New Studio Composition: New Sites for Writing, New Forms of Composition, New Cultures of Learning

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In 1989 Roy Pearce, a graduate of the class of 1941, donated three million dollars to his alma mater, Clemson University, to create a new center whose purpose was to enhance the communication skills of undergraduate students. To accomplish this aim, faculty within the center would work with other faculty across the campus to integrate communication into their classes. Modeled on the writing across the curriculum programs sweeping the country, the Pearce Center program offered its own variant. In addition to including writing, our program also included teaching and learning in speech, in the visual, and in digital communication technologies. Named the Roy and Marnie Pearce Center for Professional Communication, the center also extended its mission beyond campus to encompass work with K–12 colleagues as well as with employees in the workplace.

Perhaps not surprisingly, the most significant of these efforts—both in terms of resources allotted and progress made—focused on the campus. Under the direction of Art Young and Carl Lovitt and through workshops, seminars, minigrants, and individual consultations, the Pearce Center guided a major shift on campus away from a "sage on the stage" transmission-of-knowledge model of teaching to a model of pedagogy centered on learners immersed in communication-rich tasks. It managed all this without a space of its own and without working directly with students.

Eleven years later, we are just now creating a space of our own, or more accurately, two spaces—one "real," another electronic, where we will continue working with faculty and begin working with students. Because we are now working with students—in our new Class of 1941 Studio for Student Communication—we are also linking these two spaces to a third, a new kind of curricular space articulating all varieties of communication and their interrelationships. In this two-and-a-half-year process, we've had the luxury, and the necessity, of thinking hard about how best to link physical, elec-

tronic, and curricular spaces, all with an eye toward a central question: As both thought experiment and design issue—in terms of curriculum, physical space, and electronic space—what would space to do work in Communication across the Curriculum (CAC) look like? Here, in the space of these pages, we explore this question as it applies to all these sites, individually and collectively—the physical, the electronic, and the curricular—and suggest the kinds of issues that, we believe, will inform the composition curriculum of the twenty-first century.

During the academic year 1999–2000, three events occurred that changed the direction of the Pearce Center. First, in fall 1999, we marked our ten- year anniversary by engaging in a year-long focus on what the work of the Pearce Center for the next decade might be. Would we continue in the same direction, maintaining our efforts on faculty development, or perhaps expand to include students? Second, in summer 2000, we were one of four schools in the country to be recognized by *TIME* magazine for our communication across the curriculum program. This recognition seemed to signal that we should at the least maintain what we had created. And third, also during the summer of 2000 a new dean joined us, and she too wanted to know what was next for the Pearce Center. Our answer: a new center for communicative arts, a place where students could work individually and collectively on various, often –related, communicative tasks, a space that has since become known as the Class of 1941 Studio for Student Communication.

This center, now also called the Pearce Studio, is like the "studio" model of composition of instruction (Grego) and unlike it, and also like a Writing Center and unlike it. Like the studio model of composition, the Pearce Studio includes writing and fosters collaboration, but it's not a site for courses. Like a writing center, it assists students to develop process and product, but those products include posters and speeches as often as print texts. Physically, the Studio is four thousand square feet renovated specifically as a place where undergraduate and graduate students work on all forms of communication. Electronically, the site is an online studio that is both mirror site of the physical site and something different again. Creating these sites has involved many stories: for example one about designing the space and the curriculum in tandem; another about navigating the politics of locating space that could be renovated; and still another about finding private funding for the Studio.

The story we want to share here includes glimpses of smaller stories while it focuses on two themes. First, we play out at least some of dialogic relationships between and among a physical space, a curricular space, and an online space. Second, and as important, is the larger story: what we have learned in

the creation of the Studio, and what we think we will continue to learn as it comes to life, elements that each raise significant questions about the nature of composition in the 21st century.

A Context of Space and Time

From its inception, the Pearce Center was virtual, and we knew firsthand how that had impeded planning for events and delivering them. We had no space permitting us to schedule in advance, to exert flexibility in planning, or to house materials such as books, articles, and student work. Without such a "home," it was more difficult to legitimate our efforts and to encourage an identity among our constituents. Where were we? Well, everywhere and nowhere. As real estate agents know, location matters.

And, as physicists and program developers know, space connects to time. We'd completed our first decade, capped with the *TIME* award; as the dean said, what now? In taking up this question, we responded as teachers rather than as curriculum developers, workshoppers, or faculty consultants. We wanted to connect with students directly. We were impressed by programs that closed the learning circle by working with students as well as faculty, for example through Writing Centers or linked courses. We hadn't done that. And given our curricular and theoretical interest in the intersection of space, time, and identity, it is perhaps no surprise that we found ourselves constantly returning in our discussions to the efforts we might take up with students and to exploring how those might be a "natural" extension of and could benefit our CAC faculty-development program.

