



## CALL FOR PROGRAM PROPOSALS

# Writing Gateways

In March of 2012, we will convene in the elliptical shadow of one of the world's great structures, the St. Louis Gateway Arch—at 630 feet, the tallest human-made monument in the United States. Designed by futurist architect Eero Saarinen and dedicated in 1968, the arch was constructed as a testament to what the *Hartford Courant* described as “the pioneer spirit of the men and women who won the West, and those of a latter day to strive on other frontiers.” A symbol of hope and progress, the starting point of Lewis and Clark's expedition and the threshold of the Louisiana Purchase, the arch was designed to represent the triumph of American expansionist ideology. But the arch's symbol of manifest destiny and westward expansion also has its down side. Through its door to history, we see the subjugation and exclusion of indigenous people. We see the unbridled imposition of makeshift law. We see the exploitation of foreign and migrant workers. And we see the eventual destruction and overdevelopment of unspoiled land. Just as we often associate movement through a gateway with gain (enlightenment, wisdom, employability), a successful passage can also mean loss: leaving behind one's culture or language, taking on questionable new roles, or joining exclusionary communities of practice. Like the portals in many literary, artistic, and faith traditions, gateways are both transition points and checkpoints—thresholds that promise a welcome transformation, new state of being, or a journey onward, and borders that can block, reject, and turn away.

The history of composition reflects a spirit of continuous exploration. We've seen movements through methodological and (inter)disciplinary orientations, and expansions into new specialized areas of inquiry. We've experienced new territories of literacy: digital and multimodal forms of communication, rapidly expanding contexts of activity, and the formation and transformation of genres. In practice, our field is fundamentally about the transitions that literacy brings to individual lives and collective destinies, in the embodied work of turning thought into words and other media. The very act of writing has been theorized as both inwardly and publicly transformative, the inscription of language yielding to the recursions of contemplation, reconsideration, rhetorical deliberation, and change. Such transitions lead us to higher levels of knowledge and awareness—and to action. But the progress they represent is never ideologically neutral. Welcoming us to consider what it means to move *into* and *through* our work with writing and rhetoric, in all its forms, purposes, and contexts, the Gateway Arch offers an apt metaphor for our conference. What gateways are rhetoric and composition now creating? How does our field monitor gateways created by others? Who is passing through these gateways, and toward what future? Who or what is turned away or left behind?

As we look ahead to the 2012 convention, I invite you to consider some of the following questions occasioned by our conference theme. As always, we will feature some sessions that explore and advance the theme and others that explore and advance the many areas of vigorous research, theorizing, and practice in our field at large.

- How is writing related to *transition*—within courses and majors; between disciplines and curricula; across structurally distinct systems such as high school, community college, college/university, and workplace; from work, retirement, or post-military service to school; and from self-sponsored, non-academic worlds to classrooms, and back? How do we facilitate and study such transitions, and with what effect?

- What do writers bring with them (or leave behind) as they pass through discursive and rhetorical gateways defined by multiple contexts for writing?
- What do we still need to know about transitions in the acquisition of writing ability, especially in a digitally-mediated world?
- How are institutional and programmatic policies affecting gateways to access? How can writing assessment welcome students into higher literacies instead of serving as exclusionary or discriminatory checkpoints?
- What legislation—at all levels—is creating new gateways for employment, research, teaching, and learning, and how should we respond?
- What new global and international gateways are opening up for literacy research and teaching, and with what new challenges?
- How are emerging digital technologies and multiple modes of communication becoming new rhetorical and informational gateways?
- What scholarly and methodological gateways has the field constructed, and do they limit or open up possibilities for inquiry?
- What else can we learn about the discipline from studying its past transitions and the consequences of those who moved into new territories of inquiry and teaching?
- How does the discipline welcome in new teachers, scholars, and students? Who among all our publics—scholars in other disciplines, policy- and lawmakers, business leaders, and the general public—are turned away, and why?

