Chapter 5. Teaching Presence: Designing for Social and Cognitive Presence

In this chapter, we discuss examples of *teaching presence* that intend to facilitate *social presence* and *cognitive presence* in the hybrid and online first-year writing classroom. We present interview data and artifact analyses in addition to case studies that illustrate the wide range of peer review designs we observed. Ultimately, we advocate for writing instructors of all modalities to employ the three elements of *teaching presence* in the CoI framework—*instructional design*, *direct instruction*, and *discourse facilitation*—as a guiding heuristic for designing and facilitating peer-review workshops and other collaborative learning activities. We additionally recommend that instructors intentionally create opportunities for *cognitive presence* through their *instructional design* and *direct instruction* and create opportunities for *social presence* through their *discourse facilitation*. Figure 5.1 offers a visualization of the relationship between *teaching presence* and *cognitive presence* and *social presence*: *teaching presence* leads to *cognitive presence* through *instructional design* and *direct instruction,* and *teaching presence* leads to *social presence* through *discourse facilitation*. *Social presence*, in turn, creates the opportunity for *cognitive presence*.

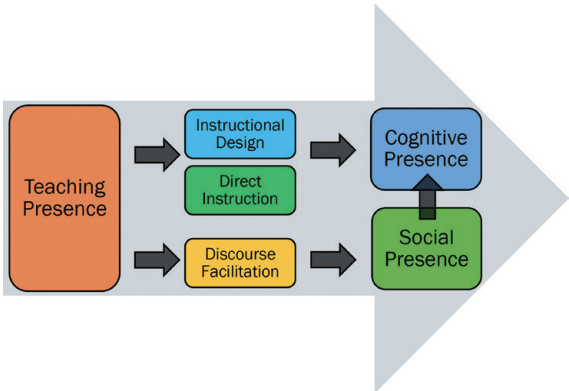


Figure 5.1. Teaching Presence Leads to Cognitive Presence and Social Presence.

History and Theory of *Teaching Presence*

Teaching presence relies on the instructor's pedagogical choices involving *instructional design*, *direct instruction*, and *discourse facilitation*. *Instructional design*, as explained by Garrison et al. (1999), "includes the selection, organization, and primary presentation of course content, as well as the design and development of learning activities and assessment" (p. 90). *Direct instruction*

typically occurs in writing courses when instructors provide feedback or offer additional resources to guide students' learning. *Discourse facilitation* "is critical to maintaining the interest, motivation and engagement of students in active learning" (Anderson et al., 2001, p. 7); it involves the instructor creating spaces for interaction and explicitly encouraging that interaction. In a community of inquiry, the goal of all three functions of *teaching presence* is to facilitate *social presence* and *cognitive presence*—the instructor creates an environment in which students are likely to interact and then guides that interaction toward knowledge co-construction.

Applied to peer review, *instructional design* involves creating the workshop design, including planning for modality, scaffolding activities, and creating materials that students engage with throughout the peer review process. *Direct instruction* might include modeling or providing instructions about how to peer review, directing students to engage in the peer workshop itself, and providing additional information during a post-workshop discussion. *Discourse facilitation* involves fostering peer interaction during any stage of the peer review process.

Many OWI scholars have studied course design and facilitation, even if they haven't framed their conversations with the concept of *teaching presence*. Some scholars have focused on tools, such as the role of the instructor in online discussion forums (Mazzolini & Maddison, 2007; Warnock, 2009) or the role of analytics in a learning management system (Duin & Tham, 2020). Others have focused on modality, comparing asynchronous and synchronous modes of interaction (Mick & Middlebrook, 2015), providing strategies for instructor-facilitated synchronous online writing workshops in asynchronous courses (Warnock & Gasiewski, 2018), or sharing successes with combining synchronous and asynchronous activities in hybrid courses (Borgman & McArdle, 2019)

Our scholarship moves away from a focus on the efficacy and affordances of a particular tool or (combination of) modality(ies) (Stillman-Webb et al., 2023). This isn't to say that tools and modalities are neutral, but rather to recognize that because tools and modalities aren't neutral, they must be navigated within institutional contexts (Bartolotta et al., 2023). Consequently, we present the CoI framework as a heuristic for course design that can be applied across multiple modalities as well as across available tools for facilitating student interaction. *Teaching presence* is crucial to that application because it gives instructors a starting point for navigating their contexts to design hybrid and online writing courses with the potential to facilitate *social presence* and *cognitive presence*. In what follows, we provide a brief overview of the various ways instructors in our study designed peer-review workshops, and then we look closely at the interviews, observation notes, and instructional artifacts we collected from our three case studies. We organize our analysis around the three components of *teaching presence*, examining the extent to which instructors employed *instructional design* and *direct instruction* to articulate their intended *cognitive presence* goals to students and how they employed *discourse facilitation* to cultivate *social presence*.

No One Right Way: A Variety of Peer Review Designs and Activities

One reason we emphasize that the CoI framework is a heuristic that can be applied across multiple contexts is because of the considerable variety of workshop designs we observed across just nine composition classrooms. Rather than recommend one right or best way to design peer review, this book uses peer review to illustrate how the CoI framework can be applied to writing pedagogy. We first present the peer review designs we observed in our study sequentially, demonstrating how the instructors created asynchronous and/or synchronous pre-workshop, actual workshop, and post-workshop activities. Then, we present the designs through the lens of the CoI framework, demonstrating how the instructors enacted *instructional design*, *direct instruction*, and *discourse facilitation*. Figure 5.2 illustrates each instructor's modes of interaction during the peer review process.

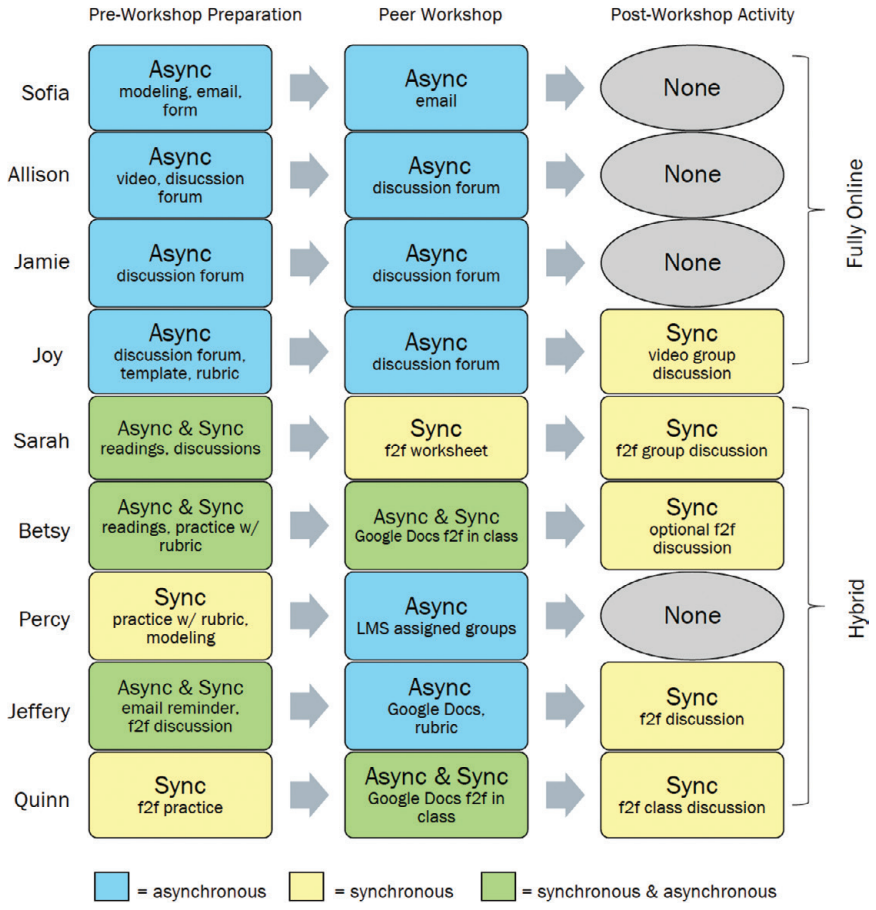


Figure 5.2. Instructors' Peer Review Designs, Presented Sequentially.