In the fall of 2000, to sketch out the need for such a Studio and the beginnings of definition for it, I developed a concept paper, "Form and Function: The Pearce Center for Communicative Arts." That paper, intended to articulate a new kind of curricular space located in a new kind of physical and institutional space—somewhat like a Writing Center but different from it, located in the vocabulary of art and architecture as well as in composition and communication—began with general observations about where and how college students learn to communicate, at least on many campuses and certainly at Clemson. We pointed out, for instance, that on our campus:

- In their first year, students complete their first-year *writing* requirement in an English Department
- Some students, in the sophomore year, complete a *speech* course (although few of these courses integrate either print or digital visuals) in a Speech Communications Department
- All students are supposed to complete a computer science course in *technology* a-rhetorically applied: that is, they learn software not for any purpose or audience, but for the sake of the technology

- Some complete a technical or business writing course
- All secure three credits from a menu of Writing across the Curriculum classes; and
- None is required to learn visual rhetoric, digitized writing, or presentation technology.

Equally important, we claimed, Clemson—like most schools we know of—provides no single curricular or physical space where students could engage in communication work. As the list above suggests, the activities are Balkanized across campus, and for some tasks—creating a slide show in presentation software, for example, and composing a poster—students have no site at all that can help. Ironically, this organization of sites of communication is directly at odds with the way tasks were assigned inside classrooms. From our work with faculty, we knew that the kinds of communication activities assigned to students were often sequenced and integrated across genre and media. Rarely were students asked to write a report only, or to present a slide show only. More commonly, students gave a slide show, accompanied by a handout, that would morph into a five-page report. In classes where digital portfolios substitute for final exams, students might reflect and repurpose yet again. In other words, the faculty, with the support of the Pearce Center, consistently asked students to engage in multifaceted communication tasks—what we might call *ongoing communication* assignments. But outside of the individual classroom, the campus provided no place where students could seek, much less find, assistance to complete such assignments.

The Studio was an answer to this perceived need.

A Process of Development: A Brief Account

Sometimes creating an answer simply leads to other questions or problems. Among those generated by our interest in the Studio were (1) finding funds; and (2) finding space to renovate if we obtained the funds. We were fortunate in that the Class of 1941 supported the project and that the computer folks on campus were looking for better digs for a set of open computer labs then housed in some adjacent undersized, windowless cinderblock-walled classrooms. When they found another site, we inherited 4,000 square feet—not a large space given that Clemson has 17,000 students, but a start.

We were also fortunate in that the architects we hired—Pazden Smith, of Greenville, South Carolina— were collaborative rather than directive. Some architects operate on a theory of originary genius model and tend to design

for the client. Others, more social constructionist in character, design *with* the client. What's more, this latter process is called *rhetorical*. Architect Fil Hearn explains:

Of the five parts of rhetoric—invention, arrangement, embellishment, memory, and delivery—those that can help supply the missing parts of the theory of architectural design method belong to invention and the initial aspects of arrangement (324).

What this meant was that we—architects and faculty—worked inside a form of collective authorship: "At least as much responsibility lies with the patron as with the architect" (324). Given that neither we the faculty nor the architects knew what we together were inventing, working collaboratively made sense. We also worked in a call-and-response mode. We showed the architects some Writing Centers, online, and described them. We then explained to the architects how we thought the Studio was like a Writing Center—in its inclusion of writing, in its processes, and its attitude toward students—but and how it would be different—in its specific attention to speech, in its focus on collaboration, in its attention to digital texts. What kind of space, we asked, would foster this work? After articulating what they thought we were saying, they explored with us what that might mean from a design perspective. We also explained that technology would play a key role, but that the technology in application was like the architectural practice, *rhetorical*. What kind of equipment might we need, and where? Not least, since we offered no courses, how did such a site fit into and speak to the ubiquitous course-based curriculum?