Further, I urge you to consider revitalizing our field's historic roots in inter- and multidisciplinary inquiry. Scholars in many areas continue to produce new knowledge greatly relevant to our own paths of research, and teachers in more and more areas of the curriculum continue to develop interests in the pedagogies of writing. In addition, CCC members are pursuing exciting new collaborations with people in contexts beyond higher education, such as K-12 schools, business and industry, nonprofits, government agencies, and prisons, to name a few. For this reason, you'll find an additional category for proposals: “interdisciplinary, multidisciplinary, and cross-contextual perspectives.” Proposals in this category don't need to include presenters from other fields or settings, but, of course, we warmly welcome them.

This call is being issued far enough ahead of the current annual convention to allow CCC members to meet and plan their panels, SIGs, workshops, and other proposals on site. For those who will gather in Atlanta, please use this opportunity to look ahead to the 2012 convention in St. Louis. To facilitate on-site meetings among those with similar interests who want to plan sessions, we've set up a special Connected Community site where you can post queries or link up with others. Please find a dedicated space at the new Connected Communities site [www.ncte.org/cccc/connectedcommunity](http://www.ncte.org/cccc/connectedcommunity)

I eagerly look forward to receiving your proposals and seeing you in St. Louis in 2012.

Chris M. Anson  
North Carolina State University  
2012 Program Chair

## General Information

Members of the Conference on College Composition and Communication and others who are interested in the goals and activities of the CCCC are invited to submit proposals for sessions and workshops at the 2012 CCCC annual convention. Peer-reviewed submissions will comprise the greater part of the program, with the remainder consisting of sessions initiated by the Program Chair. CCCC Annual Convention programs are open to everyone, including scholars from other disciplines. Nonmembers of CCCC are welcome to submit proposals but are urged to join the organization. CCCC is a nonprofit organization and cannot reimburse program participants for travel or hotel expenses.

Competition for a place on the program is intense—many good proposals cannot be accepted. The percentage of the program devoted to a specific area (see *area cluster* list on the following page) is determined by the number of proposals received in that area. All proposals are peer-reviewed without names attached. Reviewers with special expertise in each area will advise the Program Chair on proposal acceptance.

**Deadline:** To ensure participants receive an early fall notification of program participation, **all electronic submissions must be received by 11:59 p.m., May 6, 2011, Central Standard Time. All mailed submissions must be postmarked by April 29, 2011.**

## Program Format

The 2012 CCCC Annual convention consists of 75-minute Concurrent Sessions offered Thursday through late Saturday afternoon. Additionally, special presentations by featured speakers will be organized by the Program Chair. Half-day and all-day workshops take place on Wednesday. Special Interest Groups (SIGs) meet Thursday and Friday for one hour business meetings.

## Concurrent Sessions

Members may propose whole sessions (75-minute sessions consisting of three or more participants) or submit a proposal as an individual, which will be combined into a panel by the Program Chair. Presenters may propose separately titled papers, performances, digital installations, visual presentations, etc., in whatever format best delivers the presenters' ideas and engages the audience. In a panel where more than 3 participants are proposed, formats such as position statements and abstracts are acceptable. Every panel must be designed to allow at least 15 minutes of discussion and audience response.

## Workshop Sessions

Workshops provide opportunities for engaged introductions to new developments in the field and participatory discussion of current ideas and practice. Successful workshop proposals explain clearly *how* registrants will participate in workshop activities and *must* include a schedule indicating times, registrant activities, and speakers (*only the first 12 names will be listed on the program*). Workshops are limited to 30-50 registrants and carry an additional fee.

Preconvention Workshops are scheduled for a full day on Wednesday, 9:00 a.m.-5:00 p.m., or a half-day Wednesday, either 9:00 a.m.-12:30 p.m. or 1:30 p.m.-5:00 p.m. *Proposed Workshops with no evidence of active participation by registrants will not be accepted.*

## SIGs

SIGs convene for one-hour business meetings after the last Concurrent Session on Thursday and Friday. Every SIG that wishes to meet *must submit a proposal each year* that includes a statement of the group's interest and potential value to CCCC members as well as any special space requirements. The number of SIGs is limited by the number of meeting rooms available. Presentation titles and speakers will not be listed on the convention program.

