



Editorial

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We are excited to introduce this special, multimodality themed issue of *The Journal of Global Literacies, Technologies, and Emerging Pedagogies*. At this point in the development of composition and rhetoric, literacy practices in general, and composition practices in particular, have evolved from the primacy of print toward the hybridized, the multimodal, and the plurisemiotic in order to keep pace with advances in information, communication, and new media technologies (Duncum, 2004; Fortune, 2005; Kress, 2003; Luke et al., 2010; Sweeny, 2010; Swenson et al. 2006; Williams, 2008). Similarly, the increasing availability of multiple modes and media of communication is triggering corresponding shifts in the sites for literate activities (pages to screens or offline to online) and requiring proficiency in plural semiotic systems (i.e., expertise in multiple literate practices). This evolution in mediums and sites of composition and communication has diversified both the writing and writers (Yancey, 2009), and multimodality has increasingly become a part of academic rigor, working its way into courses and assignments. Yet this ubiquity does little to answer some of the pressing questions that have remained since multimodality first entered academic spheres of conversation. This special issue seeks to further that conversation.

This issue's authors contribute to the ongoing discussion of multimodality in many ways. Allan, Baldwin, Jackson, and Manthey take on the conceptual frames, definitions, and terminological choices surrounding the multimodal. Cirrillo-McCarthy, Dieterle & Vie, Kiernan, Kubler, Matrix, Mendenhall & Summers, Rodrigue, and Soto discuss multimodal pedagogies, delving into such arenas as collaborative learning, disability studies, epistemologies, multilingual and online classrooms, specific online tools, queer theory, and writing about writing.

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Ultimately, these twelve authors contribute to the growing body of multimodal research, variously approaching scholarship from empirical, experiential, qualitative, or theoretical perspectives and methodologies, each carving a unique niche within the broad specialty of multimodality, and each article facilitates an understanding of and ability to use multimodality in learning environments that must prepare students for an increasingly multimodal professional landscapes.

To this end, we have decided to include a supplementary section on Teaching Artifacts: assignments and handouts that others have used with success, which might further inspire our readership to re-/consider the inclusion of multimodal elements in the curriculum. Beltran, Brandt, Lim, Neitzke, Ostergaard, and Summers each provides an example of multimodality in the classroom. These serve as models from which to learn, and the commentaries that accompany each can help new and experienced instructors reflectively design assignments and handouts that will enhance their own classroom environments.

None of this would have been possible without the diligent efforts of our reviewers, whose work enabled us to move through the review process on a surprising number of submissions, which speaks to the importance of the subject of multimodality in the composition landscape. We thank our reviewers, and contributors for their work and their cooperation throughout the review and editorial processes. Most importantly, we thank you, the reader, whose interest in this topic inspired us to edit this special issue.

About the Editors

Santosh Khadka is an assistant professor of English at California State University, Northridge. He completed his graduate study at Syracuse University, New York. Prior to moving to Syracuse, he used to be an English lecturer, editor, and interpreter/translator in Nepal. He is currently co-editing a book, *From Outside: Narratives from the Othered in the Academy*, and helping to administer a blog <<https://transnationalwriting.wordpress.com/>> for Transnational Writing Special Interest Group @ Conference on College Composition and Communication. He has published several articles in journals in the US and abroad. For instance, his “Geopolitics of Grant Writing: Discursive and Stylistic Features of Nonprofit Grant Proposals in Nepal and the United States” was published in *Journal of Technical Writing and Communication*, while “(Teaching) Essayist Literacy in the Multimedia World” is forthcoming in *Composition Forum*. Years ago, he also collaborated to edit two comprehensive bilingual dictionaries—*Ekta English-Nepali Comprehensive Dictionary*, and *Ekta Nepali-English Comprehensive Dictionary*. He now teaches graduate and undergraduate courses in writing, rhetoric, digital media, and professional communication.

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