

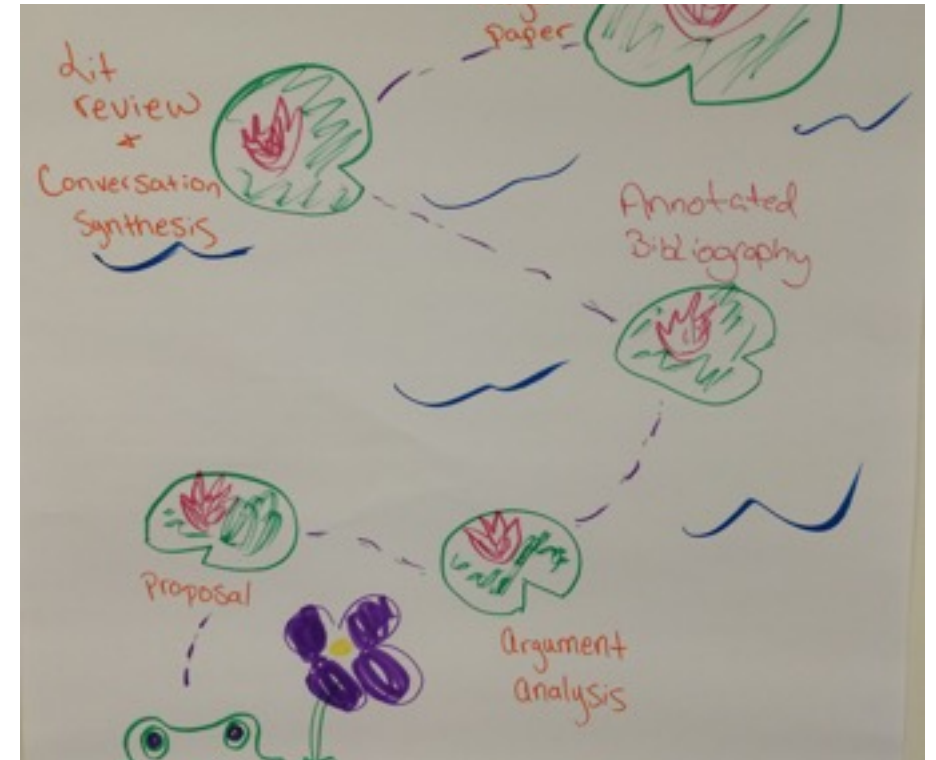


# SHAPING THE FUTURE

## *Writing Centers as Creative Multimodal Spaces*

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*Old Media*  
[low-tech]

pen/pencil/  
crayon/  
marker

paper/butcher  
paper

chalk/dry-  
erase board

Post-it note/  
tack board

*New Media*  
[high-tech]

pixel/stylus/  
trackpad

computer/  
tablet

screen/  
SMARTBoard  
/monitor

social media  
(Twitter)



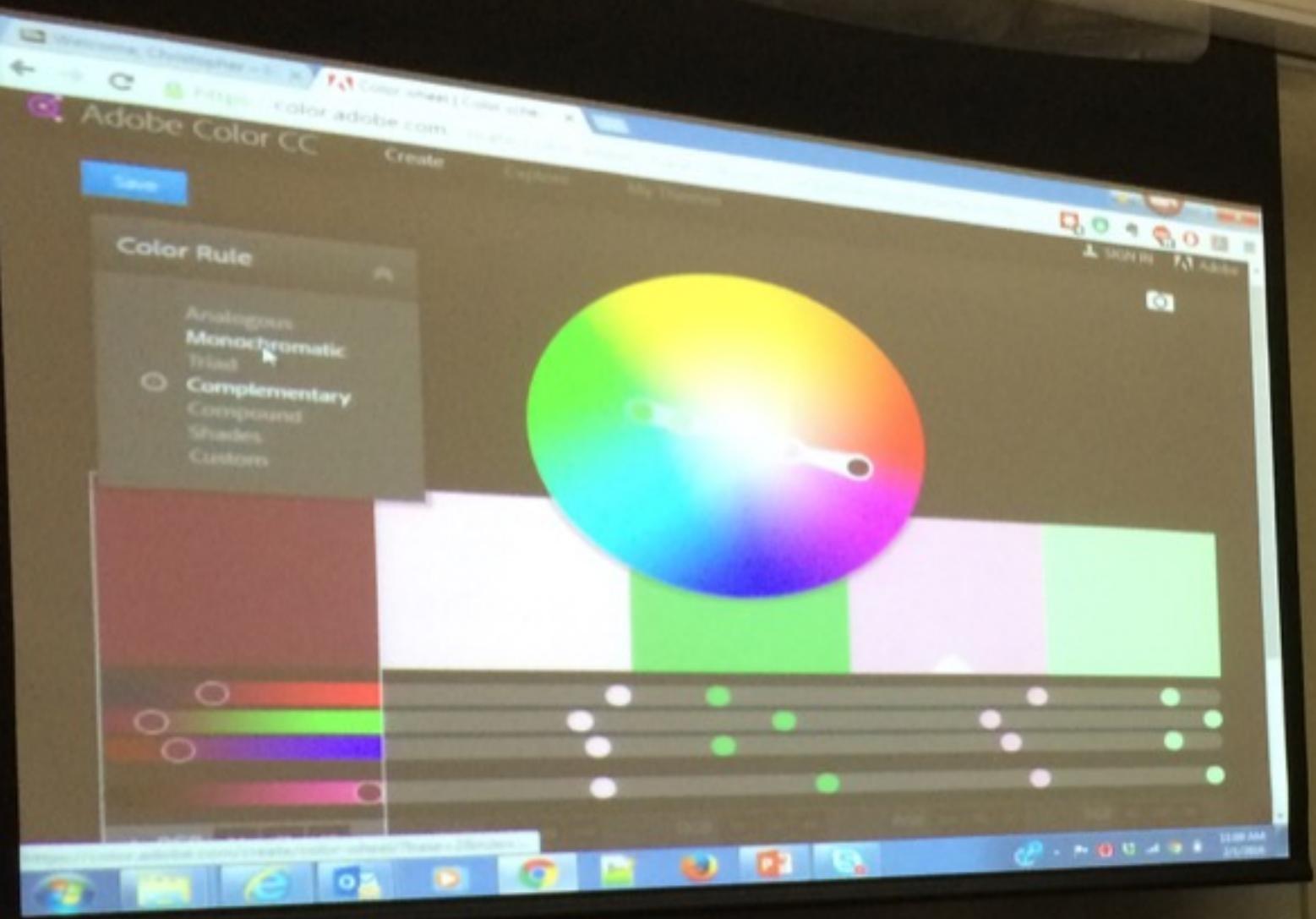


# THREADS

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- Writing centers as spaces for creative invention
- Writing centers as spaces for multimodal thinking
- Writing centers as spaces for reworking understandings of media





