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DEL RUSSO & SHAPIRO | KEATS

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Note from the Guest Editors

Susan DeRosa and Stephen Ferruci
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For this special issue on “Multimodal Writing and Writing Centers,” we found that the varied titles of some centers alone, design studio, multiliteracy center, etc., suggest the complex identities, pedagogies, and everyday activities taking place in such centers. These differences may seem challenging for readers looking for a “how-to-design” plan or “common goals and practices” of multimodal/multiliteracy centers. But diversity is what centers contend with as they engage multimodal pedagogies and multiliteracies in their spaces. This special issue provides a glimpse into three possible ways to imagine multimodal/multiliteracy centers.

Two of the articles define writing centers within the context of our field’s turn to multiliteracy and multimodal frameworks. Joseph Cheatle and David Sheridan suggest that how we approach multimodal composing reflects how we define ourselves in the first place. Sohui Lee and Russell Carpenter define the multiliteracy center as “a center that provides support for written as well as non-written text and other communicative arts...” Their definition likely resonates with many writing center professionals, even those who do not currently think about their centers as multiliteracy or multimodal centers. Lee and Carpenter claim that we have always been a “bring whatever you’ve got and we’ll find a way to help you” kind of place. On the other hand, Celeste Del Russo and Rachael Shapiro state that they “wished to develop tutoring approaches and a center design that serve students as they read and write across modes, languages, and contexts ... one that integrates language, mode, and identity as equally important semiotic resources.” In each of these articles, working with multiliteracies and multimodal texts alters the identities/ethos of the centers and their missions—one commonality that stands out to us.

In the Tutors’ Column, “Some Things to Consider,” Mark Keats introduces some “best practices” for those new to tutoring or writing centers that we believe apply to working with multimodal writing as well. Tu-



tors we've worked with seem to assume they need to be knowledgeable (even experts!) in the technologies with which writers/composers are working—so if you're a tutor and have never composed a video, you probably shouldn't work with that writer, the fallacy goes. But, as Keats suggests, "accept your knowledge base." In other words, just as consultants work with writers from different academic disciplines or literacies that may be unfamiliar to them, sessions where multimodal work is happening are opportunities for strengthening communicative practices, discussing rhetorical situations of a text, or learning about others' literacies and backgrounds.

In conclusion, we invite you to visit some writing centers in the U.S. that engage in multimodal writing in exciting ways. This list is by no means exhaustive; we simply asked folks on WCenter to respond if they self-identified as multiliteracy centers.

The Writing & Multiliteracy Center, California State U – Channel Islands: www.csuci.edu/wmc/

Noel Studio for Academic Creativity: studio.eku.edu/services-students

The Writing Center at MSU: writing.msu.edu/

The Rowan Writing Center: www.rowanwritingcenter.com/

The Rhetoric Centers, U of Iowa: clas.uiowa.edu/rhetoric/rhetoric-centers

The Undergrad Research & Writing Studio, Oregon State U: writingcenter.oregonstate.edu/undergrad-writing-studio

The Center for Arts & Language, Rhode Island School of Design: artsandlanguage.risd.edu

The Digital Act Studio, UNC – Greensboro: digitalactstudio.uncg.edu

The Hacherl Research & Writing Studio at Western Washington U: library.wvu.edu/rws

Michigan Tech Multiliteracy Center: <http://mtmc.hu.mtu.edu>

Audience Dog Program, American U: www.american.edu/kogod/students/communication/audience-dogs.cfm

Sweetland Center for Writing, U of Michigan: lsa.umich.edu/sweetland

Reading Writing Center, Florida State U: wr.english.fsu.edu/reading-writing-center

Center for Digital Expression, TCU: cdex.tcu.edu

The Center for Global Communication+Design (Comm+D), Rensselaer Polytechnic Institute: www.commd.rpi.edu

The Center for Rhetoric and Communication, Hampden-Sydney College: www.hsc.edu/crc

Center for Academic and Professional Communication, Rice: pwc.rice.edu/center-academic-and-professional-communication

Multimodal Composing: Beyond the Text

Joseph J. Cheatle
Iowa State University

David M. Sheridan
Michigan State University

In his frequently cited article on multiliteracy centers, John Trimbur asserts that writing centers will increasingly “see literacy as a multimodal activity in which oral, written, and visual communication intertwine and interact” (29). This transformed understanding of literacy reflects, among other things, changing communication practices in a digital age. Trimbur argues that “these changes in how we read and write, do business, and participate in civic life have some pretty serious implications for our work in writing centers” (29).

Since the publication of Trimbur’s article in 2000, intensely multimodal platforms such as Facebook, YouTube, Snapchat, Twitter, and Instagram have inserted themselves into our daily routines, inviting us to engage in almost constant multimodal conversation with the world. Options for creating digital presentations have proliferated far beyond PowerPoint, and students now routinely use Keynote, Google Slides, Prezi, and other applications for generating slide decks that seamlessly integrate sounds, videos, animations, photographs, charts, and other media components. When we compose a “text message,” we now have over 1,000 standard emojis to choose from. And Apple released the first version of iMovie only a year before Trimbur’s article was published; now students shoot and edit complex videos using their cellphones.

How should writing centers support composers whose daily lives are filled with so many different forms of multimodal communication? Clearly a wide range of responses is possible. Russell Carpenter and Sohui Lee, in their introduction to a special issue of *Computers and Composition* devoted to multiliteracy centers, note that “multiliteracy center pedagogy was more varied and complex than we previously imagined” (v). Jackie Grutsch McKinney argues also that each writing center will need to devise an approach that reflects its unique institutional context, including possibilities and



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constraints associated with space, staffing, funding, and mission.

Some centers might find that established writing center practices are sufficient to confront these new challenges. Our spaces and pedagogies are designed to help us engage composers in conversations about rhetorical considerations such as audience, purpose, and genre. These fundamentals can be applied to new forms of composing, such as digital videos and web pages. However, some scholars have cautioned writing centers against changing too radically in order to address multimodal composition. For instance, Michael Pemberton writes that “Ultimately, we have to ask ourselves whether it is really the writing center’s responsibility to be all things to all people [...] If we diversify too widely and spread ourselves too thinly in an attempt to encompass too many different literacies, we may not be able to address any set of literate practices particularly well” (21).

We also find other scholar-practitioners who are exploring the ways centers might productively transform all aspects of their work in light of the challenges and opportunities associated with multimodal composing, including the way writing center spaces are configured, the technologies and resources centers make available, the kinds of compositions centers support, and, most importantly, the kinds of conversations writing center tutors have with composers.

In this article, we explore the diversity of options for approaching multimodal composing in writing centers by thinking through concrete consulting scenarios based on our experiences over the past several years in various institutional contexts. Envisioning specific examples of multimodal projects in the center exposes the complexities of designing an approach to multimodal composing that meets the co-curricular needs of an institution and its students. To this end, we offer two vignettes that are carefully constructed to highlight key challenges related to providing support for multimodal composers. The first vignette features a student working on a slide presentation—a common assignment across the curriculum. In our scenario, the student considers himself to have a nearly complete draft of the presentation. Slide presentations represent interesting cases for writing centers because they often include substantial amounts of writing, but they also include other elements as well. The second vignette focuses on a group of students creating a video. Videos are becoming increasingly common in the writing classroom (see, for instance, VanKooten), so writing center tutors may want to pay more attention to that medium. But videos usually don’t contain a lot of alphabetic text, relying instead on moving and still images, music, and spoken words. They push writing center

workers to step out of their comfort zones.

