

2013 CCCC Convention Workshops
Wednesday, March 13, 2013

Morning Workshops 9:00 a.m. – 12:30 p.m.

MW.01 Crossing BW/ESL/FYW Divides: Exploring Translingual Writing Pedagogies and Programs

This Wednesday morning workshop explores ways to design and implement composition courses and programs that cross traditional distinctions between Basic Writing (BW), First Year Writing (FYW), and ESL curricula and students. Recent scholarship has contested the theoretical assumptions of monolingualism about language, language relations, and language learning that underlie dominant institutional distinctions in composition programs between BW, FYW, and ESL: notions of the “native English speaker,” a single standardized form of written English, language interference, fluency, and a linear and fixed sequence of development toward such fluency (Guerra 2008; Horner, Lu, Royster, & Trimbur 2011; Horner & Trimbur 2001; Lu 2004, Matsuda 2006, Tardy 2011). In concert with growing recognition of the failure of dominant categories of language and literacy ability to capture the civic, cultural, and linguistic heterogeneity of our students, this has prompted, and intersected with, efforts to “globalize” writing programs and experiment with pedagogies increasingly identified as “translingual” (Canagarajah 2006; Hesford et al. 2009; Martinez & Young 2011). This workshop brings together leading teacher-scholars and interested participants involved in or contemplating undertaking these efforts to counter monolingualism by developing pedagogies and curricular arrangements alternative to those keeping BW, FYW, and ESL apart.

MW.02 Evocative Objects: Re-imagining the Possibilities of Multimodal Composition

In *Evocative Objects: Things We Think With*, Sherry Turkle points to the reality that, quite often, “We think with the objects we love; we love the objects we think with.” This workshop asks us to consider what happens when we turn from “thinking with objects” to “composing with objects.” Importantly, participants in this hands-on session will be composing multimodal texts with a wide variety of physical objects. By inviting participants to compose complex object-texts, this workshop challenges the common tendency to conflate multimodality with digital media in the larger field of composition. Indeed, when they are considered at all, multimodal texts that are strictly analog or hybrid analog-and-digital creations are rarely seen as scholarly—they are instead labeled expressive, crafty, even childlike. This workshop will trouble those assumptions.

Prior to asking participants to create their own multimodal object-texts, facilitators will guide them through a series of interactive activities designed to serve as a springboard for discussion and a practical method for setting up the hands-on composing activity. Participants will then be given an hour to compose their texts. Following this, using their own object compositions as a starting point, participants will be asked to reflect upon and share their responses to the following kinds of questions: What are some of the constraints and limitations associated with composing object-based multimodal texts? How does imagining objects differently allow us to think about composing itself in new ways? How do our narrative and affective attachments to the materials of composition (or in Turkle's terms "loving an object") both enable and constrain our compositional activities?

In the final segment of this workshop, we turn to the unique problems and affordances of digital remediation, taking up questions like: How do we represent physical/handmade objects in a digital space? How do we imagine the processes of composing with physical objects differently when we are anticipating the need to present some sort of "final" composition in a digital environment? Following a very brief exposition of existing projects that exemplify this sort of remediation in challenging ways, facilitators will lead a discussion that helps participants to imagine and articulate personally relevant possibilities (both scholarly and pedagogical) suggested by hybrid, material-oriented composing practices like those introduced by the workshop.

MW.03 Expanding the Conversation: Graduate Students, Contingent Faculty, and the Future of Basic Writing

Otte and Mlynarczyk (2010) argue that two factors will increase the size of the college population and, in turn, will increase the need for remedial support: the GI bill passed in May 2008 and the Obama administration's commitment to raising college enrollment rates. Given the current professional climate in which departmental budgets in the humanities are shrinking and tenure lines are being cut, English departments are likely to use graduate and contingent labor to address this increased need for BW instruction. GTAs and contingent faculty must structure meaningful courses for an increasingly diverse student population, often with little to no departmental support or training in the rich scholarship surrounding the BW course.

Adler-Kassner and Harrington (2006) claim that the discussion of legitimizing BW must be joined and advanced by "compositionists of all stripes – those teaching basic writing, those who work in first-year composition, and graduate students" (30). Despite this inclusive perspective, the voices and situated pedagogical strategies of GTAs and contingent faculty typically remain absent from much current BW scholarship.

This workshop invites participants to draw from their experiences with BW courses to address how graduate and contingent perspectives can be useful for re-directing the future of BW

programs. In small groups, participants will design lesson plans, develop strategies for drawing on and developing public and inter-institutional resources, and articulate driving questions for future research in BW.

MW.04 The Private and Public Work of Archival Research: Considering Physical and Digital Archival Spaces

Building on the success of the National Archives of Composition and Rhetoric workshops held in St. Louis, Atlanta, New Orleans, San Francisco, and New York, this year's workshop will continue the conversations on historical research projects and conducting archival research, and draw, in particular, on a key theme raised in the 2012 workshop: working with physical and digital archival spaces.

