



Conference on College Composition and Communication
2013 CCCC Annual Convention
March 13–16, 2013 • Las Vegas, Nevada

CALL FOR PROGRAM PROPOSALS

The Public Work of Composition

Like the new Mike O'Callaghan-Pat Tillman Memorial Bridge at the Hoover Dam Bypass (situated but 30 miles from our convention site in Las Vegas), the field of composition can lay claim to an impressive expansiveness. In fact, historically, the work of all writers has received our considered attention: from novice to graduate student, from essayist to creative writer. Certainly, the novice or basic writer has been the subject of foundational work in composition studies, attracting the attention of such important scholars as Mina Shaughnessy, David Bartholomae, Lynn Troyka, Mike Rose, Min Zhan Lu, Bruce Horner, and, quite recently, Kelly Ritter. These scholars showed that basic writers were not "boneheads" but rather simply unprepared for the work ahead. These colleagues demonstrated as well that the work of basic writing students can serve as rich resources for composition research. Moreover, acknowledging the challenges that those writers faced in adjusting to the demands of the college curriculum fostered a sense of social justice. It remains a point of pride for many of us in the field to note the significant efforts made by colleagues during the famed open admissions "experiment" of the 1970's. Just like Hoover Dam and the bridge spanning it, these efforts, too, amounted to invaluable public works.

Decades removed from the open admissions project at CUNY, we in composition view a radically altered landscape. Public funding for higher education continues to decline and in its place private organizations—including for-profits—rush to fill the void. Recent state and federal government initiatives have rewarded with dollars those schools that demonstrate productivity. Progress toward learning is now measured not by achievement but by speed and mere completion. In this "race to the top," a movement which has already made its presence felt in colleges and universities, students are the first casualties, as they, too, must do more with less and do it faster. As but one sign of the times, high school students, in larger numbers than ever, are encouraged to forgo junior or senior high school writing courses for college-level classes.

Among the most vulnerable in this accelerated race are students taking developmental courses, such as basic writing. These courses are seen as delaying or even stymieing progress toward a college degree. The solution seems to be to reduce the amount of time that students spend in developmental courses. Indeed, many states have for some time prohibited the teaching of developmental courses in four-year colleges altogether, leaving that task to community colleges. What moral ground is staked in such a position? What is lost in this Grand Bargain?

Basic writers are not alone in feeling left behind in the "race to the top." As Advanced Placement, compressed scheduling and dual-enrollment in high schools are gaining popularity, the once-universal requirement of first-year composition seems to be a course for students to by-pass or minimize on their way to somewhere else, with high school students (at least those who are well-placed to do so) able to take the course equivalent at their schools, enroll in a shortened, intense version of it at the local community college, or place out of the course altogether through advanced placement testing. These are not new developments, surely, but their pace has accelerated significantly, with the assistance of governmental agencies in collaboration with non-profit, grant-funding groups.

As a field, composition may not be able to claim innocence in these matters. In its bid to achieve prestige as a discipline, has composition put too much of its intellectual stock in other areas of inquiry at the

expense of basic writing and first-year composition? In the continuing call from many in the field to abolish first-year composition, has the field merely made it easier for resources to be put elsewhere than in the college-writing course? Is it time for composition to recommit itself to the public work of literacy instruction? How may composition reinvigorate its commitment to assist all writers?

These are, of course, broad questions, aimed to provoke your engagement with the conference theme. To assist you further as you compose your response to this call, I'd like you to consider these somewhat more pointed and grounded questions:

- In what sense is writing public work?
- How might our research be put to public use?
- How might composition react to the increasing popularity of dual-credit programs so as to affect public policy?
- How might our field enhance the status of first-year composition both within higher education and among the public?
- How do we begin to argue with colleagues, administrators, and other stakeholders for the inclusion of basic writing as a college-level, credit-bearing course, across institutions, in an age of accelerated learning and accountability?
- At a time when considerable attention is being paid to improve "College Readiness," what public role might composition play to assist in the preparation of all students for college success?
- As states continue to cut funding for colleges and universities and as private entities come forward to initiate educational reform, how might composition step up in defense of public funding for higher education?
- How might the use of New Media and Web 2.0 technology enhance the public work of composition?
- How might composition, as a field and as a teaching subject, become more expansive, reaching out to diverse disciplines and to diverse publics?

