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COMPLETING THE PICTURE: BRINGING INSTRUCTIONAL DESIGN INTO
BASIC WRITING PEDAGOGY

by
Jennifer L. Foradori

A dissertation
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Committee Approval

To the Graduate Faculty:

The members of the committee appointed to examine the dissertation of Jennifer L. Foradori find it satisfactory and recommend that it be accepted.

_____
Dr. Angela Petit,
Major Advisor

_____
Dr. Harold Hellwig,
Committee Member

_____
Dr. David Coffland,
Committee Member

_____
Dr. Dewayne Derryberry,
Committee Member

Dedication

For my lovely daughter, Fifi.

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I need to thank my husband, Ehab, without him I would not have been able to do this Ph.D. He took care of our baby daughter while I took classes, he took care of our daughter as I studied and took comprehensive exams, and he entertained her while I wrote my dissertation. I will never be able to thank him enough for his support.

I credit my success to Dr. Angela Petit. Without her guidance and support, I would not have been able to envision myself as Dr. Foradori.

I would also like to thank my first writing professor at the Kittanning Branch Campus of Indiana University of Pennsylvania, Dr. Roland Smits. When I first began college in 1994, I was placed in basic writing. I was fortunate enough to have Dr. Smits, who was patient and kind to his basic writers. Dr. Smits, who has since passed, treated basic writers with respect; we were not ridiculed. This treatment, I am sorry to say, was the exception and not the rule throughout my college experience. I did, however, complete my undergraduate in English as well as my master's, and with that master's I began to teach first year English, literature, and basic writing, throughout south western Pennsylvania. Because I had taken basic writing, it was my favorite course to teach. The classes

were filled with students just like I had been in basic writing: in need of encouragement and terrified. I taught the way Dr. Smits had taught me: I did not ridicule; I was kind and patient. Basic writers need encouragement. Basic writers need to be guided but not judged in their writing. Basic writers need to be able to express themselves without fear of reprimand and ridicule. Basic writers need to be heard. Dr. Smits taught me these things, and even though I had other English teachers who ridiculed, who bullied, Dr. Smits' confidence in my writing remains with me. This is how I approach basic writers, with respect.

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Prior to this study, almost no research existed on
using instructional design within basic writing. However,
instructional design, particularly the ADDIE model,
provides instructors with a systematic approach to teaching
basic writing. This dissertation argues that basic writing
pedagogy could benefit from the ADDIE model and its
implementation. The history of basic writing is explored to
situate this project within the larger field of basic
writing. In addition, a history of the use of technology
within basic writing is offered, as technology is an
important element within the field of basic writing and to
the basic writing course I will develop for this
dissertation. Instructional design is explained and its
history is extensively outlined, as it is the field and
context in which the ADDIE model was developed. The ADDIE
model is then described in detail. Finally, I will use the
principles of the ADDIE model, following closely the method
of Robert M. Branch from his text *Instructional Design: The
ADDIE Approach*, to create a basic writing course. An
appendix with lesson plans that particularly employ
formative evaluation is also included. My hope is that
basic writing instructors will understand the value of

formative evaluation while creating new courses but also during the teaching process. I hope, too, while conducting formative evaluation for basic writing, instructors will recognize the importance of bringing technology into the basic writing classroom. My scholarship is needed in the area of basic writing, which can benefit from ADDIE and instructional design's systematic approach to course development. I plan to use and hope that other writing specialists can use the foundational work I have done here to teach basic writing in the future.

Chapter I.

Introduction

Because I was a basic writing student myself, I always want to give my basic writers the best I can, the best information, readings that help and encourage, assignments that show them they are already readers and writers, and technology that can assist them in being successful in college. I want them to be able to take from the course important information that can help them throughout college and into the workplace. Furthermore, I attempt to introduce my students to technology that they will use in other classes and in the future. Because I am always trying to improve my basic writing courses, I have looked to the field of instructional design to enhance my basic writing classroom. My goal has been to better my basic writing courses through the instructional design model known as ADDIE.

In this dissertation, I will develop a basic writing course by using the educational model ADDIE, which makes course design more systematic and, I would argue, potentially more effective. My design of basic writing courses has not always been this systematic. When I prepare to teach basic writing, I think about who my students will be, my goals and objectives for the course, the 16-week

syllabus, and the course assignments, units, and lessons. However, I have never received, from any of the colleges or universities at which I have taught, any formal or informal training in course development. I was not aware of educational models such as ADDIE, and to the best of my knowledge, neither were those with whom I taught closely, other part-time faculty.

The part-time faculty and graduate students who teach basic writing often do not receive any training before teaching the course. The lack of training is not a new problem: "since the 1950s, WPAs have consistently done all they could and more to actively engage the needs of beginning teachers" (Tremmel and Broz 10). Perhaps even more unsettling than the fact that those who teach do not receive any training is the fact that scholars "have argued more recently, universities administrators and bean counters recognize clearly the manifold advantages that accrue from employing large, poorly paid pools of TAs and temporary instructors who come with low overhead and no political leverage" (Tremmel and Broz 10). Hence, it is almost impossible to expect any training for these low-level employees.

Nevertheless, with training or not, it is true that many of us plan extensively for our basic writing courses

and that we do something ADDIE-like when we create our courses. We think about whom our students will possibly be (analyze), we create objectives and goals for the course (design), we plan for units and lessons (develop), and we even change the course from one semester to the next (implement and evaluate). Yet, there is often no formal organization to this process. ADDIE gives the organization, the structure, to this process. Within ADDIE, preparation is key, and as pointed out by Leverenz and Goodburn, "what is clear is that undergraduates would benefit if teachers had more than a few days or even a few weeks of preparation before teaching their first class" (28). The ADDIE model can aid basic writing instructors in preparing their courses within the limited amount of time these instructors have.

Because we, as writing instructors, already use a sort of procedure to create a course, I believe there is room within our pedagogies to include the ADDIE model. As Nancy Myers writes in "The Slave of Pedagogy":

Pedagogy suggests to me an ethical philosophy that accounts for the complex matrix of people, knowledge, and practice within the immediacy of each class period, each assignment, each conference, each grade. For me that is pedagogy — the art of teaching — the

regular, connected, and articulated choices made from

within a realm of possibilities and then acted on.

(166)

What Myers describes here (the students, information,

lesson plans, assignment planning, assessment, etc.)

represent the choices we would make when using a formal

instructional model. The benefit of using an instructional

model is that the instructor does not forget a step of the

process. Atul Gawande in *The Checklist Manifesto* shows us

that all sorts of professionals, from doctors to building

contractors, use checklists. Why not basic writing

instructors?

Furthermore, Taggart, Hessler, and Schick define

pedagogy this way: "Composition pedagogy is a body of

knowledge consisting of theories of and research on

teaching, learning, literacy, writing, and rhetoric, and

the related practices that occur" (3). If these scholars

can claim that writing pedagogy includes knowledge of

teaching, why is there no reference to teaching models

within any of the composition databases I have explored,

such as CompPile and NCTE.

However, before we can jump into creating a basic

writing course, with elements of technology, using the

ADDIE model, we must first understand where the course

basic writing has come from historically. We must also recognize where the course currently stands and where it is likely to head in the future. We must also become familiar with the use of technology, and the resistance to this use, in the writing classroom, particularly the basic writing classroom.

Deborah Mutnick and Steve Lamos, in "Basic Writing Pedagogy: Shifting Academic Margins in Hard Times," list the use of technology among the three changes needed in basic writing (the other two are assessment standardization and acceptance of student diversity). Technology needs to be in the basic writing classroom because basic writers are typically those who are not exposed to technology before entering college (Selfe, Moran, Grabill), and today computer literacy often equals college success. I agree with Mutnick and Lamos that "the issue of responsible technology use is, finally, critically important to contemporary BW instruction" (31). I believe "responsible technology use" would mean computer survival skills for college and even beyond. These skills could include the ability to type and print out a paper or being able to submit an assignment electronically through Moodle or Blackboard. Mutnick and Lamos believe that to be able to

give basic writers the best instruction, instructors must "teach with technology" (31).

There is also a need, before we create a course using the ADDIE model, to understand what ADDIE is and where it has come from. To understand this, we must also understand the ADDIE model's place within the broader field of instructional design. To understand ADDIE is essentially to understand how it was developed, the historical backdrop under which it was created, the learning theories used by instructional designers that influenced ADDIE's development, and the individual theorists who influenced ADDIE's creation.

Robert A. Reiser begins his two-part history of instructional design (a history that includes ADDIE) by contending:

> In the field of instructional design and technology, those whose work is influenced by the lessons learned from the history of media *and* the history of instructional design will be well-positioned to have a positive influence on future developments within the field. (64)

We must first, again, learn where the field has come from to understand and use its principles.

In the chapters that follow, readers will see that much time and space has been given to each of these four areas: histories and current trends in basic writing (Chapter 2), technology and the teaching of basic writing (Chapter 3), instructional design history and theories (Chapter 4), and the ADDIE model (Chapter 5). I provide the background of and explore these areas so that when readers come to Chapter 6, they will have a better understanding of why I create the basic writing course as I do in this sixth chapter.

In Chapter 6, I attempt to create a basic writing course as a Subject Matter Expert (SME). I claim this expertise from my ten years of teaching composition and particularly basic writing at the college level. I will also be playing the part of instructional designer in Chapter 6 so that my audience will fully understand the work that is done by the designer when creating a course. I believe that understanding and demonstrating the steps an instructional designer takes to create a course would improve not only my teaching but the teaching of others as well.

While creating the basic writing course in Chapter 6, of utmost importance in my mind was technology. How could I bring technology to my basic writers? As noted above and in

Chapter 3, basic writers are often the students with the least exposure to technology. This is why I feel it is essential to bring that technology to them in a basic writing course, a course that is often one of their first courses at college. However, I would not want to overwhelm my basic writing students with technology. I would introduce students slowly to technology, and eventually the course would become a blended course (i.e., class sessions in a traditional classroom mixed with other sessions online). Furthermore, bringing technology to the basic writing classroom could involve something as simple as taking students to a computer lab and asking them to open Microsoft Word or asking students to email the instructor from one class period to the next.

As Strickland et al. point out, we must take care when creating a course with an online aspect: with the growing number of courses that take place in a blended atmosphere or completely online, "many institutions are discovering that without appropriate documented instructional design techniques, even the most carefully constructed learning objectives may be compromised." This concern is precisely why I employ the ADDIE model when creating a basic writing course that includes technology. I do not want to miss a

step, and I do not want to bring in technology where it may not be appropriate.

Merrill (2000) tells us that "the validation of the steps necessary to execute online instruction using a recognized instructional design model is given too little attention." I would go so far as to say that the steps to create regular classroom instruction are given too little attention. I do not see why the ADDIE model should not be shared with all those who teach, and in particular why it could not be shared with those teaching composition and, more precisely, basic writing.

Chapter II

Basic Writing: Histories and Current Trends

This dissertation is forward-looking in that it imports elements of instructional design into a field, basic writing, that has not yet incorporated these concepts in any significant way. Despite this emphasis on the future, any thoughtful study of basic writing requires careful analysis of the field's past and present. Only by understanding basic writing's past can instructors avoid repeating the mistakes of the past. Similarly, understanding basic writing's present will enable instructors to determine where instructional design might fit into their own teaching of basic writing. To provide this foundation, this chapter examines histories of basic writing instruction in the United States as well as current trends in the field.

1. The "Standard" History of Basic Writing

If someone has just a bit of knowledge about the history of basic writing, they may assume that basic writing, or at least the organized study of basic writing, began around 1977, when Mina Shaughnessy's *Errors and Expectations* was published. Among those teaching college writing, Shaughnessy's book caused a sensation. Nothing like her in-depth study of basic writers had been published

before, and for this reason her book and its topic, basic writing, appeared new at the time. In the introduction to her text, Shaughnessy explains that basic writing arrived in American colleges with the open admissions policies of the 1960s and as a byproduct of the protests of that same decade (1).

The timeframe, too, for this "standard" history is important to note. Shaughnessy was writing in the 1970s, and basic writing scholars who would follow her, such as David Bartholomae, were writing in the 1970s and early 1980s. Given these dates, many assume that basic writing is recent, recent in that it began as a college course within the 1960s and 1970s. The assumption of the standard history is that there was not a need for remediation in colleges or universities before this time and before the influx of non-white, non-male, non-elite students that this era brought.

In her essay, "On the Academic Margins: Basic Writing Pedagogy," Deborah Mutnick identifies the major pedagogical scholars of the standard history of basic writing as Shaughnessy and Bartholomae. Shaughnessy's pedagogy revolves around the idea that in the basic writing classroom, writing instruction should not exclusively focus on correcting grammatical errors (186); however, Shaughnessy's methodology has not been largely accepted by

the basic writing teaching community to this day because 1) teachers feel they must teach grammar to students who desperately need it, or 2) teachers believe they only have the ability to teach writing through grammar. For his part, Bartholomae's pedagogy challenges basic writing students to write for a new community, the academic community (187). Though never fully implemented in basic writing classrooms, these two pedagogies (Shaughnessy's and Bartholomae's) are the backbone of the standard history that is still in the minds of many writing specialists in colleges and universities across the United States.

To further outline what these specialists may accept as the standard history, it is important to point out a few others involved in the "beginnings" of basic writing. Deborah Mutnick describes the evolution of basic writing theories through the 1970s and 1980s, pointing to Sondra Perl and Andrea Lunsford as two early figures in the field. In the late 1970s, Perl supported the teaching of process in basic writing because, she asserted, too much time was spent on correcting the grammar of basic writers' texts (333). In 1979, Lunsford posited that there were cognitive issues affecting basic writers' ability to compose texts. According to Lunsford,

they [students] are most often unable to practice

analysis and synthesis and to apply successfully the

principles derived to college tasks. In short, our

students might well perform a given task in a specific

situation, but they have great difficulty abstracting

from it or replicating it in another context. (38)

Writing from a cognitive perspective, Lunsford assumed that

basic writers were unable to transfer learned information.

However, in basic writing and composition as a whole,

cognitive theories gave way to social constructivist

theories in the mid-1980s. Cognitive approaches to writing

instruction receded while concepts such as Bartholomae's

construction of academic communities remained influential

among composition and basic writing specialists throughout

the 1990s (Mutnick and Lamos 23). In the 1990s, Min-Zhan Lu

challenged basic writing "founder" Shaughnessy. Lu

critiqued Shaughnessy's "essentialist view" teaching

philosophies in that Lu believed basic writers would

undergo discourse changes as well as challenges as they

attempt to situate themselves in academia and eventually

resituate themselves in society (Lu 38). Within the

standard history of basic writing, Lu is as iconic a figure

for the 1990s as Shaughnessy was for the late 1970s and

early 1980s.

This standard history has truths. The pedagogies, the theories, those are the truths; however, there are grave untruths about the beginnings of when and to whom basic writing was taught, and these untruths can be very dangerous. The historical discrepancies are not only dangerous to the field of basic writing but also dangerous to basic writers (Ritter 14). Bruce Horner tells us that calling basic writing "new" and not knowing its history will lead to many problems. The greatest problem is that by not recognizing the actual past of basic writing, we as scholars are not learning from that past (Horner 210). To understand the future of basic writing and to teach basic writers, we as instructors need to know the actual history of basic writing.

2. Basic Writing within the History of the English Department

To understand the actual history of basic writing in the university, we first need to establish how basic writing and composition came into being: the texts that influenced composition, the history that mandated the course, and the reasons why composition came to be controlled by English departments. It is essential to know this history so we can begin to understand that basic writing was first taught as a course in English departments to students whose writing,

it was believed, needed to be elevated to an acceptable academic level.

Early composition courses were influenced by the texts that were used to teach them. William Riley Parker, W. Ross Winterowd, James Berlin, and Patricia Bizzell and Bruce Herzberg all explain in their histories of composition how composition courses were influenced and grew from the textbooks of Hugh Blair (*Lectures on Rhetoric and Belles Lettres*, 1783), George Campbell (*The Philosophy of Rhetoric*, 1776), and Richard Whately (*Elements of Rhetoric*, 1828). There were other composition texts as well; however, these three texts seemed to be widely used by American colleges and universities throughout the 1800s and into the early 1900s (Winterowd 82, Berlin 72). Blair's text includes chapters on taste, language, sentence structure, style, classical orators, and public speaking (Blair vii-viii). Campbell's text offers chapters on eloquence in writing, logic, sources of evidence, public speaking, and grammar (Campbell vi-xv). Whately's text includes chapters on argument, introductions, style, and public speaking (Whately xiii-xiv). These textbooks influenced what was taught in the 1800s and 1900s, and even what appears in composition textbooks to this day.

In 1967, Parker published "Where Do English Departments Come From?" This *College English* article explains that "the teaching of English, as a constituent of college or university education, is only about 100 years old, and departments of English are younger still" (339). (Encountering Parker's timeline, we must bear in mind that this article was published in 1967.) Parker's article reveals a complicated and even chaotic history of English departments in America. For example, Parker explains that English departments were born out of four components: rhetoric, oratory, speech, and linguistics. Speech and linguistics soon broke off to form their own or other departments (340). There is evidence that the first English professor at Harvard was not hired until 1876 (Parker 341). Similarly, it is important to note that the Modern Language Association (MLA) was established in 1883 (Parker 342).

Parker explains that English departments also grew out of a reaction to classical languages, "popular reaction against exclusiveness and traditionalism in the curriculum, especially the domination of the classical languages" (344). Thus, English departments started teaching texts in the English language and also American literature in essence to prove the importance of English and American written texts. These early departments were, in some

instances in America, following the lead of England and Scotland, where rhetoric departments broke off from English departments; "in 1876, Johns Hopkins and Harvard did the same" (Bizzell and Herzberg 994).

In the 1890s, university departments started establishing what Parker calls their "territory" (346). The recently established field of English literature studies attached to itself linguistics, rhetoric, oratory, elocution, "and all forms of written composition" (Parker 346). Ultimately, literary studies and the English departments it dominated took on much more, from journalism to theater. According to Parker, splintering "eventually ensued" but "bitterly" (348). Bizzell and Herzberg also note that by the end of the 1800s, "a further split had occurred…; speech departments had formed, taking the elocution course and the study of rhetoric with them" (Bizzell and Herzberg 994).

Parker reminds his reader that "'*English' has never really defined itself as a discipline*" (emphasis in original) (348). Winterowd concedes, "whatever literature *is*, of course, it has nothing to do with composition" (134). However, in most English departments across the country, composition remained and still remains within the English department. Berlin notes that after the Civil War,

colleges and universities moved "increasingly toward a commitment to serving all the citizens of society" and the curriculum changed to "prepare students for work" (58). It was about this time that Harvard made "the composition class the sole course required of all students in an otherwise elective curriculum" (Berlin 60). By the end of the 1800s, college rhetoric in the United States had become freshman English, a course that lasted for one or two semesters and focused on "technical skills in grammar and usage, paragraph coherence" and practicing the modes (Bizzell and Herzberg 1184). The courses were often taught by graduate students and junior faculty members (Bizzell and Herzberg 1184).

Parker, like many who teach composition (the written form of rhetoric), is confounded by the fact that composition was ever a part of and still remains a part of English departments. In the history of basic writing and composition, it is important to remember that William Riley Parker writes: "Where, when, and by whom the formal teaching of English began at any level of education is not, I believe, known, and probably will never be known" (342). This statement reminds us of the nebulous beginnings not only of English but also of composition and therefore basic writing.

3. The Actual History of Basic Writing: Basic Writing's Long Presence in American Higher Education

It should be noted that the first writing instruction in American colleges and universities was of the basic sort. Out of necessity, teachers created a writing course for students who could not write well; this course would eventually become English 101. Susan Miller observes that college composition instruction in the United States is "defined as the field around a *freshman course*, [it] began in a political movement that was embedded *in ambivalence* about how to *assimilate unentitled, newly* admitted students in the late nineteenth century" (emphasis in original) (Miller 79). The freshman course offered the basics of academic writing for these students who had to be assimilated. This is one clue that "basic writing" courses were not established as recently as the 1960s and 1970s. Instead, the earliest writing courses in colleges and universities were fundamentally basic in nature, designed to assimilate all students and bring them to a certain standard.

Some basic writing scholars are aware of this actual, long history of basic writing and have been for some time. In 1989, Mike Rose wrote the following:

In fact, courses and programs that we could call
remedial are older than fight songs and cheerleaders.
Since the mid-1800s, American colleges have been
establishing various kinds of preparatory classes
within their halls — it was, and is their way of
maintaining enrollments while bringing their entering
students up to curricular par. (In 1894, for example,
over 40 percent of entering freshman came from the
"preparatory divisions" of the institutions that
enrolled them.) If the 1970s saw an increase in
remedial courses and programs, the increase was
measured in terms of very recent history and reflected
the fact that universities had grown rapidly in the
fifties and sixties and now had to scramble to fill
their classrooms. (Rose, *Lives on the Boundary* 200)

Rose points out that 1) basic writing has been part of the
college/university tradition for at least a century; 2)
colleges/universities admitted those who, they believed,
did not meet their standard because they needed money and
then offered basic writing to those students to raise them
to their standards; 3) there was basic writing in 1894 even
if it was not called that; and 4) just because there was a
spike in basic writing enrollment in the 1960s and 1970s,
this does not mean that there was no such class as basic

writing in the past. Rose is pleading for us to not forget the past.

In 1980, in "An Introduction to Basic Writing," Lawrence N. Kasden wrote: "Although researchers and policy makers in government and education have only recently begun to pay close attention to developmental education, such basic instruction has existed at least since Wellesley College started a developmental program in 1894" (1). Kasden notes that in 1890, "basic or developmental education [was] widespread" (1). This is more evidence that basic writing existed long before many composition specialists may realize. Kasden's work suggests something important about the history of basic writing: in the 1980s, policy makers had just started to pay attention to basic writing. This is key to understanding why, when considering the history of basic writing, our memories are so short. Before federal and state budgets became the most important factor in higher education, basic writing, in our memories, did not exist.

Furthermore, in 1999, Martha Casazza wrote "Who Are We and Where Did We Come From?" for the *Journal of Developmental English.* In her article, Casazza asked this question: was there ever an educational system with no tensions or were there, at one time, students who were

always prepared and in need of no academic assistance in order to succeed? Casazza's answer to this question is "no." She writes, "For almost 200 years, institutions of higher learning have been accepting students who may not have met their standards and, at the same time, have also been developing ways to meet the needs of these diverse learners" (Casazza 2). Schools were accepting students they believed were not up to their standards long before many of us would have thought. Casazza writes that in the early 1900s, colleges and universities at all levels were offering developmental courses. The most common at this time were labeled "remedial reading" and "study skills." By 1909, over 350 colleges were offering "how to study" courses for students deemed underprepared (Casazza 2).

Let us not forget that these students mentioned by Rose, Kasden, and Casazza, who were admitted but who were unprepared, were white, mostly if not exclusively male, and often of good socioeconomic standing. These are not the socially and economically marginalized students many of us now think of as basic writers. In contrast to the standard history of basic writing, these are not the demographics that I have been led to believe comprise basic writers.

It is important to note the precise years that Rose, Kasden, and Casazza were writing about the true beginnings

of basic writing. Kasden published *Basic Writing: Essays for Teachers, Researchers, and Administrators* in 1980. Rose published *Lives on the Boundary* in 1989. Casazza's article "Who Are We and Where Did We Come From?"appeared in 1999. One could say that about once every decade, a scholar is compelled to educate other scholars on the actual history and therefore the importance of basic writing. Perhaps in keeping with that once-every-decade compulsion to bring forth basic writing's history, two landmark texts were published in 2008: "Before Mina Shaughnessy: Basic Writing at Yale, 1920-1960" by Kelly Ritter and *Basic Writing in America: The History of Nine College Programs* by Nicole Pepinster Greene and Patricia McAlexander.

Kelly Ritter's book-length study of basic writing at Yale and Harvard appeared in 2009. However, her research on basic writing at Ivy League schools was published the previous year as an article in the journal *College Composition and Communication*. In "Before Mina Shaughnessy: Basic Writing at Yale, 1920-1960," Ritter reminds her audience that "it is a dangerous assumption that basic writers *only* exist today, and have historically only existed among traditionally defined sources of 'underpreparedness'" (emphasis in the original) (Ritter, "Before" 18). Basic writing instructors, and perhaps the

university as a whole, are doing a great injustice if they believe that basic writing is a new phenomenon. Ritter asserts that it is not only "dangerous" to say there is one type of basic writer that is non-traditional and non-white, it is also prejudiced (18). She also believes "the largest problem facing the basic writing student ... is the inability to be socially and intellectually integrated" (18). The basic writer of today is often not accepted by administration, faculty, staff, and other students. Ritter calls for a reexamination of the history of basic writing for many reasons, one being the treatment of basic writing and basic writers as outsiders at "elite institutions" (Ritter 20).

Neal Lerner writes that some universities try to protect their "brand" by not making public the fact that they have enrolled basic writers (13). In a report on the topic of basic writing, Yale administrators in 1947 called basic writing a "'nuisance but a necessity'" (Ritter, "Before" 24). Similarly, colleges and universities of the 1940s asked: where do these writers *belong"* at an institution like ours? (emphasis in original) (Ritter 27). Implied in this question is that these students do not belong at their institution. These negative comments are similar in tone. For the most part, colleges and

universities have never accepted basic writing, even though the course has existed at these institutions for over one hundred years.

And yet, monetarily basic writing has always been welcomed. Ritter writes that, at Yale, basic writers were called the "Awkward Squad." These basic writers were admitted when Yale was in need of money ("Before" 17). In 1933, Yale needed students to fill its classes, and coincidently there was an additional fee placed on basic writing courses (Ritter 33). Rose writes about basic writers and the monetary interests of universities as well, citing that since the middle of the 1800s, American colleges have been "establishing various kinds of preparatory programs and classes . . . to maintain enrollments" (Rose, "The Language" 593). Mary Soliday also notes that "economic conditions factor into how and why remedial programs are even offered at the university" (47). Soliday writes, "to gain coveted funding . . . colleges did not reject students but deployed various remedial traditions to establish standards after admission and before graduation" (47). If basic writing offers monetary gain to colleges and universities, then why is it so despised by policy makers, administrators, and faculty? Ritter asserts that colleges and universities do not like

to disclose that their students may need the course. Ritter tells her readers, "Remedial . . . is an obscene word at Yale." ("Before" 14). Perhaps stemming from this bias, too, is the compulsion to keep basic writing students "*away* from the mainstream, to avoid harming the massive middle" (emphasis in original) (Ritter 34). Colleges and universities choose to keep basic writers away from non-remediation students.

In addition to Ritter's article, the other text of 2008 that addressed the history and also future of basic writing was Patricia McAlexander and Nicole Pepinster Greene's *Basic Writing in America: The History of Nine College Programs.* The authors link the standard understanding that the beginnings of basic writing are recent to two factors: 1) in the 1960s and 1970s, remediation became associated with minorities who began attending mainstream colleges and universities at that time, and 2) *The Journal of Basic Writing* was founded in 1975 (xi–xii). These two incidents mark the beginning of the standard history of basic writing for many composition specialists. Perhaps basic writing was needed before the 1960s and 70s, but it was needed by a majority (white males) who could, with relative ease, assimilate into traditional university culture. Now, minority students, who

did not have that option, were enrolling in college in great numbers and now receiving the label of "basic writer." Furthermore, the founding of a peer-reviewed journal often is viewed as the beginning of a discipline and, more importantly, the start of a larger scholarly conversation in that discipline.

It is also critical to note what Pepinster Greene and McAlexander write of Min-Zhan Lu and Bruce Horner:

> who, although writing in the 1990's and influenced by Marxist doctrines of class struggle, do not differ so much from Shaughnessy: they state that basic writing 'came into being by fighting for the educational rights of students traditionally kept outside the gates of the academy as a result of their less privileged class, gender, race, ethnicity, age, or previous educational background.' (Pepinster Greene and McAlexander 5)

Pepinster Greene and McAlexander believe that there is an effort to get students, teachers, and administrators to believe that basic writers are only inner city students of color (6). However, in 1990, Lunsford and Patricia Sullivan wrote that basic writers could come from elite schools just as easily as from low-income schools (18). Furthermore, in

1993, Donald Lazar commented that most of his basic writers were white (7).