As Kathleen Blake Yancey notes in the February 2012 CCC From the Editor, in our professional conferences and scholarly work, the field of composition studies seems to be “serious about taking an archival turn” (364). A growing canon of research focusing on local histories of composition and rhetoric and on conducting archival research (Sullivan 2012; Ritter 2012; Brereton/Gannett 2011; Purdy 2011; Fleming 2011; Miller 2011; Ritter 2009; Gold 2008) supports Yancey's observation of the archival turn in composition. There is also a call, in the field as a whole and through its organizations such as the National Archive of Composition and Rhetoric, the Rhetoric and Composition Sound Archives and recent efforts such as the Digital Archive of Literacy Narratives and the Writing Studies Tree to make it possible for current and future scholars to write about the field through the creation of physical and digital archival spaces, what we'd call the public work of archival research (and creation). Kelly Ritter, in her book *To Know Her Own History*, argues that “even as this plethora of historical perspectives on rhetoric and composition points to a growing interest in developing a collective narrative about the history of writing instruction at the postsecondary level, scholars such as David Gold have pointed out that this narrative continues to be peppered with gaps” (9-10). Those scholars working in physical and digital archives are often faced with opportunities to address these gaps through our research and through creating or adding to archival records. In his article “Three Gifts of Digital Archives,” James Purdy notes that “archives shape the identity of a discipline, both for itself and for external audiences” and that “we must, therefore, consider carefully what texts we save, how we organize them, and to whom we make them available” (35). For the past six years, this workshop has helped participants and facilitators to consider strategies and approaches to conducting archival research studies. In each workshop, participants have asked the questions that Purdy raises about what to save, how to organize archival materials and how to make them available to fellow scholars. This workshop will directly address ways to answer these questions and allow participants a forum to share their research and to begin conversations about key findings and about how to create, add to, organize and publicize digital and physical archives related to the history of composition and rhetoric.

In exploring the benefits and constraints of digital and physical archives, theoretical questions we will consider include what materials we look for and where we look, what materials we value (or have not, historically, valued) and why, what benefits and drawbacks there are in working with

physical, digital or hybrid archival spaces, how these spaces help us to recast narratives about how our field has formed and what we consider to be “worth” archiving, especially in terms of non-textual and multimodal artifacts or metadata. We will also talk about the ways in which physical and digital archival spaces limit or shape or enhance our experience of archival research, and, even, how we interpret what we find.

This year’s workshop will also focus on practical implications of working in and building physical and digital archival spaces. Guided by workshop participants’ interests, we plan to discuss best practices in archival research, including issues such as locating, accessing, analyzing and storing materials in physical, digital and unofficial archives; organizing and cataloging findings; developing finding aids; troubleshooting obstacles; publishing findings; collecting and interpreting oral histories; generating support and funding for physical and digital archives; building and linking archives together; and publicizing physical and digital archives available for researchers to use and add to.

We will also recommend investigating established starting places for archival research in Rhetoric and Composition, such as those available through the National Archives of Rhetoric and Composition, the Sound Archives of Composition and Rhetoric and institutional archives dedicated to writing programs and writing program administration such as those at Purdue University or the University of New Hampshire.

MW.05 The Public Work Ahead of WPAs: Developing Effective Programs for Linguistically Diverse Students

Recent economic and social changes in the U.S. are dramatically altering writing classrooms. The growth in the recruitment of international students (often for economic reasons) has led to an increasing number of international students in composition classrooms. New immigrant students, long-term resident students, and diverse L1 students also challenge the monolingual assumptions of composition classrooms (Matsuda 2006). Important texts such as the CCCC Statement on Second Language Writers and Writing, the 2010 book *Cross-Cultural Relations in Composition*, and Horner et al.’s “Language Difference in Writing: Toward a Translingual Approach” (2011) have focused the attention of the field on the need to see language difference as an important resource. How do these changes affect what happens in the classroom? How are instructional practices changing in response to language differences? And how do these practices promote the idea of language difference as a resource rather than a deficit? This afternoon workshop will focus on classroom practices that help writing instructors effectively serve multilingual students. (A proposed morning workshop examines these issues in light of WPA work.)

This workshop centers on the development of effective response systems for international L2, immigrant L2, and diverse L1 students. Topics include teacher and peer feedback; self-

evaluation; cross-cultural writing tasks and assignments; global-local research projects; and outside-of-class resources that include writing centers. The workshop will benefit writing instructors who are new to teaching multilingual students as well as experienced instructors who are interested in learning new, research-based practices.

The workshop will be highly interactive and be based on discussion and application. Before the workshop, leaders and participants will be able to communicate online about their interests and concerns in a wiki space. This wiki will allow co-leaders to tailor aspects of the workshop to the specific contexts and questions of the participants. This wiki will still be active after the workshop so that co-leaders and participants can continue to share ideas as they implement workshop practices in their own classrooms.

MW.06 Begged? Borrowed? Stolen? None of the Above? Plagiarism as Educational Opportunity

Recently, a major state university writing center made a video to educate students about plagiarism. Sadly, the entire focus of the video was on the dire consequences of cheating. How a student might unintentionally plagiarize was never mentioned. It was assumed that, if a student plagiarized, the student intentionally did so. Sadly, while research over the last 30 years has led to significant progress in our understanding of student plagiarism, the findings of that research and our progress in understanding plagiarism have not found their way into the public mind nor into the understanding of as many school and college administrators, faculty, staff, or teaching assistants as we might think. Many outside and inside the academy believe that there is an “epidemic” of plagiarism, and media headlines (like these recent ones: “College Plagiarism Reaches All-Time High,” “The Plagiarism Epidemic,” “[Politician] Blames Summer Intern For Plagiarism,” “Unemployed For Years, Professor Turns To Ghostwriting For Students,” “More Students Misunderstand the Fundamentals of Plagiarism”) continue to feed misunderstanding, as does published commentary on student plagiarism that is uninformed by the findings of research done on plagiarism for the past three decades.

Research has revealed that plagiarism is not a monolithic act of theft as it is often popularly portrayed but is, in fact, a collection of separate behaviors that manifest themselves in similar forms. Scholarship identifies three large categories of these behaviors: unintentional as well as intentional plagiarism and also developmental plagiarism, represented in writing as what Rebecca Moore Howard has coined as “patchwriting,” a form of plagiaristic behavior that occurs when an outsider seeks to sound like an insider in order to transition into a particular discourse community. Educating the teachers of students and prospective teachers in the complexities of plagiarism, then, is an important first step in educating parents, politicians, and policy makers. Doing so is, in a very real sense, demonstrating and engaging in the crucially important public work of composition studies. This interactive workshop benefits writing instructors at any level, instructors from across the curriculum, writing program administrators (including first-year

WPAs, WAC directors, and Writing Center personnel), and college and university administrators at any level.

