INTRODUCTION

Why Digital Writing Matters

> In today's complex, high-technology world, the importance of writing as a fundamental organizing objective of education is no less valid or practical. Writing, properly understood, is thought on paper. Increasingly, in the information age, it is also thought on screen, a richly elaborated, logically connected amalgam of ideas, words, themes, images, and multimedia designs.
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> —*The Neglected "R", 2003, 13*

Because Writing Matters: Improving Student Writing in Our Schools (National Writing Project and Carl Nagin, 2006), originally published in 2003, argued for the irreducible importance of writing. In the years since its publication, the basic argument of *Because Writing Matters* remains unchanged. Writing is still an important act and an essential tool for learning and social participation. Skill in writing is still crucial inside and outside of our schools. Writing is still recognized as a socially situated act of great complexity. And writing is still understood to be hard work.

However, in this volume, *Because Digital Writing Matters,* we argue that—despite the short time frame—much *has* changed in the landscape of what it means to "write" and to "be a writer" since 2003. Social networking and collaborative writing technologies have taken hold, if not always in our schools, certainly among our students. Bandwidth has increased in many locations, along with wireless access. Spaces and devices for creating,

sharing, and distributing writing have become more robust and more accessible. Not only does writing matter, but *digital* writing matters.

Numerous reports and policy statements document this shift in our thinking about education and writing, including two National Commission on Writing reports: *The Neglected "R": The Need for a Writing Revolution* (2003) and *Writing: A Ticket to Work . . . Or a Ticket Out* (2004). The National Council of Teachers of English, a professional association for teachers of English language arts, has added digital writing to its list of concerns with two reports: *21st Century Literacies* (2007) and *Writing Now* (2008b). And significantly, the framework for the National Assessment of Educational Progress (NAEP) in Writing has determined that its assessment will be conducted in a computer environment. In 2003, *The Neglected "R"* noted four challenges ahead, one of which was the integration of technology into the teaching and learning of writing. In just a few short years—with the advent of what have been variously called "Web 2.0," "read/write Web," and "cloud computing" technologies—we no longer see technology integration as a challenge ahead, but a challenge that we face daily in our classrooms, our hallways, our school districts, and our world.

Although all of the reports above document the changing context for writing and the need for students to harness twenty-first-century information and communication tools for writing, each of these reports also notes one constant: writing matters. And if writing matters, so too do the roles that teachers and schools play in teaching writing and supporting literacy. Young people today have an unprecedented level of access to a wider range of content and connectivity than ever before, yet access does not ensure that reflection and learning take place. Student writers still need thoughtful and well-prepared teachers and mentors. Computers will not replace teachers, nor should they. Teachers of writing have a crucial role in supporting students in understanding the complexities of communicating in a twenty-first-century world.

Because Digital Writing Matters aims to contribute to this larger aim, but from a particular vantage point. Specifically, this book will argue that—as the title suggests—*digital* writing matters. In the past, when we thought of writing, we often imagined a solitary author sitting at a desk, perhaps holding a pencil or pen, scribbling on paper. When we thought

of classrooms, we might have imagined a room filled with desks organized into rows all facing a teacher's desk at the front of the space, students sitting, heads bent, writing on notebook paper with pencils. These notions likely feel a bit strange to American students today, many of whom maintain social networking profiles, write regularly (if not daily) via instant and text messages, blog, and perform many of their other daily writing-related tasks at computers. As documented in the Digital Youth Project, a three-year ethnographic look at young people and digital media, young people are engaged in a multipurpose, highly participatory, "always on" relationship with digital media (Ito et al., 2008). School, in contrast, is seriously "unplugged."

