

# Index of Concurrent Sessions

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9—Language

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- C.17 Still “Talkin’ that Talk”: Access Granted to Open Conversations about Home Language, Pedagogy, and Technology
- D.17 Access to Openness: Local and Global Futures and the Translingual Approach
- D.18 Translingualism and Transmodalism in Practice
- E.22 Towards the Translingual Classroom: Investigating Multilingual Writers’ Expectations, Experiences, and Aspirations
- F.16 In Terms of being ‘Open’: Reframing the Terms of Cross-Language Engagement
- F.17 The “Translingual Turn” in Rhetoric and Composition: Bridging the Divide between Theories and Practices
- G.16 Language Inclusion and Support in Transnational Contexts
- G.17 Translingualism in Theory and Practice: Successes and Challenges
- H.17 Open Access and a New Visibility for Linguistically Underrepresented Students’ Right/Write to Their Own Languages
- J.15 Revisiting the Students’ Right to Their Own Language: Opening New Possibilities for Composition Theory and Pedagogy
- K.15 Breaking through Boundaries of Ascribed Black Identities

- K.16 Second Language Writing Transitions and Pedagogies
- L.22 Diversified Design: Exploring Multilingual Responses to a Flexible Writing Classroom
- L.23 Politics of Instruction in Linguistically and Culturally Diverse Classrooms
- L.24 Voices from the Field: Monolingual Teachers in Multilingual Writing Classrooms
- M.23 Language Diversity in Diverse Pedagogical Scenes: Negotiating Southern, Reservation, and African American Englishes in the Composition Classroom
- M.24 What Can Students and Writing Teachers Learn from a Careful Linguistic Exploration of Spoken Grammar?
- MW.06 Opening Spaces for Multilingual Students: Creating Pathways for Transition
- MW.07 Crossing BW/ESL/FYW Divides, II: Pedagogical and Institutional Strategies for Translingual Writing
- N.24 Opening a Multilingual Writing Space
- N.25 Translingual Histories and Dispositions
- TSIG.08 SIG: Language, Linguistics, and Writing
- TSIG.14 Second Language Writing Standing Group: New Directions for Second Language Writing at the CCCC

#### 10—Professional and Technical Writing

- A.10 A Badge of Dichotomous Language: Representing and Employing Assessment in Ambiguous Spaces
- A.26 Opening Professional and Technical Writing to Client-Community Engagement
- B.24 Blue-Collar CraftsMan: Revealing the Value Gained through Unofficial Factory Floor Writing
- B.25 The Ethics of Visuals: From Illustrations to Information Design
- C.03 Open Access Composing Processes
- C.18 New Points of Access: Integrating Theoretical Frameworks for Teaching Technical Communication
- D.19 Openness, Distributed Work, and Rhetorical Conflict
- E.23 Rhetorical Futures in Workplaces and Industry
- FSIG.15 Science and Writing Special Interest Group
- H.18 Citizens and Scientists, Environment and Ethics
- I.18 Ethics and Accountability in Healthcare Communication
- J.16 Professional(izing) Scholarship in the Open: Engaging with Libraries to Transform Technical Writing
- K.17 The Open-Sourcing of Tech Comm: DIY Sites and TC Pedagogy
- N.26 The Center Outside: Writing Center Pedagogy Adapted for Business and Technical Consulting
- TSIG.04 EngiComm: Communication in the Engineering Curriculum Special Interest Group
- TSIG.09 Medical Rhetoricians Special Interest Group

