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Post-pandemic digital writing instruction will be Resilient, Open, and Inclusive

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Post-pandemic digital writing instruction will be Resilient, Open, and Inclusive

Abstract

During the pandemic three widespread shifts in teaching cultures affected digital writing pedagogies: resilient teaching, open teaching, and inclusive teaching. Resilient teaching design emerged as a strategy to counter the unpredictability of public health policies on class delivery modes, and emphasised designing for maximising student interactions as a response. Open teaching started as a response to a lack of access to textbooks and evolved to transform functions normally reserved for teaching into learning activities. In addition, inclusive teaching practices, developed as a response to racial and social injustices, resulted in deliberate emphasis on class structure to incorporate all students. Although seemingly disparate and disconnected from the issues of technology that normally influence the teaching of digital writing, each shift focused on student needs and predict a future for digital writing pedagogy.

Practitioner Notes

1. Resilient teaching design, or the development of alternative delivery modes as a contingency, provides the best insurance against destabilisation and can provide teachers peace of mind when faced with the prospect of temporary or long-term classroom disruptions, ranging from network outages, to inclement weather, to public health emergencies.
2. Open Educational Resources are helpful for increasing student access to textbooks and course materials, and also increase students' abilities to learn through disruptions.
3. Open Educational Practices are premised on de-centering the classroom, providing teachers of digital writing the ability to share with students many classroom functions traditionally reserved for faculty alone, including content invention, teaching, and assessment.
4. Inclusive teaching is premised upon enabling all students to find success in any course by increasing the structure of learning experiences: faculty can lower the amount and complexity of pre-class readings, state specific objectives for all in-class exercises, and ensure that post-class work explicitly reinforces learning objectives.
5. Examine educational technology for use of AI, especially in testing or assessment applications, as these tools tend to replicate racist assumptions in their databases.

Keywords

COVID-19 pandemic, digital writing, resilient teaching, open educational resources (OER), open educational practices (OEP), open pedagogy, inclusive teaching

Introduction

As readers know all too well, global higher education's initial response to the COVID-19[1] pandemic was to move instruction online, or "remote," with various versions of synchronous and asynchronous instruction. By the midpoint of 2022, however, it was clear that many communities had made an uneasy truce with the pandemic and most institutions of higher education were finding ways to live with the virus. While some campuses had returned to full face-to-face learning, others found ways to gradually reduce reliance on online learning, and more students found themselves in classrooms that were more similar to the pre-COVID experience.

For writing classes not already delivered in an online environment, the shock of moving away from face-to-face instruction proved disruptive in ways that are particular to writing pedagogy. In early 2020, the hallmarks of contemporary higher education face-to-face composition instruction had included smaller class sizes (at least as compared to common lecture courses), frequent student drafting, frequent peer review sessions, and almost constant interpersonal contact with other student writers. In short, the in-class writing experience is built around structured interaction with other students: those peers who are facing the same challenges of finding a topic, starting a draft, locating and integrating sources, building coherence and voice, revising for clarity, and responding to peer reviews. But in the mad dash to move online, writing teachers were not uniformly prepared to preserve the hallmarks of the face-to-face writing classroom.

Without sufficient allowance for careful course design, the transition to online teaching of writing seemed to jeopardize the core identity of the face-to-face composition classroom, as expressed through its research literature for decades. The pedagogical values of building community and fostering belonging for students have long been fundamentals of face-to-face composition classrooms, especially through the process of collaborative learning. Kenneth Bruffee's seminal work *Collaborative Learning* (1999) argues that knowledge is expressly made in conversation with a community, and recognised explicitly the challenges of students entering new communities on a college campus. Harvey Wiener laid out specific procedures and assessments for collaborative learning in the writing classroom (1986). Dave Bartholomae highlighted the intellectual challenges of new students feigning the voice of experts in order to enter into a higher education community (1985). And researchers like John

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[1] This article will use the terms "pre-COVID" and "post-COVID." Pre-COVID refers to the period before the first quarter of 2020, when the global community began to see the widespread impacts of the deadly COVID-19 virus. The term post-COVID is intended to refer to those communities who have been fortunate enough to establish some sense of pre-COVID routines in higher education (e.g., face-to-face classroom teaching), however those routines are not universal and the COVID-19 virus continues to mutate and pose a public health threat. The author recognises that global public health responses are uneven, shaped by wealth inequities, and that COVID-19 is not eradicated. Indeed many will continue to live with the impacts of COVID-19 forever, in ways that are both public and personal.

Trimbur problematised collaborative learning, by looking specifically at classroom realities like peer pressure, and linking those patterns into philosophical works by Richard Rorty and Jürgen Habermas (1989). Even before the hectic transition to online learning was compelled by COVID-19, composition researchers have paid particular attention to the necessity and challenges of fostering community in the online classroom (Palloff and Pratt, 1999), paying close attention to the needs of student sub-populations within online writing classrooms (Blair and Hoy, 2006).