Examining these designs through multiple lenses provides insight into how peer review functions and illuminates the complex decisions instructors make to design and facilitate the activity. Such examination also demonstrates the flexibility of the CoI framework, supporting our larger argument that this heuristic can be used to design a wide range of collaborative activities across multiple modalities. As Figure 5.2 illustrates, all the instructors of fully online course sections designed asynchronous pre-workshop and actual workshop activities. Only one of these four instructors designed a post-workshop activity, and it was synchronous. There was more variety across the designs used by the instructors of hybrid course sections. Three of these instructors created pre-workshop activities that combined asynchronous and synchronous activities, and two created pre-workshop activities that were synchronous only. For the actual peer-review workshop, one instructor of a hybrid course section created a fully synchronous workshop, two created fully asynchronous workshops, and two created a combination of asynchronous/synchronous workshop activities. Four of the five instructors of hybrid course sections created synchronous post-workshop activities, while the fifth didn't create a post-workshop activity.

Structuring the same information differently, Table 5.1 organizes the course activities into the three CoI categories of *teaching presence*: *instructional design*, *direct instruction*, and *discourse facilitation*. This organization illustrates that, regardless of modality, all instructors in the study applied the three categories of *teaching presence*.

The "Instructional Design" section of Table 5.1 lists the nine *instructional design* activities or materials we observed, as well as which instructors employed them: written or video instructions, in-person or online lesson planning, LMS module building, peer review quiz or readings, presentation/lecture, rubric, and worksheet. *Instructional design* is the planning that instructors do as they identify goals (i.e., anticipated *resolutions* from *cognitive presence*) and then construct activities and materials to help students meet those goals. Some of these elements of *teaching presence*, such as lesson plans, are intangible or at least not visible in student-facing artifacts. What's tangible are the student-facing materials that instructors create; as such, we use instructor-created materials as our primary data point for instructional design. We examine those materials more closely in the case study section of this chapter, exploring the extent to which the student-facing materials contained evidence of instructors articulating their intended *cognitive presence* goals to students.

The "Direct Instruction" section of Table 5.1 lists which instructors employed the seven *direct instruction* activities or materials we observed: email/announcement, synchronous or asynchronous feedback on a draft, synchronous or asynchronous feedback on peer review, and synchronous or asynchronous instructor intervention. *Direct instruction* occurs as instructors guide their students to interact with the materials and activities they have designed. *Direct instruction* primarily involves instructor-student and student-content interaction: instructors send emails, post

announcements, provide feedback, assign readings, introduce students to worksheets and rubrics, and verbally interact with students. The goal of most of this interaction is to make the instructors' intended goals of the activity (i.e., anticipated *resolutions*) transparent. In the case study section of this chapter, we analyze collected artifacts and observation notes, examining the extent to which each case study instructor's *direct instruction* aligned with their stated *cognitive presence* goals (to *gain fresh perspective*, *learn from seeing peers' writing*, and/or *improve text*).

Table 5.1. Instructors' Peer Review Designs, Organized by the CoI Framework for Teaching Presence

Activity	**Online Course Section**				**Hybrid Course Section**				
	Sofia	**Allison**	**Jamie**	**Joy**	**Sarah**	**Betsy**	**Percy**	**Jeffrey**	**Quinn**
Instructional Design									
Instructions (written)	X	X							X
Instructions (video)		X							
Lesson planning (in-person)					X	X	X	X	X
Lesson planning (sync, online)				X	X	X	X	X	X
LMS module building	X	X	X	X					
Peer review quiz					X				
Peer review readings			X	X	X	X	X		X
Presentation/lecture					X				
Rubric	X						X		
Worksheet (sync)					X				
Direct Instruction									
Email/announcement	X								
Feedback on draft (sync)					X		X		X
Feedback on draft (async)	X	X	X			X		X	X
Feedback on peer review (sync)					X				
Feedback on peer review (async)	X	X	X	X	X	X	X	X	X
Instructor intervention (sync)					X	X		X	X
Instructor intervention (async)		X						X	

Activity	Online Course Section				Hybrid Course Section				
	Sofia	Allison	Jamie	Joy	Sarah	Betsy	Percy	Jeffrey	Quinn
Discourse Facilitation									
Author's note	X								
Discussion forum		X	X	X					
Discussion (sync, in-person)					X	X	X	X	X
Discussion (sync, online)				X					
LMS-assigned peer review							X		
Marginal comments	X		X	X	X	X		X	X
Modeling/practice (async)	X				X	X	X	X	
Modeling/practice (sync)							X	X	X
Worksheet (async)									X
Worksheet (sync)					X				X

The final section of Table 5.1, "Discourse Facilitation" lists the ten activities or materials that instructors employed to facilitate student discourse: author's note, discussion forum, in-person or online discussion, LMS-assigned peer review, marginal comments, asynchronous or synchronous modeling/practice, and asynchronous or synchronous worksheet. Discourse facilitation involves getting students to interact with one another; in this study, it typically involved students practicing peer review by writing to one another in the form of author notes, discussion posts and replies, worksheets, and marginal comments. In courses with synchronous components, discourse facilitation also involved oral discussion. Our analysis of the artifacts and observation notes affiliated with the case study instructors' discourse facilitation focuses on social presence: we interrogate the extent to which discourse facilitation guided students to form social perceptions of their peers.

Case Studies: Instructional Design, Direct Instruction, and Discourse Facilitation

In what follows, we describe the ways three case study instructors—Sarah, Quinn, and Sofia—each engaged in *instructional design*, *direct instruction*, and *discourse facilitation* for the peer-review workshop. In our discussion of *instructional design* and *direct instruction*, we examine the extent to which instructors articulated their intended *cognitive presence* goals (i.e., *gain fresh perspective*, *learn from seeing peers' writing*, *improve text)* to their students. In our discussion of *discourse*

facilitation, we examine the extent to which instructors prompted students to develop *social perceptions* of each other. Ultimately, our goal is to demonstrate how *teaching presence* can be engaged to assess the extent to which instructors are designing activities that are likely to facilitate community-based inquiry.

Instructional Design

In all three case studies, we saw evidence of instructors' materials enacting their articulated goals (i.e., the *resolution* of *cognitive presence*) for the workshop, but we also noticed evidence of implicit or implied goals. Most materials guided students toward sharing and learning from *fresh perspectives*, which was in line with the instructors' stated intentions. The majority of materials also emphasized *improve text*—even if the instructors stated that this wasn't the primary objective of the workshop. None of the materials emphasized *learn from seeing peers' writing*, despite three instructors' statements that they valued that goal of peer review. The implication for writing instructors is that first should come defining the primary purposes of peer review in terms of students' *cognitive presence* and then should come working to foreground those goals in the student-facing materials created during the instructional design process.

Sarah

As described in Chapter 3, Sarah maintained that the goals of peer review included *learn from seeing peers' writing* and *improve text*. All three of her students described the goal of peer review as *improve text*, but only one of the three (Jane) described *learn from seeing peers' writing* as a goal of peer review. All three students also mentioned *gain fresh perspective* as a goal of peer review.