In our planning, we also found that for architecture as for rhetorical process and as for writing, context matters enormously:
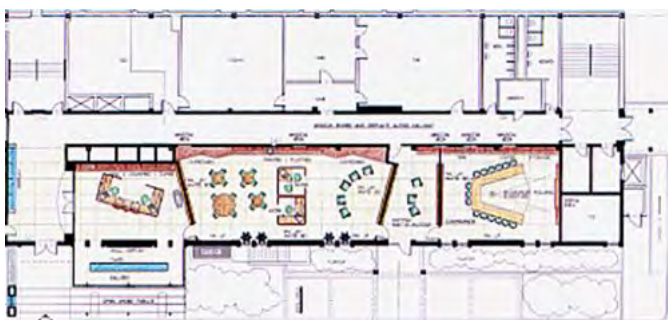
Whatever is to be built [or in our case, renovated] will either complement or confront the context. Hence the purpose of the project is much more than just the housing of certain functions. The new building will necessarily make a statement about the nature of those functions and their place in the communal context. In doing so, it will embody certain values and will project them upon the neighboring environment and the community. (325)

Given our campus history, of course, we knew that we would probably assist in designing a space that was more confrontational than complementary in its understanding of learning, but that needed to be more complementary than confrontational in tenor and spirit to succeed. Thinking rhetorically and using arrangement as one means, we invented *with* the architects, imagining and designing a Studio that could only be realized through an arrangement responding to and articulating the *kairos* of the (continuing) occasion. Theoretically, as in the case of digitized writing (Yancey a and b), the canons of invention and arrangement were thus in an

interesting dialogue. To create, to invent, we needed to arrange, and that arrangement at once was a source of and permitted invention, in this case of a new kind space.

Pragmatically, the process we used included four stages that collectively assured that the design of the space progressed in concert with its "program"—or collection of anticipated activities. As Hearn explains:

- First, the charge, the "decision to build a building of a certain type";
- Second, the "division into issues," including considering "Who is to be served, and in what manner, and at what location? What will the building express in the course of carrying out its function?"
- Third, the laying out of alternatives, "which will represent the various ways in which the purpose could be accomplished and specify the good each of them could do"; and
- Fourth, "a choice with a justification is made."

In planning, our collaboration extended beyond the Pearce faculty-architect team. We engaged more than seventy-five "stakeholders" in the programming process, for instance. They included members of the Pearce Corporate Advisory Board; faculty; administrators; IT folks and other staff; custodial staff; and students. We took copious notes; we visited other campuses, physically and online; we went through several design iterations; we developed a brochure, newsletter and website. Finally, we did have a visual—called a "design schematic"—that showed what we thought we wanted: an entry area to showcase the Class of 1941; two Studio spaces, each large enough for sixteen students; two carrel spaces, each big enough for four students; a small lounge area; and a conference area large enough to accommodate twenty-five to thirty people. The floor is raised two inches so that the wiring can run underneath, and each carpet square matches the steel tile it covers so that we can access outlets and data ports. Seen from this per-

spective, the Studio, which feels very open, greatly improves on the series of boxes it replaced. Where it has walls, they "talk"—through pin-up spaces, through smart boards (which we call "wall wizards"), and through screens. Moreover, those walls provide another space, one where we can explore the several processes that go into compositions and where we can trace seams between and continuities across them. Together, these arrangements speak to how we conceive of learning and how we conceive of communication. The Studio, in other words, would embody both curriculum and pedagogy.

> **A Studio Scenario**
>
> AT 9:00 AM,
> Six students appear to work on a PowerPoint presentation, due the following week for a business class: they have to persuade a Board of Directors to become a silent partner in their start-up firm. They also must complete a one-page document explaining the logic of their appeal. They seem mostly to want space, but you'd like to work with them. A first-year student is also at the door: she wants help with a classroom writing assignment; she seems to need work in invention. At 9:15 a student comes in to talk about the Tiger Club competition, which has just been announced; he definitely wants to talk about what he can say: The topic focuses on Clemson, as it does every year, and you wonder, too, what could be said. At 9:30 a portfolio mentor group shows up: They are to review their digital portfolios, adding something that they have completed this term. A Pearce faculty workshop leader appears and needs to know how to make the projection equipment work. At 9:50, faculty start streaming through the Studio to get to the conference area, and the students are distracted.
> WELCOME TO THE STUDIO ;)

