CALL FOR PROGRAM PROPOSALS

Writing Strategies for Action

For over five decades, writing researchers and teachers have explored the many things that writing is, the many things that writing does, and the many roles that it plays for individuals and groups. From these efforts, some broad points of consensus have emerged from our research and practices. For example: writing is an activity that can be used for a range of purposes—to help writers develop their identities, facilitate thinking, express ideas, demonstrate knowledge and understanding. Writing is also a subject of study that fosters people's abilities to identify expectations within and across boundaries and make conscious decisions based on those expectations, developing the kind of flexibility that leads to the production of "good" or "successful" communicative products.

From this research- and practice-based knowledge, the field has contributed to ways of understanding and acting upon ideas about writing that can be seen in curriculum, majors, minors, graduate programs, collaborations with colleagues in other disciplines and with communities. At the same time, though, debates about what writing is, does, and can do sometimes don't reflect this knowledge. A few recent examples illustrate the point: Basic writing courses and programs are being marginalized or eliminated. State legislatures are establishing writing standards. Policy actors are contending that if secondary education reforms are successful, first year writing may become a "remedial" course. There are signs that the open access movement that brought diverse students and diverse voices into the academy, a movement that has contributed in important ways to our ethos and identity as a discipline, seems to be moving in reverse.

Each of these actions suggest potential consequences for different students and institutions. They point to the need for strategic action. This action requires that we continue to articulate—for ourselves and to and with others—what writing is and does. It also entails research- and experience-based discussion with one another, with colleagues at our institutions, with members of the communities in which we live about why understandings of writing matter, about where and how writing development occurs in postsecondary education, and about the implications of research-based understandings about writing as an activity and a subject of study.

Houston, the site of the 2016 conference, is an especially appropriate location to address these possibilities, implications, and possible consequences of strategic action. Teachers and other educators in the Houston Public Schools, like their colleagues across the state, have been acting strategically to advocate for research- and practice-based teaching for over 20 years. Their efforts began in the mid-1990s, when the Houston Public Schools were cited as examples of the "Texas Miracle": a rapid rise in standardized test scores coupled with a decrease in the dropout rate that seemed to signal increased engagement in school. Though the claims were soon debunked, the seeming success of the "Miracle" contributed to the development of No Child Left Behind and the rapid growth of the accountability movement in K-12 and, increasingly, postsecondary education. Since that time, teachers across Texas and the nation have continued to advocate for students in the face of mandated testing, cuts to education budgets, and other actions affecting the possibilities for students' learning. K-12 and postsecondary teachers alike have followed the example of these teachers, advocating for writing in a changing higher education landscape that is seeing increased class sizes and teaching loads, dramatic changes to the labor force teaching writing classes, and efforts to marginalize or eliminate writing courses.

Initially, there seems to be some agreement about writing in these discussions. Students, parents, teachers, politicians, and policymakers agree that it can foster engagement with learning across the curriculum, facilitate personal expression, and enable writers to demonstrate their abilities to communicate successfully across a range of contexts and sites. At the same time, questions still exist. What does it mean "to learn to write"? How is writing knowledge best fostered, by whom, in what spaces, and under what conditions? How do students' backgrounds, abilities, conditions, and experiences affect how their knowledge about writing is fostered? How should knowledge about writing be assessed? And who has authority to provide responses to these questions? All of these questions point to the need to act strategically based on what we know about writing and to use writing as a strategy for action.

For the 2016 conference I hope that sessions will help us collectively write strategies for action from a variety of perspectives: as they concern the experiences of students, instructors, or others whose values, ideologies, abilities, and/or identities are underrepresented in mainstream education; within and across sites of learning from classes labeled "basic writing" to first year composition to advanced writing, writing majors, and graduate writing education; in different spaces for learning, from writing centers to online writing courses; inside and outside of traditional school-based learning to other sites in communities, workplaces, and beyond. I also invite proposals that build on our field's rich tradition of asking and attempting to answer questions about how ideas about writing, writing development, and writing success are defined and move us toward particular actions based on these investigations.