This highly interactive workshop employs case scenarios, small- and large-group discussions, and written reflection to introduce participants to a research-based understanding of the complexities of plagiarism. The workshop begins by addressing the ubiquity of unintentional plagiarism and how cases of such plagiarism should be addressed. Participants also take up developmental plagiarism, or patchwriting. During this first hour of discussion, participants also consider pedagogical strategies both in response to cases of unintentional and developmental plagiarism and in a preemptive effort reduce the chances of plagiarism.

After discussing these kinds of plagiarism, participants respond to several scenarios introducing various writing contexts that involve what Brian Martin calls “institutionalized plagiarism,” plagiarism that occurs in contexts, such as business and other professional settings, where plagiarism is not only acceptable but even expected. The fact of institutionalized writing contexts is important, because some students will bring with them to the composition course direct or indirect knowledge of these contexts but will not have distinguished them from academic contexts and will not understand the reasons why plagiarism is unacceptable in higher education.

All Day Workshops 9:00 a.m. – 5:00 p.m.

W.1 TYCA Presents: Developmental Education in the Two-Year College, a Place of Possibility

Developmental education is an important component of higher education, especially at community colleges where over 40% of all entering students enroll in one or more developmental courses. Unfortunately, the good work that takes place on two-year campuses across the nation is often unrecognized due to a lack of scholarship coming out of the two-year college and “success” measures that often paint an unflattering picture of dev. ed. in the two-year college. TYCA workshop presenters strive to represent the two-year college as a place of possibility, a place where, despite the challenges, innovative programs and effective classroom practices enable developmental students to meet their educational goals. This workshop is organized around three topics: challenges, promising programs, and effective classroom practices.

W.2 The Political Turn: Writing Democracy for the 21st Century

This workshop extends a conversation about the 1930s Federal Writers’ Project begun informally at CCCC 2010, expanded in a conference on Writing Democracy held at a regional university in

Texas in March 2011, and extended still further at last year's CCCC to focus in 2013 specifically on defining what we mean by the term "democracy."

Over the past fifty years, we have seen a "linguistic turn," a "social turn," and a "public turn." In this moment of mounting, worldwide economic, environmental, and cultural uncertainty, we submit that it is time for a "political turn." Despite some indications of a slow recovery from the crash in 2008, the U.S. continues to face mounting household and student debt, foreclosures, and long-term unemployment. The richest 1% owns a third of the nation's net worth; income of the 24 million least wealthy Americans decreased by 10% in 2010; and one in every 7 Americans lives below the poverty line (Guardian 11/16/11). It is this gross economic inequality that gave rise to the Occupy Wall Street movement in September 2011 and its powerful slogan, "We are the 99%." In the environmental arena, we have born witness to the effects of climate change and the persistence of unscientific political discourse about it; the threat of nuclear disasters like the explosion at the Fukushima Daiichi Nuclear Plant in March 2011; and the impact of market-driven energy policies and procedures like hydro-fracking. And on the cultural front, we live in a period most acutely marked perhaps by the fact that incarcerated people in the U.S. represent 25% of the world's prisoners and of those 70% are nonwhite. According to Michelle Alexander, author of *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*, "more African Americans [are] under correctional control today -- in prison or jail, on probation or parole -- than were enslaved in 1850, a decade before the Civil War began."

At CCCC 2012, we held a workshop on the relevance of the 1930s Federal Writers' Project to contemporary college writing programs, service-learning programs, and scholars across the country engaged in university-community partnerships. We continued a series of conversations we'd begun informally at CCCC 2010 and expanded in a conference called "Writing Democracy: A Rhetoric of (T)here," held at Texas A&M-Commerce in March 2011. At this CCCC 2012 workshop, we continued our exploration of how together these programs might create a roadmap for rediscovering 21st century America with FWP 2.0, using some of the same tools of ethnography, state or local guides, oral history, and folklore used by the federal writers during the Great Depression. Among the contributions at the CCCC 2012 workshop were Jeff Grabill's commentary on the relevance of John Dewey's *The Public and Its Problems* to thinking through the rhetorical appeal that gives rise to a public and Steve Parks' discussion of the publicly funded Federation of Worker Writers and Community Publishers, a nonprofit organization begun in 1976 in England whose aim is "to increase access to writing and publishing, especially for those who may sometimes find it difficult to be heard in our society." Historian Jerrold Hirsch, author of *Portrait of America: A Cultural History of the Federal Writers' Project*, provided a historical context for the discussion. Kathleen Blake Yancey described the Center for Everyday Writing at The Florida State University and Laurie Grobman discussed her student research projects in Latino, African American, and Jewish communities, all leading to the publication of books (complete workshop details for this initiative can be found at www.writingdemocracy.org).

The proposed 2013 workshop emerges directly from conversations in Commerce, Texas, and St. Louis about the FWP as a historical and cultural model. For as productive as those conversations were, they also sparked new questions. It became clear that deeper conversations need to occur about what we mean by the term “democracy” and how such a project could go beyond merely linking community-based writing and other university-community partnerships. We need to identify comparable subjects for a reprise in 2012 of the federal writers’ invitation to people whose voices had not been heard in the 1930s—Native Americans, the last generation of ex-slaves, immigrants, and workers—to tell their stories. For this workshop, then, we intend to build an agenda that might begin to serve as today’s equivalent of the FWP’s commitment to democracy, pluralism, and inclusiveness.