Regardless of who is filling basic writing classes, the historical truth is that basic writing has been a part of American colleges and universities since the 1800s. There are a handful of basic writing scholars who are adamant about the facts of the actual history of basic writing. These scholars (Rose, Ritter, Casazza, Pepinster Greene and McAlexander) know the importance of the realities of the history of basic writing: 1) that basic writing is as old as American colleges and universities, 2) that basic writing was the first composition course, 3) that basic writers are not just minorities and those of low economic standing, but white students from "good" schools, and 4) that most institutions have students who need basic writing. These scholars know these facts are important because if we, as English faculty, forget where basic writing has come from and the students who have been taking it, then they, the faculty and administration, could easily and falsely assume that basic writing is as recent as 1970 and that only non-traditional minorities need to take basic writing. This could lead faculty and administration to see basic writing as a class for outcasts, and something that their prestigious institution should not have to lower

itself to offering. Sadly, these assumptions have already begun to be accepted and acted upon.

4. The Current State of Basic Writing

Because image is all-important to colleges and universities, many schools have begun to eliminate basic writing in one way or another. Ritter writes that Harvard sees basic writing as a necessary evil (14). Ritter as well as Pepinster Greene and McAlexander explain that basic writing is being exported from universities to the community colleges nearby (Pepinster Greene and McAlexander 14; Ritter 37). Basic writing is being outsourced, mainstreamed (i.e., basic writers placed in first-year composition), and eliminated.

Some basic writing teachers and administrators have tried alternative pedagogies such as "stretch, studio, directed self-placement, intensive work shopping," as well as elimination of the course (Pepinster Greene and McAlexander 9). Pepinster Greene and McAlexander point out that there is a decline of basic writing in colleges and universities (14). Ritter, too, brings up the point of outsourcing basic writing to two-year colleges in places such as Florida, Georgia, and CUNY, but she also writes that another response administrators have is to "eliminate basic writing altogether" or "mainstream" basic writers

into regular introductory freshman English courses (Ritter 37). Reporting for the PEW Charitable Fund in 2013, Adrienne Lu reported that Florida politicians approved a law permitting students to opt out of classes like basic writing and in Colorado borderline students will be mainstreamed and provided tutoring support. Basic writing is being eliminated not only by administrators but also by politicians.

In 2012, the following institutions, Charles A. Dana Center, Complete College America, Inc., Education Commission of the States, and Jobs for the Future, gathered together to author *Core Principles for Transforming Remedial Education* suggesting that gateway courses were the way to direct students, not remedial courses. Gateway courses are defined as: "The first college-level or foundation courses for a program of study" (*Core Principles* 2). These courses teach students how to take notes and how to balance family, work and school, among other things. The authors contend that "the curricular pathways" which include English courses "often include content that is not essential for students to be successful in their chosen program of study" (*Core Principles* 8). Some teachers may take issue with these gateway courses because 1) many basic writing teachers do teach basic skills like note taking and

how to balance school, home, and work, and 2) there are many classes in which students will need to utilize writing, not to mention it is essential for employment as well. The agenda of these groups comes before the reality of a college education.

In their 2010 text titled "*Basic Writing*," George Otte and Rebecca Williams Mlynarczyk comment as well that since 2000, there has been pressure to eliminate basic writing by the institutions and also by politicians (39). The authors note: "Legislatures in several states including California and Tennessee have passed laws eliminating or severely curtailing 'remedial courses' in four-year schools" (39). However, Otte and Williams Mlynarczyk also note that some colleges have begun to offer credit for basic writing, which is a way to make basic writing more mainstream (39).

Otte and Williams Mlynarczyk note that these factors have to do with the success or failure of a basic writing program:

> how students are defined (and define themselves), how
> programs are constituted, what theories drive the
> work, what practices are encouraged, what
> institutional support is provided (or withheld), and,
> as Mary Soliday's *The Politics of Remediation* (2002)
> has stressed, how the work is represented and

understood by policymakers as well as stakeholders.
(39-40)

So contested are these factors in recent times that, in 2012, the Conference on College Composition and Communication (CCCC) sponsored a session titled "Should Basic Writing Be Placed on the Endangered Species List?" The session featured Mike Rose, Lynn Quitman Troyka, and Peter Adams and examined current economic and political forces pressuring colleges to reduce or even eliminate their basic writing programs.

Nevertheless, despite these pressures on basic writing, there is recent evidence that remediation is beneficial to students. In 2006, Attewell et al. conducted a meta-analysis that suggested that students who complete some remediation have better chances at graduating (Attewell et al. 892). Attewell and his colleagues go on to note, "two-year college students who successfully passed remedial courses were more likely to graduate than equivalent students who never took remediation were, suggesting that developmental courses did help those students who completed them" (915). If remediation such as basic writing benefits students, then why is it being eliminated? The problem is that the colleges and universities that are outsourcing, mainstreaming, and

eliminating basic writing simply do not know the actual and
long history of basic writing. Thus, they do not know that
basic writing has existed in American colleges and
universities for over a century and will most likely be
needed in the future as well.

5. The Future of Basic Writing

Pepinster Greene and McAlexander suggest eight factors that
can keep basic writing alive in the future: 1) students in
basic writing accepted to "the institution" must be
acknowledged as diverse racially, ethnically, and
socioeconomically, 2) basic writing must not be "segregated
from the rest of the university," 3) all faculty should
appreciate, respect, and utilize the program, 4) basic
writing courses should be classified as "college-level" and
for credit, 5) basic writing must have "strong, creative,
central leadership" that realizes changing needs within
writing throughout the university, 6) full-time faculty
should teach basic writing and mentor adjunct faculty and
graduate students teaching basic writing, 7) basic writing
instructors should have reasonable teaching loads, and
finally 8) the program must be "referred to by the broader
terms *learning support* or *academic support* rather than such
terms as *basic, developmental*, or *remedial writing*"
(emphasis in original) (17). Accepting basic writers into

the university as important and not labeling them as a minority are both easily done with changes of attitudes. Making basic writing a for-credit course for graduation is essential to changing the current attitude of disdain basic writers have towards basic writing. Money and time will be needed for the creation of central leadership and mentoring of adjuncts and graduate student teachers. The authors reflect that "some may say these are ideals, difficult to put into reality" (Pepinster Greene and McAlexander 17). Knowing the actual history of basic writing may make these ideals realities.

Pepinster Greene and McAlexander state that for basic writing to survive it "must evolve to meet the academic, economic, and political facts of the present" and at the same time "recognize student differences and support students' academic needs" (Pepinster Greene and McAlexander 18). This seems almost impossible. For basic writing to stay in existence, it must please everyone: administrators, future students and their parents, and basic writers.

Kelly Ritter does not see basic writing going anywhere. Ritter is confident that if the history of basic writing is known, even just by basic writing instructors, we can "build a stronger defense against administration, legislators, and other higher education watch dog groups

who seek to put the underprepared students in a neatly constructed box, distinct from the resources and funding given to 'regular' students and curricula" (Ritter 35). As basic writing instructors, we must be advocates for our students, and in reality that is precisely what many basic writing teachers are.

I believe basic writing could be improved if basic writing instructors would be required to receive some basic writing teacher training; at the very least, I would like to see greater support for and mentoring of those who often teach basic writing: adjunct faculty and graduate students. Pepinster Greene and McAlexander advocate for the same (17). If there were better understanding of the history of basic writing and some standard of what to teach in basic writing among instructors of basic writing, the course might attain a better image and a more secure position in colleges and universities.

6. Current Trends in Basic Writing

Deborah Mutnick and Steve Lamos make note of current and future issues in basic writing pedagogy in their chapter on basic writing in *A Guide to Composition Pedagogies*, which appeared in an updated, second edition in 2014. In their discussion of basic writing for this more recent edition, Mutnick and Lamos identify assessment as a current need for

basic writing. Instructors must "measure and characterize students' growth and development as writers" (Mutnick and Lamos 29). Another issue within basic writing is acknowledging student diversity. Mutnick and Lamos suggest adopting a "translanguaging" pedagogy (Mutnick and Lamos 30), defined as "the ability of multilingual speakers to shuttle between diverse languages, treating the diverse languages that for their repertoire as an integrated system" (Canagarajah 401). The third current and future issue in basic writing that Mutnick and Lamos discuss is the responsible use of technologies and modalities within basic writing. They are concerned basic writing courses taught exclusively online may not be beneficial to basic writers; hence, blended courses (courses taught both online and in the classroom) are considered better for basic writers. The concern is that basic writers are not as familiar with technology as other students may be and that learning the technology may get in the way of learning to write (31).

In addition to Mutnick and Lamos, other basic writing specialists continue to conduct research and scholarship in this area. For the same CCCC meeting that featured Rose, Troyka, and Adams' discussion of basic writing's "endangered" status, the *Program Guide* heralded a "promised

. . . heightened . . . [and] noticeable" focus on basic
writing (*CCCC Program Guide, 2012* 7). Perhaps not
surprisingly, that year's CCCC meeting (2012) included 33
sessions on basic writing, an increase of more than double
the previous year's 13 sessions. The following year (2013)
featured 46 sessions, a remarkable gain for a subject area,
basic writing, that must compete with many other areas of
composition for space on the national conference program.

Beyond conference sessions, current dissertations and
journal articles can help us to understand where the field
of basic writing is now and where it might be going in the
future. Recent dissertations in basic writing discuss
topics ranging from assessment to biases and assumptions
that basic writers are faced with in colleges and
universities. In 2012, the *Journal of Basic Writing*
published articles on topics that ranged from minorities
taking basic writing to Shaughnessy's legacy. The *Basic
Writing e-Journal*, in a 2011-2012 issue, published
exclusively on multimodal writing within the basic writing
classroom and pedagogy. The composition scholar who was at
the forefront of multimodal acceptance in 2009 was Cynthia
Selfe. The Spring 2013 issue of the *Journal of Basic
Writing*, the most recent issue, focused on such topics as

cultural and language differences as well as acceptance of basic writers.

In her dissertation "Negotiating Identity, Exploring Perception: Male Intercollegiate Student-Athletes and Basic Writing Instruction" (2013), Ann-Marie Lopez asks: how are basic writing student-athletes perceived? Lopez suggests that the marginalization of the basic writer combined with the stigmatization of being a student-athlete causes many of these students' success in the academy to be compromised.

In "Other People's Students Elaborated Codes and Dialect in Basic Writing" (2012), Jason Cory Evans analyzes arguments about error and correctness, language difference, code-switching, and code-meshing to show that it is possible to respect students' first language even while encouraging better and more difficult language use.

In his dissertation "Teaching Style by Implementing Universal Design to Aid in Rhetorical Growth" (2014), Timothy Nicholas proposes to improve the design of basic writing instruction as a way to improve rhetorical identity growth in students. Nicholas believes that through flexibility in use and tolerance for error, basic writing instructors can design a pedagogy that should enhance the rhetorical identity of basic writers.

In her dissertation "Basic Writers' Perceptions of Writing Assessment Practices" (2012), Susan A. Wood asks, "How do basic writers perceive the assessment process?" Wood believes that students understand assessment tools can provide helpful information even though these tools can be confusing.

In 2011-2012, a double issue of the *Basic Writing e-Journal* was published; the focus of the double issue was multimodality within basic writing. In "Social Justice and Multimodal Writing for Basic Composition, Really? A Post-Process Framework," Hannah Ashley argues that multimodal writing permits students to recognize, question, and partake in multiple discourses. In "Remembering Basic Composition: The Emergence of Multimodality in Basic Writing Studies," Thomas Henry, Joshua Hilst, and Regina Clemens Fox believe that there is a need to expand basic writing to include multimodal communications and digital literacies along with print literacies. In "The First Digital Native Writing Instructors and the Future Multimodal Composition Classroom," Claire Lutkewitte argues that instructors who are familiar with technologies will help foster within students a new type of multimodal authorship.

Also in that double issue of the *Basic Writing e-Journal*, in "Understanding Modal Affordances: Student Perceptions of Potentials and Limitations in Multimodal Compositions," Kara Poe Alexander, Beth Powell, and Sonya C. Green examine ways in which traditional and nontraditional basic writing students view multimodal composition. In "Teaching Style in Basic Writing through Remediating Photo Essays," Ben Lauren and Rich Rice contend that bringing multimodal assignments to the basic writing classroom will encourage both digital and print literacies in those students. In "Video Unbound: Have You Vlogged Lately? Infusing Video Technology in the Composition Classroom" Lillian Spina-Caza and Paul Booth provide guidelines for teaching and writing with video. In "Meshing Digital and Academic Identities in Basic Writing Classrooms," Christopher Leary presents an assignment that involves gathering and arranging thematically related texts.

This double issue of the *Basic Writing e-Journal* also contains the following articles. In "Welcome e-Burdens: New Media Projects in the Basic Writing Classroom," Ethna Dempsey Lay explores how a multimodal composition might influence basic writers' perspectives on composing. In "The Word on Hope and Dread: Multimodal Composition and

Developmental Writing," Rachael Shapiro explains challenges instructors face when designing multimodal basic writing courses.

In the fall of 2012, the *Journal of Basic Writing* covered topics such as minorities, personal statements, the narrative genre, adjunct faculty, and Mina Shaughnessy. In "Statement of a Latina Undergraduate," Marcia Z. Buell discusses how a Latina must mute ethnic and social affinities in a personal statement for admission due to the advice of a writing center tutor who suggested the university viewed such affinities as negative. In "Arguing Academic Merit: Meritocracy and the Rhetoric of the Personal Statement," Steven Alvarez focuses on how students negotiate the personal statement, an institutionally privileged genre for the discovery and definition of individual differences, characteristics, and aptitudes.

In "Beyond the Bridge Metaphor: Rethinking the Place of the Literacy Narrative in the Basic Writing Curriculum," Anne-Marie Hall and Christopher Minnix analyze how the narrative assignment within the framework of the other genres in a basic writing course complicates understandings of the political import of the assignment. In "Inviting the 'Outsiders' In: Local Efforts to Improve Adjunct Working Conditions," Jessica Schreyer describes her journey from

adjunct to writing program administrator and provides suggestions to improve the teaching environment for part-time composition faculty.

In "Diving In or Guarding the Tower: Mina Shaughnessy's Resistance and Capitulation to High-Stakes Writing Tests at City College", Sean Molloy provides a history of the high-stakes tests that Mina Shaughnessy considered a valid measure of her basic writing program and the abilities of its students.

The latest issue of *The Journal of Basic Writing* (Spring 2013) examines locations: institutional locations of basic writing, political locations of basic writing, and physical locations. In her article, "Beyond Assimilation: Tribal Colleges, Basic Writing, and the Exigencies of Settler Colonialism," Christie Toth discusses basic writing at the oldest tribal college of North America. In her article "Noticing the Way: Translingual Possibility and Basic Writers," Sarah Stanley explores "error" in a translingual context. Stanley suggests "sentence workshops" to discern between content and context issues (Parisi and Smith 1). In his article "Subversive Complicity and Basic Writing Across the Curriculum," Victor Villanueva advocates for acceptance of basic writing from teachers to

institutions and for all to challenge basic writers (Parisi and Smith 2-3).

This overview of current basic writing research and scholarship suggests a field that is vibrant and growing. On the other hand, the broad range of research and scholarship may also suggest a field struggling to define itself in changing educational, political, and economic times. In his Chair's Address to the 2014 CCCC, Howard Tinberg alludes to this possible lack of a core for composition in general, and basic writing in particular, when he states that the "impetus of our scholarship is toward the breaking of new subfields, new areas for research" and that "our attention has spread far and wide rather than deepened" (338). I would counter that the topics covered in basic writing's journal articles, dissertations, and other scholarly texts suggest two major trends within the field. First, despite basic writing's long history in American education, minorities with first languages other than English make up a large portion of the current basic writing population, and teachers need to be aware of and prepare for this. Second, multimodality or, more broadly, technology is important in the basic writing classroom.

7. Conclusion

Mutnick and Lamos leave their reader with this thought:

> The complex world of the BW class (and other contexts) in which we encounter students labeled "basic writer," students who struggle with their writing, or students whose writing perplexes us, is embedded in histories of the individuals, communities, and the discipline itself. Really, the most useful parting words we can leave with a new teacher encountering these issues for the first time are to see yourself as a researcher and theorist of your own students. (33)

Each basic writing class I have ever taught has been different. One semester, a basic writing class could be more than half full of adult learners, GED recipients, and English Second Language (ESL) learners while, another semester, the class could be filled with traditional students. As Mutnick and Lamos suggest, a basic writing instructor must be researcher and theorist and must adjust the pedagogy and syllabus accordingly. Furthermore, even though basic writers very often come from many different backgrounds, they all need the same things: to be heard as writers, to be nurtured as writers, and to be challenged in reading and writing.

My dissertation responds to these needs by demonstrating how basic writing instructors can integrate the ADDIE model of instructional design into their courses. Before exploring ADDIE, however, the dissertation turns in the next chapter to the teaching of basic writing with technology (e.g., computers, the internet, new media). Instructional design is often mistakenly conflated with technology, but there is no requirement that technology be a part of any course grounded in instructional design. Nevertheless, because I believe that basic writers deserve the same opportunities as other students to compose with technology, the basic writing course I develop in this dissertation will incorporate technology. For this reason, a review of research and scholarship on basic writing and technology is warranted.

Chapter III.

Technology and Basic Writing

Over the last few decades, computers and more recently the World Wide Web have been available to writing instructors and their students. Basic writing instructors have sought to help basic writers with the use of these technologies. In the early 1980s, instructors such as Craig Etchison and Dawn Rodrigues thought that computers could help students become better writers. However, in reality, it turned out that computers could help students write more but not necessarily any better than without computers (Gay). As computers became more accessible to the upper and middle classes, scholars such as Cynthia Selfe, Jeff Grabill, and Charles Moran demanded access for lower classes and minorities who were often, but not always, basic writers. However, some instructors, including Catherine Pavia, believed that access would overwhelm basic writers and computers would get in the way of the current curriculum; thus, these teachers thought it would be better to have computers not as a requirement but as an option in the classroom for basic writers. More recently, instructors such as Linda Stine and Desiree Dighton have been

experimenting with basic writing by developing blended courses and having basic writers write blogs as a means of introducing them to academic writing (Dighton).

The last decade has been hopeful for basic writers and technology. Linda Stine and Desiree Dighton give us hope that when we provide basic writers with technology, they will accept technology and work with it. However, Catherine Pavia's view of optional technology in the classroom, though challenged by Leigh Jonaitis, is still a popular approach among many writing instructors. My stance is that basic writers must have contact with technologies in their courses; instructors must do more to create ways to engage basic writing students with technology. For this reason, even though the ADDIE model and instructional design are not fundamentally connected to technologies such as the computer and internet, the basic writing course I develop for this dissertation will integrate technology.

This chapter provides an overview of past and current research on technology in the teaching of basic writing. I should note here that throughout this chapter, I attempt to follow the history of technology within the *basic writing* class. However, many researchers discuss technology in terms of general writing instruction and not the teaching of basic writing; nevertheless, I have brought this more

general composition research into the discussion because these ideas and concerns are relevant to technology within basic writing as well.

1. Early Technologies and Studies

Stephen Bernhardt and Patricia Wojahn, in "Computers and Writing Instruction," discuss the types of technologies scholars were using in the 1980s. The first technology described is the "computer as tutor" (166). This is when computer programs are used to teach grammar skills and are used in conjunction with the class (167). Next, the authors describe computer programs that aid students in writing: "common programs are of two sorts: (1) prompt programs that help students create, develop, and structure ideas, and (2) text-analysis programs that help students analyze and edit texts" (168). The third type of technology discussed by the authors is the type of technology I will mostly discuss throughout this chapter: word processors.

In general, Bernhardt and Wojahn note five important changes that word processors brought to the university: 1) students become more fluid writers, 2) revisions last longer and are more intensive, 3) poor handwriting is no longer an issue, 4) students are willing to revise, and 5) word processors help students understand the writing process better (172). The authors cite the greatest problem

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with word processing and writers (basic writers or not) is that there are not enough consistent studies that conclude that word processors are helpful to writers (175). Overall, Bernhardt and Wojahn cite that many scholars, including themselves, believe that computer processing is beneficial in the composition classroom, even if there is no evidence that shows why (172).

Two early studies focusing on basic writers, in which word processing was used, were conducted by Dawn Rodrigues and Craig Etchison and show the hope basic writing educators had placed in the computer. In 1985, Dawn Rodrigues published a study titled "Computers and Basic Writers." Rodrigues developed a syllabus that was flexible enough to allow her to teach writing skills and computer skills at the same time; she taught different computing skills at different stages of the writing process (337–338). Because of this syllabus, Rodrigues reports that "students in my Basic Writing class seem to have benefited in special ways from producing and revising their texts onscreen: they gained confidence and independence as writers, and—most important-they began to enjoy writing" (337). As a basic writing teacher, one of the many things I want my students to gain from my class is confidence, which is among the most important. Rodrigues writes that the

computer helped her students to "slow down" and achieve

greater "concentration… especially during final editing"

(338). I find this important, also, because the revision

and editing stages are the most difficult in the writing

process to explain to basic writers and have them use.

Most importantly, Rodrigues notes that even though her

students' writing did not improve much, she thinks using

the computer helped her students with the writing process

and gain confidence: "Even though the quality of their

finished products was not significantly higher than that of

previous years' students, I believe that these students'

experiences helped them to internalize the writing process

and to gain confidence as writers" (339). Furthermore,

Rodrigues calls for pedagogical changes: "English teachers

can create a distinct pedagogy for teaching basic writing

with computers, one which keeps the emphasis on writing and

on the progress of the writer" (339). Many scholars will

call for the creation of this "distinct pedagogy" after

Rodrigues; however, the pedagogy never materializes unless

it is something individual instructors create and employ.

Like Rodrigues, in his 1989 article, "Word Processing:

A Helpful Tool for Basic Writers" Craig Etchison has great

hopes for computers in the basic writing classroom.

Etchison begins his study by citing data that shows "basic

writers who use word processing increase dramatically the amount of text they write, the coherence or connectedness of sentences, and the amount of evidence used to support points in a paper" (35). These are three things that are very important to most basic writing instructors. I have had many students who, while writing with pen and pencil, would only write a sentence. In basic writing, you need to get students to write and hope that the more they write, the better they will eventually write.

As for the results of his study, Etchison reports: "Students using word-processing software on computers wrote a mean of 621 words more on their post-test writing tasks than did students using pen and paper" (36). Etchison states that even though students wrote more, their writing was not necessarily better (36). Etchison explains:

> I am not terribly concerned that there were no
> significant differences in the development of overall
> writing quality between the students using word-
> processing software on computers and the students
> writing by hand. After all, a 15-week semester is a
> short period of time, especially for basic writers who
> are often struggling with their lack of writing
> experience. (39)

I agree with Etchison's assessment of the time period not being long enough to sufficiently improve writing. Learning to write academically, as with most subjects, takes time to process, internalize and much practice before one can do it well. Practice is key, and students can only practice as long as that class meets in one semester. I cannot think of anything more beneficial to students than being able to practice writing on computers because, as Rodrigues noted, computers make students more confident and, as Etchison noted, on computers students write more.

These two studies are examples of many of the studies scholars did within the fields of basic writing and technology in the 1980s. I offer these two as examples because both Rodriguez and Etchison believe that technology will enrich the students' experience in the basic writing classroom. Furthermore, in a 1991 essay, Pamela Gay conducted a meta-analysis of 18 studies on basic writers and computers from 1984-1990 titled "Questions and Issues in Basic Writing & Computing?" Gay is quick to point out to her readers that basic writing scholars have always assumed that computers would improve the quality of the basic writer's writing. However, Gay shows that none of the studies she examined provide a control group that

consistently shows improved quality because of computer use
(65).

Gay found, in the studies she examined, that basic
writers may write more as stated by Etchison, but Gay
cautioned her readers to not see writing more as the same
as writing better (67). Gay hoped to find evidence that
computers improved quality not quantity. However, again,
sometimes getting a basic writer to write a sentence is a
challenge. If a computer can help basic writers write more,
I believe that is an improvement. Gay found that basic
writers who used computers in basic writing courses would
proofread, edit, and revise (67). Yet no significant
improvement in quality was found; however, the fact that
basic writers were employing these elements of the writing
processes is an improvement, in my opinion.

Gay, like Bernhardt and Wojahn, concluded the way to
properly employ computers in the basic writing classroom
was through pedagogy. When attempting to create a new
pedagogy for bringing technology into the basic writing
classroom, Gay believed instructors must remember several
things: 1) writing should be a collaborative act, 2) basic
writers see the computer as a "glorified typewriter"
(Rodrigues 336), and 3) basic writers often need an
introduction on how to use word processing. Gay sees this

last point as the greatest pedagogical hurdle: "We need to
do more than integrate instruction: We need to change
instruction--that is, if we want to take full advantage of
this new technology to maximize the development of writing
abilities" (71). Ultimately, Gay believed that networking
computers would be more beneficial to basic writers than
word processing (71).

2. Teacher Training and Access

In 1991, Karen Nilson D'Agostino and Sandra D. Varone
studied instructors' verbal responses to basic writing
students while writing on the computer in "Interacting with
Basic Writers in the Computer Classroom." The authors
studied their interactions with students while in the
computer classroom. These interactions "seemed to have an
effect on the way our students perceived themselves as
writers, while it changed our own role as instructors"
(39). The authors write that their exchanges changed as the
writing process progressed. At first, discussions were
short, perhaps just suggesting students add more details;
however, as the writing process progressed, the discussions
became longer. As Nilson D'Agostino and Varone explain,
"during these more extensive interactions, we would often
sit next to students and guide them through the word-
processing functions that could help them to revise their

work and to experiment with textual changes that went

beyond surface correction" (41). The authors believed that

there were potential benefits of such an informal class

setting, but they call for teacher training programs where

teachers "learn new ways to read and react to student

writing at the computer" (46). I have used such methods in

my own basic writing classes while using a computer

classroom or lab. I would allow my students to workshop and

work at their own pace at constructing an essay at a

computer. Like Nilson D'Agostino and Varone, I would visit

each student, yet I often spent more time with some than

others. Nilson D'Agostino and Varone discuss this challenge

as well, and believe again that teacher training could help

correct this problem (42).

In his 1998 essay "Technology, Basic Writing, And

Change," Jeff Grabill is adamant about institutional change

for basic writing. Grabill suggests basic writers need the

best technology can offer (103), echoing Wayne Moore's 1985

argument that "beginning writers stand to gain the most

from the use of word processing" (55). Grabill believed

technology needed to be available to basic writers; he and

his colleagues "were committed to teaching writing with

computers for intellectual and pedagogical reasons" (93).

Grabill moved his basic writing classes into computer

classrooms and then the classes became more like workshops, "where peers, the teacher, and the writing tutor were present for assistance" (100). The courses used word processing, but more importantly they used the networked computers. Grabill explains, "networked writing was another way to facilitate both in-class and more distant communication and collaboration between students and between students and their teacher" (100). Perhaps this is the future Pamela Gay was envisioning, as she speculated networked computers would prove to be beneficial to basic writers (71). Ultimately, what Grabill wanted for his students was access: "We… needed to provide the access to these technologies, especially for our students, and we provided all three types of access- to the machines, to literacies, and to community" (100). Grabill believed giving students access to technology could break down prejudices placed on basic writers.

Like Grabill, Cynthia Selfe, in 1999, called for access. Selfe never mentioned basic writers specifically; however, the type of student that Selfe advocates access for is often the same type of student that is in the basic writing classroom. In her article, "Technology and Literacy: a Story About the Perils of Not Paying Attention," Selfe reminds her readers, who are mostly

teachers of composition and English, why they tend to leave technology out of the classroom. Selfe writes that technology is "either boring or frightening to most humanists; many believe it should not be allowed to take up valuable scholarly time" ("Technology and Literacy" 412). Many teachers do not want to take the time to understand the technology and create ways for it to fit into the classroom, and they do not want to waste their time or their students' time when they already have so much to do in the time allotted.

However, we must not selfishly exclude technology in our courses. Selfe writes,

> I believe composition studies faculty have a much
> larger and more complicated obligation to fulfill-that
> of trying to understand and make sense of, to pay
> attention to, how technology is now inextricably
> linked to literacy and literacy education in this
> country. ("Technology and Literacy" 414)

When educators fail to pay attention to technology and its link to literacy, they are not paying attention to our student's needs and essentially the access that their students may or may not have to computers ("Technology and Literacy" 415). Selfe is concerned with computer access for the poor and minorities:

the poorer you are and the less educated you are in

this country - both of which conditions are correlated

with race - the less likely you are to have access to

computers and to high-paying, high-tech jobs in the

American workplace. ("Technology and Literacy" 421)

Educators must bear in mind those students who do not have

access to computers are usually the same students who are

in basic writing. Selfe goes on to remind her readers that

those who do not have access to computers will also not

have access to technology jobs ("Technology and Literacy"

423). Educators, if they choose not to use technology in

their classroom and not expose their students to

technology, are perpetuating the cycle of illiteracy and

poverty ("Technology and Literacy" 428-429).

