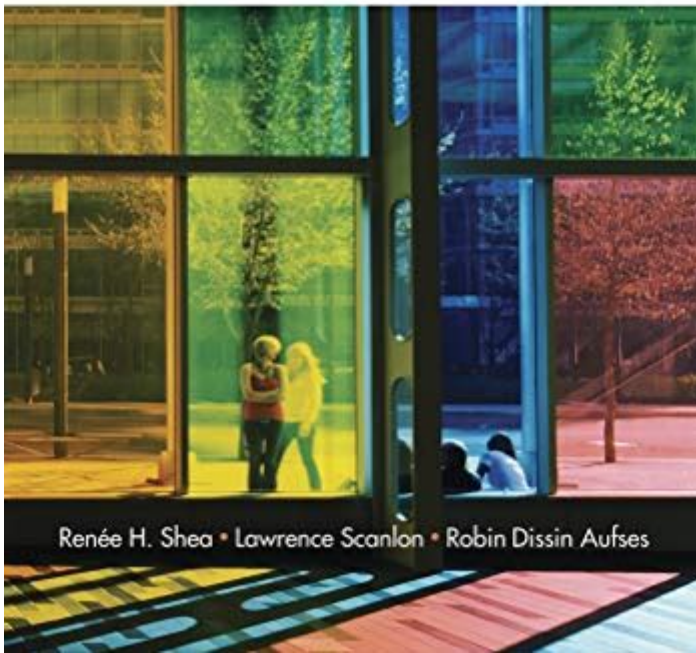


The Language Of Composition

Second Edition

The Language of Composition

READING
WRITING
RHETORIC



The Language of Composition: Mastering the Art of Effective Writing

Introduction:

Have you ever stared at a blank page, feeling utterly overwhelmed by the daunting task of transforming your thoughts into compelling prose? The process of writing, especially at a sophisticated level, can feel like navigating a foreign language. But what if I told you that mastering effective writing isn't about innate talent, but rather understanding and skillfully applying the "language of composition"? This post will delve into the key elements of this language, equipping you with the tools to craft clear, concise, and persuasive writing that captivates your audience. We'll explore the fundamental principles, discuss rhetorical strategies, and provide practical tips to elevate your writing skills to the next level.

Understanding the Building Blocks: Sentence Structure and Style

The foundation of effective composition lies in mastering sentence structure and style. This isn't merely about following grammatical rules; it's about using sentence structure to create rhythm, emphasis, and clarity.

Varying Sentence Length and Structure: Monotonous writing quickly bores the reader. Mix short, impactful sentences with longer, more descriptive ones to create a dynamic flow. Experiment with different sentence structures—simple, compound, complex, and compound-complex—to add variety and interest.

Active vs. Passive Voice: Active voice ("The dog chased the ball") is generally more direct and engaging than passive voice ("The ball was chased by the dog"). While passive voice has its uses (e.g., when the actor is unknown or unimportant), prioritize active voice for stronger, more impactful writing.

Concise Language: Avoid unnecessary words and phrases. Every word should serve a purpose, contributing to the overall meaning and impact of your writing. Cut out jargon, clichés, and overly verbose expressions.

Mastering Rhetorical Strategies: Persuasion and Engagement

Effective composition relies on skillful use of rhetorical strategies – techniques used to persuade, inform, or engage the reader.

Logos (Logic): This appeals to the reader's reason and logic through evidence, facts, and logical reasoning. Use data, statistics, and well-reasoned arguments to support your claims.

Pathos (Emotion): This appeals to the reader's emotions, creating connections and empathy. Use vivid imagery, evocative language, and relatable anecdotes to connect with your audience on an emotional level.

Ethos (Credibility): This establishes the writer's credibility and trustworthiness. Demonstrate expertise through research, accurate information, and a fair and balanced approach to your topic.

Rhetorical Devices: Employing techniques like metaphors, similes, analogies, and rhetorical questions can add depth, impact, and memorability to your writing. Use them strategically to enhance your message, not just for decoration.

