Index of Concurrent Sessions

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

1—Academic Writing

A.01 WAC and WID Reformulated: Alternative Programming, Reading, Writing, and Assessment for Authentic Composition
B.01 CopyCats: Open-Source Approaches to Plagiarism
B.36 New Media, Pop Culture, and Testifying in Academic Discourse
C.01 Unification, Epistemic Moves, and Human Subjects
C.36 Collaborative Academic Writing: Wikis, Graduate Peer Tutoring, and The Graduate Writing Center
D.01 The LILAC Project: Opening and Furthering Faculty and Student Dialogues about Information Literacy
E.37 Appropriation, Attribution, Plagiarism: Laying Open the Complex Codes of Textuality
F.01 Collaboration Unbound: Expanding Partnerships Between Teachers, Students, and Scholars
F.02 Opening up Disciplinary Discourses: Revealing Instability, Heterogeneity, and Cross-Disciplinarity in WAC/WID
F&S.1 CCCC 2014 Public Image of Two-Year Colleges: Hallmarks of Fame SIG
G.01 Cross-Cultural Perspectives on Academic Literacies
G.02 Rhetoric of Science: Exploring Arguments and Pedagogy within the Field
G.40 Meeting the Needs of L1 and L2 Graduate Student and Post-Doc Writers: From Needs Assessment to Program Development
H.01 Going to the Source: Rhetorical Approaches to Research-Based Writing
H.02 STEM and Spectrum Issues in WAC Initiatives
I.01 Models and Concepts for Academic Writing: Rethinking “Open” and “Free”
I.02 The Things They Carry: First-Year Composition and the Quest for Transferability
J.01 Open(ing) Conversation: What Are the Threshold Concepts of Composition?
K.01 Opening the Writing Classroom to Play: Using Games to Teach the Argumentative Paper
L.01 Learning and Teaching: Advancing the Way You Write
L.02 Online Eloquence in Open Forums: College Composition as Persuasive Public Writing
L.03 Transfer and Transformation: Open Access via Threshold Concepts
M.02 The Opening Landscape of Graduate Student Writing in and across Disciplines: Using Data to Align Instructional Practices and Learners’ Needs
N.01 Empirical Studies of Academic Writing
N.02 Toward a Rhetorical Literacy Narrative: Re-Opening a Dead Genre
2—Basic Writing

A.02 Open Campuses, Open Futures: Creatively Re-Building an Effective Basic Writing Program
E.01 Accessing an Existing Opening for Student Learning: Using Writing Center Mentors in the Classroom and on Facebook
E.02 Accounting for Technologies in Basic Writing, Writing Centers, and in MOOCs
F.03 Hacking the Mainframe: Empowering Basic Writers Enrolled in Gateway Courses
G.03 Histories, Policy, and Power: Complicating Notions of Progress in Basic Writing
H.03 Piloting the Brave New World of Developmental Writing: Co-Requisite Enrollment at a Regional State University
I.03 Reframing Reluctance and Resistance
J.02 Case Closed? Reopening Case Studies of Basic Writers
J.03 Writing Identity with Cultural Identities
K.02 Creative Redesigns for Open Admissions: Increasing Access at Two-Year Colleges
L.04 Improving At-Risk Student Learning and Retention: A Basic Writing Curriculum Redesign
L.05 Teachers and Scholars of Basic Writing: Renewed Debates over Policy and Practices
M.03 A Student-Centered Orientation of Writing Assessment: Student Self-Efficacy in Assessment and Placement
M.04 Lessons Learned: Fits and Starts as We Try to Throw Open Those Gates
M.05 Trauma in and beyond the Classroom: Human Rights, Mutual Aid, and Basic Writing
N.03 “Basic writers,” “College writers,” and the Open Gate: Accelerated English and First-Year Composition
N.04 Reopening Futures: Empowering Basic Writers through a Writing Fellow Program
TSIG.02 2014 Council on Basic Writing Special Interest Group
W.04 Open Futures? Basic Writing, Access, and Technology: Council on Basic Writing Pre-Conference Workshop