Specifically, proposals might address:

Questions about how we engage writing as a subject of study and an activity. What are the core, or threshold, concepts of writing as a discipline? What does research tell us – about the roles these concepts play, about their relevance for particular activities, about their relationships to strategic action? How and why are these concepts critical for different writers, different sites of writing, different writing practices, and for the broad education of our students as active citizens? What are the implications of how writing is defined for learners of all backgrounds and abilities? These questions prompt us to examine how we define writing, for whom, and the implications of these definitions across contexts.

Questions about how we take strategic action to discover, share, or act upon ideas about what "good writing" means. What does it means to be a "successful writer?" How should "writing success" be indicated? How do we account for language varieties and writers' experiences as these definitions are formulated and assessed? These questions prompt us to consider how writing is enacted and assessed across a different sites and contexts.

Questions about the roles that writing can play in specific contexts or about how those roles reflect orientations toward action. What actions and questions should writing foster as it is taught in school and as it circulates in venues beyond? Is the purpose of writing education to teach students to conform to the conventions of writing in a given situation? Should writing education help learners understand the ways in which those conventions reflect and perpetuate the values of the context and culture where writing is valued? These questions prompt us to engage with how we understand the purpose of writing and writing education and how these purposes are reflected in our own work.

Questions about conditions in which writing should be taught and learned. Is writing a subject of study and an activity that should be engaged in specific courses, in collaboration with others? Is it a skill that can be mastered independent of context? What conditions for faculty are crucial for fostering successful writing instruction? What roles do traditional sites of writing education (like courses and writing centers) play here? What about less traditional sites (like online courses or competency-based programs)? These questions prompt us to engage with questions about what it means to study writing and questions about material and working conditions for the teaching and learning of writing.

While these categories outline possibilities, I also hope that proposals take up the theme of Writing Strategies for Action broadly and creatively. At the same time, I urge that proposals be action-oriented, helping us to consider how we can act strategically based on our research, our principles, and our values as a profession. To this end, I also invite presentations that can drive public actions through writing within a special cluster for this conference, **"Taking Action."** Proposals in this cluster should address how presenters identified and addressed issues related to writing or writers using systematic strategies and frameworks for action. These sessions should also engage attendees in the development of strategies and frameworks that they can put into practice within the weeks and months following the conference.

A note on proposal review:

Joyce Carter, 2015 Program Chair, made the criteria used for reviewing proposals explicit, a practice that reviewers for CCCC 2016 will continue. These criteria are directly related to this year's theme of Writing Strategies for Action. As they read proposals, reviewers will focus on five broad areas:

1. **Connection to disciplinary contexts, issues, and practices.** Is the proposal situated contextually in writing theory, the field's research traditions, current issues, and/or practices? The connection to one or more of these and to the field's broader identities, research, and interests should be clear to reviewers.

2. **Focus.** Does the proposal seem focused enough for the time available, keeping in mind the need to engage audiences in discussion? Reviewers should be able to readily understand the proposal's primary question or the idea it will explore and see potential for interaction among presenters and attendees related to that focus.

3. **Innovation.** Does the proposal establish new ground or point wider implications or new questions based in research and experience, rather than just describing "what I did"? Reviewers should be able to identify what is new, different, and exciting about the proposal.

4. **Action orientation.** Does the proposal specify and elaborate on major issues and ask questions about or propose actions that others might take in relation to the issue(s)? The proposal should make clear the opportunities that are opened through consideration of its question or focus.

5. **Audience engagement.** Does the proposal outline what attendees will take away from the session in specific ways?

I look forward to coming together in Houston to explore writing strategies for action, gathering ideas and strength from the collective wisdom and energy of CCCC members.

Linda Adler-Kassner
University of California, Santa Barbara
2016 Program Chair

General Information

Members of the Conference on College Composition and Communication and others who are interested in the goals and activities of the CCCC are invited to submit proposals for sessions, posters, and workshops at the 2016 CCCC annual convention. CCCC Annual Convention programs are open to everyone, including scholars from other disciplines. Nonmembers of CCCC are welcome to submit proposals but are urged to join the organization. CCCC is a nonprofit organization and cannot reimburse program participants for travel or hotel expenses.