Organization and Structure: Crafting a Coherent Narrative

A well-organized piece of writing is crucial for clarity and impact. Effective organization involves a clear introduction, logically structured body paragraphs, and a strong conclusion.

Thesis Statement: A strong thesis statement, typically found in the introduction, clearly states the main argument or purpose of your writing.

Topic Sentences: Each paragraph should begin with a topic sentence that clearly states the main idea of that paragraph.

Transitions: Use transition words and phrases to smoothly connect ideas and ensure a logical flow between sentences and paragraphs.

Conclusion: The conclusion summarizes your main points, restates your thesis in a new way, and leaves the reader with a lasting impression.

The Importance of Revision and Editing

The writing process isn't just about getting your ideas down on paper; it's also about refining and polishing your work through revision and editing.

Proofreading: Thoroughly check for grammatical errors, spelling mistakes, and punctuation issues.

Self-Editing: Read your work aloud to identify awkward phrasing, unclear sentences, and areas that need improvement.

Seeking Feedback: Share your writing with others and ask for constructive criticism to identify areas for improvement.

Conclusion:

Mastering the "language of composition" is an ongoing process that requires practice, patience, and a commitment to continuous improvement. By understanding the fundamental principles of sentence structure, employing effective rhetorical strategies, and focusing on organization and revision, you can transform your writing from mundane to masterful. Embrace the challenge, experiment with different techniques, and watch your writing flourish.

FAQs:

1. What's the difference between composition and writing? While often used interchangeably, composition implies a more deliberate and structured approach to writing, focusing on crafting a cohesive and persuasive piece with specific rhetorical strategies.
2. How can I improve my vocabulary for better composition? Read widely, keep a vocabulary journal, and actively use new words in your writing. Context is key; learn words within their usage rather than simply memorizing definitions.

3. Is there a specific formula for a perfect composition? No, there's no single formula. The best composition adapts to its purpose, audience, and genre. However, strong organization, clear language, and effective rhetorical strategies are always essential.
4. How important is creativity in composition? Creativity is crucial! While adhering to structural principles, let your creativity guide your word choices, sentence structure, and overall tone to create engaging and unique pieces.
5. What resources are available to help me improve my composition skills? Numerous online resources, writing workshops, and style guides can assist you. Familiarize yourself with resources like Strunk & White's *The Elements of Style* for guidance on clear and concise writing.

the language of composition: *The Language of Composition* Renee Shea, Lawrence Scanlon, Robin Aufses, Megan M. Harowitz, 2018-05-08 For over a decade, *The Language of Composition* has been the most successful textbook written for the AP® English Language and Composition Course. Now, its esteemed author team is back, giving practical instruction geared toward training students to read and write at the college level. The textbook is organized in two parts: opening chapters that develop key rhetoric, argument, and synthesis skills; followed by thematic chapters comprised of the finest classic and contemporary nonfiction and visual texts. With engaging readings and reliable instruction, *The Language of Composition* gives every student the opportunity for success in AP® English Language. AP® is a trademark registered and/or owned by the College Board, which was not involved in the production of, and does not endorse, this product.

the language of composition: *The Language of Composition* Renee H. Shea, Lawrence Scanlon, Robin Dissin Aufses, 2012-08-06 PACKAGE THIS TITLE WITH OUR 2016 MLA SUPPLEMENT, *Documenting Sources in MLA Style* (package ISBN-13: 9781319084936). Get the most recent updates on MLA citation in a convenient, 40-page resource based on *The MLA Handbook*, 8th Edition, with plenty of models. Browse our catalog or contact your representative for a full listing of updated titles and packages, or to request a custom ISBN. *The Language of Composition* is the first textbook built from the ground up to help students succeed in the AP English Language course. Written by a team of experts with experience in both high school and college, this text focuses on teaching students the skills they need to read, write, and think at the college level. With practical advice and an extensive selection of readings — including essays, poetry, fiction, and visual texts — *The Language of Composition* helps students develop the key skills they must master to pass the course, to succeed on the AP Exam, and to prepare for a successful college career. Revised based on feedback from teachers across the country, the second edition promises to be an even better resource for the AP Language classroom.