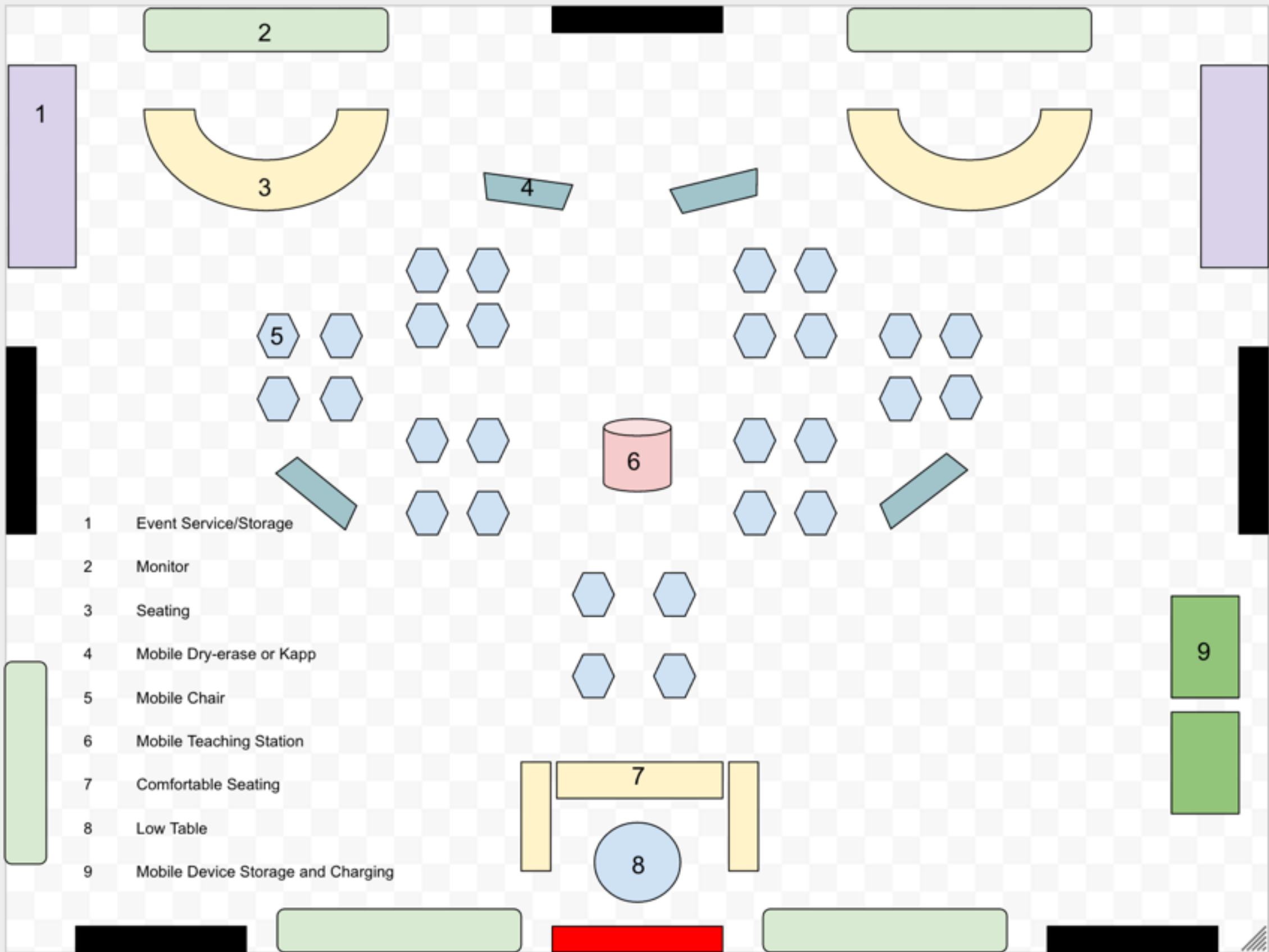




# CULTURES OF SHARING

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- producing
- collaborating
- composing (and composing processes)
- viewing and accessing



- 1 Event Service/Storage
- 2 Monitor
- 3 Seating
- 4 Mobile Dry-erase or Kapp
- 5 Mobile Chair
- 6 Mobile Teaching Station
- 7 Comfortable Seating
- 8 Low Table
- 9 Mobile Device Storage and Charging

# CULTURE OF INNOVATION

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- Employ creative and innovative talent
- Develop new methods, updates, and adjustments
- Anticipate the future (rather than follow, react, or simply keep up)
- Look for new and better ways of doing work



# WAYS WRITING CENTERS WORK

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- Will writing centers maintain a primary focus of offering objective peer-to-peer support for writers of papers?
- What ways will writing centers work in the future in light of new media opportunities, new spatial opportunities, and all of the ways that we *could* or *should* work?



## MAKE SPACE

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- “Building your own space is a big deal. Creating a space collaboratively is the best recipe for creating a collaborative space” (31).
- “Space is the ‘body language’ of an organization” (38).
- “Define your intent. Know what you want to get from each space, articulate it, and act on it” (66).





# THE TEN FACES OF INNOVATION

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- “We’ve all been there. The pivotal meeting where you push forward a new idea or proposal you’re passionate about. A fast-paced discussion leads to an upwelling of support that seems about to reach critical mass. And then, in one disastrous moment, your hopes are dashed when someone weighs in with those fateful words: *‘Let me just play Devil’s Advocate for a minute . . .’*” (2)

# TEN FACES OF INNOVATION

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## ➤ Learning Personas

- Driven by the idea that no matter how successful a company currently is, no one can afford to be complacent
  - The anthropologist
  - The experimenter
  - The cross-pollinator



# TEN FACES OF INNOVATION

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## ➤ Organizing Personas

- Played by individuals who are savvy about the often counter-intuitive process of how organizations move ideas forward
  - The hurdler
  - The collaborator
  - The director

# TEN FACES OF INNOVATION

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## ➤ Building Personas

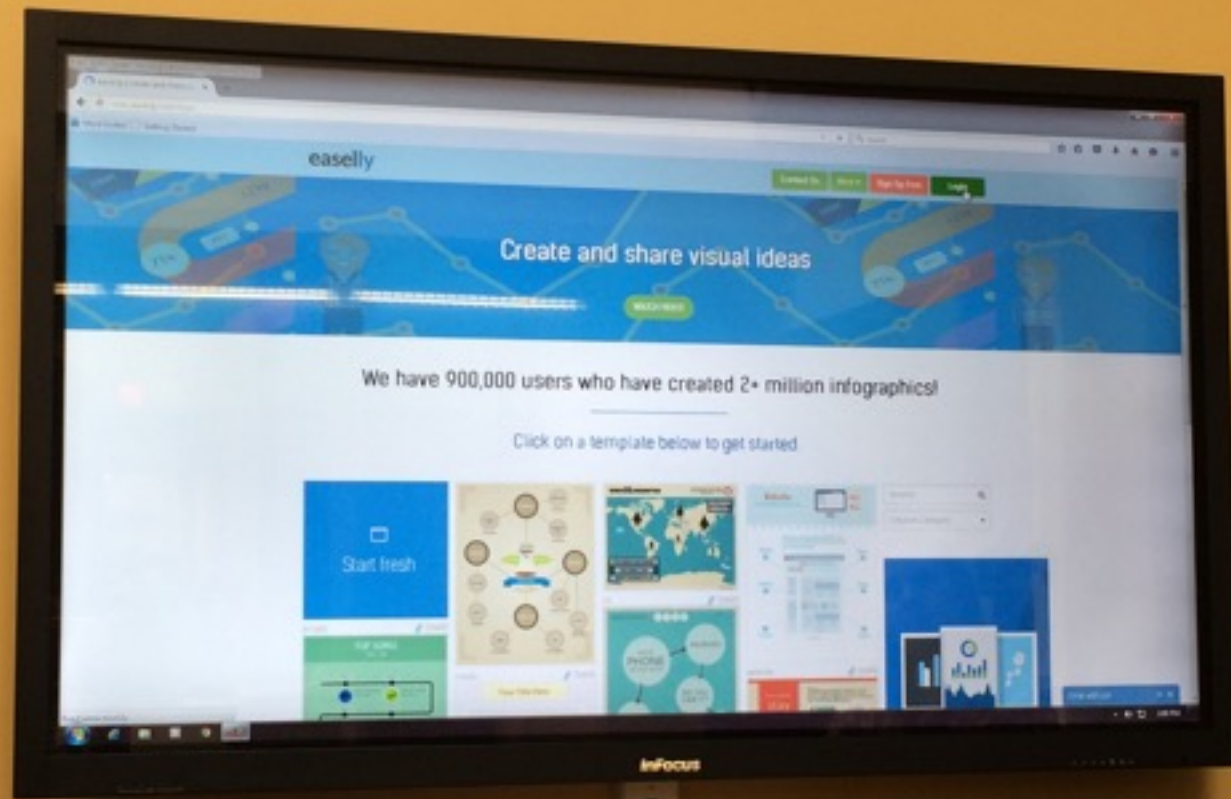
- Insights from the learning roles that channel the empowerment from the organizing roles to make innovation happen
  - The experience architect
  - The set designer
  - The storyteller
  - The caregiver



# INNOVATION QUESTIONS

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- What persona would you want your writing center to adopt?
- Ideally, how would the media and spaces at work in your writing center adapt or change based on this persona?





happy!