The primary goal of the proposed CCCC Workshop is thus to deepen the conversation about democracy that began at the 2012 gathering, and enact a political turn we believe is necessitated by the current conjuncture as well as our particular project of “writing democracy” and reviving the FWP.

W.3 Writing Transitions and Rhetorical Partnerships across Elementary, Secondary, and Post-Secondary Levels

Partnerships among scholars of all academic levels are key in improving the writing, reading and critical thinking of students in K-12, community colleges, and four-year colleges and universities. These partnerships enable students sometimes to progress by leaps from one academic level to another because educators are communicating, sharing knowledge, using pedagogical and andragogical practices, and collaborating on such partnerships. Whether the programs involve writing across the curriculum, writing centers, National Writing Project sites, dual-enrollment, teacher educators, or individual partnerships, teachers and students benefit from such programs. This all-day pre-conference workshop, a continuation of a workshop offered in 2012, will be focused on training and preparing participants to go back to their own institutions with plans for partnerships or with ideas of ways to revise existing partnerships.

Teachers working at both secondary and university levels will facilitate the workshop based on their research, experience, collaborations and publications.

W.4 Why Feminisms Still Matter in the 21st Century: Mentoring, Community, Collaboration, and Feminist Agency in Interdisciplinary Feminist Discourse

Like feminism, the field of Composition-Rhetoric has long been interdisciplinary in its methodologies, pedagogies, and scope. Interdisciplinarity, however, can undermine the field’s

potency: our trajectories can quickly become subsumed by other disciplines, erasing vital distinctions. At the same time, interdisciplinarity enables us to more effectively meet writers' needs in first-year composition, basic writing, and other community learning spaces such as community literacy programs, performance spaces, and online forums which attempt to join community action with writing instruction. Feminist practices support the work of navigating diverse learning communities and facilitating mutually-beneficial relationships between public and academe.

Last year's Feminisms Workshop explored feminist mentoring in Composition-Rhetoric, within and beyond academe. The 2013 Feminist Workshop seeks to expand upon the public/private work of feminist mentoring by including the roles of community and collaboration in feminist discourse across disciplines, pedagogies, and practices. We aim to reinvigorate our field with interactive social networks that inform and contribute to feminist agency. Last year, participants brought new models of feminist mentoring back to their home institutions, such as African American women scholars' literacy narratives; generational and queer mentoring; and mentoring within disability studies. These approaches transform mentoring from a monologic to a polylogic process through gendered experiences and feminist dialogue. The 2013 workshop participants, through the following four topics, will also engage in multi-directional mentoring to enact the discussions we will have across academic disciplines/departments and communities: Feminism and Social Service in Composition Classrooms, Feminist Mentoring, Community Pedagogical Activism, and Online Social Activism.

W.5 Building Statewide Partnerships: Lessons and Questions from Ten Years of the Maine Composition Coalition

The Maine Composition Coalition (MCC) is a consortium of university and community college writing faculty established in 2003. It was born of an effort to homogenize all composition courses in Maine's separate state university and community college systems. Although the push was met with skepticism, the initial gathering of WPAs and faculty from composition and developmental writing programs from a limited geographical area became the seed for new, much-needed conversations across the multiple system campuses. In 2003–2004, the MCC extended its reach to bridge the miles between writing programs on ten campuses and address the gap between high school and college writing instruction; now, after a decade, we have expanded to include members from some of Maine's private colleges and have developed collective expertise through research on placement, readiness for first-year composition, transfer of writing skills across the curriculum, and outcomes assessment. In the process, we have run conferences and started conversations between campuses, with colleagues in our home campuses, with high school teachers, and with campus and system administrators.

Maintaining those conversations is often a balancing act between satisfying external goals and enhancing writing instruction on our campuses. When statewide administration wants to push for system-wide changes in curriculum or instruction, they often turn to us. Thus, in the past two years, state and national initiatives have brought us back to our roots: finding a path through the minefield of external legislative and system demands for standardization, assessment, and accountability. In 2011, we were asked to craft consistent placement standards for entrance into FYC and to work toward “course charters” which would homogenize and standardize FYC outcomes and curriculum between campuses, in part to satisfy legislative concerns about “lack of consistency” between campuses. This request for consistency takes no account of who our students and faculty are or the range of material conditions between systems and campuses: workload, training, pay, class size. Because we bring together faculty from so many campuses, we must balance our individual and group goals against the hopes administrators in both the university and community college systems have for what we can (or will) do.

Such legislative and administrative pushes are not unique to Maine. Pressures on writing faculty across the nation, particularly at public institutions, have increased dramatically since the initial push toward homogeneity that brought the coalition together in 2003. Writing program administrators and faculty nationwide are facing similar pressures at the same time as they face budget cuts. Our workshop will frame questions and explore strategies for using cross-campus coalitions in this environment.

Participants in this workshop will explore how coalitions of WPAs and writing faculty across institutions can respond to such pressures in a productive way that can educate administrators and policymakers, can work to advance conditions that truly facilitate student success in postsecondary writing, and can inform public discussions of “college readiness” in writing.

W.6 CBW 2013: Basic Writing and Race: A Symposium

In her 2007 *Journal of Basic Writing* article “Representing Race in Basic Writing Scholarship,” Carole Center reminds us that “Race, like all systemic differences that affect power relations, affects classroom relations, arguably having even more of an effect than other differences because of this country’s ongoing history of unequal access to education based on race” (21). Center’s article goes on to document the often invisible considerations of race in contemporary basic writing scholarship; today, racial invisibility is even more apparent in many discussions of higher education, access, and the vital role played by basic writing programs across the United States. Nowhere more than in our basic writing classrooms is the question of education and racial justice, in the service of a successful democracy, more apparent.