If smaller face-to-face classrooms, focused on community, collaboration, writing processes, and student interactions around writing, were the hallmarks of composition classrooms pre-pandemic, what happened during the forced shift to online writing during the pandemic? How do we define digital writing practices for the post-pandemic world? A healthy array of approaches to teaching writing online existed pre-pandemic: these commonly included asynchronous online teaching, synchronous online teaching, and hybrid approaches that might combine the former and the latter as well as introduce some face-to-face components. As we transition to the post-pandemic digital writing landscape, however, this article will define digital writing not strictly as online or hybrid classrooms, but all writing classrooms that have been shaped by the pandemic experience and have changed approaches to using digital writing pedagogy based on those experiences. In other words, the pandemic has forced many teachers of writing to take up new approaches to teaching digital writing, and they will bring those practices back to the post pandemic classroom. What are those approaches that will define post-pandemic digital writing?

It is little surprise that in 2022 and beyond, as more classes return to face-to-face teaching, there is a newfound awareness among faculty course designers of the value of explicitly building community and belonging in effective writing pedagogy. As another special issue of this very journal illustrates (Press, et al., 2022), teaching in 2022 and beyond means foregrounding these practices of teaching with an emphasis on community to bolster students' sense of belonging. Students returning from pandemic online classes are craving human connections, and specifically the connections found through in-person classes: *The Conversation* surveyed "4,812 students in 78 countries at over 1,000 unique post-secondary institutions" and found that "Globally, students overwhelmingly missed attending in-person classes: 42 per cent of these students ranked in-person classes as the most important activity they missed" (Lee-Whiting and Bergeron, 2022).

By envisioning a return to campus for global higher education:

- What are the effective teaching practices that we need to elevate?
- What experiences from the COVID-19 experience do we wish to retain?
- How do we ensure the maximum sense of belonging, and a successful college learning experience for students?

This article argues that post-COVID digital writing instruction is uniquely positioned to deliver an education experience with an emphasis on community and student belonging that is desperately needed by learners returning to more face-to-face teaching. By looking at three strategies affecting digital writing pedagogy – resilient teaching (Quintana & DeVaney, 2020), open teaching, and inclusive teaching (Morrison, 2020, Quintana, 2020, Sathy and Hogan, 2019, 2022) – this article will connect the longstanding composition teaching value of community and collaboration to the practices that are required today. Not every aspect of open, inclusive, and resilient teaching was experienced by every digital writing classroom during the pandemic. And because much of

our scholarship about digital writing pedagogy focuses specifically on the digital affordances of our platforms, observers are not always primed to think about the whole of the digital writing teaching environment – how the teaching technologies enable or disable specific behaviours.

However, digital writing pedagogy is more than the tools themselves, and digital writing pedagogy cannot escape the impacts of the pandemic. Resilient teaching was a philosophy well-established prior to the pandemic, but the pandemic shift to online teaching drew it in to focus. Similarly, open teaching practices predated the pandemic, but the pandemic put a new emphasis on the affordances and value for digital writing pedagogy. With inclusive teaching, it pre-dated the pandemic, but more so came into focus for digital writing pedagogy as an extension of community-driven teaching methods, and a vehicle to ensure the benefits of education for all students. Like higher education itself, digital writing pedagogy has been forever altered by the pandemic experience. In response to this crisis, we have learned some essential lessons about how to improve our teaching practices. Now is the time to take stock, reflect, and articulate a path forward for post-pandemic digital writing pedagogy.

Resilient Teaching for a Post-pandemic Digital Writing Pedagogy

During the pandemic, teachers of digital writing faced innumerable complexities in designing a lesson. Most of these complexities were challenges associated with public health. These challenges included the level of public health emergency, the current understanding of the COVID-19 virus, polices on wearing masks, policies on creating social distancing, policies of enforcing mask wearing and social distancing, the development vaccines, and the public uptake and refusal of vaccines. All of these challenges factored in to the decision about where a class would be delivered. Whether a class was taught face-to-face, online, on zoom, or some combination, was determined by a complex set of legal, public health, and administrative policies over which most teachers and students had zero control. Worse still, the decision on venue could fluctuate from day-to-day. Students and teachers often had to be prepared to move back and forth from face-to-face, online, and Zoom.

The strategy of resilient teaching emerged in response to these challenges. Simply put, when a teacher of digital writing cannot determine with any certainty whether a class will be taught face-to-face, online, or remotely, they must plan lessons for each possibility. Resilient teaching was employed in higher education in the US at institutions such as the University of Michigan (Quintana & DeVaney), the University of Mississippi (Gardiner, 2020), Michigan State University (Hart-Davidson, 2020), Macalaster College (Kaston Tange, 2020) and in K-12 (Watson, 2020). Although data measuring the breadth of teaching innovation during COVID-19 are still emerging, there can be no question that a large number of students encountered some form of resilient teaching during the pandemic, as the institutions named here enroll hundreds of thousands of students. During the earliest days of the pandemic, Rebecca Quintana and James DeVaney of the University of Michigan's Center for Academic Innovation set in motion the call for what would become known as resilient teaching (2020). Reflecting on the current state of affairs in higher education during the initial response to COVID-19, they wrote:

> March was the month of whack-a-mole. You may know it as emergency remote teaching. [. . . Most of higher education] worked to rapidly transfer some portion of a course to an online environment to ensure continuity of instruction during unpredictable

> emergent situations that curtailed one's ability to teach on campus. This occurred many times simultaneously across varied contexts -- from intimate graduate seminars to large undergraduate foundational courses (Quintana and DeVaney, para. 5).