- A.27 Enabling Discourses: Activity Theory and Genre Transfer
- A.28 First-Year Composition in the 21st Century: Is There Evidence of a Shift to Orality?
- A.29 Shifting the Conversation: Algorithms, Media Multitasking, and Student Engagement
- AW.07 Open for Research: A Demonstration of Text Analysis Applications and a Discussion of Library Collaboration Opportunities
- B.12 Issues of Accessibility and Technology in the Writing Classroom
- B.26 Queering the Gendered and Marginal Discourses of Composition Studies: Perspectives on Vulnerability, Craft, and ‘Habits of Mind’
- B.27 The Composition of Art, Comedy, and Dance
- C.19 Reframing Open Access as a Ground for Embedded Information Literacy Instruction
- C.20 Writing Ideologies and New Media: Writing Relationships in Fantasy Sports Leagues, NaNoWriMo, I F\*cking LOVE Science, and Other Mediated Writing Communities
- C.23 The Ties That Bind: Embroidered Protest, Substance Abuse, and Unending Burkean Conversations about Alcohol
- D.20 Opening Borders: Tracing Multilingual and Multimodal Literacy Practices across Local and Global Contexts
- E.24 Open(ing) Sources, Access, and the Future in Data Driven Research: Three Problems for the Field
- E.25 Shaming, Blaming, and Gaming: Rhetoric and Violence in Contemporary American Culture
- F.05 Multilingual Realities: Citizenship, Literacy, and Intercultural Writing Class
- F.18 Access and the Digital Exhibit: Revelations, Alterations, Surprises, and Critiques
- F.19 Global Healthscapes: Beyond Articulated Identity Action Research
- F.20 Teaching for Transfer: Opening Opportunities for Student Success in Writing across Contexts
- G.18 Broadening Access: Reviewer Response, Gender Revision, and Drop-In Writing Centers
- G.19 How Do Dual-Credit Students Do on College Writing Tasks after They Matriculate at a University? Empirical Data from a Large-Scale Study
- G.20 Technofeminist Writing Research: Online Feminist Community-Building Design, Feminist Grounded Theory, and a Critical Examination of Hegemonic Film Discourse
- G.37 Opening the Nature of Research: Reordering and Reimagining Access in Archival Research
- H.19 Collecting, Analyzing, and Talking about Data
- H.20 On Methodological Discovery: Opening Research Design to the Instability of Research Sites

- H.21 The Writing Transfer Project: A Cross-Institutional RAD Study of Transfer from General Education Writing to Disciplinary Writing
- I.19 Collective Assessment: Writing Assessment, Rhetorical Practice, and Reader Placement Analysis
- I.20 “Opening” Conversations: Culture(s) of Assessment, and Assessments of Culture
- I.21 Tools Matter: Alternative Writing Environments, Visual Literacy, and Rhetorical Listening
- I.37 Mirrors and Windows: Examining How Open Access Policies and Archival Materials Impact African Americans in Middle America
- J.17 Conversations on Composition Studies, CCCC, and the Research Network Forum on Composition/Rhetoric: Interrogating the Discipline
- J.18 Opening Up the Small Academic Journal: Questions of Sources, Access, and the Future of Scholarship
- J.19 What about Bob (Connors)? Opening Up Archival Research through Digital Media
- K.18 From Pain to Possibilities: Effective and Efficient Student Feedback in First-Year Composition
- K.19 Roads Less Traveled: Opening New Pathways for Archival Research Methods
- L.25 Are Writers Whistling Vivaldi? Empirical Research on the Role of Stereotype Threat in First-Year Composition
- L.26 Negotiating Qualitative Research: Confessions, Anxieties, and Strategies from the Field
- L.27 Teacher-Centered, Context Dependent: (Re)Opening FYW Instructor Conversations on Research Prompts
- M.07 Literacy on a Medical Mission: Healthcare Access Deliberation and Medical Literacy Sponsorship
- M.25 A Second Wave: Metawriting in the Composition Classroom
- M.26 Open to Debate: Readiness Theories and Student Perceptions of Multimodal Composition
- MW.08 Coding for Data Analysis
- MW.09 Designing Undergraduate Research Projects and Programs in Writing Studies
- N.27 Cultural Expectations, the Institution, and Motherhood Rhetorics: Examining Links between Professional and Maternal Identity Construction
- N.28 Researching Genre across Contexts: Implications for Crucial Transitions
- Open Access & Futures: An Undergraduate Researcher Poster Session
- RNF.1 2014 Research Network Forum at CCCC