The Council on Basic Writing (CBW) is excited to engage with CCCC's renewed focus on basic writing and the question of public works of composition. Because students of color represent the majority of students enrolled in basic writing (Orfield), the CBW seeks to highlight questions about basic writing and race in relation to persistent social inequalities to more effectively reach out to our students and allow participants to focus on issues of structural and institutional racism (Condon). We will focus on key questions from the field such as who do we mean by “basic writers”? Who has this historically included, who does this include now, and how are the margins for basic writing as a site for racial justice and inclusive educational missions narrowing? How must we, as faculty committed to basic writing, continue to ensure that our classrooms are not doing the work of “public gatekeeping” but the public work of equity: that they are sites of diverse and racially inclusive teaching?

Featuring keynote and roundtable presentations by Victor Villanueva, Scott Lyons, Beatrice Mendez-Newman, Zandra Jordan, Min-Zhan Lu, Steve Lamos and Wendy Olsen, the workshop will also be guided by discussions of the grounding theories of scholars such as Gilyard, Horner and Lu; Mutnick, Kynard and Eddy; Cardenas, and Wolff Murphy; and Marshall and Ryden. In addition to the annual gathering of basic writing faculty for networking, this preconference workshop will offer significant exploration to the role of race in basic writing education in the United States and the critical relationship between basic writing and the public work of composition.

W.7 Diverse Disciplines, “New” Publics: The Work of International Higher Education Writing Research

The US lays claim to longstanding attention to the work of teaching and researching writing in higher education, regularly engaging many disciplines and publics. International scholarship on higher education writing attends to this same work, while drawing on different disciplines and addressing the needs of publics that are new to US discussions.

There are certainly sharp contrasts among contexts around the globe: different university structures for which “first-year composition” models are not appropriate, different student populations, and different institutional cultures of teaching and research. And yet we are all interdependent. We share the work of teaching diverse students; addressing students’ needs as writers; developing structural and institutional support for writing teachers and researchers; fighting claims of degenerating student ability; engaging with diverse organizations (e.g., assessment groups); and attending to sites and technologies for writing genres and practices in and outside of the academy. The current “race to the top” rhetoric in US education includes the race for international students and for internationalizing, though we are only starting to acknowledge what real changes “internationalizing” will bring or how international partners will interpret them. Students who travel also take practices they learn back to their countries, thus

impacting private and public business and academic sectors. And the complicated status of English in education and publication in other countries intersects the complicated US discussions of multilinguality.

We thus argue that writing pedagogy and scholarship are better informed with thoughtful and sustained input from multiple international perspectives, grounded in diverse disciplines, addressing the needs of publics that are new to us. The organizers of this session seek to create a space for participants to learn with—and from—a variety of international partners from Canada, China, Denmark, the Netherlands, New Zealand, Nicaragua, Qatar, Russia, Serbia, Sweden, Switzerland Taiwan, the Ukraine, and the UK, across a full day of discussion.

Afternoon Workshops 1:30 – 5:00 p.m.

AW.1 Community College to Comprehensive University: Designing Workable Projects and Drafting SWR Book Proposals

The aim of this workshop is to broaden the culture of research at CCCC. It is sometimes assumed that only tenure-stream scholars at major universities are offered the time and support to conduct research and write books. The Editorial Board of the CCCC Studies in Writing & Rhetoric (SWR) contests that assumption. We invite colleagues working outside in two-year and four-year colleges, comprehensive universities, HBCUs, HSIs, Tribal Colleges, community literacy centers, writing centers to join us in a workshop on designing research projects that can be sustained while carrying a full teaching or administrative workload, and on developing book projects based on that research.

We will begin with a presentation explaining how proposals for the SWR series are reviewed. We will then break into small groups, each led by a member of the SWR Board, in which participants share and respond to ideas for book projects. (Workshop participants will be invited to submit brief drafts for book proposals afterwards.) We will conclude with a general discussion of possibilities and forums for publication in rhetoric and composition. We hope both to offer workshop participants concrete advice on making it into print and, through doing so, to help broaden the kinds of research that get published in our field.

AW.2 Developing, Planning, and Implementing Directed Self-Placement

Directed self-placement (DSP), a form of writing assessment that draws on student self-evaluation, has received considerable attention in recent years, and a number of colleges and universities have adopted it as a means of placing students into lower-division writing courses. This half-day workshop, which builds on relevant research and the leaders' extensive experience with DSP, is designed to help faculty and writing program directors who are interested in implementing or re-envisioning DSP on their campuses. In its most common form, DSP consists

of asking students to respond to a set of questions about their experience as writers. Operating from the premise that DSP procedures and instruments should be informed by the needs and expectations of the local context (Gere et al 2010), this workshop provides an interactive exploration of DSP at a variety of institution types. The workshop invites participants to consider how DSP could be best implemented in or adapted to their local context, and to develop plans and strategies for implementation or revision of DSP via three hour-long foci:

(1) Taking an institutional inventory, in which the workshop leaders guide participants through an assessment of a range of factors relevant to DSP in participants' local contexts;

(2) Developing context-specific DSP questions, in which participants consider a variety of DSP instruments and draft and revise questions appropriate to their local contexts;

(3) Making the local case for DSP, in which participants consider how to respond to the concerns of various stakeholders and build allies in their local contexts.

Our goals for this workshop are to: a) generate discussion about the concerns and implications of DSP in the participants' institutions, and b) to enable participants to begin drafting and/or refining plans for DSP that respond meaningfully to their contexts. The section below outlines the activities that will give participants the tools to implement DSP effectively in their specific contexts.