The strategy of resilient teaching was a necessary response to the most frenetic days of the early pandemic. In these early months of the pandemic, the scope of the virus was poorly understood, and it affected communities with very heterogeneous impacts. Administrators on some campuses pursued returning to classes as soon as possible by practicing social distancing, while other campuses remained online only, and still others created a patchwork of local responses.

Resilient teaching emerged as a coping strategy in various locations across the globe. Like all faculty, teachers of digital writing could not predict their teaching environment or delivery mode. They may have started the semester face-to-face and transitioned online, only to shift back weeks later. Uncertainty reigned over all teaching decisions. But even at this early stage of the pandemic, Quintana and DeVaney were looking ahead. They were envisioning a future beyond the immediate and panicked response to COVID-19 by holding on to our shared values as faculty and charting a course for an improved future. Offering a balm to readers during this traumatising moment, they wrote "[W]e take comfort from the fact that our preferred future for higher education – transformed access, inclusive learning communities, problem-based interdisciplinary education, lifelong learning and multimodal design – remains unchanged" (para. 2). They called for a collaborative response through a MOOC, where faculty from all institutions could learn about and contribute to an emerging approach of resilient teaching design, which they defined as:

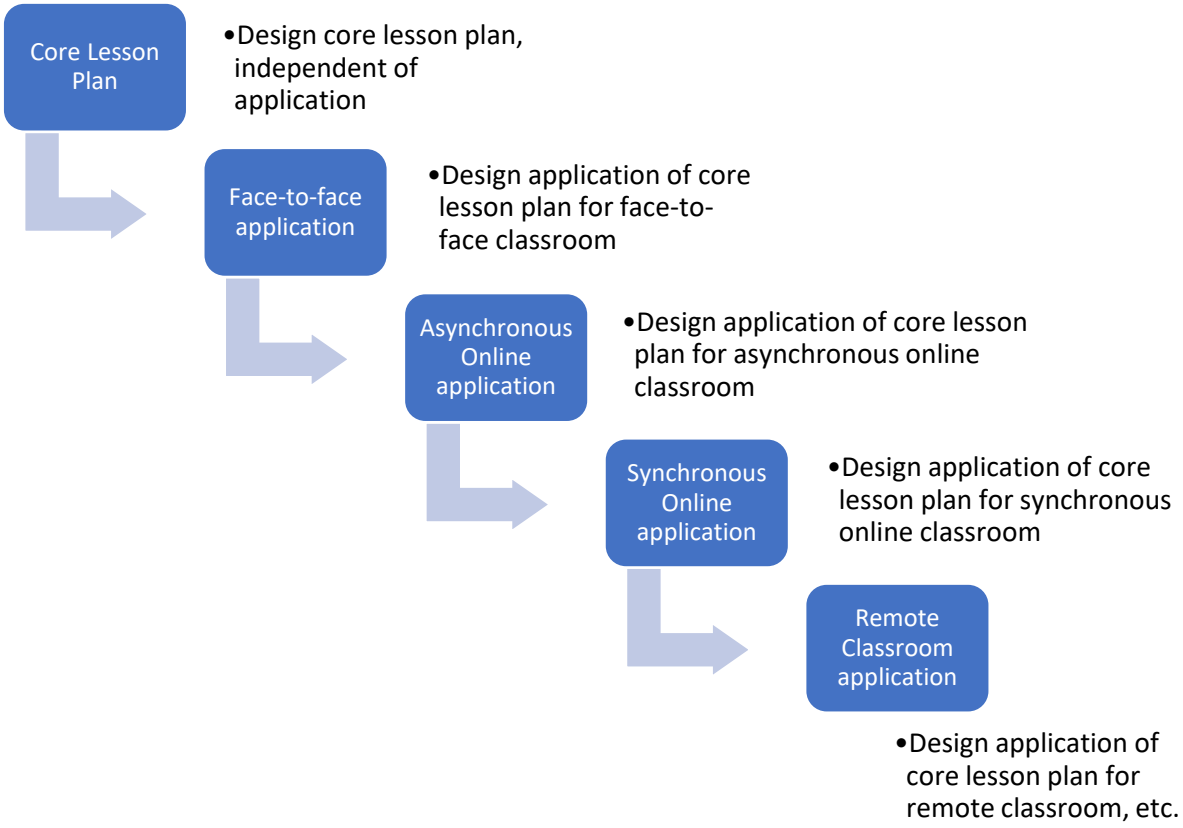
> … the ability to facilitate learning experiences that are designed to be adaptable to fluctuating conditions and disruptions. This teaching ability can be seen as an outcome of a design approach that attends to the relationship between learning goals and activities, and the environments they are situated in. These approaches take into account how a dynamic learning context may require new forms of interactions between teachers, students, content, and tools. Resilient teaching necessitates the capacity to rethink the design of learning experiences based on a nuanced understanding of context (Quintana, 2020).