Few changes are as important for educators as those that affect the experiences of our students. One notable video that outlines these changes is Colorado educator Karl Fisch's *Did You Know?: Shift Happens* (original version not available), originally created for a professional development session in his school district. Within one year of YouTube publication, the video had been viewed more than four million times. About a year after the original video was published on YouTube, Scott McLeod—of the educational policy and administration faculty at the University of Minnesota—modified the video, enhancing the graphical content and replacing the original music. About six months after that, Fisch and McLeod worked together to create *Did You Know? 2.0* (2007). The collaboratively crafted 2.0 version of the video has been viewed more than ten million times. The video presents some dramatic statistics, for example:

> "Today's 21-year-olds have played 10,000 hours of video games, and they've sent/received 250,000 e-mails or instant messages."

> "There were more than 2.7 billion searches performed on Google, 2,700,000,000! . . . this month."

> "There are students in China, Australia, Austria, Bangladesh, and the USA who collaborate on projects every day."

Another notable video is Kansas State University anthropologist Michael Wesch's *A Vision of Students Today* (2007), in which he and his students collaboratively document how young people engage with digital media. In a

cultural climate in which some are quick to claim that students don't write or read, this video cites examples that show the opposite, such as that 200 students made more than 360 edits to one online document, and that a student who will write 42 pages for her college classes in one semester will also compose over 500 pages of e-mail in that same time frame. In both of these cases—as well as many, many more that are happening in classrooms around the world—students and teachers are documenting the social changes they are experiencing and noting the ways in which technology is influencing how we compose messages for increasingly broader audiences. And in addition to documenting the shift, these products themselves exemplify the shift. Prior to the advent of these new digital tools it would have been impossible to imagine that products made by individual teachers or students and circulated outside of the usual tracks of publishing distribution systems would be able to quickly find such a large, worldwide audience.

The key reason for the shift is the networked computer and related devices. Many current educators will remember the introduction of computerized word processing into the writing process. This technological tool provided significant benefits for writers that teachers quickly integrated into their practices. Word processing and desktop publishing allowed writers to create texts that were much more polished in design and able to integrate image and graphic elements with ease, but it did not fundamentally shift the modes of distribution. Today, however, most computers are connected to the Internet and, increasingly, people can connect via mobile phones as well. These devices have become tools for writing; publishing; distributing; collaborating; interacting; and remixing and mashing together image, word, sound, motion, and more into something that goes far beyond our original vision of what they could do. It is something more properly thought of as a whole new ecology with a wide range of practices. In this book, it is this larger vision of writing to which we refer when we use the term *digital writing.* Digital writing is not simply a matter of learning about and integrating new digital tools into an unchanged repertoire of writing processes, practices, skills, and habits of mind. Digital writing is about the dramatic changes in the ecology of writing and communication and, indeed, what it means to write—to create and compose and share.

As the Writing in Digital Environments (WIDE) Research Collective noted, "Networked computers create a new kind of writing space that changes the writing process and the basic rhetorical dynamic between writers and readers. Computer technologies have changed the processes, products, and contexts for writing in dramatic ways" (2005). Equipping students to write in only one mode—traditionally, black ink on white paper in scripted genres—will not serve students in their higher education experiences or in the workplaces of the future. Equipping students to work across and within contemporary networked spaces, and to write in a range of genres and a diversity of modes to audiences local and widespread, will serve students in their higher education experiences and in the workplaces of the future.

> Teachers of writing are central in the work of reimagining literacy in the digital age—and such reimagining must become central to them. Teachers at all levels and across all subjects will play a vital role for young people in helping them to learn to think critically about new media, to develop an understanding of social and ethical issues involved in all forms of communication, and to recognize the evolving nature of 'authorship,' 'audience' and knowledge itself in an instantly public, global communications environment. Teachers need an opportunity to look beyond the initial change process regarding the introduction of ICT tools and new media to the moment when digital simply is.
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> —Elyse Eidman-Aadahl,
> "Digital Is . . ." Convening, November 2009.