Sarah attempted to achieve the goals of *learn from seeing peers' writing* and *improve text* through a peer review process that included asynchronous readings completed outside of class and discussed synchronously during face-to-face meetings, an asynchronous quiz about peer review practices based on a presentation and assigned readings, a synchronous peer workshop completed face-to-face, and a synchronous follow-up with the whole class. Sarah's students formed their own groups during each peer workshop, some choosing classmates with whom they worked before and others choosing new group members. Sarah asked students to bring paper copies of their essay drafts or electronic versions if they were comfortable sharing their devices with group members. Figure 5.3 visualizes the design of Sarah's peer workshop, presenting it as a timeline that differentiates between *instructional design*, *direct instruction*, and *discourse facilitation*. We begin with a focus on the first rectangle in Figure 5.3 to examine whether Sarah's *instructional design* created an environment in which her intended goals for peer review (*learn from seeing peers' writing* and *improve text*) were likely to be achieved. Later in the chapter, we analyze the extent to which her *direct instruction* supported her *cognitive presence* goals and whether her *discourse facilitation* led to *social presence*.

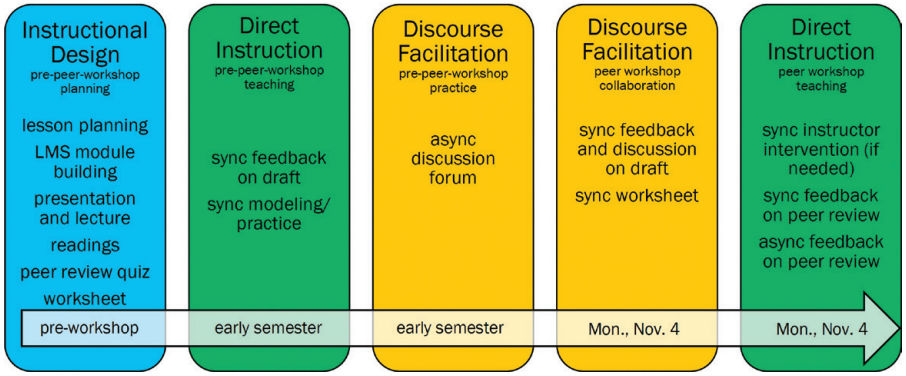


Figure 5.3. Sarah's Peer Review Design, Monday/Wednesday Hybrid Class.

Sarah talked about her *instructional design* in terms of how she scaffolded the drafting and peer review within the larger writing project, saying that she and her students

> … start with a topic proposal, so we narrow down their topic and we talk individually about that. And then we do an annotated bibliography where they list their sources and then they have a summary of that source and how they plan to use it in their paper. And then they have the first draft which is what you will be peer reviewing and then they will have a final draft. Sorry. Back up. Then they meet with me to get my feedback and then they have a final draft due after that.

Sarah also mentioned that she'd woven the concepts of "local," or surface-level, and "global," or meaning-level, writing concerns "throughout the semester to try and make sure that they really understand that" and bring that understanding into peer review.

To prepare students for peer review, Sarah asked them to read and refer to an Adobe Spark (now Express)[4] page that a fellow graduate instructor had created. The guide defined peer review as "the process of evaluating and responding to the work of your peers, in order to improve … their writing. As writers, peer review gives us the opportunity to see how our work comes across to a reader." This definition echoes Sarah's explanation in her interview that *improve text* was a key goal of the peer review in her course section. The definition also invokes the goal of *fresh perspectives* by noting that peer review lets writers see how their "work comes across to a reader."

4. Adobe Spark, which later became Adobe Cloud Express and is now known as Adobe Express, is a cloud-based design program that aims to make digital creation accessible to non-expert users.

The guide then offers a series of recommendations on how to produce peer feedback, which Sarah reinforced with a nine-question quiz, shown in Figure 5.4. The quiz emphasized starting with global, or meaning-level, feedback before offering local, or surface-level, feedback, and on asking questions like, "Could you explain what this term means? This might help the reader follow the connection you are making between ____ and _____." In this way, the quiz reinforced the peer review goal of *gain fresh perspective*.

Question 1 (1 pt)
When you first receive a draft from one of your peers, what is the first thing that you should do?
*Ask about the context & purpose
Start reading through their introduction
Make sure that it is in the correct format
Skim through for grammar mistakes

Question 2 (1 pt)
Based on what you have read, what concerns count as global concerns? Select ***all*** of the answers that apply.
*The organization
*The thesis statement
The spelling & punctuation
*The supporting evidence

Question 3 (1 pt)
True or False: When commenting on a peer's draft, we should always try our best to use "I" statements.
*True
False

Question 4 (1 pt)
True or False: During peer review, proofreading & editing is the most important concern to address.
True
*False

Question 5 (1 pt)
True or False: An example of a helpful peer review comment might be: "I really like this paragraph."
True
*False

Question 6 (1 pt)
True or False: An example of a helpful peer review question might be: "I am not sure what you mean by this. Could you explain what this term means? This might help the reader follow the connection you are making between ____ and _____."
*True
False

Question 7 (2 pts)
Based on what you have learned, match the peer review steps on the right with the pieces of a paper that you look at during that step. [*ordered correctly]

First, I should look at…	Global concerns, like organization, thesis statements, and evidence.
Next, I should Look at…	The paragraph level, like cohesion, main ideas, and connections to the overall thesis.
Finally, I should look at...	Local concerns, like grammar, style, word choice, and sentence structure.

Question 8 (1 pt)
During peer review we should do each of the following, ***except:***
*Point out every grammatical mistake
Use "I" statements
Ask questions as an interested reader
Be specific and kind

Question 9 (1 pt)
As writers, we need to make all of the changes that our peer reviewers suggest.
True
*False

Figure 5.4. Sarah's Peer Review Quiz Questions.

Peer Review for On Your Own

- What is the author's topic and main point?
- Why did the author choose this topic? What is the Kairos of the topic?
- Which issue, or stasis, of that topic is the author focusing on?
- Who is the imagined audience?
- Identifying at least one specific reason the author uses to support the main claim. (If you have trouble identifying it, talk about that.)
- What evidence is used to support the author's argument?
- How relevant is that evidence?
- Identify at least one example of ethos or pathos. How effective does it seem, based on the imagined audience?
- How effective is the introduction and conclusion? What specifically should the author do differently?
- How cohesive is the author's draft? Find specific examples of effective cohesive devices (transitions, repetition, etc.) and point to places where the "flow" seems to break down.
- How varied are the author's sentences? Find specific examples in which the author uses different structures (like coordination and subordination) effectively and point to places where sentences need more variety.
- How concise are the author's sentences? Find specific examples in which subjects are clear, verbs express action, and the writer avoids empty words—and point to examples in which sentences have a lot of prepositional phrases that might make the subject and the action hard to find.
- How is the draft's arrangement/organization? Are there paragraphs that could be switched to help with cohesion? Are there sentences that could be re-arranged as well?
- How appropriately is the author using punctuation? Point to specific examples of effective uses and/or uses that need revision.
- How appropriate do you think the author's vocabulary is for the imagined audience?

Figure 5.5. Sarah's Peer Review Worksheet.

These goals were once again reinforced by the peer review worksheet (see Figure 5.5) that Sarah handed to each student during the workshop.

Sarah emphasized modeling peer review to prepare students for the workshop and pointed to the worksheet as a resource to guide feedback. And, while Sarah never related the goals of peer review to the questions she included on the worksheet, they seem to align. Most of the questions on the worksheet asked students to describe their understanding of the text as a reader, which solicits *fresh perspectives*. Several bullet points also asked the reviewer to "find specific examples" of where sentences or paragraphs can be revised, which relates to the goal of *improve text*.

