18, and Friday, March 19. Information about current and past presentations is available online at http://computersandwriting.org/cc/. The CC presentations run 25 minutes each, so you can attend them individually or as full concurrent sessions. Questions or comments about the Computer Connection may be directed to Douglas Eyman, CC Coordinator (eymand@msu.edu).

General Information and Services

Audiovisual Equipment
Convention Center, Level 2, Between Room 211 and 213
Marriott, Win Room, First Floor
Audiovisual equipment should have been ordered by February 9, 2010. Scheduling of equipment ordered by that date is handled by Pick’s A.V., with offices in the Kentucky International Convention Center and Marriott Downtown.

Committee on Resolutions
An open meeting of the CCCC Committee on Resolutions, chaired by Paul Heilker, will be held Thursday, March 18, 5:30–6:30 p.m. (open), 6:30–7:30 p.m. (closed) in Convention Center, Terrace Suite 1.5B, Suite Level.

Nominating Committee
An open meeting of the CCCC Nominating Committee, chaired by William Condon, will be held on Thursday, March 18, 1:00–3:00 p.m., in the Convention Center, Terrace Suite 1.5B, Suite Level.

Planning for Next Year’s CCCC Convention
Individuals interested in discussing program proposals for the 2011 CCCC Convention in Atlanta, GA, April 6-9, are invited to meet with Malea Powell, 2011 Program Chair, at the CCCC Registration Desk, Kentucky International Convention Center, Exhibit Hall 1 AB, Friday, March 19, between 10:00 a.m. and noon.

Smoking
The Marriott and the Convention Center has a smoke-free environment. No smoking is allowed in the hotel or Center.

Nonsexist Language
All CCCC/2010 program participants were sent and asked to use the official CCCC position statement and guidelines for nonsexist language at their session.
Copying Service

CCCC cannot provide onsite duplicating service; however, copying services are provided at the Marriott’s Business Center.

Emergencies

To summon the fire department, the police, or an ambulance (for medical emergencies only), dial 911 and give the nature of the emergency, your location, and the telephone number you are calling from.

Medical and Dental. Most hotels can put you in touch with a doctor or dentist. Inquire at the hotel front desk or ask the hotel operator.

Fire Safety. Although hotel fires are rare, the Executive Committee has asked that convention participants be given complete advice on what to do in case of fire in their hotel. Hotels are equipped with a variety of fire-protection devices—smoke alarms, sprinklers, fire-retardant materials—but none of them is designed to put out fires. They merely contain a fire, impeding its growth and progress long enough to permit the fire department to arrive on the scene. Fire safety in a hotel ultimately depends on the hotel staff’s prompt response to reports of fire or smoke. Most hotel staffs will verify the presence of a reported fire before summoning the fire department. To report a fire, call the hotel operator and give your name, location, and the location of the suspected fire. Depending on the circumstances, some fire-safety consultants recommend that after you have called the hotel operator, you also call the local fire department: dial 911. This step will result in the fire department coming to the hotel even as the hotel staff is verifying your report of the fire. You hazard a false alarm on the one hand; on the other, you may be responsible for bringing the fire quickly under control because you have bypassed the hotel’s verification procedure. Apart from reporting a suspected fire, you should be aware of various precautions to be taken for your own safety in the event of a fire. A summary of some recommended precautions follows:

As you are escorted to your room for the first time by the hotel bell staff, check the location of the exit nearest your room. You should know exactly how many doors are between your room and the exit. You might have to crawl to this exit in a dark or smoke-filled corridor. If there’s a fire alarm or warning call from the hotel management, don’t stop to gather personal belongings or work papers. Just get out as quickly as possible. Take your room key. You may find it necessary to retreat to your room. Before you open the door to the corridor, put your palm against it and touch the knob. If the door is cool, open it slowly, keeping your foot braced against the bottom. (This helps you slam the door shut if you discover fire or smoke outside.) If the door is hot, do not open it. Soak blankets or towels in water and pack them around the door. If you must crawl to an exit door, stay close to the wall to avoid anyone running. If you can’t leave your room, wait by the window to be rescued. Stay close to the floor to avoid breathing smoke. To increase ventilation, open or break the window (if you don’t see smoke or flames rising past the window). Don’t jump from the upper floors of a burning building. Wait for the firefighters to rescue you. Let them know you’re there by waving towels or coats out the windows.
**SPECIAL EVENTS**

**WEDNESDAY'S SPECIAL EVENTS:**

**March 17**

**NCTE/NCATE Reviewers Training**

Marriott, Paddock Room, Second Level  
9:00 a.m.–5:00 p.m.

**Digital Media and Learning in a Social World**

Convention Center, Room 208, Level 2  
9:00 a.m.–12:30 p.m.  
*Chair:* Dickie Selfe, The Ohio State University, Columbus

This is a FREE 1/2 day preconference poster session that will provide participants with a wide range of technology-rich assignments/approaches (over 20 teams of teachers, some with students) as well as shared materials and guidelines. Two groups of poster presenters will provide visitors with:

- a description of the assignment/approach itself and a justification for its importance
- grading criteria or rubrics for assessment
- a teacher’s reflection on the assignment/approach and what they will do to improve it
- (with permissions) some student work that resulted
- student reflections (written, audio, video, in-person) on the assignment
- hand outs

**POSTER SESSION STRUCTURE**

After a very short introduction, half of the poster presenters will spend 50 minutes demonstrating and answering questions. By 10:20 the second set of poster presentations will have set up and begun sharing. We will save enough time at the end of the session to allow the PARTICIPANTS to report on what they learned and their own assignments and approaches. Materials and contact information will available on our E-WAVE wiki site during and after the session @ <http://e-wave.wikispaces.com>.
Consortium of Doctoral Programs in Rhetoric and Composition  
Convention Center, Room L4, Lower Level  
1:30–5:00 p.m.  

Chair: John Ackerman, University of Colorado, Boulder  
The Consortium of Doctoral Programs in Rhetoric and Composition, representing over 70 universities, has met since 1992 at CCCC and most recently on Wednesday afternoon. CCCC is home for our annual meeting, and we use this forum to link doctoral education with the discipline, with masters degrees and undergraduate programs, and with local and national assessment projects. Most recently, we have sponsored the Visibility Project that has insured that graduate training in Rhetoric and Composition is recognized by the National Research Council and other national databases and classification systems such as the National Center for Educational Statistics and the Survey of Earned Doctorates. These efforts provide Consortium members and our field with evidence to defend and extend doctoral education in a variety of locales.

In keeping with the 2010 CCCC Program theme—The Remix—we offer a two-part meeting that begins with cross talk on a special topic, and then, after 3:00 PM break, closes with our business meeting. For the 2010 Consortium in Louisville, our topic is Research that Serves Public Policy, and we invite brief presentations on how scholarship and research in Rhetoric and Composition contribute to “national, state, and local policies that have an impact on our classrooms and the students we teach” (and the communities and stakeholders we serve). In proposing this session, we are keenly aware of financial pressures on our campuses and in our communities and of the multifarious roles and identities we enact in a century defined by globalization and international cooperation.

By framing our research through the lenses of public policy, we will engender a discussion of doctoral course work, methodological training, and professional acumen. We invite CCCC members to join us in discussing how to make our graduate programs more relevant and how our projects and collaborations directly contribute to the health of our institutions and of our supporting communities.

The business meeting consists of reports from the Consortium officers, elections of new officers, planning for the 2011 Consortium of Doctoral Programs in Rhetoric and Composition in Atlanta, and planning for how the Consortium through our website and membership can connect with stakeholder groups inside and outside of CCCC.

Intellectual Property in Composition Studies  
Convention Center, Room L7, Lower Level  
2:00–5:30 p.m.  

Co-Chairs: Traci Zimmerman, James Madison University, Harrisonburg, VA  
Kim Gainer, Radford University, VA  

Since 1994, the Caucus on Intellectual Property and Composition/Communication Studies (CCCC-IP) has sponsored explorations of intellectual property issues pertinent to teachers, scholars, and students. Meeting in roundtables, participants discuss topics such as plagiarism and authorship, student and teacher IP rights, open access
and open source policies, and best practices in teaching students and instructors about IP. Roundtable speakers provide overviews of their topics, and participants then create action plans, develop lobbying strategies, and produce documents for political, professional, and pedagogical use. At the end of the workshop, participants reconvene to share their plans and recommendations for future action.

Appropriation of Instructors’ Intellectual Property via Uploading to Instructor-Rating Sites: Speakers 1, 2, 3, and 4 will lead participants in a discussion of the appropriation of instructors’ intellectual property via postings to instructor rating sites. Such sites allow students to see past exams and study guides and other instructor-generated material. Students supply these documents; however, students may not own this material. If a student supplies a test, quiz, study guide, or any other document without permission from the professor who developed it, the student may not only have violated an institution’s honor code, but may have committed a copyright infringement.

Corporate Pressure on YouTube: Its Implications for Fair Use: Speakers 5 and 6 will lead a discussion of fair use issues affecting YouTube and its users as the recording industry cracks down on a range of videos using artists’ music without regard to whether the videos meet standards of fair use. Affected videos include fan-made mashups, personal videos with background music, and performances by amateur musicians. The conflict over the use of background music in YouTube videos has entered the court system with the Electronic Frontier Foundation suit against Universal Music, and it will continue to be a key issue in debates over fair use and the internet.

Current Research and Publications on Intellectual Property Issues: Speakers 7 and 8 will discuss studies currently being conducted by members of the IP caucus; special issues of journals that focus on IP, such as TCQ, Technical Communication, and Computers and Composition; edited collections created by IP caucus members; new curricular developments; and new books or books in progress. Roundtable participants will also formulate a plan-of-action for future studies, research, curriculum, and publications.

Fair Use and Visual Rhetoric within the Classroom: In visual rhetoric assignments, students may draw from the works of others as they construct new texts out of material that they (re)mix into collages. However, copyright law poses a challenge to the teaching and creation of this kind of ‘writing’. Speakers 9 and 10 will discuss ways instructors may remain within the bounds of fair use as they guide students in the utilization of others’ creative works in the construction of their own visual arguments.

Impact of Open Access Archives on Higher Education: Speakers 11 and 12 will continue the caucus’s ongoing discussion of the impact of open access archives (eprints, research archives, medical archives) on disciplinary journals, content aggregators like Elsevier, and university intellectual property policies.