AT  
ster

### New room

- Brightly colored walls ✓
- Guest art (from school)
- Mirror games ✓
- Roller chair ✓
- Bean bag chair ✓
- Cycling has signature of students ✓
- Paper & pencils ✓
- Writing computers ✓
- Keep top tops ✓
- Fun games (intellectual) ✓
- Snack time ✓
- Wifi Built in ✓
- 360 camera & streaming service, speakers ✓
- Wall of nerdiness ✓
- Chalk wall / white board wall ✓
- Pacman table? ✓
- Library? ✓
- Hammocks ✓
- Touch screen objects ✓
- overlook (small) ✓
- Music-mood ✓
- Massage chair ✓
- Rolling tables w/ chairs

- Mood lights that change w/ moods (over kids light)

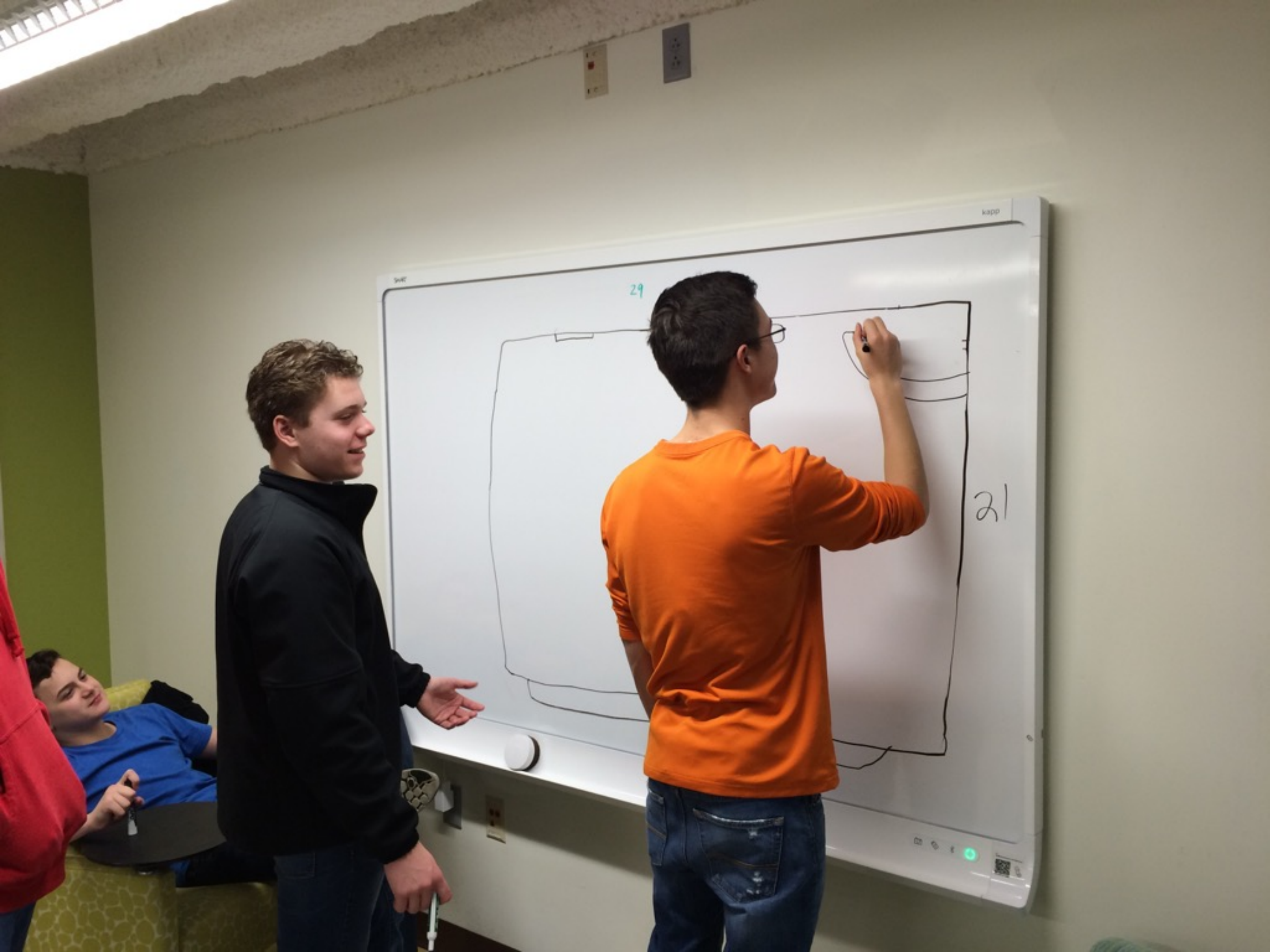
- Cupboards for keeping things (that push into the wall & out of way)

kids will leave when hungry



Modality	Artifacts	Possible Output	WC Activity
Written	alphabetic text, printed paper, hand-written notes	essay, research paper, paragraphs	drafting, consulting alphabetic text
Visual	photos, images, sketches, shapes, icons, drawings	diagrams, charts, concept maps	visual exploration, relational thinking, brainstorming
Oral	speech, audio file, video	podcasts, audio file, brainstorm, presentation	discussion, presenting, oral expression, recordings
Aural	ambient sound, musical patterns, audio clips	soundtrack, archive, background music	explore role of sound in multimodal artifacts, compose with sound





29

21



Modality	Artifacts	Possible Output	WC Activity
Kinesthetic	butcher paper, Post-Its, magnetic tiles	models, prototypes	design communication processes, experiences, and relationships



Multimodal composition is designed to help teachers of composition expand the modalities on which they and their students draw, to go beyond the limits of texts that rely primarily on words, and to enjoy exploring the affordances - the special capacities - of video, image, and sound.

- *Cynthia L. Selfe*, *Multimodal Composition: Resources for Teachers*

A multimodal pedagogy is designed to facilitate expansion of the modalities through which students and faculty create meaning, to teach and learn beyond alphabetic text and to challenge linear, one-directional thinking by exploring the affordances of image, sound, and movement.