AW.3 Disarming the Privileging of "Standard" English: Classroom Implementation of Writing Assignments that Fight Linguistic Dominance

The 2013 CCCC in Las Vegas is a unique opportunity for the Language Policy Committee (LPC) to draw on the theme "the public work of composition," and invite teachers to participate in a workshop devoted to creating clear-cut, well-designed pedagogical strategies that writing teachers can use to honor the philosophical spirit of "Students' Right to their Own Language" (SRTOL) and the National Language Policy (NLP). However progressive these policies are, there still remains a request from teachers on how to identify and implement effective pedagogies that advance language diversity in the classroom. The LPC, with this proposal, continues to offer conferees theory-based/practical strategies to protect language rights, and to promote language diversity in the public sphere.

The workshop will contextualize current examples of language practices among urban students, in school and afterschool contexts, that highlight the various ways that educators can capitalize on and expand student knowledge, meaning making practices, and writing (Paris, 2011; Kinloch, 2010, Richardson 2003 & in press). Workshop facilitators will highlight new pedagogical approaches to literacy which underscore the importance of carving out space for the

cultivation and support of students' lived experiences and literacy traditions, building support networks, institutions and practices geared toward self and collective empowerment, and these as essential aspects to empowering writing instruction (Wissman, 2011; Winn, 2010; Kynard, 2010).

Past LPC workshops have introduced a plethora of pedagogical strategies to inform teachers who seek to deepen their understanding of language theory, research findings, and the benefits of multilingualism. This preconference half-day session will extend these conversations to provide attendees with examples of student texts (e.g. print/multimodal media) that are products of composition instruction and assignments, which seek to challenge monolingual attitudes and advance language diversity, writing confidence, rhetorical sophistication, in ways that engage students' meaning making facilities and interests.

Former LPC workshop attendees have submitted a "call," to the LPC, to provide examples of student work that reflect the effects of engaging the politics and pedagogy of Language varieties in writing instruction and the ability it has to produce successful academic writers. The LPC submits to that challenge and in response will present a diverse cluster of student works (e.g. narratives, expository essays, new media and digital composition, etc.) that reflect how language diversity in the classroom allows students to become effective members of writing communities. Ultimately the student artifacts displayed in this workshop will be "put to public use" to inform composition instructors of how to expand and preserve the rich and complex writing skills of students from diverse linguistic backgrounds.

To address these issues and more, the LPC proposes a half-day workshop. The workshop will consist of an introductory overview of its purpose and mission followed by two group-facilitated sessions. There will be a 15-minute break between the sessions. The workshop will conclude with a 30-minute wrap-up session. Participants will be provided handouts and teaching resources.

AW.4 Teaching a New Ghost Dance: American Indian Texts in Composition Classrooms

Long before it was known as a popular gaming site, Las Vegas was home to Washoe, Paiute, and Hulapai peoples. South of Reno, in what is now Smith Valley, the beloved Paiute healer and teacher Wvoka (Jack Wilson) was born. Wvoka had a vision on January 1st, 1889, during a solar eclipse, and in the vision he saw a time of renewal for Paiutes and other tribes. He began teaching Native Peoples the Ghost Dance, and spread a message of peace. If Native Peoples would follow Wvoka's words, a time of renewal would come. Wvoka's teachings spread from Nevada into the entire Northwest, Plains, and beyond. Now more than ever the discipline of rhetoric and composition is in need of Wvoka's message of hope and renewal.

In the discipline of rhetoric and composition, a growing awareness of the exclusion of American Indian voices has led to an increasing scholarly and pedagogical focus on American Indian rhetorics and literature (Bizzaro, Lyons, Powell). Although this trend is notable, some of the potential for responsible inclusion is thwarted by the privileging of colonial histories over indigenous histories and unintentional perpetuation of stereotypes and appropriation of American Indian cultures. Complicating this process is the discipline's tendency to promote objective approaches to knowledge, a tendency that discourages the inclusion of American Indian histories and voices. As a result, even the best intentions can result in damaging consequences for American Indians. This is not to suggest that there has been no progress; the CCCC joined other academic and American Indian organizations voting in favor of a resolution condemning the use of stereotypical American Indian sports mascots and team names. However, much more work needs to be done.

The study of American Indian rhetorics (alphabetic, visual, digital, performative, oral, and material) requires an understanding of the importance of sovereignty to American Indian Nations as well as the diversity of cultures and subject positions which exist under the umbrella term "American Indian." Most importantly, the introduction of American Indian rhetorics requires cross-cultural understanding.

Workshop Focus:

This workshop, sponsored by the Caucus for American Indian Scholars and Scholarship, is designed to promote understanding of American Indian rhetorical and literary texts and the cultures and contexts within which those texts are produced. We focus on the importance of discussions of that address sovereignty and the diversity of American Indian communities—and support the co-existence of histories. In addition, we supply resources for instructors, promote transcultural awareness and respect, and offer suggestions for further research. Finally, we provide examples of methods to incorporate American Indian texts into classroom curricula.

AW.5 Making Lives Behind Bars Visible: Literacy Programs and Activism

With over two million incarcerated Americans, we can no longer pretend that prisons are not a public concern. Most U.S. prisons are hidden from public view, however, in small rural communities, on the outskirts of our cities, and behind razor wire. Increasingly, members of our profession are crossing the border between what is public and what is hidden by forging connections between universities and prisons and by involving a wide range of writers, from basic writers to published writers, from those who will be released to those who will likely spend the rest of their lives in prison. This rapid growth in prison writing programs presents our field with critical opportunities for engagement and learning that can inform teaching in both campus and community settings. It also demands ambitious, informed, and ethical agendas for inquiry, advocacy and program development.