Competition for a place on the program is intense—many good proposals cannot be accepted. The percentage of the program devoted to a specific area (see area cluster list on the following page) is determined by the number of proposals received in that area. All proposals are evaluated in two groups (panels and individuals) by reviewers with special expertise in each area, who advise the Program Chair on proposal acceptance. These peer-reviewed submissions will comprise the greater part of the program, with the remainder consisting of sessions initiated by the Program Chair.

Deadline: To ensure participants receive an early fall notification of program participation, **all electronic submissions must be received by** 11:59 p.m., May 5, 2015, Central Standard Time. **All mailed submissions must be postmarked by** April 28, 2015.

Program Format

The 2016 CCCC Annual convention consists chiefly of 75-minute Concurrent Sessions offered Thursday through late Saturday afternoon. Additionally, Saturday will contain new and open spaces that span several concurrent sessions for engagement, collaboration, outreach, and synthesis. Special presentations by featured speakers will be organized by the Program Chair. Half-day and all-day workshops take place on Wednesday. Special Interest Groups (SIGs) meet Thursday and Friday for one hour business meetings.

Concurrent Sessions

Members may propose whole sessions (75-minute sessions consisting of three or more participants) or submit a proposal as an individual, which will be combined into a panel by the Program Chair. Presenters may propose separately titled papers, performances, digital installations, visual presentations, etc., in whatever format best delivers the presenters' ideas and engages the audience. In a panel where more than 3 participants are proposed, formats such as position statements and abstracts are acceptable. The 2016 conference will put a premium on interaction and engagement; therefore, every panel must be designed to allow at least 30 minutes of discussion, brainstorming, audience response, and opportunities for collaboration.

Poster Sessions

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

Workshop Sessions

Workshops provide opportunities for engaged introductions to new developments in the field and participatory discussion of current ideas and practice. Successful workshop proposals explain clearly *how* registrants will participate in workshop activities and *must* include a schedule indicating times, registrant activities, and speakers *(only the first 12 names will be listed on the program)*. Workshops are limited to 30-50 registrants and carry an additional fee.

Preconvention Workshops are scheduled for a full day on Wednesday, 9:00 a.m.-5:00 p.m., or a half-day Wednesday, either 9:00 a.m.-12:30 p.m. or 1:30 p.m.-5:00 p.m. *Proposed Workshops with no evidence of active participation by registrants will not be accepted.*

Member Groups: SIGs and Standing Groups

Member Groups convene for one-hour business meetings after the last Concurrent Session on Thursday and Friday, and Standing Groups can also host a sponsored panel. Every Member Group that wishes to hold a business meeting *must submit a proposal each year* that includes a statement of the group's interest and potential value to CCCC members as well as any special space requirements (subject to availability). Presentation titles and speakers will not be listed on the convention program. Please visit http://www.ncte.org/cccc/sigs for the full guidelines.

Audiovisual Equipment

CCCC is usually able to provide overhead projectors, with the accompanying projection screen, for concurrent sessions and workshops. You <u>must</u> indicate what equipment you need as part of your proposal, and include a rationale for the necessity of its integral use. Because of high costs and limited availability of equipment, we may not be able to honor all such requests; in those cases, proposers will need to rent equipment at their own cost or provide it themselves. *If you request AV equipment and it is assigned to you, you will get a confirmation from the CCCC. If you do NOT receive a confirmation, the equipment will not be available for you at the conference.*

Preregistration for Program Participants

CCCC depends on the support of everyone who attends. Program participants must complete a registration form (or register online at www.ncte.org/cccc/conv) and return it with payment when they accept their role in the program.