# MULTIMODAL

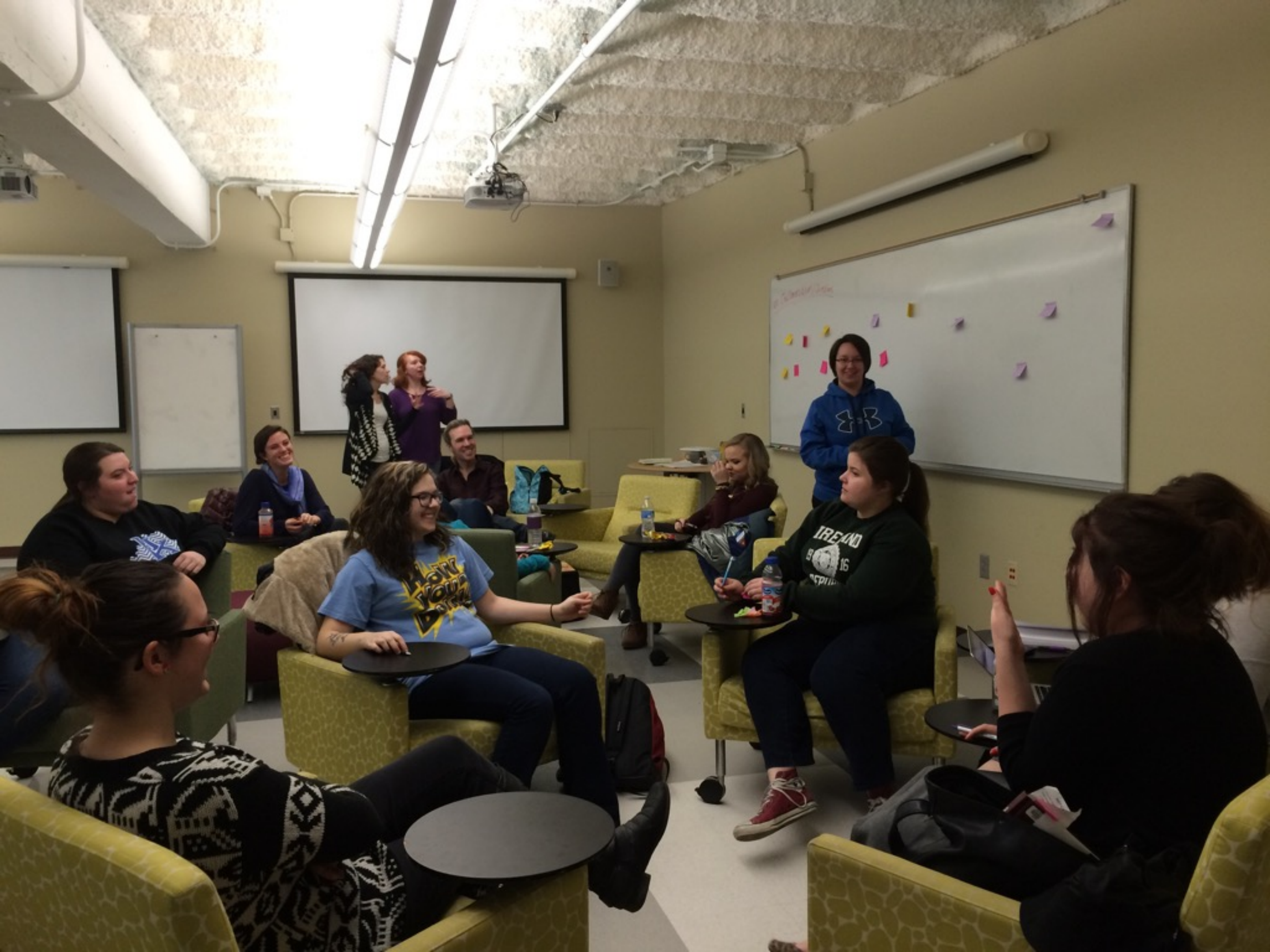
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- Encourages a complex process of thinking
- Promotes creative thinking
- Models to students the multiple paths in a composing process
- Reveals to students an important learning process that also promotes metacognition

“

A part of creative thinking is just plain thinking.

*-Flower & Hayes, 1980*







# WRITING CENTERS ARE . . .

- centralized teaching and learning spaces on a campus
- spaces that highlight the creative process
- spaces for students (and faculty) to understand all of the available opportunities for designing communication

# DESIGN THINKING: THREE RECENT PERSPECTIVES ON COMPOSING

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- **Marback (2009)** “Embracing Wicked Problems: The Turn to Design in Composition Studies”
- **Newcomb (2012)** “Sustainability as a Design Principle for Composition: Situational Creativity as a Habit of Mind”
- **Purdy (2014)** “What can Design Thinking Offer Writing Studies?”

Design Thinking Concept	Writing Center Value
<p><b>Empathize</b></p>	<p>Focus on the student; understand the student’s concerns, constraints, and needs.  <i>Who is my student? What matters to this person?</i></p>
<p><b>Design</b></p>	<p>Construct a point of view that is based on student needs and insights. <i>What are the student’s needs?</i></p>
<p><b>Ideate</b></p>	<p>Brainstorm and develop as many creative solutions as possible (reserve judgement).  <i>How can I encourage wild ideas and possibility thinking in the student?</i></p>
<p><b>Prototype</b></p>	<p>Build a representation of one or more of your ideas to show to others. <i>How can I show my thinking? How can students show their thinking? What materials are available or needed to display thinking and thinking processes?</i></p>
<p><b>Test</b></p>	<p>Return to your original user group and test your ideas for feedback. Share your prototype. <i>What is working in this prototype? What is not working? What are the available options for moving forward?</i></p>



