

Access for All: The Role of Dis/Ability in Multiliteracy Centers by Allison Hitt

and

New Media Matters: Tutoring in the Late Age of Print by Jackie Grutsch McKinney

Author Allison Hitt discusses the formation of multimodal pedagogy in the writing center and challenges assumptions about students with disabilities. She suggests how to address related inequities in the writing center and gives suggestions how to create an inclusive learning environment for all.

Developing a Multimodal Pedagogy: Strategies in Unison

Multiliteracy centers that support both of the following modes can support students' different physical abilities, modes of learning, types of knowledge, and literacies.

Universal Design: accessibility in terms of physical space and inclusivity

Universal Design for Learning: framework for designing curricula that enables all individuals alike to benefit and gain knowledge

- *Principles:* multiple means of representation, actions and expression, and engagement

“Treating each student as *different*, but not treating students with disabilities *differently*”

Multimodal pedagogy- visual, aural, gestural, spatial, and multimodal (28)

1. Combination of visual, auditory, and kinesthetic techniques (multisensory approach) can help cater to needs of every student
 - a. *EXAMPLE:* a webpage, in which elements such as sound effects, oral language, written language, music and still or moving images are combined

Multimodal 'Toolkit'

2. Tutors look at the text to *see* student writing.
3. Instead of asking tutors to read aloud, they are encouraged to talk aloud while negotiating a text.

Author Jackie Grutsch McKinney addresses the need for writing centers to adopt new media practices as a part of their methodology and multimodal pedagogy. The author addresses the significance of new modes of media and directs writing associates how to use, correct, and teach each mode in tutoring sessions.

*Higher Order Concerns that Arise with New Modes of Media****Relationships Between Modes (Karen Schriver):***

- *Redundant-* each mode is a repetition of the same key ideas
- *Complementary-* each mode is necessary in understanding the other
- *Supplementary-* one mode is dominant, while the other reinforces the dominant mode
- *Juxtapositional-* key ideas are created by a clash in each mode, idea cannot be inferred without each mode being simultaneously present
- *Stage Setting-* one mode forecasts the content, underlying theme, or ideas of the other mode
- ***Principles of Design (Robin Williams):***
 - *Contrast-* differences created between elements for emphasis
 - *Repetition-* how consistently elements are used
 - *Alignment-* how elements line up on a page, visually connected
 - *Proximity-* how closely related elements are placed on page or screen
- ***Visual Assessment Criteria (Cynthia Selfe):***
 - *Visual impact-* overall effect and appeal that a visual composition has on its audience
 - *Visual coherence-* the extent to which elements form together to represent a unified whole
 - *Visual salience-* prominence of selected element within composition
 - *Visual organization-* elements aiding in comprehension through location of content

Twentieth-Century Tutoring	Twenty-First-Century Tutoring
Read aloud	Talk aloud
Getting beyond the text	Interacting with the text
Zoomed in: talk about words	Zoomed out: talk about whole

(McKinney, 48)

Overall Tips from both readings:

- Be mindful of students' different embodied practices
- Familiarize yourself with/ have a basic understanding of differing platforms
Both in terms of disability accessibility and new media practices
- ADAPT** and adjust as needed

Discussion Questions

- How can we further implement multimodal pedagogy in our own writing center? What are our current employed methods?
- How can we make our writing pedagogies more inclusive to diverse student populations?
- What can we, as writing associates, do to reject the 'natural exclusion of disability' mindset?