Given the emphasis on *gain fresh perspective* and *improve text* throughout the workshop materials they were given, it isn't surprising that all three students we interviewed from Sarah's course section named *gain fresh perspective* as a goal of peer review and that two out of the three named *improve text*. What wasn't present in these materials was a discussion of *learn from seeing peers' writing* as a goal of peer review. And yet, in the interview, Sarah explained, "The benefit of peer review is reading other people's work to see how other students are approaching the same assignment, and that seems to be the most beneficial part for them." It seems that the "most beneficial" part of peer review is implicit rather than explicit in Sarah's *instructional design*, which may explain why only one of the students we interviewed from her course section named it as a goal of peer review.

Quinn

In our interviews with her, Quinn maintained that the goals of peer review included *gain fresh perspective* and *learn from seeing peers' writing*. Two of her students, Geoff and Catherine, named *gain fresh perspective* as a goal of peer review; one, Snow, named *learn from seeing peers' writing* as a goal; and two, Geoff and Snow, named *improve text* as a goal. In the materials Quinn designed for the peer-review workshop, there was ample evidence of *gain fresh perspective* and *improve text* as goals, even though Quinn didn't name *improve text* as a goal of peer review. As with Sarah, *learn from seeing peers' writing* wasn't explicitly articulated in the workshop materials, even though Quinn, like Sarah, named it as a goal.

Quinn divided her peer-review workshop into two synchronous sessions: one face-to-face "pre-draft workshop" that took place on a Tuesday and one virtual "draft workshop" that took place on a Thursday. In the face-to-face session, Quinn asked students in each group to copy a portion of their draft-in-progress into a group Google Docs file and then create feedback for their peers; in the virtual session, students copied a complete draft into the same Google Docs file they used for the face-to-face session and created additional feedback for peers. Quinn kept her students in the same groups for the entire semester, and each group used the same Google Docs file for all of their peer-review workshops, creating a lengthy document that students could scroll through to see classmates' previous drafts. Figure 5.6 visualizes Quinn's workshop design. As in the previous section, we focus here on the first rectangle, examining the extent to which Quinn's *instructional design* supported her *cognitive presence* goals. We turn our attention to *direct instruction* and *discourse facilitation* later in the chapter.

In an interview prior to the workshop, Quinn explained how she had organized the peer review to support student learning objectives (i.e., *cognitive presence*):

> So, they're trying to understand how do they take the research and not just present the evidence, summarize it and see what are the key questions here, but now they're trying to understand: how do I actually take this evidence in, use it to underscore my own thesis argument? … In this phase, right now they are drafting the types of arguments that they want to include, finding their sources.

Quinn's explanation offers evidence of how she designed the workshop to achieve cognitive presence by focusing on understanding and applying secondary sources prior to giving and receiving peer feedback. She also spoke of her rationale for employing the same peer review groups all semester, saying, "One reason I like to keep them in the groups is I like them to observe each other's journey from seeing the initial research process all the way to the end so that they can, again, all understand where one another are coming from, and see the writing process."

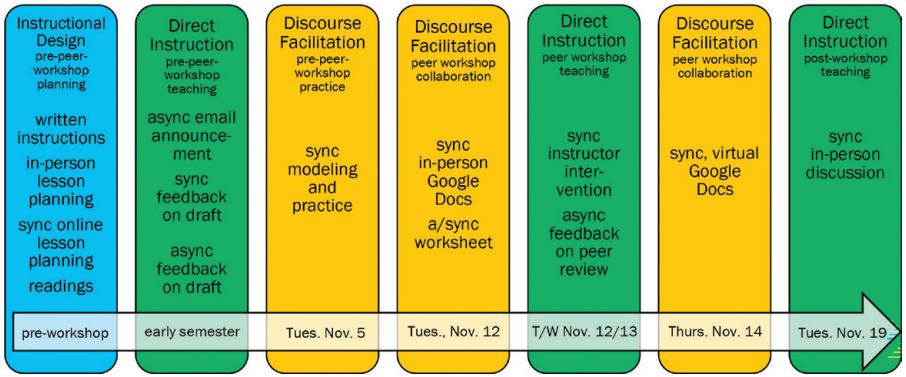


Figure 5.6. Quinn's Peer Review Design.

To prepare students for the workshop, Quinn provided written instructions that she copied to the top of each peer review group's Google Docs file. Figure 5.7 shows the instructions for Tuesday's face-to-face session and Figure 5.8 shows the instructions for Thursday's virtual session.

Position Paper Pre-Draft Workshop 11/12

Objectives
-Continue to "recycle" and forward Inquiry Essay research to incorporate into your Position Paper
-Begin to outline and prepare your materials for Thursday's draft workshop
-Practice offering constructive feedback.

Materials
-Inquiry Essay
-Discussion board posts # 9, 10, 11, and 12
-Position Paper Guide
-Draft Workshop Guide

Instructions
1) Using the Position Paper Guide, write the different parts of the argument categories for your paper (intro, narration, partition, confirmation, refutation, conclusion) below this prompt.
2) Review your Inquiry Essay, "Collaborations" style workshop activity from last Thursday, and discussion board posts # 9, 10, 11, and 12. Beneath the categories you've created, please paste all of the paragraphs and argument outlines that you'd like to include in your Position Paper.
3) Choose a paragraph that you'd like to work on for this workshop. Take 10 minutes to revise and/or draft this paragraph. Highlight or bold the text so that it's clear which paragraph you're working on. If you finish one paragraph during the allotted time, you may begin to work on another one.
4) When prompted, please begin to review others' drafts and outlines within your Google Doc. Using the add comment feature, please offer at least one comment on each peer's work. Your comments should reflect one of the assignment expectations within the Draft Workshop Guide (quality of argument, organization, evidence, and style).

Figure 5.7. Instructions for Quinn's Tuesday Face-to-Face Pre-Draft Workshop.

Position Paper Draft Workshop 11/14

Materials

-Inquiry Essay
-Discussion board posts # 9, 10, 11, and 12
-Position Paper Guide
-Draft Workshop Guide

Instructions

By 12:30pm on Thursday, November 14th, please update your drafts below. At a minimum, please include at least one paragraph per outline section (introduction, narration, partition, confirmation, refutation, conclusion).

Please review each draft and offer two types of feedback:

(1) marginal comments that appear on the side of the document (at least 4 per draft)

(2) 2-3-sentence endnotes that summarize the overall strengths of each essay and areas in which the authors could improve.

See the draft workshop guide for advice on what type of feedback to provide. This document may also be helpful to you as you revise your own essays, since these are the primary categories I'll be looking at when grading your essays.

Figure 5.8. Instructions for Quinn's Thursday Virtual Draft Workshop.

In Tuesday's face-to-face workshop, students were instructed to select a paragraph to work on and to leave one comment on their peer's paragraph that reflected one of the assignment expectations, which were detailed in the draft workshop guide titled "Draft Workshop—Position Paper" (see Figure 5.9). For Thursday's synchronous online workshop, students copied an updated draft into the Google Docs file; this draft needed to include at least one paragraph per outline section. Then, on their peers' drafts, they created at least four marginal comments and a two-to-three sentence endnote that summarized strengths and identified areas for improvement. As on Tuesday, students were directed to the draft workshop guide for information on types of feedback to provide (see Figure 5.9); as illustrated in Figures 5.7 and 5.8, this workshop guide could be accessed via a hyperlink in the workshop instructions.