Together, these vignettes expose challenges related to tutor knowledge and training, access to technology (both hardware and software) and space, and how these forms of composition fit into writing center philosophy and lore. In offering these two vignettes, we are inviting WLN readers to imagine how multiliteracy conversations might unfold within their local contexts. Given current resources, training structures, recruitment practices, and space provisions, what would multiliteracy conversations look like in your center? What short- and long-term changes might better encourage the kinds of conversations you hope to see? For centers that are already doing this work, what have you noticed about the ways specific configurations of spaces, technologies, and training structures shape conversations about multimodal compositions?

VIGNETTE #1: SLIDE PRESENTATION

Tim is a third-year business student enrolled in a beginning entrepreneurship course. The professor has asked him to complete a three-minute presentation featuring a small startup company. The presentation should outline the company's product or service, its strengths and weaknesses, and its growth strategies. The goal is for students to learn more about how small startup companies function as well as about how to develop presentation skills.

Tim arrives at the writing center for his appointment and sits down with Martha, his tutor. When Martha asks Tim about his project, he pulls out his laptop and opens a slide presentation. Tim feels confident because he has done many slide presentations in high school and college. He feels this presentation is nearly finished. How will Martha begin? Will she and Tim view the slides as a standalone entity, or will Tim give the full oral presentation that the slides are meant to support and that Tim will ultimately give to his class? Both of these choices present challenges. If Martha views the slides without the full oral presentation, she will be limited in the type of feedback she can provide. If she opts for the full presentation, she should consider issues of sound, space, technology, performance rhetoric, and more. Does the spatial design of her writing center provide a room with a data projector where Tim can stand up and deliver the planned performance?

Having confronted these concerns, Martha would need to consider how providing feedback on a presentation is different from providing feedback on strictly alphabetic texts (like essays). As digital slide presentations and other digital forms became more available to students in the 1990s, it was common for writing center workers (anticipating Pemberton's warnings cited above) to focus narrowly

on the written content. Images, charts, diagrams, and animations were frequently seen as the responsibility of colleagues in other fields and units. It is likely that Martha, having grown up in a digital age, would appreciate the need to view the slides holistically—to address words, images, and sounds. This approach, however, will require Martha to draw on specialized knowledge about how textual, visual, and aural components work to create meaning. Perhaps she has read, either during training or on her own, Nancy Duarte’s *Slide:ology* or watched David J.P. Phillips’ TED talk “How to Avoid Death by Powerpoint.” If so, she could talk to Tim about how many objects on a slide are optimal, what background to use, and how visuals can be effectively integrated.

Now, if Martha elects to have Tim give the full oral presentation, as he would in class, she must consider not only the impact of the textual and visual components of his slides, but also the oral “text” of his presentation and his style of delivery (pacing, intonation, inflection, body language, etc.). There are any number of things Martha could consider at this point. For instance, how does Tim’s speech align with each slide? Is Tim just repeating verbatim what each slide says or is each slide a jumping off point for something broader? Does Tim stare into the corner of the room or does he make eye contact with audience members? Does Tim speak loudly enough to reach those in the back of the room? All of these considerations are in addition to those concerns tutors routinely address when discussing a written essay. Again, there are logistical considerations as well. For example, will Tim’s louder “classroom voice” interfere with other activity in the center?

This scenario raises a number of issues related to the way writing centers work with students who are composing slide presentations. The success of this consultation hinges on how Martha approaches it—does she have the training, or even the language, to work with multimodal composing? Even if Tim, the student, narrowly conceives of the way a consultation can help him (by focusing only on instances of alphabetic text), Martha might ask questions to get more information (about audience, prompt, type of argument, etc.) as well as provide a richer frame and context by positioning the slide presentation as an interconnection of written words, images, and spoken words all facilitated by the medium of slides on a screen by a presenter. If Martha views the composing process beyond the written word, then a richer frame and context can be created for the slide presentation.

VIGNETTE #2: VIDEO ESSAY

Three students are working together on a group project assigned in their section of first-year writing. They were asked to collabo-

ratively produce a short “video essay” that explores a social issue. Projects can include interviews, voice-overs, on-site footage, infographics, music, and other media elements. All three collaborators visit the writing center together and are assigned a tutor named Winona. They inform Winona that their video essay will explore gentrification, an issue receiving considerable local attention.

When Winona sits down with the group, she discovers that they are just beginning their project but are eager to show her what they have completed so far. As a trained tutor, Winona decides to address some important fundamentals before she screens the group’s video. She invites the group to talk about their assignment. How long is the video? Does the assignment ask them to argue for a particular perspective or are they merely asked to survey the different facets of their social issue? Has the instructor identified a particular target audience for this film? Is it destined for a website that has a larger mission? Winona patiently engages this group in a conversation about the nature of the assignment and the rhetorical context within which their video essay is embedded.

But then it’s time to watch the draft of the video. As with Tim’s slide presentation, screening this project introduces a range of considerations. Perhaps Winona is able to lead the group into a small conference room, shut the door, and play their video on a computer connected to a projector. The group watches the film together, theater style. Winona invites group members to hit pause at any time if they want to interject comments or questions. Alternatively, perhaps there is no conference room or computer dedicated to this purpose. Instead, one group member announces that he has the video loaded on his smartphone. Mindful of the distracting noise the video might generate, Winona takes her personal earbuds out of her pocket and screens the video on the phone. She notices that, while she watches the video, the group of composers tunes out. They check their email on their own devices. Because of the earbuds and the phone’s small screen, Winona’s experience of the film is a private one, and when it’s done she struggles to re-engage the group. The video Winona screens consists of the unedited footage of one neighborhood resident talking uninterrupted for twenty minutes. Winona invites the group to talk about how other documentaries are constructed. She gets them to identify the most important moments in their interview and prompts them to think about visual content that might support those moments: shots of homes, businesses, and schools that reveal the transformations taking place in the neighborhood.

One group member suddenly becomes excited: What if they include a time-lapse shot that depicts a sunrise in the neighborhood! She envisions about five seconds of footage that moves from com-

plete darkness to a beautiful bright morning. Such a shot would be dramatic and engaging. Winona welcomes this suggestion and the enthusiasm it introduces into the conversation. She asks the group members to think about the rhetorical impact of this addition. Does it signal hope? A new beginning? What effect will it have on the audience?

But one of the group members becomes disheartened. This shot would be cool, but it's too complicated. No one knows how to do it, and it probably requires a fancy camera. The deadline for this video is fast approaching, and there's a lot of work remaining. It doesn't make sense to invest a lot of time and energy into a five-second shot meant to enhance the "wow" factor but which doesn't really add much to the video's overall message.