the language of composition: *The Language of Composition: Student edition* Renée Hausmann Shea, Lawrence Scanlon, Robin Dissin Aufses, Megan Harowitz Pankiewicz, 2018

the language of composition: *Literature & Composition* Carol Jago, Renee H. Shea, Lawrence Scanlon, Robin Dissin Aufses, 2010-06-11 From Carol Jago and the authors of *The Language of Composition* comes the first textbook designed specifically for the AP* Literature and Composition course. Arranged thematically to foster critical thinking, *Literature & Composition: Reading • Writing • Thinking* offers a wide variety of classic and contemporary literature, plus all of the support students need to analyze it carefully and thoughtfully. The book is divided into two parts: the first part of the text teaches students the skills they need for success in an AP Literature course, and the second part is a collection of thematic chapters of literature with extensive apparatus and special features to help students read, analyze, and respond to literature at the college level. Only *Literature & Composition* has been built from the ground up to give AP students and teachers the materials and support they need to enjoy a successful and challenging AP Literature course. Use the navigation menu on the left to learn more about the selections and features in *Literature &*

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the language of composition: Advanced Placement English Language and Composition

Brandon Abdon, Timothy Freitas, Lauren Peterson, 2020-09 Cover all the essential content and prepare students for the AP English Language and Composition exam through a perfect blend of engaging nonfiction readings, written by both classic and contemporary writers, and practical writing instruction. Scaffolded activities develop student competence in close reading, rhetorical analysis, and critical composition and revision skills. Students learn to develop key rhetoric, argument, and synthesis skills and apply strategic stylistic choices at the college level. Track student progress with unit reviews, assessments, and a full-length AP practice exam modeled on the new course and exam description.

the language of composition: Cross-Language Relations in Composition

Bruce Horner, Min-Zhan Lu, Paul Kei Matsuda, 2010-05-09 Cross-Language Relations in Composition brings together the foremost scholars in the fields of composition, second language writing, education, and literacy studies to address the limitations of the tacit English-only policy prevalent in composition pedagogy and research and to suggest changes for the benefit of writing students and instructors throughout the United States. Recognizing the growing linguistic diversity of students and faculty, the ongoing changes in the English language as a result of globalization, and the increasingly blurred categories of native, foreign, and second language English speakers, editors Bruce Horner, Min-Zhan Lu, and Paul Kei Matsuda have compiled a groundbreaking anthology of essays that contest the dominance of English monolingualism in the study and teaching of composition and encourage the pursuit of approaches that embrace multilingualism and cross-language writing as the norm for teaching and research. The nine chapters comprising part 1 of the collection focus on the origins of the “English only” bias dominating U.S. composition classes and present alternative methods of teaching and research that challenge this monolingualism. In part 2, nine composition teachers and scholars representing a variety of theoretical, institutional, and professional perspectives propose new, compelling, and concrete ways to understand and teach composition to students of a “global,” plural English, a language evolving in a multilingual world. Drawing on recent theoretical work on genre, complexity, performance and identity, as well as postcolonialism, Cross-Language Relations in Composition offers a radically new approach to composition teaching and research, one that will prove invaluable to all who teach writing in today’s multilingual college classroom.

the language of composition: *In the Archives of Composition*

Lori Ostergaard, Henrietta Rix Wood, 2015-10-23 *In the Archives of Composition* offers new and revisionary narratives of composition and rhetoric's history. It examines composition instruction and practice at secondary schools and normal colleges, the two institutions that trained the majority of U.S. composition teachers and students during the nineteenth and twentieth centuries. Drawing from a broad array of archival and documentary sources, the contributors provide accounts of writing instruction within contexts often overlooked by current historical scholarship. Topics range from the efforts of young women to attain rhetorical skills in an antebellum academy, to the self-reflections of Harvard University students on their writing skills in the 1890s, to a close reading of a high school girl's diary in the 1960s that offers a new perspective on curriculum debates of this period. Taken together, the chapters begin to recover how high school students, composition teachers, and English education programs responded to institutional and local influences, political movements, and pedagogical innovations over a one-hundred-and-thirty-year span.