As shown in Figure 5.9, the instructions to consider particular aspects of the draft and the guiding questions that prompted feedback reinforced the peer review goals of *gain fresh perspective* and *improve text*. *Gain fresh perspective* was solicited by the questions that invited the reader's assessment of the draft, such as whether the argument was contestable and clear and whether the confirmation and refutation paragraphs reinforced the thesis. Despite Quinn not emphasizing *improve text* as a goal of peer review in her interview, the draft workshop guide included references to improving a text, such as asking the reviewer to make recommendations for reorganizing paragraphs and to find proofreading errors.

Draft Workshop – Position Paper

Argument: Take a look at the partition paragraph and thesis statement.

- To what extent is the proposal argument specific, unique, reasonable, contestable, and clear?
- Does the partition paragraph effectively present a variety of different arguments that the writer will consider?
- In the confirmation and refutation paragraphs, does the writer nicely reinforce one's thesis?

Organization: Consider the arrangement of paragraphs within the paper and/or proposed outline.

- Does the paper include all six parts of a full argument: introduction, narration (background information), partition (thesis), confirmation, refutation, and conclusion?
- To what extent are transitions between sentences and paragraphs logical?
- Would you recommend that any paragraphs be rearranged for a better effect? Could confirmation and refutation paragraphs be arranged chronologically, by stakeholder or sub-argument, etc.?

Evidence/Research: Examine the presentation of evidence and research within the confirmation and refutation paragraphs.

- Are all generalizations effectively supported with specific evidence?
- Does the writer thoroughly introduce and clearly contextualize all quotations, data, and paraphrases?
- To what extent do the sources referenced seem credible?

Style/Conventions: Review the word choices, transitions, grammar, and punctuation.

- To what extent does the paper include sophisticated sentence structures, word choices, and general organization of ideas? Does any information seem too repetitive, vague, or convoluted?
- Can you find any proofreading errors or MLA formatting issues?
- Is the tone appropriate for an academic audience, and does the writer effectively utilize rhetorical appeals (ethos, logos, pathos)?

Figure 5.9. Quinn's Draft Workshop Guide.

In an interview, Catherine confirmed that she followed these instructions, leaving "a few marginal comments and then … a few sentences at the end, just like kind of giving our general view of the paper." As described in Chapter 3, Catherine tended to leave *meaning-level feedback*, while her peers Geoff and Snow left both *meaning-level feedback* and *surface-level feedback*. This is in line with Quinn's *instructional design*; in the interview, she noted that students could leave both marginal comments and endnotes as well as "use the track changes suggesting feature on the Google Docs [to] add a comma or change punctuation … directly on the document."

While Catherine was clearly aware of Quinn's instructions, she stated that Quinn didn't provide instruction about how to create peer review comments, saying, "She has her guidelines obviously … or she'll have us read something to prepare, but it's not really necessarily like, 'Here's how you do it.' It's definitely more open to however you best think that you can help the other person." Geoff similarly commented, "She gives us, like, I guess, like the basis for what we should pick up on … and we kind of just have to, like, go from there." These students understood that the draft workshop guide listed several questions that they might answer but that they didn't have to answer them all. Instead, they understood that the guide demonstrated the types of comments they should create, all of which seems in line with the goals of offering *fresh perspectives* that lead to *improved texts*.

Quinn also noted that the three types of comments her students created during peer review—marginal, endnote, editing—mirrored her own feedback style, remarking, "That is mimicking how I grade my students' papers. I do

those three types of changes … as well." Quinn's workshop design led students to directly engage with each other's writing, composing peer review comments that would share *fresh perspectives* and assist classmates in revising/*improving their texts*. It is also worth noting that, while both workshops were designed to be synchronous—students were expected to log into the Google Docs files at the same time during the in-class Tuesday session and online Thursday session—the technology-mediated distance between the participants and their physical distance when in the classroom gave the workshop an asynchronous feel. There wasn't a notable difference in the *instructional design* for the two sessions, despite one being face-to-face and one being virtual. As Snow put it, "Because both of the in-class and online work is on our laptops, I don't think there are too many differences."

Sofia

Sofia named all three of the top-mentioned goals of peer review in her interviews: *gain fresh perspective*, *learn from seeing peers' writing*, and *improve text*. Two of her students, Courtney and Ada, named *gain fresh perspective* as a goal of peer review; one, Ada, named *learn from seeing peers' writing* as a goal; and two, Courtney and Emily, named *improve text* as a goal.

To achieve these goals in her asynchronous course section, Sofia used email to facilitate textual exchange and response. The week before the peer-review workshop, students sent their drafts along with an author's note that described the types of feedback they sought from their peer reviewers. Sofia emailed each student with a peer's draft to review and a peer review worksheet, instructing them to read their peer's document, answer questions from the author's note, and fill out the peer review worksheet, which was included as a Word document in a weekly folder in the LMS. Students were asked to email their feedback to the peer, copying the instructor. While not required in the instructions, many students also chose to write comments in the margins of their peer's paper. Sofia grouped the students randomly, placing them in pairs (or in a group of three if there was an odd number of students, each of whom reviewed one group member's draft); these were different groupings than with the Essay 2 peer review earlier in the semester. Figure 5.10 visualizes Sofia's workshop design according to the three categories of *teaching presence*. In what follows, we focus on Sofia's *instructional design*; later in the chapter, we turn our attention to *direct instruction* and *discourse facilitation*.

In her pre-workshop interview, Sofia mentioned that she had designed the project so that students first composed an outline of their essay, then received feedback from the instructor on the outline before composing a draft. She also noted that she intentionally lightened the workload during the week of peer review, saying, "I don't give them a ton of assignments on the weeks that they have a review, so it's not like they are—they're just working on their essay, and they're working on reviewing somebody else's paper."

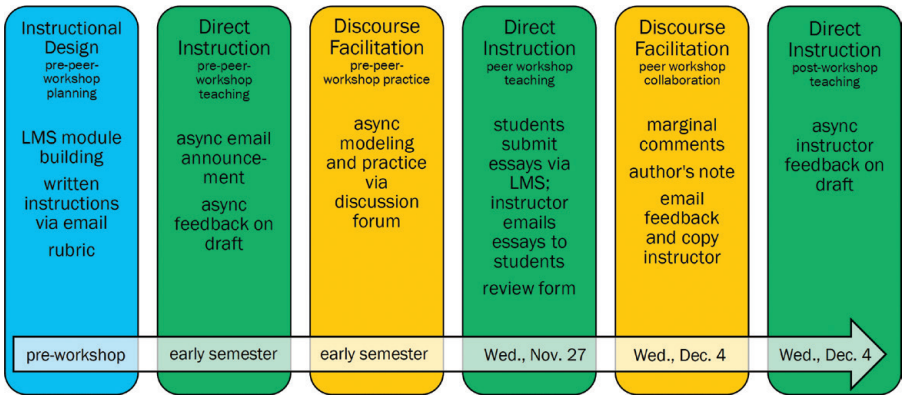


Figure 5.10. Sofia's Peer Review Design.

To prepare students for peer review, Sofia emailed each student with instructions (see Figure 5.11), attaching the peer's draft, as well as a blank peer review worksheet (see Figure 5.12). In her interviews, Sofia discussed her rationale for using email for peer review. She noted that she didn't conduct peer review through the discussion board of her LMS because she used the whole-class discussion as more of an informal space for low-stakes discourse: discussions were worth only a small number of points (five out of 1,000 for the course), whereas peer review was worth ten points. She also explained that she used email for peer review because it's more private for students than posting to class discussion. Finally, Sofia implied that email brought a sense of personal connection, saying, "I like the email because it's almost like you are standing in front of the student's desk in the classroom and saying, 'Here, it's from me.' Do you know I mean?"