The core of resilient teaching design is to build a lesson once, but then also plan for delivery across multiple formats. For example, if a writing teacher were to employ resilient teaching design for a peer review session in a composition class, they would first decide on the goals of the session and develop peer review questions.

But as additional steps, they would then also decide on how to deploy that peer review session in a range of potential delivery modes. Thus, the lesson plan could account for the specifics of how students would read and respond to drafts in a face-to-face classroom, in an asynchronous online classroom, in a synchronous online classroom, in a remote classroom, and even in a hyflex classroom (see Figure 1 below). So for the face-to-face classroom, this might mean thinking through how students would produce their drafts (Bring them on paper? Share them on electronic devices?), receive their peer review questions (Teacher hands them out in class?), and how they interact with other students (What are the sizes of the peer response groups? Do students read aloud? How do the student respondents record their thoughts?). This could represent fairly typical approach to lesson planning in a face-to-face composition classroom.

Figure 1.

Possible Resilient Teaching Design Planning



But resilient teaching design planning might not stop with envisioning the application for only a face-to-face classroom. A resilient teaching strategy could then also ask the teacher to plan for how they would teach that same peer response lesson in additional course delivery modes. If the next likely course mode was asynchronous online learning, the teacher would anticipate the same set of lesson planning steps for peer review, but for the online asynchronous mode: how would students produce their drafts (Submit via the learning management system? Via email?), receive their peer review questions (By posting in the LMS?), and interact with other students (If peer review is conducted offline, how is the assignment sequenced? What are the sizes of the peer response groups? How do the student respondents record their thoughts?). Here the same teaching design questions are engaged, but for a new application. This lesson planning could continue for additional potential teaching applications in other environments, depending upon which are supported by the teacher and the campus.

For those new to the concept of resilient teaching, the course preparation workload of this approach might seem overly demanding. Surely, the workload of preparing lesson plans for

multiple delivery modes represents an unreasonable increase in labour. And does this strategy of preparing multiple lesson plans for potential delivery across potential delivery modes only work during a crisis – when it is difficult to predict the teaching environment on a day-to-face basis – and phase out once a teacher can reasonably predict the teaching environment? It is no surprise that before the pandemic, writing teachers primarily associated resilience in teaching design with resistance to unfair workloads imposed by budget cuts and austerity measures (Kalish, et al., 2019).

The increased labour proposition of resilient teaching blocked its widespread acceptance beyond the most unpredictable days of the pandemic. In practice, teachers did not prepare multiple alternative deliveries for the course lesson plans. Instead they designed for one primary, intended course delivery mode, and then one alternative course delivery mode that seemed most likely in the event of a disruption. In some cases, faculty used the demands of being prepared for multiple course deliveries to design an entirely new course development model. As professor Aimée Morrison wrote, her adaptation of resilient teaching looked nothing like the serial model in Figure 1, because she realised that she could flatten the hierarchy of her course planning assumptions and bring students into that process:

> It struck me that creating a new course and then teaching it was the main way that I learn new material: I decided that course prep is probably the highest value learning activity of a given course, and that I would stop hogging it to myself and start downloading it onto students. [. . .] As it turns out, I turned a highly bottlenecked and teacher-dependent classroom into a mesh network of massive parallel processing where the burdens of teaching and learning were distributed much more diffusely across participants, across the span of the semester, and across modalities (2020).

Further, when articulating the rationale for opening up the course designing process under the framework of resilient teaching, Morrison provided a clear rationale:

> What I came to, in the most general sense, was that the goal of my relationship with students was to empower them to become literate in a given domain of knowledge so that they could eventually direct their own learning, as curious critical thinkers. [. . .] So I would have way less prep to, could be a lot more available for interactions, and would empower students to come into their own critical literacy. I built resilient teaching (2020).

Her approach to resilient teaching, thus simultaneously invites a student-centered mindset for course design. While the initial approach to resilient teaching might seem to be based strictly on contingency planning or business continuity, the core question centered by the act of thinking through multiple delivery modes is “How can students learn in this environment?” Or, as Morrison puts it, “How can we empower students to become literate in the course knowledge domain so that they can direct their own learning as curious, critical thinkers?” By asking these questions as a teacher of digital writing, Morrison is demonstrating a connection to the primary tenets of community and collaboration found in composition pedagogy.