Moving Forward with Open Source Software Advocacy and Implementation: With the support of the CCCC-IP, the CCCC IP Committee, and the 7C’s, a resolution on open source software usage was passed by the conference membership at the 2008 CCCC. Building upon this initiative, Speakers 13, 14, 15, 16, 17, and 18 will (1) strategize methods for better informing CCCC members about open source principles and available open source software and (2) evaluate current practices and discuss ways in which CCCC can better implement the objectives of this resolution within its own organization.
Students’ Rights to Their Own Writing—and the Writing of Others: The 2009 discussion at this table addressed ways in which plagiarism detection services (e.g., TII) may be repackaging themselves. In response, Speakers 19, 20, 21, and 22 will revisit the CCCC-IP caucus’s statement on plagiarism detection services. Topics to be discussed will include (1) students’ options when required to submit work to a plagiarism detection service and (2) the ethics of accepting funding or speakers from such services at professional conferences. Participants also will develop a new position paper on students’ rights to use others’ writing. This paper will detail ways plagiarism language intimidates students from making legitimate use of others’ writing and will propose ways of better teaching students how to ‘rewrite’.

Poet-to-Poet Wednesday Event
Convention Center, Room L12, Lower Level
1:30–5:00 p.m.
Chair: Mary Minock, Madonna University, Livonia, MI
Facilitator: Katherine Durham Oldmixon, Huston-Tillotson University, Austin, TX
Bring 10 copies of one or two pages of original poetry in progress for insightful and constructive feedback. This event is not limited to readers at the Exultation of Larks. We particularly welcome CCCC member poets who are novices.

Research Network Forum
Marriott, Marriott Ballroom V, Second Floor
9:00 a.m.–5:00 p.m.
Chair: Risa Gorelick, Ramapo College of New Jersey, Mahwah

Qualitative Research Network
Convention Center, Room 211, Level 2
1:30–5:00 p.m.
Co-Chairs: Seth Kahn, West Chester University, PA
Heidi McKee, Miami University, Oxford, OH
The Qualitative Research Network (QRN) aims to foster discussion of qualitative research issues, and to offer mentoring and support to qualitative researchers at all levels of experience and working in diverse areas of the college composition community. The QRN consists of two components: (1) keynote addresses (the first hour), and (2) research roundtables where new and veteran researchers present works-in-progress for small group discussion facilitated by QRN mentors (the last two hours).
All CCCC attendees are invited to attend the keynote addresses and/or the works-in-progress presentations.
Keynote Speaker: Ellen Barton, Wayne State University, Detroit, MI, “If I Knew Then What I Know Now”
Newcomers’ Orientation
Marriott, Kentucky Ballroom E, First Floor
5:15–6:15 p.m.

Coalition of Women Scholars
Marriott, Marriott Ballroom VI, Second Floor
6:00–8:00 p.m.

The Coalition of Women Scholars in the History of Rhetoric and Composition proposes its annual Wednesday night session.

The first part of the session will consist of an interactive panel that examines new methods of mentoring and issues associated with mentoring. (This session topic is a direct response to issues and concerns raised at the 2009 Coalition meeting.) The panel will collaborate to create a unified multi-media presentation that will be used as a background as each speaker presents briefly; the respondent will tie the common threads together and lead the discussion.

Topics will include:
Marcy Tucker: Underlying Beliefs about Mentoring
Casie Fedukovich: Being Mentored as We Research; Researching as We Mentor
Rebecca Rickly and Cheryl E. Ball: Mentoring Electronically and From a Distance
Melissa Nicolas and Allison Brimmer: “Non”-Academic Methods of Mentoring Academics

The second part of the session will consist of the Coalition’s traditional mentoring groups led by Coalition members. These are small groups led by disciplinary leaders such as Nan Johnson, Lynee Gailet, Cheryl Glenn and other that address topics which are of interest to Coalition members. In the past, these topics have included Grant writing; Tenure and Promotion; Completing the Dissertation; Turning Dissertations into Publications, and other similar subjects.

Chair: Barbara L’Eplattenier, University of Arkansas-Little Rock
Respondent: Louise Phelps, Old Dominion University, Norfolk, VA
Latinos/as in Communities, Classrooms, and Coalitions: A Workshop Sponsored by the NCTE/CCCCC Latino/a Caucus

Marriott, Kentucky Ballroom A/B, First Floor
6:00–9:00 p.m.

Chairs: Cristina Kirklighter, Texas A&M University Corpus Christi
         Damián Baca, University of Arizona, Tucson

The purpose of this workshop is to provide research opportunities for local and national teachers at all levels and regional NWP fellows to exchange knowledge and experience on teaching, research, mentorship, professional development, and community literacy related to Latino/a populations.

Each Facilitator will present their scholarly and pedagogical experiences on teaching Latino/a students both locally and nationally. Facilitators will respond to the efficacy of research on writing instruction with attention to teacher expertise and curriculum design. Interactive workshop themes will consist of: comparative place-based pedagogies for Latino/a populations in different regions including Hispanic Serving Institutions and Kentucky schools; culturally-relevant teaching strategies and correlating educational needs of English Language Learners, immigration, and literacy acquisition; emerging research strategies for building coalitions and alliances across disciplinary, cultural, ethnic, political, and linguistic borders; links between academic life, collaborative work, and community literacy. Finally, significant time will be designated for local and national Participants to share their research, teaching projects, and challenges unique in their region.

Rhetoricians for Peace—Understanding and Challenging the Rhetoric of Neo-liberalism: Obama, Economic Literacy, and Civic Discourse

Marriott, Marriott Ballroom II/III, Second Floor
6:00–10:00 p.m.

Chairs: Gae Lyn Henderson, Utah Valley University, Orem
         William Thelin, University of Akron, OH

Keynote: Donald Lazere, University of Tennessee at Knoxville, “Teaching Economic Literacy”

The conference theme—Revisit, Rethink, Revise, Renew—invites us to reexamine fundamental issues of civic literacy from the perspective of scholars committed to working for peaceful solutions to global problems. President Obama and his administration, in addition to inheriting wars in Iraq, Afghanistan, and threats of global terror, face landmark economic problems without easy solutions. This workshop will interrogate the rhetoric and reality behind the response of our new president and his economic team to these complex issues.

The first part of the workshop will stress specific civic issues concerning neo-liberalism and the centrist rhetoric which protects it. Speakers 1-4 will raise the
following questions: What real changes and successes have resulted from the new administration’s efforts? In what ways has centrist and neo-liberal rhetoric dominated administration policy? What voices are silenced in these discourses? How can we best listen and attend to these silenced voices? What are the ethics and public policy implications of free-market capitalism?

The second part of the workshop will address vital economic issues as they directly impact students and teachers. Speakers 5-7 ask questions such as: How can rhetoricians better educate students in the basics of economic literacy? How does generalized civic literacy promote stronger understanding of economic problems? How can economic and civic literacy promote efforts for global peace and prosperity? How has neoliberalism shaped our students’ understandings of what counts as knowledge? How can rhetorical education help students penetrate the maze of statistical and framing devices that capitalist discourse perpetrates?

This workshop will focus on interactive discussion and group work to promote pedagogies of economic and civic literacy. Each segment of the workshop will introduce a central concern and move to activities such as brainstorming in small groups, constructing class plans to implement ideas, analyzing video clips, and discussing as a whole group ways to use our expertise as rhetoricians in a civic forum. Our goals are to provide and provoke thoughtful discussion, build connections with colleagues, promote more thoughtful and constructive pedagogies, and facilitate ideas toward civic discourse.

Remixing our Scholarship for Audiences and Stakeholders Outside of Cs

Marriott, Marriott Ballroom VII/VIII, Second Floor
6:00–9:00 p.m.

Chair: Rebecca Rickly, Texas Tech University, Lubbock

For some time, Cs members have been effectively discussing and sharing research amongst themselves. Yet the world at large knows little about what we do. More importantly, Cs has not always been effective at leveraging what we know about student writing to influence university administrators, elected representatives, and other stakeholders who make policy decisions or control purse-strings.

To hear more on this topic, the Cs committee on research has invited eight respected researchers and administrators to discuss strategies for remixing and re-purposing our research for audiences outside of Cs. This discussion should be of interest to all those invested in making our research reach the ears of those who do not read our professional publications or attend our conferences.

Our eight discussion leaders are known for their work championing those without a voice, with the national government, with graduate research programs, and with local, state, and national educator preparation. They are: Ann Gere, Barbara Cambridge, Cynthia Selfe, Michael Palmquist, Nancy Sommers, Kathleen Yancey, Sondra Perl...
Master’s Degree Consortium of Writing Studies Specialists
Marriott, Kentucky Ballroom G, First Floor
6:30–8:30 p.m.
Chair: Peter Vandenberg, DePaul University, Chicago, IL
M.A. programs (those either fully or partially focused on composition and rhetoric) that are independent of Ph.D. programs serve a variety of needs for local student populations, needs that are often distinct from M.A. programs linked to PhD programs. The Master’s Degree Consortium of Writing Studies Specialists meets annually at CCCC; its goals are defined primarily by the needs and demands of those of us working in MA-granting, non-PhD departments. The Consortium serves as a clearinghouse and advocacy network to strengthen our programs, promote the value of the MA degree, foster effective articulation between MA-only programs and PhD programs in writing studies, and help undergraduate advisors direct students to MA programs.

Public Image of the Two-Year Colleges: Hallmarks of Fame
Marriott, Kentucky Ballroom F, First Floor
6:30–7:30 p.m.
Chair: Sterling Warner, Evergreen Valley College, San Jose, CA
Keynotes: Marsha Nourse, Dean College, Franklin, MA, “Public Image of Two-year Colleges: Fame and Shame Awards 2010”
Barbara Graham Cooper, Howard Community College, Colombia, MD, “Public Image of Two-year Colleges: Fame and Shame Awards 2010”
Bruce Henderson, Fullerton College, CA, “Public Image of Two-year Colleges: Fame and Shame Awards 2010”

Progressive Special Interest Caucuses and Coalitions
Marriott, Marriott Ballroom V, Second Floor
7:00–9:00 p.m.
For the past ten years, the Progressive SIG/Caucus Coalition has served as a forum for different interests in CCCC to meet, share research interests, and form common agendas. The PSCC meeting usually consists of a literacy worker from the host city, a roundtable discussion by SIG/Caucus representatives, then an open forum discussion.
This year, the PSCC will again invite a local literacy worker to the event. The roundtable discussion will consist of SIG/Caucus representatives and be focused on the historical role of such organizations at CCCC/NCTE - this discussion will become part of a publication focused on identity politics in CCCC/NCTE.
Facilitators: Steve Parks, Syracuse University, NY, “The Role of the PSCC”
Cathy Spidel, University of Akron, OH, “Facilitating PSCC Discussion”
Danielle Mancinelli, Temple University, Philadelphia, PA
THURSDAY’S SPECIAL EVENTS: March 18

Newcomers’ Coffee Hour
Marriott, Kentucky Ballroom E, First Floor
All first-time attendees are invited to have a complimentary continental breakfast before the Opening General Session.
7:00–8:15 a.m.

Opening Session
Marriott, Marriott Ballroom V/VI, Second Floor
8:30–10:00 a.m.
At this session we honor the 2010 Exemplar Award Winner, the Scholars for the Dream Travel Award Winners, and the Chairs’ Memorial Scholarship Winners and also hear the CCCC Chair’s address. Please join us.