Emily, Courtney, and Ada,

You were placed in a group of three for this peer review (see attachments). **Courtney, you are reviewing Emily's paper. Emily, you are reviewing Ada's paper. Ada, you are reviewing Courtney's paper**. This is what you need to do:

1. Read the author's note. Some essays have it on page 1, and others at the end of the paper before or after the Works Cited.
2. Download the peer review sheet (attached) and save it on your computer.
3. Read your peer's paper (attached), making comments as you go. I suggest that you write your comments in bold so they stand out to your peer.
4. Answer the author's note and complete the peer review form. There may be some overlap in your answers to the author's notes and the comments on the peer review form, and that is OK.
5. Email your feedback back to your peer and copy me on the email.
   Emails: [omitted]

You can earn up to 10 points for reviewing your peer's paper, but I will not know to give you the points if I do not see your email exchange.

DUE Date: Wednesday, 12/4. Earlier peer reviews are welcome.

As always, email me with questions.

Dr. [omitted]

Figure 5.11. Sofia's Email to Students With Peer Review Instructions.

Peer Review 3

To:
From:
Date:

Suggestions to the writer: Write below three suggestions on how to improve the essay.

Suggestion 1

Suggestion 2

Suggestion 3

Figure 5.12. Sarah's Peer Review Worksheet.

While we might have interpreted email communication as *direct instruction* in Sarah's or Quinn's classrooms, we include it as evidence of *instructional design* for Sofia because it was the primary way students accessed instructions for peer review. Figure 5.11 shows Sofia's email to Emily, Courtney, and Ada. The peer review worksheet attached to the email (described alternately as the "peer review sheet" and the "peer review form" in Sofia's email) was open-ended—students were merely directed to "write three suggestions on how to improve the essay" (see Figure 5.12).

The directive in the peer review worksheet to create suggestions that will "improve the essay" clearly illustrated *improve text* as a goal of peer review. The open-ended format of the suggestions also implied the goal of *gain fresh perspective*.

The seemingly sparse instructions in the peer review worksheet were likely because the students were also responding to the writer's author's note—instead of directing students to focus on specific aspects of the essay as did Sarah and Quinn, Sofia's workshop design was directed toward the author's needs. Courtney noted that she used Sofia's feedback on her Essay 1 draft (for which there was no peer review) as a model for how she should give feedback to her peers:

> The first one, the professor would make comments and talk about what she saw needed improvement, and she gave us a few pointers. Like, for example, she gave us five examples of major things she wanted us to change, or she thought that we could make better. So, I think that those ideas gave us ideas of what she wanted [us] to [give as feedback] to our peers.

In this course design, Sofia provided feedback on Essay 1, which (for students like Courtney) served as a model for how they should approach peer review in Essay 2. However, this scaffolded approach wasn't apparent to all students. When asked how her instructor prepared her for peer review, Ada said, "I mean, it wasn't

really prepared. I think she just put something out, saying that you guys are going to be doing a peer review."

Sofia expressed satisfaction with the peer review, focusing on how the workshop achieved the goal of *learn from seeing peers' writing*:

> It was successful in the sense that—and that's something that one of my students wrote in her literacy narrative—she wrote something about how she read her peer's writing, and she kept comparing her own writing with the peer's writing. And it is my goal, my number one—well, I know that we tell them the number one goal is for you to give feedback to a peer, but really my number one goal is for them to see other people's writing, their peers' writing, to see how their peers tackle that particular topic, and then, you know, to provide feedback.

As with Sarah and Quinn, the goal of *learn from seeing peers' writing* wasn't explicit in any of Sofia's course materials. However, she believed that this was the "number one goal" of peer review. Sofia further acknowledged what's implied throughout the rest of the data: "I know that we tell them the number one goal is for you to give feedback to a peer, but really my number one goal is for them to see other people's writing."

The importance of *learning from seeing peers' writing* was demonstrated by the frequency with which students and instructors mentioned it as an anticipated *resolution*. As such, designing opportunities for students to read and reflect on their peers' writing seems to enhance opportunities for *cognitive presence*. However, those opportunities are diminished when the goal isn't articulated to students and/or when the goal is obscured by materials that implicitly or explicitly focus on other goals (such as *improve text*). Because *instructional design* is expressed through created and curated materials, the intended *resolution* will be more easily realized if that goal is articulated consistently to students. Consequently, we recommend focusing on intended *resolutions* throughout the pre-, during-, and post-workshop materials.

Direct Instruction

Across these case studies, we observed *direct instruction* strategies that primarily reinforced our observations of *instructional design*: instructors consistently emphasized *improve text* as a goal of peer review through their interactions with students. *Gain fresh perspective* was often an implied goal in these interactions, and *learn from seeing peers' writing* wasn't a goal we observed instructors foregrounding.

The *direct instruction* we observed varied based on course modality. In Sarah's hybrid course section, *direct instruction* primarily involved verbal interactions. In Quinn's hybrid classroom, *direct instruction* included oral interaction in

the face-to-face peer-review workshop session and text messages in the online session, as well as an email to the class and individual meetings with students. Sofia employed similar strategies in her fully online course section, sending an announcement to the class summarizing her feedback on their drafts and sending individual emails to students. Sofia also attempted to replicate some face-to-face *direct instruction* strategies by sending an LMS announcement and recording videos. One implication of our findings for writing instructors is to consider the different strategies for *direct instruction* in different modalities, including how *direct instruction* can take the form of one-to-one versus one-to-many communications with students.

Sarah

In addition to using pre-designed materials (the Adobe Spark presentation and quiz), Sarah delivered a whole-class lecture that modeled peer review expectations prior to the peer-review workshop day. These in-class presentations constituted Sarah's *direct instruction*, and they involved providing additional resources and instructor feedback to guide student learning. As her student John explained,

> So, she kind of walked us through the first one as far as like what she would kind of look for, and she asked like, you know, how many of you all have done this before? And I feel like at least in my school we did them a lot, so it was pretty easy for me. I don't know what everyone else, what their experiences were. So, she walked us through the first one kind of, and then she gives us this sheet with like questions that she finds are helpful, especially when it comes to editing and reviewing. So, if you follow that it's pretty straightforward.

On the day of their workshop, students reviewed the writing process and the importance of feedback. At the front of the room, Sarah wrote the following on the whiteboard, in a circle with arrows to each word: prewriting, writing, feedback/peer review, revision, editing. She asked for a student volunteer to demonstrate an outline and mind-map on the whiteboards at the back of the room. She also discussed the differences between MLA and APA citation styles and why formatting isn't universal. During the workshop, Sarah walked around the room, asking each group if they had any questions. At times, students would raise their hands as she passed by, and she would speak with their respective groups. For the most part, students worked independently in their peer workshop groups and remained on task throughout the period. To conclude the workshop, Sarah asked the class if they had any questions and reminded them to use their peer review worksheets when revising their essays.

As with her pre-designed course materials, Sarah's *direct instruction* continually reinforced *gain fresh perspective* and *improve text* as goals of peer review. Her modeling of how to construct effective peer comments and her reminder

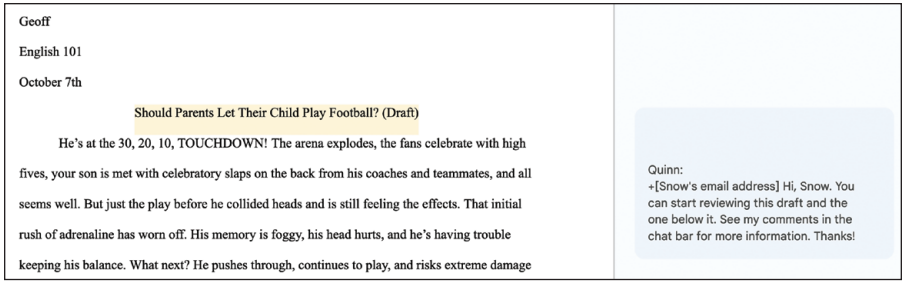
to use the worksheet point to both *gain fresh perspective* and *improve text*. Her framing of the peer-review workshop in a larger discussion of the writing process, where "feedback/peer review" precede revision and editing, especially highlighted the goal of producing a polished final product and perhaps suggested that *gain fresh perspective* leads to an *improve(d) text*. Potentially, Sarah may have drawn her students' attention to the goal of *learn from seeing peers' writing* as she answered individual questions during the workshop, but we didn't observe this.