## Stage

## Creative Process

defining tasks

divergent

brainstorming

divergent

research

convergent

writing

convergent

revising and testing

convergent-divergent

*(Lee and Carpenter, 2015)*

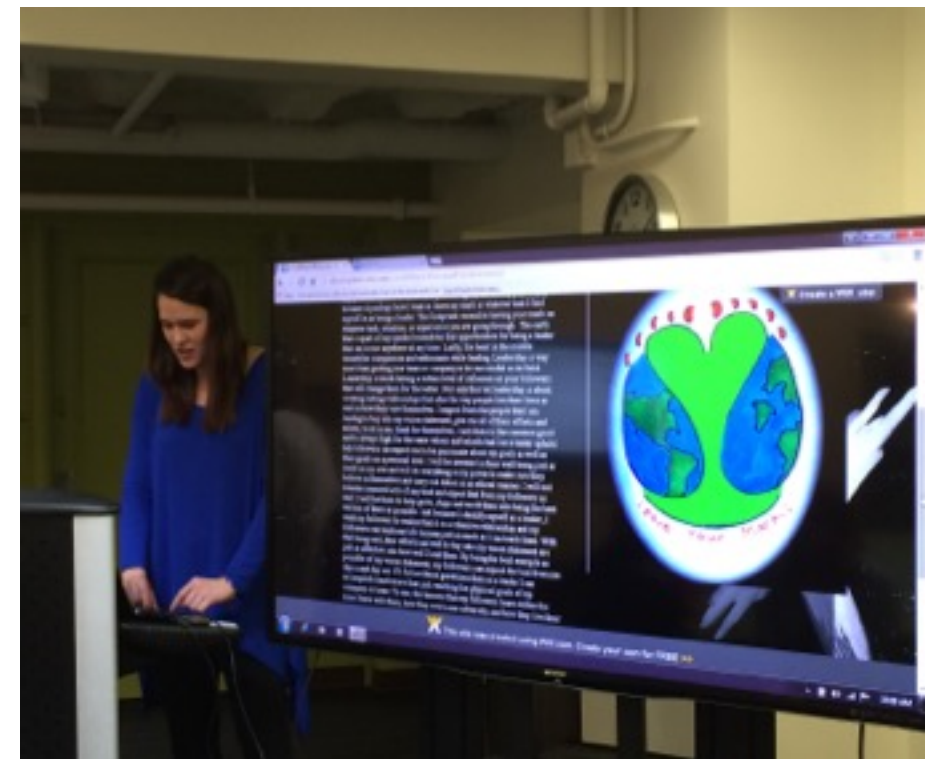
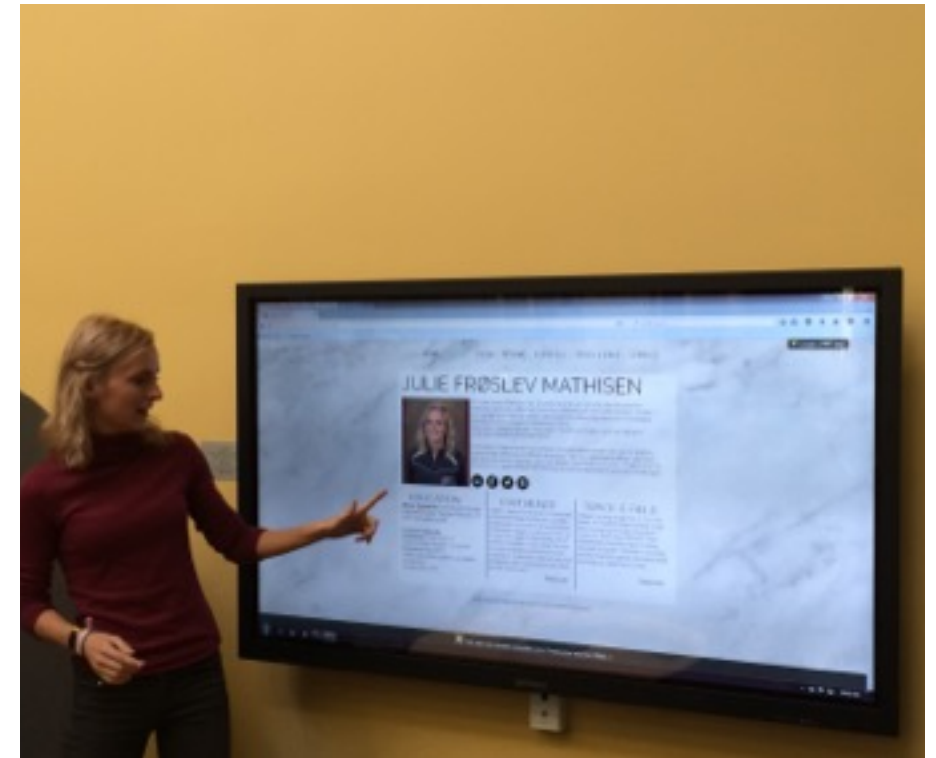
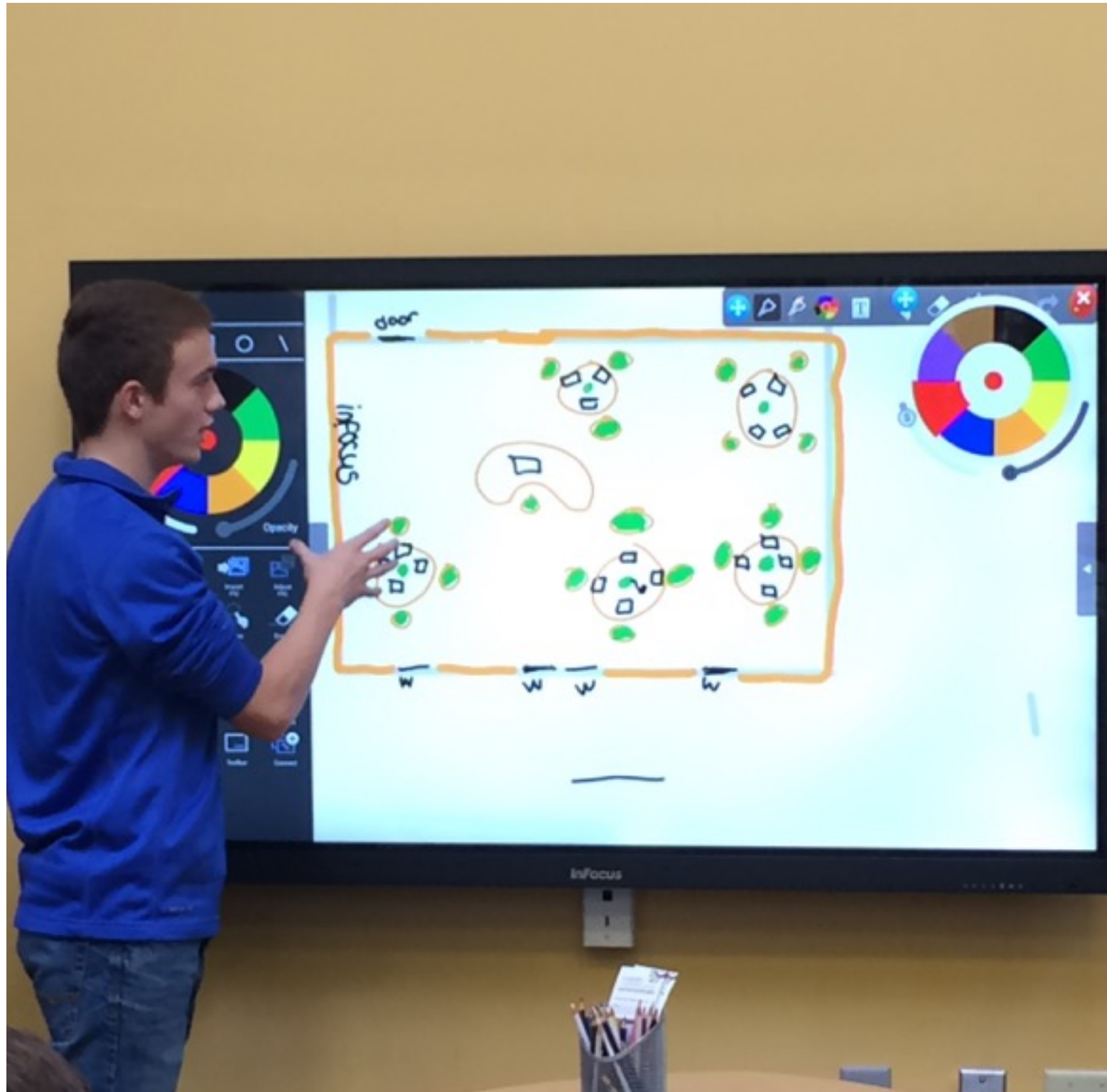
# THREE QUESTIONS