Kenneth Bruffee may not have anticipated COVID-19 when he authored *Collaborative Learning* at the turn of the century, but it is no accident that digital writing teachers during the pandemic seized on resilient teaching design as a way to advance both collaboration and community. With this in mind, we see that Morrison’s example demonstrates that resilient teaching is more than

developing contingency plans based on the most likely scenarios. Resilient teaching requires faculty to promote student-centered classrooms in order to succeed. Each element of a potential lesson needs to be re-evaluated for application in a different course delivery mode, and faculty must confront the essential purpose of the lesson. It is only through a clear understanding of a lesson's purpose and relationship to students' learning experience that a faculty member can evaluate how best to redeploy the lesson across a variety of contexts. Morrison's teaching focus is on writing social media, but faculty in STEM fields have also found similar results. Jackie E. Shay and Cathy Pohan have found that resilient teaching can reinforce student-centered teaching practices, including "reducing cognitive load by amplifying core concepts and competencies, rethinking assessment, and using trauma-informed teaching" (2021). And faculty in writing studies have also weighed in on how we can take forward the practices of resilient teaching.

The key is planning our classrooms around interactions, rather than delivering content. Bill Hart-Davidson, who is Professor of Writing, Rhetoric & American Cultures at Michigan State University, reflects on how we can apply the lessons of resilient "pedagogy" to a specific future in digital writing instruction. He identifies several affordances of the studio classroom that are common with the writing classroom features mentioned above:

> I teach writing and user-experience design. My students do projects in steps with lots of chances to give and receive feedback between each step. This is the ideal learning setting because students learn from one another and, by giving feedback, learn to make the lessons they are absorbing clear and explicit — not only to others, but also to themselves. (2020)

For Hart-Davidson, the resilient writing classroom is a place to "preserve and celebrate the best ways to be together, face-to-face or online, so that we make the most of the time we have set aside for learning" (2020). While no one would have asked to teach under the strain of the pandemic, the response of faculty engaging resilient teaching practices has created a toolset for envisioning a future for post-pandemic digital writing pedagogy.

First, the principles of resilient teaching design demand that we pay close attention to the affordances of the delivery mode to preserve the student-centered experience. How do we preserve the frequent interactions of students in the face-to-face composition classroom when we shift online? Second, the experiences of Morrison indicate that opening up the teaching roles and sharing the course preparation functions of design lead to greater student autonomy and engagement with the course content. If, like Morrison, we seek to "empower students to become literate in the course knowledge domain so that they can direct their own learning as curious, critical thinkers," then opening the classroom content is an essential first step in the digital writing pedagogy of the future. And third, the experience of Bill Hart-Davidson indicates a fundamental attention to the interactions of student in the digital writing environment. Although Hart-Davidson frames this as trying to improve the online experience to equal the interactions of the face-to-face environment, prioritising student interactions with attention to the comparative advantages of the digital writing environment will prove to be a guiding force.

As we will explore in the next section of this article, practitioners of resilient teaching were asking some of the same questions during the pandemic that practitioners of open pedagogy were asking. They may have started with the question "How do we restructure our classrooms to respond to the demands of the pandemic?" but they also explicitly asked "How do we create

student centered classrooms?" As it turns out, teaching with open educational resources can help to accomplish these same goals.

Open Educational Resources for a Post-pandemic Digital Writing Pedagogy

During the early days of the pandemic, many teachers and students suddenly found themselves off campus and without access to textbooks. Open educational resources (OER) have been available since at least 1994 (Bliss and Smith, 2017), but they became even more well-known when these students and teachers lacked access to textbooks. As time passed engaging with OER as a strategy to cope with the pandemic was a truly global phenomenon, indicated by UNESCO's publication of guidelines for utilising OER during COVID-19 (Huang, et al., 2020). Teachers and students reported using OER as pandemic coping strategy at all levels of education, including primary school teachers of mathematics in Hong Kong (Lo, et al.), university instructors in Turkey (Sunar, Yükseltürk, & Duru, 2022), and graduate students teaching in the public schools of Brazil (Vladimirschi, 2022). But the use of OER during the pandemic was not only a story of improved access. The principles of teaching with OER that will most affect a post-pandemic digital writing pedagogy include sharing more of the writing class design and delivery sequence with students, thereby increasing student autonomy for controlling their learning experiences and increasing community in carrying out those plans. This is a story less about accessibility of recorded knowledge, and more a story about sharing the creation of knowledge. To better understand this shift, and what it portends for the future of post-pandemic digital writing, it is helpful to review the fundamental affordances of OER.

Open educational resources are most widely known as a strategy for combatting high textbook costs. The core of their definition lies in the affordances of their licensing provisions. Most traditional textbooks, and electronic course materials, are copyrighted. In the US, the UK, the Commonwealth, and much of the world, a traditional copyright grants authors and their publishers, exclusive control over how content may be used. Customers may feel that when they purchase a textbook or online learning resource, they own the material. But in fact, they are only purchasing a license to use that content as determined by the copyright holder – typically the author, the publisher, or both. Traditional copyright forbids users from the alteration, republication, sharing, or reselling of the content. That content can be quoted, but only under strict and opaque rules known in the US as "fair use" (McCormick, 2014).