Developing a New Curriculum

At the same time, in a similarly recursive process, we were developing a Studio curriculum. Some of that development occurred implicitly in the processes of bringing people together, sharing with them our vision, and engaging them in re-visioning with us, principally through developing a language—a vocabulary—defining the Studio. We talked, for instance, about this being a learning space rather than a teaching one; about providing spaces for collaboration as well as for individual work; about creating "Walls that Talk" to interrelate practice and theory through showcasing student work, as in a gallery.
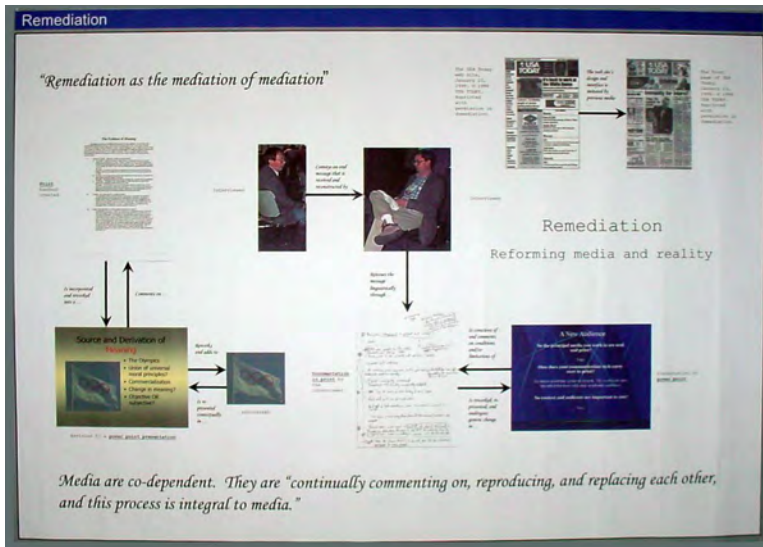
We initiated three principal exercises to develop the curriculum. First, we dedicated two Corporate Advisory Board meetings, in the fall of 2001 and in the spring of 2002, to the task of envisioning the Studio. The Board members encouraged us to create a signature place where the work of communication would be visible—for instance, through smart boards where software and the Internet can be projected, can be written upon, and can be captured in print and in JPEG files; and through displaying work in progress and completed work on the walls for "walk arounds" where students and others can post their responses and suggestions to the displays.

Second, faculty members assigned to the Pearce Center created scenarios documenting how they imagined it being used. We then devoted a retreat to reviewing these scenarios, leading us to imagine space and activity; staffing needs; scheduling issues; and curriculum. This practice, of course, is similar to that used in the development of new software applications, for which "use cases" are often created to help software designers understand relationships and user needs.

Third, and perhaps the most important, we identified and articulated three curricula of the Studio and the vocabulary for each. First is the curriculum for the Clemson undergraduate and graduate students who will work on various projects in the Studio, in impromptu situations, by appointment, as individuals, or with teams. Our key terms for this curriculum are three:

1. *composition*, which clearly we mean in the most capacious way possible

2. *communication*, and

3. *reflective practice*.

Second is the curriculum for faculty working there; we think *composition*, *communication* and *reflective practice* are key terms, but we also think another set of terms keyed to teaching and learning will evolve. *Discipline* may be one such term, for example, and *sequenced communication activities* another.

Not least is the third curriculum, for the undergraduate and graduate student "Studio Associates" from across the disciplines who help staff the Studio. The beginnings of this curriculum have been developed for the course taught in fall 2003 term to prepare them: *Studio Composition and Communication*. The vocabulary for the course includes terms we would expect: *composition*, *reflection*, *rhetoric*. And it includes other terms: *hypertext*, *interface*, *aesthetics*, *culture*, *gallery*, and *improvisation*. Likewise, the course assignments include the conventional ("Studio Associate's Statement of Philosophy)" as well as the surprising. The first assignment of the term, for instance, is for students to take one of the key terms, such as those above, and learn something about it for the next weekly meeting, using a one-page handout to help us understand it. At that class, before the discussion, students take copies of each handout, post them in the room, and do a "walk about," using Post-its on each to record response and questions, creating a classroom-*qua*-gallery. The next week, the handouts are "remediated" into a three- to five-slide PowerPoint presentation, and the reflection for that assignment invites students to think about how they changed from genre to genre, from medium to medium. Another sequence of assignments engages students in interviewing faculty about their communication practices. Several of those have been saved and will be shared in the Studio. No doubt, as we proceed, we will learn more than we currently anticipate about communication practices and about ways to work with all kinds of Studio participants.

Crossing Boundaries: Moving Online

Elizabeth Daley argues in "Expanding the Concept of Literacy" that our current (academic) definitions of literacy curtail our work with multimedia, and she further contends that "those who are truly literate in the twenty-first century will be those who learn to both read and write the multimedia language of the screen" (34). While this is not necessarily news for composition scholars[1], Daley's argument does bear repeating. Although many of us have succeeded in bringing multimedia into the classroom, students who come to our classes still need "to be taught to write for the screen and analyze multimedia just as much as, if not more than, they need to be taught to write and analyze any specific genre in text" (37). Students now entering college have more familiarity with multimedia and computer technologies than many of us teaching composition. For many college students, writing with computers is a given. As Daley notes, "[m]ultimedia, so ubiquitous to their experiences, often seems to be particularly hard for them to analyze or deconstruct" (37), in part because the surrounding technology seems seamless. However, there needs to be some facility with the "disjunctures" of technology—the gaps and divides that limit our interactions with technologies in different ways—for students to be able to write and read in a multimedia world.