In the spirit of my call for expansiveness, I invite you to propose sessions on any of the categories or clusters in this call. That said, and prompted by incessant attacks on the teaching of basic writing at the college level, I have decided to give Basic Writing its own cluster and hope to offer featured sessions expressing the complexity and richness of Basic Writing and the students that the subject serves.

I look forward to receiving your proposals. See you in Las Vegas in 2013.

Howard Tinberg
Bristol Community College,
Fall River, MA
2013 Program Chair



National Council of Teachers of English
1111 W. Kenyon Road, Urbana, Illinois 61801-1096

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 2013 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 7, 2013, Central Standard Time. All mailed submissions must be postmarked by April 30, 2012.**

Program Format

The 2013 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) 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 7th 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 2013 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 2013 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, 2012* to the CCCC Administrative Liaison at CCCC@ncte.org. At that time, you will also be asked to verify eligibility.
4. The ten SFD Award winners will be notified in December 2012.

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 personal-ity'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 2013 CCCC Convention in Las Vegas. 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 no later than June 10, 2012). 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 2013 CCCC Convention in Las Vegas. 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 2013 CCCC program proposal.
3. A *one-page* CV.

Application deadline: October 10, 2012. Send materials to cccc@ncte.org

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—Basic Writing

- Web-based and digital technologies in the Basic Writing classroom
- "College Readiness" and the Basic Writer
- Histories of Basic Writing instruction
- Politics of remediation
- Reading in the Basic Writing classroom
- Assessment and Basic Writing
- Articulation with First-Year Composition
- New populations of Basic Writers
- Writing centers and the Basic Writer
- Creative writing in the Basic Writing classroom
- Second language learners in the Basic Writing classroom

3—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)

4—Creative Writing

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

5—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

6—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

7—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

8—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

9—Language

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

10—Professional and Technical Writing

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

11—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

12—Teaching Writing & Rhetoric

- 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

13—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

14—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 7, 2012. Mailed, postmarked by April 30, 2012.

Proposal Form for the 2013 CCCC Convention

Proposal Deadlines: Online, by 11:59 p.m. Central Time, May 7, 2012
Mailed, postmarked by April 30, 2012

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, 2012.
 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: Howard Tinberg
 2013 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 _____
 Home Mailing Address _____
 City _____ State _____ Zip _____
 Phones: Office _____ Home _____ E-mail: _____ Fax: _____

New	Role	Dream
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
LCD	Internet	GS
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

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 _____
 Home Address _____
 City _____ State _____ Zip _____
 Phones: Office _____ Home _____ E-mail: _____ Fax: _____
- Speaker/Presenter 1 (Name) _____ Institution _____
 Home Address _____
 City _____ State _____ Zip _____
 Phones: Office _____ Home _____ E-mail: _____ Fax: _____
 Title of Presentation _____
- Speaker/Presenter 2 (Name) _____ Institution _____
 Home Address _____
 City _____ State _____ Zip _____
 Phones: Office _____ Home _____ E-mail: _____ Fax: _____
 Title of Presentation _____
- Speaker/Presenter 3 (Name) _____ Institution _____
 Home Address _____
 City _____ State _____ Zip _____
 Phones: Office _____ Home _____ E-mail: _____ Fax: _____
 Title of Presentation _____

New	Role	Dream
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
LCD	Internet	GS
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

New	Role	Dream
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New	Role	Dream
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LCD	Internet	GS
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New	Role	Dream
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
LCD	Internet	GS
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

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.