In 2003, Charles Moran published "Computers and

Composition 1983-2002: What We Have Hoped For." In his

article Moran focused on basis writing and technology.

There was much hope for computers and basic writers

throughout the 1980s and 1990s. When computers were first

brought in the classroom, researches found that computers

were beneficial to basic writers because objectionable

handwriting was no longer an issue for their instructors,

computers gave basic writers distance from their writing,

and computers may have motivated basic writers to write and

revise more (Moran 350). Moran wrote that basic writing

scholars had hoped that computers would provide some

advantages to basic writers (350). Moran's review was call

for basic writers to have access to technology and for new

teaching pedagogies.

Grabill, Selfe, and Moran all believe that English

teachers must pay attention to and become educated in

technology. Furthermore, Chris Anson in 1999 hopes that

writing teachers will bring technology into the classroom,

so that English departments do not fall behind the

technology curve (262-3). Anson, like so many other

scholars, sees a need for a pedagogical change, but also a

breakdown of traditional classroom hierarchy (270). Sadly,

Nicholas Negroponte, in 1996, wrote that there is

> little fundamental difference between the way we teach
>
> today and the way we did one hundred and fifty years
>
> ago. The use of technology is at almost at the same
>
> level. In fact, according to a recent survey by the
>
> U.S. Department of Education, 84 per-cent of America's
>
> teachers consider only one type of information
>
> technology absolutely 'essential' to their work-a
>
> photocopier with an adequate paper supply. (220)

This was written almost twenty years ago, but I believe

there are writing teachers who feel the same today.

In the best interest of basic writers, technology needs to be embraced and teachers need to change the way they teach when using computers. Technology savvy teachers, who have been brought up in technologically filled educational environments, could be the answer to these problems. Those who are brought up on technology will bring their knowledge and their learning experiences into the writing classroom and hopefully to the basic writing classroom.

However, times could be changing faster than I have been lead to believe. Brooke, in 2014, wrote in regards to access:

In the past decade, however, a number of factors have intervened: the consolidation of Internet service providers, financial advantages accruing to public Wi-Fi, the proliferation of mobile devices, the availability of cloud storage and applications, the shifting metaphors with which access is described (e.g., from privilege to utility), and so forth. According to a 2012 Pew Report, "88% of American adults have a cell phone, 57% have a laptop, 19% own an e-book reader, and 19% have a tablet computer; about six in ten adults (63%) go online wirelessly with one of those devices." The report continues to

explain that mobile devices have "chang[ed] the story"

of the digital divide, making access much more than a

question of yes, no, or sometimes. (183-184)

I agree with Brooke in that, yes, there are more people

with mobile devices and that WI-FI is abundant and at times

freely accessible. However, there are still people, a great

many people, who cannot afford any mobile device. Also,

Brooke notes that colleges often provide access to Wi-Fi

and other infrastructure, but the extent of this access

differs from college to college (184). Even if schools

offer computer labs and WI-FI, there is often a fee that

accompanies these luxuries.

Yet, to his credit, Brooke does note that "it would be

naïve to imagine that the divide has somehow been solved,

but the picture is much more complicated than it was even a

few years ago" (184). We are living in a much different

world than we were in 1999 when Cynthia Selfe was calling

for access. I believe we should initiate a basic writing

class with the assumption that our students, whether they

are rich or poor, traditional or adult learners, white or

not, still do not have the access to technology they need

to succeed in college and that we should provide an

introduction to that technology in our basic writing

classrooms.

Within her 2014 dissertation, "Student Experiences of

the Community College Developmental Writing Classroom,"

Kirchner discusses how access is still an issue for basic

writers (2); she documents that some have never seen a

computer (9). Many students do not have Internet connection

(114, 128). Some of her students are very

frustrated/anxious because of their lack of computer skills

(115). Kirchner reports: "I remember watching one student

just stare at his computer in a computer classroom until I

realized that he did not know how to turn on the computer"

(132). I, too, have had these students. There is a

dichotomy within class concerning technology literacy among

students, and Kirchner addresses the issue:

> In classes today, we are likely to have a combination
>
> of students who have grown up with technology,
>
> learning to type on computers before they learned to
>
> write, along with students who have spent their lives
>
> working with their hands. (147)

Today, many children go to schools that are steeped in

technology, and eventually students will not need to be

exposed to technology in a basic writing course.

Unfortunately, I cannot imagine that day will come even in

this century.

3. Technological Pedagogies

Linda Stine's basic writing pedagogy includes the use of computers by (eventually) blending basic writing classes by the end of the semester, utilizing the physical classroom and a program such as Moodle as a virtual classroom. Stine realizes that asking basic writers to learn writing online can overwhelm the students; however, she believes in teaching basic writers online because it is a place where unheard students can be heard (54-55). As Stine suggests, many basic writers are more comfortable stating an opinion on a discussion board than in a traditional classroom. Other skills that basic writers can improve online are important skills to have in college, such as working with peers on a program such as Google Docs and finding their voices in online discussions (56).

> However, Stine's concern is still access:
> Developmental writers typically have such sadly
> limited time and opportunity to participate in person
> in that sort of reflective conversation that the
> opportunity the Internet opens for virtual idea
> exchange, be it through chat rooms, e-mail, blogs,
> listservs, or simply Googling a concept, is in itself
> a powerful argument for moving classes online. (57)

The fact that, in 2010, Stine still needs to advocate access for basic writers is frustrating. We have heard from many scholars, among them Selfe, Moran, Grabill, Moore, and Stine, who have stressed that computers and technology are essential for basic writers. However, Stine's work of creating the pedagogy of a blended basic writing class is critical in a time when exposure and access to computers for basic writers is still debated (66).

Catherine Pavia does not believe there is a place in her basic writing pedagogy for technology; however, she would be willing to have technology available for her students. Pavia comes to this conclusion by conducting a case study of basic writers and technology in her own basic writing classes. Pavia discusses the technology profiles of two of her students: both low income, both had some access to outdated computers, both complained of typing slow (Pavia 9-12). Pavia concludes that today's basic writers not only lack experience in writing, as Shaughnessy pointed out in 1977, but that they also lack experience with computers (14). Pavia believes our focus in the basic writing classroom should be on our student's lack in writing experience. I would assume Pavia understands we do not live in the same world that we did in 1977. Computers and technology permeate our lives today.

Pavia did make pedagogical changes to her basic writing classroom from her case study research. First, she has her students write a technology narrative at the beginning of each semester so that she can understand where they are coming from technologically (19). This is something that I have my students write also, typically within the first week of class. The technology narrative forces students to reflect on what they can do on computers and technologically, and often students report in writing much more than they will offer verbally. Unfortunately though, Pavia's other pedagogical change is gives her students the option of using technology; she does not require it. Therefore, Pavia is one of the composition educators that Selfe believes is not only selfish for not having our basic writing students use technology but Pavia is continuing the cycle of illiteracy and poverty for basic writers by not exposing them to technology ("Technology and Literacy" 428-429).

In response to Pavia, Leigh Jonaitis, in 2004, writes that educators need to, like Pavia suggests, assess basic writer's computer literacy but educators must also bear in mind that basic writers are not only capable of using computers but that they need to use computers as practice for their future academic careers and employment (38).

Jonaitis is adamant that by not using technology in our basic writing classroom we are creating disadvantages for basic writers in other classes and when seeking employment (40). Jonaitis states basic writing students are using technology now more than ever; they are composing on cell phones and iPads. Basic writing teachers should seize the opportunity to use technologies in their classrooms considering many students are open to and more familiar with technology now than even a few years ago. Pavia may still point to the fact that scholars have not been able to quantify the benefits technology can give basic writers; however, Jonaitis believes as scholars we should be more concerned that basic writing instructors are not using technology in the classroom regardless of positive scholarly findings concerning computers improving basic writer's writing skills (52).

Yet, instructors are still bringing technology into their basic writing classrooms. In her 2012 article, Desiree Dighton advocates access to computers for basic writers and includes technology in her pedagogy. Dighton finds that her students are challenged by some of the technology she uses in her basic writing classes; she often has to begin the semester with teaching students how to email even though many of her students have some

technological experience, usually in the form of Twitter or Facebook (149). Dighton has her students write blogs instead of traditional essays. The students are at first intimidated by the blogs; however, Dighton finds the students are more likely to take risks when writing blogs than the traditional essay (151). Dighton writes:

> Many of these students are more than reticent to engage in conventional essay writing, and by providing a medium that at least seems free from rules and humiliation, they are able to read and compose, engaging in complex ideas and in deciphering the schema of language that will eventually allow them to produce more complex and even virtually error-free sentences of their own. (152)

Blogs as employed by Dighton are a way of bringing basic writing students into the academic conversation. However, many basic writing instructors are not willing to put in the time to research how blogs work and how to create them or to change their curriculum and ensure that they will have a computer classroom, even though the focus on technology could benefit their students.

In 2009, Pamela Takayoshi and Cynthia Selfe co-authored "Thinking about Multimodality," the introductory chapter to *Multimodal Composition, Resources for Teachers*.

Takayoshi and Selfe provide their readers with reasons why technology needs to be brought in the classroom:

1) In an increasingly technological world, students need to be experienced and skilled not only in reading (consuming) texts employing multimodalities, but also in *composing* in multiple modalities, if they hope to communicated successfully within the digital communication networks that characterize workplaces, schools, civic life, and span traditional cultural, national, and geopolitical borders.

2) If composition instruction is to remain relevant, the definition of "composition" and "texts" needs to grow and change to reflect peoples' literacy practices in new digital communication environments.

3) The authoring of compositions that include still images, animations, video, and audio — although intellectually demanding and time consuming — is also *engaging*.

4) Audio and visual composing requires attention to rhetorical principles of communication.

5) Teaching multimodality is one pathway to accomplish long-valued pedagogical goals. (emphasis in original) (3-5)

Takayosha and Selfe reiterate what Selfe wrote in 1999; to get jobs, students must have access to technologies that will be required for these jobs. The authors then go on to explain in depth why technology and composition must cross paths: the domains in which students write are digital domains. Multimodalities are difficult to perfect but demand critical thought. Audio and visuals are rhetorical. And, multimodal teaching is applicable to learning outcomes.

Instructors often take issue with technology when trying to incorporate it into their classes. Brooke points to this conundrum: "one of the persistent challenges in teaching with technology is the question of actually incorporating new media into the writing classroom, particularly when it comes to course outcomes. How does a three-to five-page paper translate to blog entries or twitter updates?" (186). Takayoshi and Selfe suggest asking these questions before introducing technology into the classroom: "when I teach multimodality composing, am I really teaching composition?" (7); "when you add a focus on multimodality to a composition class, what do you give up?" (9); and "can I get access to the digital equipment?" (10).

In her article, "Computer-Assisted Personalized Systems of Instruction (CAPSI): An Overview of CAPSI Course

Delivery in Developmental Writing," Anna Harrington adds a "new" element to the basic writing discussion: CAPSI. Harrington explains that CAPSI, or computer-assisted personalized system of instruction, is a course delivery method that "creates individualized lesson plans to target demonstrated deficiencies; students self-pace to master course content, working only on skills in which they are weak" (2). CAPSI has grown out of PSI, or personalized system of instruction, which was developed by Fred Keller in 1968 and in the 1980s evolved into CAPSI (2). Harrington stresses that CAPSI is a popular teaching method, but there is little scholarship on CAPSI being used in developmental writing (2).

Through the help of the National Center for Academic Transformation (NCAT), several states and their colleges and universities have been using the principles of CAPSI to redesign their developmental writing courses; these institutions include the Tennessee Board of Regents in 2007; Erie Community College in 2008; Richland College, Austin Community College, University of Texas at El Paso, and Brookhaven College, all in Texas, in 2008; Piedmont Virginia Community College in 2011. Also represented are several states: West Virginia, Ohio, Indiana, and Kentucky. Harrington writes that the Virginia course redesign was

motivated by hopes to "increase student success and reduce costs" (4). Harrington also explains that CAPSI success in math and behavioral sciences courses (also developed with the help of NCAT) has been well documented; Harrington stresses that theses studies concluded that student success rates did increase and costs were reduced (5). Harrington emphasizes the need for future research in the area of CAPSI and basic writing (8).

4. Current Trends in Writing and Technology Research

Thus far, this chapter has surveyed past and recent studies of technology and the teaching of writing. With regard to recent research, it is clear that, first, basic writing and composition specialists are still captivated by the use of technology in writing instruction and that, second, we can identify several trends emerging in current research on technology and writing. For example, discussing basic writing research in general, the previous chapter offers a detailed overview of current studies of basic writing. One of the most popular topics in recent years has been technology, specifically multimodality, highlighted by a 2011-2012 double issue of the *Basic Writing e-Journal* on multimodality within basic writing.

The *Basic Writing e-Journal*'s double issue indicates that basic writing and composition specialists seem to

finally be catching up with or following the lead of

Cynthia Selfe and Pamela Takayoski's 2007 work *Multimodal*

Composition and Cynthia Selfe's seminal 2009 article on

multimodality, "The Movement of Air, the Breath of Meaning:

Aurality and Multimodal Composing." The journal *Computers*

and Composition has published 12 works on multimodality

from their December 2013 to December 2014 editions alone.

These articles on multimodality do not focus on basic

writing; the articles in *Computers and Composition* address

the larger field of composition. However, I briefly explore

the trend of multimodality within composition so that we

can see the way that basic writing's interest in

multimodality is reflected in the broader field.

Recent works in *Computers and Composition* include

2014's "Negotiating the Spaces of Design in Multimodal

Composition," by Russell Carpenter, in which Carpenter

contends that composing by using multimodality is always a

compromise; therefore, there is not a one size-fits-all

approach to designing. "Writing in Web-based Disciplinary

Courses: New Media, New Disciplinary Composing

Expectations," by Dirk Remley, reports on the conclusions

of two surveys regarding differences in composing

assignments and assessment criteria in classroom-based

versus web-based courses. "Staging Encounters: Assessing

the Performance of Context in Students' Multimodal Writing," by Chris W. Gallagher, contends the field lacks a theory of context that is appropriate to multimodal meaning-making and practicable for writing assessment. There is also "Notes Toward the Role of Materiality in Composing, Reviewing, and Assessing Multimodal Texts," in which Matthew Davis and Kathleen Blake Yancey discuss a teaching approach that assesses students' multimodal scrapbooks and ePortfolios. In addition, Bess Fox's "Embodying the Writer in the Multimodal Classroom through Disability Studies" discusses ways that disability studies in the multimedia classroom may help embody writing for students. Finally, "The National Writing Project's Multimodal Assessment Project: Development of a Framework for Thinking about Multimodal Composing," by Juliet Michelsen Wahleithner, discusses the five dimensions a National Writing Project committee found to be critical to multimodal composing: artifact, rhetorical skills, substance, process management and technical skills, and habits of mind.

Beyond multimodality, another trend in recent research on writing and technology is the issue of digital literacy and access. Thus, in 2012, Linda Norris published her dissertation, "The Effects of Digital Technology on Basic

Writing." Norris conducted a survey of basic writing

instructors and students in order to learn more about their

digital experiences. Norris concludes students would most

benefit from a hybrid basic writing course in which

instructors and students share digital experiences,

instructors help students build digital literacy, and

assignments help students practice and develop digital as

well as rhetorical skills.

In his 2014 dissertation, "College Writing Teachers'

Perception of Digital Literacy and Technology Related

Professional Development," Joshua Sauvie analyzes

perceptions of both digital literacy and technology among

the writing faculty at his community college. Sauvie finds

that the faculty perceive a connection between digital

writing and their core responsibilities as writing

teachers.

In a 2012 study, "Technology Use in Higher Education

Instruction," Sammy Elzarka focuses on the factors that

support, or inhibit, the use of educational technology by

faculty. In 2012's "Teachers as Learners: Higher Education

Faculty Learning to Use Technology for Instruction," Paulo

Sudhaus explores the learning processes and procedures in

which higher education instructors engage to be able to use

the technology available to them effectively at their institutions.

Other current studies of technology and the teaching of writing run the gamut of technology-related topics. For example, recent articles in *Computers and Composition* explore Kindle use in writing classrooms ("Kindle in the Writing Classroom," Phoebe Acheson, Caroline Cason Barratt, and Ron Balthazor), teaching composition online ("Re-embodying Online Composition: Ecologies of Writing in Unreal Time and Space," Ken Gillam and Shannon R. Wooden), and using gaming in composition instruction ("Improving Writing Literacies through Digital Gaming Literacies: Facebook Gaming in the Composition Classroom," Lindsay Sabatino).

Given this range of topics, Howard Tinberg's caution that "our attention has spread far and wide rather than deepened" (338) comes to mind. Nevertheless, long-studied topics such as digital literacy and access as well as newer topics such as multimodality signal that research on technology and writing continues to view issues vital to its past as important in the present while simultaneously embracing emerging topics such as multimodality. Basic writing and composition's openness to the new offers hope

that another new approach, instructional design, will be welcome in the field.

5. Practical Uses of Technology in the Classroom

One problem many writing instructors may have is envisioning the use of technology, especially emerging technologies, in their classrooms. However, it is my experience that we, as instructors, often make assumptions about our students' technology use that are not met by our basic writing students. These assumptions include our belief that all students can type and print their papers on a word processor and that all students have the ability to use email, text, or social media. To support basic writing instructors as they come to terms with technologies that they and their students may (or may not) know, this final section of the chapter offers two resources that address practical uses of technology in the classroom.

First, the table below of the nine categories of technology provides instructors with situations that would be appropriate for using technology in the classroom. Many of us may already use these technologies, but if not, this table can provide inspiration for us as instructors who hope to bring a wide range of technology to our basic writing students. Not all of these are applicable to a

writing classroom, but I chose to keep the chart in its
original form.

Table 1 The Nine Categories of Technology (Januszewski)

The Nine Categories of Technology		
Category	Definition	Examples
Word Processing Applications	Applications that create documents in which the text can be displayed in linear or visual modes.	Google Docs, Microsoft Word, Wordle
Organizing and Brainstorming Software	Software that helps users to organize thinking, connect and categorize ideas, and show processes.	Webspiration, Inspiration, SmartTools
Data Collection and Analysis Tools	Tools that allow users to gather and analyze data.	SurveyMonkey, Microsoft Excel, eClicker, Poll Everywhere
Communication and Collaboration Software	Software that replaces or enhances traditional forms of communication with video, audio, text, or any combination of the three; allows users to share and discuss ideas, pictures, web links, etc.; and enables parties to work together even when geographically separated.	Skype, FaceTime, TypeWith.me, Diigo, Facebook, Twitter
Instructional Media (learner as consumer)	Technologies that provide or facilitate the creation of videos or recordings that are intended for use in learning.	BrainPOP, Discovery Education Streaming, and Khan Academy
Multimedia Creation (learner as producer)	Technologies that allow users to combine audio, video, music, pictures, drawings, or any combination into the final product.	PowerPoint, Keynote, Photoshop, iPhoto, Glogster, VoiceThread, iMovie
Instructional Interactives	Technologies that are manipulated by the learner to enhance understanding of a skill or concept, including games, manipulatives, and	MathBoard, Intro to Math, Star Chart

	software that assesses the learner and differentiates the activity or curriculum based on the learner's needs.	
Database and Reference Resources	Resources that provide users with information and data	Rubistar, Visual Thesaurus, Wikipedia, WolframAlpha, GapMinder
Kinesthetic Technology	Technologies that interact with the user's geographical or physical location and movements. (Not many examples are included here due to its currently limited availability in the classroom; however, it is expected that the category will grow exponentially over the next five to ten years.)	Nintendo Wii, Xbox Kinect, GPS devices

In regards to these technologies, Google Docs is a valuable tool to show basic writers how to proofread and edit. Survey Monkey could serve as a way to generate information for a paper. PowerPoint could be used to present information. Skype, Facebook, Twitter, and similar technologies that some basic writers may be familiar with could be a way to engage students in writing in a familiar setting.

A second resource that supports the practical use of technology in the classroom is Bloom's taxonomy. Although Bloom's taxonomy is not well known in the field of composition, many educators outside composition are familiar with this tool. Bloom's taxonomy has been updated

to encompass technology in the classroom and the online classroom. Many educators use Bloom's taxonomy when creating objectives and goals for their courses. In a world where technology is ever more present in our courses, the updated "digital" taxonomy could help us envision objectives and goals more clearly based in technology:

Bloom's Taxonomy
Bloom
1956

Evaluation
appraise, argue, assess, attach, choose, compare, defend estimate, judge, predict, rate, select, support, value

Synthesis
arrange, assemble, collect, compose, construct, create, design, develop, formulate, manage, organize, plan, prepare, propose, set up, write

Analysis
analyze, appraise, calculate, categorize, compare, contrast, criticize, differentiate, discriminate, distinguish, examine, experiment, question, test

Application
apply, choose, demonstrate, dramatize, employ, illustrate, interpret, operate, practice, schedule, sketch, solve, use, write

Comprehension
classify, describe, discuss, explain, express, identify, indicate, locate, recognize, report, restate, review, select, translate

Knowledge
arrange, define, duplicate, label, list, memorize, name, order, recognize, relate, recall, repeat, reproduce state

Bloom's Revised Taxonomy
Anderson & Krathwohl
2001

Creating
designing, constructing, planning, producing, inventing, devising, making

Evaluating
checking, hypothesizing, critiquing, experimenting, judging, testing, detecting, monitoring

Analyzing
comparing, organizing, deconstructing, attributing, outlining, finding, structuring, integrating

Applying
implementing, carrying out, using, executing

Understanding
interpreting, summarizing, inferring, paraphrasing, classifying, comparing, explaining, exemplifying

Remembering
recognizing, listing, describing, identifying, retrieving, naming, locating, finding

Bloom's Digital Taxonomy
Churches
2008

Creating
programming, filming, animating, blogging, video blogging, mixing, remixing, wikis, publishing videoconferencing, podcasting

Evaluating
blog/vlog commenting, reviewing, posting, moderating, collaborating, networking, refactoring, alpha/beta testing

Analyzing
mashing, linking, validating, reverse-engineering, cracking

Applying
running, loading, playing, operating, hacking, uploading, sharing, editing

Understanding
advanced searches, boolean searches, blog journaling, categorizing, tagging, commenting, annotating, subscribing

Remembering
bookmaking, social networking, social bookmaking, favoring, searching, googling

Collaboration
Moderating
Debating
Commenting
Net meeting
Skyping
Video conferencing
Reviewing
Questioning
Commenting
Posting
Networking
Contributing
Chatting
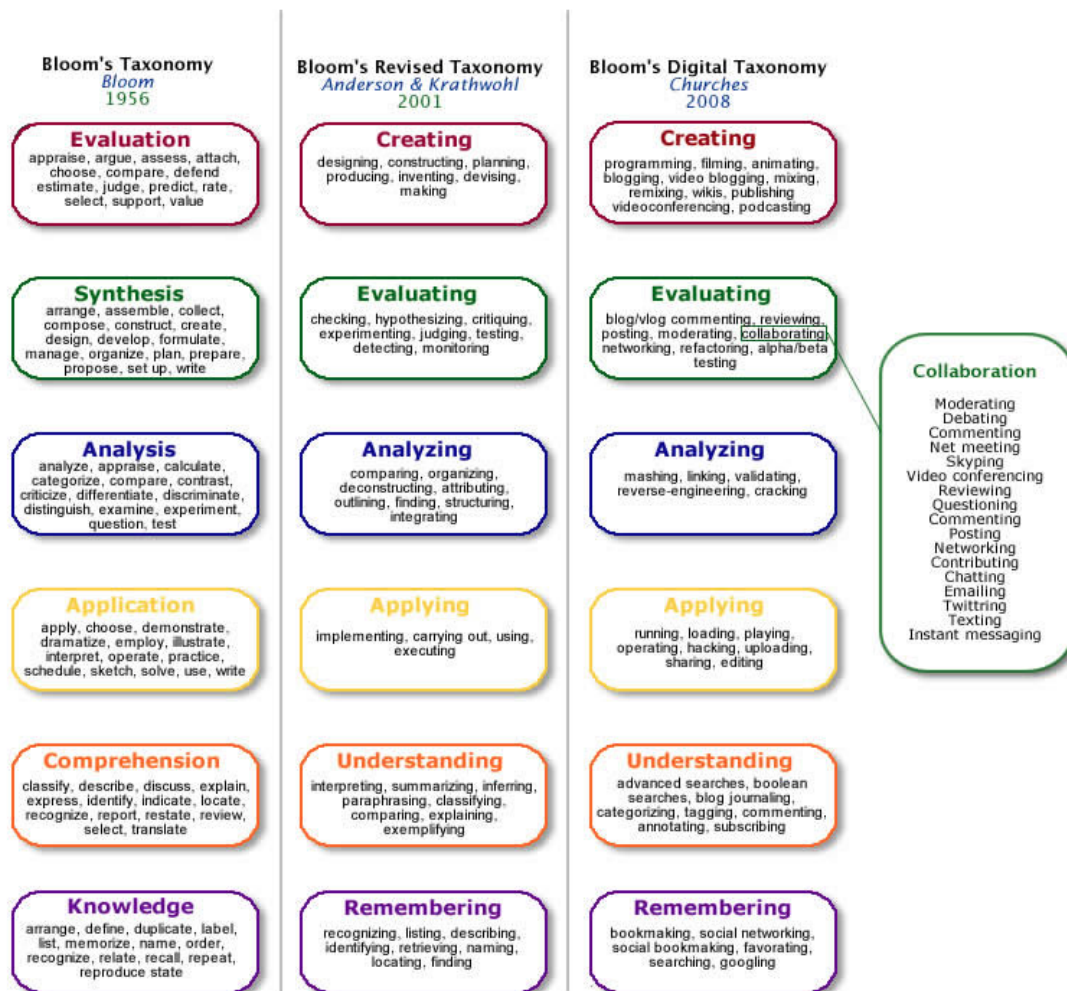Emailing
Twittring
Texting
Instant messaging

Figure 1 Bloom's Digital Taxonomy (Gonzalez-Major)

79

From lower to higher order, there are ways to bring technology into the basic writing classroom using Bloom's updated taxonomy. Some students will need help accessing an internet browser at the onset of the semester while other students will be more familiar than their instructors with common internet applications. What this taxonomy could help create are objectives that encompass all our students to be at a level that could help them succeed in future courses. Furthermore, it is important not only to envision technology in our classrooms but also plan for our classes to go online because, as noted by Allen and Seaman, online education in various formats is growing in United States higher education (Strickland et al.). However, what is not growing is help for instructors attempting to teach online. Merrill believes the transition to online classrooms could be aided by using an instructional design model, which will be discussed in the following chapters (Strickland et al.).

6. Conclusion

As educators, we often need to be aware of trends outside our field. Where are the jobs? What can I do to ensure I give my students the knowledge they need to succeed in their professional and personal lives? We cannot do everything for our students, but we can give them a foundation in technology. Basic writers often do not have

exposure to technology outside of the classroom, yet every college and university now has computer labs that could be utilized during or outside of class. Many courses have an online component or ask students to complete assignments using technology. As basic writing instructors, we could easily expose our students to technologies they will need in the future.

Brooke notes that "at some point, new media will simply become an accepted part of the definition of what it means to write well" (187). However, I wonder what will happen in the meantime to basic writers who need help with technology but who may lack knowledge of or access to technology. In the following chapters, I will demonstrate how instructional design and the ADDIE model can enhance basic writing instruction. Although I could have chosen to omit technology from these chapters, I have not. Instead, I will integrate technology into a basic writing course developed along principles of ADDIE and instructional design. In this way, I can support basic writers not only as they learn to write more effectively but also as they acquire technology skills vital to their future.

Chapter IV.

Instructional Design History and Theories

Before attempting to utilize instructional design and the ADDIE model in their writing courses, instructors first need to understand the history and theories that make up the area known as instructional design. As I will explain in this chapter, instructional design has three main influences: media or technology changes throughout the twentieth century, educational theories in the mid and latter half of the twentieth century, and educational theorists of the mid to latter half of the twentieth century. For basic writing instructors to be able to bring instructional design and ADDIE into their classrooms, there needs to be a foundation in instructional design history. As mentioned in the introduction to his history on instructional design, Robert Reiser, a leader in the field and its history, asserts that we must first understand where the field of instructional design has come from to use its principles (54).

Let us first try to understand who is working in the field. Reiser tells us that "those who spend a significant portion of their time working with media, or with tasks associated with systematic instructional design procedures, or with both" (58) are instructional designers. However,

Reiser gives no clear answer as to whether these individuals have degrees in instructional design; he only tells us what they work with. It would be easy to interpret Reiser's words to mean many of us are instructional designers but we do not know it.