General Guidelines for Proposals

1. Follow the proposal format.
2. Be as specific and clear as possible about the focus and purpose of your proposals, and provide *only* the information requested. The intense reviewing procedure makes supplemental material a hindrance.
3. Meet the May 5th deadline for electronic proposals.
4. Notify Eileen Maley at NCTE immediately (1-800-369-6283 ext. 3674 or 217-278-3674) of address changes.
5. Official invitations will be sent to persons on accepted proposals by late August.
6. Names appearing in the 2016 convention program will represent only peer-reviewed proposals and paid registrations.

CCCC Scholars for the Dream Travel Award

CCCC sponsors these awards to encourage program participation and scholarship by members of historically underrepresented groups (African Americans, Asian Americans, Mexican Americans, Puerto Ricans and other Latino/a Americans, and American Indians). Their presence and contributions are central to the full realization of our professional goals. To this end, CCCC offers up to ten travel awards of $750 each, sponsors a reception for all award winners, and gives a one-year membership in NCTE and CCCC.

Eligibility and Submission Information

1. If you are from a historically underrepresented group, if you are an emerging scholar, and if you will be presenting at the CCCC Annual Convention for the first time, you are eligible to apply for this award (please check the Dream box on your proposal form).

2. Your proposal will be reviewed in the Area Cluster you choose. If your proposal is accepted and you meet eligibility requirements for the travel award, you can compete for one of the ten awards by submitting an expanded abstract.

3. Candidates for this award should submit an expanded, 3- to 5-page abstract by October 10, 2015, to the CCCC Administrative Liaison at cccc@ncte.org. At that time, you will also be asked to verify eligibility.

4. The ten SFD Award winners will be notified in December 2015.

The SFD Awards Selection Committee considers conference proposals in terms of originality, significance, and potential.

The Problem. The presentation promises to describe a significant problem or issue, meeting one or more of these criteria:

· Timeliness: contributes to a current issue in rhetoric or composition studies.

· Theory: references a specific theoretical framework within rhetoric or composition studies, sharpening concept definitions or presenting alternative viewpoints.

· Research: provides exploration with new research techniques or creative use of known techniques; demonstrates and fills a research void; creates or improves an instrument for observing and analyzing research data.

· Pedagogy: relates specific, creative classroom practices to particular theoretical frames, demonstrating potential for general application (more than a demonstration of a particular personality's successful pedagogy).

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

CCCC Gloria Anzaldúa Rhetorician Award

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

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

· Interrogate the intersections between composition/rhetoric research and queer theory.

· Contribute to the discourses between sexuality/gender identification and writing research, pedagogy, and/or theory.

· Address issues of social justice, writing, and sexual/gender identification.

· Forge new conversations in composition/rhetoric and queer meaning-making.

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

Eligibility and Application Information

Application packets must be submitted by October 10, 2015 to cccc@ncte.org. Winners will be notified in December.

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

· A copy of their CCCC proposal.

· An expanded 3–5 page abstract.

· A brief one-page statement of interest identifying the applicant's research interests, articulating plans for a career in rhetoric and composition, and including a statement of eligibility for the award.

CCCC Chair's Memorial Scholarship

We invite applications for the 2016 CCCC Convention in Houston. To remember and honor the Chairs of CCCC who have passed away, the CCCC Executive Committee has created scholarships of $750 each to help cover the costs of four, full-time graduate students who are presenting at the annual convention.

Full-time graduate students whose presentations were selected through the regular peer-review process are eligible to apply. Applications include the follow:

1. A *one-page* letter of application, introducing yourself, verifying you are a full-time graduate student, and articulating your plans for a career in rhetoric and composition studies.

2. A copy of your accepted 2016 CCCC program proposal.

3. A *one-page* CV.

Application deadline: October 10, 2015. Send materials to cccc@ncte.org

CCCC Disability in College Composition Travel Awards

CCCC presents six awards designed to support scholarship dedicated to improving knowledge about the intersections of disability with composition and rhetoric, the value of disability as a source of diversity, inclusive practices and the promotion of access, and the value of disability as a critical lens. CCCC offers up to 3 travel awards for graduate students and 3 travel awards for faculty and staff members who are presenting at the CCCC convention. These awards are $750 each and include a one-year membership in CCCC/NCTE.