Featured Speakers
Marriott, Marriott Ballroom V, Second Floor

Scholars for the Dream Reception
Muhammad Ali Center
LeRoy Neiman Gallery, 2nd Floor
144 N. Sixth Street
Easy walk to the museum
6:00–7:00 p.m.
Everyone is invited.
Winners of the Scholars for the Dream Travel Awards (announced in the Opening General Session) are chosen by a Selection Committee. All are first-time presenters at the CCCC Convention and are selected on the basis of the extended abstracts of their proposals that each submitted. All are members of groups historically underrepresented in CCCC (African Americans, Asian Americans, Mexican Americans, Puerto Ricans and other Latin and Latino Americans, and American Indians). Join these at the reception to meet them personally and learn about their research interests.
Humor Night
Marriott, Kentucky Ballroom E, First Floor
8:00–10:00 p.m.
This year’s Humor Night panel will represent a bit of a new departure, given the theme of rethinking and revising and so on. We will feature two paper presentations and two musical offerings. Anita Guynn reconsiders the shift in the profession to higher and higher speeds, anent: online courses and other technologicalities. C. McKenzie examines the protocol of office space in an English department. Co-speakers Marvin Diogenes and Clyde Moneyhun are the nucleus of the Composition Blues Band (CBB), now a staple in the life of Humor Night. And Co-speakers Gene Young and Bill Bridges offer a counterpoint to the CBB, offering a bluegrass jam to all comers. “Something appealing, something appalling, something for everyone . . . .” Ronald Lunsford, Chair

SPECIAL EVENTS
FRIDAY’S SPECIAL EVENTS:
March 19

Featured Speakers
Marriott, Marriott Ballroom VI, Second Floor

Awards/Recognition Reception
Marriott, Marriott Ballroom V, Second Floor
5:00–6:30 p.m.
At this reception we announce the winners of the 2010 Outstanding Book Award, The James Berlin Memorial Outstanding Dissertation Award, The Braddock Award, the Award for best article in TETYC, and the Nell Ann Pickett Service Award. Past CCCC chairs and distinguished guests will be recognized. A reception follows. Please attend and honor your colleagues.
TYCA Talks
Marriott, Kentucky Ballroom E, First Floor
6:30–7:30 p.m.
This special event brings together two-year college faculty and those with shared interests to meet one another, form liaisons, and become better informed about the work of the regional organizations and national TYCA. Each member of the national TYCA Executive Committee will be introduced, and each of the seven regional representatives will give a brief overview of initiatives and news from their regions. All participants will have time for get-acquainted conversation, the opportunity to join with others in forming a panel for future conventions, and the time to share challenges and best practices of two-year college faculty.

The Twenty-First Annual Poetry Forum
Marriott, Marriott Ballroom I, Second Floor
7:30–10:30 p.m.
The Twenty-First Annual Poetry Forum: Exultation of Larks will be held on Friday, 7:30–10:30 p.m. This forum has become a valued annual gathering for CCCC poets and friends of poetry. Those who write should bring original material to read for about five minutes. Those who enjoy the company of poets should come to listen, respond, and share in the pleasures of the occasion. Poet readers should contact Mary Minock (English Department, Madonna University, 36600 Schoolcraft Rd., Livonia, MI 48150, mminnock@madonna.edu) if they have questions.

The 4C’s Jam
Marriott, Marriott Ballroom V, Second Floor
9:30 p.m.–1:00 a.m.
CCCC isn’t CCCC without a night of fun, dancing, and partying! And Friday night will be the jam to beat all jams. So, bring your best two-step, your coolest moves and get your party on at the C’s!
Sponsored by McGraw-Hill
SATURDAY’S SPECIAL EVENTS:
March 20

TYCA Annual Breakfast
Marriott, Marriott Ballroom, VII–IX, Second Floor
7:00–8:00 a.m.

This lively annual event presents TYCA’s Outstanding Programs in English Awards and the Fame and Shame Awards for media reference to two-year colleges. Come, break muffins, eat a hot breakfast, and talk with convivial two-year college faculty and other boosters. National TYCA is a national coalition of the seven TYCA Regional Conferences, each of which has retained its separate identity. Because this breakfast is partially supported by donations from book publishers, educational software companies, and many textbook authors who teach at two-year colleges, the cost per person is only $25.00. Tickets should have been ordered in advance. You can check at the Registration Desk, Exhibit Hall 1AB, to see if any tickets are still available.

Annual Business/Town Meeting
Marriott, Kentucky Ballroom E, First Floor
8:00–9:15 a.m.

The CCCC annual business meeting happens at 8:00 a.m. Saturday. It’s open to all CCCC members, and as veterans of that meeting well know, there is inevitably a lively exchange on crucial issues.

Jim Berlin Memorial Run/Walk/Pub Crawl

In many ways, the work and pleasure that we share at CCCC bears witness to the vision of Jim Berlin—a vision of engaged citizenship and shared responsibility. As we discuss the many identities that define us personally, politically, and professionally; as we imagine pedagogies that empower students while also reminding them of the trust placed in them as members of a democratic society; as we reflect on the intricate relationships between literacy and authority, between teaching and politics, between theory and practice; and as we greet one another in warm friendship and collegiality—we keep Jim Berlin’s spirit alive among us.

But perhaps the most congenial celebration of his spirit is the Memorial Run/Walk/Pub Crawl on Saturday. Come and hit the streets, stretch your legs, move amidst the stimulating activity of Louisville, share a drink with friends—and think of Jim. With good cheer and even greater wisdom, he would have seen the city with a special clarity; let’s aim for that clarity as we experience the city, this time in his name.
W. Ross Winterowd, Bruce R. McElderry Professor Emeritus at the University of Southern California, has an unusually long and an unusually distinguished career. As David Blakesley, Patricia Sullivan, and Shirley Rose observe in their letter supporting his nomination for the Exemplar Award, “We believe that Ross represents the highest ideals of our organization.” They continue, “Ross’s exemplary work and life have inspired the careers of many students and the scholarship of peers, helped establish the proud traditions of rhetoric and composition, contributed creatively to the pedagogies we employ, and, even now, engage new students—senior citizen writers—in community literacy projects that forecast a new era in which scholars and teachers in rhetoric and composition reach out to new publics and new rhetorics.” In her letter of support, Louise Phelps says that this award “is very long overdue for one of the most important founders of the modern field of rhetoric and composition.” Janice Lauer, in her supporting letter, speaks of him, as well, as, “one of the pioneers of the field of Rhetoric and Composition as a discipline.”

Aside from the sheer volume of it, Winterowd’s scholarship is distinguished by its range, vanguardism, and longevity. His nine monographs, seven textbooks, four edited collections, and eighty or more articles cover a remarkable diversity of topics—rhetoric, usage, coherence, style, form, alterity, process, topoi, biography, professionalism, literary criticism, ethics, linguistics, brain studies, creativity, and the list goes on. With a number of these topics, he was a true pioneer. In the mid 1960s, he was one of the first to translate the New Rhetoric into composition studies. In 1968, he was the first in our profession to connect brain activity (such as hemisphericity) with qualities of writing (such as style). In the late 1960s, he and a small cadre of composition scholars recognized the importance of Kenneth Burke’s rhetoric to composition studies, helping us catch up to speech and communications studies. In 1980 he published the first solid piece in our profession on skill transfer, the importance of which we have recognized only in the last decade. Again the list goes on. And Winterowd himself goes on and on. His first piece was published in 1964, the latest in 2007. In between lies a body of scholarship—eclectic, wide-reaching, sometimes contentious and alienated, often impassioned and outspoken, always serious and committed to students and to composition and rhetorical studies—that few have matched.

Louise Phelps speaks of W. Ross Winterowd as a generalist who specializes in what Ernest Boyer calls the “scholarship of Integration.” According to Boyer, “By integration, we mean making connections across the disciplines, placing the specialties in a larger context, illuminating data in a revealing way, often educating nonspecialists too.”
Winterowd contributions in the area of service are also exemplary. He has served his profession for over 40 years, by holding offices in professional organizations, by creating new opportunities and structures for the field, and by extending his efforts on behalf of rhetoric and composition into the public schools and into the community. He has held numerous offices in NCTE and CCCC, including the CCCC Executive Committee, the NCTE Commission on Composition, the NCTE Commission on Curriculum, and the NCTE Publications Committee; he also served on the Editorial Board of CCC, as well as of the Journal of Advanced Composition (now JAC), The Writing Instructor, the Journal of Narrative and Life History, and of Readerly/Writerly Texts.

As a builder and innovator, Winterowd was one of the founders of the Rhetoric Society of America in 1968; the organization, which helped forge the link between the ancient discipline of rhetoric to the 20th century concerns with writing and literacy, now has over 1200 members and a journal that is going into its 40th volume. In the late 1970s and early 1980s, he also led four NEH seminars on literature and literacy (one year-long and three summer seminars), events that served to introduce many young scholars to the developing field of rhetoric and composition.

Winterowd has also been tireless in extending the reach of rhetoric and composition into the public schools and the wider community. He served as a consultant to multiple schools and school districts from 1967 through 1992. In retirement, he has continued this work by offering writing workshops for senior citizens, an effort that has led to the publication of two books of their writing, including a guide for organizing and leading such workshops. This work makes Winterowd an exemplar not only for active scholars but also for retired faculty.
Sessions Presented by Two-Year College Faculty

Wednesday Workshops

MW.9  Literacy, Learning Communities and the Basic Writer: Getting Started at a Community College
W.1  Writing Beyond the Edge
W.10  Technology and the Academic Zeitgeist: Te(ch)-ing in the Two Year College and Beyond

Concurrent Sessions Presented by Two-Year College Faculty

D.26   Getting a Job in a Two-Year College
E.35   Rethinking and Remixing Academic Writing: Using Multi-modality, Scaffolded Instruction, and Universal Design to Teach a Research Process to Diverse Learners
E.37   Remixing and Renewing the Processes of Reading and Writing in the Basic Writing Classroom
K.37   A Basic Writing Remix: Rethinking Our Community College Curriculum to Renew it with Composition’s Best Practices
L.23   TYCA Research Initiative: Rethinking and Renewing Service Learning in Two-Year Colleges
L.33   Extending the Reach of Composition Studies: Two-Year College Faculty as Writers and Researchers
M.21   Rethinking Commenting Strategies for a New Generation of Developmental Writers
M.34   The Writing Connection: Audience, Technology, Collaboration
M.36   TYCA Research Initiative Revisiting Adjunct Labor and Comp Load in Two-Year Colleges
N.21   Tyca Research Initiative Rethinking to Renew: Learning Communities in Two-Year Colleges
O.21   “Diving Into the Wreck(age)”: Rethinking Writing Program Coherence

Friday Special Interest Groups

TYCA TALKS
Marriott, Kentucky Ballroom E, First Floor
Friday night, 6:30–7:30 p.m.
Committee Meetings