DEFINING DIGITAL WRITING

So if digital writing is something more than simple text production using a computer and word processing software, what is it? Any review of current publications, policies, or standards projects reveals a broad set of definitions of digital writing, from basic to elaborate. In the blog State of the Art (2005), digital artist Chris Joseph reviewed a range of publications and interviewed a variety of digital writers and multimedia artists about digital writing. Most respondents initially said something along the lines of "Digital writing is

hard to define, because technologies change so quickly." But after this initial claim, many interviewees linked their definitions to the affordances offered by new digital tools that make new products and practices possible. For these interviewees, digital writing was

> "Any writing that requires a computer to access it." (JodiAnn Stevenson)
>
> "Writing which, at minimum, would be diminished if it were presented in a non-digital format, and at best, which is effectively untranslatable out of the digital format." (Dan Waber)
>
> "Creative writing that uses digital tools/software as an integral part of its conception and delivery." (Catherine Byron)
>
> "Collaborative/participatory writing, hypertext writing, improvisatory 'real time' writing, new media writing (i.e. multimedia authorship), code poetry and programmatic writing, online role playing, journal writing/ blogging, international community building, E-learning, game playing . . ." (Tim Wright)

We could, of course, go back even further in terms of humanity's literacy practices, and define digital writing quite broadly, to argue that it is any act that involves writing, inscribing, or scripting using one's digits (that is, fingers or toes). The human species has a long history, then, with digital writing. From the petroglyphs of British Columbia, inscribed onto rock by the Nuxalk people between five and ten thousand years ago, to the richly illuminated manuscripts that have been salvaged from the eighth century, humans have been making meaning on various surfaces using a variety of tools. Angela Haas, a cultural rhetorics scholar and composition teacher, argues that the computer is just one way of encoding information, and reminds us that we have used our digits in texts that range from the "Mesopotamian Cuneiform, to the Egyptian and Mayan hieroglyphs, Chinese logograms, Aztec codices, to American Indian wampum belts, pictographs and petroglyphs" (2008, 28). Indeed, as computers, scanners, digital cameras and camcorders, voice recorders, and mobile phones that can do all of these tasks become ubiquitous, these original acts of inscription are becoming easier to replicate and capture with digital media.

Rather than attempt to cover the long human history of meaning making, however, for the purposes of *Because Digital Writing Matters,* we define digital writing as *compositions created with, and oftentimes for reading or viewing on, a computer or other device that is connected to the Internet.* This in itself is a transformation in the ways in which we write. The bigger transformation is, however, the networked ways in which we can share, distribute, and archive digital compositions using Internet-based technologies. Today's network connectivity allows writers to draw from myriad sources, use a range of media, craft various types of compositions representing a range of tools and genres, and distribute that work almost instantaneously and sometimes globally. Michael Crawford, one of Chris Joseph's interviewees (2005), summed up the new possibilities of digital writing well: "I like to think of it as a totally new place . . . where one can experience freedom of form and from the boundaries now imposed." And for Alison Clifford, "The most positive aspect of digital writing has come from the need to re-think writing and how stories are told. Digital writing requires us to think of multiple possibilities and interpretations of events throughout the narrative and perhaps it encourages a more comprehensive way of thinking about the story as a result."

WHAT THE PUBLIC HAS TO SAY ABOUT DIGITAL WRITING

Apart from the experts who have been studying digital writing and, as we might expect, advocating for greater attention to it, what does the public have to say about digital writing and the use of new technologies in writing more generally? Stories in the popular press point to phenomena as diverse as whiz-kid Internet start-ups and cell-phone novels on the one hand, and inflammatory bloggers, Internet predators, and cyberbullying on the other. In the midst of all this change, what do parents think?

A 2008 Pew Internet Research study (Lenhart, Arafeh, Smith, and Macgill, 2008) surveyed teens and parents regarding digital writing. The study found that it is hard to get teens to talk about writing with technology because technology so suffuses their lives that it is often invisible to them and, in turn, they do not consider what they do to be "writing."

Parents, however, were more attentive to the roles that technology plays in writing, and writing well:

✓ Parents believe that good writing skills are crucial for future success and point toward an increasing need for good writing skills.

✓ Parents, overall, were more likely to argue that students write better with computers because they can revise and edit easily, present ideas clearly, and be creative.