Clemson University is making this a priority, in part by launching the online component of the Pearce Center Studio. The online studio enhances the mission of the new Class of '41 Studio by providing students with multiple virtual environments that house both static documents and dynamic conversation spaces so that they can and work with skilled advisors on such traditional works as papers and speeches as well as digital portfolios, presentations, and capstone projects. And when the online studio matures, we will have a space that simplifies outreach services to K–12 schools and collaborations with the corporate world by limiting the physical space that now separates us. In other words, we are very like online writing labs (OWLs) at the same time that we are quite different, particularly in the ways in which we are centering communication (specifically two-, three-, and four-way language interplay) in our virtual studio. That is, while most Online Writing Labs (OWLs) function as static resource centers, providing downloadable handouts for basic writing instruction, or focus exclusively on writing, the Pearce Online Studio will highlight as well dynamic communication, creating a space for technological change and supporting us in our roles as technoprovocateurs.

OWLs and Then There are OWLs: Defining Traditional OWLs

Writing in 1996, in the first issue of *Kairos* devoted to Online Writing Labs, Jane Lasarenko classifies three types of OWLs:

(1) those that serve a given school's brick-and-mortar writing center only

(2) OWL-LETs that offer online tutoring services, and

(3) full-fledged OWLs that offer "a complete set of online services, including online manuscript submission and feedback" (n.p.) She goes on to recognize nearly 100 OWL-LETs and OWLs, arguing that "at the current reproductive rate, traditional writing centers are well on their way to becoming an endangered species" (n.p.). Although the growth of OWLs has continued over the past seven years, brick-and-mortar writing centers are, happily, not endangered. Rather, the relationship between virtual and physical writing centers has created a greater sense of mission for student writers and enabled a larger body of scholarship in writing center theory and practice; we find ourselves in the midst of this growth.

From another perspective, J Paul Johnson outlines the tentative services of OWLs, suggesting that online writing spaces "might offer one, some, or all, of the following:

- a gopher or website that promotes a ""real"" writing center (for example, with photos, hours, location, maps, philosophy statements)
- access to electronic handouts, handbooks, or other local reference material
- access to electronic texts from global netsites
- access to Internet or other network searches
- links to home pages of the local writing community
- a local publishing environment for student writers of electronic texts
- connectivity to local forums or global listservs on writing or writing topics
- links to MOOs and MUSHes for writers
- one-to-one tutorials via computer-mediated communication (such as private chat rooms, form-based e-mail paper submissions)
- a pointed philosophical mission of redefining traditional notions of academic literacy" (n.p.)

Many OWLs, of course, still serve these missions. Johnson, however, highlights the last mission statement, calling these OWLs "technoprovocateurs," a term he borrows from Eric Crump, former director of The Online Writery at the University of Missouri-Columbia. Crump defines technoprovocateurs:

[T]hose of us who develop online writing centers that begin (intentionally or not) to evolve past conventional tutoring-type

> activities & into more chaotic & collegial relationships. People who, whether loudly and publicly or quietly and subtly, are using technology to get outta the box, so to speak, to do old things new ways or, perhaps more important, to do new things (in either case disrupting, in the process, the conventional assumptions and ways of doing things) (n.p.).

Together, Crump and Johnson argue that through the inclusion of various kinds of electronic texts and new ways of working with composers, technoprovocateurs are reshaping academic literacy in much the same way that Daley advocates. And as is the case with the physical Studio, the new online studio is designed with flexibility in mind, so that as new clients come to the space, we can work together as technoprovocateurs and literacy-shapers for the next generation of composition.

A Three-Stage Model of Studio Development, with Scenarios

We have begun planning and implementing of the Online Studio through a three-stage model.

- First, we offer an electronic warehouse of communication information.
- Second, we will create an asynchronous network of conversations about writing and communication in and across disciplines.
- Third, we will invite participants to discuss issues in real time with other communicators and with specially trained consultants who can receive, view, and comment on multimedia and other projects in real time.

Our hope, then, is to help students—and faculty—to design a facility that encourages many modes of communication presented and represented visually, verbally, and virtually across time.

In the new digital world, we recognize that students across disciplines are assigned various multimedia projects. Not surprisingly, for the simplest kind of project, a "static" form of assistance may suffice. For example, a Clemson student needs help creating a PowerPoint presentation and looks online for pointers. The search results in two or three digitized handouts, written by Clemson instructors or Studio Associates, on giving Power-Point presentations in particular disciplines. Another student is working on her electronic portfolio, and she needs some advice on how to reflect on her growth as a writer in looking at three projects: a first-year writing assignment, a poem she wrote for a Poetry across the Curriculum project in a psychology class, and a biology lab report. A search of the electronic file cabinet reveals a short handout on writing reflective memos, an article on reflection, and a PowerPoint from a Pearce workshop on how to repurpose documents for the portfolio.