Reiser does attempt to define the discipline:

The field of instructional design and technology encompasses the analysis of learning and performance problems, and the design, development, implementation, evaluation and management of instructional processes and resources intended to improve learning and performance in a variety of settings, particularly educational institutions and the workplace. (53)

When we break this down to understand it, instructional design is analysis, design, development, implementation, and evaluation of learning process and resources. Instructional design, then, is ADDIE; however, that is not entirely true. Today, an instructional designer would say, yes, that is instructional design; however, there is more to it. Furthermore, instructional designers break down the learning process to improve it. Instructional design is about breaking down instruction into manageable bits and improving it.

Reiser writes that two essential practices to instructional design are: "(a) *the use of media for instructional purposes* and (b) *the use of systematic instructional design procedures* (often simply called instructional design)" (emphasis in original) (54). These two elements, the use of media (such as radio, television, computers, etc.) and the systematic use of instructional design procedures (such as educational theories, models, etc.), will both be explored in this chapter.

Two other scholars in the field, Kent Gustafson and Robert M. Branch, define instructional design as "a system of procedures for developing education and training programs in a consistent and reliable fashion. Instructional design is a complex process that is creative, active, and iterative" (17). Gustafson and Branch explain instructional design as important to the outcome (consistent/reliable) of the course or program. They state that instructional designers "believe that the use of systematic design procedures can make instruction more effective, efficient, and relevant than less rigorous approaches to planning instruction" (Gustafson and Branch 18). Gustafson and Branch do not use ADDIE to explain instructional design; however, they allude to what ADDIE

and other instructional design models are: "effective, efficient, and relevant" (18).

Kent Gustafson and Robert Branch explain that:

There are several characteristics that should be present in all instructional design efforts:

1. Instructional design is learner-centered,

2. Instructional design is goal-oriented,

3. Instructional design focuses on real-world performance,

4. Instructional design focuses on outcomes that can be measured in a reliable and valid way,

5. Instructional design is empirical, and

6. Instructional design typically is a team effort.

(21)

Gustafson and Branch see instructional design as centered on the learner, not teacher centered, as may have been the fashion in the past. Goals are essential to the instruction in instructional design, as well as are practical applications of the information. Instructional design is concerned with reliable assessment; it is also interested in what is verifiable by observation or experience. Finally, instructional design is a team effort. Reiser does not mention instructional design being a team effort in his definition.

As a person who had not studied instructional design, I found myself grappling over the terminology. What is instructional design? Is it the same as instructional technology? Are the terms interchangeable? I have found this illustration to be most helpful while attempting to understand the differences in these terms:
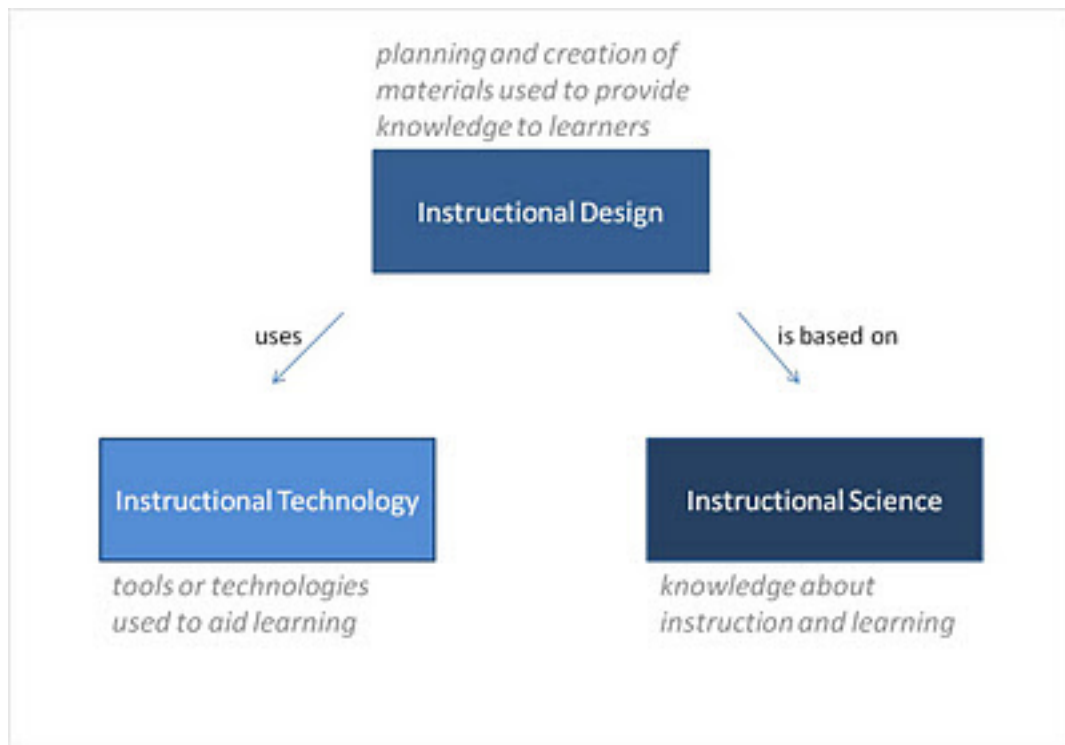

Figure 2 "What Is the Difference Between Instructional Design, Instructional Science, and Instructional Technology?" (Gardner)

As the figure above shows, instructional design "uses" instructional technology and is "based on" instructional science (Gardner). From that, we can understand that

instructional design has derived from scientific evidence
of how learning works but also from technologies that aid
learning. This is important to bear in mind while reading
about the history of instructional design, which employed
not only learning theory but also media such as radio,
television, and computers throughout history in teaching.

Furthermore, it is imperative to recognize that
instructional design is not synonymous with technology.
There are instructional designers who design courses that
do not include elements of technology. However, for my
purposes, I am bringing technology into my teaching because
so much of what goes on in the basic writing classroom can
incorporate and, for the sake of students, should
incorporate technology.

1. Instructional Design Media History

The beginning of the history of instructional design must
begin with a history of instructional media. The history of
instructional media begins with school museums in the early
1900s and consisted of stereographs (three-dimensional
photographs), slides, films, study prints, charts, and
other instructional materials (Saettler, *Evolution of* 124).
Visual instruction and instructional films began to be
utilized in the early part of the 1900s, particularly
during 1914-1923 (Saettler, *Evolution of* 96). The

audiovisual instruction movement and instructional radio took place during the 1920s and 1930s, and at the time there were many textbooks written on audiovisual learning (Rao 13).

During World War II, audiovisual instruction slowed in schools but flourished in military services and in industry (Rao 14). Films were used as training tools. After the war, several studies were conducted testing the effect of audiovisuals on learning (Reiser 56). Some researchers interested in audiovisual effects on student learning moved their interests to theories and models of communication, such as the Shannon and Weaver (1949) model, which involves a message (information that is transmitted), a noise source, and then a receiver and a destination for the message (Januszewski 29).

The 1950s were the beginnings of instructional television. In 1955, there were 17 educational stations in the U.S. while, in 1960, there were 50. The 1970s brought a shift of terminology in the field as the terms "*educational technology* and *instructional technology* began to replace *audiovisual instruction* to describe the application of media for instructional purposes" (emphasis in the original) (Reiser 58-9). The major professional organization in the field changed its name from the

Department of Audiovisual Instruction to the Association for Educational Communications and Technology (AECT). Also, in the 1970s the names of the two journals published by AECT were also changed: *Audiovisual Communication Review* became *Educational Communication and Technology Journal*, and *Audiovisual Instruction* became *Instructional Innovator*. Furthermore, in the 1970s, the United States government started a group to examine the impact of media on instruction and named it the Commission on Instructional Technology (Reiser 59; Rao 20).

However, the focus on instructional television waned as many educators began to notice the computer. Computers came to the attention of instructional designers in the 1980s (Shrock 17-18). In the early 1990s, the computer had little impact on instruction, but that began to change in 1995 (Reiser 59-60). Since 1995, advances in computers and the Internet have led to increasing interest and use of these tools for instructional purposes in training, business, and industry and in academic contexts (Rao 43). Because computers are easily accessible, it is "possible for learners to receive instruction, performance support, or both, when and where they need it, as they are performing particular job tasks" (Reiser 60). Hence, the accessibility of computers makes them a valuable learning

tool. Reiser states that often what technology is predicted to do for education does not come to pass; however, he asserts that we must remember that changes come about very slowly (Reiser 60-61).

2. Instructional Design Educational History

During World War II, many psychologists and educators who had training and experience in conducting experimental research conducted research and developed training materials for the military (Rao 16). Robert Gagné, Leslie Briggs, and John Flanagan were a few of the psychologists and educators who worked to develop ways to teach training, and based their work on research of theory in instruction, learning, and human behavior (Saettler, *A History* 179). The scholars involved in the training programs continued to work on their research of how to solve instructional problems after the war (Reiser 58). These scholars' methods grew from the educational theory of their day. During the 1950s, the popular educational theory was behaviorism. Behaviorism continues to influence instructional design today, but there are two other theories, cognitivism (beginning in the 1950s) and constructivism (beginning in the 1990s), that also influence instructional design.

First, an operant definition of learning is needed: "the activity or process of gaining knowledge or skill by

studying, practicing, being taught, or experiencing something" (Merriam-Webster's Online Dictionary, November 17, 2014). This is a very basic explanation that does not have a bias towards one educational theory or another. Learning is gaining knowledge or a skill. How one gains that knowledge is through study, practice, a teacher, or experience. This definition may be very basic, yet it gives a basis for what educational theories are trying to explain. Educational theories attempt to explain how to teach, in what setting, how to reward, how memory is involved and so on.

Within the field of education, learning can be described as "an enduring change in behavior, or the capacity to behave in a given fashion, which results from practice or other forms of experience" (Shuell "Cognitive" 411—436, Schunk 1105-1130). However, it is important to note that this definition is influenced by the behaviorist school of thought in that learning is from a change in behavior of the learner. This may suggest that instructional design is still particularly influenced by behaviorism. Yet, to the best of my knowledge, this is not true. Instructional designers take from cognitivism and constructivism just as much as they would take knowledge from behaviorism.

3. Learning Theories

These are only three of the educational learning theories that have been developed in the field of education. These theories are not complete in that research is still being conducted on how we learn. Cognitivism and constructivism were built upon the ideas of behaviorism. Essentially, it is important for the instructional designer to know these theories so that they know how to design courses. Ertmer and Newby, in their 2013 article "Behaviorism, Cognitivism, Constructivism: Comparing Critical Features from an Instructional Design Perspective," suggest that it is important for instructional designers to be familiar with educational theories because learning theories are a source of proven instructional strategies and techniques (44).

Table 2 Learning Theories Timeline (Learning-Theories.com)

Learning Theories Timeline			
	1950–1960>	1970 –1980>	1990>
Summary	Behaviorism is a worldview that operates on a principle of "stimulus-response." All behavior is caused by external stimuli (operant condition). All behavior can be explained without the need to consider internal mental states or consciousness.	The cognitivist paradigm essentially argues that the "black box" of the mind should be opened and understood. The learner is viewed as an information processor (like a computer).	Constructivism as a paradigm or worldview posits that learning is an active, constructive process. The learner is an information constructor. People actively construct or create their own subjective representations of objective reality. New

			information is linked to the prior knowledge, thus mental representations are subjective.
Theorists	John B. Watson, Ivan Pavlov, B.F. Skinner, E. L. Thorndike (connectionism), Bandura, Tolman (moving toward cognitivism).	Merrill-Component Display Theory (CDT), Reigeluth (Elaboration Theory), Gagne, Briggs, Wager, Bruner (moving toward cognitive constructivism), Schank (scripts), Scandura (structural learning).	Vygotsky, Piaget, Dewey, Vico, Rorty, Bruner
Key Words	Classical conditioning (Pavlov), Operant conditioning (Skinner), Stimulus-response (S-R)	Schema, schemata, information processing, symbol manipulation, information mapping, mental mapping.	Learning as experience, activity and dialogical process, Problem Based Learning (PBL); Anchored instruction; Vygotsky's Zone of Proximal Development (ZPD); cognitive apprenticeship (scaffolding); inquiry and discovery learning.

3.1 Behaviorism Behaviorism dominated educational philosophy in the 1950s and 1960s in the United States. In behaviorism, the learner is a "clean slate." Behaviorism explains the learner is passive and responds to environmental stimuli and behavior is shaped through

positive reinforcement (providing stimulus) or negative

reinforcement (withholding stimulus) and both of these

increase the probability that the desired behavior will

happen again. Punishment decreases the likelihood that the

behavior will happen again. Learning is defined as a change

in behavior in the learner. Much of the early behaviorist

work was done with animals and applied to people as well

(Learning-theories.com). Today, behaviorism may not be used

in its purist form as it was in the 1950s and 1960s;

however, it is the foundation of much of educational theory

(Schunk 3203-11).

Behaviorism heavily relies upon the work of B.F.

Skinner and his theory of "operant conditioning." Operant

conditioning is based on the theory that environmental

factors (stimuli, situations, events) serve as cues for

responding. The essential operant conditioning model

involves stimulus, response, and reinforcing stimulus

(Schunk 3203-11). Skinner used materials to present

instruction in small steps and that the learner needed

responses to their questions, feedback, and could learn at

their own pace. Because each step was small, it was

believed that learners could answer all questions correctly

and be positively reinforced by the feedback they received

(Rao 35).

For instructional designers, it is important to bear in mind that within behaviorism, there is no attempt made "to determine the structure of a student's knowledge nor to assess which mental processes it is necessary for them to use" (Winn 38-40). Transfer ("the application of learned knowledge in new ways or situations, as well as to how prior learning affects new learning") is described in behaviorism as "a result of generalization" (Ertmer and Newby 49).

For instructional designers, behaviorism is effective in these learning situations: recalling facts, defining and illustrating concepts, applying explanations, and automatically performing a specified procedure (Ertmer and Newby 49). The theory behind behaviorism was used to design some early audio-visual materials and, more recently, computer-assisted instruction (CAI) (Ertmer and Newby 49).

Presently, behaviorism or its principles are still relevant within instructional design. Observable and measurable outcomes are still emphasized. Analyzing learners is essential to many instructional designers. There is an emphasis on mastery of early steps before moving on to more "complex levels" of learning. Reinforcement is still considered to influence performance. Ertmer and Newby even contend that "use of cues, shaping

and practice [are used] to ensure a strong stimulus-response association" (49-50) are still important to instructional designers.

Gustafson and Branch note most of the early instructional design models were based on behaviorism (17). They write:

Early behaviorists believed, as many ID practitioners believe today, that a wide variety of behaviors can be observed, measured, planned for, and evaluated in ways that are reasonably reliable and valid. (17)

3.2 Cognitivism Cognitivism is another education theory that influences instructional designers. Cognitivism as an educational theory began to be accepted in the 1980s. It is also known as the Cognitive Learning Process. Cognitivism is a response to behaviorism in that people are not programmable animals but rational beings that need to be actively engaged in order to learn and that actions are responses to thinking. Cognitivists are interested in opening the "black box" of the mind and therefore focus on inner mental activities and understanding how people learn.

Cognitivism is a theory in which mental processes such as thinking, memory, knowing, and problem-solving are explored (Learning-theories.com). Learning is described in

changes in states of knowledge and not in changes in

responses, as in behaviorism. Theorists focus on students'

learning processes and "how information is received,

organized, stored, and retrieved by the mind," and how

learners "come to acquire" knowledge. The learner is an

active participant in the learning process (Ertmer and

Newby 51). Changes in the student's behavior are observed,

but these changes are viewed as an indication of what is

occurring in the learner's head (Learning-theories.com).

Within the cognitive learning process, students are

exposed to the facts, principles, and concepts of a domain.

Different levels of learning are as follows: conditional

knowledge, which "is knowing when and where to employ

declarative and procedural knowledge"; metacognition, which

is "conscious control of mental activities"; concept

learning, which "involves higher-order processes of forming

mental representations of critical attributes of

categories"; and problem solving, which "consists of an

initial state, a goal, subgoals, and operations performed

to attain the goal and subgoals" (Schunk 9070-77). Another

concept important to cognitivism is transfer. Transfer is a

process that involves memory, and transfer occurs when

information is linked to memory (Schunk 9070-77).

Cognitivism does emphasize environmental conditions in learning and giving the learner feedback, as behaviorism does, but in cognitivism the learner is "active":

> The cognitive approach focuses on the mental
> activities of the learner that *lead up* to a response
> and acknowledges the processes of mental planning,
> goal-setting, and organizational strategies. (Shuell,
> 411—436)

Shuell points to the difference between behaviorism and cognitivism here in that behaviorists are not interested in mental activities that lead up to response but cognitivists are. Furthermore, Ertmer and Newby suggest "the real focus of the cognitive approach is on *changing the learner by encouraging him/her to use appropriate learning strategies*" (emphasis in original) (Ertmer and Newby 52).

Within cognitivism, memory plays an important role. Learning is a result of storing information in the learner's memory in a way that is meaningful and organized. It is the responsibly of instructors and designers to organize information in a way that will aid learning and therefore remembering and to relate new information to old stored information (Ertmer and Newby 52). Transfer, in cognitivism, is a function of how information is stored in memory (Schunk 9450-68). When a student comprehends how to

apply knowledge in different contexts, then transfer

occurred (Ertmer and Newby 52). Furthermore, the knowledge

and also the uses of that knowledge must be stored in

memory. Cognitive theories are used more often to explain

complex forms of learning (reasoning, problem-solving,

information-processing) than behavioral theories are

(Schunk 9450-68).

It is important to understand that the "goal of

instruction" for behaviorism and cognitivism is the same:

"to communicate or transfer knowledge to the students in

the most efficient, effective" way (Ertmer and Newby 52).

Cognitivists use many of the same instructional strategies

as behaviorists but for different reasons. Both use

feedback, but behaviorists use it for reinforcement and

cognitivists use it to "guide and support accurate mental

connections" (Ertmer and Newby 52). Both approaches use

learner and task analysis, but behaviorists to determine

where instruction should begin and cognitivists to

understand the learner (53).

Cognitivist principles that have importance to

instructional design are as follows: "emphasis on the

active involvement of the leaner in the learning process",

"emphasis on structuring, organizing, and sequencing

information to facilitate optimal processing" such as

outlining and summarizing, and "creating of learning environments that allow and encourage students to make connections with previous learned materials" (Ertmer and Newby 53). Cognitivists focus on making knowledge meaningful and aiding learners in organizing and relating new information to existing knowledge (52). Instructors and designers must 1) bear in mind students all come to class with various learning experiences, 2) organize information so that it will build upon previous knowledge, and 3) provide practice and feedback to accommodate learning of new information (Stepich and Newby 129-144).

3.3 Constructivism Constructivism is to some scholars a reaction to behaviorism and programmed instruction. Constructivists believe that learning is active and a contextualized process of constructing knowledge. Constructivism is based on the idea that knowledge is constructed and built on personal experiences and understandings of environment; furthermore, learners test these constructions through social negotiations. Constructivists believe each learner has a different interpretation and construction of the knowledge process. Constructionists believe that the learner is not a blank slate (tabula rasa) but that the learner brings past

experiences and cultural factors to a learning situation (Learning-theories.com). Within constructivism, the goal of instruction is to show students how to construct knowledge and promote collaboration and show that there is more than one way to solve one problem (Cunningham 36).

Instructional principles associated with constructivism include (a) learners solving complex and realistic problems, (b) learners working together to solve those problems, (c) learners examining the problems from many perspectives, (d) learners taking ownership of the learning process, and (e) learners becoming aware of their own role in constructing knowledge (Driscoll 28). Schunk describes constructivism as a philosophy in which "knowledge is not imposed from outside people but rather formed inside them" (Schunk 7257–64).

Within constructivist theory is the belief that students control their own learning, and instructors expect that each student will succeed and support each student so that they will succeed (Schunk 7288–95). Within constructivism, learning occurs when "learners form or construct their own understandings of knowledge and skills"; constructivist theorists contend that learners will remember information "if their constructions are personally meaningful to them"; and the implications for

instruction within constructivism are that instructors must
"structure the learning environment so that learners can
construct understanding" (Schunk 7295-7303).

Constructivists believe the mind "filters input from
the world to produce its own unique reality" (Jonassen 30).
According to constructivists, we create meaning; we do not
acquire meaning (Ertmer and Newby 55). Furthermore, Ertmer
and Newby contend students "do not transfer knowledge from
the external world into their memories; rather they build
personal interpretations of the world based on individual
experiences and interactions" (55). For constructivists,
memory is always under construction (Ertmer and Newby 56).
Transfer happens when students are involved in "authentic
tasks anchored in meaningful contexts" (Ertmer and Newby
56).

Constructivists believe that introductory learning is
best when from a behavioral or cognitive approach, but for
advanced or expert learning, a constructive approach is
most beneficial (Ertmer and Newby 57). A constructivist
instructional designer designs learning materials that help
learners explore complicated topics (57). Within
constructivism, students are "encouraged to construct their
own understandings and then to validate, through social
negotiation, these new perspectives" (Ertmer and Newby 57-

58). Constructivism centers learning around learners creating understandings themselves and then with others.

Several instructional design authors have described how using constructivist principles can enhance instructional design practices (Lebow; Lin et al.). The constructivist emphasis on designing "authentic" learning tasks (tasks that reflect the complexity of the real-world environment in which learners will be using the skills they are learning) has had an effect on how instructional design is being practiced and taught (Dick, "A History" 56).

There are several principles of constructivism that are relevant to instructional designers: 1) "an emphasis on the identification of the context in which the skills will be learned and subsequently applied," 2) "an emphasis on learner control and capability of the learner to manipulate information," 3) "the need for information to be presented in a variety of different ways," 4) "supporting the use of problem solving skills that allow learners to go 'beyond the information given,'" and 5) "assessment focused on transfer of knowledge and skills" (Ertmer and Newby 58). Within constructivism, the learner "elaborates upon and interprets the given information" (Duffy and Jonassen 4).

The instructional designer uses constructivism 1) to guide "the student on how to construct meaning, and

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monitor, evaluate, and update those constructions; and 2)

to align and design experiences for the learner so that

authentic, relevant contexts can be experienced" (Ertmer

and Newby 59).

Table 3 Comparing and Contrasting Behaviorism,

Cognitivism, and Constructivism (Leonard)

	Behaviorism	Cognitivism	Constructivism
How Learning Occurs	Black Box — Observable behavior main focus	Structured, computational	Social, Meaning created by each learner (personal)
Influencing Factors	Nature of reward, punishment, stimuli	Existing schema, pervious experiences	Engagement, participation, social, cultural
Role of Memory	Memory is the hardwiring of repeated experiences — where reward and punishment are most influential	Encoding, storage, retrieval	Prior knowledge remixed to current context
How Transfer Occurs	N/A Stimulus, response	Duplicating knowledge constructs of "knower"	Socialization
Types of learning best explained	Task-based learning	Reasoning, clear objectives, problem solving	Social

4. Instructional Design Major Theorists and Theories

There are several theorists whose work influences not only

educational theory but also instructional design. These

theorists inform designers on creating objectives, defining cognitive domains, creation of criterion-referenced testing, the five domains of learning, the 9 steps of instruction, and evaluation.

4.1 Robert Mager: Objectives Robert Mager is important to instructional design because of his work with objectives. Mager wrote *Preparing Objectives for Programmed Instruction* in 1962, as there was a need to help instructors writing objectives. As Mager describes in his book, objectives are an explanation of desired learner behaviors, the situations in which the behaviors are to be performed, and the standards or criteria by which the behaviors are measured. These three features of objectives are still used by instructional designers (among others).

Mager may have popularized objectives but he did not create the idea. Ralph Tyler, a behaviorist, was the first to define the term: "Each objective must be defined in terms which clarify the kind of behavior which the course should help to develop" (12).

4.2 Benjamin Bloom: Bloom's Taxonomy In the 1950s, Benjamin Bloom and his colleagues published the *Taxonomy of Educational Objectives.* The original taxonomy was influenced by behaviorism; however, the taxonomy has been undated to encompass cognitivism and constructivism.

Instructional designers and instructors both use these taxonomies of the cognitive domain to address various types of learning outcomes. They create objectives bearing in mind that there is a hierarchical relationship among the various types of learning outcomes. Assessment could be designed to measure each of these types of outcomes (Bloom 87).
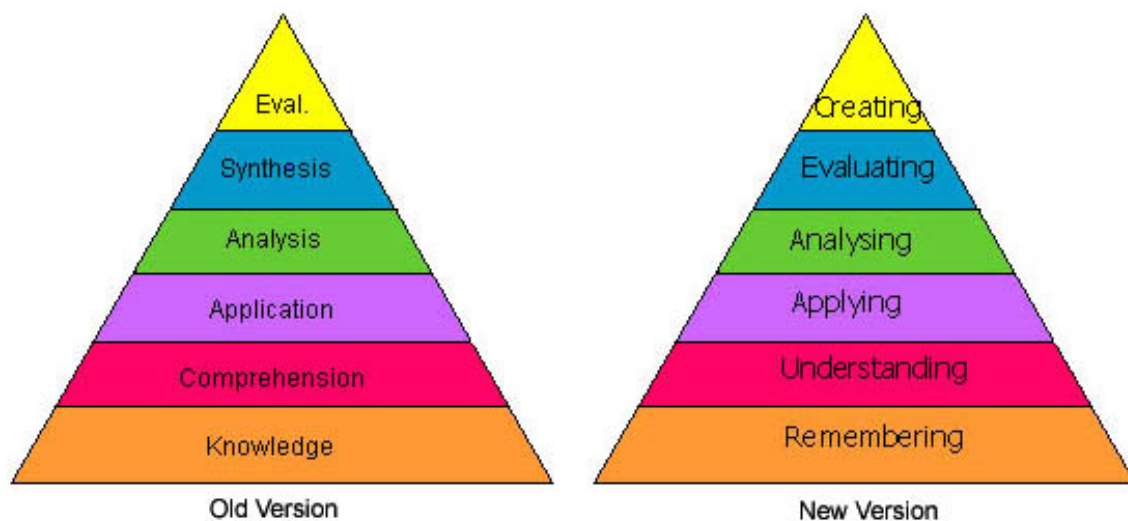

Figure 3 Bloom's Taxonomy (Updated) (Forehand)

4.3 Robert Glaser: Criterion-Referenced Testing Until the early 1960s, most tests were designed to spread out the performance of learners, resulting in some students passing and others failing. Robert Glaser created criterion-referenced testing to measure how well individuals can perform a particular behavior or set of behaviors, irrespective of others. Glaser suggested that they could be used as entry-level assessment and when finishing a course

to determine if students had acquired the desired knowledge. Reiser calls criterion-referenced tests "a central feature of instructional design procedures" (60).

4.4 Robert Gagné: Five Domains / 9 Events of Instruction In 1965, Robert Gagné published *The Conditions of Learning*. The book described five domains, or types, of learning outcomes: verbal information, intellectual skills, psychomotor skills, attitudes, and cognitive strategies. Each of these outcomes requires a different set of conditions to encourage learning. Gagné also described nine events of instruction or teaching activities; he considered these essential to promoting the attainment of any type of learning outcome. Gagné's description of various types of learning outcomes and events of instruction remains essential to instructional designers today.

Gagné's work showed that there is a hierarchical relationship within the intellectual skills domain; in order to learn to perform a higher skill, one would have to master the skills subordinate to it. This idea leads to the notion that instruction should be designed so as to ensure that learners learn subordinate skills before they acquire superordinate ones. Gagné described a hierarchical analysis process to identify subordinate skills; this process

remains a feature in many instructional design models (Rao
30).

Table 4 Five Categories of Learning (Gagné)

Five Categories of Learning	
Intellectual skills	Create individual competence and ability to respond to stimuli
Cognitive strategies	Capability to learn, think, and remember
Verbal information	Rote memorization of names, faces, dates, phone numbers, etc.
Motor skills	Capability to learn to drive, ride a bike, draw a straight line, etc.
Attitudes	Ingrained bias towards different ideas, people, situation, and may affect how one acts towards these things

Table 5 Nine Steps of Instruction (Gagné)

Nine Steps of Instruction	
1. Gain attention	Present stimulus to ensure reception of instruction
2. Tell the learners the learning objective	What will the pupil gain from the instruction?
3. Stimulate recall of prior learning	Ask for recall of existing relevant knowledge
4. Present the stimulus	Display the content
5. Provide learning guidance	
6. Elicit performance	Learners respond to demonstrate knowledge
7. Provide feedback	Give informative feedback on the learner's performance
8. Assess performance	More performance and more feedback, to reinforce information
9. Enhance retention and transfer to other contexts	

4.5 Scriven: Formative and Summative Evaluation In
1967, Michael Scriven suggested the necessity "to try out
drafts of instructional materials" before the materials

were considered to be in final form (Gustafson and Branch 12). Scriven believed that the process would help instructors evaluate effectiveness of materials while the materials were in formative stages in order to revise them before they were used, if necessary. Scriven called this trial and revision process formative evaluation and juxtaposed it to what he called summative evaluation, which is the testing of instructional materials after they are produced (Scriven 75).