✓ Parents were concerned that computers allow for taking shortcuts, not putting effort into writing, using poor spelling and grammar, and writing too fast and carelessly.

A 2007 survey of public opinion on writing in schools (Belden Russonello & Stewart, 2007) that specifically assessed responses to new technologies found that

✓ Learning to use a computer at a very young age is a widely endorsed goal—with computer use falling after reading, writing, and math as key skills.

✓ Generally, the public believes computers and other new technologies have a more positive than negative impact on teaching students to write well.

✓ Better quality of student work on tasks such as research and reports are positive outcomes that most people see from computer use.

✓ Americans generally agree that a variety of applications that young people use in their school and social activities—creating slideshow presentations, doing homework on their computers, creating Web pages, writing blogs, and e-mailing friends and family—are contributing positively to their growth as writers.

✓ However, instant messaging is seen as harmful to young people's attention spans, and using computers to write is suspected of encouraging carelessness with grammar and spelling.

Figure I.1 provides a snapshot of the value parents place on certain activities, and the concerns they have about specific digital writing practices.
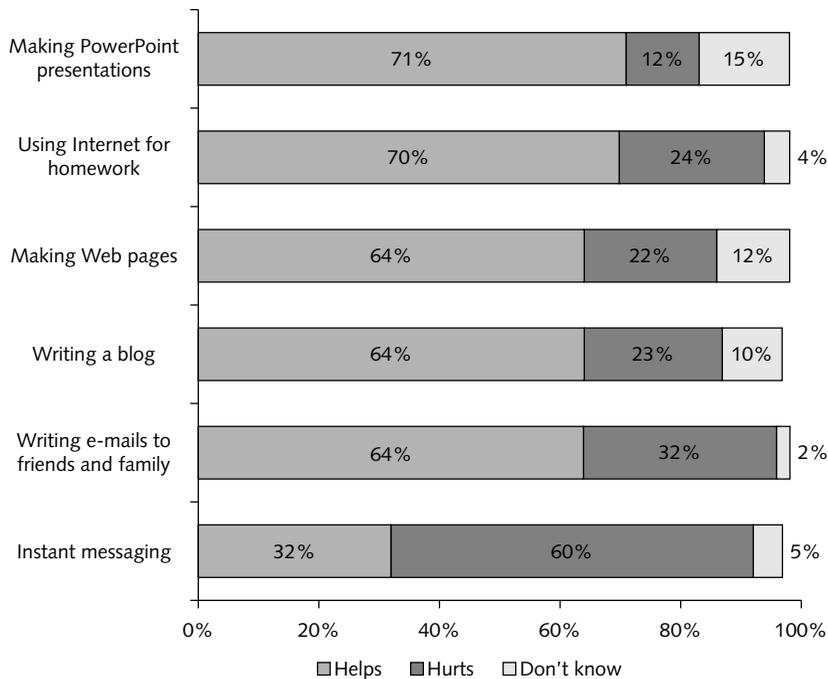
Figure I.1 Various Uses of Computers and Their Impact on Writing
Source: Belden Russonello & Stewart, 2007, 33.

These surveys demonstrate that families are interested in seeing schools take advantage of new digital tools to help students learn and compose. But parents are not interested in students' simply being turned toward technology indiscriminately, and they are sometimes conflicted about whether these tools help or hurt. Not all tools and technologies are perceived equally, and parents expect educators to exercise judgment in pursuing digital writing.

WHAT MIGHT DIGITAL WRITING LOOK LIKE IN THE CLASSROOM?

From the experts we hear that digital writing is both something we *do* using digital tools, and a way of being and working together as we use the tools. From parents we hear that students should use new digital tools to pursue important learning goals. What does this look like in a classroom? Here are

three snapshots of digital writing drawn from the many interviews conducted during the process of crafting this book:

An elementary teacher invites her students into a collaborative word processing space where they are able to log in and to write simultaneously to a shared document. She then poses a question about the book they are reading, and students begin typing their responses, anonymously, as well as responses to others. Once everyone has contributed to the document, she pulls it up on a projector in front of the class and begins reviewing the document with them, asking them to identify the most salient responses, which then get copied and pasted into a new document. With this new document, she begins to revise on the screen and teach them how to write a reading response based on their initial reactions to the book.