Again, Winona's response to this development in the conversation will reflect a constellation of factors: her own knowledge, skills, and training; spatial, technical, and logistical considerations; and the model of multiliteracy consulting embraced by her center. We could imagine that Winona is an accomplished videographer and that this group was actually assigned to Winona because of her background in video work. Perhaps she moves the group to a computer running Adobe Premiere and shows them that time-lapse is actually relatively easy to implement. Or perhaps her center has partnered with a media lab down the hall, and when her conversation with the group is finished, Winona walks the group over to the lab and introduces them to other people who can help with the technical side of the project. Alternatively, Winona might simply say that the technical concerns of the project are beyond her training and beyond the mission of the writing center, so she isn't able to weigh in on the difficulties associated with the proposed time-lapse sunrise.

With this vignette, we hope to demonstrate (among other things) that technical and rhetorical considerations are not always neatly separable. In Winona's conversation with the group, a promising rhetorical possibility emerges in the proposed time-lapse sunrise. But the exigencies of composing in the medium of video might immediately pressure composers to inquire about technical considerations, and this will have implications for the direction in which the conversation moves.

Additionally, we hope to show that multimodal composing is not always linear. Writing tutors already know that the composing process is recursive, and this is true of multimodal processes as well. Winona's group was still planning and generating ideas, so Winona might have expected that technical considerations would come at a later stage. But in our experience, technical considerations often emerge even at the idea-generation stage; indeed, we often generate ideas based on what we perceive to be technically feasible.

CONCLUSION

In this article, we are not interested in advocating for a specific model for multiliteracy centers. Instead, we align with Grutsch McKinney’s observation that each center “will have to imagine the possibilities in addressing multiliteracies at their individual institutions” (220). We hope to show, through these two vignettes, that conversations with multimodal composers are fundamentally linked to a wide range of concerns, including the following:

1. Tutor recruitment and training. What skills, knowledge, and experiences characterize multiliteracy tutors? Do they have specialized training in specific forms of multimodal composing and/or in the interfaces and workflows required by multimodal compositions?
2. The relationship between consulting, composing, and technology. What technologies are supportive of a multiliteracy approach? At what point (if any) should these technologies be integrated into conversations between tutors and composers? Are tutors trained to use and maintain such technologies? What is our understanding of the way technologies shape idea generation?
3. The relationship between consulting, composing, and space. Are spaces available to accommodate the various technologies and literacies encompassed by a multiliteracy approach? How does the spatial design of centers anticipate the challenges introduced by sound and performance? How do centers prepare for group projects that can only be viewed on screens?

We maintain that a full awareness of how this constellation of factors shapes consulting can enable centers to serve student composers more effectively. If Martha realizes that Tim’s slideshow is part of a larger, multifaceted composition that includes an oral-gestural performance, she will be better-positioned to engage Tim in an effective conversation. If Winona is prepared to connect a rhetorical assessment of a time-lapse shot with technical and practical considerations, her conversation with the group of composers will be more effective. By exploring the complex issues raised in these two vignettes, we hope to prompt conversations and critical thinking about how multimodal consultation can best proceed in writing centers.



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Reformers, Teachers, Writers: Curricular and Pedagogical Inquiries

Neal Lerner

In *Reformers, Teachers, and Writers*, Neal Lerner draws our attention to curriculum in writing studies, which as he explains, is distinct from, though related to, pedagogy. Lerner argues that because curriculum has been ignored, educational reform has been hindered. Chapters are grouped into three parts: disciplinary inquiries, experiential inquiries, and empirical inquiries, as the chapters explore the presence and effect of curriculum and its relationship to pedagogy in multiple sites and for multiple stakeholders.

Among those multiple stakeholders are writing center professionals who will find some parts of the book particularly relevant: the chapter entitled "The Hidden Curriculum of Writing Centers" and the two appendices: 1) "WOnline Synchronous Tutoring Environment" and 2) "Frequency of Student and Tutor Knowledge Claims with Examples."

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Startup Multiliteracy Centers and Faculty Collaboration on Multimodal Pedagogy

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Writing centers have long been concerned with their shifting institutional identities and the implication of what Lisa Ede and Andrea Lunsford call “refiguration of institutional space” (33): for writing centers, this “refiguration” consists of how students, faculty, staff, and other campus stakeholders view the material and symbolic value of writing center services, programming, and place at a college or university (Ede and Lunsford; Lerner; Lunsford and Ede). The transformation of a writing center to a multiliteracy center (that is, a center that provides support for written as well as non-written text and other communicative arts) usually entails major shifts in all of these categories. Understanding how writing centers can transition into multiliteracy centers may be even more pressing as more writing centers can be expected to assist with multimodal assignments in the future. According to a 2014 survey of writing centers at four-year institutions conducted by the National Census of Writing, 52% (317 out of 605 writing centers) provide support for oral presentations and 25% provide help with new media (Gladstein and Fralix). The survey results support Meghan Roe’s findings that increasing numbers of writing centers (70% of those surveyed) are supporting multimodal texts. According to Roe, future writing centers must prepare to be multiliteracy centers: “writing centers need to be responding to multimodal composing and even actively promoting it on campus, and one way to accomplish this goal is through finding partners for collaboration” (48). Collaboration is not only a method to promote the services of a multiliteracy center, but also a vital means for fostering multimodal education on campus.



While the topic of understanding multimodal writing in the context of multiliteracy centers has received attention in recent years in writing center scholarship (Balester et al.; Carpenter and Apostel; Carpenter and Lee; Sheridan and Inman), there is little discussion

about what ways these centers began or how multiliteracy centers embed their programs into campus culture through collaboration. This article relates how, by focusing on faculty collaboration, two multiliteracy centers, one at Eastern Kentucky University (EKU) and the other at California State University Channel Islands (CSUCI), employed strategies that include consulting on the curricular design of multimodal texts. To be sure, traditional writing centers have outreach practices involving faculty collaborations much like multiliteracy centers through department pitches, conversations with individual faculty, and tailored workshops. In comparing notes, though, we have found that both our multiliteracy centers implemented similar collaborative (or what we call “faculty-facing”) strategies during the first year of operation that deliberately aimed to increase faculty’s pedagogical engagement in multimodal composition. In the ensuing pages, we draw a connection between Writing Across the Curriculum (WAC) collaboration theory and our faculty-facing programs, and discuss three key strategies that have been crucial for us in launching our multiliteracy centers: seeking partnerships with university departments that integrate multimodal projects into their curriculum, providing faculty consultations on existing assignments, and designing center programs that increase faculty engagement.

INSTITUTIONAL HISTORIES OF EASTERN KENTUCKY UNIVERSITY AND CALIFORNIA STATE UNIVERSITY CHANNEL ISLANDS MULTILITERACY CENTERS

At EKU, a public institution of over 16,000 students, many of whom are first generation, the University Writing Center had an established presence on campus with a tenured director from English for much of its time. The writing center’s services focused on one-to-one consultations for print-based writing. In addition, the institution aimed to integrate workshops and faculty development that support multimodal writing with writing and research in one space within the library, which was the hub of academic activity on campus. With an endowment from the Noel family, the new multiliteracy center was named the Noel Studio for Academic Creativity and hired Russell Carpenter, who reports to the Dean of the Library and is a tenured faculty member in English. Construction began in Fall 2009 and the Noel Studio opened in October 2010. Seeing the need for integrated writing, communication, research, and multimodal composition support, EKU designed the Noel Studio with large, open spaces and smaller spaces that reflect the phases of the writing and communication process (Bunnell et al.).