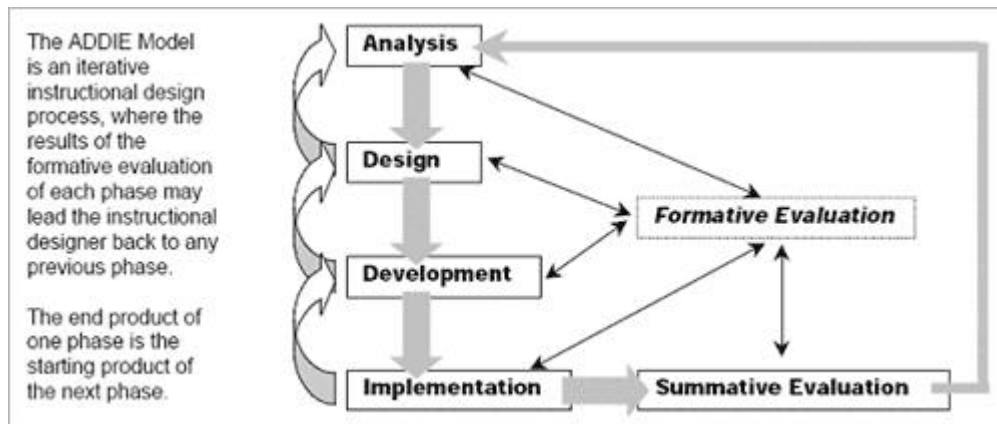Figure 4 The ADDIE Model (1) (McGriff)

5. The Models

In the 1960s, in the field of instructional design, models were being developed that were the systematic design of instructional materials (Reiser 58). Some of these models allow for interpretation (ADDIE model) while others do not (Kemp model/Dick and Carey model). Most models contain: analysis of instructional problems, design, development,

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implementation, and evaluation (Gustafson and Branch 19–21). Gagné, Glaser and Silvern were the first individuals to use terms such as system development, systematic instruction, and instructional system to define the models they created. There are more than ten models of design.

 5.1 The ADDIE Model There is a visual of the ADDIE model above, in the Scriven section. ADDIE's history is not definite. Who created it is not completely understood. The ADDIE model will be explored more thoroughly in Chapter 5; however, here is a short explanation so as to understand its importance as compared to other instructional design models. ADDIE is an acronym for: Analysis — the process of defining what is to be learned, Design — the process of specifying how it is to be learned, Development — the process of authoring and producing learning materials, Implementation — the process of installing the instruction product in a real-world context, Evaluation — the process of determining the impact of the instruction (Bell and Shank 43). Each of ADDIE's elements informs the others "as development takes place and revision continues throughout the process" (Gustafson and Branch 2).

 During the 1970s, the number of instructional design models greatly increased. Building upon the works of those who preceded them, many individuals created new models for

systematically designing instruction: Dick and Carey, Kemp,

and rapid prototyping. These are just three examples of

other models, besides ADDIE, used in the field of

instructional design. There are more than 10 models that

have been developed for different reasons.

5.2 The Dick and Carey Model This model, also known as

the systems approach model, was developed in 1978 by Walter

Dick and Lou Carey. The model envisions instruction as an

entire system, focusing on the interrelationship between

context, content, learning, and instruction.
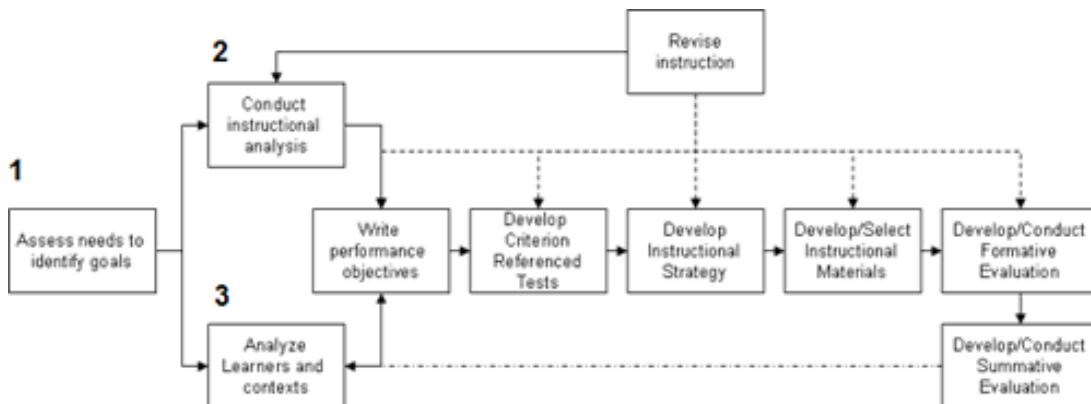

Figure 5 The Dick and Carey Model (Dick and Carey)

5.3 Kemp's Instructional Design Model Jerold Kemp's

model adopts a wide view, the oval shape of his model

conveys that the design and development process is a

continuous cycle that requires constant planning, design,

development, and assessment to insure effective

instruction. The model is systemic and nonlinear and seems

to encourage designers to work in all areas as appropriate
(McGriff 12).
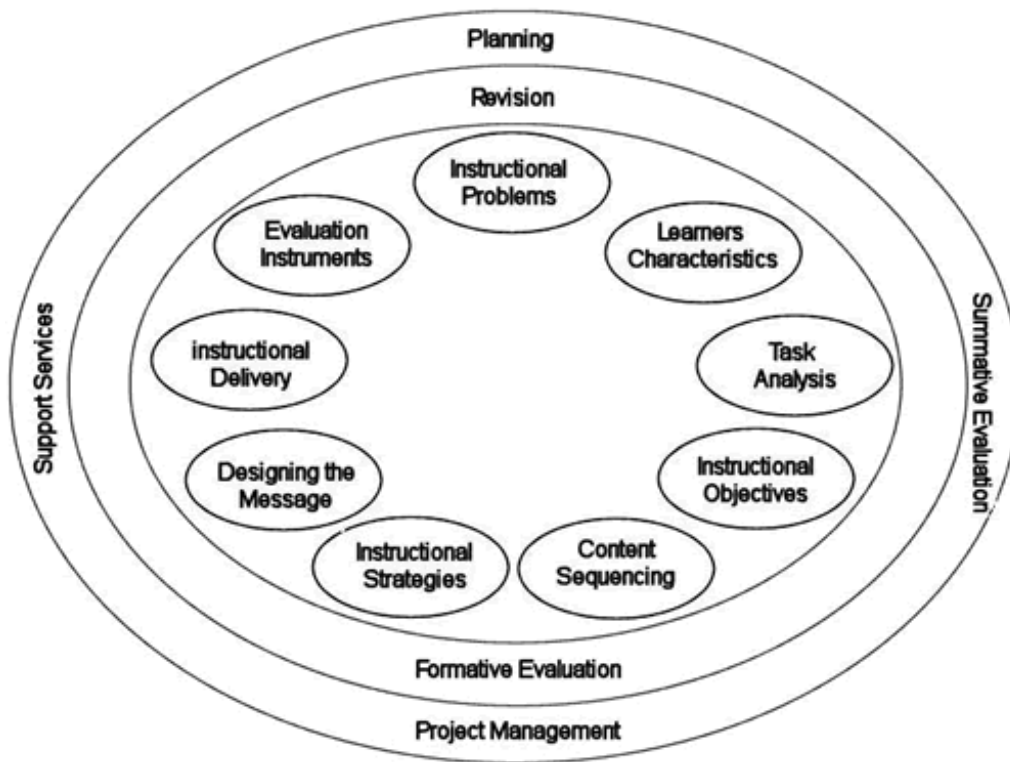
Figure 6 Kemp's Model (Morrison et al.)

5.4 Rapid Prototyping Rapid prototyping is another
model that has had an effect on instructional design
practices in recent years. The rapid prototyping process
involves quickly developing a prototype product in the very
early stages of an instructional design project and then
going through a series of rapid tryout and revision cycles
until an acceptable version of the product is produced
(Gustafson and Branch 73—89).
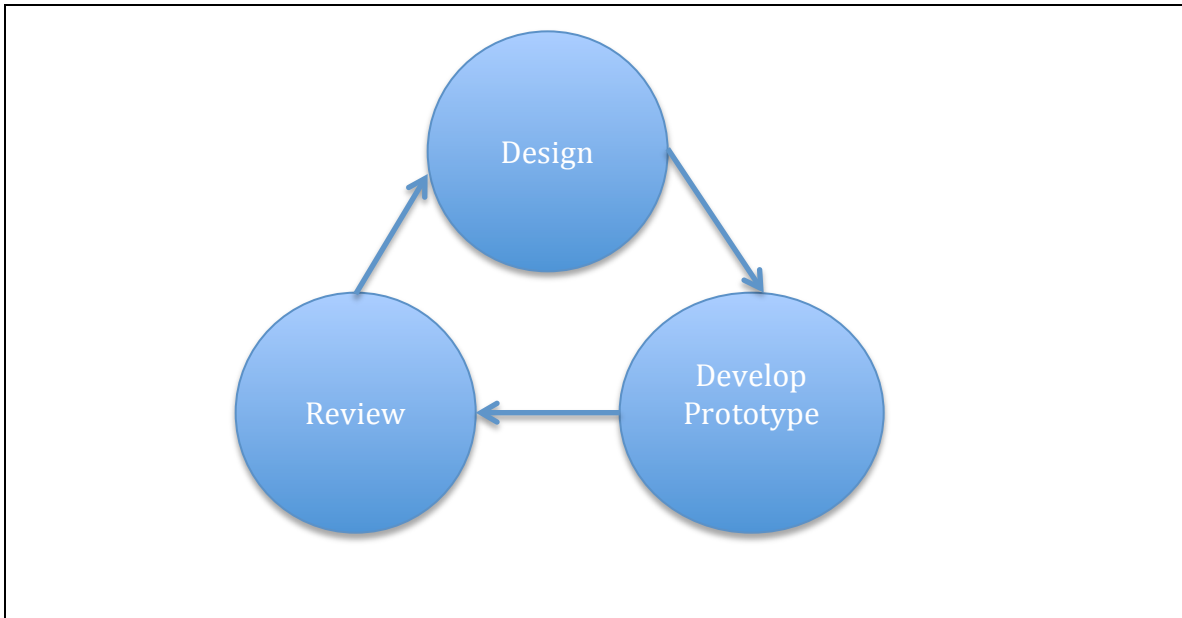
Figure 7 Rapid Prototype (Piskurich)

6. Conclusion

Until recently, with the popularization of the Internet course, instructional design was not a popular tool in educational contexts. In public schools throughout the 1970s, 1980s, and 1990s, there were efforts to popularize the elements of instructional design through textbooks, but the trend did not catch on (Reiser 36). Instructional design also did not catch on in higher education either (Reiser 36). Reiser points out "the need for high quality Internet-based instruction already has created some new job opportunities for instructional designers, and is likely to create many more such opportunities in the near future" (64).

There are those in the field of instructional design who see that the principles of instructional design can help other areas of education. Bichelmeyer comments:

> We can become a field that aspires to a science of instructional design, a science that describes what the processes of instructional design actually look like, evaluates the strengths and weaknesses of various processes of instructional design, that explores the causal linkages between the processes of instructional design and the implementation of successful instruction, and finally, based on such knowledge, is able to prescribe processes of instructional design that make a real and sustained contribution to education in all its forms.

Instructional design is a growing field. However, it is not a field in and of itself. It is a field that could be a service to other disciplines by providing models that could improve teaching and learning. In keeping with instructional design's utility to many different fields, my dissertation imports elements of instructional design, specifically, the ADDIE model, into basic writing. The following chapter describes ADDIE in detail, to provide readers, especially basic writing specialists, with an

understanding of this model before I use it to develop a

basic writing course.

The ADDIE Model

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        ┌──────────────────────┐
   ──►──►│      ANALYSIS        │
   │     └──────────────────────┘
   ▲          │        ▲ ┆
   │          ▼        ┆ ▼
   │     ┌──────────────────────┐
   ──►──►│      DESIGN          │
   │     └──────────────────────┘
   ▲          │        ▲ ┆
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   ──◄──◄│    EVALUATION        │
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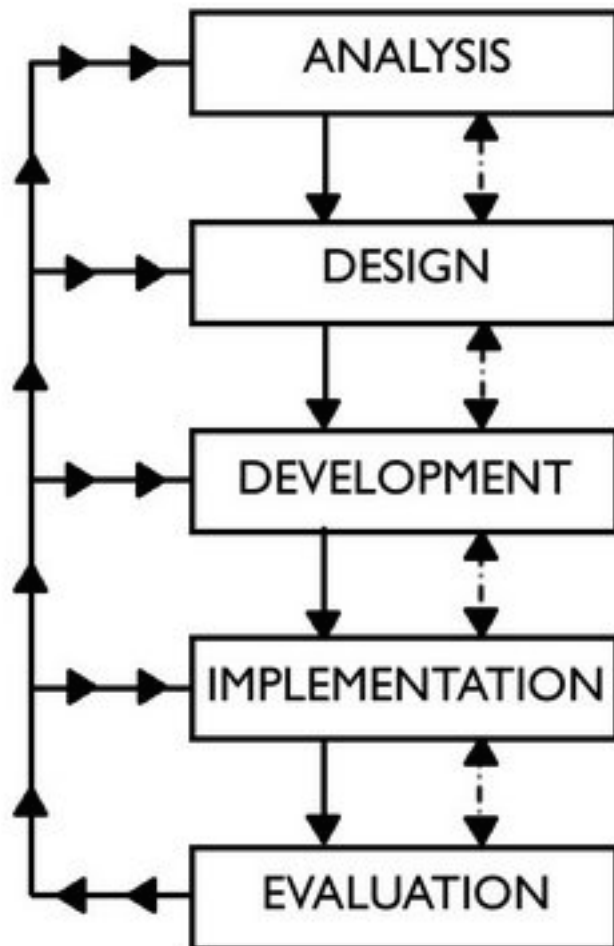
Figure 8 The ADDIE Model (2) (Grafinger)

   ADDIE, as mentioned in the previous chapter, is a model
used by instructional designers. It is one of several
instructional design models. ADDIE is also the model that I
will use to create a basic writing course and, for this
reason, this chapter explains ADDIE in some detail. I start
this chapter with a visual of the ADDIE model because this

is often how I have found it explained, and how I first came to understand the model. The one word term for each phase should hold some meaning for most instructors. The arrows and directions of the arrows, at first, will probably lead to some confusion. However, with time and study, meaning and understanding of the model are easy to attain.

Writing instructors may subconsciously go through lists of ideas before developing a writing course; however, I believe if writing instructors consciously went through the list that is the steps of the analyze phase that our students and our teaching would benefit greatly. In attempting to understand the analyze phase of ADDIE, I read books, journal articles, and webpages explaining the phases of ADDIE. Some of these sources only presented ADDIE in pictorial model form. Some sources explained each phase of ADDIE in a sentence. A few sources explored each phase in a paragraph or so each. Finally, two sources (Branch and Harriman) allotted a chapter on each phase.

With all these different interpretations and understandings of the ADDIE phases, I was led to wonder: how will I ever use ADDIE correctly? Should I pick and choose from each source? Should I look for the major themes

in each source and make my own list from those? I am not

alone in my confusion.

Rouse and Morris write of the ADDIE phases that "one

or more persons [are] developing models of others' models

of the external world" (359). In such cases, whom should I

trust? Should I trust a webpage interpretation of ADDIE?

Gustafson and Branch, also, speak to that confusion: "In

some respects, professionals find themselves in an Alice in

Wonderland setting where any term means whatever the author

wants it to mean" (*Survey* xiv). Nevertheless, ADDIE is

explained and seemingly utilized by trainers and

instructors in business and schools. ADDIE is also used as

a means to develop products. I will focus on ADDIE for

instructional uses only.

There is some debate in the field of instructional if

ADDIE is truly a model, or a template, or a process, or

something else. Bichelmeyer even comments that ADDIE is "a

conceptual framework for instructional design, a mental

frame of reference that loosely guides instructional

designers." It is important to know that there is debate

about ADDIE's true definition; however, that does not

affect my use of ADDIE for basic writing course creation.

Scholars may also refer to ADDIE as a generic model of

instructional design. Reiser notes that "most of the models

include the analysis of instructional problems and the

design, development, implementation and evaluation of

instruction procedures and materials intended to solve

those problems" (37). Gustafson and Branch comment,

"Although authors "slice and dice" the five core elements

in many different ways and use a wide variety of different

terminology, all will contain the core elements in one form

or another" ("What is" 20). However, again, if ADDIE is

referred to as a generic model the debate is not important

to my implementation of ADDIE within basic writing.

What is important to know about the ADDIE model is

that it is a structured approach to creating courses. Seels

and Glasgow point out, "the instructional designer's

perspective is that learning should not occur in a

haphazard manner. It should happen as the result of an

orderly process in which there are clearly stated outcomes

that can be measured" (7-8). Furthermore, the ADDIE model

reminds designers that instructional decisions "are based

on scientific thinking and are supported by data, which

makes them more likely to be effective" (Crapo et al. 2)

Table 6 The History of ADDIE (PB Works)

Important Dates in ADDIE History					
1975	Early 1980s	Mid 1980s	1995	1997	2000s
Florida State University creates the ADDIE	Dr. Russell Watson revises the ADDIE model. The five main	ADDIE changes from a linear to a dynamic model (U.S.	ADDIE is first used as an acronym (Schlegel,	J. J. G. van Merrienbor (1997) writes that other instructional	ADDIE moves from being a process model (De Simone,

model for the U.S. Army (Branson, Rayner, Cox, Furman, King, Hannum, 1975).	phases remain the same, but the steps within the phases are changed. This is done to fit an organization's needs (Watson, 1981).	Army, 1984). The last phase, "Evaluation and Control," is shortened to "Evaluation" (U.S Army, 1984).	1995).	design models can be used in conjunction with ADDIE; thus it is a "plug & play" model.	Werner, Harris 2002) to being a guide. While ADDIE strives to identify on-the-job performance (Branson, Rayner, Cox, Furman, Hannum, 1975), it works best with other performance models.

Historically, many instructional design scholars believe that the ADDIE model was created during World War II for military training purposes. The scholar or scholars who developed ADDIE are not known. Michael Molenda in his article for *Performance Quarterly*, "In Search of the Elusive ADDIE Model" found in his research that ADDIE may have been developed by many scholars and that it evolved through oral tradition.

What is known is that in 1975 the ADDIE model that appears below was created by the Center for Educational Technology at Florida State University. The United States Army adopted this model for training purposes.
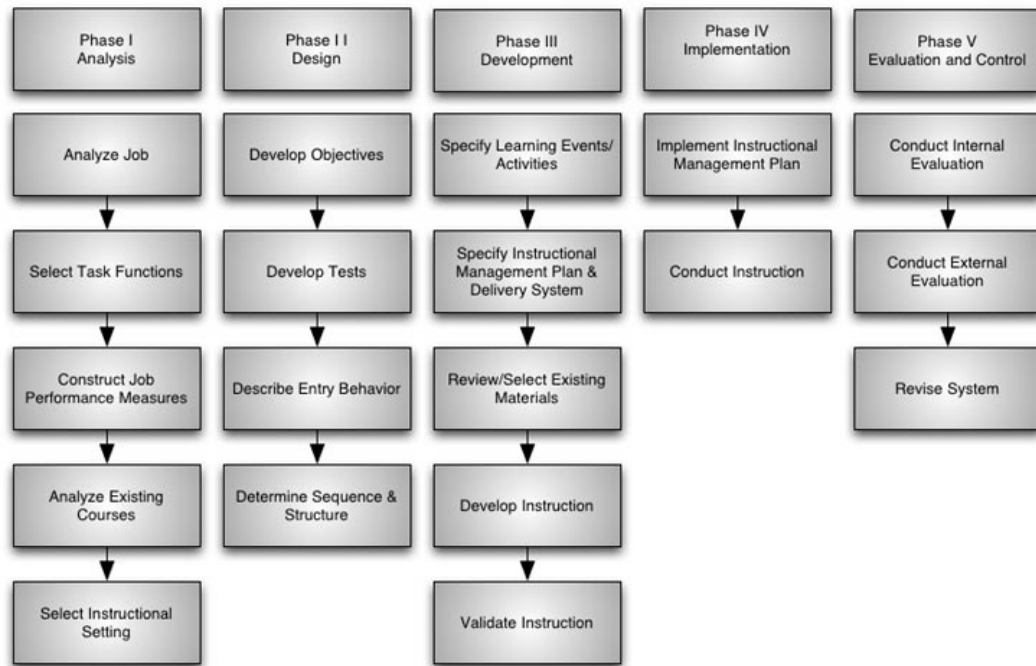
Florida State University Five Phases of ISD (1975)

Figure 9 ISD Model 1975 (Hannum)

This 1975 model takes users through the steps of each
phase but does not provide any example of how the user
should approach each step. There are, of course, steps to
be followed for each phase, but no charts or examples are
given. Apparently this 1975 ADDIE model was based on a
United State Air Force training model called the Five Step
Approach.
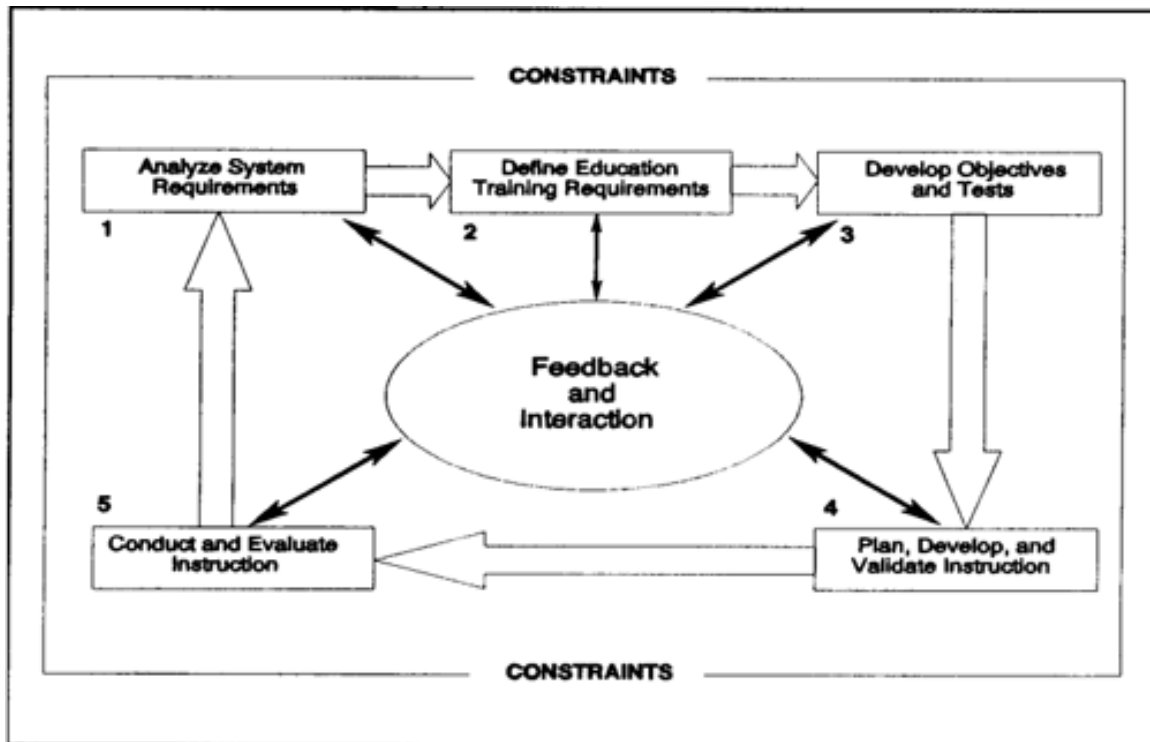
Figure 10 US Air Force Training Model (US Air Force)

The 1975 ADDIE model does give the user much more information than this Five Step Approach does. Users would have to use their own interpretations of the terms in each box. What is clear in this figure is that feedback and interaction are central. I take this to mean the summative and formative evaluation that should go on throughout and at the end of the ADDIE process. I do not think that when trying to understand the 1975 figure that the users would comprehend the importance of feedback and interaction that they would when looking at the Five Step Approach.

In 1981, Dr. Russell Watson revised the ADDIE model again for military purposes.

Phase I Analysis	Phase II Design	Phase III Developement	Phase IV Implentation	Phase V Evaluation and Control
Collect job and task data	Perform learning analyses on each selected task	Review/revise existing literature	Implement the Instructional Management Plan	Conduct external evaluations
Compile a gross task list	Select training sites for each task	Select appropriate methods and media	Conduct the Instruction	Assess data and revise the system
Develop a student target population description	Develop behavioral objectives	Develop all new course materials		
Select critical tasks	Construct criterion-referenced tests	Validate all course materials		
Analyze each critical task	Sequence the instruction	Develop an Instructional Management Plan		

The five phases of ISD according to Russell Watson (1981)

Figure 11 ISD Model 1981 (Watson)

As Watson's model indicates, some phases have changed in that steps have been added. What is still not clear to me is the importance of formative and summative evaluation. A first time viewer of the ADDIE model may not understand the importance of formative and summative evaluation. I did not. However, as Gustafson and Branch point out to their reader, ADDIE is not linear; it is not something that is done step by step. They write: "It is often necessary to move back and forth among the activities of analysis, design, and formative evaluation and revision. Thus, the iterative and self-correcting nature of the instructional

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design process emerges as one of its greatest strengths"
(Gustafson and Branch, "What Is" 19). The ADDIE model is
useful because the user can connect and should connect all
parts to the whole of the project or class being created.

2. Formative and Summative Evaluation

It is essential to the ADDIE process to fully understand
summative and formative evaluation, so before I elaborate
on the five phases of ADDIE, I will explain these two types
of evaluation. Briefly, formative evaluation is the process
testing and revising your course as you are designing
(Morrison et al. 273). Summative evaluation is the process
of evaluating at the end of the course with examinations,
surveys, etcetera and using those evaluations to make your
course better. It is crucial to understand formative
evaluation and its purposes before beginning the ADDIE
process. Formative evaluation tests "not only the
suitability of objects, subject content, instructional
strategies, and materials but also the roles of personnel,
the use of facilities and equipment, the schedules, and
other factors that together affect optimum performance in
achieving objectives" (Morrison et al. 275). Formative
evaluation is so important during the early phases of ADDIE
because all of the decisions made in the early stages not

only affect each other but also will affect the outcome (Morrison et al. 275).

Branch tells us "formative evaluation occurs throughout the ADDIE process" (123). This is important to remember because formative evaluation: initiates and permeates the instructional design process, concludes the develop phase, and guides post-development procedures (Branch 123). Branch further defines formative evaluation as collecting data about how students learn within certain contexts, analyzing that data into useful information and then doing revisions based on the data summaries (123).

3. Understanding the Phases and Steps of ADDIE

Beyond the use of the visual models, since the 1980s, much has been written about what should be done in each phase of the ADDIE model. For creating a basic writing course using ADDIE, I will follow Robert Branch's explanation of ADDIE. I use Branch's explanation of ADDIE because he provides his readers with many practical applications of the phases and their steps in the form of graphs. The graphs work well for me when attempting to create a course in a systematic way.

I shall use the word phase for description of the ADDIE acronym: analyze, develop, design, implement, and evaluate. I will use the word steps for what instructional designers do during each of these phases. The table below illustrates

the steps to the phases of what ADDIE often includes

according to Gustafson and Branch who cite scholars who

discussed these steps in their scholarly works.

Table 7 Explanations of the ADDIE Process (Gustafson and

Branch)

Analysis	conducting a needs assessment Rossett, 1995	identifying a performance problem in a business setting or some other environment Gilbert, 1978; Harless, 1975	stating a goal Mager, 1984a	
Design	writing objectives in measurable terms Dick & Carey, 1996; Mager, 1984b; Smith & Ragan, 1998	classifying learning as to type Gagne, Briggs, & Wager, 1992; Merrill, 1983	specifying learning activities Briggs, Gustafson, & Tillman, 1991	specifying media Heinich, Molenda, Russell, & Smaldino, 1999; Reiser & Gagne, 1983
Development	preparing student and instructor materials as specified during design Kemp, Morrison, & Ross, 1998			
Implement	delivering the instruction			

	in the settings(s) for which it was designed Greer, 1996			
Evaluation	both formative and summative evaluation as well as revision Dick & Carey, 1996			
Gustafson and Branch (19)				

   This table can give us an idea as to which scholars

highlighted what steps throughout the phases. I understand

that when models were first being used there were only the

words analyze, develop, design, implement, and evaluate,

and scholars, since the time a model (Whether it was called

ADDIE or not) scholars have attempted to fill in the steps

for each phase.