A pair of high school teachers—one English teacher and one social studies teacher—plan a multiweek unit in which their students will engage in community-based research and represent their work as a digital story or short film at a final exhibition night. Students begin by generating topics and questions that they would like to ask members of their community and posting those ideas to a project wiki, one shared by multiple sections of these two teachers' classes throughout the day. Over the course of the project, students collect artifacts with digital tools such as voice recorders and video cameras, documenting their work on the project wiki. Once the videos are produced, a process that takes nearly two weeks of gathering, organizing, editing, and merging media, students celebrate by inviting the community members they interviewed to the school for the exhibition night. Eventually, many videos are posted on a video-sharing site to allow people from outside the community to see what the students have discovered in their research.

In middle school classrooms across the country, teachers invite their students to compose their thoughts through regular blog

postings on a school-hosted social network. As students develop their ideas over the course of many weeks, they also seek other bloggers in the cross-country network with similar interests and make comments on their blog posts, thus participating in peer response and gaining additional ideas for their own research. At the end of the semester, students review their blog posts, find the three that they think best represent their growth as writers over time, and integrate them into a final report on a particular topic, accompanied by a reflection on their writing process.

In each of these vignettes we see many elements of classroom practice and academic learning that would look familiar to teachers and families. But we also see new opportunities for creating, collaborating, communicating, and especially *learning*; and with these new opportunities come new challenges in supporting students to navigate the digital landscape wisely and well.

WHY DIGITAL WRITING MATTERS

Writing instruction appropriate for the world today requires us to consider what new skills and dispositions students might need for the digital age. Henry Jenkins and colleagues at Project New Media Literacies have begun to do just that, suggesting that new media literacies support and demand a highly participatory culture. In *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century* (2006, 4), they note, "Participatory culture shifts the focus of literacy from one of individual expression to community involvement. The new literacies almost all involve social skills developed through collaboration and networking. These skills build on the foundation of traditional literacy, research skills, technical skills, and critical analysis skills taught in the classroom."

The new skills of participatory culture they have identified include the following:

Play: the capacity to experiment with one's surroundings as a form of problem-solving

Performance: the ability to adopt alternative identities for the purpose of improvisation and discovery

Simulation: the ability to interpret and construct dynamic models of real-world processes

Appropriation: the ability to meaningfully sample and remix media content

Multitasking: the ability to scan one's environment and shift focus as needed to salient details

Distributed Cognition: the ability to interact meaningfully with tools that expand mental capacities

Collective Intelligence: the ability to pool knowledge and compare notes with others toward a common goal

Judgment: the ability to evaluate the reliability and credibility of different information sources

Transmedia Navigation: the ability to follow the flow of stories and information across multiple modalities

Networking: the ability to search for, synthesize, and disseminate information

Negotiation: the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms

Visualization: the ability to interpret and create data representations for the purposes of expressing ideas, finding patterns, and identifying trends

The New Media Literacies skills can apply to a wide range of tasks and situations. Similarly, the National Council of Teachers of English (NCTE) suggests in its "NCTE Framework for 21st Century Curriculum and Assessment" (2008a) that teachers frame questions about their curriculum, instruction, and assessment around broad themes to help students

- Develop proficiency with the tools of technology
- Build relationships with others to pose and solve problems collaboratively and cross-culturally
- Design and share information for global communities that have a variety of purposes

- Manage, analyze, and synthesize multiple streams of simultaneously presented information
- Create, critique, analyze, and evaluate multimedia texts
- Attend to the ethical responsibilities required by complex environments