CSUCI is a Hispanic-Serving Institution in the California State University (CSU) system, drawing about 7,000 students, primarily

from Ventura county in southern California. A majority of CSUCI students self-identify as first generation. During its founding year in 2002, the University Writing Center was housed in the English Program but was subsequently moved under the College of Arts and Sciences and was directed by non-tenure track English faculty. In 2015, the center was restructured once more under the library academic unit with a new tenure-track, assistant professor and Faculty Director Sohui Lee and a new name: Writing & Multiliteracy Center (WMC) with Sohui reporting to the Dean of the Library. Unlike the Noel Studio, the WMC does not have an endowment and relies on a renewable grant drawn from student fees every year for the majority of its budget. Nonetheless, with the support of the Dean of the Library, the WMC adapted their existing space by purchasing needed technology and tools and annexing a library room for videotaping, presentations, and recording. By 2017, just two years into its transformation as a multiliteracy center, about 10% of all tutoring involved oral, visual, or multimodal consultations, and 60% of workshop requests from faculty were multiliteracy workshops.

EKU's Noel Studio and CSUCI's Writing & Multiliteracy Center share several commonalities as startup multiliteracy centers that made it easier for the directors to explore faculty collaboration on multimodal pedagogy. First, the two campuses did not have existing communication centers that offered student support for public speaking, presentations, or slideshow design. Therefore, faculty and administrators on our campuses did not have preconceived notions about oral communication or a legacy of administrators or programming in this area. The campuses also lacked robust faculty development programs, particularly in supporting faculty who design oral, visual, or multimedia assignments. This gap in communication tutoring and faculty development support for multimodal projects provided a significant opening for our multiliteracy centers. Finally, both directors have expertise in multimodal composition: Russell researched multimodal composition as a graduate student; Sohui taught multimodal composition courses for seven years and set up a digital media consultant program in her previous institution. Because both understood the nature of the pedagogical challenges related to multiliteracy, they were able to immediately develop workshops for faculty and students as well as train tutors directly.

MYTH OF TRANSCIENCE AND NEED FOR FACULTY COLLABORATION

While not all writing centers have a Writing Across the Curriculum (WAC) or Writing in the Disciplines (WID) mission, some key concepts of thinking about cross-curricular writing, such as those introduced by David R. Russell, have been echoed in the writing of

scholars such as Lisa Ede and Andrea Lunsford, and Carol Severino and Megan Knight, who advocate for writing centers' collaborative relationships with faculty. In 1990, Russell's expansive history of WAC highlighted an important criticism of WAC programs: that WAC programs "perpetuate the myth of transience, the convenient illusion that some new program will cure poor student writing, that there is a single pedagogical solution to complex structure issues" tied to curricular, institutional policies of universities (66). Russell recommended that WAC programs distribute the responsibility for teaching writing among all faculty and avoid designating the purview of writing pedagogy solely to faculty teaching writing intensive courses, composition courses, or even to writing centers. Suggestions like Russell's shaped how WAC/WID programs work collaboratively with faculty to support this type of distributive, cross-curricular writing effort. Ede and Lunsford have also insisted that writing centers should not present themselves as the sole experts of writing knowledge but instead as centers that facilitate how writing knowledge is created in collaboration. Indeed, Severino and Knight, working at the University of Iowa, presented the essence of Ede and Lunsford's argument when they envisioned their university functioning like a writing center and emphasized re-distributing the responsibility of teaching writing. These approaches to collaborations shaped how we programmed multimodal education in our multiliteracy centers: faculty collaboration is at the heart of all "faculty-facing programs"—programs that not only involve faculty outreach but also consciously integrate faculty collaboration to spread multiliteracy pedagogy.

FACULTY-FACING STRATEGIES

At EKU and CSUCI, the WAC approach to writing pedagogy critically helped our centers launch our multiliteracy center startups. Thinking programmatically about the stakeholders at our institutions, we understood faculty as essential players in developing a culture of multimodal writing that included teaching and learning practices across campus. Faculty who volunteered to collaborate became more invested in teaching multimodal texts because they were given on-going support in designing and assessing assignments as well as in providing students effective feedback.

During our first years as multiliteracy centers, the Noel Studio and the WMC applied three faculty-facing strategies that helped bolster our collaborative work with faculty.

Using faculty consultations and workshops to improve existing multimodal assignments

Faculty often have multimodal assignments they struggle with or are interested in enhancing. Collaborative relationships developed

through workshops and faculty consultations on both campuses allowed for input and involvement in shaping ongoing development of multimodal assignments and led to deeper faculty engagement. In the Noel Studio, Russell used department and individual faculty meetings to promote opportunities for collaboration on assignment design and structure by enhancing existing projects, assignments, and ways feedback is delivered to students. During these meetings, most faculty expressed interest in public speaking and presentation assignments. In many departments, though, faculty expressed interest in ePortfolios. These individual meetings often led to ongoing collaborations on assignments or rubrics. The most significant challenge during this time was assessing the effectiveness of the redesigned materials. In most cases, Russell and the faculty member decided on an assessment plan that allowed both sides to understand how the assignments enhanced student learning about the communication process. For example, collaborating with faculty in the College of Education led to redesigned ePortfolio assignments with a focus on the writing, speaking, and design process not emphasized previously. Russell delivered workshops and provided individual consultations on ePortfolio organization and design to help faculty incorporate revisions into syllabi; consequently, faculty were introduced to the value of process-oriented approaches.

During her first year at the WMC, Sohui also introduced the multiliteracy center at every department meeting across the university, but the most important outreach occurred through one-to-one faculty consultations. Being part of the library academic unit, the WMC was introduced in the existing library workshop request form delivered to all CSUCI faculty at the start of the semester; faculty were asked to check a box if they might be interested in learning more about the WMC. Resulting meetings with faculty allowed her to clarify any misunderstanding about the center's "multiliteracy" work and discuss the design of existing assignments. Most faculty began with sharing their slideshow presentation or video assignments; then discussions led to rewriting rubrics or scaffolding major assignments with explicit discussions on strategies in class. For Sohui, the biggest challenge was supporting the many workshop requests generated by faculty since no existing instructional expert or tutor in multimodal communication was available. She hired and trained special consultants (faculty in the composition program) to assist in leading workshops. By the following year, she hired a full-time lecturer as Assistant Director.

Actively identifying, assessing, and engaging with university programs requiring multiliteracy support

In addition to supporting popular assignments, the Noel

Studio and the WMC targeted departments and programs that required multiliteracy support, which led to continued program enhancement. Russell began by evaluating programs that were already doing presentations and slide design and reached out to EKU's Honors program, which sought to enhance presentation and slide design among their students. Russell worked with the program director to coordinate opportunities for enhanced multiliteracy support during milestones throughout the academic year. In addition, Russell and the director established dates during the semester by which students would be best served by designing and working in the Noel Studio on presentations, slideshows, or processes related to these projects. The Noel Studio's collaboration with Honors has expanded to include weekly workshops for junior- and senior-level students.