3—Community, Civic & Public

A.03 Claiming the Past to Open Our Future: Language and Rhetoric of Idle No More
A.04 Complicating Digital Citizenship: Research, Education, and Engagement
A.05 Critical Access, Deep Democracy, and Personal Agency
A.06 From Persuasion to Participation: Interactive Media & Shifting Paradigms for Writing Studies
A.07 Open Sources Serving the Education Community on the Mexican-American Border
A.38 Open(ing) Wounds: Accessing Trauma in the Classroom and Community
AW.10 In Search of Political Openings: (Re)Writing the Prison/Education/Military Industrial Complex
B.02 An Open World: Transnational Perspectives on Writing and Rhetoric
B.03 Digital Literacy in Rural Lives: Examining the Intersections of Place, Access, and Literate Practice in the Lives of Six Rural Women
B.04 Forming Coalitions: Digital Democracies and the Integration of Social Activism
B.05 Opening Up, Opening Out: New Publics, New Futures for Composition’s Public Intellectuals
B.06 Proyecto Carrito When the Student Receives an A and the Worker Gets Fired: Disrupting the Political Economy of Translingual Rhetorical Mobility
B.12 Issues of Accessibility and Technology in the Writing Classroom
C.02 Between Oppositional Social Movement and Dominant Practice: The Ambivalent Location of Open Source
C.03 Open Access Composing Processes
C.35 Slam Poetry, Street Performance, and Food Justices: The Rhetorics of Civic Engagement
D.02 Building a Community Writing Center: An Experiment in Collaboration, Community, and Multiliteracy to Create Access and Legibility for Both Writers and Centers
D.03 Opening Latin@ Rhetorics: Examining Exclusionary Underpinnings of Openness in U.S. Political and Academic Spaces
D.36 Digital Empowerment for Civic and Community Engagement
E.03 Beyond Making a Difference: Responsible Assessment of Community Engagement
E.04 Crossing over Colonized Borders: Open Archives, Political Activism, and Composition Studies in the Digital Age
E.05 Open-Sourcing Democracy: Pathocentric Partnerships, Civic/Corporate Duty, and a Rhetoric of Information Technology
E.06 Writing in the Service of Change: Activism, Critical Consciousness, and the Working Class
F.04 Barack Obama’s Significance for Composition and Communication: An Open Question
F.05 Multilingual Realities: Citizenship, Literacy, and Intercultural Writing Class
F.06 The Politics of Digital Literacies: Perspectives on the Personal, the Marginal, and the Public
F.37 The Politics of Pedagogy in Composition and Rhetoric: Perspectives on Space, Race, and Embedded Hierarchies
FSIG.14 Rhetoric and Religious Traditions
G.04 Can’t We All Just Get Along? The Rhetoric of Ecumenism, Inclusionism, and Dissensus
G.05 “Networking Both Ways: What Prison Can Teach Us about Literacy”
H.04 Caught Open by Service-Learning: Voicing Difficult Stories from the Field
H.05 New Media and New Agency: Redesigning Community-Based Writing
I.04 Discrimination, Racism, and Segregation in Writing Practices, Programs, and Assessment
I.05 Opening the Academy: Access In/Outside Academic Discourse
J.04 Opening Up, Opening Out: Vulnerability, Identity and Difference in the Performance of a More Careful Feminist Ethos
K.03 Access without the Internet: Using Literacy to Build Community Across Difference
K.04 LGBT and Queer Perspectives in Digital Landscapes and Beyond
K.05 Reimagining Popular Culture in an Open Society: Media, Sports, and Advertising
L.06 Behind the Walls: Prison, Pedagogy, and Politics
L.07 Contemporary Perspectives on Literacy Sponsorship: Communities, Fantasies, and Self
L.08 Janusian Thinking: Swirling Contradictions in Literacy Projects
L.09 Perspectives on Militarism and the Composition Classroom
L.10 Writing for Readiness: Opening Access to College through Multilevel Writing Partnerships between University and Non-University Spaces
M.06 Closed Public Spaces: Colorblind Writing, Generative Ethos, and Neoliberal Service Learning
M.07 Literacy on a Medical Mission: Healthcare Access Deliberation and Medical Literacy Sponsorship
M.08 Using Rhetorical Ethnography to study Visual Literacies, Affect, and Civic Action
MW.03 Prison Networks: Broadcasting Why Prison Writing Matters
N.05 Accessing Place: Exploring Participation Structures across Three Communities
N.06 Communicating/Imaging Bodies
N.07 Implementing, Framing, and Connecting Cross-Institutional Assessment Strategies of Applied Literacy Outreach
N.08 Smoothing Over Scientific Uncertainties: Edutainment Access; and Rhetorics of Identity and Science
N.09 Virtuous Enactments: Reclaiming a Discourse for Composition Studies
TSIG.01 2014 CCCC Community Literacy, Service-Learning, and Public Rhetorics Special Interest Group
TSIG.03 Appalachian Rhetoric, Composition, and Literacy Special Interest Group
TSIG.16 Teaching in Prison: Pedagogy, Research, and Literacies
W.06 Blurring Boundaries: Opening Rhetorical Spaces