This workshop offers novice and veteran teachers a venue to examine opportunities and challenges, share and extend best practices, and develop research agendas. This workshop is intended to facilitate making the work of prison pedagogy and literacies public by offering novice and veteran teachers the opportunity to examine opportunities and challenges, share and extend best practices, and develop research agendas by focusing on three key issues: supporting prison research, creating meaningful and effective pedagogical and publication strategies, and developing and sustaining prison literacy programs through institutional connections. The workshop will address the challenges of prison research by crafting priorities for and addressing the unique ethical concerns associated with prison research. This will include developing research methodologies as well as discussion of current research trends and applications for prison literacy research. A second issue relates to the unique pedagogies and publication opportunities within the prison setting. A third focuses attention on negotiating connections between institutions, prisons and universities to establish and maintain mutually beneficial programs.

Newcomers can expect to leave the workshop with a good understanding of the range of successful approaches to prison writing and teaching, a repertoire of materials with which to launch or enhance a program, and a primer on the ethical and methodological challenges of conducting research in carceral settings. Veteran teachers can expect to network with others to identify pressing questions for inquiry, to build on best practices to enhance existing programs, and to craft agendas for individual and collaborative research and action.

AW.6 Designing Writing Spaces for the 21st Century Composition Student

As Bruffee (1998) points out, writing is about conversing with one another, and the ideal learning space helps to facilitate conversation and collaboration. However, little attention has been given in Composition Studies to the spaces where students do the work of writing in higher education. Nedra Reynolds (2004) reminds us that we should not ignore learning environments, asserting that “places are hugely important to learning processes and to acts of writing because the kinds of spaces we occupy determine, to some extent, the kinds of work we can do or the types of artifacts we can create” (p. 157). Hochman and Palmquist argue that students’ conceptions of learning spaces evolve based on “the growing ease with which students can move and access information” (p. 128); that is, learning spaces are no longer classrooms with rows of desks, but any spot where they can connect to a network.

Responding to the contemporary demand for more attention to learning spaces in Composition Studies, this workshop focuses on designing innovative writing spaces for 21st century learners, including classrooms, online spaces, and writing centers and computer labs. This workshop will address how design can influence how we teach writing and how our students can engage on a variety of levels with the information presented in these learning spaces. Challenges often

associated with designing innovative writing spaces will also be addressed, including sustainability, budgetary limitations, space management, and training for teachers and students.

AW.7 Faculty Development and Composition Scholars: Creating Campuswide Impacts and Expanding Career Opportunities

Facilitated by a team of composition and rhetoric scholars from around the US engaged in cross-disciplinary faculty development work on their campuses, this workshop provides writing instructors and WPAs with an opportunity to learn about a) current research and best practices in teaching and learning and instructional consultation and b) career opportunities in faculty development that can leverage our training and expertise. This group was recently invited to submit an article for the special issue of CCC on The Profession, signifying the increasing interest in this type of crossover work.

Workshop Overview: Composition scholars rarely work solely within their departments. They often direct programs that serve students from every corner of the campus—and sometimes beyond. They often work to educate faculty colleagues from across all campus disciplines in writing across the curriculum programs. Sometimes, they must also educate administrators. And frequently, they serve their campuses in broader, faculty development and instructional consultation roles. In addition, faculty development and instructional consultation has proven to be a fertile alternative career path for many trained in composition and rhetoric. These scholars are particularly well-qualified for faculty development/instructional consultation work because of the nature of writing instruction and the pedagogical emphasis of composition and rhetoric. Yet the field of composition and rhetoric has not harnessed many of the insights provided by research in teaching and learning and in instructional consultation, as the workshop team described in a recent CCCC roundtable discussion. Attendees of that session expressed awareness that faculty development work is inherent in their responsibilities, appreciation for the opportunity to hear from those of us who engage in instructional consultation across disciplines, and interest in learning more about our work. Our goals are thus for participants to leave this workshop a) understanding the role of the instructional consultant; b) understanding the various kinds of work that faculty developers/instructional consultants do, such as individual consultation, mid-term formative course and teaching evaluations, continued research in teaching and learning, collaborations with other teaching and learning support units, faculty development workshops, reading groups, and learning communities; and c) seeing connections between this work and the field of rhetoric and composition. Participants will also acquire new techniques and approaches to faculty development work and expanded knowledge of resources to help with their own faculty development efforts. Ultimately, this workshop aims to expand access to learner-centered teaching, an important step toward the education of our citizenry.

AW.9 Preparing High School Teachers of Dual-Credit College Composition

Both lore and a recent survey of the NCTE/CCCC membership suggest that chief among the concerns of those critical of dual credit/concurrent enrollment English courses is the “rigor” of the curriculum and the extent to which the academic reading and writing “moves” of the university culture can be transposed and implemented in the high school culture. Secondary teachers are often perceived to be—and may, in fact be—working from established notions of effective writing that are more connected to prep for college than to the habits of mind and assignments actually characteristic of college. Dual-credit teachers need more than just sample syllabi and one-time encounters with faculty in their sponsoring institutions if they are to teach what we recognize as college courses. On-campus seminar training and follow-up can provide rigor, support, and a richer context for the dual-credit college composition course.

In this workshop, veteran college faculty connected with a longstanding (30-year) university concurrent enrollment program and with a writing-across-the curriculum program in a small college will focus on (1) the importance of a comprehensive week-long summer training seminar, and (2) how, in such a seminar, we can help experienced high school teachers transition to college-level analytical reading and writing by inviting the inquiry and engagement with texts and ideas that students’ college papers should reflect. This workshop’s participants will engage in a range of activities: developing training seminar agendas; constructing common syllabi; devising assignments that meet college-level goals; and working through case studies of particular challenges for both dual-credit students and teachers. By the end of the workshop, participants will emerge with a more precise and productive sense of what is involved in training dual-credit high school teachers.