CCCC Executive Committee
Wednesday, March 17, 9 a.m.–5:00 p.m.
Marriott, Filly/Thoroughbred Room, Second Level
Chair: Marilyn Valentino

Committee on Assessment
Friday, March 19, 11:00 a.m.–1:00 p.m. (Closed)
Convention Center, Room 212, Second Level
Co-Chairs: Larry McDoniel & Summer Smith Taylor

Committee on Best Practices for Online Writing Instruction
Friday, March 19, 9:00 a.m.–Noon (Closed)
Convention Center, Terrace Suite, Suite Level
Chair: Beth Hewett

Committee on Child Care Initiatives
Friday, March 19, 2:00–3:15 p.m. (Closed)
Convention Center, Room 212, Second Level
Chair: Susan Miller-Cochran

Committee on Computers in Composition and Communication
Friday, March 19, 4:00–6:00 p.m. (Closed)
Convention Center, Terrace Suite, Suite Level
Chair: Doug Eyman

Convention Concerns Committee
Saturday, March 20, Noon–1:00 p.m.
Convention Center, Terrace Suite, Suite Level
Co-Chairs: Charles Bazerman and Marilyn Valentino

Committee on Disability Issues
Friday, March 19, 5:00–7:00 p.m. (Open)
Convention Center, Room 216, Second Level
Chair: Jay Dolmage
Committee on Diversity
Thursday, March 18, 10 a.m.–Noon (Open)
Convention Center, Terrace Suite, Suite Level
Chair: Joyce Irene Middleton

Committee on Globalization of Postsecondary Writing Instruction and Research
Thursday, March 18, 3:00–4:30 p.m. (Closed)
Convention Center, Room 216, Second Level
Chair: David Russell

Committee on Intellectual Property
Friday, March 19, 12:30–1:45 p.m. (Closed)
Convention Center, Room 216, Second Level
Chair: Karen Lunsford

Language Policy Committee
Friday, March 19, 7:45–9:45 p.m. (Open)
Marriott, Place Room, First Floor
Chair: Geneva Smitherman

Committee on LGBT/Q Issues
Thursday, March 18, 11:30 a.m.–1:30 p.m. (Closed)
Convention Center, Room 217, Second Level
Chair: Jonathan Alexander

Newcomers’ Orientation Committee
Friday, March 19, 3:30–4:45 p.m. (Closed)
Convention Center, Terrace Suite 1.5B, Suite Level
Chair: Paul Puccio

Nominating Committee
Thursday, March 18, 1:00–3:00 p.m. (Open)
Convention Center, Terrace Suite 1.5B, Suite Level
Friday, March 19, 1:00–3:00 p.m. (Closed)
Convention Center, Terrace Suite 1.5B, Suite Level
Chair: William Condon

Committee on Part-time, Adjunct or Contingent Labor
Friday, March 19, 3:30–4:45 p.m. (Closed)
Convention Center, Room 217, Second Level
Chair: Irvin Peckham
Committee on Professional Visibility and Databases
Thursday, March 18, 10:30 a.m.–12:30 p.m. (Closed)
Convention Center, Room L13, Lower Level
Chair: Helen Foster

Research Committee
Thursday, March 18, 10:30 a.m. –1:00 p.m. (Closed)
Convention Center, Room 212, Second Level
Chair: Joanna Wolfe

Resolutions Committee
Thursday, March 18, 5:30–6:30 p.m. (Open)
6:30–7:30 p.m. (Closed)
Convention Center, Terrace Suite 1.5B, Suite Level
Chair: Paul Heilker

Committee on Second Language Writing
Saturday, March 20, 9:30 a.m.–Noon (Open)
Convention Center, Room 216, Second Level
Co-Chairs: Susan Miller-Cochran & Christina Ortmeier-Hooper

Committee on the Status of Women in the Profession
Friday, March 19, 6:30–7:45 a.m. (Closed)
Convention Center, Room 212, Second Level
Chair: Eileen Schell

TYCA Regional Officers Retreat
Wednesday, March 17, 1:00–5:00 p.m.
Convention Center, Room L13, Lower Level

TETYC Editorial Board Meeting
Friday, March 19, 7:30–8:30 a.m.
Convention Center, Room L13, Lower Level

TYCA Executive Committee Meeting
Saturday, March 20, 9:00 a.m.–5:00 p.m.
Marriott, Grand Stand Room, Second Level
Index of Concurrent Sessions

Note: The number of sessions in each cluster is proportional to the number of proposals submitted in each cluster.

101—Practices of Teaching Writing

A.01 Renewing Genres: 5 Paragraph Themes and Personal Criticism
A.02 Rethinking Grammar: Ethics, Error, and Syntax
A.07 Education and Power: Hegemony and Resistance in the Composition and Rhetoric Classroom
A.10 Revisiting Response: Diagrams, Conference, and Videos
A.11 Isn’t Composing Always Creative?: Re-envisioning the Merits of Creative Writing in the Composition Classroom
A.19 Students’ Right to Their Own Research
A.22 Facilitating Expression: Identity Formation, Responses to Trauma, and Writing Workshops
A.25 Remixing Directed Self Placement: Fostering Student Reflection: Linking Assessment and Instruction; and Tracking Progress
A.28 Remixing First-Year Composition
A.30 Remixing Google Maps as Portfolios (The Cartography Mix)
A.32 Revising the Rhetoric: Silence, Obedience, and Skepticism
A.34 Localizing Curricula: Adapting Writing Curricular Materials for the Local, Multilingual Classroom
A.35 Where the Wild Things Grow: Tapping the Potential of the Mix