the language of composition: *Composition-Rhetoric*

Robert Connors, 1997-06-15 Connors provides a history of composition and its pedagogical approaches to form, genre, and correctness. He shows where many of the today's practices and assumptions about writing come from, and he translates what our techniques and theories of teaching have said over time about our attitudes toward students, language and life. Connors locates the beginning of a new rhetorical tradition in

the mid-nineteenth century, and from there, he discusses the theoretical and pedagogical innovations of the last two centuries as the result of historical forces, social needs, and cultural shifts. This important book proves that American composition-rhetoric is a genuine, rhetorical tradition with its own evolving theory and praxis. As such it is an essential reference for all teachers of English and students of American education.

the language of composition: AP English Language and Composition 2019 & 2020 Test Prep Books, 2019-04-22 Test Prep Books' AP English Language and Composition 2019 & 2020: AP Language and Composition Test Prep 2019 & 2020 and Practice Test Questions for the Advanced Placement English Language & Composition Test [Includes Detailed Answer Explanations] Made by Test Prep Books experts for test takers trying to achieve a great score on the AP English exam. This comprehensive study guide includes: -Quick Overview Find out what's inside this guide! -Test-Taking Strategies Learn the best tips to help overcome your exam! -Introduction Get a thorough breakdown of what the test is and what's on it! -Reading Comprehension -Components of a Text -Rhetorical Strategies -Evidence and Support -Free-Response -Writing a Response -Conventions of Standard English -Rhetorical Analysis -Synthesis -Argumentation -Practice Questions Practice makes perfect! -Detailed Answer Explanations Figure out where you went wrong and how to improve! Disclaimer: *AP(R) and Advanced Placement(R) are trademarks registered by the College Board, which is not affiliated with, and does not endorse, this product. Studying can be hard. We understand. That's why we created this guide. Each section of the test has a comprehensive review created by Test Prep Books. These reviews go into detail to cover all of the AP English & Composition exam. The Test Prep Books AP English & Composition practice test questions are followed by answer explanations. If you miss a question, it's important to understand why. That way, you can avoid missing it again in the future. The answer explanations will help you learn from your mistakes. Knowing the latest test-taking strategies is essential for the exam. A test taker has to understand the material that is being covered. They also must be familiar with test strategies. These strategies are necessary to properly use the time provided. They also help test takers complete the test without making any errors. Test Prep Books has provided the top test-taking tips. Anyone planning to take this exam should take advantage of this Test Prep Books study guide. Purchase it today to receive access to: -AP English & Composition review materials -Practice test questions -Test-taking strategies

the language of composition: AP English Language and Composition Crash Course Dawn Hogue, 2012-04-25 REA's Crash Course for the AP® English Language & Composition Exam - Gets You a Higher Advanced Placement® Score in Less Time Crash Course is perfect for the time-crunched student, the last-minute studier, or anyone who wants a refresher on the subject. Are you crunched for time? Have you started studying for your Advanced Placement® English Language & Composition exam yet? How will you memorize everything you need to know before the test? Do you wish there was a fast and easy way to study for the exam AND boost your score? If this sounds like you, don't panic. REA's Crash Course for AP® English Language & Composition is just what you need. Our Crash Course gives you: Targeted, Focused Review - Study Only What You Need to Know The Crash Course is based on an in-depth analysis of the AP® English Language & Composition course description outline and actual AP® test questions. It covers only the information tested on the exam, so you can make the most of your valuable study time. Our easy-to-read format gives you a crash course in genres, elements of argument, style, and rhetoric, and analytical reading and thinking. Entire chapters are devoted to writing essays and mastering the multiple-choice section of the exam. Expert Test-taking Strategies Our experienced AP® English teacher shares detailed question-level strategies and explains the best way to answer the multiple-choice and essay questions you'll encounter on test day. By following her expert tips and advice, you can boost your overall point score! Take REA's Practice Exam After studying the material in the Crash Course, go to the online REA Study Center and test what you've learned. Our free practice exam features timed testing, detailed explanations of answers, and automatic scoring analysis. The exam is balanced to include every topic and type of question found on the actual AP® exam, so you know you're studying the smart way. Whether you're cramming for the test at the last minute, looking for extra review, or