## 12—Teaching Writing & Rhetoric

- A.10 A Badge of Dichotomous Language: Representing and Employing Assessment in Ambiguous Spaces
- A.13 Composition in/and Digital Humanities: Data, Software, Architecture



- A.23 Teaching in and through the Classroom
- A.30 Accessing the Creative Spirit in First-Year Composition
- A.31 Digitally-Mediated Peer Review in Multimodal Composition Courses: Implications for Writing Pedagogies
- A.32 Exploring New Applications of Arts and Media in the Composition Classroom
- A.33 Fulfilling the Promise of the Writing Portfolio: Opening Writing Assessment for Student-Writers
- A.34 Opening Minds in Open Access Classrooms: Alternate-Reality Gaming as Bakhtinian Pedagogy
- A.36 Open Access to Multilingual Composition: Case Studies of Teachers and Students
- AW.08 Opening Up the Archives: Promoting Undergraduate Research through Google Books
- AW.09 Teaching American Indian Rhetorics in All Rhetoric and Composition Classrooms
- B.27 The Composition of Art, Comedy, and Dance
- B.28 Affordances and Constraints of Open Access: Learning Composition in On-line Environments
- B.29 Counter-Standardization: Opening the English Language, Queering Writing, and New Teacher Preparation
- B.30 Critical Disability Pedagogies: Hacking the Curriculum, Rewriting Spaces
- B.31 From Hula to Hei: Indigenizing English Instruction at Hawai'i Community College
- B.32 Hybrid Pedagogies: HYC Formats, Asynchronous Peer Review, and Open Collaboration
- B.33 "Metamorphosis Hurts": Racial Identity Narratives, White Consumption of Hip-Hop, and Agency in Student Writing
- B.34 Multimodal and Multigenre Writing in Classrooms: Critical Engagements
- B.35 Teaching Digital Communications in Adult-Oriented College Classrooms: Digital Immigrant Students and Teachers Learning Together
- C.03 Open Access Composing Processes
- C.21 Access Denied: Opening the Online Community by Rethinking and Revising Our Discussions with Students
- C.22 College Readiness, Web Writing, and First-Year Composition: Opening Access in the Transition from High School to College Writing.
- C.24 Ain't No Future in Frontin': Black Language, Survivance, Polyculturalism, and White Racial Narratives TODAY!
- C.25 Literate Arts: Autoethnography and Composition
- C.26 SPECIAL SESSION: More than Robo-Graders: Responding to Student Writers to Encourage Habits of Mind
- C.27 Open Invitations: Integrating Improvisational Action into Writing Pedagogies
- C.28 Writing-about-Writing as a Pedagogy of Transparency
- C.29 Opening the Social Rhetoric of Gender: Challenging Masculinized Logos, Neutralized Teaching, and Typical Writing Bodies

- C.31 Opening the Writing Classroom to Intellectual Risk
- D.09 Sounding New Media
- D.21 (Do)n't Go There: Conceptualizing Multimodality as an Access Point for Controversy
- D.22 Ecology of Place in Globalized Space: Open Access, the Networked World, and the Future of Writing Studies
- D.23 Fail Better, Teach Better: Making Use of Failure in the Composition Classroom
- D.24 Gaming Composition: Comics, Fan-Fic, and Games in and beyond the Curriculum
- D.25 Minding Access, out of the Darkness, into the Light: Exclusions, Conflicts, the Mind and the Body
- D.26 (Re)Opening the Ditto Device: DIY Publishing as Crafting Agency
- D.27 The Gamification of the Composition Class: Course Design, Rubric Design, Text Design
- D.28 Teaching Community in the Two-Year College: Successful Group Work Online and in the Classroom
- D.29 Writing the Zombie Apocalypse
- D.36 Digital Empowerment for Civic and Community Engagement
- D.38 Opening Disability Narratives: New Models for Self-Determination and Multimodal Practices in Classrooms
- E.26 Citizenship across the Curriculum: A Cross-Disciplinary Approach to Constructing Community
- E.27 Feedback and Student Writing: From FYC to Graduate Classrooms to Machine Scoring
- E.28 It's Not Our Mentors' World: Transformations in Composition Pedagogies, 2000 to Today
- E.29 Opening Access between Veterans, Civilians, Higher Education, and Communities
- E.30 Opening Technical Communication to Discussions of Race and Ethnicity: A Conversation between Scholars in Technical Communication and Rhetoric and Composition
- E.31 Resistance Is Futile? Questioning MOOCs, Cyborgs, and Composition's Future
- E.32 Three's a Charm: Strategies for Responding to Multimodal Student Work as a Teacher, a Tutor, and a Peer
- F.21 Accessing Writing: Approaches to Prompts and Free-writing in Classrooms
- F.22 Composing Collaboration: A Meta-Analysis of Collaboration in Multimodal Composition
- F.23 Hacking the Hidden Curriculum for Open Source Writing: Systemic Functional Linguistics Genre Pedagogy
- F.24 Mindfulness and Contemplation: Open Minds/Bodies/Writing in Classrooms
- F.25 Pedagogical Fragments, or the Things We Delete
- F.27 Winning Access: Assembling Open-Source Networks as Writing Games