During the first year of directing a multiliteracy center, Sohui also identified existing programs that might need presentation support and actively targeted the programs rather than waiting for requests for help. For instance, the WMC was not initially involved with supporting the Student Research Center, which recruited and supported ten CSUCI student candidates who applied to compete in the statewide California State University Research Competition involving all 23 campuses. Students in the Research Competition submit a five-page abstract of their university research project and deliver a ten-minute presentation. However, Sohui had extensive experience in teaching oral presentations and pitches, and she attended public presentation rehearsals for the competition to provide feedback to students as part of the audience. Her feedback caught the attention of the Student Research Center Director, and she was invited to work with the center to support the next cohort. Like Russell, Sohui also established deadlines with the Student Research Center Director to schedule revision of abstracts and rehearsals of slideshow presentations. WMC's collaboration with the center extended to supporting other programs such as Summer Undergraduate Research Fellows and reshaped how top CSUCI students were prepared to communicate research by scaffolding multimodal composing processes.

Designing programs for faculty development in teaching multimodal composition

Both Noel Studio and the WMC designed programs for faculty development to improve the teaching of multimodal composition. For instance, the Noel Studio began its first semester of operation by offering drop-in faculty development workshops. These workshops allowed faculty participants to share approaches, learn from one another, ask questions, and rethink grading and assessment

practices. Two challenges Russell faced in coordinating these workshops were inconsistent attendance and tailoring content to ensure interactivity. Therefore, Russell implemented important adjustments to the process. Faculty members now register for workshops through an online form available on the Noel Studio website. Confirmation emails, along with workshop tools, readings, or resources, are sent in advance. Noel Studio staff members also customize workshops to focus on faculty or department need (e.g. integrating collaborative writing technologies into the classroom and visual rhetoric), while also designing opportunities for interaction among participants. Staff members work closely with faculty or departments to design and implement workshops, and participants have the opportunity to learn techniques collaboratively. Ideally, these strategies are then implemented in classes taught by EKU faculty members.

At the WMC, Sohui provided faculty development on multimodal pedagogy by offering embedded tutor support for upper-division “communication intensive” courses that involved multiple writing and oral/multimodal assignments. The Embedded Multiliteracy Tutor program required interested faculty from across all disciplines to meet with Sohui to collaboratively design the tutor’s itinerary of involvement with the course. Faculty also worked with Sohui to revise written and multimodal assignments to improve the course for the next semester. In working with the embedded tutors, students have begun to identify connections between writing and presenting as well as being mindful of how these modalities prioritize different communication approaches and strategies. In addition to being helpful to students, the Embedded Multiliteracy Tutor program has been valuable to faculty, giving them opportunities to explore other multimodal assignments they haven’t considered before. The growth and success of the program, however, led to a challenge of sustainability in terms of Sohui’s own time and program funding. Currently, Sohui applies for a temporary university grant every semester to hire a part-time Embedded Multiliteracy Tutor Coordinator, but she still meets individually with all faculty involved with the program.

CONCLUSION

Although there are many ways startup multiliteracy centers can establish themselves, faculty collaborations have provided fertile soil in which our multiliteracy centers were able to plant seeds for multimodal teaching and learning. For writing centers that wish to expand their work with multimodal assignment tutorials, faculty-facing programs may be an essential strategy for raising awareness and developing a campus culture supporting the ways

students communicate in the 21st century. Beyond getting faculty across disciplines to appreciate and be involved in multimodal pedagogy, faculty-facing programs led by multiliteracy and writing centers may deepen students' experiences and understanding of multimodal composing by exposing students to multiple composing opportunities throughout their time at the university.



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Multimodal Tutor Education for a Community in Transition

Celeste Del Russo and Rachael Shapiro
Rowan University

As nonprint-based writing is becoming more common in classrooms and increasingly demanded in the workforce, writing centers must continue to adapt our services. To support multimodal writing at Rowan University, Celeste (Writing Center Director) and Rachael (Writing Arts department colleague and writing center ally) sought and received a \$10,000 internal seed grant to develop a multiliteracy center at the Rowan Writing Center. In this transition, we needed to account for a range of familiarity and comfort with multimodality among both tutors and administrators. Through a “community-of-practice” approach to tutor education (Geller et. al), we offer a professional development model designed to ease our writing center into a multiliteracy center that supports multimodal writing. Opting for an organic approach to training as opposed to a top-down approach, we understood that our strongest leadership in some areas of multiliteracy tutor education, for instance, may not come from the director at all—rather, the tutors themselves offer unique experiences, talents, and skills that can and should shape our tutor preparation for multimodal sessions.

While multiliteracy centers typically support writers working on digital and multimodal as well as traditional texts, we wanted to include our tutoring staff in shaping, defining, and advancing the mission of our unique multiliteracy center (described below). As David Sheridan explains in *Multiliteracy Centers: Writing Center Work, New Media, and Multimodal Rhetoric*, “Multiliteracy centers should be spaces equal to the diversity of semiotic [meaning-making] options composers have in the 21st century” (6). Our staff reflects a rich diversity of experiences across semiotic resources that intermingle with their own identities. We believe, with Sarah Blazer, that “the diverse semiotic resources each of us brings to the lives we lead, to the work we try to accomplish daily, are



fundamentally valuable and practically useful” (18). Activating what Gellar et al. call “identities in motion” (54), tutors draw on a range of individualized resources, including backgrounds in music, Photoshop, 3D printing, or even filmmaking, which they’ve gathered from educational contexts, hobbies shared with friends, internships, faith communities, family ties, and more. Tutors’ unique experiences with multimodal writing across the visual, audio, gestural, and spatial modes form the basis of their own developing strategies in composing across meaning-making resources and cultural contexts. We drew from tutors’ repertoires to support them as we shifted to a multiliteracy center, building a new vision from our collective strengths. In what follows, we describe how we took a communities-of-practice approach to building a multiliteracy center, how this approach was inspired by translingual and transmodal theory, and how we drew upon tutor leadership to support this transition for our staff.

OUR VISION: ALL BODIES. ALL VOICES. ALL WRITING.

Bill Cope and Mary Kalantz coined the term multiliteracies as a way to describe the opportunity and challenge of literacy pedagogy in a highly connected, global world. They argue that any conception of multiliteracies must include linguistic resources alongside the multimodal (25). Because we understand identity and language variety to be significant semiotic resources to be developed in multiliteracy center work, we envisioned our center to be rooted in translingual and transmodal values (described below) in order to best harness and support students’ literate agency. That is, we wished to develop tutoring approaches and a center design that serve students as they read and write across modes, languages, and contexts. We also thought of our center as one that should promote inclusion, especially for students of color, neurodiverse students, and first-generation students, among others. While our three-pronged approach to the multiliteracy center—*All Bodies. All Voices. All Writing.*—integrates language, mode, and identity as equally important semiotic resources, for the sake of this special issue, our emphasis centers on our approach to professional development for multimodal, rather than translingual, tutoring.