Those making nominations or self-nominees must submit a copy of the nominee's accepted CCCC convention program proposal and include an additional 500 words of justification in support of the nomination/self-nomination, including full contact details of the nominee. Nominations should directly address the nominee's efforts to further the goals laid out in the CCCC Policy on Disability. Nominations are due by October 10, 2015, and should be emailed to cccc@ncte.org.

The Luis Antonio Marcuschi Travel Awards

Two $1000 travel reimbursement awards are available to scholars from Mexico, Central, or South America who have papers accepted for presentation at the 2016 CCCC Convention in Tampa. To apply, simply submit a short statement describing your intention to attend the meeting and need for the funds (maximum 300 words—email to cccc@ncte.org no later than June 1, 2015). Shortly after the proposal review process is finished, you will be notified if your request has been funded.

Submission Deadlines: Online, send by 11:59 p.m. CST, May 5, 2015. Mailed, postmarked by April 28, 2015.

AREA CLUSTERS

The clusters below are used to help organize the review of proposals and create the program. To ensure fairness and equal representation, proposals are generally accepted in proportion to numbers received in the clusters. Selecting a particular cluster neither advantages nor disadvantages your proposal. Beneath each cluster area are examples of appropriate topics, but the listing is neither comprehensive nor exclusive. Sometimes a single proposal might fit into two or three areas, or a proposal might not fit well into any area. However, if you do not choose a category, your proposal will not be reviewed and therefore will not be accepted for the program. Please consider these categories as a heuristic, and understand that in making a selection, you emphasize the primary focus of and the best reviewing audience for your proposal. You may also choose 1-2 keywords in the appropriate box on the proposal form; these will provide additional information for reviewers.

1—First Year and Advanced Composition

- Disciplinarity and FYC or advanced writing courses (e.g., curricular approaches and goals)
- Politics of FYC/Advanced composition (e.g., required courses, dual credit/enrollment, competency-based approaches, direct assessment)
- Innovative pedagogical approaches
- First year/advanced writing and transfer, transformation, repurposing, remix, etc.
- FYC/Advanced courses and student populations
- TA/graduate pedagogy
- Support for writers (graduate, faculty)
- WAC/WID courses or support

2—Basic Writing

- Politics of remediation
- Innovative approaches to basic writing
- Assessment and basic writing
- Basic writing and transfer, transformation, etc.
- Articulation with first-year composition
- Public policy and basic writing
- Basic writing and student populations

3—Community, Civic & Public

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

4—Creative Writing

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

5—History

- History of movements in CCCC
- Histories of rhetoric
- Histories of professional communication
- Histories of composition
- Histories of writing practices/ instruction
- Histories of un/schooled literacy practices
- Oral traditions or cultural histories of rhetoric

6—Information Technologies

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

7—Institutional and Professional Concerns

- Administration of writing programs
- Working conditions (e.g., labor conditions/practices, unionization)
- Cross-institutional articulation
- Cross-professional articulation (AAHE, CLA, MLA, NCA, AERA, etc.)
- Cross-disciplinary collaboration
- Department and programs (majors, minors, graduate)
- Independent writing/rhetoric programs or centers
- Intellectual property
- Department/division assessment or review
- Teacher preparation

8—Taking Action

- Public advocacy/action for writing or writers
- Adapting frameworks, theories, or methods from other contexts (community organizing, entrepreneurism, other disciplines) for action
- Collaborations across contexts (K12/University; business/ higher education/ community/ postsecondary; or other) related to or stemming from action
- Creating new programs, courses, labs, experiences
- Analyses/changing perceptions of writing or writers
- Assessment as a form of action
- Politics of writing, consequences, and actions
- Public policy and writing/writers
- Action-based initiatives/ implications (e.g., programmatic, campus-wide, entrepreneurial, inventions)

9—Language

- Second language writing/writers
- Language negotiation
- Language policies and politics
- Language identities, variation and diversity
- World Englishes
- Globalization of English