But while traditional copyright evolved to protect the financial benefits of content creators and publishers, the arrival of open source software in the early 1990's created an opportunity for a new type of licensing. Creative Commons licensing became an alternative to traditional copyright because it allowed creators to "un bundle" traditional copyright and instead offered a menu of choices for content creators (Seibert, Miles, and Geuther, 2019). With CC licensing, creators could select from several permissions and build their own licenses. These permissions included (1) requiring attribution, (2) requiring that any re-sharing of the work keep the original whole, (3) forbidding the sale of the work, or (4) requiring the CC license accompany the derivative work. But how did faculty move from licensing affordances to a new teaching philosophy? The creative commons licensing created a teaching practice, enabled by the license affordances dubbed "the five Rs" by David Wiley (Wiley). The five R's are retain, revise, remix, reuse, and redistribute.

Each of these actions can support effective teaching and learning. As an example of “retain,” Wiley explains that it can mean downloading and keeping your own copy (of a textbook), revising means the right to “edit, adapt, and modify your copy of the resource,” and redistributing means the ability to “share copies of your original, revised, or remixed copy of the resource with others.”

If we assume the post-COVID digital writing classroom is a place where students are asked to read texts, respond to texts, share their thoughts about texts, and solicit opinions from other students about texts, the five R activities are no longer ancillary concepts for people interested in copyright law or intellectual property. Instead, OER shows the way for how we can think about creating participatory classrooms where student voices are lifted and positioned as essential for a healthy teaching and learning environment. OERs become the bridge to seeing how the principles of collaboration and community, or the principles of the pre-COVID vision of digital writing pedagogy, are extended in a post-COVID digital writing pedagogy. In effect, when the Creative Commons licenses arrived to break up the monolith of traditional copyright, they simultaneously embodied a truth about classrooms. With traditional copyright, the power of the content creator was sanctified. Every aspect of the legal apparatus was dedicated to defining the rights of the authors, with the assumption that it was their creative acts that merited protection and provided the basis of commerce. The readers of textbooks – students and teachers – were literally written out of consideration. This legal model supported a foundationalist or positivistic vision of teaching and learning: content was delivered from a copyrighted textbook, authored by experts, unto students, with a teacher serving as conduit.

Creative Commons licensing allowed open educational resources, and open educational resources supported a constructivist view of the classroom. Knowledge was not transferred from a textbook into students’ brains. Instead, knowledge is created through a classroom dialogue between student, teacher, and text. Composition pedagogy was already familiar with Bruffee’s call for collaborative learning, but as Okada, Connelly, and Scott documented in their work *Collaborative Learning 2.0: Open Educational Resources*, the arrival of OER updated and expanded that vision of shared learning in the classroom (2012). The five R’s assumed that students not only had opinions about their learning journey, but that they are co-creators in that journey. Students are fundamental to the teaching and learning process, and so their agency must be recognised and activated. Adoption of OER and OEP was definitely accelerated by the pandemic. OER were specifically envisioned as providing access to course materials for students during the forced transition to online teaching (Lynch, 2020). But in addition to providing access during the pandemic, some in higher education incorporated OER specifically as a way to transition to online courses that built empathy, engaged in problem solving, and established “an online community of inquiry” (Baran and AlZoubi, 2020).

Now, as students return to classrooms and faculty search for ways to promote community, belonging, and collaboration, the affordances of OER open the door to classrooms that are engaging, holistic, and transformative. Rather than being premised on promoting low-cost access to textbooks, the habits of mind in open education practices – as illustrated by the approach of Aimée Morrison (2020) discussed above – are more concerned with fully engaging the affordances of the five R’s. The future of the post-pandemic digital writing classroom engages openness in course design for our writing students. That is, to borrow Morrison’s phrasing again, if we imagine our students as “literate in the course knowledge domain so that they can direct

their own learning as curious, critical thinkers" and map backwards from that outcome with the affordances of open educational resources, what does the post-pandemic digital writing classroom look like (Morrison, 2020)?

If we envision students of the post-COVID digital writing classroom as future writers empowered to retain, revise, remix, reuse, and redistribute their content, how do we design a digital writing classroom to ensure these outcomes? First, we start with an understanding that student writing is worth owning. A tenet of the post-COVID digital writing classroom is respecting the content of these writers in training by expecting that their digital writing community will produce valuable content. Writing assignments that are based on an expectation of high quality of student content often take the form of writing the textbook, or collaborative class writing assignments where students create a learning guide for the students who will take the class in a subsequent semester. Such assignments focus on collaboration and peer review to elevate the voice and production value of the project and allow students to work as both editors and writers.

The post-COVID digital writing classroom also prioritises the revision by placing students in an environment where others are frequently reading and responding to their work, making clear to the student writers that they will want to revise in order to earn the attention of their audiences. Also, the digital writing classroom of the future will prioritise remixing by thinking about the best media format of all messaging from the outset of the project. The open licensing affordance of remixing is a powerful creative demand, and if we structure digital writing classrooms to prioritise the multimodal potential of students' works, then remixing will be seen as a natural part of the composition process. Equally, redistributing work of the digital writing classroom will also be a key consideration. Rather than determining in advance the best way to share their work, the digital writing classroom of the future will allow students to decide the best format of their work by examining the context of their message. It might be that the kernel of ideas previously locked in an in-class essay will be tweeted out, or the results of a research paper on an under-valued topic are shared on Wikipedia.