4—Creative Writing

B.07 Navigating the Online Creative Writing Classroom
D.04 Permission to Write: Teachers, Writing, and the Effects of Volition
FSIG.10 Intersections in Creative Writing and Composition
G.06 Accessing Little Narratives of Creative Writing
H.06 I Got Cha Open: Integrating the Arts into Composition
I.06 Openings in Approaches to Teaching Writing with Technology
J.05 Rethinking Creative and Academic Writing
L.11 Poetry and Fiction Off the Page: Multimodal Approaches in the Creative Writing Classroom
M.09 Health/Care: Writing about Illness, Healing, and Caregiving
M.10 Politics of Location: Creatively Writing the Past and Present
N.10 Perspectives on the Use of Creative Nonfiction in the Teaching of Writing
PF.01 Poet-to-Poet Wednesday Event Workshop
PF.02 Poetry Forum: The 27th Annual Exultation of Larks

5—History

A.08 The Rhetoricity of Public Memory: Accessing “the Past” through Museums and Memorials
A.09 “The things they left behind”: Toward an Object-Oriented History of Composition
B.08 Higher Learning and Historical Class Bifurcations
B.09 Voices from the Asian/Asian American Caucus: Opening Up Our Disciplinary History and Scholarship
C.04 Accessing Asian American Rhetoric: Identity through Ethnicity, Culture, & Construction
C.05 In the Nature of Remembering, Recollecting the Past to Invent the Future
C.06 Opening Access: Women Working across Domestic and Professional Spaces
CWS.1 Coalition of Women Scholars in the History of Rhetoric and Composition
D.05 The Persistence of Memory: Remapping the Future of Composition Studies by Charting Writing Histories at one Rural Texas University
E.07 Open Access, Open Futures: Title IX as Kairotic Feminist Rhetoric
F.07 . . . And the Archival Walls Came Tumbling Down—21st Century Historiography: Opening Histories, Sharing Revisions, and Democratizing Texts
F.36 Rhetoric, Civic Participation, and Access
G.07 Historical Activism: Replaying the Records of Women’s Social Engagement
H.07 Sailing Forth into the Four C’s: When CCCC Leaders Were Newcomers
I.07 Screed Time: How Does CCCC Get It’s Sexxy Back?
J.06 Teaching Indigenous, Latina/o, African American, and Latin American Rhetorical Histories
J.37 Visual Rhetoric for Political Action
K.06 19th-Century Women’s Rhetoric: Medicine, Mental Health, Theater, and Eloquation
L.12 Encountering Places and Countering Spaces: Open-Source Rhetoric in the Civil Rights Movement
L.13 Radical Pedagogy across Historical and Contemporary Contexts
M.11 Opening Access to Power: Recovering and Retheorizing Historical, Unruly Rhetorics
M.12 Religious Tensions: Silence and Protest in Public Rhetoric and Educational Spaces
M.13  The Theme, the Paragraph, and English Language History: Tapping the Origins of Our Assignments and Courses to Enrich Current Pedagogy

MW.04  Opening the Archives: Considering Questions of Access, Space, and Connection(s)

N.11  19th, and 20th, Century Sites as New Lenses on Disciplinary Service, Ecology, and Collaboration

N.12  Open Table: A Dialogue on the Historical Significance of Three Chicago Women Rhetors

