CCCC 2014

INDIANAPOLIS

Conference on College Composition and Communication
2014 CCCC Annual Convention
March 19–22, 2014 • Indianapolis, IN

CALL FOR PROGRAM PROPOSALS
Open | Source(s), Access, Futures

To be caught "open," especially in some vernacular articulations, can be a source of intense pleasure, or pain; a marker of both possibility and vulnerability. The phrase "you got me open" could suggest that one is in love enough to do things he or she would not otherwise do, focused on possibility and passion even when it seems they are not reciprocated. In this historical moment, the notion can also suggest ruptures in our body politic and in the academy as we confront transformations large and small, glacial and head-spinning, global and local. It can evoke wounds as we observe the raw bitterness often present in our public discourse. Most of all, however, open, as we understand it through our own disciplinary history and multiple social justice movements over the last half century and beyond, codifies our yearnings for greater freedom, possibility, transparency, and equality.

Composition and Communication, separately and together, have long modeled and struggled through these same yearnings that now operate as touchstone values in this digital age. To say it differently, our disciplinary history has brought us to a place where we have a chance to both transform the academy and be transformed by reexamining our commitments, priorities, and relationships. I further believe a synthesis of our history, combined with the creative resistance sometimes at work in Open Access scholarship, Open Source philosophy and politics with the demands for a new vision for higher education fostered in departments like Women's and Gender Studies, LBGTQ Studies, Africana, Latin@, Indigenous and Labor Studies, and by the students, faculty and staff who have literally opened up the academy in the last 50 years can lead us to a time for futuristic visions. Bold reimaginings. Creative redesigns for a field that can be central to remaking higher education in the service of deep democracy.

I call us to Indianapolis to consider possible futures for our work in the context of these broader movements toward greater participation that open has come to signify—in the academy, in government, in scholarship, in society. I invite us to consider the ways in which these notions collide in our everyday work and in the gifts we have to give the academy. I also call us to question and intervene in the facile ways in which the term is attached to market-driven ideas about scholarship and curriculum building in an era of dramatically changing labor conditions for faculty across all levels and types of institutions.

- How can the ruptures we observe inside the academy and beyond foster creative new visions for our work?

- What do we mean when we say Composition **and** Communication? How is this relationship shifting and how should it continue to grow and shift?

- What new intellectual partners should we build relationships with as old and new media collide more and more in our classrooms and in our lives? What forms might these new relationships take and how can they influence our curricula, program building, and scholarly work?

- In an environment where digital landscapes are central to literacy itself, how might we build specifically with Library and Information Science, Computer Science, and Science, Technology, and Society scholars and programs to shape our immediate and long term futures?

- How can composition and communication help shift conversations about MOOCs and other kinds of online courses and mobile learning away from market driven fantasies and into pedagogy in the service of a critically engaged democracy?

- What are the possibilities for Open Access scholarship in our own discipline and for interdisciplinary collaboration?

- How can we open up our disciplinary history and scholarship, like source code, for students, community stakeholders and scholars to hack, rewrite, and remix?

- How do public and scholarly conversations about Creative Commons, Open Source and Open Access challenge us to change our own teaching around source use in student writing?

- Is the reliance on proprietary software for course management, student writing and assessment a threat to academic and pedagogical freedom?

- How can a synthesis of Open Source, Open Access scholarship and various formations of feminism, womanism, and other liberation movements by people of color offer fresh, futuristic visions for teaching, practice, and scholarship in communication and composition?

In addition to individual papers and panels, I encourage you to include proposals for debates, screeds, multimedia installations, virtual sessions, games, comix, interactive sessions, and performance pieces. I also invite proposals for truly interdisciplinary and transdisciplinary sessions as well as collaborations with community partners outside the academy.

Home of the Black Expo and the Indy 500, of La Plaza, and movements to unite Indigenous populations, Indianapolis is symbolic of the pain in our national story and innovative work to transcend it. Because of the richness of these tensions and possibilities, Indianapolis is in many ways an ideal location for us to gather, think, and work in the spirit of wide open futures. Just as Indianapolis is a hub for the Midwest, Composition and Communication have the chance to become a hub for the academy itself. Just as Indianapolis has reinvented itself while connected to its history, our organizational and disciplinary history provide a strong foundation for brand new conceptions and directions. I invite you to Indianapolis to open our own sources, access, and futures; engage the tensions; and play in the possibilities of all we can become.

Adam Banks
University of Kentucky
Lexington
2014 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 2014 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 acception.

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, 2013, Central Standard Time. **All mailed submissions must be postmarked by** April 29, 2013.

Program Format

The 2014 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.*

Member Groups: SIGs and Standing Groups

Member Groups convene for one-hour business meetings after the last Concurrent Session on Thursday and Friday, and Standing Groups can also host a sponsored panel. Every Member Group that wishes to hold a business meeting *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 (subject to availability). Presentation titles and speakers will not be listed on the convention program. Please visit http://www.ncte.org/cccc/sigs for the full guidelines.

Audiovisual Equipment

CCCC is usually able to provide overhead projectors, with the accompanying projection screen, for concurrent sessions and workshops. You <u>*must*</u> 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 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 2014 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 2014 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, 2013* 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 2013.

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 2014 CCCC Convention in Indianapolis. 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 1, 2013). 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 2014 CCCC Convention in Indianapolis. 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 2014 CCCC program proposal.
3. A *one-page* CV.

Application deadline: October 10, 2013. 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 6, 2013. Mailed, postmarked by April 29, 2013.

Proposal Deadlines: Online, by 11:59 p.m. Central Time, May 6, 2013
Mailed, postmarked by April 29, 2013

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 13, 2013.
❏ 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: Adam J. Banks
2014 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   ❏ Standing Group Sponsored Panel   ❏ 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:**

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

   ● Speaker/Presenter 1 (Name) _____ Institution _____
     New Role Dream ○○○
     Home Address _____
     City _____ State _____ Zip _____
     LCD Internet GS ○○○
     Phones: Office _____ Home _____ E-mail: _____ Fax: _____
     Title of Presentation _____

   ● Speaker/Presenter 2 (Name) _____ Institution _____
     New Role Dream ○○○
     Home Address _____
     City _____ State _____ Zip _____
     LCD Internet GS ○○○
     Phones: Office _____ Home _____ E-mail: _____ Fax: _____
     Title of Presentation _____

   ● Speaker/Presenter 3 (Name) _____ Institution _____
     New Role Dream ○○○
     Home Address _____
     City _____ State _____ Zip _____
     LCD Internet GS ○○○
     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. <u>Be mindful of the kind of criteria appropriate to the cluster for which you are proposing.</u> 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.