## Audiovisual Equipment

CCCC is usually able to provide overhead projectors, with the accompanying projection screen, for concurrent sessions and workshops. You *must* indicate what equipment you need as part of your proposal, and include a rationale for the necessity of its integral use. Because of high costs and limited availability of equipment, we may not be able to honor all such requests; in those cases, proposers will need to rent equipment at their own cost or provide it themselves. *If you request AV equipment and it is assigned to you, you will get a confirmation from the CCCC. If you do NOT receive a confirmation, the equipment will not be available for you at the conference.*

## Preregistration for Program Participants

CCCC depends on the support of everyone who attends. Program participants must complete a registration form (or register online at [www.ncte.org/cccc/conv](http://www.ncte.org/cccc/conv)) and return it with payment when they accept their role in the program.

## General Guidelines for Proposals

1. Follow the proposal format.
2. Be as specific and clear as possible about the focus and purpose of your proposals, and provide *only* the information requested. The intense reviewing procedure makes supplemental material a hindrance.
3. Meet the May 6th deadline for electronic proposals.
4. Notify Eileen Maley at NCTE immediately (1-800-369-6283 ext. 3674 or 217-278-3674) of address changes.
5. Official invitations will be sent to persons on accepted proposals by late August.
6. Names appearing in the 2012 convention program will represent only peer-reviewed proposals and paid registrations.

## CCCC Scholars for the Dream Travel Award

The Conference on College Composition and Communication sponsors the Scholars for the Dream (SFD) Awards to encourage program participation and scholarship by members of historically underrepresented groups (African Americans, Asian Americans, Mexican Americans, Puerto Ricans and other Latino/a Americans, and American Indians). Their presence and contributions are central to the full realization of our professional goals.

To this end, the CCCC offers up to ten travel awards of \$750 each, sponsors a reception for all award winners, and gives a one-year membership in NCTE and CCCC. Applications are submitted as part of 2012 CCCC Convention session proposal materials. Award winners will be notified in December.

### Eligibility and Submission Information

1. If you are from a historically underrepresented group, if you are an emerging scholar, and if you will be presenting at the CCCC for the first time, *you may apply by checking the Dream checkbox* on the online submission

page. Later in the process, you will need to submit an expanded abstract (instructions below).

2. Your proposal will be reviewed in the Area Cluster you choose. If your proposal is accepted and you meet eligibility requirements for the travel award, you can compete for one of the ten awards by submitting an expanded abstract.
3. *Candidates for travel awards should submit an expanded, 3- to 5-page abstract by October 10, 2011 to the CCCC Administrative Assistant at [CCCC@ncte.org](mailto:CCCC@ncte.org) or 1111 W. Kenyon Rd., Urbana, IL 61801. At that time, you will also be asked to verify eligibility.*
4. The ten SFD Award winners will be notified in December 2011.

The SFD Awards Selection Committee considers conference proposals in terms of originality, significance, and potential.

**The Problem.** The presentation promises to describe a significant problem or issue in an original way, meeting *at least one* of these criteria:

- **Timeliness:** contributes to a current issue in rhetoric or composition studies
- **Theory:** references a specific theoretical framework within rhetoric or composition studies, sharpening concept definitions or presenting alternative viewpoints.
- **Research:** provides exploration with new research techniques or creative use of known techniques, demonstrates and fills a research void, creates or improves an instrument for observing and analyzing research data.
- **Pedagogy:** relates specific, creative classroom practices to particular theoretical frames, demonstrating potential for wider application (beyond a particular personality's successful pedagogy).

**The Potential.** Whether theory, research, or pedagogy, the presentation should hold promise for future exploration and investigation.

## The Luis Antonio Marcuschi Travel Awards

Two \$1000 travel reimbursement awards are available to scholars from Mexico, Central, or South America who have papers accepted for presentation at the 2012 CCCC Convention in St. Louis. To apply, simply submit a short statement describing your intention to attend the meeting and need for the funds (maximum 300 words—email to [cccc@ncte.org](mailto:cccc@ncte.org) no later than June 10, 2011). Shortly after the proposal review process is finished, you will be notified if your request has been funded.

## CCCC Chair's Memorial Scholarship

We invite applications for the 2012 CCCC Convention in St. Louis. To remember and honor the Chairs of CCCC who have passed away, the CCCC Executive Committee has created scholarships of \$750 each to help cover the costs of four, full-time graduate students who are presenting at the annual convention.