B.01 Renewing Community: Civic Literacy and Service Learning in Composition Courses
B.02 Transitions: Admission, Retention, and Student Success
B.03 Revising the City: Remixing the Social Geography of First-Year Writing at Urban Colleges and Universities
B.07 Revitalizing Action in Argument
B.17 Rhetoric Renewed: Returning to the Classics
B.21 Remixing a Golden Oldie: Four Approaches to the Research Paper
B.22 Remixing Literacy: iPods, Podcasts, and Audio Texts
B.26 The Remix of Psychology, Mythology, and Education in Teaching Composition
B.27 Revising Basic Writing: Histories, Identities, Practices
B.31 I Sing the Body Visual: Using Mixed Modalities in the First-Year Composition Classroom
B.33 The Remix in the Classroom: Innovations and Implications of Multimodal Composing
B.35 Flashback to the 40s or Forward-Thinking Pedagogy? Remaking the Old Standards of Recitation, Imitation, Quizzes, and Drills
B.37 Rethinking Active Learning: Character Impersonation, Creative Imitation, and Cultural Reflection in the Writing Classroom
C.02 The Appeal(s) of Wayne C. Booth: Revisiting Dogma and Assent in the Classroom
C.03 Improvisational Scenarios and Dramatic Readings to Engage Students’ Meaningful Responses to Literature
C.04 A Feeling About Writing: Trauma, Desire, and Value in the Writing Classroom
C.19 Teacher Identity and Teacher Practice
C.22 Biz/Tech/Comp: Schoolwriting for Careers Beyond School
C.23 The Loyal Opposition and the Process Party Platform: Four Contrarian Writing Teachers
C.29 Digital Democracy: Revising Composition
C.35 Classroom Crossovers: Principles of Design and Usability in FYC
C.37 Stirred, Not Shaken: An Assessment Remixology
D.01 Rethinking Collaborative Learning
D.02 Rethinking Practices: Digital Natives in the Composition Classroom
D.07 Remixoing First Year Composition with Ingredients from High School Writing Centers and ESL Chinese Students
D.12 Reaching the iRhetoricals: Remixing Perceptions of New Media and NetGen Literacies through Multimodal Rhetoric
D.19 The Composition Remix: Revisiting Students’ Use of Print Affordances to Better Understand How They View Multimodal Affordances
D.28 Rewriting Strategies: Forms, Genres, Senses
D.29 Remix 101: Alternative Rhetorics in the Composition Classroom
E.03 Critical Pedagogy Remixed
E.04 Mashing Up New Media in the Composition Classroom
E.09 Can You Hear Me Now?: Autoethnography—Talking Across Cultures and Empowering Students as Knowledge-Makers in the Writing Classroom
E.12 ReMIX It Up: Visualizing Composition for the YouNiversity
E.18 How Do You Know It’s Inquiry?
E.21 Cutting it Together: The Remixed Multimedia Classroom
E.23 What if “Dogs and Cats Lived Together”? Challenging Conventional Thinking about College Writing Instruction
E.29 Remix: A Rhetoric of Divine in the Composition Classroom
E.37 Remixing and Renewing the Processes of Reading and Writing in the Basic Writing Classroom
F.03 Momnipotence: An Intergenerational View of Mothering in the Writing Classroom
F.06 Practicing Culture: College Students, Consumers, and Youth
F.16 Rethinking Voice: Concerns of ESL Student Writers
F.17 Orality, Literacy and Secondary Orality: Rethinking Freshmen Composition at an American University in 21st Century Qatar
F.23 Teaching Queerly: Rethinking Connections Between Literacy, Sexuality and Curricula
F.24 Writing and Religion: Beliefs, Identities, and Practices
F.31 Does Commenting Still Matter? Genre, Gender, and Knowledge Transfer in the Work of Composition
F.37  Remixing the Writing Recipe: Applying Mindfulness and Yoga to Teaching Composition  
F.39  “Why Do I Need Composition If I Want to Be a Chef?”: Connecting Composition and Experiential Learning in the Career University  
G.03  Visualizing Arguments from “the Wild”: Developing Advanced Literacy through Diagramming Arguments in the Writing Classroom  
G.04  New Media and the Incredible Shrinking Prose—A Prismatic Discussion  
G.07  Ecocomposition: Living and Writing in a Sustainable World  
G.11  Is this Facebook or an Online Writing Class? Rethinking and Retooling Communication Strategies in Online Writing Courses  
G.13  Learning from Dropouts, Non-Majors, and Ideologies  
G.16  Remixed Difference in the Composition Classroom  
G.18  Rethinking Intertextuality, Cultural Conflict, and Ethics  
G.25  Theorizing Wiki Use in the Composition Classroom  
G.33  Teaching Writing through Affective Embodiment(s)  
G.34  Navigating Writing Instruction at an HBCU: Remixed Language and Literacy Practices for Diverse Linguistic Communities  
G.39  In the Mix: Connecting Theories of Multiplicity to Critical Pedagogy  
H.04  Responding with Elbow: Kicking the Writer into the Audience  
H.05  Remixed the Personal and the Political: Expressivism, Invention, and Social/Political Practices  
H.06  Rethinking the Center: Anti-Racist, Anti-Oppressive and Feminist Pedagogies and the Writing Center  
H.10  Renewing Student Engagement in Curriculum Design  
H.13  Remixed the HBCU Writing Class with Sneakers, Hip Hop, and Activism  
H.15  Revisiting the Hard Stuff: The Intersection of Race and Identity  
H.17  Reassessing Assessment: Emotions, Contracts, and Rubrics  
H.24  Grade Expectations: Student Entitlement Attitudes in First-Year Composition Courses  
H.26  African American Texts and Contexts in the Composition Classroom  
H.34  Relocating Contact Zones in the 21st Century  
H.38  Revising Writing through a Multimodal Lens  
H.39  Explicit Teaching: Why It Works and Why It Fails  
I.03  Institutional Remixed and the Hybridity of Composition  
I.04  Pedagogy Remix: Queering the Writing Classroom  
I.10  Renewing Ethnographic Studies through Theory and Praxis  
I.13  Remixed Jewish Rhetoric and Composition Traditions  
I.16  Remixed Work: Learning to Labor in the Digital Economy  
I.24  My Story: Rethinking the Personal Narrative  
I.28  Revisiting Literacy and Working Class Identity  
I.29  Rethinking Feminist Pedagogy in Teaching Composition  
I.34  Off the Reservation and into the Classroom: Sherman Alexie, Multimodalities, and Student Writing  
I.35  Palin/Pathos/Peter Griffin: Political Video Remix and Rhetorical Pedagogy  
I.40  The Oral Presentation Re-Envisioned
J.03 A Two-Way Street: Reciprocity and Partnership in the “The Writers” Room
J.08 The Way I See It: (Re)Envisioning Perspective in Academic Discourse
J.10 The Mashup: School Writing vs. Academic Writing vs. New Technologies
J.13 Get Out the Map: Remixing Queer Rhetoric(s) and Sexuality
J.18 The Problem of Audience for Writers at Risk
J.19 Praxis Becomes Her: Restoring a Living Presence in Concepts in Rhetoric and Writing Curriculum
J.26 Daring to Remix, Renegotiate, and Reassess Writing Assessment
J.27 Response and Reflection: Rethinking Student and Teacher Comments
J.29 Remixing Reading, Writing, Responding
J.35 Contexts for Collaboration: Performances, Workshops, and Wikis
J.39 Old Wine in New Bottles: Towards a Pedagogical Understanding of the New Media
J.41 Rethinking Response: What We Tell and How We Tell It
J.42 Self-Efficacy and Implications for FYC: Revisiting Theory and Remixing Practices
K.03 Rethinking How We Respond to Student Writing: A Series of Comparative Studies
K.04 Consider the Alternative: Creative Assignments in the Composition Classroom
K.06 Revising the Disciplinary Division of Labor between ESL Writing and Basic Writing
K.10 Rethinking Pedagogical Practices: Composing Physical and Emotional Pain in the Classroom
K.12 Remix: Web 2.0 and Classroom Practices
K.18 Rethinking Specialized Contexts for the Composition Classroom
K.26 Renewing First Year Writing Programs
K.32 Performing Literacy Remix across Local Spaces
K.37 A Basic Writing Remix: Rethinking Our Community College Curriculum to renew it with Composition’s Best Practices
K.39 Rethinking Memoria: The Practices of Memory
L.01 New Directions for Linguistically Diverse Peer Review
L.06 Artifacts in Question: Using a Formative Assessment Tool to Rethink Reflection and Critical Reflection
L.08 The Rhetoric of Grammar: Analysis and Applications
L.10 We are Charlotte Simmons: Rhetorical Constructs and Identity in Tom Wolfe’s Collegiate Novel
L.15 Renewing Rhetoric: Forensics, Footnotes, and Public Service Writing
L.17 Alignment, Readiness, and Digital Composition: Patterns of Readiness and Sequence Alignment from Secondary, to FYC, to Advanced Composition
L.23 TYCA Research Initiative: Rethinking and Renewing Service Learning in Two-Year Colleges
L.24 A Crisis of Authority: Grading, Exigency, and English(es)
L.26 Renewing Awareness: Students with Disabilities and Deaf Writers in the Composition Classroom
| L.30 | Revisiting the First-Year Curriculum: Genres, Visuals, and Arguments |
| L.31 | Re/considering Composition Studies’ Lingering Hesitations about Digital Literacies |
| L.34 | Getting Global: Transnational Collaboration in the University Classroom |
| L.36 | Rethinking Style for 21st Century Composition |
| M.01 | Remixing the Global View of Composition Teaching |
| M.06 | Writing as Meditation from Place: Situating the Writing Marathon |
| M.09 | You’ve Been Served: Re-conceptualizing Academic Service Learning |
| M.12 | Yo, Is That the Remix! Enhancing Multicultural Perspectives in the Classroom through Explorative Literacies and Urban Culture |
| M.16 | (Re)Mixing it Up: Classical Rhetoric in the Hip Hop Classroom |
| M.17 | Creating New Pedagogical Riffs in the Teaching of Academic Writing and Civic Engagement |
| M.18 | Placement and Pedagogy: Rethinking the Basic Writing Experience |
| M.21 | Rethinking Commenting Strategies for a New Generation of Developmental Writers |
| M.33 | Re-identifying and Re-defining the Real in “Keepin’ it Real” |
| M.36 | TYCA Research Initiative Revisiting Adjunct Labor and Comp Load in the Two-Year Colleges |
| M.37 | Opening Our Eyes to Composition: How Visual Artists Teach Writing |
| N.02 | Revision with an Attitude: Re-seeing Self-Reflection |
| N.15 | What Makes a Student a “Reader”? |
| N.25 | Literacies and Learning in the Evolving Digital Landscape |
| N.28 | The Academic Workforce: Where Do We Want To Go? How Can We Get There? |
| N.29 | Classrooms that Unearth Potentials: Realigning Power and Prose through the Margins |
| O.01 | Rethinking Rural Literacies and the Classroom |
| O.05 | Writing Culture: Material, Media, and Popular Culture |
| O.07 | Faceted Lenses and Double Visions: Remixing First Year Composition |
| O.10 | Remix and ReCONNECT: Reinventing Articulation among Writing Programs |
| O.12 | Web 2.0: Problems and Possibilities |
| O.22 | Remaking the Public: Pedagogies, Media, People, and Process |
| O.26 | Curriculum Renewal: Place, Phenomenon, Presentation |
| O.27 | Reconsidering Classroom Assessment |
| O.28 | Revisiting Experience: Engaging Student Knowledge and Literacy Practices |
| P.01 | Rethinking Modes, Models, and Moves |
| P.02 | Inventing the Communities: Engagement and Inclusion in the First-Year Composition Classroom |
| P.05 | That Reminds Me of a Story: Teachers’ Use of Story-Telling in the Composition Classroom |
| P.15 | Practicing Partnership: A Librarian—Writing Program Collaboration |
| P.18 | Revisiting Analysis and Argument in Composition |
| P.19 | Race, Risk, and Pedagogy in an Academic Support Program |
P.20  Hacking Material Culture: Student Writing as Action
P.22  Revising Voice and Identity through Intercultural Interaction

102—Composition/Writing Programs

A.12  Where Are They Now?: A Longitudinal Look at the Writing Centers Research Project Survey
A.13  Bringing WAC Back: From Suspended Animation to Revitalization
A.18  Rethinking Racism in Writing Assessments: A Conversation about Local Issues, Sites, and Possibilities
A.20  First-Year Remix: Contexts and Curriculum
A.23  (Re)mixing Assessment and Articulation: One Program’s Experience with Assessing Writing as a Dynamically Articulated Process
A.36  Universal Requirement (New Millennium Remix)
B.05  From Awareness to Action: Making a First-Year Writing Program ESL Friendly
B.20  Audience, Authority, and Ownership: Constructing the “intimate other” in Introductory Composition
B.32  Updating an Old Standard: “Teaching College Writing” Goes Multi-Modal
C.08  Overlapping Boundaries for Students, Teachers, and Tutors
C.11  After “Shit-plus” in One Writing Program: Empirical Inquiries into Student Reflective Letters, Teachers’ Markings on Latino/a Writing, and The Construction of Race in Teacher Commentary
C.12  Reflection in Context: Encouraging and Valuing the Student’s Voice in Assessment
C.18  What’s Love Got to Do with It?: The Multifaceted Nature of Emotions and Social Responsibility in Writing Assessment
C.26  The End(s) of Basic Writing: Remixing Access to Higher Education from Open Admissions to Dual Enrollment
C.38  Conflict and Dissent in Collaborative Learning
C.40  FYC Assessment and Retention Remixed: Inviting Students into Education through Writing
C.41  Student Anthologies Remixed: Using Student Writing in Faculty Development
D.22  Remixing Campus Writing Resources for Faculty at an HBCU
D.23  Do We Look Like White Women 2 U!?: Remixing the Feminization of the WPA
D.26  Getting a Job in a Two-Year College
E.10  Global Literacies in Context: Remixing the Geography of First-Year Writing Programs in America
E.14  Access and Excellence: Creating New Opportunities for At-Risk Students’ Success in Reading and Writing
E.24  Questioning Traditional Connections between High School and College
E.28  Rethinking Writing Center Practices with Second-Language Writers
F.14  Getting WAC to Work: Remixing Roles and Expectations of Graduate Writing
F.22  Writing Studies Remixed: Rethinking What We Do and How We Do It
Remixing Writing Programs for a Digital World
“Go to the Writing Center”: Rethinking Requirements and Resistance
Mixing It Up: A First Year Experience in the Contact Zone
Starting from Scratch: How We Invent Writing Programs
Remaking General Education Assessment, Rejecting Classical Assessment Theory
Rethink, Remix, Renew: Composition Pedagogy in a Digital Realm
An Ever Widening Circle: Feedback to Student Writing
Remixing Scholarship: Sharing Undergraduate Research
Research on Learning Transfer, and How We Use that Research to Improve Classroom and Institutional Success
The Zen of Writing Assessment: Practices On and Off the Cushion (at the University of X)
Punking the University: Rethinking Evaluation, Reviving Critical Pedagogy, and Inspiring Authentic Narrative
Language, Race, and Ethnicity: Challenging Perceptions
First-Year Honors Composition (FYHC): A Quantitative and Case Study
First-Year Seminar versus First-Year English: Rethinking the Curriculum in a Global Environment
First-Year Seminars as a Remix of the Introductory Writing Requirement
Supporting Fellow Faculty: Sharing Knowledge and Building Community
Re-Mixing Historical Knowledge as the Generative Grounds for Writing about Writing (WAW) Initiatives
Remixing the High School to College Transition for Student Writers: A Pilot Partnership
Hard Times: Required Remixing in the New Economy
“Assume the Power to Do What You Know”: Rethinking Professional Development
Learning from Other Programs and Disciplines
Revisiting and Revising: Using Data to Evaluate and Improve a Developmental Writing Program
Re-Thinking Placement into First-Year Writing Courses: Developing an Evidence-Based Statewide Model
Developments in Undergraduate Writing Majors: A Roundtable Discussion
Rubrics Redux
The New Traditional Student: Re-mixing Demographics, Curriculum, and Theory
The Writing Center as a Contact Zone
Building Community through Writing: Place-Based Pedagogy in a Developmental Writing Program
Reinvigorating Writing Center Research: Toward a New Millennial Agenda
Re-inventing Writing Program Administration in a Time of Economic Calamity
Between a WAC and a Hard Place: Course Design, Faculty Development, and Assessment Issues in a New Vertical Writing Curriculum
<table>
<thead>
<tr>
<th>L.25</th>
<th>Course Redesign as Remix: One Program’s Adventures with Delivery, Curriculum, and Assessment (Part 1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>L.35</td>
<td>Questioning Assessment Practice</td>
</tr>
<tr>
<td>M.24</td>
<td>Back to the Future: Revising Classical Rhetoric’s Current Place in Composition</td>
</tr>
<tr>
<td>M.27</td>
<td>The Sum of Its Parts: Using Research to Renew Our Understanding of WAC/WID Stakeholders</td>
</tr>
<tr>
<td>M.28</td>
<td>Course Redesign as Remix: One Program’s Adventures with Campus Relationships and Professional Development</td>
</tr>
<tr>
<td>M.29</td>
<td>Realizing the Potential of Writing Studies</td>
</tr>
<tr>
<td>M.30</td>
<td>Engaging the Post-colonial: Teaching “Standard” Writing in Hybridized Linguistic Contexts</td>
</tr>
<tr>
<td>M.38</td>
<td>Revisiting Ethics in the Writing Center</td>
</tr>
<tr>
<td>N.06</td>
<td>Documentary Video: Mixing Research and Dissemination Methods for Program Assessment</td>
</tr>
<tr>
<td>N.08</td>
<td>Serving Those Who Serve: Deploying the Composition Classroom</td>
</tr>
<tr>
<td>N.09</td>
<td>Taking The Stage: Reconsidering Peer, Professional, and Faculty Tutor Identities in The Writing Center</td>
</tr>
<tr>
<td>N.18</td>
<td>Re-Representing the Writing Center: Ethics, Social Impact, and Good Intentions</td>
</tr>
<tr>
<td>N.21</td>
<td>TYCA Research Initiative Rethinking to Renew: Learning Communities in Two-Year Colleges</td>
</tr>
<tr>
<td>O.09</td>
<td>What are We Teaching?</td>
</tr>
<tr>
<td>O.13</td>
<td>Writing Center Tutors’ Roles Remixed</td>
</tr>
<tr>
<td>O.14</td>
<td>Curriculum Design in Multiple Contexts</td>
</tr>
<tr>
<td>O.21</td>
<td>“Diving Into the Wreck(age)”: Rethinking Writing Program Coherence</td>
</tr>
<tr>
<td>P.08</td>
<td>Rethinking, Revising, and Renewing a Writing Program by Celebrating Student Writing</td>
</tr>
<tr>
<td>P.09</td>
<td>The State of Writing Studies: How Writing Is Done in U.S. Colleges and Universities</td>
</tr>
<tr>
<td>P.11</td>
<td>Reconsidering Research on Writing Fellows/Mentors in the Classroom</td>
</tr>
<tr>
<td>P.16</td>
<td>First Year Writing Remix</td>
</tr>
<tr>
<td>P.25</td>
<td>How We Build Writing Programs</td>
</tr>
<tr>
<td>P.26</td>
<td>How Do Students Conduct Research?</td>
</tr>
</tbody>
</table>