Defining these broad areas of skill and curriculum, though, does not obviate the necessity for attention to specific skills and capacities associated with digital writing. Scholars and teachers like Stuart Selber (2004a, 2004b) and Dànielle DeVoss and Dickie Selfe (2002), who have been pioneers in the field of digital writing, have drawn on their experiences to identify areas of concern for teachers of writing. As writing teachers, they call on their colleagues to develop practices that attend to the wide range of functional, critical, and rhetorical skills that digital writing demands:

- **Functional**
  - Support students' comfort with the seemingly mundane but crucial aspects of digital writing, including file saving, file storage, and file transfer.
  - Help enhance students' familiarity with different application types (for example, word processing, mind mapping, slideshow creation), and with which applications best support which genres.
  - Support students in understanding the anatomy of different digital texts (for example, the coding, scripting, database, or other elements underneath different digital compositions).

- **Critical**
  - Engage students not only in the technical (how-to) aspects of work with digital communication and composition media and technologies but also with the critical skills required to approach those media.
  - Promote the understanding of both writing and technology as complex, socially situated, and political tools through which humans act and make meaning.
  - Encourage students to recognize that composing takes place within, is shaped by, and serves to shape social, educational, and political contexts.

- Encourage students to practice composing, revising, and editing (through and with text, graphics, sound, and still and moving images) using computers and communication technologies to improve their skills as writers.

- **Rhetorical**
  - Address the rhetorical complications and implications of paper-based and digitally mediated texts to enhance the critical dimensions of students' thinking and writing.
  - Encourage students to explore different computer and communication technologies so that they may choose the best technology to facilitate their writing and the rhetorical situation to which they are responding.
  - Recognize that the rhetorical dimensions of the spaces in which students write complicate the rhetorical purposes for which students write. The rhetorical dimensions of the spaces include the arguments embedded within and expressed through the pull-down menus and formatting options of software, for example, and within the dynamics of virtual spaces, where students negotiate e-mail discussion lists, instant messages, Web pages, and other compositions.

Regardless of how one names the skills associated with the shift, without a doubt the twenty-first-century writing classroom will need to embrace tools, strategies, skills, and dispositions beyond those that crafting only traditional texts requires. This does not mean that teachers must entirely change what they know and do in their classrooms; rather, teachers must explore how their strengths transfer to different tools and emerging genres. Doing so requires that we rethink, oftentimes, the rhetorical situations that we ask students to write within, the audiences we ask them to write for, the products that they produce, and the purposes of their writing.

We understand that this rethinking will not be easy. From contextual factors in the school and community to professional development for teachers, from money to purchase appropriate hardware to the access that students have to that hardware, from the laws that govern child protection to ethical uses of technology, parents, teachers, administrators, and other

stakeholders have specific and complex reasons for questioning and some-times resisting technology. But if digital writing matters, these challenges will need to be addressed and solved. We hope that the questions we raise (and attempt to answer) in this book, as well as the frameworks for think-ing about technology use, provide some guidance for the broad range of stakeholders working to integrate digital writing into our classrooms, schools, and communities.

DIGITAL WRITING AND THE NATIONAL WRITING PROJECT

For more than thirty-five years, the NWP has made improving the quality of writing and learning in our nation's schools its central mission. What began in the summer of 1974 as a professional development institute for twenty-five teachers on the University of California campus in Berkeley has evolved into a network of more than two hundred local Writing Project sites in fifty states, the District of Columbia, Puerto Rico, and the U.S. Virgin Islands. Each of these sites operates as a university-school partnership that builds knowledge through the efforts of exemplary teachers and scholars working together. Over its history, the NWP has involved more than two million teachers at urban, rural, and suburban schools in realizing its core goal of improving writing instruction.

From that collective effort, much has been learned about exemplary teaching practices in writing and their impact on students' learning throughout their academic careers. This knowledge has been broadened by three decades of research in the field of composition pedagogy, leading to new understandings about the role of writing in our classrooms that have critical implications for educational reform efforts. Policymakers and school administrators, no less than teachers and parents, can benefit from under-standing current trends and issues in the teaching of writing and the vital role it can play in achieving quality and excellence in our classrooms and across the disciplines.