Full-time graduate students whose presentations were selected through the regular peer-review process are eligible to apply. Applications include the follow:

1. A *one-page* letter of application, introducing yourself, verifying you are a full-time graduate student, and articulating your plans for a career in rhetoric and composition studies.
2. A copy of your accepted 2012 CCCC program proposal.
3. A *one-page* CV.

*Application deadline: October 10, 2011.* Send materials to [cccc@ncte.org](mailto:cccc@ncte.org) or CCCC Chairs' Memorial Scholarship, 1111 W. Kenyon Road, Urbana, IL 61801

## AREA CLUSTERS

The clusters below are used to help organize the review of proposals and create the program. To ensure fairness and equal representation, proposals are generally accepted in proportion to numbers received in the clusters. Selecting a particular cluster neither advantages nor disadvantages your proposal. Beneath each cluster area are examples of appropriate topics, but the listing is neither comprehensive nor exclusive. Sometimes a single proposal might fit into two or three areas, or a proposal might not fit well into any area. However, if you do not choose a category, your proposal will not be reviewed and therefore will not be accepted for the program. Please consider these categories as a heuristic, and understand that in making a selection, you emphasize the primary focus of and the best reviewing audience for your proposal. Clusters are arranged alphabetically.

### 1—Academic Writing

- Teaching argument, analytic and critical writing
- Teaching the research paper and research writing
- Teaching disciplinary and specialized forms of writing
- WAC pedagogy
- Graduate writing courses and support for graduate student writing
- Support for faculty and research writing campus-wide

### 2—Community, Civic & Public

- Literacy practices and programs
- Civic engagement and deliberation
- Community-based research or service
- Other contexts (political, ethnic, cultural, recovery, support, prisons, adult ed. Centers, religious)

### 3—Creative Writing

- Alt writing
- Creative nonfiction
- Digital genres
- Fiction, poetry, and drama
- Journalism and documentary
- Life writing, memoir, auto/biography
- Pedagogy
- Publishing

### 4—History

- History of movements in CCCC
- Histories of rhetoric
- Histories of professional communication
- Histories of composition/the profession
- Histories of writing practices/instruction
- Histories of un/schooled literacy practices
- Histories of protest writing
- Cultural histories of rhetoric

### 5—Information Technologies

- Computer-based literacies
- Online identities (MySpace, Facebook)
- E-learning (online, distance learning)
- Electronic Publishing
- Controversial, political and economic issues
- Hypertext and hypermedia
- The Internet and World Wide Web
- Media studies
- Political and economic issues
- Software development and design
- Pedagogy in digital environments

### 6—Institutional and Professional

- Administration of writing programs
- Advocacy of composition studies
- Cross-institutional articulation
- Cross-professional articulation (AAHE, CLA, MLA, NCA, AERA, etc.)
- Cross-disciplinary collaboration
- Department programs (majors, minors, graduate)
- Independent writing/rhetoric programs or centers
- Intellectual property
- Department/division assessment or review
- Teacher preparation
- Working conditions
- Adjunct faculty concerns

### 7—Interdisciplinary, Multidisciplinary, and Cross-Contextual Perspectives

- Interdisciplinary and multidisciplinary scholarly and instructional partnerships
- Research on writing in other disciplines and contexts
- Adaptation to rhetoric and composition of methods from other disciplines
- Extensions of research or instruction into new sites of inquiry
- Collaborations among members of different contexts (e.g., K12/University; business/higher education)
- International and cross-cultural studies or projects

### 8—Language

- Language policies and politics
- Language identity, variation and diversity
- Biliteracies and Second Language Writing
- World Englishes
- Globalization of English

### 9—Professional and Technical Writing

- Writing in the professions: business, science, public policy, etc.
- Consulting and teaching in the workplace
- Workplace studies

### 10—Research

- Research findings
- Analytic techniques (discourse analysis, stylistics, and genre analysis, etc.)
- Methodologies (historiographic, linguistic, archival, surveys, databases, ethnographies, case studies, etc.)
- Reporting formats
- Research design
- Ethics and representation
- Research in digital rhetoric
- Research in cultural rhetoric
- Digital humanities research
- Assessment research
- Undergraduate research