Quinn

Like Sarah's, Quinn's *direct instruction* primarily took the form of oral instruction during the in-person class meeting on the day of the peer-review workshop. On Tuesday, Quinn explained the plan for the workshop and reviewed the draft workshop guide as well as the assignment instructions for the position paper and the assignment's rubric. Once the class moved into the workshop portion of the session, Quinn's *direct instruction* included answering questions from one student, Snow. In our interview with Geoff, he described Quinn's action of answering questions as the primary value of face-to-face peer review, specifically referencing Snow's conversation with Quinn, saying, "One of my group mates, she asked, like, she had questions to share about, like, how she would like word this or whatever. So, it's a lot easier with the peer review in class to, like, ask the teacher and see if they can direct you." In fact, Quinn's and Snow's voices were the only ones heard in the room throughout the 35 minutes of the in-class session when students were responding to peers' texts in Google Docs.

Geoff also described *direct instruction* in full class discussions, explaining that the students shared their project plans with the entire class but didn't engage in small group discussion with the peer review groups, noting, "We all talked …. We talk about what we're doing, like, our position we're taking, but it was never, like, in the group itself, I guess." Our observation corroborated this point: Quinn facilitated a full-class discussion at the beginning and end of the Tuesday class session. Notably, Catherine and Geoff were two of the three students who verbally participated in the full-class discussion, which suggests that their perceptions of the student-instructor relationship may not be representative of the rest of the class. Quinn confirmed this in an interview, noting, "Everyone in that group, they're just so unique because they communicate with me the most."

For Thursday's synchronous online workshop, Quinn provided minimal *direct instruction* supplementing the written instructions at the top of each Google Docs file. At the beginning of the period in which students were to complete the workshop, Quinn logged into each group's Google Docs file; if she didn't see a student working on the draft, she would leave a comment in the margins. For example, Figure 5.13 illustrates Quinn's comment to Snow, directing her to leave comments for peers.


Geoff

English 101

October 7th

Should Parents Let Their Child Play Football? (Draft)

He's at the 30, 20, 10, TOUCHDOWN! The arena explodes, the fans celebrate with high fives, your son is met with celebratory slaps on the back from his coaches and teammates, and all seems well. But just the play before he collided heads and is still feeling the effects. That initial rush of adrenaline has worn off. His memory is foggy, his head hurts, and he's having trouble keeping his balance. What next? He pushes through, continues to play, and risks extreme damage

Quinn:
+[Snow's email address] Hi, Snow. You can start reviewing this draft and the one below it. See my comments in the chat bar for more information. Thanks!

Figure 5.13. Quinn's Instructor Comment on Student Draft.

When Snow logged on to Google Docs later, she didn't directly interact with Quinn's comment, so it's unclear whether she read it or whether Quinn tagging her email address in the comment was what prompted her to log on.

Finally, Quinn applied several post-workshop *direct instruction* strategies. She reviewed the drafts after the Thursday workshop and created what she called "a composite suggestion list for everybody," which she sent to students via email. She also met with each student individually to discuss their peer feedback and plans for revision before the final essay was due.

Throughout the peer-review workshop, Quinn engaged in several *direct instruction* behaviors that reinforced *gain fresh perspective* and *improve texts* as the goals of peer review. Her post-workshop strategies of reviewing drafts and meeting with students about their intended revisions especially highlight the emphasis she placed on peer review as a catalyst for creating revised, improved products. While she may have talked with students about the goal of *learn from seeing peers' writing* either during her in-class conversations or individual conferences, we didn't see evidence of this goal of peer review in the workshop instruction.

Sofia

Sofia's *direct instruction* about peer review occurred initially via an LMS announcement (see Figure 5.14). After emailing each student with their peer review assignment, Sofia posted an announcement to the LMS reminding students about the peer review assignment, repeating instruction from the weekly schedule on how to write the author's note for their reviewers, and moving the draft deadline by one day because of Thanksgiving break.

The announcement offered recommendations for help students might request in their author's note (help with thesis, identifying off-topic paragraphs, writing strong topic sentences), which reinforced the goal of *improve text*. Sofia also directed students to recall previous peer reviews and what was helpful in those sessions, which might have pointed students towards *fresh perspectives* if they felt such perspectives were beneficial previously.

Week 14 Announcements

Posted on: Monday, November 25, 2019 11:39:13 AM EST

Students,

This is Thanksgiving week; this means that [our] University is open only two days- Monday and Tuesday. This is what you need to do:

Submit your draft for essay 3 **WITH AN AUTHOR'S NOTE**. This is a paragraph or bulleted list in which you first explain to your peer reviewer where you are in the drafting process (I just started or I have already revised a couple of times, etc.), and then **you ask your reviewer to answer specific concerns about your paper**. For example, you may choose to ask for help with the thesis or with identifying the paragraphs that are off topic or lack a strong topic sentence. To come up with the list of concerns, think back [to] the previous peer reviews. What seemed to be important for them? What was most helpful in your peer's review? Use the previous peer reviews to guide you, but, ultimately, you know best what your essay needs!

Due date: Tuesday, 11/26, but I can wait until Wednesday at midnight for your draft and author's note.

We also have exercise 9 on the schedule, but you DO NOT HAVE TO DO IT. I will give you the points for this exercise shortly. Focus on drafting essay 3 instead and enjoy Thanksgiving.

Figure 5.14. Sofia's Class LMS Announcement.

In addition to the LMS Announcement, earlier in the semester Sofia created and narrated electronic slides on different elements of writing, which were intended to inform the students' peer reviews; however, she expressed some ambivalence about the usefulness of the slides, noting that "I have PowerPoints about how it's important to have a central idea in the paper and what's a good central idea and what's a bad central idea. I don't know if they watch those narrated PowerPoints." Sofia also expressed feeling less confident about her ability to prepare her online students for peer review than her face-to-face students, saying, "I do it a lot in the classroom. In the classroom, we talk a lot about our papers, and we do that at the beginning, when I give them the assignment, and then throughout. But with the online format, it is really hard." Sofia's comment suggests that her narrated slides were intended to replicate oral *direct instruction* that she would provide in a face-to-face class, but she wasn't confident that the slides served that purpose online.

Sofia's final form of *direct instruction* was email messages to individual students. She didn't leave comments on the peer review feedback itself but simply acknowledged that she received each review. In an interview, Sofia expressed the idea that criticism of the peer review feedback may discourage students from providing peer comments in the future. Sofia observed that she would comment on the quality of the peer review "only when they do a terrible, terrible job, and

there is a reason behind that. I know that some of them feel that they aren't good enough of a writer to give feedback, and me yelling at them for providing too little feedback isn't going to help them with a future peer review."