N.13  Rewriting Histories and Institutional Practices

N.14  Women’s Languages and Representations

TSIG.10 National Archives of Composition and Rhetoric

TSIG.13 Rhetoric’s Histories: Traditions, Theories, Pedagogies, and Practices

6—Information Technologies

A.10  A Badge of Dichotomous Language: Representing and Employing Assessment in Ambiguous Spaces

A.11  Assessment and Automation: Robogrades, Automated Essay Scoring (AES) Software, and Gradework

A.12  Composing Agriculture and (Post)Industry

A.13  Composition in/and Digital Humanities: Data, Software, Architecture

A.14  Opening Digital Rhetoric: Beyond Persuasion

A.15  Opening Gates and Closing Minds: Three Views of Online Democracy at Work

AW.01  Flipping the Classroom: Philosophy, Pedagogy, Praxis, and Production

AW.05  From emma to Marca: Technology and Pedagogy in a Decade of Open-Source Writing Software Development

B.01  CopyCats: Open-Source Approaches to Plagiarism

B.04  Forming Coalitions: Digital Democracies and the Integration of Social Activism

B.10  Applying the CCCC’s Effective Practices of Online Writing Instruction in the Virtual Classroom

B.11  Composition MOOCs and Pedagogy by the Thousands: Reflections on Four Open Education Innovations

B.12  Issues of Accessibility and Technology in the Writing Classroom

B.13  Open Access and Institutional Technology

B.14  Teaching and Talking in Code: Pedagogical Partnerships with Computer Science

B.15  Wikipedia: Discourse, Collaboration, and Sophistic Rhetoric

B.27  The Composition of Art, Comedy, and Dance

C.07  Empowering Students to Grapple with Identity Formation and Surveillance in Digital Environments

C.08  MOOCing Back to School: A Roundtable of Professors as Students in Massive Online Open Courses