10—Professional and Technical Writing

- Writing in the professions: business, science, public policy, etc.
- Information design & architecture
- Usability and user-experience design
- Consulting and teaching in the workplace
- Workplace studies
- Intercultural communication

11—Research

- Use and relevance of innovative research methods (historiographic, linguistic, archival, surveys, databases, ethnographies, case studies, etc.)
- IRBs and intellectual property
- Politics of research
- Extensions of research or instruction into new sites of inquiry
- Big data
- Innovative methodologies or research designs

- Reporting formats
- Ethics and representation
- Research study results
- Alignment, outcomes and/or assessment research
- Undergraduate research

12—Writing pedagogies and processes

- Student populations and instruction
- Design and evaluation of assignments
- Classroom/campus situations and strategies
- Collaborative writing
- Assignment design/evaluation
- Response to student texts
- Multimedia/multimodal classrooms
- Pedagogy in digital environments

13—Theory

- Rhetorical theory and theories of visual rhetoric
- Theories of composing
- Theories of reading and writing
- Theories of pedagogy
- Theories of learning to write and writing development
- Theories of literacy
- Theories of writing in society
- Critical, gender, race, identity, disability, feminist, queer, and cultural theories
- Theories from other disciplines (sociology, psychology, linguistics, human factors, etc.)

14—Writing Programs

- Program design
- Administrative issues or concerns
- Program-wide curriculum design
- Learning communities
- Tutoring
- Writing centers
- Adult literacy
- The writing major/minor profession

Submission Deadlines: Online, send by 11:59 p.m. CST, May 5, 2015. Mailed, postmarked by April 28, 2015.

Proposal Form for the 2016 CCCC Convention

Proposal Deadlines: **Online, by 11:59 p.m. Central Time, May 5, 2015**
Mailed, postmarked by April 28, 2015

FAXED OR INCOMPLETE PROPOSALS WILL NOT BE PROCESSED.
SUPPLEMENTAL MATERIAL WILL NOT BE CONSIDERED.

You may propose yourself and/or colleagues for the program by completing the online form available at http://www.ncte.org/cccc/conv/.

IMPORTANT REQUIREMENTS: All individuals whose sessions or papers are accepted or who appear on the program **must pay** their CCCC registration fee at the time they accept their role on the program. **Concurrent sessions must have at least 3 presenters to be considered. For 1-2 presenters, apply under Individual Presentations.**

CHECK APPROPRIATE BOXES: Check "NEW" for a person who is a first-time speaker/presenter. Check "ROLE" if willing to chair a session other than the one proposed. (Volunteer only if you are certain to attend the convention.) Check "DREAM" if you are a first-time presenter eligible for a Scholars for the Dream Travel Award. Check "GS" if you are a full-time graduate student. Check "UGS" if you are an undergrad student. **Check LCD or Internet if that technology is** *essential* **to your presentation. See note about "Audiovisual Equipment" on page 3.**

Online Coaching
Electronic proposals can be reviewed prior to final submission by online coaches (former Stage I and II CCCC proposal reviewers). Review does not guarantee acceptance but is intended to enhance submissions. See http://www.ncte.org/cccc/conv. To qualify, your proposal must be submitted online by April 13, 2015.
☐ I would like an online coach

To submit an online submission:
Complete the online proposal form at http://www.ncte.org/cccc/conv/

To submit a paper submission:
Complete a "set" consisting of Parts A, B, and C
Send to: Linda Adler-Kassner
         2016 CCCC Program Chair
         NCTE, 1111 W. Kenyon Road
         Urbana, IL 61801-1096

Part A: General Information

1. **TYPE OF SESSION/PROPOSAL** See accompanying information regarding multiple submissions. Check one of the following:
   ☐ Concurrent Session (3 or more presenters)   ☐ Roundtable (5 or more presenters)   Workshop: ☐ Wed. Morning ☐ Wed. Afternoon
   ☐ Special Interest Group/Business Meeting   ☐ Individual ☐ Standing Group Sponsored Panel   ☐ Poster   ☐ All-Day Wed.
   LEVEL EMPHASIS: Check one: ☐ 2-year   ☐ 4-year   ☐ graduate   ☐ all