- FSIG.08 Creative Nonfiction Special Interest Group: Opening to Each Other: Mentoring, and Creative Nonfiction
- FSIG.17 Special Interest Group on Composition and Adult Learners (Formerly Teaching Adult Learners in Diverse Settings)
- FSIG.22 Working-Class Culture and Pedagogy Special Interest Group
- G.21 Agency and Identity in Assignments from BW to the Disciplines
- G.22 Creative Writing/Creative Teaching: Digital Storytelling, Guerilla Haiku, Poetic Expression
- G.23 Intercultural Perspectives on Composition in the Globalized Campus
- G.24 Open Access and Neurodiversity for 21st Century Classrooms
- G.25 Perspectives and Assignments from Open Classrooms: Podcasting, Multimodality in Activist Rhetoric, Poster Galleries
- G.26 Tackling Teacher Racism in the Composition Classroom
- G.27 Writing Contested Spaces: Detroit, Occupy Wall Street, and Locally Grown Foods in Hawaii
- G.36 Still “Doing School”: The Rules of Engagement in the Local, Global and Digital Landscapes of Composition
- G.39 Ruptures and Closures: Evaluating Correctness, Deviation, and Exaggeration in First-Year Composition
- H.22 An Image is Worth a Thousand Words: Open Access Technology and Reimagined Histories
- H.23 Digital Writing Classrooms: Wikis as Genre, New Identities, and Anxieties
- H.24 Is Open the Same as Access? Teaching Writing in the Two-Year College
- H.25 Opening FYC to Student Empirical Research: Motivation, Implementation, and Efficacy
- H.26 ‘Possibility, Transparency, and Equality’: Negotiating Economies of Technology in the Composition Classroom
- H.27 Teaching that Matters: New Materialism Meets Composition Pedagogy
- H.37 Remixing Scholarship, Remixing the Classroom: Opening New Spaces for Teaching and Learning through Video
- I.07 Screed Time: How Does CCCC Get It’s Sexy Back?
- I.22 Circulating Students’ Texts into and out of Classrooms
- I.23 Empathic Pedagogical Approaches: Introspection, Pathos, and Embodied Action
- I.24 Legacies of Undergraduate Research
- I.25 Opening Possibilities for Public Digital Composition in Writing Courses
- I.26 Race/Class/Culture: (Re)Opening the First-Year Classroom
- I.27 Teaching through Resistance in Online Environments
- J.20 Collaborative Technologies for Classrooms: Google Docs Spelling/Grammar Checkers, Genre Tinkering, and Digital Mentors
- J.21 Failing to Learn and Learning to Fail
- J.22 Machine Assessment of the Essays/Essays of the Machine Assessment: Perspectives on the Role of Machine Grading in the Writing Classroom and Its Potential Effects on Pedagogy, Power, and Politics
- J.23 Opening u and Joining in: Exploring Student Engagement as Textual Practice