As we saw during the pandemic, access to course materials became an immediate issue as students and faculty both were off-campus. In many academic communities, access OER were highlighted as a way to preserve access to course materials (Frey and Bulick, 2021). We have evidence of faculty engaging open educational practices as well as open educational resources in response to the pandemic (Casper, et al., 2020), and we have evidence their intention to continue after the pandemic (Van Allen and Katz, 2020). The experience of Morrison demonstrates that while faculty might engage in an open teaching practice, such as sharing course design, it could easily be associated with another pandemic teaching shift such as resilient teaching (2020). Both practices are united through the core teaching values of community and collaboration. Regardless of whether the pandemic pushed writing classes toward open practices for materials access or pedagogical innovation, these practices are unlikely to disappear in the digital writing classrooms of the future.

Inclusive Teaching for a Post-pandemic Digital Writing Pedagogy

In addition to a worldwide health emergency, the years of 2020-2021 also saw widespread social upheaval in many countries. In the US, the murders of George Floyd, Breonna Taylor, and Ahmaud Arbery – among others – revealed longstanding grievances against police abuses of power toward marginalised people (Flowers, 2020). These conversations were also at the forefront in college campus communities, as students questioned the racist inequalities that spawned police abuses, and demanded changes from institutions that supported the status quo (Bartlett, 2021). *How to be an Antiracist* by Ibram X. Kendi and *White Fragility* by Robin Di Angelo appeared on the *New York Times* bestseller lists for months on end (Harris, 2020). And amidst the marches, protests, meetings, and statements, students were also demanding that the faculty examine the roles of their curricula in promoting institutional racism (Anderson, 2020).

Amidst this backdrop, Viji Sathy and Kelly A. Hogan, both from the University of North Carolina at Chapel Hill, would come forward with a powerful approach to teaching. In their *Chronicle* article entitled "How to Make Your Teaching More Inclusive," Sathy and Hogan would outline the principles of an inclusive classroom – one designed to ensure that all students succeeded, including those from backgrounds and identities that had been historically underserved by higher education. Building off the work of Universal Design for Learning (Behling and Tobin, 2018) and interdisciplinary approaches to the science of learning (Eyler, 2018), as well as prior approaches to inclusive teaching (Addy, Dube, Mitchell, SoRell, 2021), Sathy and Hogan's approach to inclusive teaching would champion the value of structure in class design.

Although the concept of inclusive teaching pre-dates the pandemic, it was during that time when the idea was immediately – and broadly – embraced in US higher education and beyond. Inclusive teaching efforts sprung up at small US colleges (Addy, et al., 2022), in primary classrooms in India (Khanna and Kareem, 2021), and in special education classrooms in Italy (Parmigiani, et al., 2021). Given that in 2019 many college campuses were being rocked by protests, pointing up the need for structure in course design may have seemed to be a milquetoast response. But inclusive teaching is pragmatic. The first step of an inclusive teaching strategy is to gather data about how the current course impacts students, and to identify if the current course is leaving groups of students behind. Teachers should gather data in response to the questions "Who is succeeding in the course, and who is failing? Who is dropping? What is the performance of marginalized groups, and do they perform as well as their peers?" If possible, faculty are encouraged to investigate course outcomes over time as taught by all instructors. Have similar instances of the course yielded similar results?

After faculty have a sense of how their course is or is not serving all students, inclusive teaching strategies suggest developing specific responses to improve the ability of all students to succeed. Although there are a variety of approaches to inclusive teaching course design, including the University of Michigan's CRLT approach (2021), the approach offered by Sathy and Hogan provides the essential steps for post-pandemic digital writing. These steps include:

- Design the course syllabus for inclusion

In their book on inclusive teaching (2022), Sathy and Hogan offer in-depth detail about how to build a syllabus for inclusion, and include many example statements (pp. 58-60), but the key

strategy to an inclusive syllabus is a welcoming tone. In quoting Kevin Gannon (2020), they suggest this strategy: read your syllabus as if you were a student. Take the time to reflect systematically on each part of the document and revise it so that it conveys your availability, and creates a student-centered focus. Indicate the types of supports students can expect in meeting the challenges of the course.

- Design the course experience to emphasise structure

Sathy and Hogan are tireless champions of revising every aspect of a course to emphasise structure so that all students can participate. In addition to establishing work routines before, during, and after class sessions, Sathy and Hogan advise to keep pre-class readings at a lower difficulty level and to create accountability for completion. During class, they advise clear objectives for each session and posing questions that reach learners in all modes. And after class, they advise establishing a consistent pattern requiring post-class work such as assignments, quizzes, discussion board posts – all aimed at the level of high-stakes assessment with timely feedback (47).