### 11—Teaching Writing & Rhetoric

- Basic, first-year, advanced, ESL
- Alternative or expanded perspectives (environmental, spiritual, etc.)
- Classroom/campus situations and strategies
- Collaborative writing
- Design and evaluation of assignments
- Response to student texts
- Response to student written self-disclosure
- Multimedia/multimodal classrooms
- Student diversity
- Writing about controversial topics
- Next generation methodology
- Pedagogy in digital environments
- Teaching professional writing/technical communication
- Undergraduate research in the writing classroom

### 12—Theory

- Rhetorical theory and theories of visual rhetoric
- Theories of composing
- Theories of reading and writing
- Theories of pedagogy
- Theories of learning to write and writing development
- Theories of literacy
- Theories of writing in society
- Critical, gender, race, identity, disability, and cultural theories in rhetoric & writing studies

### 13—Writing Programs

- Large or small programs
- Curriculum design
- Outcomes and assessment
- Learning communities
- Service learning or outreach
- Tutoring
- Across the Curriculum and in Disciplines specific writing programs
- Writing centers
- Adult literacy
- The writing major/minor
- Undergraduate research in writing programs

**Submission Deadlines: Online, send by 11:59 p.m. CST, May 6, 2011. Mailed, postmarked by April 29, 2011.**

# Proposal Form for the 2012 CCCC Convention

**Proposal Deadlines: Online, by 11:59 p.m. Central Time, May 6, 2011**  
**Mailed, postmarked by April 29, 2011**

FAXED OR INCOMPLETE PROPOSALS WILL NOT BE PROCESSED.  
 SUPPLEMENTAL MATERIAL WILL NOT BE CONSIDERED.

You may propose yourself and/or colleagues for the program by completing the online form available at <http://www.ncte.org/cccc/conv/>.

**IMPORTANT REQUIREMENTS:** All individuals whose sessions or papers are accepted or who appear on the program **must pay** their CCCC registration fee at the time they accept their role on the program. **Concurrent sessions must have 3 presenters to be considered. For 1-2 presenters, apply under Individual Presentations.**

**CHECK APPROPRIATE CIRCLES:** Check "NEW" for a person who is a first-time speaker/presenter. Check "ROLE" if willing to chair a session other than the one proposed. (Volunteer only if you are certain to attend the convention.) Check "DREAM" if you are a first-time presenter eligible for a Scholars for the Dream Travel Award. Check "GS" if you are a full-time graduate student. **Check LCD or Internet if that technology is essential to your presentation. See note about "Audiovisual Equipment" on page 2.**

## Online Coaching

Electronic proposals can be reviewed prior to final submission by online coaches (former Stage I and II CCCC proposal reviewers). Review does not guarantee acceptance but is intended to enhance submissions. See <http://www.ncte.org/cccc/conv/>. To qualify, your proposal must be submitted online by April 14, 2011.

I would like an online coach

## To submit an online submission:

Complete the online proposal form at <http://www.ncte.org/cccc/conv/>

## To submit a paper submission:

Complete a "set" consisting of Parts A, B, and C

Send to: Chris Anson  
 2012 CCCC Program Chair  
 NCTE, 1111 W. Kenyon Road  
 Urbana, IL 61801-1096

## Part A: General Information

1. **TYPE OF SESSION/PROPOSAL** See accompanying information regarding multiple submissions. Check one of the following:  
 Concurrent Session (3 or more presenters)       Roundtable (5 or more presenters)      Workshop:  Wed. Morning     Wed. Afternoon  
 Special Interest Group/Business Meeting       Individual       All-Day Wed.

**LEVEL EMPHASIS:** Check one:  2-year     4-year     graduate     all

**INTEREST EMPHASIS** (if applicable): Check main one:  race/ethnicity     gender     class     sexuality     disability

**MAJOR FOCUS** (if applicable): Check main one:

basic writing     two-year college     first-year composition     WAC/WID     Second Language

2. **AREA CLUSTER NUMBER:** See list on preceding page.