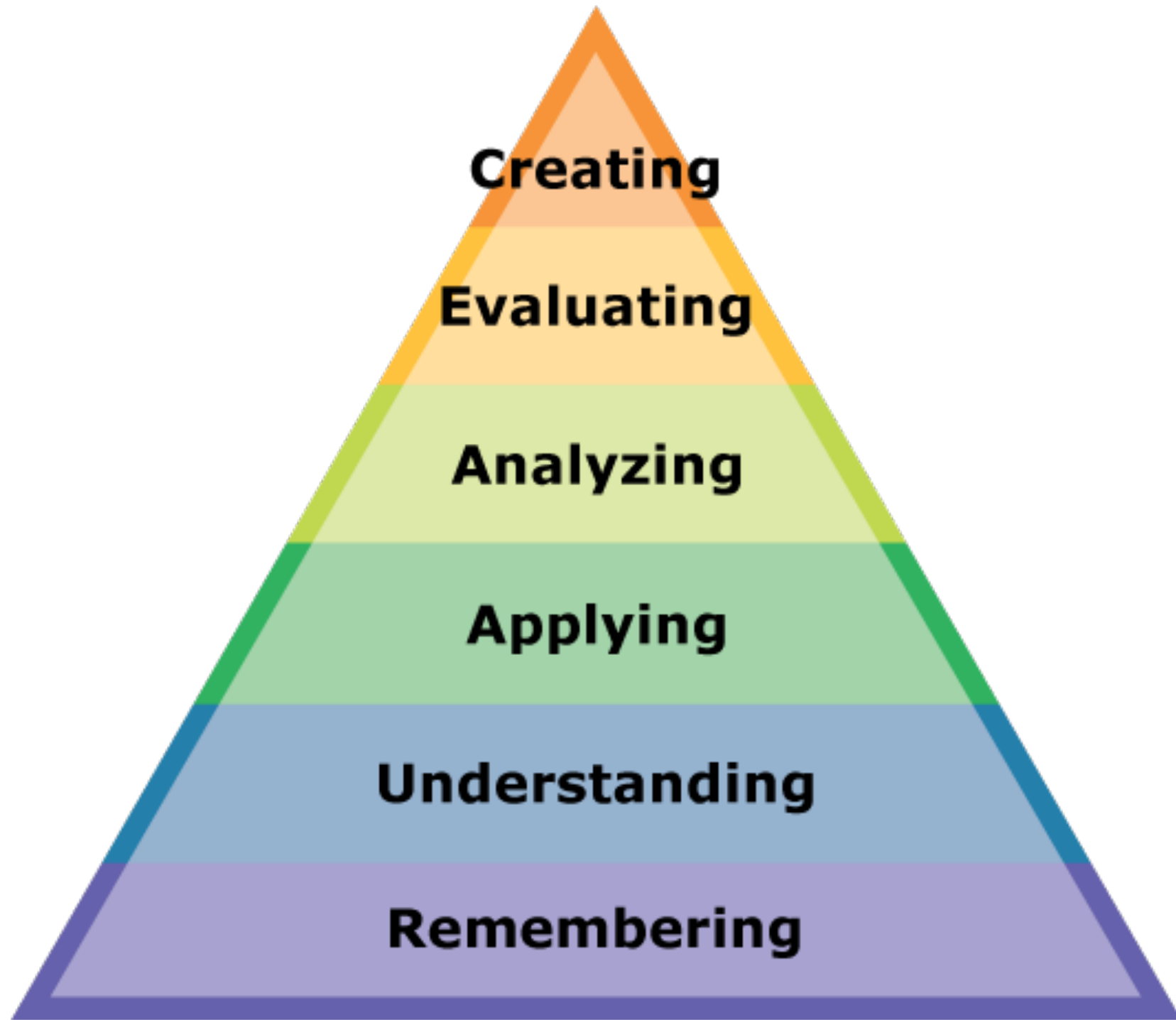
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- **A/S:** What should innovation look like in your writing center?
- **A:** What should innovation look like in your academic work *in the center*? What does innovation look like in your *academic work with faculty*?
- **S:** What should innovation look like in your *consultations with students*?

WC Admin: A

WC Student Staff: S

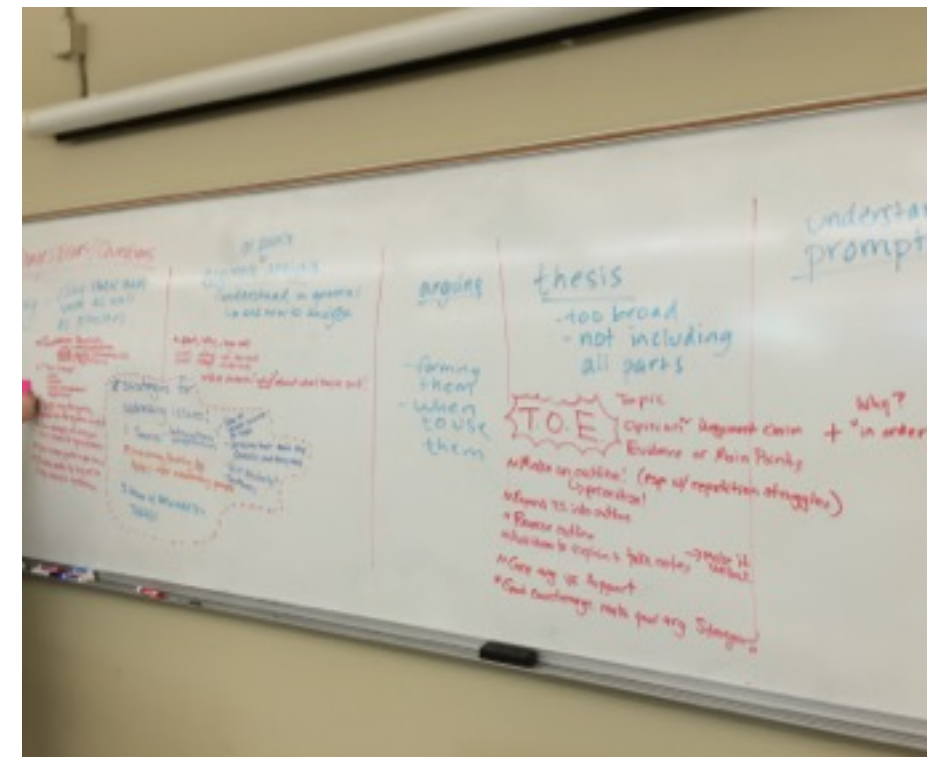
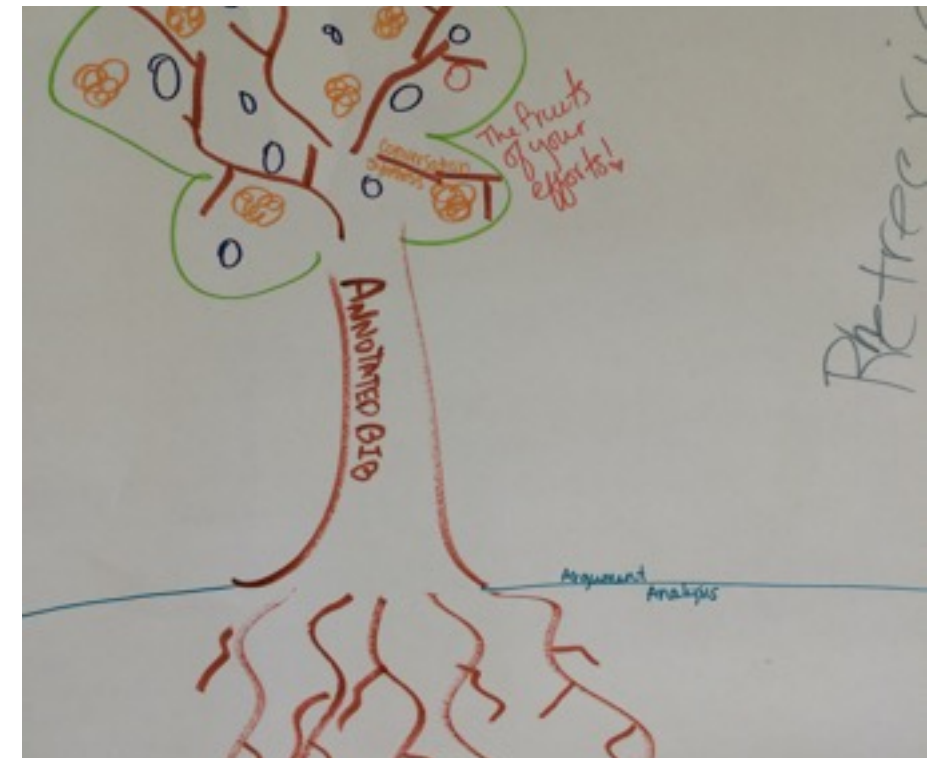
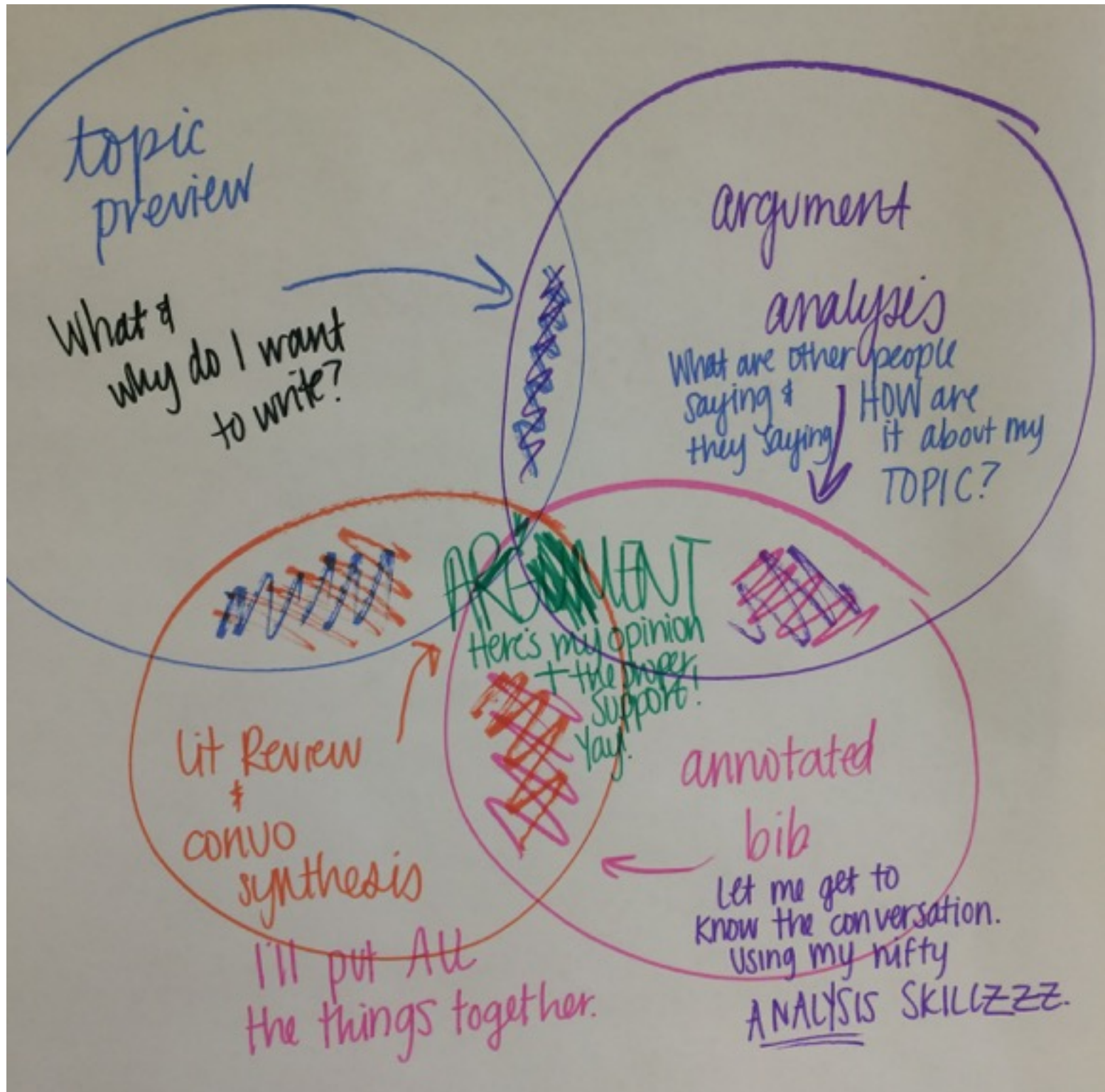