Because Digital Writing Matters describes the current state of technology and writing practices in the United States, with a special focus on interviews with scholars and teachers who are innovating with best practices in teach-ing writing with technology. Like the original *Because Writing Matters,* this

book was conceived by the National Writing Project as a resource for school administrators, educators, and policymakers—in this case, those who want an introduction to how to address the challenge of integrating digital writing practices to improve student writing at all grade levels. The purpose of *Because Digital Writing Matters* is threefold:

1. To make the case that digital writing is a complex activity; more than just a skill, it is a means of interfacing with ideas and with the world, and a mode of thinking and expressing in all grades and disciplines.

2. To examine current trends, best practices, research, and issues in the teaching of digital writing.

3. To offer practical solutions and models for educators and policymakers involved in planning, implementing, and assessing digital writing initiatives and writing programs, as well as those seeking effective staff development for teaching digital writing.

Much like *Because Writing Matters,* this book takes a pragmatic approach—here, to the possibilities of best integrating digital writing practices into our schools and our curricula. The book addresses these core questions:

• Why does digital writing matter?

• What does research say about the teaching of digital writing?

• What are some features of an effective digital writing classroom?

• How can digital writing be used to develop critical thinking?

• How does digital writing fit into learning across disciplines?

• What kind of professional development prepares teachers to teach, create, and distribute digital writing?

• What does a schoolwide digital writing program look like?

• What are fair ways to assess digital writing?

Through stories, examples, and vignettes, *Because Digital Writing Matters* illustrates how educators have used writing with technology in diverse

classroom and school settings to enrich learning and provide meaningful writing experiences for students at all grade levels. Given this background and current context, *Because Digital Writing Matters* draws from more than a decade's worth of technology work through the National Writing Project to examine what teachers, administrators, and parents can do to meet the writing challenge in our nation's schools and to equip students with the technology-related communication skills to thrive in our information-rich, high-speed, high-tech culture. It explores the research-based teaching strategies that can improve writing with technology; presents case studies of how effective, schoolwide digital writing initiatives have been designed and sustained; and includes material from a wide range of interviews conducted with current educators in 2008. In short, this book aims to prove that digital writing does matter and to provide a roadmap for teachers and administrators who are implementing digital writing initiatives in their classrooms, schools, and communities.

Chapter One, The Landscape of Digital Writing, elaborates on many of the points made in this introduction about the changing nature of writing in a digital age, and invites teachers to consider questions about why and how to use digital writing with their students.

Chapter Two, Revising the Writing Process: Learning to Write in a Digital World, examines what it has meant and now means to teach and learn digital writing, focusing in particular on how teachers can employ digital writing tools to support students' literacy development and their understanding of the vast amounts of information available to enhance their work as writers.

Chapter Three, Ecologies for Digital Writing, discusses the ways in which physical space, institutional policies, academic expectations, and technology itself continue to shape school culture as teachers, administrators, and students learn how to create effective environments for digital writing.

Chapter Four, Standards and Assessment for Digital Writing, situates the process of digital writing in the larger conversations occurring in our schools related to designing curriculum and to how technology is changing the way we evaluate students on their understanding of that curriculum.

Chapter Five, Professional Development for Digital Writing, outlines a number of key practices that National Writing Project site directors and

teacher-leaders are utilizing to help teachers and, in turn, their students become effective digital writers.

We finish with an Afterword, Some Conclusions, Many Beginnings, where we take a look at our rapidly changing work and point to emerging trends in new media, digital writing, and learning.

In sum, this book extends the conversation begun decades ago in the first National Writing Project Invitational Summer Institute: What does it mean to write? What does it mean to be a teacher of writing?

We have, in adding the word "digital" to describe writing, attempted to continue and contribute to that conversation. What does it mean to write digitally? What does it mean to be a teacher of writing in a digital age?

We simply seek to expand our vision of why writing, especially digital writing, matters.