want to study on your own in preparation for the exams - this is the study guide every AP® English Language & Composition student must have. When it's crucial crunch time and your Advanced Placement® exam is just around the corner, you need REA's Crash Course for AP® English Language & Composition! About the Author Dawn Hogue has taught all levels of high school English and is currently an AP® English teacher for the Sheboygan Falls School District, Sheboygan Falls, Wisconsin. Ms. Hogue received her B.A. in English, graduating Summa Cum Laude, from Lakeland College, Sheboygan, Wisconsin. She earned her M.A. in Education from Lakeland College, Sheboygan, Wisconsin, and her M.S. in Educational Leadership from Cardinal Stritch University, Milwaukee, Wisconsin. She is interested in promoting technology and web resources in the classroom and maintains a website (www.mshogue.com) for that purpose. English Language and Composition Crash Course is the second Crash Course Ms. Hogue has written for REA. She is also the author of English Literature and Composition Crash Course.

the language of composition: *Toward a Composition Made Whole* Jody L. Shipka, 2011-04-30 To many academics, composition still represents typewritten texts on 8.5 x 11 pages that follow rote argumentative guidelines. In *Toward a Composition Made Whole*, Jody Shipka views composition as an act of communication that can be expressed through any number of media and as a path to meaning-making. Her study offers an in-depth examination of multimodality via the processes, values, structures, and semiotic practices people employ every day to compose and communicate their thoughts. Shipka counters current associations that equate multimodality only with computer, digitized, or screen-mediated texts, which are often self-limiting. She stretches the boundaries of composition to include a hybridization of aural, visual, and written forms. Shipka analyzes the work of current scholars in multimodality and combines this with recent writing theory to create her own teaching framework. Among her methods, Shipka employs process-oriented reflection and a statement of goals and choices to prepare students to compose using various media in ways that spur their rhetorical and material awareness. They are encouraged to produce unusual text forms while also learning to understand the composition process as a whole. Shipka presents several case studies of students working in multimodal composition and explains the strategies, tools, and spaces they employ. She then offers methods to critically assess multimodal writing projects. *Toward a Composition Made Whole* challenges theorists and compositionists to further investigate communication practices and broaden the scope of writing to include all composing methods. While Shipka views writing as crucial to discourse, she challenges us to always consider the various purposes that writing serves.

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the language of composition: Composition-rhetoric Stratton Duluth Brooks, Marietta Hubbard, 1905

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the language of composition: English Composition Ann Inoshita, Karyl Garland, Kate Sims, 2019-05-31 This OER textbook has been designed for students to learn the foundational concepts for

English 100 (first-year college composition). The content aligns to learning outcomes across all campuses in the University of Hawai'i system. It was designed, written, and edited during a three day book sprint in May, 2019.