- J.24 Researching to Write, Writing to Research: Teaching Information Literacy to First-Year Writing Students
- J.25 The Ethics of Assessing Multimodal Student Composition
- J.38 Shaping the Rhetoric: Disability Accommodation Practices, Letters, and Performances
- K.20 21st Century Platforms: Digital Delivery and Civic Engagement
- K.21 Comics and Multimodal Texts for Rhetorical Education
- K.22 From Page to Screen: Rhetorical Theory, Text, and Originality in New Media
- K.23 Meaning Language and Learning in Transnational Contexts
- K.24 Out in the Open: Hooking Up in the Modern, Digital Era
- K.25 Resistance in, around, and about Teaching Writing
- K.26 Virtual Spaces: Classroom Design, Tumblr in FYC, and Blog-Based Pedagogies
- L.28 Beyond Cures and Punishment: (Re)Imaging Plagiarism
- L.29 Composites of Composition: Heteroglossia, Intertextuality, and the Anxiety of the Soliloquy
- L.30 Engaged by Identity: First Year Writers Open Up
- L.31 Media Objects: Horror Films, Archival Film, and Mashups as Shared Cultural Texts
- L.32 Opening the Composition Classroom: Multilingual Writers—Revision and New Feedback
- L.33 Public Writing in Private Education: Building Community through Written Discourse
- L.34 The Freshman Interest Group: How Shared Interests Engage and Inspire Students in First-Year Comp
- M.27 A Complete Part of a Balanced Digital Literacy!: Remix, Copyright, and Educational Reform in the Composition Classroom
- M.28 Been There, Never Done That; Never Done That, Been There: The Affordances of Networks for Traditional and Digital Expression
- M.29 Beyond Gold Stars: Making Gamification Meaningful and Valuable for Students
- M.30 Corrective feedback in Second Language Writing: Beliefs and Practices of a Novice Teacher
- M.31 Imagining New Directions for Directed Self-Placement: Improving Success for Underprepared Writers
- M.32 No Ordinary Student: Giving the Competent and Complacent Access to Excellence
- M.33 Opening Writing about Writing Approaches to Identity
- M.34 Remix: The Convergence of Multimodal Composing, Copyright, and Educational Reform in the Composition Classroom
- M.35 This Ain't Your Father's Formalism: The "Neo-Formalist" Approach to Reading and Research Assignments
- MW.02 Breaking Down Barriers and Enabling Access: (Dis)Ability in Writing Classrooms and Programs

- MW.05 Opening Doors for Multimodal Composers: Intellectual Property and Fair Use in the Classroom
- N.29 “Beginning again and again”: New Media/“Old” Tools, a Panel Installation
- N.30 Clearing the Path Choked with Rabbit Brush: Faith-Based Identities as Sources for Critical Thought in the Composition Classroom
- N.31 Disrupting the Literacy Narrative Assignment with Code Meshing and Rival Perspectives
- N.32 Interpretations and Interactions: Creating Opportunities for Critical Reflection on the Social Development of Language through Literacy Narratives and Literacy Event Analyses in the Democratic Writing Classroom
- N.33 Professional Creep: Ethics and Economics in Writing Classes
- N.34 Ruptured Narratives and the Opening of the Composition Classroom
- TSIG.11 Progressive Approaches to Grammar, Punctuation, and Usage
- TSIG.17 The Role of Reading in Composition Studies
- TSIG.20 Writing about Writing: FYC as Introduction to Writing Studies
- TSIG.21 Zen and the Art of English Teacher Maintenance
- W.02 Plagiarism as Educational Opportunity in an Increasingly Open-Source Age
- W.05 TYCA PRESENTS Cracking the Books: Integrating Reading and Writing in the Composition Classroom
- W.09 Writing War and Beyond: Continuing Dialogues of Military Experience through Accessible Writing Opportunities
- W.11 Sonic Pedagogies for the Composition Classroom