4. ADDIE According to Strickland and Gagné

I think it is important to review the ADDIE process

according to other scholars not only to get a better

understanding of the model, but also to see how different

scholars do the steps of the process differently. I will

provide a written explanation of the ADDIE model as

presented by Dr. A.W. Strickland and further down I will

provide a visual of Gangé's interpretation of the ADDIE

model in the form of a table.

Strickland describes the analyze phase as when the
"instructional problem" is identified and goals and
objectives are set, also the learning environment and the
learner characteristics are established. Strickland
explains during the analyze phase the developer must ask
themselves what does the audience need to learn? Strickland
suggests creating a content map based on this analysis
could include flow charts to provide direction for the
product or the course. A flow chart is as defined by
Merriam-Webster Online "a diagram that shows step-by-step
progression through a procedure or system especially using
connecting lines and a set of conventional symbols". An
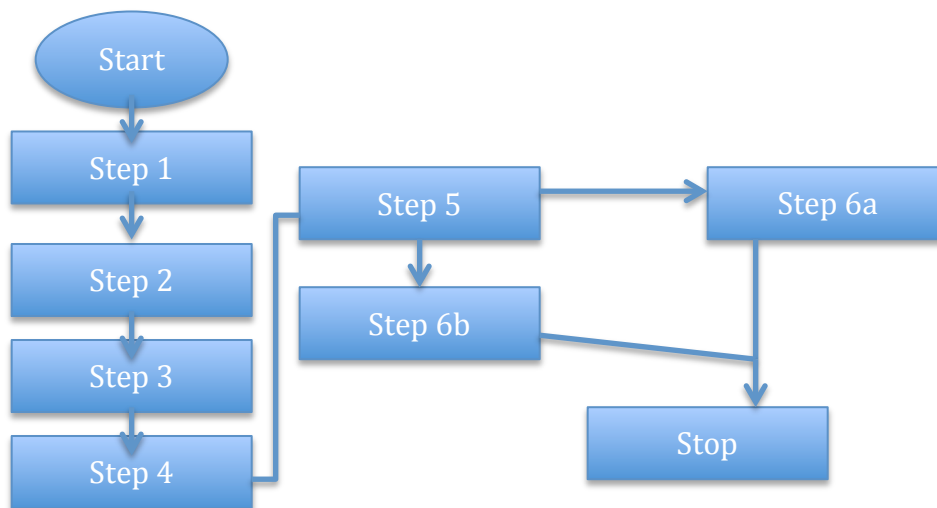example flow chart looks like this:

Figure 12 Flow Chart Example (Hebb)

Strickland suggests in the analyze stage designers should consider any limitations in creation particularly when it comes to resources. The developer also needs to consider in the analyze stage what students will be able to do to be considered competent in the information provided, a timeline for the course, and what pedagogy will be used.

Strickland describes the design phase as where instructional strategies are created and media choices are made. Strickland's design phase encompasses "the systematic method of research, planning, developing, evaluating and managing an instructional process" (Strickland). The design stage is when an instructional designer systematically 1) identifies, 2) develops, and 3) evaluates strategies to attain an instructional goal. Strickland then presents his reader with three examples of how to approach the design stage:

Table 8 Design Stage Examples (Strickland)

Design	From The University of North Carolina Health Sciences Library, 2001	From San Diego State University, 2001
1	continue with subject matter analysis	what are your objectives?
2	apply instructional strategies according to the content type	what skills, knowledge and attitudes are you trying to develop?
3	create storyboards	what resources and strategies will you use in your instruction?
4	design the user interface	how will you structure the content of your learning material?

5	collect needed materials	how will you assess the learner's understanding and whether or not they have met the objectives of the instruction?
Source	http://www.hsl.unc.edu/mla/systems.htm	http://et.sdsu.edu/wschutt/addie/addieindex.htm

The develop phase is where materials are created according to the design phase; "the tools and processes used to create instructional materials are determined… all audio, video, and text materials are collected, prepared, or created" (Strickland). The outcome of the design phase is "a detailed plan of action that lists step-by-step procedures for implementing the change". Ultimately the designer determines who on the design team is responsible for particular elements of the project (this subject will be discussed later in this chapter). Strickland notes that there could be problems in this phase and following phases if there is not communicate between team members.

The implement phase includes testing of materials, creating materials for learners and instructors, and training instructors. The teachers should be trained in "the curriculum, learning outcomes, method of delivery, and testing procedures" (Strickland). Learners should also be exposed to "new tools" such as technology. After the product or course is implemented the final product is formatively evaluated and changes are made as needed.

Again, Strickland warns his reader that a course or product could fail if the instructor or learners are not prepared. In the evaluation phase Strickland focuses on formative and summative evaluation. Again, formative evaluation is present in each stage of ADDIE. Summative evaluation consists of tests and feedback from teachers and students. Strickland emphasizes

> Formative evaluation involves gathering information during the early stages of the design process with the focus on finding out whether efforts are unfolding as planned, uncovering any obstacles, barriers or unexpected opportunities hat may have emerged, and identify mid-project adjustments and corrections which can help insure the success of the project. The feedback gathered during formative evaluation is designed to fine-tune the implementation of the program, gather reaction and identify what is not working.

Formative evaluation is essential to the ADDIE process working well. Formative evaluation takes place through all of the phases of ADDIE; we must understand that even though it is often mentioned in the evaluation phase that it is not the last step as we might understand. It is important to take a look at an ADDIE visual again here.
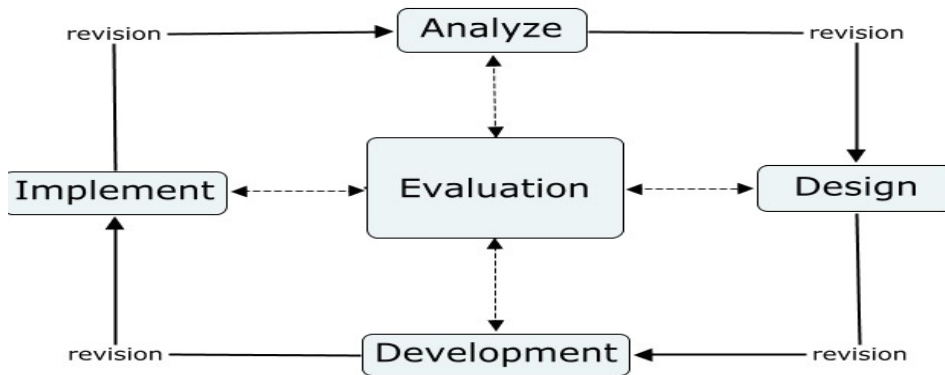
Figure 13 The ADDIE Model (3) (Morrison)

Figure 13 illustrates the use of evaluation throughout the ADDIE process. Evaluation and revisions that are made from the evaluations are what make ADDIE so useful. When teaching a course such as basic writing, many of us will make evaluations and revisions. However, it is powerful for us to see in the form of a model that revisions are allowed and excepted when creating a product or a course.

Furthermore, Strickland describes six stages of formative evaluation:

1) evaluation of goal specification,

2) preparation of personal evaluation,

3) collection of and evaluation of data,

4) analysis of that data,

5) revision of the product or course based on data,

6) retest the course or product

Summative Evaluation, when data is collected data following the implementation phase, permits analysis of the course or

product as a whole. Summative evaluation can measure

knowledge transfer, learner outcomes, cost factors, and

learner attitude. Summative evaluation is usually

criterion-related exams and feedback from learners.

   Gagné, in *Principles of Instructional Design 5th edition,*

authored by Gagné himself, Wager, Golas, and Keller,

presents his reader with explanation of the ADDIE process

in paragraph form, but also in table form as seen below.

Table 9 Summary of ADDIE Model Components and Sub-

Components (Gagné)

Summary of ADDIE Model Components and Sub-Components	
Analysis	1. First determine the instructional requirements and define the target cognitive, affective, and motor skill course goals for the instruction. 2. Conduct an instructional analysis to determine the target cognitive, affective, and motor skills goals for the course. 3. Determine what skills the entering students are expected to have, and which will impact learning in the course. 4. Analyze the time available and how much might be accomplished in that period of time. Some authors also recommend a context or resources analysis.
Design	1. Translate course goals into performance outcomes, and major course objectives (unit objectives). 2. Determine the instructional topics or units to be covered, and how much time will be spent on each. 3. Sequence the units with regard to the course objectives. 4. Determine the units of instruction, identifying the major objectives to be

	achieved during each unit.
	5. Analyze the units into lessons and learning activities.
	6. Develop specifications for assessment of what students have learned.
Development	1. Make decisions regarding the types of learning activities and materials.
	2. Prepare draft materials and/or activities.
	3. Try out materials and activities with target audience members.
	4. Revise, refine and produce materials and activities.
	5. Produce teacher training or adjunct materials.
Implementation	1. Market materials for adoption by teachers or students
	2. Provide help or support as needed.
Evaluation	1. Implement plans for student evaluation.
	2. Implement plans for program evaluation.
	3. Implement plans for course maintenance and revision.

Much of Gangé's table is similar to Strickland's

explanation of the ADDIE process. From the table, the most

important component that is missing is emphasis on the

formative evaluation that should happen in every phase. To

an instructional designer or someone in the field of

instructional design it is probably understood that

formative evaluation takes place during each phase. Yet, to

an outsider, such as myself, that point is not clear.

5. The "Who" of the ADDIE Model: Instructional Design Team

Members

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One more essential component to instructional design and the ADDIE process is the team that works on the product or course. For the most part, within basic writing and composition, instructors must serve as the entire design team; possibly, their Writing Program Administrator or Chair may serve as the "project manager," who may have to approve a syllabus before it is printed and given to students. In contrast to the field of writing, more often, and with the presentation of online courses, instructional designers work not alone but with different disciplines to create courses. I do not pretend to think instructional designers will be available to part-time writing instructors creating a course; however, part-time instructors may be the facilitators of a course that was created by an instructional design team.

Table 10 Instructional Design Team Members (Branch)

Position	Expertise
Project Manager	Keeps project on time and communicates with all team members. The project manager keeps track of all the instructional design projects going on in the university. The project manager is the liaison between the Stakeholders/Administration and the Instructional Designer.
Instructional Designer	Produces product. Creates timeline in which work will be done. The Instructional Designer is the liaison between the SME, the IT expert, the faculty members and the facilitator.
Subject Matter Expert (SME)	Develops Materials. Finalized objectives, goals, creates course content. Chooses

	textbook, extra readings, creates assignments, exams, papers, grading rubrics, etc.
IT expert	Develops online component of the class. Designs the Moodle course page. Works closely with the SME.
Faculty members	Approves content decisions, objectives, goals, materials, textbooks, reading materials, assignments, exams, papers, etc.
Facilitator	Teaches course.

As can be seen in the table, all team members must work together to create the course. Team members are responsible for formative evaluation. I would go so far to say that the facilitator is responsible for summative evaluation.

6. Conclusion

Robert Branch states that the strength of ADDIE is that it is descriptive and prescriptive. The ADDIE model is descriptive in that users can be imaginative when using it when creating their course or product. The ADDIE model is prescriptive in that there are rules or a guide for users to follow (Branch 165). I believe that is what the best models are: they give users rules to follow but allow us to be creative.

Furthermore, Strickland et al. recommend that it is important to adhere to the process of ADDIE. While they believe originality is critical, it is just as important to follow the steps of ADDIE so that there is "consistency in

both design and execution." As an outsider to the field of instructional design, I believe these statements to be essential to my use of the ADDIE model. Although a basic writing specialist, I see myself as a novice ADDIE user. In order for me to use ADDIE correctly, I must not skip phases or steps. I must follow the phases, each of them, for my basic writing course to be built correctly. Perhaps when I feel I am an expert at the ADDIE model, I may be able to skip a phase or a step within a phase, but not when I am just coming to understand the model. With this in mind, in the next chapter, I will demonstrate how a basic writing instructor can use the ADDIE model to design a basic writing course.

Chapter VI.

Creating a Basic Writing Course Using the ADDIE Model

In this chapter, I will attempt to bring together all of the previous chapters to develop a basic writing course that utilizes not only the instructional design model ADDIE but also technology. I should stress that I am not an instructional design specialist, but I will use the techniques of an instructional designer to create a basic writing course the way a basic writing specialist would. However, for my audience to understand the practical applications of the ADDIE model, I act as subject matter expert and designer.

The reason I would like to use the ADDIE model to create a basic writing course is that, as Robert M. Branch writes, "instruction works better when it is systematic" (4). After being introduced to instructional design models such as ADDIE, I believe Branch is correct. I know from experience there were many times I designed courses that for one reason or another did not work as I had planned. The ADDIE model, with its focus on formative evaluation throughout each phase, is used by instructional designers to explore many aspects of a course to the fullest, so that, hopefully, a course will go as planned when implemented.

To reiterate briefly: ADDIE is an acronym for analyze, design, develop, implement, and evaluate. According to Robert Branch, instructional designers: analyze — define the performance gap, design — confirm performance outcomes, develop — create course content, implement — prepare the facilitators and deliver the content to students, and evaluate — examine the process during each phase and through final assessment. As seen in the last chapter, almost every ADDIE specialist describes these phases and the results of each phase differently.

As the instructional designer, I will produce a basic writing course. I will create this course by using the phases of ADDIE as described and defined by Robert M. Branch in *Instructional Design: The ADDIE Approach*. I believe creating this course using the ADDIE model can only make for a better course that will essential benefit my students. I believe this because of the focus on constant evaluation within the course. Even after I have created a course using ADDIE, if I were to evaluate, redesign and redevelop, then implement and test these changes to basic writing, I believe my teaching would improve.

I use Robert Branch's work *Instructional Design: The ADDIE Approach*, from 2010 as the model for creating my course. Branch systematically discusses and provides

examples (in the form of graphs) for each ADDIE step; therefore, making the model usable for those who are not instructional designers. It is my belief that when you are new to something you should follow the steps for the best results. In that way, I tend to think of the ADDIE model as being similar to the writing process. The writing process has three phases and certain steps are taken within those phase. When I was a novice writer, I had to follow each phase and its steps to write the highest quality paper possible.

However, as I became more comfortable with the writing process and a better writer, I was able to skip steps or even phases of the writing process and still have a quality paper. I would sometimes fall back on using the entire writing process as needed. As it is that I am an outsider in the field of instructional design and a novice when it comes to using a model to create a course I need to follow the model as closely as possible. Mimicking Branch's tables and charts throughout the ADDIE phases and steps are possibly actions of a novice student, but also of a student who wants not to miss an essential step of the process.

Henceforth, I will first explore the steps of each phase in depth, attempting to understand the phases as described by Branch first and foremost because I will use

his methods in my application of ADDIE to a basic writing
course, and I will briefly mention what a few other
scholars would do in the phases. I believe it is important
to bear in mind that other scholars follow the basic
analyze, design, develop, implement, evaluate design of
ADDIE; however, the steps within these phases are
different. Then as mentioned, I will attempt to create a
course using the ADDIE model of instruction design, acting
as the instructional designer.

1. Analyze

Robert Branch defines the purpose of the analyze phase as
identifying the cause for the performance gap (23). The
performance gap is the gap between what is known and what
is unknown to the students (23). Branch describes the parts
of the analyze phase as: 1) validate the performance gap,
2) determine instructional goals, 3) confirm the intended
audience, 4) identify required resources, 5) determine
potential delivery systems (including cost estimate) and 6)
compose a project management plan (Branch 23).

   1.1. Validate the Performance Gap Branch defines three
steps to conduct a performance assessment: 1) measure the
actual performance (observe, test, review), 2) confirm the
desired performance (observe, test, review), 3) identify

the cause for the performance gap (lack of resources, motivation, or knowledge and skill) (26-27).

1.2. Determine Instructional Goals Branch suggests that instructional designers "generate goals that respond to performance gaps that are caused by a lack of knowledge and skill" (33). Goals should describe the final assignments (papers/exams/etc.) students will hand in at the end of the semester. Branch reminds his reader to use a learning taxonomy, such as Bloom's, which addresses a progression from known to unknown to develop goals (34).

1.3. Confirm the Audience In this part of the phase, Branch suggests the instructional designer "identify the abilities, experiences, preferences, and motivation of the student audience" (37). Instructional designers should collected these types of data: 1) identify the group or groups of learners, 2) the general characteristics, such as average age, gender distribution, average level of education, etc. 3) numbers of students, 4) location of students, 5) experience levels – what the student already knows or can do, 6) student attitudes, and 7) skills that impact potential to succeed in the learning environment, such as computer skills necessary (38-40).

1.4. Identify Required Resources In this phase, Branch recognizes that the instructional designer will also need

to "identify all types of resources that will be required to complete the entire ADDIE process" (47). There are four types of resources that need to be identified: 1) content resources – references for learning strategies, such as a textbook, 2) technology resources and non-digital technology, such as flip charts, writing utensils, dry maker boards, 3) instructional facilities – rooms and scheduling, and 4) human resources – experts needed, such as teacher, trainer, and facilitator (44).

1.5. Determine Potential Delivery System Branch suggests that the instructional designer also "determine the potential delivery system and the estimated cost" (47). Pick out a delivery system "that has the greatest potential to close the performance gap," such as a) physical face-to-face meetings, b) computer-based training, c) video, d) internet-based learning management systems, or e) blended, or any combination of these (47-48). Furthermore, the choice of delivery option should include a cost estimate. (48).

1.6. Compose a Project Management Plan In the analyze phase, instructional designers should also "create a consensual document that confirms the expectations of all parties involved in the project" that follows these rules of project management: 1) a project has a beginning,

middle, and an end and 2) a project is measured in terms of quality, time, and money (52).

1.7 Other Interpretations of the Analyze Phase Like Branch, A. W. Strickland would validate the performance gap but he would refer to it as clarifying "the instructional problem." Like Branch, Strickland would also establish goals, but Strickland would take it a step further and also establish objectives. Branch does not establish objectives until the Design phase. Furthermore, Branch and Strickland both determine the audience in this stage as well as delivery options. Branch suggests creating tables for many of his steps; however, Strickland suggests creating a concept map that leads to flow charts in the analyze stage. Barbara Seels and Zita Glasgow would also determine the knowledge or skills to be acquired by students, but they would also identify an instructor with the ability to teach the knowledge or skills. Branch does not explicitly mention a facilitator until the develop stage.

1.8 Process of Creating A College Course (Correspond with Steps Above)

1.1. Validate the Performance Gap Gathered from Compass Written Test / Not available from all students.

Table 11 Validate the Performance Gap

Actual Performance	Desired Performance	Primary Cause

No thesis statement within essay	Ability to write clear concise thesis statement	Did not learn (or retain) to write thesis in past academic history
Grammar issues	Ability to recognize and fix grammar errors	Did not learn (or retain) grammar skills
Do not write in essay form	5 paragraph academic essay	Did not learn (or retain) to write academic essay
Did not understand Writing prompt	Critical reading and thinking skills	In need of critical reading skills
Purpose Statement	The purpose of this course is to present effective strategies for essay writing.	

Formative Evaluation: The validation of the performance gap would be confirmed by SME and the department faculty, as well as the stakeholder and project manager. I think that all parties would need to be considered in confirming this information because maybe there is something the stakeholder and project manager would want to add and not just the faculty and SME. The stakeholder, who I consider the administration, may have knowledge about incoming students that faculty and SME do not.

1.2. Determine Instructional Goals

Table 12 Determine Instructional Goals

Determine Instructional Goals
1. Students will write academic essay.
2. Students will comprehend, summarize, analyze, synthesis and evaluate texts.
3. Students will demonstrate ability to employ the writing process and compose a five paragraph academic essay.
4. Students should be able to apply grammar rules to their own writing.

Formative Evaluation: These instructional goals would be

approved and confirmed by SME, other SMEs, and the

department faculty.

1.3. Confirm the Audience

Table 13 Confirm the Audience

Basic Writing Course Learner Analysis
<u>Primary Student Group</u>: 1) Written ACT Compass Score of 3 or lower, GED holders, those who did not take Written ACT Compass Test, College of Technology Students
<u>General Characteristics</u>: Traditional / Non-traditional, equal amount of male and female, disabilities, ESL, High school graduates, English proficient
<u>Number of Students:</u> @ 20
<u>Location of Students:</u> ISU commuters and on campus
<u>Experience Levels:</u> Most students may be able to write paragraphs. Most students will not be able to write an essay.
<u>Student Attitudes:</u> Generally not happy to be placed in a pass/fail course for no credit. Generally students are not interested in learning to write or learning grammar rules. Most have a history (K-12) of bad experiences with writing and grammar. Many of the students are intimidated by computers.
<u>Skills that Impact Potential to Succeed in the Learning Environment</u> : No pre-requisite writing or technology skills are needed for this courses. Students should be proficient in English.

Formative Evaluation: The confirmation of audience would be

confirmed by SME and the department faculty, as well as the

stakeholder and project manager. Again, the stakeholder,

who I consider the administration, may have knowledge about

incoming students that faculty and SME do not.

1.4. Identify Required Resources

Table 14 Identify Required Resources

Content	Technology	Facilities	Human
-Textbook: must be geared towards basic writing and	-Computers -Moodle -Microsoft word	-Computer lab classroom projector that can project	-Subject Matter Expert to help with course development

department approved –Handouts: of additional readings or worksheets		teachers computer screen – Must have room and working computers for 20 students	–English department faculty –IT expert for online course creation – Facilitator preferably with PhD in Composition / Instructors who are mentored by faculty

Formative Evaluation: The required resources would be

confirmed by SME, other SMEs, and the department faculty.

Again, the stakeholder may have knowledge about incoming

students that faculty and SME do not.

1.5. Determine Potential Delivery System

Table 15 Determine Potential Delivery System

Identify the Potential Delivery System
1. Identify delivery options under consideration. First 6 weeks: Traditional Classroom Setting Second 6 weeks: Traditional Classroom Setting and Online (Blended) 2. Estimate the length of time for each delivery option under consideration. First 6 weeks: two meetings per week @ 3 hours in traditional classroom Second 6 weeks: one meeting per week @ 1 and ½ hours in traditional classroom and online
Costs: Room costs, pay for IT expert to design and add content to the Moodle page.

Formative Evaluation: The determination of potential

delivery systems would be confirmed by SME, other SMEs, and

the department faculty, as well as the stakeholder and

project manager. Again, the stakeholder, may have knowledge

about incoming students that faculty and SME do not.

1.6. Compose a Project Management Plan continued

Table 16 Schedule Tasks

	Jan.	Feb.	March	April	May	June	July
Planning	X						
Analysis	X						
Design		X					
Develop		X	X				
Test				X			
Assess				X			
Implement Reassessments					X	X	
Course Design			X				X

The project management plan would be confirmed by SME,

other SMEs, and the department faculty, as well as the

stakeholder and project manager.

1.7 Results of Analyze When the formative evaluations

of the Project Management Plan, Performance Gap,

Instructional Goals, Audience, Required Resources, Delivery

Systems, Task Schedule have been evaluated, edited and

approved by the SME, other SMEs, project manager, and

stakeholder the materials are given back to the

Instructional Designer. The Instructional Designer would

make the appropriate changes with the help of the SME.

2. Design

Branch states the purpose of the design phase is "to verify

the desired performances and appropriate testing methods"

(59). The steps of this phase are 1) conduct a task

inventory, 2) compose performance objectives, and 3)

generate testing strategies. When finishing this phase the

instructional designer should be able to "prepare a set of

functional specifications for closing the performance gap due to lack of knowledge and skills" (Branch 60).

2.1 Conduct a Task Inventory The instructional designer should "identify the essential tasks required to achieve an instructional goal" (Branch 61). A task inventory is essential because it 1) specifies the desired performances, 2) identifies the primary learning tasks required to achieve a goal, 3) inventories the steps required to perform complex tasks, and 4) determines learner readiness (Branch 61). There are different types of tasks: cognitive tasks (thoughts, ideas), motor tasks (physical exertion / skill), and procedural or order tasks (a sequence of tasks). There are also performance task; these involve several types of learning and various levels of learning from Bloom's Taxonomy such as knowledge, comprehension, application, analysis, synthesis, and evaluation (Branch 63).

The Instructional Designer should bear in mind the three steps to conducting a Task Inventory which are: 1) repeat the purpose statement, 2) reaffirm the instructional goals, and 3) identify the primary performance tasks required to achieve an instructional goal (65–66).

2.2 Compose Performance Objectives Compose objectives that include 1) a condition component, 2) a performance

component, and 3) a criterion component. A performance objective defines 1) the performance should be able to done by the end of the course, 2) condition under the performance is to be measured, and 3) criterion of the performance.

2.3 Generate Testing Strategies This is when members of the team should "create items to test student performance" (Branch 71). Testing is important because it can convey to the facilitator if the learning gap is being closed (Branch 72).

2.4 Other Interpretations of the Design Phase In this phase, both Branch and Strickland advise to determine tasks that students will need to preform; Strickland refers to this as designing instructional strategies. Branch as noted above composes objectives here, while Strickland would do this in the analyze phase. Furthermore, Strickland makes media choices in this phase, whereas Branch will do that in the next phase. Seels and Glasgow would also determine learning objectives, teaching strategies, evaluation methods in this phase. And like Strickland, but unlike Branch, they too would identify supporting media.

2.5 Process of Creating A College Course (Correspond with Steps Above)

2.1 Conduct a Task Inventory, Example

Table 17 Conduct a Task Inventory

1.Write the current Purpose Statement: The purpose of this course is to present effective strategies for essay writing.		
2. Select one Instructional Goal: Write a paragraph		
3. Identify all of the essential tasks required to achieve the selected instructional goal:		

Writing a Paragraph		
Step 1	Understanding the assignment	
Step 2	a. Discuss topic sentence	b. Discuss supporting sentences
Step 3	Freewriting on topic	
Step 4	a. Drafting a paragraph	
Step 5	Re-writing through revision	
Step 6	Proofread	
Step 7	Peer-edit	
Step 8	Write final draft	
Step 9	Hand in typed final draft	

4 Identify at least one level of prerequisite tasks.
Ability to write complete sentences.

This task inventory is just an example; many of these would have to be done for the content of the course within units and lessons. Ideally the SME would work with the Instructional Designer with these Task Inventories.

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Formative Evaluation: The Task Inventories would then be

confirmed by department faculty, and eventually provided to

the project manager and the stakeholder if needed.

2.2 Compose Performance Objectives, Example

Table 18 Compose Performance Objectives

Performance	Write 5 paragraph essay
Condition	Be able to take assignment home and bring completed essay to class on due date
Criteria	Must have intro with a thesis, corresponding body paragraphs, conclusion, 5 or less grammar errors.

This Performance Objective is just an example; many of

these would have to be done for the content of the course.

Ideally, the SME would work with the Instructional Designer

to produce these Performance Objectives.

Formative Evaluation: The Performance Objectives would be

confirmed by other SMEs, and eventually provided to the

project manager and the stakeholder if needed.

2.3 Generate Testing Strategies, Example

Table 19 Generate Testing Strategies

Task	Objective	Test Item
Post to discussion on Moodle	Write one paragraph on a topic given on Moodle and post that paragraph to the discussion	Using Moodle
With a partner describe one part (provided by facilitator) of the writing process	Analyze material, work with partner to generate answer	Understand the Writing Process
Write a summary	After annotating a short reading, write a summary of that reading	Summarize a reading

These testing strategies are just examples. Many more of these would have to be done for the content of the course. Ideally the SME would work with the Instructional Designer with these Testing Strategies.

Formative Evaluation: The Testing Strategies would then be confirmed by department faculty, and eventually provided to the project manager and the stakeholder if needed.

2.4 Results of Design When the formative evaluations of the Task Inventories, Performance Objectives, and Testing Strategies are given back to the Instructional Designer from the other team members, the Instructional Designer will make corrections and consult the SME to make corrections when needed. It is essential to bear in mind that any phase of the ADDIE process may be revisited and revised based upon formative evaluation of the ongoing project.

3. Develop

In this phase members of the instructional design team 1) generate content and validate learner resources, 2) select or develop supporting media, 3) develop guidance for the students, 4) develop guidance for the teacher, 5) conduct formative revisions, and 6) conduct a Pilot Test. The result is a compiled Learning Resource of the content, instructional learning modules, and other lesson plans,

educational media needed, etc. (Branch 83). Branch writes

that "by the end of the Develop phase, you should also have

selected or developed all of the tools needed to implement

the planned instruction, evaluate the instructional

outcomes, and complete the remaining phases of ADDIE" (83).