103—Theory

| A.21 | Autism and Audience: Autism Remixes the Rhetorical Triangle                                            |
| A.26 | “Good Teachers” Don’t School Emotion: Misrecognizing the Inevitability of Affective Discipline          |
| B.13 | Global Theories, Local Practices                                                                        |
| B.23 | Geographies of Race: Rethinking Race and Space in the Composition Classroom                            |
| B.25 | Diffusing the Language of Oppression and Exposing Colorblindness in the Composition Classroom         |
B.29 Revising the Américas: Building Alliances between Latin@ and Native Rhetorics
B.34 Remixing Global Rhetorics: Toward a Transnational Rhetorical Method
C.17 Remixing Pedagogy and Agency: Theoretical Figures and Foundations
C.24 Rethinking Design for Multiliteracies
C.27 Rethinking the Centrality of Critical Race and Feminist Theory
C.28 The Rhetoric of Technoscience: A Remix Approach to Reading Technologies, Texts, and Ideas
C.30 Rhetoric Reloaded: Why We All Need Queer Theory
D.18 Metaphor, Habitus and Ethics: ReTheorizing Writing Classrooms
D.21 Folk Persuasion: Exploring the Rhetoric of Authenticity in American Folk Music
D.27 African American Foundations for the Rhetorical Tradition
D.30 Rhetoric Redux
E.17 Re-engaging Reflection, Re-Conceptualizing the Work of Writing and Writing Instruction
E.26 Cultural Rhetorics: Practice, Excess and Superheroes
E.27 Tricky Remix: Native Poetics and Storytelling
E.34 For Queer Consideration: Rethinking Queer/Critical Race Theories in Composition
E.38 The Places that Teach Us: Remixed Place and Space in Rhetorical and Writing Pedagogy
F.10 Digital Literacies: Mediating Process-Based Theory and New Media
F.15 Rhetorical Theory: Genes, Kairos, Translation and Things
F.18 Rethinking Comics: New Theories and Histories of Rhetoric
F.21 Global and Transnational Mixes
G.14 Theorizing Agency in Writing Studies
G.15 Ripe Cultural Moments: Revisiting Kairos in Network Theory, Public Discourse, and Collective Memory
G.17 Weaving a Web of Literacies: Rethinking the Negative Spaces
G.20 Revisiting the Connection between Reading and Writing
G.27 Scholars from Far Afield: Implications for Rhetoric and Composition
H.12 Reclaiming the Rural: Histories, Rhetorics, and Pedagogies
H.16 Remixing and Theorizing Identity in Louisville
H.18 Coming to Terms with Evangelical Identity in Composition Studies
H.23 Remixing Delivery: Circulating Rhetorics and Rhetorical Circulations
H.27 (Re) Inhabiting the Female Form: Dis/Embodiments and Rhetorical Reforming
H.41 Re-seeing Identity in Composition Theory
I.06 What Happens When Pragmatists Write Together? Collaboration and the Mediation of Third Space
I.17 Theorizing Composition Pedagogy
I.20 (Re)Mixing Theories of Class, Multiliteracy, and Genre: Sampling in the Composition Classroom
I.22 Twentieth-Century Women's Alliances
I.36  Transnational Publics, Green Movements, and New Media: Exploring the Scope of Cultural Rhetorics Inquiry
I.39  Re-Mediating the Practice of Rhetorical Theory
J.24  Rhetoric Of, In, and As Political Economy: Demystifying Ideological/Material Relations
J.25  Re/Presenting Asian American Texts as Rhetoric
J.28  Public Rhetorics: Theorizing Histories
J.37  Remixing Representation: Rhetorical Reconsiderations of Race, Gender, and Sexuality
J.38  Queer and Now: Commemorating Eve Kosofsky Sedgwick
J.40  Visual Rhetorics: Histories and Theories
K.05  The “Persistent Problem of Unstated Privilege”: New Ways to Disrupt Whiteness
K.15  Queering Gender: Performing Theories of Rhetoric
K.22  Racial Performance and the Ethics of Memory
K.35  (Re)Mixed, Appropriated, and Multiple Media: Mixing and Mingling in Art, Politics, and Literature
K.38  Revisiting the 19th Century: Theories and Histories of Rhetoric
L.03  Working English, Rewriting Composition
L.11  Theorizing Public Discourse
L.14  Recovering Critical Pedagogy: Freire for the 21st Century
L.28  Hooked on a Feeling: Remixed Genres in Composition Studies
M.04  Expanding Composition’s Public Memory: Five Remixed CCC Essays
M.08  Ecological and Environmental Theories of Rhetoric
N.03  Rethinking and (Re)Feeling Pedagogy: Rhetorics of Empathy and Anger in the Classroom
N.10  Writing, Rhetoric, and Religion: Three Perspectives
N.16  The Original Remix: Theorizing Transnational Musical Rhetorics
N.19  Revising Composition Epistemologies to Focus on Place: Geo-ethnographic Reflexivity, ‘Ike ‘Aina, and Decolonizing Place Studies in the Postcolonial Era
N.22  Women, Writing, Difference: Framing Theory and Practice
N.24  Simulcasting Composition: Sinatra, Syncope, and Slide
O.04  Revising Rhetorics of Space: Locating Nineteenth-Century Women’s Rhetorical Practices In, On, and Through Space
O.17  The Objects of Our Inquiry: Theorizing What We Study
O.23  Re-imagining Genres, Disciplines, and Writing Practices
O.24  (Re)Present!!: The Rhetorical Remixing of Women of Color in Popular Media

104—History

A.05  Renewing and Remixing the Place of Feminism in Rhetoric and Composition: Revisiting Texts, Conferences, and Workshops
B.16 Teaching, Speaking, and Nursing from the Margins: (Re)Historicizing Rhetorics of Gender and Professionalization in the Progressive Era

B.19 Racing Images: Repurposing, Remixing, and Resituating Nineteenth-Century Images of Racial Identity

B.24 CLUSTERF*%#!: CFP Categories and The Remixing of Convention(al) Knowledge

C.06 Planning Not to Forget: Remixin g a Composition Archive at a Technological University

C.07 How Not To Be a Cog in the Education Machine: An Optimistic View of Troubling Origins

D.04 Don’t call it a Comeback: Remixing the Rhetorical Canons as Affirmative Rhythms

D.06 Rhetoric and Religion: From Renaissance to Twentieth Century

D.09 Alternative Identities: Taking Control of Popular Representations

E.11 Histories, Handbooks, and Hermeneutics

E.30 Remixing Old with New Religious Rhetorical Appeals: The Rhetorical Dynamics of Mexican American Religious Conversions

E.31 Historical Remix: Cultural Rhetorics beyond the Greeks, and Beyond “Comparative”

F.20 Gender and 19th Century Rhetorical Education

F.27 Moments that Moved the People: Rhetoric, Writing, and Social Movements

F.38 Spreading the Word(s): 19th Century Women Rhetors/Rhetoricians Resounding Spiritual Spaces

G.01 ReComposing Pasts: Archiving Rhetoric and Composition

G.28 Telling the Tales: Remixing the History of African-American Education in the Kentucky Borderland

G.29 Teaching and Assessing Writing: A Twenty-Fifth Anniversary Celebration

G.40 Elizabeth Cady Stanton, Eliza Griffin Johnson, and Nellie Bly: Historical Scences of Women’s Rhetoric

H.01 Renewing Institutional Histories

H.25 World Histories, Global Rhetorics

I.02 Rethinking Rhetoric, Religion, and Violence

I.14 Pedagogies and Pasts: Scenes of Literacy and Rhetorical Education

I.16 Remixing Work: Learning to Labor in the Digital Economy

J.07 From Renewal to Regulation: Research, Teaching, and Assessment in Progressive Era Writing Instruction