### 13—Theory

- A.12 Composing Agriculture and (Post)Industry
- A.24 Communicating from China: English Writing and Resisted Code
- A.35 Genre Evolution, Emergence, and Transfer: How Important is Technology?
- B.12 Issues of Accessibility and Technology in the Writing Classroom
- B.23 Politics of Language and Culture in Spanish Communities
- C.30 Agency in Rhetorical and Metaphorical Discourses of Contention
- C.32 Complexities of Poetic Production and Rhetorical Velocity in the Age of Author Integrity
- C.33 Disability, Access, and Visibility
- C.34 Rupture Networks and the Visual Rhetoric of Dissent: Opening Access
- D.09 Sounding New Media
- D.30 “A Strategic Type of ‘Plagiarism’”: Rhetorical Velocity and Open Composition
- D.31 Between Open and Closed, Queer Possibility
- D.32 Jewish Rhetorics, Alternative Traditions
- D.33 Soul, Open and Free: Transformative Possibilities in Black Female and Queer Embodied Rhetoric and Praxis
- D.34 Theorizing Networked Rhetoric
- E.10 Multiliteracies at HBCUs
- E.20 Open Dialogue: Gender Identities, the Sciences, and Feminist Pedagogy
- E.33 Places, Spaces, Bodies, Publics

- E.34 Refusing to Adapt: Negotiating Resistance to Textual and Visual Censorship
- E.35 Spaces of Invention: The Museum, the Collection, the Screen
- F.28 Getting Ontological: Opening Writing and Writing Studies to Theorizing What Writing Is
- F.29 Open Rhetorical Filmmaking: Aesthetics, Ethics, Cognition, and Production
- F.30 Terms of Decolonization: Latinidad and the Study of Writing, Rhetoric, and Literacy
- F.38 Rethinking Difference in Composing Composition: Language, Translation, Genre, Modality
- G.28 “How I Got Open”: Africana Rhetorics, Literacy, and Visions for Contemporary Rhetorical Education
- G.29 Queer | Community: Intersectionality, Inclusion, and Alliance in Queer Rhetorics and Composition
- G.30 The Other Kind of Access: Opening Genres through Disability Theory
- G.35 The Living Nature of Genres
- H.28 Being Open to Alternative Sources of Knowledge: Influencing Civil Discourse through Chicana Feminism, Affect Theory, and Environmental Justice
- H.29 Indigenous Rhetorical Survivance: Opening Ontological Alliances
- H.30 Queer Theories: Institutional Connections and Problems
- H.31 Transformative Rhetorics of Literacy and Identity in Appalachia
- H.36 Open Data: Animals, Actants, and Nonhuman Writers
- I.28 Bridging Cultures and Modes through Visual Rhetorics
- I.29 “...It’s the Originoo Headz Meetin’ the Originoo Crooks...”: 21st Century Literacy Practices Openly Composed on the Spot
- I.30 Recoding Rhetorics: New Applications of Rhetorical Theory for Emerging Exigencies
- I.36 Opening Ourselves to Love: Rhetoric, Writing, and Communication in 21st Century Argument Culture
- J.26 Composing Queer, Composing Feminist: Opening Dialogues of Possibility
- J.27 Mediations of Memory, Identity, Place, and Movement
- J.28 Rhetorical Ontologies: Writing through Everyday Things
- K.27 Feminist Ruptures, Feminist Responses: Toward a Deeper Democracy
- K.28 Neuroscientific Approaches to Writing Pedagogy
- K.29 Technologies of Identity and the Future of Literacy Studies
- L.35 From Print to Digital: Opening Access to the New World
- L.36 Pharmacon of Digital Exposure: Bernard Stiegler’s Open Access Enlightenment
- L.37 Teaching Aristotle’s Rhetoric as Open Source
- M.36 In and Out of the Discipline: Extracurricular Effects on Composition
- M.37 Queer, Slut, & Straight Rhetoric: Opening Up Gendered Language
- N.06 Communicating/Imaging Bodies
- N.35 Conversations on Race and Ethnicity in Not So Black and White Genre Mixes