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the language of composition: The Critical Reader Erica L Meltzer, 2017-04-06 The Critical Reader: AP(R) English Language and Composition Edition provides a comprehensive review of all the reading and writing skills tested on this exam. Includes a complete chapter dedicated to each multiple-choice reading question and essay type, as well as dozens of exercises that allow students to practice each concept individually. In addition, sample essays accompanied by detailed scoring analyses demystify the College Board rubric and help students master the components necessary to produce a high-scoring response.

the language of composition: Students' Right to Their Own Language Staci Perryman-Clark, David E. Kirkland, Austin Jackson, 2014-02-28 Students' Right to Their Own Language collects perspectives from some of the field's most influential scholars to provide a foundation for understanding the historical and theoretical context informing the affirmation of all students' right to exist in their own languages. Co-published with the National Council for Teachers of English, this critical sourcebook archives decades of debate about the implications of the statement and explores how it translates to practical strategies for fostering linguistic diversity in the classroom.

the language of composition: AP English Language and Composition George Ehrenhaft, 2020-08-04 Be prepared for exam day with Barron's. Trusted content from AP experts! Barron's AP English Language and Composition: 2020-2021 includes in-depth content review and online practice. It's the only book you'll need to be prepared for exam day. Written by Experienced Educators Learn from Barron's--all content is written and reviewed by AP experts Build your understanding with comprehensive review tailored to the most recent exam Get a leg up with tips, strategies, and study advice for exam day--it's like having a trusted tutor by your side Be Confident on Exam Day Sharpen your test-taking skills with 5 full-length practice tests-- including 1 diagnostic Strengthen your knowledge with in-depth review covering all Units on the AP English Language and Composition Exam Reinforce your learning with practice questions at the end of each chapter

the language of composition: A Counter-history of Composition Byron Hawk, 2007 Contests the assumption that vitalism and contemporary rhetoric represent opposing, disconnected poles in the writing tradition. Vitalism has been historically linked to expressivism and dismissed as innate and unteachable, whereas rhetoric is seen as a rational, teachable method for producing argumentative texts. Hawk calls for the reexamination of current pedagogies to incorporate vitalism and complexity theory and argues for their application in the environments where students write and think today. Winner of the 2007 JAC W. Ross Winterowd Award Honorable Mention, 2007 MLA Mina P. Shaughnessy Prize

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to suit the student's needs and interests. Topics include: paragraphs, essays, reports, outlines, biographies, narratives, letters, and short stories; persuasive, descriptive, expository and creative writing; choosing and narrowing a topic; content and structure skills; mechanics; and sample lessons. Use alone (it has everything you need) or as a reference.

the language of composition: Grammar and Composition, Grades 5 - 12 Carolyn Kane, 2011-01-03 Learn the importance of English grammar and use it correctly. Includes some writing exercises.

the language of composition: Writing New Media Anne Wysocki, 2004-03-15 As new media mature, the changes they bring to writing in college are many and suggest implications not only for the tools of writing, but also for the contexts, personae, and conventions of writing. An especially visible change has been the increase of visual elements-from typographic flexibility to the easy use and manipulation of color and images. Another would be in the scenes of writing-web sites, presentation slides, email, online conferencing and coursework, even help files, all reflect non-traditional venues that new media have brought to writing. By one logic, we must reconsider traditional views even of what counts as writing; a database, for example, could be a new form of written work. The authors of Writing New Media bring these ideas and the changes they imply for writing instruction to the audience of rhetoric/composition scholars. Their aim is to expand the college writing teacher's understanding of new media and to help teachers prepare students to write effectively with new media beyond the classroom. Each chapter in the volume includes a lengthy discussion of rhetorical and technological background, and then follows with classroom-tested assignments from the authors' own teaching.

the language of composition: First-Year Composition Deborah Coxwell-Teague, Ronald F. Lunsford, 2014-05-01 First-Year Composition: From Theory to Practice's combination of theory and practice provides readers an opportunity to hear twelve of the leading theorists in composition studies answer, in their own voices, the key question of what it is they hope to accomplish in a first-year composition course. In addition, these chapters, and the accompanying syllabi, provide rich insights into the classroom practices of these theorists.