- Choose course content that merits its cost

Faculty who are designing a course to maximise the success for all students should consider that open educational resources provide the maximum opportunity for all students to learn. Sathy and Hogan met with students on their campus who had requested that their teachers pledge to consider course material costs and uses. Their takeaway was:

> Students know that educational materials may require expense, but they want to know that educators are researching open-source versus copyrighted content to reach their learning goals. If a student is required to purchase materials, they want low costs and want materials to be heavily utilized to get their money's worth (62).

- Design assessments that reinforce your commitment to inclusion

Low-stakes assignments that provide multiple attempts to learn new content, and feedback on those attempts, build a formative mindset of assessment to reinforce the ability of all students to succeed. And when using high stakes assessments, faculty must avoid electronic tools that utilise surveillance technologies, often based on flawed algorithms with racist implications. After putting in all of the work to build an inclusive class, and welcome all students, faculty will want to make careful choices about assessment technologies and educate themselves about those technologies that have struggled to recognise non-white skin tones (cf. NDIA, 2022; Swauger, 2020; Christian, 2020).

But how, specifically, does inclusive teaching apply to digital writing? It starts with applying Sathy and Hogan's first principle, that inclusive teaching is a mindset: "For every teaching decision you make, ask yourself, "Who is being left out as a result of this approach?" (2019). For post-pandemic digital writing teachers, this approach is most immediately translated to student access to digital tools. Just as teachers with OER first reached to open course materials as a means to provide access to textbooks, so too must digital writing teachers ensure student access to the tools of the classroom – this includes internet access, computing tools, and software access. As inclusive teaching is dedicated to building equity through intentional strategies in the classroom, so too

does the digital writing classroom have the potential for shaping diversity, equity, and inclusion goals in the electronic context. Digital Promise, a global non-profit organisation working to expand access to education, offers a definition for digital equity that gestures to a future of digital writing pedagogy:

> For digital equity to be successful, technology and tools have to be available; learners and families have to be able to affordably maintain them; and learners and families have to have the information and skills to access the technology. Availability, affordability, and adoption must all exist and work together in order for communities to remain connected, and fully participate in the society and economy [...] (Digital Promise).

These emerging principles of inclusive teaching incorporate many of the principles of resilient and open teaching. It takes careful consideration of each lesson and each learning activity to ensure sufficient structure so that all students can participate – a planning mindset enabled by resilient teaching. If course designers of post-COVID digital writing classrooms will structure those classes to ensure student access to course materials and classroom interactions, then the fundamental principle of inclusive teaching will allow all students to flourish.

A Post-pandemic Digital Writing Pedagogy that is Resilient, Open, and Inclusive

Now that instructors worldwide have experienced pandemic teaching with resilient, open, and inclusive strategies, the composition values of collaborative learning and community emerge as common themes in those strategies. These fundamental pedagogical approaches shaped pre-COVID writing classrooms. The question remains: once COVID is no longer dominating the minds of digital writing instructors, will future classrooms continue to be shaped by resilient, open, and inclusive practices? There are too many possible versions of a digital writing classroom to recommend one approach to achieving a resilient, open, and inclusive classroom. However, the pandemic teaching experience has altered our understanding of the essential nature of resilient, open, and inclusive teaching practices, and the roles they will play in the post-COVID digital writing classroom will likely have these contours.

The practice of resilient pedagogy, and its demand to think through alternate teaching venues, will long be associated with the pandemic. But when carried forward to post-COVID digital writing classrooms, resilient teaching design will require that instructors prioritise student interactions across a range of delivery modes. The habits of resilient teaching demand that we evaluate a range of digital tools for their ability prioritise student-to-student interactions across a variety of delivery modes. In conducting those evaluations, instructors should look for tools that promote collaborative learning and a sense of community. During the pandemic, the demand for access to course materials reignited interest in OER, which then shifted to open educational practices. Use of open educational resources opened up collaboration with students and the flattening of classroom hierarchies to bring students into collaboration with a variety of roles previously reserved for faculty alone. The future of digital writing post-pandemic should utilise these structured experiences to assist students in becoming professional writers in training, and to direct their learning experiences with more autonomy.

Inclusive teaching is a philosophy that started during the pandemic, but its popularity is only likely to grown. The principals of inclusive teaching pedagogy show us that properly structured classrooms bring everyone along for the learning experience, and that insufficiently structured classrooms leave too many students behind. The post-pandemic digital writing classrooms should incorporate structure into the student learning experience to ensure participation from all students. The worst days of the pandemic forced faculty to innovate. All faculty, including teachers of digital writing, were challenged to maintain access to course materials. They responded by building classroom environments which went beyond simply preserving access to textbooks. Harking back to the values of collaboration and community, long-held tenets of composition instruction, digital writing instructors created classrooms that could pivot on and offline, invited students into the creation of knowledge, increased course structure to ensure access for all students, and amplified the value of community once all students were present.

Absolutely no teacher of digital writing would ask to experience a global pandemic again. However, those who taught during the pandemic have learned valuable lessons on how to design digital writing classes to emphasise collaboration, access, structure, student interaction, and community in such a manner as to ensure that the digital writing classroom of the future will invoke the composition classrooms of the past.

Conflict of Interest

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