



CALL FOR PROGRAM PROPOSALS

Risk and Reward

Innovation is a catch-phrase we hear every day in our institutions, a buzzword in the popular consciousness. We're encouraged to innovate, take chances, try new teaching approaches, apply new research methods, start new degree programs, and reach out to forge new partnerships with the community. And our field has a long history of such innovation. We celebrate our innovative teachers, innovative programs, innovative research, and innovative writing. But in looking at finished programs, research, books, collaborations, and so forth, it's easy to forget that innovation is a product of risk-taking with no guarantee of reward, and the very real possibility of failure. We rarely see those risks when we choose to herald the finished innovation. Taking a chance on change, on trying something different, is risky.

Consider this: we ask our students to get out of their comfort zones, to take chances in their writing because we believe the rewards of trying new things, of putting yourself in someone else's shoes, of thinking critically, outweigh the risks of feeling uncomfortable, of disclosing something personal to fellow writers, of failing. When we take chances, when we try something different, we risk that same type of failure, that same discomfort.

I call on us to pull back the veneer and take a close look at all the risks we take, identify the rewards we have realized (and hope to realize), and discuss how we balance the risks with the rewards of such action. I invite you to reimagine the concept of "risk" not as something to be mitigated or feared, but rather as something to be sought out. At a time when our organization and our membership has demanded more engagement with our governments, the press, and our broader society, we need to risk getting out of our own comfort zones.

I ask the membership of the C's to share studies and stories of your efforts, your successes, and your failures as you have tried something new. Let's see reports and reflections on taking chances by doing something different—in all areas of this conference:

- **Writing:** new arguments, new methods, trying a different voice or writing style, sending our research to different journals and book presses?
- **Programs:** changing requirements, renaming programs, offering MOOC's, distance education. Who has moved writing studies out of English into a new home? Is Composition or Writing Studies the right name (who has renamed their program, their degree)?
- **Pedagogy:** expressive, current-traditional, postmodern? Focusing on grammar? Style? Working in service-learning? Trying new assignment formats (multi-modal, electronic), encouraging new topics?
- **Research:** trying new methods, collecting/analyzing so-called "big data," trying something new and out of your comfort zone?
- **Organization:** joining new organizations, looking for synergies between CCCC and MLA, the NCA, or others?
- **Profession:** is tenure worth it? What are the risks versus the rewards of pursuing work in a 4-year school versus a 2-year school? How do we balance work and family?
- **Forays out of the academy:** outreach in the community? Engagement with public policy? Entrepreneurship, including issues of intellectual property (i.e. who has formed a company, who has stories of consulting, textbook writing as a business, creating a spin-off company from innovations realized in your academic work?)

- **Leadership:** program leadership while untenured: good for careers and for influencing programmatic innovation, but at what risk?
- **Perspectives:** what new, risky views of writing, audience, production, or culture carry the greatest reward for our field and society?
- **Worldviews:** how much risk are we willing to take in our dealings with writing programs and teaching? And paradoxically, what are the risks of playing it safe—in our syllabi, with our home institutions, in our dealings with our fellow citizens?

Interaction with each other at our annual meeting is critical because we gather not just to share our research and ideas, but to identify synergies for new projects, nurture new collaborations, build bridges of creativity and innovation with each other. The 2015 conference will put a premium on interaction and engagement—therefore, in addition to individual papers and panels, I ask you to propose many more roundtables, debates, and greatly more interactive sessions. I urge panelists and their chairs to reduce presentation length and to instigate discussion, ensuring that sessions reserve at least 30 minutes for Q&A, brainstorming, and opportunities for collaboration.

I also encourage innovation with your panel session format. If you want to try an innovative format this year, please make a note in your proposal.

We are also adding "Poster" to the formal type of submissions we will review, and I especially want to encourage you to submit a proposal for this new format. Take the risk and display your research in a format widely used and celebrated in other fields and conferences, and in return I hope to reward you with several honors for efforts like best research design, best graduate poster, best poster design, and so on.

I myself am also willing to take risks in restructuring the Tampa convention—I will feature keynote speakers who have taken chances in industry, distance education, and engagement with thorny public problems. I plan to reinvigorate the evenings at the conference with an Ignite competition and enhanced SIG/Caucus visibility. I also recommend that you stay all day Saturday, when we will have ample structured and unstructured space, time, and other resources to help you synthesize your Tampa CCCC experiences, network with colleagues, find ways to engage the public sphere, and generate new ideas for the 2016 CCCC in Houston.

Tampa has a long history of inspiring innovation—from using readers to educate cigar rollers in Ybor City to building modern technology incubators—and I can't think of a better backdrop for our members to enjoy a little R&R (Risk and Reward) and recognize and celebrate the innovations of our membership, including work on curriculum, pedagogy, patents, trademarks, distance education, multi-modal compositions, new publishing models, and all manner of rhetorical and educational creativity. I invite you to see the conference as more than a place to present your paper and share your ideas, but as a gathering of like-minded risk-takers ready to engage the world.

Joyce Locke Carter
Texas Tech University
Lubbock
2015 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, posters, and workshops at the 2015 CCCC annual convention. 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 evaluated in two groups (panels and individuals) by reviewers with special expertise in each area, who advise the Program Chair on proposal acceptance. These peer-reviewed submissions will comprise the greater part of the program, with the remainder consisting of sessions initiated by the Program Chair.