C.09  Occupying Hacktivism and Social Change
C.10 Opening Up: How Information Technologies Alter Composition Research Methodologies
C.11 Tools to Collect With: Zotero, Pinterest, and Evernote
D.06 Building an Open Professional Network through Twitter Chats
D.07 Markdown, Coding, and Technology in the Composition Classroom
D.08 Reimagining Composition: Using Chat, Tweets, and Assistive Technology to Enhance Student Writing
D.09 Sounding New Media
D.10 The Writing Studio Ten Years Later: How an Open-Access Learning Environment Confronts the Corporate LMS
D.11 Writing Out in an Open Source World for Creative Writers, Journals, and Writing Programs
D.24 Gaming Composition: Comics, Fan-Fic, and Games in and beyond the Curriculum
D.37 “Don’t Sweat the Techne?,” or Opening Access to Technological Literacies in Composition Courses
E.08 From Free Play to Fair Use: Examining Pedagogies, Complexities, and Challenges of Integrating Multimodal Compositions in the Classroom
E.09 Futures for Composition and Communication: Opening Research and Teaching to Issues of E-Waste and E-Justice
E.10 Multiliteracies at HBCUs
E.11 Open Axes: Identities, Technologies, and Pedagogies at Play
E.12 Out in the Open: Exploring Mobile Phone Pedagogies and Everyday Composing Practices
E.14 Wireless Women: Gender and Access in the “Wide Open” Web
E.31 Resistance Is Futile? Questioning MOOCs, Cyborgs, and Composition’s Future
E.36 Audience, Citizenship, and Literacies in an Expanding Web
E.39 Composition as a Neighborhood in the Knowledge Garden: New Partnerships in Composition with Open Educational Resources
E.40 A Journey toward Open-Access Multimedia Writing Support: A Quest for the Excelsior College OWL
F.08 An Open Architecture: Inscribing Social Media, Play, Collaboration, and Real Audiences into First-Year Writing Courses
F.09 Gaming, MOOCs, and Constructivist Habits of Mind
F.10 Online Writing Instruction (OWI) Principles and Effective Practices: Year One—Institutional Matters
F.11 Personal Disclosures, Trust, and Openness
FSIG.06 Best Practices in Online Writing Instruction: Using the CCCC OWI Principles and Effective Practices as a Foundation for Programmatic Arguments
G.08 Digital Feminism: Activism, Trolling, and First-Year Writing
G.09 Going Public with E-portfolios: Opening Up Communication and Composition in a Digital Environment that Speaks to the Net Generation
G.10 Open Access? Composing Technologies for Disability Accessibility
G.11 Time and the Digital Work of Online Writing
G.38 Flipped or Flipped Out? Understanding the Decision-Making behind Pedagogical Integration of Technology and New Media
H.08 Digital Literacies and Student Access: Basic Writing, First-Year Composition, and Graduate Education
H.09 Hacking as Practice, Culture, and Epistemology: Fostering Creative Inquiry and Advocacy in Composition Studies
H.10 Open(ing) Technological Access in Digital, Professional and Scholarly Spaces
H.11 Shifting the Conversation: Conceptions of Identity in Digital Writing Environments
H.12 Where We’re Going We Don’t Need Roads: Rethinking “Stretch” FYC Pedagogy in a Hybrid World
H.40 Textbooks Unbound: Open Access Publishing and Digital Course Materials
I.08 Evolving Curriculum and Research in Digital Literacy
I.09 Massively Open? MOOCs and the Future of Teaching Writing at Scale
I.10 Opening the Ivory Gates: How to Work within and around LMS’s to Bring Life Back to Learning
I.11 Talk and Textuality in the Online Classroom: Notes from an Online Associate’s Degree Composition Program
I.12 Writing Pedagogy and Social Media after a Decade of Facebook
I.27 Teaching through Resistance in Online Environments
I.38 Open Modes, Open Spaces: Multimodal Assignments and Curriculum through the Eyes of Instructor, Instructional Designer, and Writing Center Director
I.39 Online Communities and Possibility: Identity Representations and Community as It Relates to the Classroom
J.07 Game-Based Learning for At-Risk Populations
J.09 Opportunities for Access in Online Education: Assessing and Comparing a Multimodal Curriculum in Online Versus Face-to-Face Classes
J.10 Writing Silence, Reading Voice: Accessing Power through Video Games
J.36 Mobile Data, Mobile Selves: Smartphones, Big Data, and the Composition of Authorship
K.07 Addressing Distraction, Fragmentation, and Loss in a Milieu of Speed and Pastiche
K.08 Multi-Modal, Remix, and Hybrid Tactics and Engagement
K.09 Ownership, Audience, and Genre in Digital Texts
K.10 Technological Interventions, Pedagogical Reinterpretation: Teaching Peer Review, Genre-Based Writing, and Critical information Literacy in Online/Hybrid Education
K.11 You Left Your Knowledge Open: Using Rikiwiki for Collaborative Knowledge-Building in Writing Studies
L.14 POOC and Learn: Using Personal Learning Networks (PLNs) for Enhanced Personal Online Learning
L.15 Writing in Virtual, Material, and Mobile Spaces: Three Studies of Composing with Technology
M.14 iPad Interfacing in the Composition Classroom: An Engaged Dialogue
M.15 Shifting Selves: Student Identity and Writing in the Internet Age
N.14 Women’s Languages and Representations
N.15 Keeping an Open Mind about Open SUNY: Believing and Doubting SUNY’s Online Learning Initiative
N.16 Transformational Ownership: Creating and Navigating Ownership in the Design of a Departmental Online Composition Course
W.03 Developing an Online Writing Course Initiative: Preparing Teachers and Students
WE.1 Multimodal Composing on Mobile Devices