J.22 Revisiting Rhetorical Ancestors: E.B. White, Edward Corbett, and Hugh Blair

J.30 (Re)Imagining FYC with New World Rhetoric

K.17 Revising Ancient Rhetorics for the 21st Century

K.28 Rethinking Prose Style: The Economic Implications of Writing Pedagogies

L.18 Expanding CCCC Histories

M.07 Composing Habitus: Three Centuries of Classifiers Classified

M.26 “We Shall Remain” on Indian Land: Indigenous Rhetorics Redux

M.31 (Re)examining and (Re)articulating our Histories

O.08 Local Archival Histories and The Work of Composition
105—Research

A.09  Rethinking Transfer, Renewing Pedagogy
A.14  A New Taxonomy of Research Methodologies for Writing Center Studies
B.10  Rhetoric in Circulation: Tracing the Paths of Discourse in the Public Sphere
B.11  The Peer Writing Tutor Alumni Research Project: Major Findings and New Directions
C.25  Lore Remixed: Theoretical, Methodological, and Pedagogical Implications of the Intersection among Experiential Knowledge, Anecdote, Myth, and Legend
D.03  Exploring the Relationships among Writing, Learning, and Teaching across the Curriculum: A National Study of 75 U.S. Colleges and Universities
D.05  Composition 2.0: Remixing Language and Culture in Transnational Contexts
D.20  Tellings and Retellings: Repositioning Subjects and Stories in Qualitative Analysis
D.33  Remixing Research on Equity and Social Change: Three Approaches to Studying Talk and Interaction around Writing
E.05  A Different Spin: Remixing Student Agency and Discourse Analysis
E.13  (You Betta) “Act Like You Know” This is the Remix: DJing-for-Citation-Critique, Street Consciousness, Hip-Hop-as-Anti-(Neo)Racism, and Bronx-Liberatory Literacies in 21st Century Writing Classrooms
E.25  Using Quantitative Analysis to Extend the Gains from Authentic Assessment of Writing
F.07  Discovering the Unimagined: Re-envisioning Grounded Theory Using Contextualist Research Paradigms
G.09  Remixing Literacy to Create Cultural and Religious Identities: Literacy Practices of Inclusion
G.22  2009 WPA Research Grant Recipients Report on Innovative Solutions to Class Size Dilemmas, WPA Identity, and Writing Integration into Lower-Division Psychology
H.19  Reading Students(,) Writing Research: An Empirical Study of First-Year Public Writing
H.40  Repositioning Identities to Expand Writing Possibilities for Literacy Practices
I.18  Constructing a Field: Editing “Feminist Rhetorics: Landmark Essays and Controversies”
I.38  Remixing Our Roots: Three Takes on Relations between Theory and Method
J.05  Aristotle in the DJ Booth: (Re)mixing Old and New in Digital Writing Research
J.15  Understanding Traditional and Electronic Literacies on the U.S.-Mexico Borderlands
K.23  Rhetorical Methodologies: Remixing the Research Methods Course
L.20  Knowledge Transfer: Rethinking the Research Methodology and Investigating the High School-College Transition
Extending the Reach of Composition Studies: Two-Year College Faculty as Writers and Researchers

Researching Writing Feedback: Different Commenting Strategies and Their Impact

106—Information Technologies

Teaching, Tutoring, and Living In and Across Blended Learning Spaces
Writing Lessons from Gamespace: Playing with Rhetoric and Rhetoricizing with Play
Writing (in) the Public Sphere: Deliberative Democracy and Computer Mediated Communication
In Second Life A Second Life: Creating Identity Roles Online
Autopoetic Processing: An Interactive Performance of Writing and Reading
Simulation Game Technology Combines with Reflective Writing for a Winning Combination
Yours, Mine, Ours: Reexamining Authorship and Ownership in Student Writing
2010: A (individual and institutional) Space Odyssey: Digital Remix
Remixing Self: Representations of Identity in Online Practices
Scholarship, Remix, and the Database
Nationalism Rhetorically Eulogized Online: Writing, Texting, and Rapping
MySpace, YouTube, and Social Media Outlets for Cross Curriculum Social Networking
Rethinking Policy, Power, and Procedure in University Practice
Writing Programs Meet Web 2.0: What, Where, and Most of All, Why?
Campus, Community, Collaboration: Remixed New Media and Civic Engagement in the Writing Classroom
A Remixing of Tools: Embedding Blogs in Showcase E-Portfolios
Lessons from Rethinking Strategies for Distance Learning: Getting to Know Our Students More
“Cerebral, Gelatinizing” Scholarship: Three Perspectives on Remixed Video from Freshman Composition to the Tenure-Track
Out with the Old in with the New: Redefining Methods of Responding to Student Writing
Production, Innovation, Revision: Latino/a Rhetorical Transformations of Mainstream Media
Authorship, Textual Ownership, and Technologies of Collaboration: Participation in Web 2.0 and Online Communities
A Voice of One’s Own: Rethinking the Implications of Student Response in the Academic Environment
“Just Do It:” Rethinking Gender and Rhetoric in Online DIY Spaces
Remixing Reading Contexts: e-Reading in Academic Settings
Retooling Composition: Digital Tools in the Classroom and Writing Center
Creating Identity with Technology Online: Lessons from the Web
Revising the Generation Gap: Uses of Technology in the Composition Classroom
J.36  Human Rights Advocacy, Visual Rhetoric, and Pedagogy
K.07  New Media Writing as the Future of WAC and WID: One Writing Center’s Experience Developing New Media Writing Curricula
K.13  Writing Retooled: Loop, Channel, Layer, Stream
K.20  Images, Rhetoric, and the Construction of Meaning
K.21  Rethinking Modalities: Strategically Integrating Multimedia in the First-Year Writing Curriculum
K.24  Remixing, Remediating, Recomposing, and Reregulating Copyright
K.33  Exploring the “Re-Mix” of Composition Pedagogies when Teaching Freshman Composition Online
K.34  (Almost) Live at the 4Cs: Re-visioning Conference Networks
L.13  Crossing Disciplinary Boundaries: Remixed Writing Research in a CCC’s Special Interest Group
L.20  Knowledge Transfer: Rethinking the Research Methodology and Investigating the High School-College Transition
L.32  YouTube, Facebook, and Their Rhetorical Uses in Sites of Composition
M.11  Gaming and Electronic Spaces—Shaping the Posthuman Student
M.13  Avoiding the “Creepy Treehouse” in First-Year Composition: Using Emerging Technologies to Facilitate Student Agency
M.19  Literacy and Technology Narratives from an Urban University: Remixed Methods for Analysis
M.34  The Writing Connection: Audience, Technology, Collaboration
M.35  Remixed Classroom Practice: Pedagogical Strategies for Using Digital Devices
N.11  Rethinking Convergence Culture: Three Case Studies of Participatory Bodies and Online Discourse
N.12  Liberating the Digital: Reclaiming and Remixed Online Composition
N.14  “Is Aristotle on Twitter?” A RhetComp DigiTech Mashup
N.20  Visual Imaging in Composition Studies: Mixing New with the New, Freely
N.26  Reimagining Digital Literacy in Public, Private, and Academic Spheres: Rhetorics of American Indian Studies, Survivance, Self-Determination, and Sovereignty
N.27  Taming Time: Writing in the Blogosphere
O.16  Re-Mapping and Mixing Wiki Writing Spaces: Perspectives from the Composition Classroom, the Writing Center, and the Research Library
O.18  How is Empathy Possible in Digital Environments?
P.13  Cyborgs in Our Midst: (Re)defining Space/Place/Identity in Ethereal Worlds

107—Institutional and Professional

A.04  From Composition Classroom, to First-Year Writing Program, to English Studies: Rethinking Multimodal Composition at Multiple Institutional Levels
A.17  Grad School, The Program Remix
A.24  Credit before College: Challenges to the Core

48
B.28  Ways to Write About Teaching: Editors’ Perspectives
B.36  Narrative Remixes of Pedagogy
C.09  Sustaining WAC in Hard Times: The Creation of a Regional WAC Consortium
C.20  Negotiating Spaces, Articulating Our Places: Structuring and Re-Structuring Professional Selves
C.21  New Economies for Intellectual Property: Rethinking the Value of Cultural Production
C.31  What Should CCCC Do (and Not Do) to Support the Globalization of Writing Studies? A Forum Sponsored by the New CCCC Committee on Globalization
D.37  Women’s Ways of Making It–or Making Do?: Off and On the Tenure-Track with Children
D.39  The Hidden Minority, or International Doctoral Students in Rhetoric and Composition
E.01  Educational Redesign: Institutional Case Studies of Attempted Change
E.36  The Challenges of Reframing Writing Assessment to Improve Teaching and Learning
E.39  Issues of Access to Higher Education: Empowering Strategies
F.13  F Grades, Or, Who Put the A in Assessment?
F.29  Genre and the Invention of the Rhet-Comp Profession(al)
F.30  Remix: Committee Confluence and the Future of the CCCC
G.32  Writing Program Administration and Student Misconduct: Rethinking Disciplinary Policy in Light of Evolving Institutional Landscapes
G.35  Reloading the Canon: Invention, Organization and Academic Democracy
H.14  Using Accreditation Assessment Standards to Drive Writing Collaboration: Where, When, and How
H.20  Longitudinal Writing Assessment among Peer Institutions: Unexpected Outcomes
H.32  Access, Relevance, and Diversity as Goals for Organizational Change: The Project Outreach Initiative of the National Writing Project
H.36  Refuse, Reuse, Recycle: Constructing a (Re)New(ed) Ethos for Composition Studies
H.37  “I Feel Like Bustin’ Loose”: Empowering Writing through Centralized Campus Collaborations
I.05  This Is How We Dream Together: Remixing Oral, Written, and Visual Composing through General Education Reform
I.19  Virtual Teaming Across Disciplines: Mapping Out Collaboration in Inter-institutional Projects
I.30  Fostering and Expanding Contact Zones between Secondary English Education and Rhetoric and Composition
J.16  Sustainability: The Missing Link in WAC Assessment
J.31  Rethinking Expertise: The Place of Humility in Writing Program Administration
K.16  Remixing Perspectives on Peer Tutoring and Literacy Education
K.29  Revising Teacher Perceptions of Writing Assessment
Sustainable and Innovative Publishing Models for Composition
Re-Shared Governance
Rhetorics of Change: Toward Institutional Redesign
Rethinking Graduate Education: Recognizing and Resisting the Managed University
“The Drunken Driver Has the Right Of Way”: How Writing Centers Respond to Inappropriate Faculty Behavior
Re-Composition: Remixers’ Literacy, Legality, and Authority
Re-Visioning the Place of Pedagogy
The Community College and University Remix: Rethinking Careers and Revising Doctoral Preparation
Making the Private Act Public: Sharing Responses to Student Writing
The Graduate Curriculum in Composition and Rhetoric
What Pressure? Renewing Composition Programs
Faculty Development: Challenge and Change
Writing and the Psychology of Sustainable Consumerism: Wiki-Based, Cross-Disciplinary Student Collaboration
Portrayals of Contingent Faculty Remixed

