

## Note from the Guest Editors

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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/](http://www.csuci.edu/wmc/)

**Noel Studio for Academic Creativity:** [studio.eku.edu/services-students](http://studio.eku.edu/services-students)

**The Writing Center at MSU:** [writing.msu.edu/](http://writing.msu.edu/)

**The Rowan Writing Center:** [www.rowanwritingcenter.com/](http://www.rowanwritingcenter.com/)

**The Rhetoric Centers, U of Iowa:** [clas.uiowa.edu/rhetoric/rhetoric-centers](http://clas.uiowa.edu/rhetoric/rhetoric-centers)

**The Undergrad Research & Writing Studio, Oregon State U:** [writingcenter.oregonstate.edu/undergrad-writing-studio](http://writingcenter.oregonstate.edu/undergrad-writing-studio)

**The Center for Arts & Language, Rhode Island School of Design:** [artsandlanguage.risd.edu](http://artsandlanguage.risd.edu)

**The Digital Act Studio, UNC – Greensboro:** [digitalactstudio.uncg.edu](http://digitalactstudio.uncg.edu)

**The Hacherl Research & Writing Studio at Western Washington U:** [library.wvu.edu/rws](http://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](http://www.american.edu/kogod/students/communication/audience-dogs.cfm)

**Sweetland Center for Writing, U of Michigan:** [lsa.umich.edu/sweetland](http://lsa.umich.edu/sweetland)

**Reading Writing Center, Florida State U:** [wr.english.fsu.edu/reading-writing-center](http://wr.english.fsu.edu/reading-writing-center)

**Center for Digital Expression, TCU:** [cdex.tcu.edu](http://cdex.tcu.edu)

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

**The Center for Rhetoric and Communication, Hampden-Sydney College:** [www.hsc.edu/crc](http://www.hsc.edu/crc)

**Center for Academic and Professional Communication, Rice:** [pwc.rice.edu/center-academic-and-professional-communication](http://pwc.rice.edu/center-academic-and-professional-communication)