Formative evaluation is essential at this stage so that

implementation can go as well as possible.

    3.1 Generate Content When generating content the team

should keep in mind instructional strategies, beginning

with "student centered strategies" that are "the guiding

framework for accomplishing the performance objectives"

(84). Furthermore, Branch reminds us that activities should

be based on the "the performance objective and the

student's background" (85). Branch writes "instructional

strategies should seek to accommodate the student's

motivation for learning, the students' rates of learning,

and each student's learning style" (85). An instructional

strategy pertains to the sequencing of learning actives

(Branch 85). A complete instructional strategy should have

a beginning, middle, and end. Beginning activities address

motivational tasks, information about the expectations, and

confirmation of the prerequisites. Middle activities

include demonstrations, discussions, presentations, case-

based exercises, project-based exercises, games,

observations, group question development, peer teaching, feedback, assessment and so on (86). The ending activities should help students connect the knowledge, skills, and procedures that were introduced during the episode, and can include debriefs at the end of activities, transitions from one episode to another episode, review activities, summaries, or action plans (87).

There are many educational frameworks that use the beginning, middle, and end theory of instructional development. Branch focuses on Gagné's nine events of instruction (a review from Chapters 4 and 5) 1) gaining attention, 2) inform learner of lesson objectives, 3) stimulating recall of prior learning, 4) presenting stimulus with distinctive features, 5) guided learning, 6) eliciting performance, 7) providing informative feedback, 8) assessing performance, and 9) enhancing retention and learning transfer (Branch 89).

3.2 Select or Develop Media The team needs to "select or develop media sufficient to accomplish the performance objectives" (Branch 97). Selected media should accommodate various learning styles, such as auditory or visual (98–99). Examples of media are presentations, handouts, note taking, lecture, role-play, test, overhead, etc. (Branch 100).

3.3 Develop Guidance for the Student The team should provide information to guide students through the instruction, because as Branch writes "students can focus better if they know what to expect" (112). Branch suggests framing the guide for the student with 1) organization – which includes such things but are not limited to a table of contents and glossaries (114), 2) the format — exercise sequencing, precise directions, and 3) quality — clarity, defined terms, correct grammar (115).

3.4 Develop Guidance for the Teacher The team should also "provide information to guide the teacher as she or he facilitates the episodes of intentional learning" (Branch 118). Branch reminds his reader that there are two main differences between student and teacher guide 1) there is less blank space on the teacher's guide, and 2) when appropriate graphics are useful to guide the facilitator through instruction (118). The teacher's guide should include such things as but not limited to a "how to use this guide" section, points of emphasis, examples, suggestions for handling potential challenges, and so on.

3.5 Conduct Formative Revisions At this point, Branch suggests formative evaluation to revise the instructional products and processes prior to implementation (122). Branch explains that formative evaluation is used to

establish how effective the developed resources are and to determine what learning resources need to be revised (122). Formative evaluation examines the student's attitude and the effectiveness of potential learning resources (124). Formative evaluation is used to collect data about how students learn within certain contexts and then revisions are made based on the data summaries (Branch 125).

    3.6 Conduct a Pilot Test Branch suggests conducting a pilot test of the instruction to 1) collect data, such as learner achievement, attitude, and so on, 2) analyze the overall picture of instruction, and 3) make formative revisions prior to implementation (129).

    3.7 Result: Learning Resources Branch writes that the common learning resources available or developed by the end of this phase are: 1) lesson plans, 2) sources for additional content, 3) instructional strategies, 4) selected media to facilitate the learning process, 5) a set of directions that will guide the facilitator and a guide that will help student's construction of knowledge and skills, 6) a summary of significant revisions from formative evaluations, and 7) the results of a pilot test (131).

    3.8 Other Interpretations of the Develop Phase Branch would produce or select media or materials in this stage.

Strickland and Seels and Glasgow did that in the design
phase. Branch, Strickland, as well as Seels and Glasgow
draft and produce content and teaching materials. Branch
creates guides for teacher and student, but Strickland,
Seels and Glasgow do not. Like Branch, Seels and Glasgow
conduct a Pilot Test.

**3.9 Process of Creating A College Course (Correspond
with Steps Above)** This is a "Sixteen-Week Guide" for
creating tasks to achieve objectives for larger goals. This
is not asked for by Branch, but I believe it is essential
to the basic writing teacher working within the confines of
a typical university semester.

Table 20 Sixteen-Week Guide

	Reading	Writing	Grammar	Assessment
Week 1 Traditional Classroom		Assessment	Assessment	
Week 2 Traditional Classroom	Summary	Writing Process / Sentences	Independent Clauses	
Week 3 Traditional Classroom	Summary	Writing Process / Sentences	Independent Clauses	
Week 4 Traditional Classroom		Paragraph	Dependent Clauses	Summary Due
Week 5 Traditional Classroom	Compare and Contrast	Paragraph	Dependent Clauses	
Week 6 Blended	Compare and Contrast	Intro Paragraphs	Assessment	
Week 7 Blended		Intro and Body Paragraphs	Commas	
Week 8		Body	Commas	Compare

Blended		Paragraphs		and Contrast Due
Week 9 Blended	Synthesizing	Conclusion Paragraphs	Assessment	
Week 10 Blended	Synthesizing	Essay	Misused / Confusing Words	
Week 11 Blended		Essay	Misused / Confusing Words	
Week 12 Blended		Essay		Synthesis Due
Week 13 Blended	Finding Sources	Proofreading	Issues the Specific Class May Have	
Week 14 Blended	Finding Sources	Revising	Continued	
Week 15 Blended		Editing	Continued	
Week 16 Blended		Writing Process		
Final				Research Essay Due

This 16-week plan shows the objectives to achieve, recall that the goal is to teach basic writers to write a 5 paragraph academic essay. The Instructional Designer and the SME would develop this syllabus. From this outline, the SME could create tasks and assignments that students will do. This outline was not asked for by Branch, but I thought something like this was needed so that the SME could create content.

Formative Evaluation: This syllabus would need to be approved by the department faculty, the project manager,

other SMEs, and the stakeholder before the SME and

Instructional Designer could continue.

3.1 Generate Content, Example and
3.2 Select or Develop Media, Example

Table 21 Generate Content and Select or Develop Media

Event	Instructional Strategy	Teacher or Student	Media
Gain Attention / Motivation	Freewrite: What do you read? Do you ever take notes? What kind of notes? Why? Discuss with partner.	Student: Recall information from past.	Chalkboard
Objective	Define and identify uses of Annotation	Teacher: Inform students that annotation will be required when reading for this course and others.	Chalkboard
Present the Content	Discuss what sort of notes students have taken while reading. Define annotation. Show students examples of annotation on overhead. Show students example of annotation on a PDF journal article.	Students: offer past histories of annotation Teacher: defines and explains annotation, shows examples.	Overhead projector, Computer and projector, PowerPoint slides.
Guided Practice	Hand out first page of the reading "How to Mark a Book." Students will annotate that	Teacher: reads the first page asks students to annotate. Student:	Handout of text

	first page	Share annotation with other students and with teacher	
Independent Practice	Hand out the rest of the article "How to Mark a Book." How students annotate a page on their own.	Student: read and annotate.	Handout of text
Feedback	Provide opportunity for each student to show annotation to teacher.	Teacher: looks at each student's annotation. Gives positive feedback and advice for better annotation	Previous Handout
Assessment	Students will annotate the remainder of the article for the next class meeting. They will hand handout with annotations to the teacher. The teacher will give the annotations a pass or fail and also provide suggestions.	Teacher: Remind students of the definition of annotation. Students: Will recall what to do while annotating.	PowerPoint Slides
Closure	Summarize and reinforce annotation and its procedures.	Student: Prepare annotations for next class period.	

This is just a sample lesson plan. (See Appendix A for

more examples of lesson plans, objectives for those plans

and formative evaluation of those plans.) This would be one of the first lesson plans for the class. The lesson plans would be developed by the SME along with the Instructional Designer. I do not think that the department faculty would want to approve every lesson plan. I also do not think the Stakeholder would want to see every lesson plan for approval. The instructional designer would need to 1) have all handouts ready for the facilitator, 2) have all Power Point slides ready for the facilitator, and 3) have all the technology ready for the facilitator to use. The first two items, the handouts and the power point slides, would need to be produced by the SME.

Formative Evaluation: The Project Manager would have to approve these lesson plans before they could be implemented.

3.3 Develop Guidance for the Student
Table 22 Develop Guidance for the Student

Basic Writing Semester
1. Course Description
ENGL 0090 Basic Writing 0 credits (3 credit equivalent). This course is for students not meeting ENGL 1101 placement requirements. This course prepares students for ENGL 1101 by addressing fundamentals at sentence, paragraph, and essay levels, with emphasis on student's own writing. Graded S/U. F, S, Su.
2. Goal:
To be able to write a 5 paragraph academic essay upon completion of class.
3. Objectives:
Learn and use the writing process
Learn and use annotation
Write intro paragraph with a thesis, three body paragraphs, and a conclusion

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Grammar points as needed
3. Textbook:
4. Policies:
Attendance
Homework/Assignments
Plagiarism
ADA statement Students with disabilities should have their
disabilities documented and sent to professors by the ADA &
Disabilities Resource Center.
5. Grading:
Freewriting: 20
Homework: 20
Quizzes: 20
Papers: 40
Total: 100 points
6. Weekly Schedule:
```

The syllabus would be created by the SME and the

Instructional Designer.

Formative Evaluation: The document would need to be

approved by the department faculty, other SMEs, and the

project manager.

3.4 Develop Guidance for the Teacher

Table 23 Develop Guidance for the Teacher