Translingual and transmodal theories inform our work as we meet the needs of diverse multilingual and multimodal writers. Drawing on scholars like Suresh Canagarajah, Bruce Horner, Min Zhan Lu, and Vershawn Ashanti Young, translingualism, works against monolingualist policies and views that stigmatize language varieties (see Watson and Shapiro). Working against linguistic discrimination, translingualism (with translingual practices like code-meshing) treats language difference as the norm and an asset in the classroom

and beyond. Transmodality borrows from translingualism the idea of the naturally fluid nature of language, suggesting that modes cannot be separated from one another—that they blend and mesh, becoming entangled in unique and valuable ways across rhetorical situations (Horner, et al.). Transmodality questions the perceived superiority of print-based or alphabetic composing in the university. Working out of these theories, we might, for instance, see color and Spanish as equally valuable semiotic resources as alphabetic print or Standardized English (though each of these modes are differently historically-rooted). From this view we'd also note that the colors in a movie poster are inseparable from its text in terms of intention and impact—the modes blend to make emergent and situated meaning.

In our version of a multiliteracy center, we see translingualism and transmodality coming to bear in several ways. First, we hope the center will challenge prior assumptions about the primacy of Standardized Academic English to the exclusion of other varieties, revealing that appropriate language use is negotiated in context. For example, we prepare our tutors to value all languages (and all modes) that each student brings to the center as an asset to that student's writing experiences, and therefore, as tools for integrating into tutoring sessions; to better acquaint tutors with this understanding of language difference, we introduced Vershawn Ashanti Young's theory of code-meshing and considered how we might approach translingual writing features in our tutoring. We also hoped to help tutors and writers revalue the digital and multimodal as important tools for meaning making across audiences and purposes both within and beyond the university. In order to accomplish this goal, we focused our first-year transition efforts on tutor education. In addition to exploring translingualism and transmodality in a multiliteracy center setting, directors interested in implementing multimodal tutor education in their current curriculum may view our experience as a practical model.

TRAINING FROM WITHIN: EXPERIENCE AS A RESOURCE FOR TUTOR EDUCATION

In order to draw from tutor strengths to achieve an organic transition, we implemented a “communities of practice” model, in which, as Anne Geller et al. explain, shared knowledge and tutoring practices in the writing center are non-hierarchical and negotiated among constituents (6-7). Working out of a community-of-practice model, it was important that multimodal tutor preparation emerge from our staff of 35 undergraduate and graduate student tutors, and not merely from our 3 administrators. Thus, we created a special position to promote leadership from within—a multimodal

tutor coordinator. Geller et al. recommend that writing center directors facilitate a “culture of learning” in which leaders emerge from writing center staff, crossing the boundaries of traditional hierarchies. This leadership “goes beyond the mere structural to embrace and value not only the mission and purpose of the work but the diversity of others’ experiences as well” (50).

In the spirit of collaboration suggested by a community of practice, our professional development sessions drew from community leadership; they were led by administrators, our multimodal tutor-coordinator, and tutors who had worked with multimodal texts in and beyond the center. While forefronting tutor leadership, we maintained our role as guides in shaping the vision of the multiliteracy center, mentoring staff, and providing them with opportunities to develop professional identities as multimodal tutors. To introduce multiliteracy work to our staff, we began the 2016 academic year’s orientation and professional development by sharing a draft of a vision statement¹ and introducing readings on multiliteracy theories and approaches to composing. Discussions around the statement focused on how these ideas aligned with our center’s specific goals to serve *All Bodies. All Voices. All Writing.*

New to multimodal tutoring, our tutors needed practical, hands-on experience and strategies that build upon already-developed rhetorical strengths in working with student writers. To support our vision of a multiliteracy center, we hired as our inaugural multimodal tutor coordinator Mikaela Langdon, an experienced multimodal writer, longtime tutor, and graduate student in Writing Arts. Mikaela participated in co-tutoring and observation of sessions and provided feedback for tutors who were less comfortable working with multimodal texts. Additionally, Mikaela offered drop-in support for tutors during office hours in the writing center. Drawing from her design skills (which were developed in Rowan courses and in personal and extracurricular activities), Mikaela collaborated with tutors to develop re-branding materials, such as posters and bookmarks, featuring the writing center’s ability to support multimodal projects. In this way, tutors practiced composing in the modes they’d support in tutoring sessions. Mikaela also provided outreach for the center, promoting our services by visiting classes whose students were at various points in the multimodal writing process.

In her most significant role, Mikaela was a leader in tutor education around multimodal tutoring. She conducted research on multimodal writing resources (such as Arola, et al.’s *Writer/Designer*) to share strategies during professional development workshops to help our

staff hone their skills for working with nonprint-based writing. In preparation for each of these modules, Mikaela talked with tutors to identify areas of concern in working with students' multimodal projects. She reviewed client report forms to determine specific projects that students were bringing to the center. In addition, she collaborated with Celeste, Rachael, and our then assistant director to identify readings for tutors to complement each module. Thus, our professional development sessions were structurally supported by our newly created coordinator position.

"Multimodality and the Tutor's Role," an early education session led by Mikaela, asked tutors to reflect on the rhetorical adaptability and transfer of tutoring strategies. In this session, tutors explored current knowledge about multimodality and how they might apply familiar strategies for tutoring print-based writing to visual and multimodal texts. Mikaela presented on the similarities between multimodal and regular tutoring, where argument, audience, purpose, and tone are transferable across modes; she also addressed the elements unique to multimodal texts, such as image, color, sound, contrast, and arrangement. With Mikaela's facilitation, the session featured transmodal tutoring approaches by highlighting the value of nonprint-based composing and recognizing how rhetorical strategies are adaptable (or not) for meaning making in various contexts. For instance, Mikaela led tutors through a rhetorical analysis of a popular meme. Throughout the discussion, she helped tutors think about the rhetorical strategies working among the modes of color, layout, size, and perspective. Mikaela helped tutors think about how the goal of the meme, with its specific design choices, might be geared toward a particular audience. Thinking about the text from the perspective of readers, tutors were easily able to consider how they might use concern for audience to help a student make rhetorical choices in a multimodal text, just as they would for a print-based text. Thus, our tutor education highlighted some overlap between tutoring traditional print-based texts and multimodal texts, including the value of collaboration in student-guided sessions, and helping writers integrate a range of modes to reach their intended audience and achieve their overall purpose.

In a second session, "Tutoring Multimodal Projects: Strategies for Invention," Mikaela invited tutors to create multimodal texts, drawing from what they already understand as consumers thereof. Tasked with creating new wall art for our center, tutors brainstormed ideas and invented drafts for posters and signage, using a range of found materials from magazine scraps to pipe cleaners, Play-Doh, and leaves. This year's update to this multimodal session featured tutor-invented posters that played with visual design

elements like layout, color, theme, and font, as well as rhetorical considerations for language, style, and tone. The posters depicted common tutoring roles like “The Collaborator” or “The Guide,” with corresponding text and images that offered rich description and examples of how these roles are commonly enacted in the center. Our hands-on workshop encouraged multimodal play and interactivity at early stages of the poster-composing process, while providing less confident tutors with the opportunity to experiment with diverse modes of non-digital invention strategies.