the language of composition: Politics and the English Language George Orwell, 2021-01-01 George Orwell set out 'to make political writing into an art', and to a wide extent this aim shaped the future of English literature - his descriptions of authoritarian regimes helped to form a new vocabulary that is fundamental to understanding totalitarianism. While 1984 and Animal Farm are amongst the most popular classic novels in the English language, this new series of Orwell's essays seeks to bring a wider selection of his writing on politics and literature to a new readership. In Politics and the English Language, the second in the Orwell's Essays series, Orwell takes aim at the language used in politics, which, he says, 'is designed to make lies sound truthful and murder respectable, and to give an appearance of solidity to pure wind'. In an age where the language used in politics is constantly under the microscope, Orwell's Politics and the English Language is just as relevant today, and gives the reader a vital understanding of the tactics at play. 'A writer who can - and must - be rediscovered with every age.' — Irish Times

the language of composition: The AP English Language and Composition Pauline Beard, Robert Lifting, James S. Malek, 2007-09-19 REA ... Real review, Real practice, Real results. Get the college credits you deserve. AP ENGLISH LITERATURE & COMPOSITION with TESTware Includes CD with timed practice tests, instant scoring, and more. Completely aligned with today's AP exam Are you prepared to excel on the AP exam? * Set up a study schedule by following our results-driven timeline * Take the first practice test to discover what you know and what you should know * Use REA's advice to ready yourself for proper study and success Practice for real * Create the closest experience to test-day conditions with 3 of the book's 6 full-length practice tests on REA's TESTware CD, featuring test-taking against the clock, instant scoring by topic, handy mark-and-return function, pause function, and more. * OR choose paper-and-pencil testing at your own pace * Chart your progress with full and detailed explanations of all answers * Boost your confidence with test-taking strategies and experienced advice Sharpen your knowledge and skills * The book's full subject

review features coverage of all AP English Literature and Composition areas: prose, poetry, drama and theater, verse and meter, types of poetry, plot structure, writing essays, and more * Smart and friendly lessons reinforce necessary skills * Key tutorials enhance specific abilities needed on the test * Targeted drills increase comprehension and help organize study Ideal for Classroom or Solo Test Preparation! REA has provided advanced preparation for generations of advanced students who have excelled on important tests and in life. REA's AP study guides are teacher-recommended and written by experts who have mastered the course and the test.

the language of composition: Toward Translingual Realities in Composition Nancy Bou Ayash, 2019-09-26 Toward Translingual Realities in Composition is a multiyear critical ethnographic study of first-year writing programs in Lebanon and Washington State—a country where English is not the sole language of instruction and a state in which English is entirely dominant—to examine the multiple and often contradictory natures, forces, and manifestations of language ideologies. The book is a practical, useful way of seriously engaging with alternative ways of thinking, doing, and learning academic English literacies. Translingualism work has concentrated on critiquing monolingual and multilingual notions of language, but it is only beginning to examine translingual enactments in writing programs and classrooms. Focusing on language representations and practices at both the macro and micro levels, author Nancy Bou Ayash places the study and teaching of university-level writing in the context of the globalization and pluralization of English(es) and other languages. Individual chapters feature various studies that Bou Ayash brings together to address how students act as agents in marshaling their language practices and resources and shows a deliberate translingual intervention that complicates and enriches students' assumptions about language and writing. Her findings about writing programs, instructors, and students are detailed, multidimensional, and complex. A substantial contribution to growing translingual scholarship in the field of composition studies, Toward Translingual Realities in Composition offers insights into how writing teacher-scholars and writing program administrators can more productively intervene in local postmonolingual tensions and contradictions at the level of language representations and practices through actively and persistently reworking the design and enactment of their curricula, pedagogies, assessments, teacher training programs, and campus-wide partnerships.