```
Basic Writing Semester
1. Course Description (Same as Student)
ENGL 0090 Basic Writing 0 credits (3 credit equivalent).
This course is for students not meeting ENGL 1101 placement
requirements. This course prepares students for ENGL 1101
by addressing fundamentals at sentence, paragraph, and
essay levels, with emphasis on student's own writing.
Graded S/U. F, S, Su.
2. Goal: (Same as Student)
To be able to write a 5 paragraph academic essay upon
completion of class.
3. Objectives: (Same as Student)
Learn and use the writing process
Learn and use annotation
Write intro paragraph with a thesis, three body paragraphs,
and a conclusion
Grammar points as needed
3. Textbook: Teacher's Edition
4. Policies: (Same as Student)
Attendance
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Homework/Assignments
Plagiarism
ADA statement Students with disabilities should have their
disabilities documented and sent to professors by the ADA &
Disabilities Resource Center.
5. Grading: (Same as Student)
Freewriting: 20
Homework: 20
Quizzes: 20
Papers: 40
Total: 100 points
5.1 Teachers Rubric's for grading freewriting and papers.
6. Weekly Schedule:
To include dates Midterm failing grades and Final grades
will need to be posted.
7. Guide to Using Moodle
8. Guide to Using Lesson Plans
```

The SME and the Instructional Designer would create this

syllabus as a guide for the facilitator.

Formative Evaluation: The document would need to be

approved by the department faculty and the project manager.

3.5 Conduct Formative Revisions, Hypothetical

Table 24 Conduct Formative Revisions

Component	Problem	Data Source	Revision Decision
Purpose	Must adhere closer to course description	Department Faculty	Review course description and rewrite purpose to include
Goals	Too specific	Project Manager	Goals must also include similar course goals in other Idaho universities
Objectives	Several tasks did not correspond with objectives	Pilot test students	SME and Instructional Designer must review tasks and make appropriate

			changes
Instructional Strategies	Too much information relayed by PowerPoint Slides	Pilot test students	SME and Instructional Designer must create other ways of relaying information / resolve to have students relay some of the information
Testing Methods	Only multiple choice quizzes used to assess grammar skills	Department Faculty	SME must create other ways of testing grammar / writing or editing sentences
Information to Guide the Learner	Assignment due dates are not clear	Pilot test students	SME must make changes to syllabus to reflect due dates
Information to Guide the Facilitator	Grading Rubrics are not clear	Pilot test facilitator	SME must make changes to rubrics
Supporting Media	Some readings were not interesting to students	Pilot test students	SME must find relevant readings

3.6 Conduct a Pilot Test Theoretically, a Pilot Test would be ideal. However, I do not know what resources are available to conduct a Pilot Test. I can only imagine that some of the elements of the course could be tested on a current basic writing class; however, the instructor would have to agree to having the Instructional Design team take over the course for a period of time, or having the team

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take over some of the class time. From that time, the team could speculate what would and would not work for the course being designed and make the appropriate changes. A pilot test of a new unit could be done within a current course being taught.

3.7 Result: Learning Resources The SME and the Instructional Designer must create all the Lesson Plans, the Student Guide, and the Teacher's Guide. The Instructional Designer must send these documents to the department faculty, the project manager, and the Stakeholder as appropriate. The Instructional Designer must make appropriate changes and review these changes with the SME. I do not know if it is redundant to then consult the department faculty, the project manager, and Stakeholder once again with the corrections or not.

4. Implement

Branch states "the purpose of the implement phase is to prepare the learning environment and engage the students" and also to 1) prepare the teacher, and 2) prepare the student. When the implement phase is completed, the design team should move to the learning environment where the student can begin to close the performance gap (Branch 133). Branch also points out that "the implement phase

indicates the conclusion of development activities and the end of formative evaluation" (133).

4.1 Prepare the Teacher The teacher should be trained to teach the course by setting up a course of study that 1) reviews the original performance gap, 2) acquires additional expertise in the content area, 3) allows the teacher to practice facilitating and using the newly developed instructional strategies, and 4) prepares the teacher for managing potential challenges (143).

4.2 Prepare the Student The student needs to be prepared for interaction with the content by preparing a learner plan for them that includes anticipated outcomes, any pre-work, exams, scores, and so on.

4.3 Implementation Strategy This includes the documents that were created to prepare the teacher and prepare the student (Branch 149).

4.4 Other Interpretations of the Implement Phase Branch conducted a Pilot Test in the previous develop stage but Strickland tests the prototypes with targeted audience in this stage. Branch and Strickland would prepare learners and instructors in this step. Seels and Glasgow suggest applying the developed materials into the classroom.

4.5 Process of Creating A College Course (Correspond with Steps Above)

4.1 Prepare the Teacher

Table 25 Prepare the Teacher

Identification	The teacher will have: -A PhD in English / An MA in English and a Mentor -A background in teaching basic writing -Tutored basic writers
Schedule	Train-the-Trainer will be conducted in Human Resources 2 weeks after the Pilot test and at least 4 weeks before the first class meeting.
Train-the-trainer	Upon completion of this course the facilitator should be able to: -Explain the goal and objectives of the course -Discuss the needs of basic writers -Relay the assignments to students -Help students with annotation, the writing process, and the academic essay -Grade student papers with corresponding rubrics

4.2 Prepare the Student I am not sure if it is practical for basic writers to be prepared outside of classroom time. As instructional designer, I would have the facilitator prepare the students for the entire course on the first day of course. The facilitator would present the syllabus and ask for questions about the course on the first day of the course. As instructional designer, I would like to have a quiz for basic writers about the syllabus that would be created by the SME. This quiz would ask basic writers to find information on the syllabus. However, students are not only prepared for material on the first

day of the course, but they are prepared for what is to come with each new unit, each lesson, essentially they should be prepared each day of the course.

5. Evaluate

Branch states "the purpose of the evaluate phase is to assess the quality of the instructional products and processes, both before and after implementation" and in this phase the instructional team should 1) determine evaluation criteria, 2) select evaluation tools, and 3) conduct evaluations. The result of this phase is an evaluation plan that contains but is not limited to an outline of the purpose, data collection tools, summative evaluation criteria, set of evaluation tools (Branch 151). It is important to recall that the evaluation phase takes place during all the other phases of ADDIE. Formative evaluation is an ongoing process throughout each phase to ensure the product is the best it can be at the time of implementation (Branch 186). Summative evaluation follows implementation "to determine the degree to which the instructional goals are being accomplished (Branch 190).

5.1 Determine Evaluation Criteria The purpose of evaluation in this step "is to determine whether the quality of the learning resources satisfy the standards established in the design phase" (Branch 153). Evaluation

is used to assess different types of learning solutions. Evaluation to be examined include: 1) perception – determine the student's degree of satisfaction with the content and teacher in survey form, 2) learning – measures knowledge and skills acquisition through exams, and 3) performance – measures actual learning transfer (Branch 155-158).

5.2 Select Evaluation Tools Evaluation tools can be any one or combination of the following: survey, questionnaire, interview, open-ended questions, examinations, observations, simulations, performance checklists, peer reviews, observations, and so on (Branch 160).

5.3 Conduct Evaluations Branch suggests conducting evaluations helps judge the quality of learning resources and the process that was used to generate those resources (161-162).

5.4 Other Interpretations of the Evaluate Phase In this final phase, Branch, Strickland, and Seels and Glasgow create criteria for and conduct evaluation to determine if the learning objective has been met. Strickland would conduct formative throughout the other four phases, as Branch would suggest. All would conduct summative evaluations in this phase.

5.5 Process of Creating A College Course (Correspond with Steps Above)

5.1 Determine Evaluation Criteria
5.2 Select Evaluation Tools

Table 26 Determine Evaluation Criteria and Tools

	Perception	Learning	Performance
Who	Administered by facilitator	Administered by facilitator	Administered by facilitator
What	Measure student perception	Measure knowledge and skill acquisition	Measure actual learning
When	Last week of course	Within last few weeks of course but not during the last week	Due final examination day
Where	In the classroom	Online	Due Online
Why	Determine degree of satisfaction with content and facilitator	Determine student potential to master information and grammar	Determine student ability to write academic essay
How	Survey	Examination	Essay

6. Conclusion

I believe using a systematic approach such as ADDIE to create a course should help instructors produce a better course for basic writing students. The phases of the ADDIE model I found most insightful and useful for creating a basic writing course are the analyze and design phases. These two phases are particularly useful because basic writing instructors often do not spend time on these phases. In the past, I thought about these phases, but I

did not do any real work with these phases. I did not

analyze students as well as I should have, and I did not

outline goals, objectives, and tasks in the way that Branch

suggests. I did, however, work mostly on the develop stage,

creating syllabi and lessons that may or may not have

worked in the classroom. I can see now that working on the

analyze and design phases can help the develop stage be

more successful.

Another element of the ADDIE model I find beneficial is

formative evaluation. I have used summative evaluation in

the past in the form of examinations, final essays, and

teacher evaluations. These types of summative evaluation

have led me to change elements of my courses in the next

semester I would teach them. However, I had not consciously

used formative evaluation while creating a course before.

Formative evaluation gives the designer a chance to rethink

elements of the course while developing the course. If

basic writing instructors would take the time to think and

rethink the parts of their course with formative

evaluation, I think that it could only lead to the

development of better basic writing courses.

To reiterate, the ADDIE model (analyze, design,

develop, implement, and evaluate) can only serve to improve

basic writing instruction. I plan to use the model when

developing my future basic writing courses. Ultimately, my hope is that using the ADDIE model will make the courses I create better for my students.

Chapter VII.

Conclusion

The project I have completed for this dissertation is only the beginning of the story of basic writing and the ADDIE model. I hope that this work will be the beginning not only of the ADDIE model within basic writing but perhaps within humanities in general.

In this dissertation, I have tried to give the reader some sense of how basic writing and ADDIE can come together to produce writing instruction that is based on systematic educational theory. Through my efforts, I do not mean to suggest in any way that the current pedagogies of basic writing are lacking. As my dissertation has shown, basic writing has been present in American colleges and universities for well over a century, and its instructors, often without recognition or praise, have developed rich theories and pedagogies to support their teaching.

Nevertheless, I do believe that the basic writing course, and those who teach it, could benefit from the steps the ADDIE model forces its users to take. I have also tried to address the importance of technology and its use in the basic writing classroom and to explain how the ADDIE model, particularly the element of formative evaluation, could ease instructors into utilizing technology in their

classrooms. When building a basic writing course through ADDIE, instructors may see opportunities to include technology within the goals and objectives of the course.

I hope readers of this dissertation can appreciate the accessibility and benefits of the ADDIE model. If basic writing educators could take one element of this dissertation away with them, I would want it to be formative evaluation. Of course, as basic writing specialists, we already use formative evaluation. However, in my experience, we do not necessarily have a formal name or system for formative evaluation, and, thus, perhaps we do not use it to its fullest potential.

Within this dissertation, I have attempted to create a solid foundation upon which future basic writing instructors can build additional research and pedagogies that connect basic writing and the ADDIE model. In Chapter 2, I explored the history and current state of basic writing. We need to remember where basic writing has come from to clearly understand where basic writing may go in the future. Through policies that made college accessible to greater numbers of Americans and through the work of basic writing advocates such as Mina Shaughnessy, basic writing attracted more attention in academic contexts in the 1960s and 1970s. However, the course, or a course

similar to it, has been a part of American higher education since the 1800s. Basic writing is often seen as a necessary evil by college and university administration; however, few schools have been able to drop the course from their curriculum. Given its long history and the pressing needs of students, it is likely that basic writing will exist in some form at colleges and universities for some time to come.

In Chapter 3, I traced the history and current standing of technology within basic writing instruction and attempted to impress upon my reader the need for access to technology within the basic writing classroom. Many basic writing teachers see the need to bring technology into their basic writing courses; yet, there are basic writing instructors who are opposed to bringing technology into the classroom for fear it would distract students and hamper their learning.

The arrival of computers in education in the 1970s and 1980s intrigued basic writing teachers as it did many in education. There was much hope that computers could help basic writers. Early studies showed that computers can help basic writers to write more (Etchison, Gay). More recently, programs like GoogleDocs have been used to engage basic writers in the editing process (Stine). It is clear to many

(Selfe, Moran, Grabill) that students need exposure to technology and those who need the most exposure do not get it. Students of low economic backgrounds are often the students who do not have exposure to technology in their daily lives. These are also the students who are often enrolled in basic writing. Selfe, Moran, and Grabill believe exposing writers to technology is imperative to their future.

In Chapter 4, I outlined the background of instructional design in order to provide a foundation for understanding one of its educational models, the ADDIE model. I included this chapter primarily for my colleagues in basic writing and composition who, like me, have been trained in the humanities rather than the education fields where instructional design and ADDIE are better known. The history of instructional design is one part the history of educational technology and another part the history of educational theory. This history of technology follows the emergence and, at times, later rejection of technologies such as photography, radio, film, television, and computers. Chapter 4's history of educational theory covers theories such as behaviorism, constructivism, and cognitivism. Understanding these theories and their history

in instructional design is imperative for anyone who wishes to apply the ADDIE model to their own course development.

In Chapter 5, I defined the ADDIE model so that my readers could fully understand the assets of this educational tool. The ADDIE model is an educational model created out of the necessity to implement instruction systematically and logically. The ADDIE model is a constant reminder to instructors that we must: 1) analyze who our students are and what they need from our courses, 2) design objectives, 3) develop unit and lesson plans, 4) implement the course, and 5) evaluate (at every level not just after implementation) and improve.

Chapter 6 is the place in this dissertation that basic writing and the ADDIE model came together to create a course. In Chapter 6, I used the work of Robert Branch to help me create this course because his text, *Instructional Design: The ADDIE Approach,* offers the most thoroughly explored explanation of the ADDIE model I could locate. Branch's definitions of the steps within the phases and his examples of these steps, often by using tables, are extremely helpful to those not closely associated with the instructional design discipline. I endeavored to be SME and instructional designer throughout my attempt to create a basic writing course using the ADDIE model. Taking on these

multiple roles is essentially what most basic writing instructors must do, given constraints on the resources available to them for course development.

As a whole, my dissertation has sought to provide basic writing and other writing instructors with the grounding in instructional design and ADDIE that they would need if they decided to incorporate these educational tools into their own basic writing course development. To help these readers understand how ADDIE could be applied to basic writing, I have demonstrated the creation of a technology-enhanced basic writing course through the principles of ADDIE.

Because it imports into basic writing certain educational models almost entirely new to basic writing, my dissertation is to some extent a primer on instructional design and ADDIE for basic writing specialists. Beyond this dissertation, my next step as a researcher would be to implement the work I have completed here in my teaching of basic writing. Specifically, using principles of ADDIE, I plan to develop and teach basic writing courses in the future and to assess the value of ADDIE to my basic writing courses. I understand that I will not only be teaching basic writing in the future. I will teach other composition courses, and when developing these courses, I will use the

ADDIE model. I plan to use the ADDIE model not only when developing my courses, but also to improve my courses throughout my teaching career.

I also hope that others who teach basic writing and similar courses, such as first-year composition, can use the principles of ADDIE when developing their courses. I realize that this may not always be possible because principles of instructional design are not widely known outside of education programs on college and university campuses. Another factor that may hinder basic writing's adoption of instructional design and ADDIE is, quite simply, a lack of time and resources on the part of faculty who teach basic writing.

Still, there is a case to be made that instructional design is needed across all disciplines:

> With the increasing use of instructional designers for eLearning activities within institutions of higher education, it is important we learn as much as possible about designing and developing effective instructional design across the disciplines. (Kanuka 9)

I propose that instructional design does not offer benefits just to eLearning or online courses within higher education. Instructional design has efficacy for the

development of almost any course. This course may take place in a classroom, online, or blended/hybrid environment. In addition, this course may belong to a discipline, such as basic writing, that has not traditionally incorporated the systematic methods of instructional design into its course development. Basic writing and the broader field of composition have long been open to adopting concepts, pedagogies, and theories that can help students to become stronger writers. Basic writing instructors may well find that instructional design and ADDIE can help them to develop courses that support their students' growth as writers.

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Course Introduction / Freewriting, Annotation, and The Writing Process

I like to teach basic writing one night a week when it is a course that is to take place in a classroom. One benefit to the weekly class meeting is that I can have students do things through the week on the computer, and monitor their activity through email and/or Moodle. In the lessons plans listed here, I follow my tasks and objectives with formative evaluation that specifically focuses on bringing more technology (when possible) to that task. I focus on brining in more technology because often basic writers do not have the exposure to technology that other students do. That is not to say that all of them will not have exposure; however, it is my experience that usually half the class is not as computer literate as the other half.

The lesson plan of the first day of class will always include introductions, understanding the syllabus, and writing. Usually, I will structure the first day of class (which is about 3 hours because it meets only once a week) as follows:

Week One / Class Meeting One

Week One / Task One

1. I wait for all students to come in and be seated. I talk to the students who come in early, ask their names, where they are from, their majors, etc., and at the appropriate time (when it's time for class to start) I introduce myself.

2. Next, I would ask students to get out some paper and writing utensils. I would write this prompt on the black board: what do you expect from basic writing? I would not have the students write for too long, probably only about 3 minutes as it is they probably don't know what this is for, do they have to hand it in, etc. Some of the students will assume that they will be graded on this. However, this is just a freewrite.

3. Next, I would ask them to discuss what they wrote with someone beside them. I would tell them there are no wrong answers, so don't be embarrassed. I would walk around and listen to their answers. After a few minutes of discussion, I would reiterate a few of the answers I heard while walking around the classroom and tell the students why these answers are correct.

Objective

The reason I have students do this is to a) understand how students approach the course (I anticipate that the

students will not know much about what they will be doing in the course), and b) assess how much writing the students can do (I anticipate that some will write the whole three minutes, but others will not).

Formative Evaluation

At this point, I wouldn't change the approach to this introductory task. I plan to have the students go to the computer lab later in that night's class and write. I would have them write by hand this first time because some of them may feel more comfortable writing by hand than typing on computers.

Week One / Task Two

1. I would hand out the syllabus to each student. I would ask them to read through the syllabus for 3-4 minutes.

2. After this, I would go through some of the syllabus, just enough to not be overwhelming. I would be sure to cover and explain a) course description, b) objectives and goals, c) the textbook we would use and where the students can get it, d) review how I calculate their grade, and e) I would spend the bulk of the time looking at the weekly schedule, and the assignments and due dates contained there.

3. I would ask for questions and tell the students there would be a small in class quiz next week on the syllabus and that they could use the syllabus when they take the quiz.

Objective

I spend so much time on the syllabus and a subsequent quiz so that the students can understand how to use the syllabus and the importance of it.

Formative Evaluation

I can see where this task could use some technology. I would change the quiz to an online quiz (on Moodle) that the students would have to do by the next week. I am sure this (taking a quiz online) will scare many of the students, so I will take them to the computer lab, have them sign in to Moodle, and show them where the quizzes are. The syllabus quiz will have an assigned day and time that they will be able to open and take the quiz.

Week One / Task Three

1. Ideally the classroom would be a computer classroom, if it were not then I would take students to the computer lab.

2. In the computer classroom, I would ask students to login to the computer. At ISU, this can often be a

challenge because some students do not have money
to pay for the computer fee, so they cannot access
the computer. Also, at this point in the semester
some students will not have their login
information. I would have previously procured a
generic username and password from the IT
department, to be sure that all students would have
access that first evening.

3. After logging everyone on to a computer, I would
   ask them to access a program such as internet
   Explorer and then access Moodle. I would walk
   around to make sure that all students can access
   both of these. Some will ask for help, but others
   may be embarrassed if they cannot find these
   applications.

4. Once everyone is on Moodle. I would ask the
   students to explore the course and find the quiz. I
   will explain that the quiz will not be available
   until tomorrow and that they may use their syllabus
   when taking the quiz. I would also tell students
   that should you need help accessing the quiz again
   to email me and I will provide information on how
   to get to the quiz. If they need in further help, I

will suggest they come to meet me during office

hours.

Objective

The first objective in this task is to verify that all

students know how to access Internet Explorer and Moodle,

and also to affirm that all students will be able to find

the online quiz.

Formative Evaluation

In the past, I have had the syllabus quiz in class.

However, I believe it will be beneficial to have students

understand how to take online quizzes. In the future in the

course, most quizzes will be online. Here, I can start to

expose them to the quizzes early and be on the lookout for

any that will need extra help accessing and/or taking the

online quizzes.

Week One / Task Four

1) Ask students to talk with someone beside them how they

approach writing, what do they do when the have to

write a paper or something for work or even a grocery

list. What do you do before you write, during writing

and after writing?

2) Ask students to do an internet search for "the writing

process." I've done some formative evaluation to this

step. I would typically introduce the students to the writing process on a prepared Power Point presentation. However, I think this would be a good opportunity to observe who can access and search a program such as Internet Explorer. I would ask students if they need any help and walk around to see how everyone is doing. In 2-3 minutes, I would ask if everyone has found something.

3) I then would put the students into six groups. I would have two separate groups explore and take notes on the prewriting stage of the writing process, I would have two separate groups explore and take notes on the writing stage of the writing process, and I would have two separate groups explore and take notes on the rewriting stage of the writing process. I would give each group about 10-15 minutes to do this work, and they I would ask each group to put some of their notes about their part of the writing process on the board.

4) When all the notes are on the board, I would read the notes aloud (students are often very much against doing this sort of thing themselves) and reinforce the correct information and gently correct any misinformation.

Objective

The objective here is to make students a part of their
learning process. These students need to understand that I
as the teacher am not the only one who can easily find
information and understand it.

Formative Evaluation

I decided to take my students to the computers in task
three for the class instead of discuss/lecture about the
writing process. I would normally provide all this
information to the students via Power Point. However, I
believe students could be more invested in the information
if they have found and understood the materials on their
own. This is also a chance for me to see how well the
students can search for credible information via the
internet.

Week One / Task Five

1. Have students access Microsoft Word.

2. Demonstrate for students how they should address their
   paper (Name, Date, Freewriting 2) on a Power Point
   slide or on the board.

3. Provide students with a writing prompt: At the
   beginning of class you wrote about basic writing
   expectations, write again about your expectations for
   this class. What do you hope to learn? How could a
   writing class help you in your academic career and how

could it help you after college? When you are finished

typing, print this out and hand it in to me. I would

give the students about 5 minutes and tell them they

could go, but I would let them know they could stay as

long as they need to finish. Also, I would remind them

to check the syllabus for homework for next week.

Objective

More than to have students write content about the prompt,

I want them to have practice typing/writing on the

computer. Some of the students may not be comfortable with

typing. But I also want to see if any of the students can

process the information we have discussed from the syllabus

and about the writing process into this second writing.

Formative Evaluation

Typically, I would have students write this by hand.

However, I would like to have students become more familiar

and comfortable with the computer (if they are not

already).

Week Two / Class Meeting Two

For class meeting two students should already have done

their quiz on the syllabus, if not I will take time to meet

with them individually and ask them why they did not take

the quiz.

Week Two / Task One

1. Freewrite: What do you read? Do you take notes as you read? If so, when would you take notes and why?

2. Discuss what you wrote with a partner.

3. Discuss as a whole group. Focus on asking students if they take notes as they read texts for classes. Introduce the reading "How to Mark a Book." Ask if they have or would mark in their books. Some will say no because they want to resell. Ask how marking in a book could help them as college students?

Objective

To get the students thinking about what they read and how much reading they actually do without realizing it, and to have them start to understand annotation and that many of them probably already do that as well.

Formative Evaluation

I would not change this task to technology based. Later in the semester I will have students type their freewritings on the computer. However, some feel more comfortable written by hand at first, and I need these basic writers as comfortable as can be at the start of the semester.

Week Two / Task Two

1. Handout copies of "How to Mark a Book," Addler.

2. Ask them to read it on their own, and to underline or circle what they might think is important. Let them read as long as 5-10 minutes. Explain that reading faster doesn't mean you are smarter.

3. Ask students where they believe the most important information is in that short reading. (The bulleted section.) Ask them if they do any of the annotation suggestions in the bulleted section. Ask them if they think these could be useful and why.

4. Handout copies of "Freewriting," Elbow (reading follows at the end of this appendix). Ask them to annotate this as they read it.

5. Discuss what is important in the reading. Is the example important? Why?

6. Define Freewriting for the students. Ask if they have used freewriting before, where, why, and how? Ask students to recall the writing process. What part of the writing process is freewriting used in? Do they think freewriting could help them when trying to write papers? Explain that our freewritings will often be focused freewriting in that I will provide a prompt. There may be only a few times in the semester when I would actually ask them to do a traditional non-prompted freewriting.

Objective

The objectives here are to introduce the ideas of annotation and freewriting to the students. These terms could be new to them, but the concept will not be. I want them to see the benefits in these two concepts and one we will use while reading and the other we will use at the beginning of the writing process, so they are central concepts to the course.

Formative Evaluation

This task does not warrant technology use, as far as I know. This task involves students reading a handout. I suppose I could have posted these two handouts online and asked them to annotate there. Yet, I believe that would be too far out of their comfort zone at this point. However, I will do that for the next reading.

Week Two / Task Three

1. Take students to the computer lab (if not already in one). Ask students to log on to Moodle. A writing discussion will be prompted there. Students will be asked to discuss and comment (chat) in real time (synchronous) on two prompts/threads.

2. The prompts ask students to recall what was just discussed: first annotation and then freewriting. The

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rules of "chatting" on Moodle will have already been

discussed during class. Prompt 1: First thread: I

can't annotate! I want to sell my books back. And

Prompt 2: First Thread: I can write a paper without

freewriting.

3. After I make sure all the students are properly logged

in and in the right place, I would also participate in

the discussion online.

Objective

To have students recall what they have just discussed, and

to expose students to discussing something online and not

just in the classroom.

Formative Evaluation

Before writing out these lesson plans, I would not have

considered this approach to classroom discussion. However,

many classes are online, and chances are that my students

will have at least one online class. When I teach online, I

always have online discussion; I provide my students with

very strict rules about discussion. I don't expect much

from this first discussion, and I will perhaps need to move

the "real-time" discussion along. Discussions held online

(outside of class) will not be in "real-time" students will

have the option to respond asynchronously. This task is

preparing them for future discussions on Moodle.

I can also see that I need a better approach for organizing the two discussions. I believe I would break the class into two groups. For ten minutes I would have one group write and respond to prompt one and the other group respond to prompt two, and then ask those groups to switch prompts and respond to what the first group had to say.

Week Two / Task Four

1) I would ask students to summaries the main ideas form "Freewriting."

2) This summary would be typed in their own words (not verbatim from the original), printed, and handed in at the end of class.

3) Their homework for the next week is to summarize "How to Mark a Book" (reading follows at the end of this appendix) and to send it to me on Moodle. Instructions will be provided.

Objective

This task is to see how well students can summarize information, and to test if they will use what they have just learned about annotation. It is also another opportunity to have students write on the computer.

Formative Evaluation

In the past, I would have asked students to write this summary by hand. However, it is time to get them outside of their comfort zone a bit. I would also like to assess their ability with typing and printing. I will walk around the room to be available for help.

Week Three / Class Meeting Three

Week Three / Task One

1. This freewriting is to be typed, so if computers are not provided in the classroom, the class will go to the computer lab. Prompt: write down what you remember of the writing process and then describe your own writing process. When finished, print.

2. Discuss your own writing process with others and then discuss as a class. I would share my own writing process and describe how I would write before and after I understood the writing process.

Objective

To have students start to think about their own writing process and how they can use the writing process we have been discussing.

Formative Evaluation

I usually have students handwrite the freewriting at the beginning of class. However, I can now see where it would

benefit the students to have more exposure to typing on the
computer. The course will eventually become a hybrid
course, half online and half in the classroom. With that in
mind, I believe having the students on the computer as much
as possible will make them more comfortable when the course
goes hybrid.

Week Three / Task Two

1. I will ask students to access the next reading "Shitty
   First Drafts" (reading follows at the end of this
   appendix). This reading will be a PDF on Moodle.
   Students will be asked to annotate this copy of
   "Shitty First Drafts" on the computer through the
   Preview program.

2. Demonstrate annotation of "Shitty First Drafts" on the
   overhead attached to the instructor computer. I will
   bring a Preview copy of the reading up on the overhead
   through the computer. I will show them were the
   annotation tools are and how to highlight, write
   comments, etc. and how to save the document (to the
   desktop for easy access).

3. Ask students to open and save the document to their
   computer.

4. Ask students to read and annotate the document. I would give them at least 10 minutes. Reading this way for the first time is often slow going.

5. Ask students to send themselves (via email) the document they have just read and annotated.

Objective

The objective here is the have students access files available to them on Moodle. I expect that many students will be frustrated with this task. I do not expect the students to be able to do all of the steps of this task correctly or without help. I will go around the room and help as needed.

Formative Evaluation

Typically, I would not start out the semester with annotating texts online; however, considering the amount of information many professors provide their students in such a manner I find it beneficial for the students to begin to access and annotate information in this way.

Week Three / Task Three

1. Moodle online discussion of this prompt: Where within the writing process is Lamott's discussion of drafts taking place? Have you had any experiences like hers?

2. Monitor online discussion and add to discussion as
    needed.

Objective

The students have already had one online synchronous
discussion. For this task, I will focus more on the
discussion content than students being able to utilize the
technology with which they are already familiar.

Formative Evaluation

This task already is technology driven.

Week Three / Task Four

1. Ask students to take notes for a summary (in their own
   words) from "Shitty First Drafts." Students may print
   out the reading if the like.

2. Type the summary, print and hand in. Before students
   start the summary tell them that there will be an in
   class writing next class period and this in class
   writing will take them the whole class period. I will
   not give them the assignment until the next week. They
   can prepare by having read and reread the three
   articles we have read in this and the last class
   period. They will be asked to freewrite, draft, and
   re-write for the assignment, so they should review
   what those are. The freewritings will be hand written,

> but the final product will be typed and handed in at the end of the next class period.

Objective

I want to be sure that students are familiar with all three texts. I also want the students to understand what will be coming up in the next class period.

Formative Evaluation

I could ask for the annotations to be printed out and handed in. However, this is the first time students are access and annotating documents in my class; I do not want to overwhelm them at this point. Perhaps for the next reading, I will ask for printed annotations.

Week Four / Class Meeting Four

In class writing assignment (to be typed, printed, and handed in at the end of the class period).

Writing Assignment 1

Previous to this writing we will have read:

"How to Mark a Book", by Mortimer Adler

"Freewriting", by Peter Elbow

"Shitty First Drafts", by Anne LaMott

Question/Purpose: For this first assignment ask yourself: how could the techniques covered in these readings (annotation, brainstorming, drafting) be helpful to me in

this class, how could these techniques be helpful in other classes within my college career, and how could these techniques be helpful outside of the university? Keep in mind your audience: your professor and other students in this class.

Paper Requirements:

1) You must hand in three documents:

    1) Freewritings (handwritten)

    2) Draft (typed)

    3) Final Draft (typed)

2) You must have an introduction paragraph with a thesis statement, at least three body paragraphs that reflect back to your thesis, and concluding paragraph that also reflects your thesis.

3) This paper must be 500 words.

4) This paper must be double spaced.

5) You will need to provide your name, the date, the class, the assignment, and a title at the top of the paper.

6) Please try to be as grammatically correct as possible, and please correct your spelling.

Objective

I will not expect the students to be able to do all of this. I always have students who do not print out all three parts of the drafting stage, who do not have a thesis

statement, etc. I make allowance for those errors in this

first in class writing. However, I will not make those

sorts of allowances in the next in class writing.

Formative Evaluation

I could ask that the freewritings be typed as well;

however, I find that students use that freewriting as their

paper. I don't want them to do this. In the future typing

the freewriting could be acceptable, but not at this point

in the course.

Readings:

"How to Mark a Book," Adler

You know you have to read "between the lines" to get the
most out of anything. I want to persuade you to do
something equally important in the course of your reading.
I want to persuade you to *write* between the lines. — Unless
you do, you are not likely to do the most effective kind of
reading.

Marking up a book is not an act of mutilation but of love.
Of course you shouldn't mark up a book which isn't yours.
Anyone who lends you a book expects you to keep it clean,
and you should. So if you agree with me about the
usefulness of marking books, you must buy them.

"Owning" books

There are two ways you can own a book. The first is the
property right you establish by paying for it, just as you
pay for clothes and furniture. But this act of purchase is
only the prelude to real possession. Full ownership comes
only when you have made it a part of yourself, and the best
way to make yourself a part of it is by writing in it. You
may buy a beefsteak and put it in your freezer, but you do
not own it in any important sense until you consume it and

get it into your bloodstream. Books, too, must be absorbed into your bloodstream.

Confusion about what it means to "own" a book leads people to a false reverence for paper, binding, and type — the physical thing. But this is respect for the craft of the printer rather than the genius of the author. Having a fine library doesn't prove that its owner has a mind enriched by books; it proves only that he was rich enough to buy them.

There are three kinds of book owners. The first has all the standard sets and best sellers — unread, untouched. (This deluded individual owns woodpulp and ink, not books.) The second has a great many books — a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few books or many — every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

Is it false respect, you may ask, to preserve intact and unblemished a beautifully printed book, an elegantly bound edition? Of course not; I'd no more scribble all over a first edition of *Paradise Lost* than give my baby an original Rembrandt and a set of crayons. There's no point in marking up a painting or a statue; its soul is inseparable from its body. And the beauty of a rare edition or of a richly manufactured volume is like that of a painting or a statue.

But the soul of a book can be separate from its body: a book is more like a musical score than a painting. Arturo Toscanini reveres Brahms, but Toscanini's score of the G minor Symphony is so thoroughly marked up that no one but the maestro himself can read it.

Here's why you should mark your books:

▪ It keeps you awake — and I don't mean merely conscious; I mean *awake.*
▪ Reading, if it is active, is *thinking* — and thinking tends to express itself in words, spoken or

written. The *marked* book is the *thought-through* book.
▪ Writing helps you remember — remember the thoughts you had, or the thoughts the

author expressed.

A closer look

If reading is to accomplish anything more than passing time, it must be active. You can't let your eyes glide across the lines of a book and come up with an understanding of what you have read. Now an ordinary piece of light fiction, like, say, *Gone With the Wind*, doesn't require the most active kind of reading. The books you read for pleasure can be read in a state of relaxation, and nothing is lost. But a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable.

If, when you finish reading a book, the pages are filled with your notes, you know that you read actively. The most famous "active" reader of great books I know is the University of Chicago's President Hutchins. He has the hardest schedule of business activities of any man I know, but when he reads, he invariably does so with a pencil.

And why is writing necessary? — Because the physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reactions to what you have read and the questions raised in your mind is to *preserve* those reactions and *sharpen* those questions.

Even if you wrote on a scratch pad, and threw the paper away when you had finished writing, your grasp of the book would be surer. But you don't have to throw the paper away. The margins (top and bottom, as well as the side margins), even the end-papers, the very space between the lines, are all available. *They aren't sacred.* Best of all, your marks and notes become an integral part of the book and stay there forever: you can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt, and inquiry. It's like resuming an interrupted conversation; you pick up right where you left off.

When you're reading to acquire information and understanding, note in the margins your *understanding* of the points being made or the topics being covered. Capture in just a few words the essential idea. Upon a return visit, you can flip through the book and, by skimming your

notes, quickly review the book's substance, quickly locate
a particular point or topic. And don't let anybody tell you
that a reader is supposed to be a passive recipient: your
job is to *seize* the information, savor it, digest it the
same way you would that juicy steak. At the same time, you
must question yourself and question the writer — even argue
with the writer, once he understands what he or she is
saying. And marking a book is literally an expression of
your understanding, your agreement with, or your
differences with the author.

Useful marking devices

There are all kinds of devices for marking a book
intelligently and fruitfully. Here's how I do it:

▪ Underlining, circling, or highlighting key words or
phrases — for major points or important or forceful
statements.

- ▪   Vertical lines at the margin — to emphasize an
  important passage.
- ▪   Star, asterisk, or other doo-dad at the margin — to
  be used sparingly, to emphasize the ten or twenty most
  important statements in the book. You may want to fold
  the bottom or top comer of every page on which you use
  such marks.
- ▪   Writing in the margin, or at the top or bottom of
  the page — for summarizing key points or recording
  questions a passage raises in your mind; reducing a
  complicated discussion to a simple statement;
  recording the sequence of major points right through
  the books. I use the end-papers at the back of the
  book to make a personal index of the author's points
  in the order of their appearance.
- ▪   Numbers in the margin or within the text — to
  indicate a sequence of points the author makes in
  developing a single argument.
- ▪   Numbers of other pages in the margin — to indicate
  where else in the book the author made points relevant
  to the point marked; to tie up the ideas in a book,
  which, though they may be separated by many pages,
  belong together.

The front end-papers are to me the most important. Some
people reserve them for a fancy bookplate. I reserve them
for fancy thinking. After I have finished reading the book
and making my personal index on the back end-papers, I turn

to the front and try to outline the book, not page by page or point by point (I've already done that at the back), but as an integrated structure, with a basic unity and an order of parts. This outline is, to me, the measure of my understanding of the work.

You may say that this business of marking books is going to slow up your reading. Yes, exactly — that's one of the reasons for doing it. Most of us have been taken in by the notion that speed of reading is a measure of our intelligence. But for intelligent reading, there is no such thing as the right speed. Some things should be read quickly and effortlessly; some should be read slowly, even laboriously. The sign of intelligence in reading is the ability to read different things differently according to their worth. In the case of good books, the point is not to see how many of them you can get through, but rather *how many can get through you* -- how many you can make your own.

With books, a few friends are better than a thousand acquaintances.

"Freewriting," Elbow

The most effective way I know to improve your writing is to do freewriting exercises regularly. At least three times a week. They are sometimes called "automatic writing," "babbling," or "jabbering" exercises. The idea is simply to write for ten minutes (later on, perhaps fifteen or twenty). Don't stop for anything. Go quickly without rushing. Never stop to look back, to cross something out, to wonder how to spell something, to wonder what word or thought to use, or to think about what you are doing. If you can't think of a word or a spelling, just use a squiggle or else write "I can't think what to say, I can't think what to say" as many times as you want; or repeat the last word you wrote over and over again; or anything else. The only requirement is that you never stop.

What happens to a freewriting exercise is important. It must be a piece of writing which, even if someone else reads it, doesn't send any ripples back to you. It is like writing something and putting it in a bottle in the sea. Freewritings help you by providing no feedback at all. When

I assign one, I invite the writer to let me read it, but also tell him to keep it if he prefers.

Here is an example of a fairly coherent exercise (sometimes they are very incoherent, which is fine):
I think I'll write what's on my mind, but the only thing on my mind right now is what to write for ten minutes. I've never done this before and I'm not prepared in any way--the sky is cloudy today, how's that? now I'm afraid I won't be able to think of what to write when I get to the end of the sentence--well, here I am at the end of the sentence--here I am again, again, again, again, at least I'm still writing--Now I ask is there some reason to be happy that I'm still writing--ah yes! Here comes the question again-- What am I getting out of this? What point is there in it? It's almost obscene to always ask it but I seem to question everything that way and I was gonna say something else pertaining to that but I got so busy writing down the first part that I forgot what I was leading into. This is kind of fun oh don't stop writing--cars and trucks speeding by somewhere out the window, pens clittering across peoples' papers. The sky is still cloudy--is it symbolic that I should be mentioning it? Huh? I dunno. Maybe I should try colors, blue, red, dirty words--wait a minute--no can't do that, orange, yellow, arm tired, green pink violet magenta lavender red brown black green--now I can't think of any more colors--just about done--relief? maybe.

Freewriting may seem crazy but actually it makes simple sense. Think of the difference between speaking and writing. Writing has the advantage of permitting more editing. But that's its downfall too. Almost everyone interposes a massive and complicated series of editings between the time the words start to be born into consciousness and when they finally come of the end of the pencil or typewriter onto the page. This is partly because schooling makes us obsessed with the "mistakes" we make in writing. Many people constantly think about spelling and grammar as they try to write. I am always thinking about the awkwardness, wordiness, and general mushiness of my natural verbal product as I try to write down words.

But it's not just "mistakes" or "bad writing" we edit as we write. We also edit unacceptable thoughts and feelings, as we do in speaking. In writing there is more time to do it so the editing is heavier: when speaking, there's someone right there waiting for a reply and he'll get bored or think we're crazy if we don't come out with *something*. Most

of the time in speaking, we settle for the catch-as-catch-can way in which the words tumble out. In writing, however, there's a chance to try to get them right. But the opportunity to get them right is a terrible burden: you can work for two hours trying to get a paragraph "right" and discover it's not right at all. And then give up.

Editing, *in itself*, is not the problem. Editing is usually necessary if we want to end up with something satisfactory. The problem is that editing goes on *at the same time* as producing. . . .

The main thing about freewriting is that it is *nonediting*. It is an exercise in bringing together the process of producing words and putting them down on the page. Practiced regularly, it undoes the ingrained habit of editing at the same time you are trying to produce. It will make writing less blocked because words will come more easily. . . .

Next time you write, notice how often you stop yourself from writing down something you were going to write down. Or else cross it out after it's been written. "Naturally," you say, "it wasn't any good." But think for a moment about the occasions when you spoke well. Seldom was it because you first got the beginning right. Usually it was a matter of a halting or even a garbled beginning, but you kept going and your speech finally became coherent and even powerful. There is a lesson here for writing: trying to get the beginning just right is a formula for failure--and probably a secret tactic to make yourself give up writing. Make some words, whatever they are, and then grab hold of that line and reel in as hard as you can. Afterwards you can throw away lousy beginnings and make new ones. This is the quickest way to get into good writing.

The habit of compulsive, premature editing doesn't just make writing hard. It also makes writing dead. Your voice is damped out by all the interruptions, changes, and hesitations between the consciousness and the page. In your natural way of producing words there is a sound, a texture, a rhythm--a voice--which is the main source of power in your writing. I don't know how it works, but this voice is the force that will make a reader listen to you. Maybe you don't like your voice; maybe people have made fun of it. But it's the only voice you've got. It's your only source of power. You better get back into it, no matter what you think of it. If you keep writing in it, it may change into

something you like better. But if you abandon it, you'll
likely never have a voice and never be heard.

"Shitty First Drafts," Lamott

Now, practically even better news than that of short
assignments is the idea of shitty first drafts. All good
writers write them. This is how they end up with good
second drafts and terrific third drafts. People tend to
look at successful writers, writers who are getting their
books published and maybe even doing well financially, and
think that they sit down at their desks every morning
feeling like a million dollars, feeling great about who
they are and how much talent they have and what a great
story they have to tell; that they take in a few deep
breaths, push back their sleeves, roll their necks a few
times to get all the cricks out, and dive in, typing fully
formed passages as fast as a court reporter. But this is
just the fantasy of the uninitiated. I know some very great
writers, writers you love who write beautifully and have
made a great deal of money, and not one of them sits down
routinely feeling wildly enthusiastic and confident. Not
one of them writes elegant first drafts. All right, one of
them does, but we do not like her very much. We do not
think that she has a rich inner life or that God likes her
or can even stand her. (Although when I mentioned this to
my priest friend Tom, he said you can safely assume you've
created God in your own image when it turns out that God
hates all the same people you do.)

Very few writers really know what they arc doing until
they've done it. Nor do they go about their business
feeling dewy and thrilled. They do not type a few stiff
warm-up sentences and then find themselves bounding along
like huskies across the snow. One writer I know tells me
that he sits down every morning and says to himself nicely,
"It's not like you don't have a choice, because you do--you
can either type or kill yourself." We all often feel like
we are pulling teeth, even those writers whose prose ends
up being the most natural and fluid. The right words and
sentences just do not come pouring out like ticker tape
most of the time. Now, Muriel Spark is said to have felt
that she was taking dictation from God every morning--
sitting there, one supposes, plugged into a Dictaphone,
typing away, humming. But this is a very hostile and
aggressive position. One might hope for bad things to rain

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down on a person like this.

For me and most of the other writers I know, writing is not rapturous. In fact, the only way I can get anything written at all is to write really, really shitty first drafts.

The first draft is the child's draft, where you let it all pour out and then let it romp all over the place, knowing that no one is going to see it and that you can shape it later. You just let this childlike part of you channel whatever voices and visions come through and onto the page. If one of the characters wants to say, "Well, so what, Mr. Poopy Pants?," you let her. No one is going to see it. If the kid wants to get into really sentimental, weepy, emotional territory, you let him. Just get it all down on paper, because there may be some thing great in those six crazy pages that you would never have gotten to by more rational, grown-up means. There may be something in the very last line of the very last paragraph on page six that you just love, that is so beautiful or wild that you now know what you're supposed to be writing about, more or less, or in what direction you might go--but there was no way to get to this without first getting through the first five and a half pages.

I used to write food reviews for California magazine before it folded. (My writing food reviews had nothing to do with the magazine folding, although every single review did cause a couple of canceled subscriptions. Some readers took umbrage at my comparing mounds of vegetable puree with various ex-presidents' brains.) These reviews always took two days to write. First I'd go to a restaurant several times with a few opinionated, articulate friends in tow. I'd sit there writing down everything anyone said that was at all interesting or funny. Then on the following Monday I'd sit down at my desk with my notes, and try to write the review. Even after I'd been doing this for years, panic would set in. I'd try to write a lead, but instead I'd write a couple of dreadful sentences, xx them out, try again, xx everything out, and then feel despair and worry settle on my chest like an x-ray apron. It's over, I'd think, calmly. I'm not going to be able to get the magic to work this time. I'm ruined. I'm through. I'm toast. Maybe, I'd think, I can get my old job back as a clerk-typist. But probably not. I'd get up and study my teeth in the mirror for a while. Then I'd stop, remember to breathe, make a few phone calls, hit the kitchen and chow down. Eventually I'd go back and sit down at my desk, and sigh for the next ten minutes. Finally I would pick up my one-inch picture frame,

stare into it as if for the answer, and every time the answer would come: all I had to do was to write a really shitty first draft of, say, the opening paragraph. And no one was going to see it.

So I'd start writing without reining myself in. It was almost just typing, just making my fingers move. And the writing would be terrible. I'd write a lead paragraph that was a whole page, even though the entire review could only be three pages long, and then I'd start writing up descriptions of the food, one dish at a time, bird by bird, and the critics would be sitting on my shoulders, commenting like cartoon characters. They'd be pretending to snore, or rolling their eyes at my overwrought descriptions, no matter how hard I tried to tone those descriptions down, no matter how conscious I was of what a friend said to me gently in my early days of restaurant reviewing. "Annie," she said, "it is just a piece of chicken. It is just a bit of cake."

But because by then I had been writing for so long, I would eventually let myself trust the process--sort of, more or less. I'd write a first draft that was maybe twice as long as it should be, with a self-indulgent and boring beginning, stupefying descriptions of the meal, lots of quotes from my black-humored friends that made them sound more like the Manson girls than food lovers, and no ending to speak of. The whole thing would be so long and incoherent and hideous that for the rest of the day I'd obsess about getting creamed by a car before I could write a decent second draft. I'd worry that people would read what I'd written and believe that the accident had really been a suicide, that I had panicked because my talent was waning and my mind was shot.

The next day, though, I'd sit down, go through it all with a colored pen, take out everything I possibly could, find a new lead somewhere on the second page, figure out a kicky place to end it, and then write a second draft. It always turned out fine, sometimes even funny and weird and helpful. I'd go over it one more time and mail it in.

Then, a month later, when it was time for another review, the whole process would start again, complete with the fears that people would find my first draft before I could rewrite it.