We are implementing this first (static) iteration of the Pearce Online Studio now, using the space to foster connections with instructors who are already familiar with Pearce Center workshops and to initiate contact with students, many of whom are unfamiliar with the Pearce Center because of its previous faculty-oriented mission. When completed, this electronic file cabinet will be a database of HTML documents (with some PDF counterparts) that are collected, sorted, and displayed electronically. In addition, Pearce Team members will collect documents from their own teaching and will ask faculty across the disciplines to submit additional materials to help students' communication. Not least, the student "Studio Associates" in the initial Studio course, under the direction of the Pearce Center Director, have already researched and created support materials—much in the same way writing center tutors develop materials—that we are uploading now.

Stage Two: The Studio as Asynchronous Communication

Angela comes in to the physical Studio to work on her senior capstone digital portfolio project. This project is a multimedia presentation of work completed toward a four-year degree in performing arts. She has come to work on several tasks and materials: (1) the required video clips of the student talking about her own work, (2) the student talking about her work with instructors, and (3) a video of peers reviewing and evaluating the student's presentation. Through the Pearce Center, the student will receive one credit hour for completing this portfolio. Angela will receive two forms of assistance: one kind from a Studio Associate in the Studio, and another kind, in this case follow-up, in the Online Studio. Another student, Jamal, has been placed on a team of three other Pearce clients who are also working on digital portfolios. They have a group computer space to deposit video and textual documents for review. They use the online Studio's listservs and discussion board spaces as well as the project management space to maintain a six-week project management calendar. The teams schedule meetings with Pearce specialists to talk about reflection (choosing documents that represent a well-balanced college experience, for instance, and discussing the strengths and weaknesses of these documents), and Pearce Studio Associates serve on portfolio e-mail lists to facilitate conversation among students. The Online Pearce center also hosts faculty discussion lists to bring together faculty across disciplines to discuss their expectations for the capstone portfolios.

Fully functional within a term of the Class of 1941 Studio for Student Communication's opening, this second iteration of the Online Studio represents our initial foray into two-way communication by offering limited e-mail (for project-based work), listserv, and discussion board capabilities.

Stage Three: The Online Studio as Synchronous Communications

Seeking immediate help with a presentation, Bill, a student based in Texas, wanders in to the Pearce Center MOO. There he encounters scenarios that allow him to brainstorm topics, create PowerPoint slides, and share text video with a Pearce consultant. That consultant leads Bill to a MOO room where others are work on similar projects. Students take turns sharing information and providing feedback. During the presentations, a high-school English class comes online to see how high-school writing differs from college writing.

In this last iteration, which we expect to be online by Spring 2005, we will be able to host synchronous chats with two or more clients. We will be able to provide online feedback on digital media as well as sites for interactive collaborative writing, using programs such as Hydra, an open-source programming tool that allows for synchronous multi-user authoring[2].

Stage Four: Composing Seamfully

Crucial to the argument Louise Phelps made in her 2003 WPA keynote address is the issue of seamlessness. In arguing against Kaufer and Butler's notion of design as "a seamless integration of the knowledge and goals of the designer" as too complete, too neat, and too constricting of larger human functions of human activities, Phelps makes a key point about process and its role in composition and curriculum. As WPAs, we less about product, more about the *seams* of knowledge and goals and learning, the cobbling together rather than the ultimate creation. If we do not continually recreate over time, we lose function over time—new media become old media (remember gopher anyone?)— and if design, and the structures that embody it, do not change over time, they will be abandoned or demolished. Continual redesign is a key element of technoprovocateurs, but it is only obvious if we take note of the seams. The seams are the flexible spaces, the spaces of change[3]. And, at least temporarily, virtual spaces still have seams that are all too visible, especially in the contexts of writing and WAC programs. Mindfully, we approach those seams, with *reflection* on learning and critique, and with a *movement forward*—the expanding and contracting of joints that usher in change.

At Clemson, we hope to be prepared for the subsequent waves of new media that will continue to change the ways we write and read and respond to students' communications. As Charles Moran observed more than ten years ago, online conversations are already shaping what we do (and don't do) in the composition classroom. He explains,

I do not see a devil, or a god, in the medium. In my view, the new technology is, in this particular respect, more-or-less neutral. […] But at the heart, it is a matter of our adapting to the new medium and of discovering ways of flourishing in this new environment. […] Once these conventions are in place, they will become transparent—the subject of later discovery, as Sacks et al. has discovered the conventions that govern face-to-face conversations. Our lives will be changed, of course, by the advent of this new medium, as they have been by the telephone; but the discomfort, the unease, will disappear, leaving traces in our literature, yet not in our memory" (n.p.).