2. **AREA CLUSTER NUMBER**: See list on preceding page. ☐☐☐

3. **Keywords:** (enter up to five)   1 _____   2 _____   3 _____   4 _____   5 _____

4. **Session contact person:**
   Name _____ Institution _____   ☐ New ☐ LCD/Sound
   Home Mailing Address _____   ☐ Role ☐ Internet
                                                            ☐ Dream ☐ GS
   City _____ State _____ Zip _____   ☐ UGS
   Phones: Office _____ Home _____ E-mail: _____ Fax: _____

5. **TITLE OF SESSION** (or Presentation Title if this is an Individual Proposal): _____
   _____

6. **DESCRIPTION OF SESSION** (less than 140 characters): _____
   _____

   If you are submitting an Individual Proposal, you have now completed Part A. Continue on to Part B on reverse.

7. **PARTICIPANTS AND TITLES**
   ● Chair (Name) _____ Institution _____   ☐ New ☐ LCD/Sound
     Home Address _____   ☐ Role ☐ Internet
                                                                     ☐ Dream ☐ GS
     City _____ State _____ Zip _____   ☐ UGS
     Phones: Office _____ Home _____ E-mail: _____ Fax: _____

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

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

   ● Speaker/Presenter 3 (Name) _____ Institution _____   ☐ New ☐ LCD/Sound
     Home Address _____   ☐ Role ☐ Internet
                                                                     ☐ Dream ☐ GS
     City _____ State _____ Zip _____   ☐ UGS
     Phones: Office _____ Home _____ E-mail: _____ Fax: _____
     Title of Presentation _____

If you are proposing a Workshop that includes more speakers than space allows, please list the same information for each additional speaker/presenter up to 12 speakers on a separate sheet. NOW COMPLETE PARTS **B** AND **C**.

Part B: Session Descriptions

8. Briefly describe the focus and purpose of the proposed session; however, provide sufficient detail for the reviewers to evaluate the quality of the proposal. <u>Be mindful of the kind of criteria appropriate to the cluster for which you are proposing.</u> For Workshop or SIG, please also specify meeting day and space needs. Each proposal may use 7,000 characters (including spaces) in 10-point or larger to describe the session topic and each speaker's presentation. Do not refer to speakers by name. Rather, identify separate presentations by "Speaker 1" and the title of the presentation. Use the corresponding Speaker/Presenter number from Part A, Section 6. Use additional sheets if necessary.

Part C: Multiple Submissions Certification

(Not applicable to Workshops or SIGs)

This signed certification must accompany your submission.

No Multiple Submissions*

To ensure maximum participation and a fair process for reviewing proposals, the Executive Committee of CCCC has adopted a policy of *no multiple submissions.* This policy reflects the Executive Committee's commitment to include as many presenters as possible in the convention program.

Under this policy, a person may be proposed for one—and only one—speaking role in a Concurrent Session. The proposer of a session is responsible for certifying that speakers listed on the proposal are not being proposed for any other speaking role. Chairing a session, participating in Workshops, or attending SIG or Caucus business meetings does not count as a speaking role.

9. ☐ I certify that each speaker listed on the proposal is not being proposed for any other speaking role.

*NOTE: If Multiple Submissions Certification is not completed, proposals will be returned to the submitter.

PART D: Undergraduate or Full-Time Graduate Student Certification

To ensure a lower registration fee for the convention, undergraduate students are asked to certify their status.
10. ☐ I certify that each speaker with "UGS" checked in this proposal is an undergraduate student.

To ensure eligibility for the CCCC Chairs' Memorial Scholarship as well as the benefits of a lower registration fee for the convention, full-time graduate students are asked to certify their status.
11. ☐ I certify that each speaker with "GS" checked in this proposal is a full-time graduate student.