*(Anderson & Krathwohl, 2001; Krathwohl, 2002)*

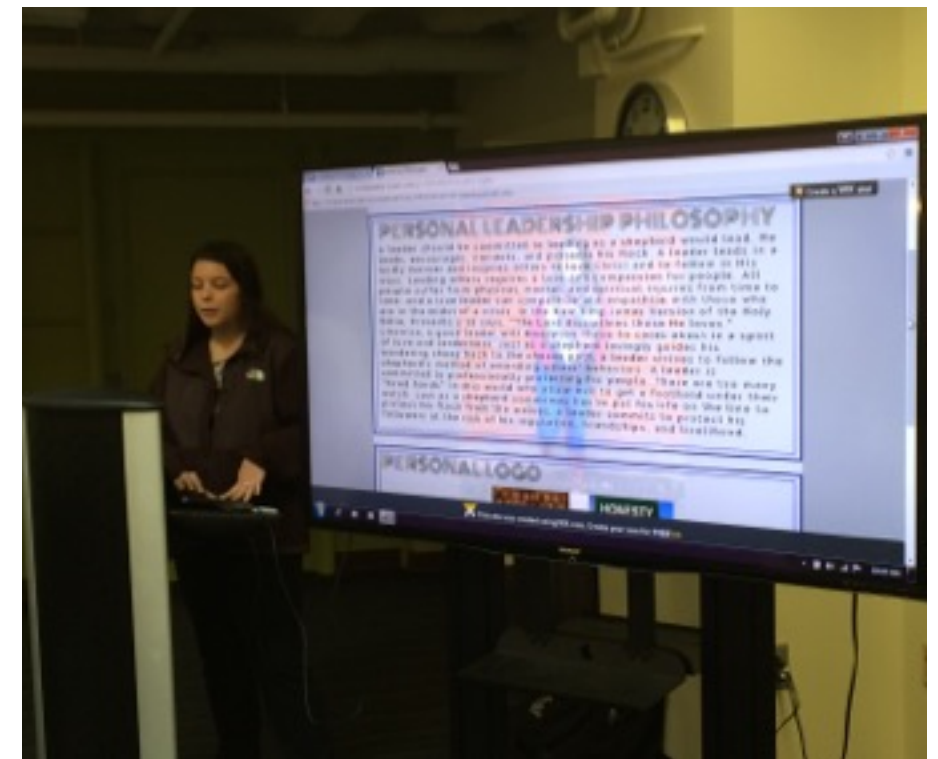
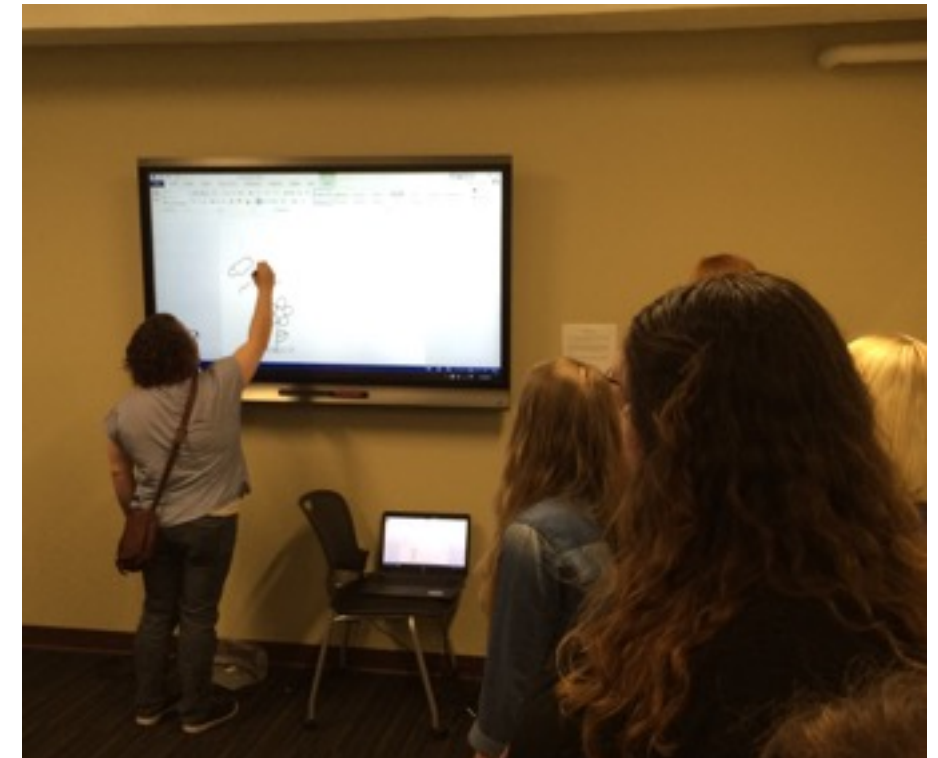
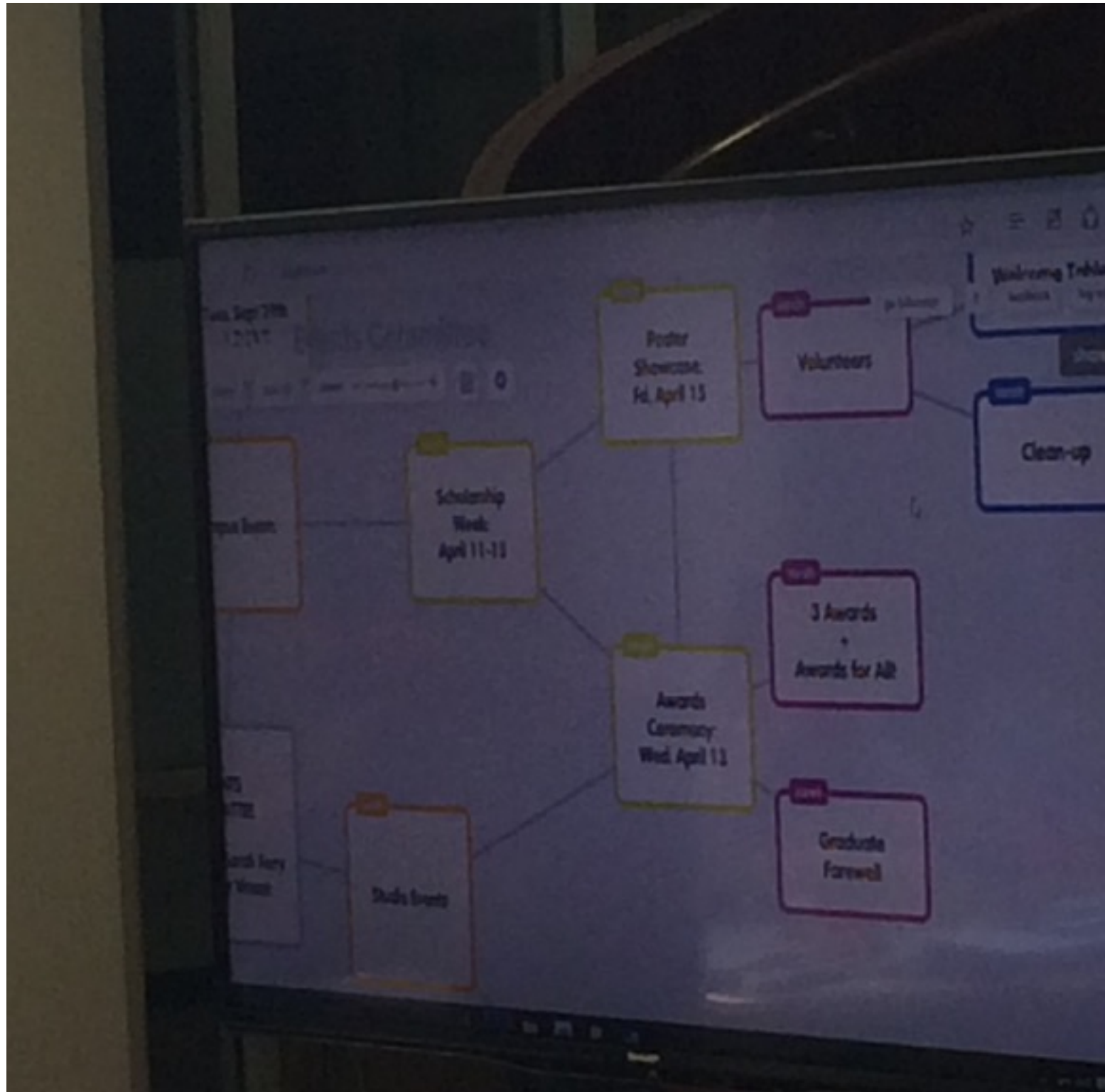