Mikaela’s success in and impact on tutor education helped prepare our tutors for the multimodal sessions they would see throughout the academic year. These multimodal training modules were integrated with more traditional workshops centered on multilingual writing, inclusion, diversity, social justice, and disability, providing tutors with a full range of professional development opportunities that modeled the language of inclusion, language diversity-as-asset, and multimodal dexterity. To support our transition to a multiliteracy center, then, our training curriculum emphasized all writing, as well as all voices and all bodies. Our expanded offerings included invited presentations from the Office of Social Justice, Inclusion, and Conflict Resolution, as well as our Disabilities Resource Center and the Wellness Center, extending our tutors’ discussions around access, equity, and identity in the multiliteracy center. Such partnerships, we have found, can deepen tutors’ engagement in multiliteracy work by locating their tutoring within the wider campus culture, encouraging staff to deepen their understanding of writing center work and its potential.

IMPLICATIONS, CHALLENGES, AND FUTURE VISION

Writing center administrators looking to develop additional multimodal tutoring expertise among their staff might find it useful to similarly assess and draw upon the unique strengths of their tutors. In this way, a communities-of-practice model can encourage staff to extend their identities into the writing center to inform practices. Our extensive focus on tutor education has allowed our staff to build sustainable leadership within the center. Workshops have opened conversations around future programmatic offerings, rebranding, and the importance of building a tutoring staff who best represent the students we serve. While such a transformation is necessarily a long, organic, and recursive process that must be localized, we hope our reflections here are meaningful for multimodal tutor education and leadership models for writing centers in transition.

We’d also like to emphasize the need for a realistic timeline for building a multiliteracy center. Early in our transition to a

multiliteracy center, we focused on implementing our vision and mission through expanded tutor education. While other centers may choose to enter multiliteracy work through other doors—perhaps through faculty outreach, through programming, or by purchasing technology and materials—our early focus on training has granted our staff confidence in their abilities to tutor across modes and offer multimodal writing support for our campus. Our multimodal tutor-coordinator position helped locate a pillar of expertise within the center, allowing leadership to emerge from within the tutor community. For writing centers whose staff doesn't already include a single expert, administrators might recruit from a relevant program on campus or create a collaborative role shared by several adept tutors. Writing center administrators looking to adopt this model might think of ways a multimodal tutor coordinator might be uniquely positioned to:

1. bridge fellow tutors' current repertoire for print-based writing with those skills needed for multimodal work;
2. conduct research on rhetorical strategies and technical processes to inform workshops, resources, and shared practice;
3. offer formal and informal one-to-one support for tutors through tutor observation and drop-in support hours;
4. draw from tutor insiderness to assess what types of training might be most useful for multimodal tutoring;
5. help with rebranding efforts through development of promotional materials, web presence, and cross-campus partnerships.

Of course, this is a lot to hope for from a single tutor (Mikaela is amazing!), so these responsibilities and efforts are best shared across a variety of staff roles, which could simultaneously maximize buy-in. Further, as Geller et al.'s work suggests, tapping into the coordinator's personal interests, strengths, and experiences (including prior coursework and professional training, as well as self-sponsored literacies and skills) and supplementing from across the staff and campus community will help to negotiate and build shared knowledges, approaches, and practices.

Maintaining a communities-of-practice model of training when transitioning from a writing center to a multiliteracy center requires balance between tutor and administrator agency, experience, and knowledge. Thus, our collaborative training modules allowed for tutor investment in reimagining the mission and goals of our emerging multiliteracy space. This training also helped our tutors value each other as resources as we worked

to shift the culture from one centered around traditional print-based tutoring to one that values inclusion, access, and equity for students engaged in *All Writing*.



NOTE

1. To view our multiliteracy center's vision and mission statement, visit www.scribd.com/document/375101450/Mission-Vision-Statement.

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Tutors' Column: "Some Things to Consider"

Mark Keats
Montgomery College

Working in the writing center is both a rewarding experience and an opportunity to learn. Since I was a first-year MFA student at the University of Maryland (where I was trained by the wonderful Dr. Leigh Ryan), I've worked for five different writing centers at both community colleges and two large tier-one research universities. I've worked with students preparing for the GED all the way up to graduate students working on their theses and dissertations. I have seen my fair share of writing assignments across many different courses and levels. And these experiences have taught me a lot about not only my own reading, writing, and learning but also about how other students read, write, and learn. So, I offer some things to consider for new and returning tutors:



First, accept your knowledge base. You don't have to know everything! Really! In fact, when you lack knowledge and expertise in a specific field, this can be an advantage for you and the student. If the key is clear communication, and it often times is, then your not knowing a particular field forces the writer to better understand how they are writing and communicating. That is, often times, a student, when explaining through talking with you, will solve some problems out loud. This has often been the case, for example, with subjects I don't know well such as Anthropology, Biology, and History. Remember, too, that you have talented colleagues all with different backgrounds. Some even have a similar background but different ways of looking at things, so don't hesitate to ask when you have a question, need another opinion, or want to confirm something. Trust yourself and trust your colleagues.

Second, be mellow. You will have great days and you will have less than great days tutoring. Great days might be when you and the student are in sync, when you get through a lot or all of the desired material, when the writer wants to name their first-born child after you because of your assistance (though this might be a bit of a stretch). Conversely, you will have bad tutorials and even bad

days. You will have days where it seems that nothing you say will reach the student or nothing you do results in him or her or them understanding and moving forward on an assignment. You will have bad days because the writer may be having a bad day in general and does not really want help. Rather, they might merely want to vent. That's okay. Let them. As you will find out, writing consultants wear many kinds of hats and fulfill many different roles, as do the students. You will learn how and when to adjust. Remember, as bad as a tutorial can go sometimes, it's timed and the time will end. But always be positive, charitable, constructive. Always listen.

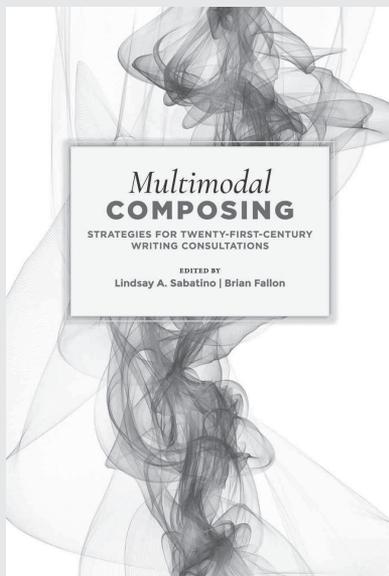
Third, be practical. You will oftentimes try to accomplish much more than you and the writer can manage in the allotted time, whether this is thirty minutes or a little more. You might even overwhelm the student with all of your great suggestions. (I have certainly done this! I might be doing it now.) So, be mindful of this. Remember, you are not the teacher here. Remember, you do not need to solve and/or point out all of the "problems" inherent in a paper or assignment. You are more like a consultant offering suggestions to improve a writing student's communication. And sometimes, you are a person to bounce ideas off of. Don't lecture, but do have a conversation. Do ask questions.