3. **Session contact person:**

Name \_\_\_\_\_ Institution \_\_\_\_\_ New  Role  Dream   
 Home Mailing Address \_\_\_\_\_ LCD  Internet  GS   
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Phones: Office \_\_\_\_\_ Home \_\_\_\_\_ E-mail: \_\_\_\_\_ Fax: \_\_\_\_\_

4. **TITLE OF SESSION** (or Presentation Title if this is an Individual Proposal): \_\_\_\_\_

5. **DESCRIPTION OF SESSION** (one sentence): \_\_\_\_\_

**If you are submitting an Individual Proposal, you have now completed Part A. Continue on to Part B on reverse.**

## 6. PARTICIPANTS AND TITLES

- Chair (Name) \_\_\_\_\_ Institution \_\_\_\_\_ New  Role  Dream   
 Home Address \_\_\_\_\_ LCD  Internet  GS   
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Phones: Office \_\_\_\_\_ Home \_\_\_\_\_ E-mail: \_\_\_\_\_ Fax: \_\_\_\_\_
- Speaker/Presenter 1 (Name) \_\_\_\_\_ Institution \_\_\_\_\_ New  Role  Dream   
 Home Address \_\_\_\_\_ LCD  Internet  GS   
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Phones: Office \_\_\_\_\_ Home \_\_\_\_\_ E-mail: \_\_\_\_\_ Fax: \_\_\_\_\_  
 Title of Presentation \_\_\_\_\_
- Speaker/Presenter 2 (Name) \_\_\_\_\_ Institution \_\_\_\_\_ New  Role  Dream   
 Home Address \_\_\_\_\_ LCD  Internet  GS   
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Phones: Office \_\_\_\_\_ Home \_\_\_\_\_ E-mail: \_\_\_\_\_ Fax: \_\_\_\_\_  
 Title of Presentation \_\_\_\_\_
- Speaker/Presenter 3 (Name) \_\_\_\_\_ Institution \_\_\_\_\_ New  Role  Dream   
 Home Address \_\_\_\_\_ LCD  Internet  GS   
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Phones: Office \_\_\_\_\_ Home \_\_\_\_\_ E-mail: \_\_\_\_\_ Fax: \_\_\_\_\_  
 Title of Presentation \_\_\_\_\_

If you are proposing a Workshop that includes more speakers than space allows, please list the same information for each additional speaker/presenter up to 12 speakers on a separate sheet. **NOW COMPLETE PARTS B AND C.**

## Part B: Session Descriptions

7. Briefly describe the focus and purpose of the proposed session; however, provide sufficient detail for the reviewers to evaluate the quality of the proposal. Be mindful of the kind of criteria appropriate to the cluster for which you are proposing. For Workshop or SIG, please also specify meeting day and space needs. Each proposal may use 7,000 characters (including spaces) in 10-point or larger to describe the session topic and each speaker's presentation. Do not refer to speakers by name. Rather, identify separate presentations by "Speaker 1" and the title of the presentation. Use the corresponding Speaker/Presenter number from Part A, Section 6. Use additional sheets if necessary.

## Part C: Multiple Submissions Certification

(Not applicable to Workshops or SIGs)

**This signed certification must accompany your submission.**

### No Multiple Submissions\*

To ensure maximum participation and a fair process for reviewing proposals, the Executive Committee of CCCC has adopted a policy of *no multiple submissions*. This policy reflects the Executive Committee's commitment to include as many presenters as possible in the convention program.

Under this policy, a person may be proposed for one—and only one—speaking role in a Concurrent Session. The proposer of a session is responsible for certifying that speakers listed on the proposal are not being proposed for any other speaking role. Chairing a session, participating in Workshops, or attending SIG or Caucus business meetings does not count as a speaking role.

8.  I certify that each speaker listed on the proposal is not being proposed for any other speaking role.

**\*NOTE: If Multiple Submissions Certification is not completed, proposals will be returned to the submitter.**

## PART D: Full-Time Graduate Student Status Certification

To ensure eligibility for the CCCC Chairs' Memorial Scholarship as well as the benefits of a lower registration fee for the convention, full-time graduate students are asked to certify their status.

9.  I certify that each speaker with "GS" checked in this proposal is a full-time graduate student.