the language of composition: The Rust Programming Language (Covers Rust 2018) Steve Klabnik, Carol Nichols, 2019-09-03 The official book on the Rust programming language, written by the Rust development team at the Mozilla Foundation, fully updated for Rust 2018. The Rust Programming Language is the official book on Rust: an open source systems programming language that helps you write faster, more reliable software. Rust offers control over low-level details (such as memory usage) in combination with high-level ergonomics, eliminating the hassle traditionally associated with low-level languages. The authors of The Rust Programming Language, members of the Rust Core Team, share their knowledge and experience to show you how to take full advantage of Rust's features--from installation to creating robust and scalable programs. You'll begin with basics like creating functions, choosing data types, and binding variables and then move on to more advanced concepts, such as: Ownership and borrowing, lifetimes, and traits Using Rust's memory safety guarantees to build fast, safe programs Testing, error handling, and effective refactoring Generics, smart pointers, multithreading, trait objects, and advanced pattern matching Using Cargo, Rust's built-in package manager, to build, test, and document your code and manage dependencies How best to use Rust's advanced compiler with compiler-led programming techniques You'll find plenty of code examples throughout the book, as well as three chapters dedicated to building complete projects to test your learning: a number guessing game, a Rust implementation of a command line tool, and a multithreaded server. New to this edition: An extended section on Rust macros, an expanded chapter on modules, and appendixes on Rust development tools and editions.

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the language of composition: Post-Truth Rhetoric and Composition Bruce McComiskey, 2017-11-01 Post-Truth Rhetoric and Composition is a timely exploration of the increasingly

widespread and disturbing effect of “post-truth” on public discourse in the United States. Bruce McComiskey analyzes the instances of bullshit, fake news, feigned ethos, hyperbole, and other forms of post-truth rhetoric employed in recent political discourse. The book frames “post-truth” within rhetorical theory, referring to the classic triad of logos, ethos, and pathos. McComiskey shows that it is the loss of grounding in logos that exposes us to the dangers of post-truth. As logos is the realm of fact, logic, truth, and valid reasoning, Western society faces increased risks—including violence, unchecked libel, and tainted elections—when the value of reason is diminished and audiences allow themselves to be swayed by pathos and ethos. Evaluations of truth are deferred or avoided, and mendacity convincingly masquerades as a valid form of argument. In a post-truth world, where neither truth nor falsehood has reliable meaning, language becomes purely strategic, without reference to anything other than itself. This scenario has serious consequences not only for our public discourse but also for the study of composition.

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the language of composition: Creole Composition Vivette Milson-Whyte, Raymond Oenbring, 2019-08-13 Creole Composition is a collection featuring essays by scholars and teachers-researchers working with students in/from the Anglophone Caribbean. Arising from a need to define what writing instruction in the Caribbean means, Creole Composition expands the existing body of research literature about the teaching of writing at the postsecondary level in the Caribbean region. To this end, it speaks to critical disciplinary conversations of rhetoric and composition and academic literacies while addressing specific issues with teaching academic writing to Anglophone Caribbean students. It features chapters addressing language, approaches to teaching, assessing writing, administration, and research in postsecondary education as well as professionalization of writing instructors in the region. Some chapters reflect traditional Caribbean attitudes to postsecondary writing instruction; other chapters seek to reform these traditional practices. Some chapters' interventions emerge from discussions in writing studies while other chapters reflect their authors' primary training in other fields, such as applied linguistics, education, and literary studies. Additionally, the chapters use a variety of styles and methods, ranging from highly personal reflective essays to theoretical pieces and empirical studies following IMRaD format. Creole Composition, the first of its kind in the region, provides much-needed knowledge to the community of teacher-researchers in the Anglophone Caribbean and elsewhere in the fields of rhetoric and composition, writing studies, and academic literacies. In suggesting frameworks around which to build and further institutionalize and professionalize writing studies in the region, the collection advances the broader field of writing studies beyond national boundaries. Contributors include Tyrone Ali, Annife Campbell, Tresecka Campbell-Dawes, Valerie Combie, Jacob Dyer Spiegel, Brianne Jaquette, Carmeneta Jones, Clover Jones McKenzie, Beverley Josephs, Christine E. Kozikowski, Vivette Milson-Whyte, Kendra L. Mitchell, Raymond Oenbring, Heather M. Robinson, Daidrah Smith, and Michelle Stewart-McKoy.

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