7—Institutional and Professional

A.12 Composing Agriculture and (Post)Industry
A.13 Composition in and Digital Humanities: Data, Software, Architecture
A.16 Ain’t We Compositionists?: The M.A. Compositionist and Other Adjunct Subjectivities
A.17 By All Available Means: Collaboration, Innovation, and Retention in First-Year Composition Online Learning Environments
A.18 The WPA Census: What Do the Numbers Tell Us?
A.19 Undergraduate Writing: Digital Media and Writing in the Disciplines
AW.02 Open(ing) Conversation: What Are the Threshold Concepts of Composition?
AW.04 Faculty Development and Composition Scholars: Creating Campuswide Impacts and Expanding Career Opportunities
AW.11 Exploring Latinidad in the Mid-West: A Workshop Sponsored by the NCTE/CCCC Latino/a Caucus
B.01 CopyCats: Open-Source Approaches to Plagiarism
B.16 Composition in the Age of Austerity
B.17 Opening Communities of Discourse and Practice: Using Professional Learning Communities to Support Contingent Faculty
B.18 Opening Up the Faculty Club: Educating New Teachers for 21st-Century Change
B.19 Unten(ur)able Positions: Re-theorizing WPAs from the Margins
C.12 Con Job: Stories of Adjunct and Contingent Labor
C.13 Toward Authentic Student Learning Assessment in General Education: Encouraging Metacognition through Faculty Development, Quantitative Reasoning, and E-Portfolios
C.15 Whose Responsibility Is It, Anyway? Preparing Future Faculty in Rhetoric and Composition
D.12 Further Interrogating “Citizenship” as a Key Term in Writing Scholarship, Programs, and Policies
D.13 Opening Up the English Major: A Rhetorical Approach to Re-Uniting the Humanities
DP.01 Consortium of Doctoral Programs in Rhetoric and Composition: Digital and Multimodal Scholarship

E.15 Academic Endogamy: A Roundtable Conversation Between Dual-Career Academic Couples

E.16 Gender, Labor, and the Service Economy in Writing and English Studies: Rewarding and Revaluing Service

E.17 Polymorphic Frames of Pre-Tenure WPAs: Eight Accounts of Hybridity and Pronoia

E.38 Transformations, Design, and Redesign: Iterating Composition and Communication Futures at a Liberal-Professional University

F.12 Assessment, Integrated Student Services, and Curricular Change: Forging the Trifecta of Student Development

F.13 Revisiting Laramie: Considering the Past, Present, and Future Working Conditions of the Wyoming Resolution a Quarter-Century Later

F.14 Violence of Assessment: Theoretical and Practical Considerations

FSIG.07 CCCC Graduate Student Special Interest Group

FSIG.09 Independent Writing Units

FSIG.11 Labor Caucus Special Interest Group

FSIG.16 Special Interest Group: English Education-Composition Connections

FSIG.20 The Future of Writing Centers in a Time of Open Educational Transformation: A Special Interest Group Meeting of the International Writing Centers Association

FSIG.23 Writing with Current, Former, and Future Members of the Military

FSIG.24 Publishing in Studies in Writing and Rhetoric: To All—Whatever Your Institutional Affiliation—Who Are Interested

G.12 Building Partnerships: Articulating Community College to University Transfer

G.13 Social Entrepreneurism and Sustainability: Writing Centers as Change-Agents within and outside the Academy

G.14 WPA-Outcomes Statement Revision for a Multimodal, Digitally Composed World—PART II

H.13 Encouraging Student Engagement in Labor Activism though FYC Curricula: A Program-Wide Experiment During Campus Equity Week

H.14 Surviving and Thriving while Working off the Tenure Track: Gender, Contingent Labor, and Writing Instruction in the 21st Century

H.38 MA and PhD Program Design: Impact on Graduate Student Success

H.39 Collaborating with the Sources Next Door to Open a Future of Authentic Assessment

I.07 Screed Time: How Does CCCC Get It’s Sexxy Back?

I.13 Graduate Students as Professionals and Teachers: TA Prep, Professionalization, and the Job Market

