SHAPING THE FUTURE

Writing Centers as Creative Multimodal Spaces

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<table>
<thead>
<tr>
<th>Old Media [low-tech]</th>
<th>pen/pencil/crayon/marker</th>
<th>paper/butcher paper</th>
<th>chalk/dry-erase board</th>
<th>Post-it note/tack board</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Media [high-tech]</td>
<td>pixel/stylus/trackpad</td>
<td>computer/tablet</td>
<td>screen/SMARTBoard/monitor</td>
<td>social media (Twitter)</td>
</tr>
</tbody>
</table>
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

➤ 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

➤ 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

➤ 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

➤ “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).
“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

➤ 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
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
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

➤ 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?
New room
- Brightly colored walls
- Guest area (from school)
- Mini games 
- Roller chair 
- Bean bag chair 
- Desk and chair 
- Fun games (intelligent)
- Snack time
- Wi-Fi built in
- 360 camera & streaming service/speakers
- Wall or reconfig 
- Chalk wall/white board wall
- Param table? 
- Library? 
- Hammocks 
- Touch screen objects
- Outlook (small)
- Music mood 
- Massage chair 
- Rolling tables w/ chairs
<table>
<thead>
<tr>
<th>Modality</th>
<th>Artifacts</th>
<th>Possible Output</th>
<th>WC Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Written</td>
<td>alphabetic text, printed paper, hand-written notes</td>
<td>essay, research paper, paragraphs</td>
<td>drafting, consulting alphabetic text</td>
</tr>
<tr>
<td>Visual</td>
<td>photos, images, sketches, shapes, icons, drawings</td>
<td>diagrams, charts, concept maps</td>
<td>visual exploration, relational thinking, brainstorming</td>
</tr>
<tr>
<td>Oral</td>
<td>speech, audio file, video</td>
<td>podcasts, audio file, brainstorm, presentation</td>
<td>discussion, presenting, oral expression, recordings</td>
</tr>
<tr>
<td>Aural</td>
<td>ambient sound, musical patterns, audio clips</td>
<td>soundtrack, archive, background music</td>
<td>explore role of sound in multimodal artifacts, compose with sound</td>
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<td>Possible Output</td>
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<tr>
<td>--------------</td>
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<td>--------------------------------------------------</td>
</tr>
<tr>
<td>Kinesthetic</td>
<td>butcher paper, Post-Its, magnetic tiles</td>
<td>models, prototypes</td>
<td>design communication processes, experiences, and relationships</td>
</tr>
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</table>
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

➤ 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


➤ 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?”
<table>
<thead>
<tr>
<th>Design Thinking Concept</th>
<th>Writing Center Value</th>
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<tbody>
<tr>
<td><strong>Empathize</strong></td>
<td>Focus on the student; understand the student’s concerns, constraints, and needs. <em>Who is my student? What matters to this person?</em></td>
</tr>
<tr>
<td><strong>Design</strong></td>
<td>Construct a point of view that is based on student needs and insights. <em>What are the student’s needs?</em></td>
</tr>
<tr>
<td><strong>Ideate</strong></td>
<td>Brainstorm and develop as many creative solutions as possible (reserve judgement). <em>How can I encourage wild ideas and possibility thinking in the student?</em></td>
</tr>
<tr>
<td><strong>Prototype</strong></td>
<td>Build a representation of one or more of your ideas to show to others. <em>How can I show my thinking? How can students show their thinking? What materials are available or needed to display thinking and thinking processes?</em></td>
</tr>
<tr>
<td><strong>Test</strong></td>
<td>Return to your original user group and test your ideas for feedback. Share your prototype. <em>What is working in this prototype? What is not working? What are the available options for moving forward?</em></td>
</tr>
<tr>
<td>Stage</td>
<td>Creative Process</td>
</tr>
<tr>
<td>----------------------------</td>
<td>----------------------------</td>
</tr>
<tr>
<td>defining tasks</td>
<td>divergent</td>
</tr>
<tr>
<td>brainstorming</td>
<td>divergent</td>
</tr>
<tr>
<td>research</td>
<td>convergent</td>
</tr>
<tr>
<td>writing</td>
<td>convergent</td>
</tr>
<tr>
<td>revising and testing</td>
<td>convergent-divergent</td>
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*(Lee and Carpenter, 2015)*
THREE QUESTIONS

➤ 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)
<table>
<thead>
<tr>
<th>Revised Bloom’s</th>
<th>Definition</th>
<th>The ways writing centers work</th>
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<tr>
<td><strong>Create</strong></td>
<td>Produce new or original work</td>
<td>Produce artifacts, creative residue, compose in multiple modes, develop visible ideas</td>
</tr>
<tr>
<td><strong>Evaluate</strong></td>
<td>Justify a stand or a decision</td>
<td>Take a position on design decisions, strategies, or approaches</td>
</tr>
<tr>
<td><strong>Analyze</strong></td>
<td>Draw connections among ideas</td>
<td>Draw connections between modalities, texts, and materials</td>
</tr>
<tr>
<td><strong>Apply</strong></td>
<td>Use information in new ways</td>
<td>Implement new ideas to solve traditional issues; apply untested mode in a new way or in new application</td>
</tr>
<tr>
<td><strong>Understand</strong></td>
<td>Explain ideas or concepts</td>
<td>Explain and recognize modal affordances and choices in a multimodal text (or multimodal thinking)</td>
</tr>
<tr>
<td><strong>Remember</strong></td>
<td>Recall facts and basic concepts</td>
<td>Define and state plans for modal, composing development</td>
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Messy visual “noise” from the writing center
Explore mediated approaches with students
PROMOTING INNOVATION

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

➤ 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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➤ **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

➤ Learning Spaces Collaboratory | www.pkallsc.org


➤ Learning Space Toolkit | learningspacetoolkit.org
REFERENCES


Boquet, Beth. (2002). Noise from the writing center. Logan, UT: USU P.