Fourth, reflect. Treat each tutorial as an opportunity to learn and grow as a person. One-to-one tutoring can allow you to experience much empathy because writing, as we all know, is not an easy endeavor; it is a process. You'll read some interesting papers, have intense conversations, see students grow throughout the semester. And sometimes things won't work out well. In fact, expect that. Nevertheless, reflect on those moments. For example, whenever a tutorial doesn't go well, I often take notes and ask myself, "What could I have done differently?" Ask yourself how you can improve, how you might better handle a certain situation, how these moments are necessary for your growth in the writing center and for the student writers.

Fifth, be humble. Never talk ill about a student (or really anyone) in the writing center. Yes, we all have to vent from time to time. Yes, you will get a student writer who rubs you the wrong way, who says something offensive—who is resistant to anything and everything you say. You will have students who don't really seem to want help, who have come only because the professor instructed them to do so. But, how is this different from life in general?

Multimodal Composing: Strategies for Twenty-First-Century Writing Consultations

edited by Lindsay A. Sabatino and Brian Fallon



Multimodal Composing provides strategies for writing center directors and consultants working with writers whose texts are visual, technological, creative, and performative—texts they may be unaccustomed to reading, producing, or tutoring. This book is a focused conversation on how rhetorical, design, and multimodal principles inform consultation strategies, especially when working with genres that are less familiar or traditional.

Multimodal Composing explores the relationship between rhetorical choices, design thinking, accessibility, and technological awareness in the writing center. Each chapter deepens consultants' understanding of multimodal composing by introducing them to important features and practices in a variety of multimodal texts. The chapters' activities provide consultants with an experience that familiarizes them with design thinking and multimodal projects, and a companion website (www.multimodalwritingcenter.org) offers access to additional resources that are difficult to reproduce in print (and includes updated links to resources and tools).

Multimodal projects are becoming the norm across disciplines, and writers expect consultants to have a working knowledge of how to answer their questions. *Multimodal Composing* introduces consultants to key elements in design, technology, audio, and visual media and explains how these elements relate to the rhetorical and expressive nature of written, visual, and spoken communication.

Paper: \$28.95; Ebook: \$23.95. Utah State University Press

Conference Announcements

MICHIGAN WRITING CENTERS ASSOCIATION

Nov. 2, 2019

Mount Pleasant, MI

Central Michigan University

“Access Matters: Writing Centers and Accessibility as a Process”

Proposal deadline: Sept. 22. Conference chair: Daniel Lawson: lawso3d@cmich.edu; conference website: www.miwca.org/2019conference.

NEBRASKA WRITING CENTER CONSORTIUM

September 20, 2019

Lincoln, NE

Nebraska Wesleyan University

“Considering Contextual Practice: Approaches to Best Practices in the Writing Center”

Keynote speaker: Carol Severino

Conference Chair: Melissa Hayes: mhayes@nebrwesleyan.edu; conference website (to register): nwcc2019conference.brownpapertickets.com.

SECONDARY SCHOOL WRITING CENTERS ASSOCIATION

March 13-14, 2020

Annandale, VA

“Spring Forward: Looking Up and Looking Out”

Northern Virginia Community College

Proposals due on Nov. 8, 2019. For information, contact sswca.board@gmail.com; conference website: sswca.org/sswca-conference/call-for-proposals/.

SOUTHWESTERN WRITING CENTER ASSOCIATION

February 20-22, 2020

Birmingham, AL

University of Alabama-Birmingham
“Growing Our Centers”

Proposals due: October 25. Conference chair: Jaclyn Wells:
wellsj@uab.edu; conference website: southeasternwritingcenter.
wildapricot.org/2020swcacfp.

WLN'S NEXT WEBINAR

Because *WLN* welcomes submissions from tutors and regularly publishes a Tutors' Column in each issue, the next *WLN* webinar will be about publishing Tutors' Column essays. The webinar is tentatively scheduled for Friday, October 25. More information about signing up will be available soon.

GET INVOLVED WITH WLN

Interested in serving as a reviewer? Contact Karen Gabrielle Johnson (KGJohnson@ship.edu), Ted Roggenbuck (troggenb@bloomu.edu), and Lee Ann Glowzenski (laglowzenski@gmail.com).

Interested in contributing news, announcements, or accounts of work in your writing center to the Blog (photos welcomed)? Contact Anna Sophia Habib (ahabib@gmu.edu).

Interested in guest editing a special issue on a topic of your choice? Contact Muriel Harris (harrism@purdue.edu).

Interested in writing an article or Tutors' Column to submit to *WLN*? Check the guidelines on the website: (wlnjournal.org/submit.php).

SEEKING MORE WLN MENTORS

The *WLN* mentor match program seeks more mentors experienced in writing center work and scholarship to assist writers developing articles for *WLN*. Mentors give feedback to writers submitting to *WLN* so that they may develop more fully formed articles for publication. Mentors actively engage in goal-setting with mentees. Mentors also work with writers who may be interested in writing, but aren't sure what to write about or where to begin. In other words, a *WLN* mentor does much the same work as tutors in a writing center. If you would like to serve as a mentor, please contact Chris LeCluyse (clecluyse@westminstercollege.edu).

Conference Calendar

September 20, 2019: Nebraska Writing Center Consortium, in Lincoln, NE

Contact: Melissa Hayes: mhayes@nebrweslayen.edu; conference registration: nwcc2019conference.brownpapertickets.com.

October 16-19, 2019: International Writing Centers Association/National Conference on Peer Tutoring in Writing, in Columbus, OH

Contact: Michael Mattison: mmattison@wittenberg.edu or Laura Benton: lbenton@cccti.edu; conference website: writingcenters.org/annual-conference-2/.

October 23-25, 2019: Latin American Network of Writing Centers, in Guadalajara, Mexico

Contact: Minerva Ochoa: euridice@iteso.mx; conference website: sites.google.com/site/redlacpe/home.

November 2, 2019: Michigan Writing Centers Association, in Mount Pleasant, MI

Contact: Daniel Lawson: lawso3d@cmich.edu; conference website: www.miwca.org/2019conference.

February 20-22, 2020: Southeastern Writing Center Association, in Birmingham, AL

Contact: Jaclyn Wells: wellsj@uab.edu; conference website: southeasternwritingcenter.wildapricot.org/2020swcacfp.

March 13-14, 2020: Secondary School Writing Centers Association, in Arlington, VA

Contact: sswca.board@gmail.com; conference website: sswca.org/sswca-conference/call-for-proposals/.

March 5-7, 2020: East Central Writing Centers Association, in Indianapolis, IN

Contact: Mark Latta: mlatta@marian.edu; conference website: ecwca.org.

March 12-14, 2020: Midwest Writing Center Association, in Cedar Rapids, IA

Contact: Ben Thiel: bthiel@mtmercy.edu and Kristin Risley: risleyk@uwstout.edu.

July 8-11, 2020: European Writing Centers Association, in Graz, Austria

Contact: Doris Pany: doris.pany@uni-graz.at; conference website: europeanwritingcenters.eu/conference.html.



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