In building our online Studio, then, we are doing two things: (1) we are creating a space in which to have cross-disciplinary conversations about what students are learning in their university courses, and (2) we are archiving the conversations in ways that allow the seams and disjunctures to show. It's about space and place across time: consider the Johnson piece, which highlights the technoprovocateur mandate juxtaposed with Coogan, who says, "No, the real fantasy is that university communities would see an electronic writing center as a knowledge center; that they would construe this use of other students' papers not as a form of plagiarism—as a term paper warehouse—but as an educational project, a move toward dialogic literacy that knows no boundaries between disciplines, geography, time, and levels of education" (109). We are creating that space, in part, because we have a university support system that sees the importance of doing so, but also because we have recognized, as do Kaufer and Butler in their most recent text, that although "creating virtual worlds is widely understood and promoted as a new, emerging art," it is more the case that "with narrative utterances and texts, the process of world design is so familiar that we have long ago forgotten to notice its strangeness" (9–10). Our conception of the online studio allows us to occupy both spaces in our roles as technoprovocateurs. As we move from the fantasy space Coogan imagines into this university-sanctioned space, we not only are aware of the gaps, fissures, and seams, but are also representing them. We begin by considering how students are already using the communication technologies available to them. How do they talk about the process of taking written documents into PowerPoint; PowerPoint into the digital portfolio; and about the gaps that each of these re*media*tions produces? From these (digital) conversations, we can gather resources about the next iteration of the model. Researching these seams and disjunctures will allow us to keep pace with, analyze, and interpret the changing forms of literacy we encounter.

In her keynote, Phelps also reminds us of the importance of careful design and inquiry. As WPAs, she says, we need to ask "who can design, and for what purposes?" She cautions us to ask the users of a space—be it physical or virtual—how they use the space. To create the new Online Studio we have needed to design in this sense as well, understanding as we do that students will *redesign* our design through their uses of the Studio.

To date, then, our design for the Online Studio includes a series of prospective roles for users that we will continue to adjust as we encounter new uses of this space:

Undergraduate Students
- Follow-up to face-to-face studio work
- Contact space for short one-on-one consultations with associates
- Group discussion area for on-going projects
- Project managing

Graduate Students
- Research opportunities for theses and dissertations
- Cross-disciplinary collaborative communication projects
- Collaborative study groups

Faculty
- Sponsorship of moderated listservs for instructors focusing on communication in their course
- Mini-courses held online on specific topics (ethical speaking)

Community at Large
- Distance education courses on communication in the workplace, communication for public service
- Links between students, faculty, and community leaders

Lessons Learned, Lessons Still in Progress

In the process of creating this Studio—as shown on our site at < http://www.clemson.edu/1941studio/>—we have learned much. In some ways, of course, our Studio story is a "natural" extension of the WAC story: from WAC to CAC; from a focus on faculty to a focus on students. In other ways, this story is a new one. Rarely do we have the opportunity to think concurrently about a new physical space, a new curricular space, and a new online space. Rarely do we have the opportunity to design any one of these spaces in the context of the others. Rarely do we have the opportunity to use reflection to help us learn what we have experienced in these processes.

Rarely do we see how invention and arrangement interact in the creation of the new, noting in the process that practice across disciplines is similarly rhetorical.

In designing these new spaces and bringing them to life, however, we also find ourselves a bit like Mr. Singer in *The Heart is a Lonely Hunter,* a man who can neither hear nor speak and whose four separate friends can each thus project onto him what they need him to be. In some ways, that's the nature of the Studio as it has opened and as people from around campus project what *they* need onto a new site that for them isn't real yet. We've been asked, for instance, if we wouldn't like to coordinate service learning for another department, or perhaps initiate a Spanish-across-the-curriculum program—activities that are worthy, to be sure, but that are also outside the curricula of the Studio. Put another way, we hope that if we build it, they will come, but we will need to continue showcasing *why* they should come and what they will do upon arrival—perhaps to work on a website for that service learning project or to profile a Spanish language activity in the Studio newsletter. That's yet another kind of education, and in our case, it's one that is taking place as we invent the Studio.[4]

