations, students should: When creating the Works Cited page, students should: Some Strategies to Encourage Academic Honesty Require students to submit a photocopy or printout of every page of source material that they document. This allows the instructor to ascertain whether students have used source material appropriately: Assign documented essays in stages, collecting and evaluating research materials before the paper is due. This encourages students to do thorough research and gives them time to assimilate it.

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Chapter 2 : Composition Forum: Submissions

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Search Submissions Composition Forum welcomes four kinds of submissions: We welcome proposals for special issues as well, featuring essays thematically organized around a central and relevant issue or topic. Send proposals for special issues to our editors. Articles We welcome articles of interest to scholars and teachers of college composition, specifically articles that explore the intersections of composition theory and pedagogy, and that theorize practice in sophisticated and provocative ways. The average length of articles published in Composition Forum is between 6, and 8, words, although longer articles may be considered if they are clearly of superior quality. Manuscripts judged by the editor to be appropriate for the journal are submitted to blind review by at least two external readers. Ordinarily, decisions will be made within twelve weeks of submission. The editors maintain responsibility for the selection. If your research is based on the work of human subjects, please submit, along with your essay, the appropriate approvals from your Institutional Review Board. Submissions which include multimedia are welcome. After peer review, our web editor will work directly with you to prepare multimedia for web presentation. Please review our manuscript preparation guidelines, below, and send letters of inquiry to our editors. Send manuscripts, as well, to our editors. Contact our web editor if you need assistance. Retrospectives Composition Forum invites queries regarding or nominations for the Retrospectives section of the journal. The goal of the Retrospectives section is to provide a space for authors of seminal articles or books to revisit and reflect on their earlier ideas, and dialogue with others in the field about how their ideas have changed since publication. Queries should state which seminal and influential work article or book the author would like to revisit, and why. The original piece should have been published at least five years prior. Readers who nominate another scholar for Retrospectives should explain which piece he or she would like that author to revisit and why. The Retrospectives editor will consider the nomination and, if appropriate, invite the scholar to submit. When drafting, the author might consider what colleagues, readers, and graduate students have written and asked about related to the original piece. The author might also consider commenting on the circumstances of the original text, and how those circumstances influenced the arguments, evidence, tone, etc. Retrospectives authors are encouraged to take an informal and first person tone, discussing their views and development as writers, teachers, and scholars since the original piece. Generally Retrospective accounts should be 3, to 5, words, although longer or shorter pieces will be considered. If the author would like to include long segments from the original piece for example, appendices, tables, charts, transcripts, etc , he or she should seek reprint permission from the copyright holder. Please send Retrospective queries or nominations to the Retrospectives editor. Interviews We welcome substantial and relevant interviews with key figures in the world of writing studies. The average length of interviews is 6, to 8, words, and interviews that include multimedia are welcome. Please send interview queriesâ€”not unsolicited manuscriptsâ€”to our interview editor. Program profiles Composition Forum invites submissions to the Program Profiles section of the journal. These profiles should describe the ways in which theories, research, and pedagogies shape individual college writing programs. Profiles can also describe program-based research studies. Program Profiles are generally 5, to 7, words, although longer or shorter profiles may be considered. Profiles describing program-based research may include a presentation of research methods and findings. Finally, all Profiles should include a section that addresses the question: Please review our manuscript preparation guidelines, below, and send queries to our program profile editors. Reviews Composition Forum publishes reviews of books, websites, and other texts that may be of interest to teachers and scholars of writing. Single reviews are generally words, and review essays are approximately words. While reviews are solicited by the journal, we welcome suggestions for texts

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Suggested timeline for special issues of Composition Forum July one year before publication of the volume: Guest editors of accepted proposals should begin disseminating their CFP through all channels at least a year prior to the publication of their special issue. Special Issues will be published in July, so the CFP should be ready to share the summer before the issue is to be published. After their CFP is ready, guest editors should send a copy to Kevin Brock so he can add it to our newsfeed. To lessen any potential confusion, guest editors should include specific instructions on how and to whom authors should submit proposals. Regular reminders up until September 1st suggested deadline for the proposals can also be useful to promote their special issue and, more generally, Composition Forum. September-October one year prior to publication: Final due date for collection of proposals. At this time, guest editor s should also update CF editors on their progress. January the year of publication: Collect completed drafts of all major features. Articles should either be reviewed by the guest editor s and one external reviewer or should be reviewed by two external reviewers. Materials submitted for other sections of the issue will be reviewed by the guest editor s but may also be sent out to an external reviewer for additional feedback. After receiving feedback from the external reviewer s , guest editor s will prepare comments and feedback, sharing drafts and feedback with section editors. At this time, CF section editors may sign off or provide additional feedback. March the year of publication: Gather any feedback section editors might offer, deliver feedback and revision suggestions to authors. May the year of publication: Collect final, revised versions of all materials for a final copyediting stage prior to publication. All final revised versions should go to CF section editors before being sent on to website editor Kevin Brock for formatting. At this time, guest editor s will work with editor Christian Weisser to create a From the Editors column to introduce the volume. June the year of publication: While authors may correct any typos, errors of fact, or address other serious mistakes not addressed by our editorial process, stylistic changes or other revisions cannot be made at this time. Final publication and circulation of the volume. News, calls for papers, and other announcements We encourage submission of news, calls for papers, and other announcements of interest to the writing studies community for inclusion on our weblog. Send any items you wish to be considered to our editors. Please include the following: Manuscript preparation All manuscripts should be submitted electronically to the relevant editor s noted above. Please include a prominently displayed word count. 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Chapter 3 : Holdings : The Harper handbook of college composition / | York University Libraries

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Chapter 4 : Composition | W. W. Norton & Company | W. W. Norton & Company

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Chapter 5 : Course Textbooks | W. W. Norton & Company

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Chapter 6 : Program: English - Walters State Community College - Acalog ACMSâ„¢

The Shorter College Handbook offers general information that relates to college life. All students are required to know and comply with all guidelines, policies, and regulations contained in the Handbook.

Chapter 7 : Shorter University â€œ Transforming Lives Through Christ

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Chapter 8 : The Top Reference Books for College-level Writing

The Harper Handbook Of College Composition ART , Composition, 3, Yes. ART , Painting Studio, 3, Yes. ART , Topics in Art History, 6, No. ART , Topics in.