Deadline: To ensure participants receive an early fall notification of program participation, **all electronic submissions must be received by 11:59 p.m., May 5, 2014, Central Standard Time. All mailed submissions must be postmarked by April 28, 2014.**

Program Format

The 2015 CCCC Annual convention consists chiefly of 75-minute Concurrent Sessions offered Thursday through late Saturday afternoon. Additionally, Saturday will contain new and open spaces that span several concurrent sessions for engagement, collaboration, outreach, and synthesis. 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. The 2015 conference will put a premium on interaction and engagement; therefore, every panel must be designed to allow at least 30 minutes of discussion, brainstorming, audience response, and opportunities for collaboration.

Poster Sessions

Posters are visual presentations typically displayed on tables, easels, or bulletin boards. Posters will be on display throughout the conference, and members will present and discuss their work at a dedicated session during the conference. During these poster sessions—which are a less formal presentation of work in progress, theories, experimental work, new concepts, late-breaking research results—presenters stand next to their displays to explain content and answer questions. Proposals for posters will be peer-reviewed and those accepted will appear on the program. A poster session at this conference is considered in every respect to be equivalent to a panel presentation and will be listed as such in the program.

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 *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 5th 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 2015 convention program will represent only peer-reviewed proposals and paid registrations.

CCCC Scholars for the Dream Travel Award

CCCC sponsors these 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, 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.

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 Annual Convention for the first time, you are eligible to apply for this award (please check the Dream box on your proposal form).
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 this award should submit an expanded, 3- to 5-page abstract by October 10, 2014, 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 2014.

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, meeting one or more 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 general application (more than a demonstration of a particular personality's successful pedagogy).

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

CCCC Gloria Anzaldúa Rhetorician Award

CCCC sponsors these awards to support scholars whose work participates in the making of meaning out of sexual and gender minority experiences. Applicants must be accepted to the CCCC Annual Convention program and should currently be enrolled in graduate school or be first time presenters at the Convention. All candidates should show potential as scholars of rhetoric and composition. We encourage sexual and gender minority applicants, who may (or may not) identify as lesbian, gay, bisexual, transgender, queer, two-spirit, questioning, intersex, asexual, ally, or pansexual (LGBTQ2QIAAP), though applicants who do not see themselves reflected in these categories are also encouraged to apply.

The work of a successful candidate should fulfill some of the following criteria:

- Interrogate the intersections between composition/rhetoric research and queer theory.
- Contribute to the discourses between sexuality/gender identification and writing research, pedagogy, and/or theory.
- Address issues of social justice, writing, and sexual/gender identification.
- Forge new conversations in composition/rhetoric and queer meaning-making.

CCCC offers up to three travel awards of \$750 each, sponsors a reception for all award winners, and gives a one-year membership in CCCC/NCTE. The Awards Selection Committee will choose up to three winners based on the following criteria: originality of research; critical engagement with and contribution to current

scholarship in queer studies and rhetoric/composition; and potential for lasting projects.

Eligibility and Application Information

Application packets must be submitted by October 10, 2014 to cccc@ncte.org. Winners will be notified in December.

To apply, interested graduate scholars or first time presenters accepted to the CCCC Annual Convention program must submit:

- A copy of their CCCC proposal.
- An expanded 3–5 page abstract.
- A brief one-page statement of interest identifying the applicant's research interests, articulating plans for a career in rhetoric and composition, and including a statement of eligibility for the award.

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 2015 CCCC Convention in Tampa. 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, 2014). 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 2015 CCCC Convention in Tampa. 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 2015 CCCC program proposal.
3. A *one-page* CV.

Application deadline: October 10, 2014. 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.

1—Advanced Writing

- Argumentation, analytic and critical writing
- Research paper and research writing
- Disciplinary and specialized forms of writing
- 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
- Politics of remediation
- Assessment and basic writing
- Articulation with first-year composition
- New populations of basic writers

3—Community, Civic & Public

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

4—Creative Writing

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

5—History

- History of movements in CCC
- Histories of rhetoric
- Histories of professional communication
- Histories of composition/the profession

- Histories of writing practices/instruction
- Histories of un/schooled literacy practices
- Oral traditions or cultural histories of rhetoric

6—Information Technologies

- Computer-based literacies
- Online identities (Second Life, Twitter, Facebook, etc.)
- E-learning (online, distance learning, MOOC’s, blogs)
- Electronic publishing practices and tools (epub, xml, iBook)
- Media studies
- Software development and design
- Pedagogy in digital environments

7—Institutional and Professional

- Administration of writing programs
- 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 and adjunct faculty concerns

8—Innovation and Taking Risks

- Entrepreneurship, patents, inventions, commercialization
- Creating new programs, courses, techniques, labs, markets
- Stories of failure and taking risks and learning from those experiences
- Interdisciplinary and multidisciplinary scholarly and instructional partnerships

- Adaptation to rhetoric and composition of methods from other disciplines
- Collaborations among members of different contexts (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.
- Information design & architecture
- Usability and user-experience design
- Consulting and teaching in the workplace
- Workplace studies
- Intercultural communication

11—Research

- Research findings
- Extensions of research or instruction into new sites of inquiry
- Analytic techniques (discourse analysis, stylistics, and genre analysis, etc.)
- Big Data
- 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
- Research in digital humanities
- Assessment research
- Undergraduate research

12—First Year Composition

- 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
- WAC / WID

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, feminist, queer, and cultural theories
- Theories from other disciplines (sociology, psychology, linguistics, human factors, etc.)

14—Writing Programs

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