Revised Bloom's	Definition	The ways writing centers work
<b>Create</b>	Produce new or original work	Produce artifacts, creative residue, compose in multiple modes, develop visible ideas
<b>Evaluate</b>	Justify a stand or a decision	Take a position on design decisions, strategies, or approaches
<b>Analyze</b>	Draw connections among ideas	Draw connections between modalities, texts, and materials
<b>Apply</b>	Use information in new ways	Implement new ideas to solve traditional issues; apply untested mode in a new way or in new application
<b>Understand</b>	Explain ideas or concepts	Explain and recognize modal affordances and choices in a multimodal text (or multimodal thinking)
<b>Remember</b>	Recall facts and basic concepts	Define and state plans for modal, composing development



Messy visual “noise” from the writing center





*Explore mediated approaches with students*





**SOUTHERN  
DISCOURSE  
in the CENTER**

*A Journal of Multiliteracy and Innovation*

- "We Also Offer Online Services at Interpellation.edu":  
Althusserian Hails and Online Writing Centers  
*Alan Benson*
- Situated Design for Multiliteracy Centers: A Rhetorical  
Approach to Visual Design  
*Sohui Lee*
- Yes...And With Me: Mutuality and Improvisation as  
Methods for Consultant Development  
*Kerri Bright Flinchbaugh*
- Training Speech Center Consultants: Moving Forward  
with a Backward Glance  
*Linda Hobgood*
- Back to the Center: University of North Carolina  
Greensboro's Digital ACT Studio  
*Lindsay Sabatino*
- Promoting Independence: Conducting Efficient  
Sessions with Learning-Disabled Students  
*Ory Alexander Owen*

# PROMOTING INNOVATION

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- Reviews work that is
  - new
  - innovative
  - provisional
  - future thinking
- Peer-reviewed
  - rigorous
  - scholarly
  - academic

# SHAPING THE FUTURE

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- Drawing new attention to how we teach and learn through and within our spaces
- Thinking about our work off the page but also on the screen and in different modes and media
- Thinking about students' thinking in multiple modes
- Rethinking media and the artifacts we use to talk to students about their writing (and writing process)

# FUTURE THINKING FOR WRITING CENTERS

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- **Innovation:** pedagogical and theoretical approaches that draw from the outside, reshape our writing center theory and practice, and have a new or refashioned output.



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- **Possibility thinking:** engage in intellectual, scholarly conversations about *what if* and *what could be* to shape the future of our work.

# FUTURE THINKING FOR WRITING CENTERS

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- **Innovation:** pedagogical and theoretical approaches that draw from the outside, reshape our writing center theory and practice, and have a new or refashioned output.
- **Possibility thinking:** engage in intellectual, scholarly conversations about *what if* and *what could be* to shape the future of our work.
- **Embrace creative and multimodal noise:** produce consultations and workshops that allow you to see that transformational thinking happened, resulting in creative, multimodal residue--the mix of the written and visual--and evidence of intellectual and physical movement.







# FURTHER READING AND VIEWING

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- Learning Spaces Collaboratory | [www.pkallsc.org](http://www.pkallsc.org)
  - *The LSC Guide: Planning for Assessing 21st Century Spaces for 21st Century Learners*
- *Sustainable Learning Spaces: Design, Infrastructure, and Technology* | <http://ccdigitalpress.org/ebooks-and-projects/sustainable>
- Learning Space Toolkit | [learningspacetoolkit.org](http://learningspacetoolkit.org)

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