I.14 The Logistical and Emotional Labor of WPA Work: Personal Experiences

IP.01 Intellectual Property in Composition Studies

J.11 Multilingualism: TA Training and Program Analysis

J.12 The Problem of Speaking for/with/as Contingent Faculty: Navigating Networks of Advocacy
J.35 Open This Box—Rubrics, Machine Grading, and the Case of Automotive Writing Instruction
K.12 Opening the Sources of Collaboration: Building Communities of Students, Constructing Communities of Teachers
K.13 The Writing Center is Open: Providing Access amid Institutional Pressures
K.25 Getting a Job in a Two-Year College
K.36 Publishing in Studies in Writing and Rhetoric: To All—Whatever Your Institutional Affiliation—Who Are Interested
L.17 Negotiating Access: Teacher/Student Mediations in the First-Year Writing Program
L.18 The University and Economic Pressures: Contingent Labor and Institutional Models
M.16 From Preparation to Praxis: Writing Teacher Education and the Challenge of Enactment
M.17 Keeping Rhetoric and Writing in English: Opportunities and Challenges
M.18 Open Access Cross-Disciplinary Writing Programs: A Hub for the Academy
M.19 To Invoke is to Define: Examining Invocations of Citizenship in Public Arguments about Post-Secondary Literacy Education
MW.01 Overcoming the “Impostor Syndrome”: Opening Professional Paths for Graduate Students
N.17 FYC: Student Placement, Voices, and Choices
N.18 Making Our Teaching Practices and Campuses Open and Accessible
N.19 Open to Possibilities: Institutional Identity and the Non-Tenure Track Writing Professor
N.20 Yet More Legislative Crap to Deal With: Reflecting on Placement and Public Acts
TSIG.05 Faculty Development and Composition
TSIG.12 Retired and Retiring Faculty in Rhetoric/Composition/Writing Special Interest Group
TSIG.15 Standing Group on Disability Studies
TSIG.19 Women’s Network Special Interest Group
W.01 The Labor-Friendly Writing Program/Center
W.10 Sing, Act, Engage: A Workshop on Performance, Pedagogy, and Professional Development

8—Interdisciplinary, Multidisciplinary, and Cross-Contextual Perspectives

A.20 Critical Junctures: Exploring Different Sites of Learning
A.21 Cultural and Material Rhetorics: Redefining Our Concepts of Rhetoric
A.22 Multimodal Composing: Perspectives from across the Disciplines
A.23 Teaching in and through the Classroom
A.37 The Beautiful Struggle: Futuristic Visions of an Inclusive Academy through Hip-hop, Autoethnography, and Rap Geniuses
B.20 Accessing Disability Studies, Relationally
B.21 Rewriting Rhetorical Scripts: Literate and Gendered Identities
Precarious Pedagogies: Embodied Performance in the Writing Classroom
Across Cultures, Across Disciplines: Literacy and Identity
Ludic[rous?] Pedagogy: The Promises and Pitfalls of Gamifying the Composition Classroom
Access to Textural Practice: Hybrid Genres, Reciprocity, and Interdisciplinarity
Writing Out in an Open Source World for Creative Writers, Journals, and Writing Programs
All up in Your Face: Subverting the Traditional Stereotyping of Eastern Rhetoric’s Indirectness vs. Western Rhetoric’s Directness
Indigenous Decolonial Conversations across Disciplines
Raiz Up to Heal Historical Trauma: Indigenous Approaches to Spatial Praxis and Object-Oriented Digital Rhetorics
Composition and Communication: Looking Forward, Looking Back
Critical Creativity, (Re)Design, and (Re)Sourcing: Hacking the Body Politic
Open Dialogue: Gender Identities, the Sciences, and Feminist Pedagogy
Opening Textbooks, Opening Possibilities: A Writing Program-Academic Library Collaboration
Multilingual Realities: Citizenship, Literacy, and Intercultural Writing Class
Queer Caucus
Play and Game Studies Special Interest Group
Transnational Composition Special Interest Group
Opening Closed Narratives, Disrupting Settler Spaces, and Challenging Entrenched Privilege: Settler Colonialism and the Rhetorics of Cultural Access
Archives, Provenance, and Multimodal Composing: Refiguring Research in Writing Courses with Special Collections, and Archivists, and Digital Archives
Places of Arrival: Literacy Acquisition in and out of School
Beyond Monoculture: Open Source Research in the University Classroom
Who Defines Their Rights? Opening and Resisting Access
Breaking Through and Breaking Open: Re-Engaging Disenfranchised, Underserved Youth in Public Education through Critical, Culturally Responsive Literacy and Language Practices
Writing as “Friction”: Globalization, Texts, and Movement in Institutional Sites of Writing Exchange
Hemispheric Americas: Opening Rhetorical (Re)sources
Futuristic Visions, Bold Reimaginings: The Conciliatory Rhetorical World of Mesoamerica and Mestizos
Getting Close (by Being Open) to Materiality
Open Access?: A Talking Circle on Contemporary Marginalization in Composition
L.21 Using Artifact-Based Interviews as an Approach to Inquiry in Scenes of Teaching and Learning
M.20 Bridging the Spheres: Juxtaposing Pedagogies from Four Public Research Sites
M.21 Hearing Language: Opening to New Challenges
M.22 Videocy in the Age of Open Access: The Challenges for Scholarship
N.06 Communicating/Imaging Bodies
N.21 Crossing Thresholds: Perceptions, Processes, and Practices
N.22 Listening to Voice and Body: New Paths to Understanding Self and Others
N.23 What Are They Teaching in High School: College Readiness and Transitions
RFP.1 Building Capacity for Peace: Rhetoricians for Peace Special Event
TSIG.07 Klal Rhetoric: Jewish Rhetorics and Composition Special Interest Group
W.07 Accessing the Future of Writing Studies: Disruption and Dialogue via International Higher Education Writing Research
W.08 Workshop on Language, Linguistics, and Writing