- N.36 Never Mind Geoffery Sirc: A Tribute Panel
- N.37 Re-Claiming “Expressivism”: A Critical Conversation
- TSIG.06 Kenneth Burke Society at CCCC

#### 14—Writing Programs

- A.10 A Badge of Dichotomous Language: Representing and Employing Assessment in Ambiguous Spaces
- A.23 Teaching in and through the Classroom
- AW.03 Independent Writing Units: Exploring Options
- D.11 Writing Out in an Open Source World for Creative Writers, Journals, and Writing Programs
- D.35 Acknowledging Difference: Revamping First-Year Composition, Developmental Writing, and Assessment
- D.36 Digital Empowerment for Civic and Community Engagement
- F.31 Breaking the Cycle of Ineffective Research Instruction
- F.32 Making Change: The Evolution of WAC/WID Programs
- F.33 The Future Is Wide Open: Professionalizing Undergraduate Writing Majors
- F.34 Online Practices: Tutors, Writing Centers, and Assessment
- F.35 Writing Center Complexities: Pushing Students to Excel in Their Writing
- FSIG.12 Meeting of the International Network of Writing-across-the-Curriculum Programs
- FSIG.18 Special Interest Group on Undergraduate Research in Rhetoric and Composition
- FSIG.19 Studio Special Interest Group
- G.31 Colorizing the Writing Center: One Writing Center’s Journey to Interrogate “Diversity” and Discourse
- G.32 Open Access Curriculum: (Re)Designing a Competency-Based Writing Program
- G.33 The Stories We Tell: Narratives, Institutional Discourse, and the Public Documents of Writing Centers
- G.34 Opening Curriculum, Creating Openings: Transforming a Writing Program after a CWPA Program Evaluation
- H.32 Composition as Open Environment
- H.33 Opening Our Eyes: Addressing the Needs of All Students
- H.34 Undergraduate Writing Majors and the Future of Writing Studies
- H.35 Opening the Mission: Writing Program Design in Faith-Based Institutions
- H.41 Institutional Remix: Opening the Doors to Freshmen and Writing across the GE Curriculum
- I.31 Access for America’s Emerging Demographic: A Model for Reducing Remediation and Addressing Linguistic Diversity in a Minority-Majority FYC Program
- I.32 “I Can See China from My Window!”: Using Pedagogy and Assessment to Identify Fault Lines between Admissions Criteria and ESL Writing Development

- I.33 Opening the WPA Outcomes Statement beyond First-Year Composition
- I.34 Bilingual, L2, and ELL Experiences: Addressing Critical Issues of Diverse Communities
- I.35 Opening the Writing Program to the Whole Campus: Four Innovative Strategies
- J.29 Access to a Brighter Future for At-Risk Students: Writing Studies Program Strategies for Increasing Student Success in Composition I
- J.30 Is Going Rogue So Bad? Negotiating Restrictions Placed on Teaching Assistants in First-Year English
- J.31 Opening Up Freshman Comp to the Disciplines: Using Content-Area Faculty in First-Year Writing Seminars
- J.32 Co-Cultural Dis/Ability Discourses: Redefining Access in the Cs
- J.33 Opening Up New Writing Partnerships: Broadening Program Reach across the University
- K.30 Assessment at the Center: Accessing Opportunities for Change
- K.31 Literacy: Pushing Students to Its Strength
- K.32 Opening Up the Intellectual Work of Teaching Writing: Supporting Pedagogical Growth for Disciplinary Faculty
- K.33 Labor, Leadership, and the Professionalization of Peer Tutors
- K.34 Open Source Assessment: Whose Data Is This Anyway?
- L.38 Neither Here Nor There: Opening the Story of Writing Center Labor
- M.38 Camping in the Disciplines: The Theory, Practice, and Assessment of Multidisciplinary Graduate Writing Camps
- M.39 The Student Writing Group Project
- N.38 Changing Demographics: Acknowledging and Respecting Difference
- TSIG.18 Untenured Writing Program Administrators