AW.10 Exploring Latinidad in the West: A Workshop Sponsored by the NCTE/CCCC Latino/a Caucus

The purpose of this workshop is to provide opportunities for local and national teachers and scholars at all levels to exchange knowledge and experience on teaching, research, mentorship, professional development, and community engagement related to Latino/a student populations, especially those in the West. With Latino/as comprising nearly 30% of the Nevada population, our presence and insight are especially salient for conference attendees as we consider the state demographics and our current sociopolitical climate. With ethnic studies programs under attack, and immigration policy at the center of public discourse, this workshop and the knowledge and expertise of the facilitators, who span institutional and geographical affiliations, will benefit a range of attendees as we will 1) mentor Latino/a teacher scholars learning to navigate the institution 2) offer pedagogical advice to literacy instructors who educate Latino/a students 3) provide guidance for allies in our discipline who are interested in scholarship on and engagement with Latino/a communities.

In the spirit of the call by 2013 CCCC Call to identify the “public work” of our field, we are also especially excited to offer workshop participants an opportunity to participate in a break out session lead by Latino/a scholars on community outreach and engagement. We will also conclude the workshop with our tradition of working with Las Vegas K-12 teachers on culturally relevant literacy pedagogy.

AW.11 The Public Work Ahead of Writing Teachers: 21st Century Pedagogies for Linguistically Diverse Students

Recent economic and social changes in the U.S. are dramatically altering writing classrooms. The growth in the recruitment of international students (often for economic reasons) has led to an increasing number of international students in composition classrooms. New immigrant students, long-term resident students, and diverse L1 students also challenge the monolingual assumptions of composition classrooms (Matsuda 2006). Important texts such as the CCCC Statement on Second Language Writers and Writing, the 2010 book *Cross-Cultural Relations in Composition*, and Horner et al.’s “Language Difference in Writing: Toward a Translingual Approach” (2011) have focused the attention of the field on the need to see language difference as an important resource. How do these changes affect what happens in the classroom? How are instructional practices changing in response to language differences? And how do these practices promote the idea of language difference as a resource rather than a deficit? This afternoon workshop will focus on classroom practices that help writing instructors effectively serve multilingual students. (A proposed morning workshop examines these issues in light of WPA work.)

This workshop centers on the development of effective response systems for international L2, immigrant L2, and diverse L1 students. Topics include teacher and peer feedback; self-evaluation; cross-cultural writing tasks and assignments; global-local research projects; and outside-of-class resources that include writing centers. The workshop will benefit writing instructors who are new to teaching multilingual students as well as experienced instructors who are interested in learning new, research-based practices.

The workshop will be highly interactive and be based on discussion and application. Before the workshop, leaders and participants will be able to communicate online about their interests and concerns in a wiki space. This wiki will allow co-leaders to tailor aspects of the workshop to the specific contexts and questions of the participants. This wiki will still be active after the workshop so that co-leaders and participants can continue to share ideas as they implement workshop practices in their own classrooms.

AW.12 Archiving Everyday Writing

As researchers in our field have increasingly turned to what Anne Ruggles Gere refers to as the “extracurriculum,” we have found ourselves asking: what does archival research look like for Compositionists and how can these methodologies be incorporated with those of our field? This workshop turns to the Digital Humanities to answer these questions. The Digital Humanities provides constructive responses to concerns of sustainability, digitization, and how meaning is facilitated in the structure of an archive. Furthermore, we see two primary overlapping goals between the Digital Humanities and Composition. The first of these values is collaboration, and the second is an underlying desire to expand expand the body of texts that are authorized within the academy as worthy of study. In his remarks at the 2011 MLA, Digital Humanist Stephen Ramsay commented: “But to me, there’s always been a profound -- and profoundly exciting and enabling -- commonality to everyone who finds their way to DH. And that commonality, I think, involved moving from reading and critiquing to building and making.” Underlying this statement is the core belief among Digital Humanists that “the process of creation yields insights that are difficult to acquire otherwise.”

The primary objective of this workshop is to tap into participants’ interests in archiving and to promote their interest in building archives that will facilitate the work of our field. The workshop will move through three stages. Each stage will open with a brief presentation addressing the workshop’s theme through a variety of delivery methods. These presentations will be followed by a number of activities including group discussion, brainstorming sessions, sharing personal stories, and participating in the actual building of an archive.

Framing Questions:

What is everyday writing?

What is an archive? What is a digital archive?

What are the implications of the transition from print to screen in the digital archive?

How can our research methods for exploring everyday writing be expanded to include archival research?

How can this expansion be adapted to also include archival administration?

AW.13 Genres in Action

Building on the success of 2012’s featured double session, “Genres in Transition,” we are proposing a workshop that addresses current knowledge and gaps in genre theory and practice. At last year’s session, participants struggled to connect what we know about genres, based on research by Schryer, Bawarshi, Devitt, Miller, Reiff, Bazerman, and others, to particular institutional and pedagogical settings. To address this gap, the proposed workshop will offer

opportunities for discussion at the broad level of genre research in historical and cultural settings, the mid-level of institutional and pedagogical research, and the applied level of institutional and pedagogical practice (from writing programs to individual classrooms).

Workshop leaders will divide into three main working groups. Each group will build on the previous one, with the overall goal being to help participants move from what we know based on genre research to addressing pedagogical practice and institutional constraints. These themes are drawn from many of the conversations that took place at the 2012 Genres in Transition Roundtable.