9—Language

A.24 Communicating from China: English Writing and Resisted Code
AW.06 Grammar for the Tongue, Grammar for the Eye
AW.12 Access Denied: Digital Jim Crow and Institutional Barriers to Open Access
AW.13 Opening Spaces for Multilingual Students: Curricular Designs and Pedagogical Innovations for First-Year Classrooms & Beyond
B.23 Politics of Language and Culture in Spanish Communities
B.37 The International Faculty Fellows Project: Cross-Language Practices of International Faculty
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
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
11—Research

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 Online 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 Remixed Scholarship, Remixed the Classroom: Opening New Spaces for Teaching and Learning through Video
I.07 Screed Time: How Does CCCC Get It’s Sexxy 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.23 Opening u and Joining in: Exploring Student Engagement as Textual Practice
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 Visbility
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
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
<table>
<thead>
<tr>
<th>Session</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.33</td>
<td>Opening the WPA Outcomes Statement beyond First-Year Composition</td>
</tr>
<tr>
<td>I.34</td>
<td>Bilingual, L2, and ELL Experiences: Addressing Critical Issues of Diverse Communities</td>
</tr>
<tr>
<td>I.35</td>
<td>Opening the Writing Program to the Whole Campus: Four Innovative Strategies</td>
</tr>
<tr>
<td>J.29</td>
<td>Access to a Brighter Future for At-Risk Students: Writing Studies Program Strategies for Increasing Student Success in Composition I</td>
</tr>
<tr>
<td>J.30</td>
<td>Is Going Rogue So Bad? Negotiating Restrictions Placed on Teaching Assistants in First-Year English</td>
</tr>
<tr>
<td>J.31</td>
<td>Opening Up Freshman Comp to the Disciplines: Using Content-Area Faculty in First-Year Writing Seminars</td>
</tr>
<tr>
<td>J.32</td>
<td>Co-Cultural Dis/Ability Discourses: Redefining Access in the Cs</td>
</tr>
<tr>
<td>J.33</td>
<td>Opening Up New Writing Partnerships: Broadening Program Reach across the University</td>
</tr>
<tr>
<td>K.30</td>
<td>Assessment at the Center: Accessing Opportunities for Change</td>
</tr>
<tr>
<td>K.31</td>
<td>Literacy: Pushing Students to Its Strength</td>
</tr>
<tr>
<td>K.32</td>
<td>Opening Up the Intellectual Work of Teaching Writing: Supporting Pedagogical Growth for Disciplinary Faculty</td>
</tr>
<tr>
<td>K.33</td>
<td>Labor, Leadership, and the Professionalization of Peer Tutors</td>
</tr>
<tr>
<td>L.38</td>
<td>Neither Here Nor There: Opening the Story of Writing Center Labor</td>
</tr>
<tr>
<td>M.38</td>
<td>Camping in the Disciplines: The Theory, Practice, and Assessment of Multidisciplinary Graduate Writing Camps</td>
</tr>
<tr>
<td>M.39</td>
<td>The Student Writing Group Project</td>
</tr>
<tr>
<td>N.38</td>
<td>Changing Demographics: Acknowledging and Respecting Difference</td>
</tr>
<tr>
<td>TSIG.18</td>
<td>Untenured Writing Program Administrators</td>
</tr>
</tbody>
</table>