A project like this can teach all of us—institutions, disciplines, faculty, and students—much. One example of what we are learning has to do with the connections we are making with our alumni. As Becky Howard suggested in her 2002 WPA talk, and as Richard Miller explains in a recent CE article, representing what we do to various publics may become increasingly important, and it provides an opportunity for us to learn as well. For instance, in talking with some of the members of the Class of 1941, they shared with us insights we might not have expected. In a large group meeting of the alumni, one alumnus speaking for the group said that in his opinion the two best changes Clemson University has ever made include (1) instituting the CAC program, and (2) enrolling women students. In other words, these 82-year-olds, all of who were men—given that when they attended Clemson, it was an all male school—were remarkably aware of both class and gender issues. By their own accounts, most of them came to Clemson as unsophisticated country boys, unkempt and with dirt under their fingernails. (Indeed, one of the stories they love to tell is about how their favorite professor—D. W. Daniel of the English Department—checked them routinely for their physical as well as linguistic and ethical polish.) Upon graduation, these men found their worlds widened as they were shipped off to World War II. In the company of many others, they saw graduates of schools like MIT as "naturally" polished and comfortable, themselves as neither, and some 60 years later, they see Communication across the Curriculum as one means of leveling

the playing field. Likewise, these men found themselves, in talking with the woman leading this effort, glad she was there. For our part, we were gratified that these were the men sharing and supporting our vision.

Another category of learning might be titled "The politics of location, physical and curricular." If the best learning is not always inside the course container but may also be in spaces like the Studio, we will have to find new ways of defining this curricular work; of identifying physical, curricular, and online spaces where it can occur; and of funding it, particularly in an era of budget constraints. It may be, as Barbara Walvoord has argued, that such work in particular requires us to make alliances with other units on campus, and it may also be that cross-curricular projects such as portfolios, service learning, and ethics across the curriculum will provide focal points for such alliances. But if we do not find a way to establish our value in the currency of the institution—be it in collecting FTEs or in providing for a kind of curriculum that is desired by the institution but genuinely is impossible inside a course alone—our future is already in jeopardy.

And in beginning the design of the Online Studio, we've learned much about technology, about its impulse toward centralization and uniformity, and about the way it can dominate institutions. For instance, the default, when we asked for server space, was a referral to our course management system, which—like all course management systems and as the name suggests—is itself designed for the learning that occurs *inside* the course box. When we looked around the country for models, we found very few places that have used more than a dedicated work-station, which will not permit the kinds of activities outlined in Stage Three. And that's before we get to the issues embedded in working with all kinds of communications—from posters to papers—and to the repurposing and remediation issues that we think will constitute a good deal of what goes on in the composition curriculum of the future.

Finally, what we are learning about composition points us toward the future. The idea that we can—or would want to—confine our efforts to print literacy only is already anachronistic. Given the way we *produce* print, we are digital already. Given our recent interest in visual rhetoric—the analysis and critique detailed recently by Diana George and the production and design outlined by Mary Hock—the visual has arrived. Given the oral communication context of peer review, the digital portfolios coming into their own (Yancey 2004 a; Yancey 2004 b), even the move by CCCC in 2003 to provide LCD's and Internet connects to all panelists who requested them (and the acceptance of so many to this invitation), we have *already* moved to a multigenre and media version of composing and of composition—even if we don't know exactly what that means.[5]

As we inaugurate the Studio plural, we count on the intersection of physical, online, and curricular spaces, on our new activities, on our colleagues, and (mostly) on our students to help us understand what exactly this composing, this composition, will be.

Thanks to the Pearce Team for our continuing good work together; to Meg Morgan, who participated with us in this design process while at Clemson as a visiting professor; and to two anonymous reviewers for WPA whose suggestions for revision were most helpful.

Notes

[1] Since Hugh Burns's 1979 dissertation established the field of computers and composition, the work of Hawisher and Selfe in the 1980s and 1990s set the stage for multiple technological literacies, and the recent works by Wysocki, George, and Hocks have moved us into the realm of visual literacy.

[2] More information about Hydra, currently available for Macintosh users, can be found at http://www.codingmonkeys.de/subethaedit/.

[3] Adrienne Rich eloquently makes this argument about language in "When We Dead Awaken: Writing as Re-Vision."

[4] We want to be responsive to the needs of the students as well as to the faculty, and as we later note, we therefore want to collaborate as much as possible. At the same time, and perhaps particularly in view of the expanded curriculum we are offering, we are reluctant to have every worthy purpose projected onto the Studio, much as we resist using first-year composition for all worthy purposes. Over-accommodating in this way suggests that our curriculum is content free, which as we hope is clear, is decidedly not the case.

[5] For some speculation as to what it might mean, see Yancey, "Made Not Only in Words: Composition in a New Key," *CCC* 2004.

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