108—Language

Bending and Breaking the Rules of Academic Discourse
Globalized, Transnational English Connections
Revisiting Linguistic Activism: Language Variation in the Composition Classroom
Revisiting Language and Identity: Gender, Race, and Nationality
Informal Online Discourse as a “Home” Language: Theorizing and Re-Claiming the Demonized Space of Social Networking and Instant Messaging
Playing with Grammar and Discourse: Owning the Rules that Matter
Revisioning Archival Research: Theorizing Methods, Challenges, and Gaps
Revisiting Identity, Critical Analysis, and Composition Theory: A Linguistic Analysis of Writer-Reader Interaction and Knowledge Construction
Recovering Histories: Identity, Policy, Practice
Global Literacies in Local Classrooms: Building Community among Monolingual and Multilingual Writers
Rethinking, Revising, and Renewing Writing Center Pedagogy
What is Intonation in Speech, What Role Does It Play in Grammar, and What Role Might It Play in Writing?
(Im)Proving Literacy: Rethinking the Link between Citizenship and the Uses of Public Language
Looking Forward While Looking Back: The Revisiting, Reinventing and Rethinking of Ideas in Ethnic Discourse
The Rhetoric of Transnational Flows: People, National Identities, and their Compositions
M.22 Remixing National/International Boundaries: Expanding the Role of International Students in Rhetoric and Writing Studies
P.03 “With Open Arms”: FYC and the Culture of Language
P.12 Re-visiting Multilingualism: Classroom Applications/Possibilities of Code Meshing

109—Creative Writing

B.12 Remixeding the Conversation Between Creative Writing and Composition
C.10 Reading the Creative Writing Course: Revising Creative Writing and Re-thinking Revision
D.11 Revisiting Memoir Writing, Rethinking Instructional Strategies
E.08 From Fan Fiction to Found Poems: Sources of Inspiration for Composition
F.34 Creative Nonfiction Pedagogy for First Year Composition
G.38 Practicing What We Teach: Creative Writers Teaching Writing
H.31 Creative Writing Classroom Strategies: Rubrics, Digressions, and Mentors
I.32 Creative Writing and Compositions’ Cross-Fertilization
K.36 Mix, Jerge, Divide: Tracing Histories of Composition and Creative Writing
L.27 “Get on the Mic”
M.32 Mashup! Rethinking and Remixing Creative Writing and Composition Pedagogies

110—Academic Writing

B.14 Renewing Passion for Teachers and Students: The Writing beyond the Disciplines Project
B.15 Online Social Networks and Academic Writing
C.13 Rethinking Research Writing through the Lens of Popular Culture
C.33 Rethinking and Renewing Academic Literacy: Issues of Transfer
C.39 Seeing is Believing: Visual Rhetoric Revisited
D.10 Pedagogical Best Practices: Learning from the Tried and True in Varied Classroom Situations
D.36 Do They Hear What We Say? Reconsidering Student Perceptions of Instructor Comments
D.38 Renewing Academic Literacy: New Approaches to Academic Writing Pedagogy
E.02 Novel Approaches: Literary Texts in Composition Courses
E.22 Remixeding First Year Composition: Using Traditional and Non-traditional Resources
E.35 Rethinking and Remixeding Academic Writing: Using Multi-modality, Scaffolded Instruction, and Universal Design to Teach a Research Process to Diverse Learners
E.40 Using Writing to Resituate and Locate People’s Varied Identities
F.11 Engaging the Community in Developing Inclusive Literacy Practices
F.12 Research Paper Remix: Understanding Research Writing in the Digital Age
F.28 Rewriting Process to Invention: Academic Writing’s Greatest Hits
F.35 Rethinking Tradition: Using Public Texts to Remix Academic Writing
G.06 Beyond Great Debate: Reflections on Teaching Argument
G.10 Is There an Essay in This Class? Writing Across the Curriculum with Web 2.0
G.26 Testing the Limits and Uses of Ethnography to Expand Our Understanding of Literacy Practices
G.37 What Students and Teachers Think: Assessing the Assessors
H.28 Critical Perspectives on Graduate Student Writing Instruction
H.30 Reclaiming the Old School: The Role of Grammar Instruction in Composition Classrooms
I.21 Loving to Write, Writing to Love: The Eros of Composition
I.33 To Cite or Not to Cite: Reconsidering Methods of Accountability in Composition Classrooms and Programs
J.20 Cross Talk on Writing in the Disciplines for Doctoral Students: Re-imagining Doctoral Writing Development in Research-Intensive Universities
J.34 Second Language Writing and Pedagogy: Strategies for Undergraduate and Graduate Courses
K.30 More Groups Out of the Closet: Reconsidering Definitions of Disability in Composition Studies
K.41 Who’s the Audience: Recasting, Revisiting, and Re(thinking) the Concept of Audience in 21st Century Composition Classrooms
L.29 Still Writing in the Centers: Reconsidering Current Practices in Writing Center Pedagogy
M.05 Remixing Audience: Addressed, Invoked, Interactive
P.14 The Citation Project: Engaged Reading, Engaged Teaching, and Student Research

111—Professional and Technical Writing

A.15 Puttin’ the ‘Tech’ in Technical Writing: Interrogating New Media’s Effects on Technical Writing Theory, Practice, and Pedagogy
B.38 Rethinking the Rhetorician in the Field
C.16 Critical Sites for Professional and Technical Writing Research
D.17 Writing Process Reconsidered for Professional Writing
E.20 Beyond Traditional Genres in Academic and Business Writing
F.05 Remixing Classical and Affective Approaches to Technical Writing
F.25 Remixing Theory in Professional and Technical Communication
G.24 Business Writing 2.0: Using Virtual Spaces and Places
G.34 Gender and Power Relations as Mediated through Scientific Writing and Publishing
G.41 Rethinking Professional Writing and Undergraduate Studies
H.08 Sites of Advocacy
H.42 Re-considering/Re-visioning Audience in Writing Theory, Research, Practice, and Pedagogy
I.08  Remixing Online Spaces in Professional and Technical Writing
J.09  The Scientific Life of Writing
K.08  Revising Genre Theory: Reporting on the Emergence of Online Health Communication Genres
L.07  Who owns the text? What the Workplace can tell us about Collaboration, Technology, and Text Remixes
M.20  Re-Working Research in Professional Writing
P.10  Creating Narratives for Technical to Professional Communication

112—Community, Civic, & Public

A.06  Protocol, Power, and Possibility: What the Literacies and Rhetorics of Organization Can Teach Us about Teaching Writing
A.16  Más América: New Scholarship on Latin America in Composition and Rhetoric
A.29  Chicana/o Cultural Connections: Environmentalism, Social Sustainability and the Rethinking of Privileged Pedagogy
C.14  Remixing Civil Rights: Composition Pedagogy, Rhetorical Theory, and Community Practice
C.15  Partnering for Public Engagements
C.36  Following a Leader: The Inimitable Elizabeth (Betsy) Ervin
D.13  Remix: Rhetoric, Authorship, Copyright and The Internet
D.14  Re-Structuring Change: Tools, Forms, Definitions for Public Engagement
D.15  Invisible Literacies, Invisible Pasts: Cultural Shift and the Erasure of Literate Activity
D.16  Museums and Memorials: Composing Public Histories
D.25  Gender, Race, Disability in the Time of Obama: A Remix of Standpoint Rhetorics as Equipment for Living
D.34  Even the Caged Bird Sings
D.35  Designing a Multi-Media Catalog for a Community Literacy Project in Medellín, Colombia
E.06  Bringing the Community Into the Classroom
E.16  Inquiry across the Curriculum: Writing, Research, and Public Sphere Pedagogy in First-Year Courses
E.19  Rethinking Christianity: Problematizing the Language We Use to Argue about Faith
F.01  Sites of Community/Public Engagement
F.02  Writing Instruction and Public Policy: Joining the Conversation
F.04  Unsanctioned Rhetors in the Public Sphere
F.08  Teaching Writing on the Inside: Rethinking Prison Writing Pedagogy
F.19  Multi-Mediated Engagements
G.02  Remixing Service Learning for Civic Engagement
G.12  Rethinking the Role of Writing in Community-Based Pedagogies: Using Research, Collaboration, and Self Reflection to Foster Civic Learning
G.23  Bringing Wreck wit’ My Rhetorical Toolkit: Strategies for Rethinking Diversity, Difference, and Civic Engagement in the Public Sphere
H.02 Sites of Literacy Practice and Engagement
H.03 Mapping Remixings of Texts and Textual Practices
I.09 Creating a Feminist Rhetoric on the Border: One Hundred Years After “La Cronica”
I.12 De-Centering Dewey: An Alternative Universe for Community-Engaged Work
I.15 Public 2.0: Online Spaces for Public Discourse
I.27 Bridging School and Community Literacies for Latina/o Students on the Path to College: Roles for FYC Instructors in a U.S. Department of Education GEAR UP Grant
J.14 Public Communication Strategies and Influences
K.11 Writers in Residence: Teaching Multimodal Public Rhetoric in a Living-Learning Community
K.31 Motor City Remix: Negotiating Notions of Property and Identity in Post-Industrial Detroit
L.16 Professional lives and social change: Remixing the MA
M.03 Re-locating Feminist Theories and Practices in Transnational Contexts
M.10 Remixing Rhetorical Grooves: Rural Sustainability in the Discourses of Asbestos Poisoning, County Fairs, and Timber Subsidies
M.14 Remixing the Pot: Food, Rhetoric, and Resistance
M.15 Remixing Literacy, Remixing Community
N.05 How Disability Studies Informs Composition and Communities: Research Methods, College Access, and Teaching Argument
N.07 Representing Prison Writers: Rhetorics, Realities, and Responsibilities
N.23 Taking It To and From the Streets: Rhetorical Practices for Claiming Public Space
O.06 Civic and Sophistic Rhetoric: Exploring an Ethics of Kairos in Engaged Writing Programs
O.11 Remixing Rhetoric: Graffiti Literacies and Pedagogies
P.07 Remixing Civic Engagement: Pedagogies of Post-Identity Politics
P.21 Writing across the Community: A WAC Program Redefines Its Mission

“Every CCCC Member Has a Story . . . Tell Us Yours!”
The CCCC and the Newcomers Committee, in partnership with the Digital Archives of Literacy Narratives (DALN) and the NCTE, invites you to tell us a story about reading and composing. We will help you record your story (using either video or audio) and preserve it on line where friends, family and students can access it—all within 30 minutes. Join us outside the Exhibit Hall.
Cynthia Selfe, H. Ulman Lewis