Notwithstanding Sofia's policy of not commenting on the quality of peer review feedback, her student Courtney mentioned appreciating some positive direct feedback she received from Sofia on the peer review for a previous assignment: "Well, we actually did peer review with my second essay also, and the person I did it for, I think he could use a little extra help, so I went really into depth with mine, with my peer review, and my professor even emailed me back, and it was like, she thanked me for how much I kind of did for it, and I think he benefited from that." Courtney observed that Sofia also made a personal connection in that email message; knowing that Courtney worked in the Learning Center the previous year, Sofia encouraged her to apply to be a writing tutor. "She told me I would need to take the [second writing] class first, but she thought that I had the right skill set, she said, to be a tutor for writing," Courtney reflected. Like Quinn, then, Sofia leveraged her *direct instruction* to facilitate student-teacher interaction.

This emphasis on student-teacher interaction was further reinforced because Sofia provided feedback on each student's draft while students were undertaking peer review. In an interview, Sofia noted that she had time to point out only a few things each student should do to improve the text, and that peer review was useful in providing feedback beyond what she had time to provide. Nevertheless, her feedback on student drafts contained at least a page of suggestions for student revision. After commenting on student drafts, Sofia posted an announcement to the class that detailed the primary problems she encountered in the drafts and how to address those. As with Sarah and Quinn, Sofia may have talked with her students about the goal of *learn from seeing peers' writing*, but we didn't see evidence of this goal, and the addition of instructor feedback simultaneously with peer feedback might have overshadowed that goal.

Discourse Facilitation

Our analyses of *instructional design* and *direct instruction* focused on the extent to which instructors' intentions for peer review were observable in their course materials (*instructional design*) and in the ways they guided their students to interact with those materials and/or participate in the activity they designed (*direct instruction*). In both analyses, we focused on the relationship between *teaching presence* and *cognitive presence*. In our analysis of the final component of *teaching presence—discourse facilitation*—we focus on the relationship between *teaching presence* and *social presence*. As described in Chapter 4, we believe current conceptions of *social presence* are undertheorized, and we particularly call for future research on "social comfort" and "attitudes." We also believe there is value in differentiating between *social perceptions* and *social learning*, but we call

for more research to better define the relationship between those two. In this chapter, we focus our attention on the aspect of *social presence* that we learned the most about through our interviews with students: *social perceptions*. More specifically, we examine the extent to which our case study instructors' *discourse facilitation* led students to develop *social perceptions* of one another.

In each case, we found evidence of students interacting with one another, although the interaction was more substantive in some course sections than in others. The students in Sarah's hybrid course section clearly developed *social perceptions* of one another, which was largely a result of the synchronous and face-to-face *discourse facilitation* involved. Similarly, *social perceptions* were facilitated by Sofia's asynchronous workshop design that included author's notes and emails. In contrast, the students in Quinn's hybrid course section experienced the least *discourse facilitation*—they created comments and read their peers' drafts, but there was little evidence in our observations of the students interacting enough to develop *social perceptions* of one another. While we found examples of successful *discourse facilitation* in both Sarah's hybrid course section and Sofia's online course section, we were surprised at the lack of *discourse facilitation* in Quinn's hybrid course section, given that the modality included two synchronous workshops. An important takeaway from our findings for writing instructors is that the success of *discourse facilitation* isn't necessarily related to course modality.

Sarah

Sarah's workshop design invited students to develop *social perceptions* of their classmates primarily through being co-present with one another in the physical classroom. However, our observations indicated that, while these *social perceptions* may have facilitated discourse for some peer reviewers, this wasn't the case for all students.

Prior to the workshop, Sarah asked students to reflect in a discussion forum on readings about peer review and their prior experiences with peer review. This activity may have been intended to facilitate discourse; however, we observed that students tended to post the one required post and the one-to-two required responses but didn't engage much beyond that. Furthermore, none of her students who participated in our study, neither John, Jane, nor Jake, mentioned the discussion forum during their interviews; instead, they focused on their face-to-face interactions with peers when asked if they engaged in *discourse facilitation*.

Sarah's students brought paper copies of their drafts or electronic copies (i.e., their laptops) and chose their peer workshop groups on the day of the workshop. Their classroom contained three rows of long tables, and students tended to choose whoever sat next to them as their group members. During the observation day, Jake, Jane, and John volunteered to participate in interviews following the workshop, so they formed a peer workshop group in order to be observed more closely. This was the first time the three students had worked

together as a peer workshop group, but it was clear that they had previously formed *social perceptions* of one another as a result of regularly being co-present in the classroom.

The workshop began with the entire class working silently, reading their peers' essays and writing marginal comments and/or filling out the worksheet Sarah had provided before engaging in a discussion. Some groups chose to complete the worksheet while reading and others finished reading before completing the worksheet, but all groups seemed to focus on filling out some aspect of the worksheet before beginning their group discussions. Once group members finished reading their peers' essays and filling out the worksheet, they discussed their feedback aloud until class ended, and Sarah reminded them to use their peers' feedback when revising their drafts.

In this workshop design, the peer review worksheet was a tool intended to facilitate discourse by guiding the oral discussion. However, Jake felt that the worksheet was more of a hindrance than a help to *discourse facilitation*:

> There's one thing I think is kind of a pro and a con for this particular workshop is having a structured set of questions to answer in a peer review. I think it's helpful for people who don't know how to give feedback, but it kind of limits your discussion if you have other things that stood out to you that aren't related directly to the worksheet that you're given to follow.

When asked if there might be a way to balance a guide with organic conversation, Jake responded that filling out his own worksheet based on the group discussion of his essay might be more useful, adding, "Then you're getting the meat of what your peer is actually trying to say rather than whatever they can formulate in one sentence."

In contrast, John appreciated that the worksheet gave him a sense of Sarah's expectations. During class, we observed him using the worksheet as a guide for the verbal feedback he provided to Jake. In response to a worksheet question that asked, "How concise are the author's sentences? Find specific examples in which subjects are clear, verbs express action, and the writer avoids empty words," John wrote out a sentence from Jake's draft, and then added a note that said, "concise—but maybe a bit too concise." Then, during the group discussion, he said:

> I feel like you did a good job because the medical field is just straight to the point and I feel like you did a good job of that. There are definitely some words I just don't understand like *transcortical* but that's just because of your targeted audience which I understand. My main thing is like it's really, really concise so maybe just a little bit extended in some areas.

John began his feedback by focusing on Jake's language choices, which is what the worksheet asked him to do, but then he moved on to comment about the

overall concision of the draft. In this way, the worksheet seems to have achieved Sarah's purpose of prompting and guiding discussion.

When we asked Sarah about the worksheet, she explained that it wasn't required but was intended to help generate conversation, saying, "Sometimes I just give them the worksheet and they just don't even touch it. So, really, it's up to them. I just want to make sure they're talking." The students' verbal exchange and physical co-presence definitely required all students to interact and, through that interaction, develop s*ocial perceptions* that seemed to aid the *discourse facilitation*. In this way, Sarah achieved her goal to "make sure they're talking." Her use of a worksheet to guide interaction seems to have benefited some students but may have been a hindrance to others, which echoes our earlier findings about the importance of explicitly connecting instructional materials to learning goals.

Quinn

In contrast to the oral conversation in Sarah's classroom, Quinn's peer-review workshop involved no talking, despite its synchronous and in-person design. Furthermore, in interviews, Quinn's students shared that they didn't form *social perceptions* of their peer review group members.

During the Tuesday workshop, the students were physically co-present in the classroom. For the first half of the class session, Quinn gave a mini-lecture on writing effective introductions and introduced students to the plan for the workshop. The last 35 minutes of the class session involved the students copying a portion of their draft into the group Google Docs file and then individually creating marginal comments for their peers. During this time, the students sat in rows facing the front of the room and accessed the Google Docs file from their individual devices. They didn't sit near their peer reviewers, nor did they speak to them during the session; as Catherine explained, "We're not talking while we're doing it, so we might as well be in different rooms doing it anyways."

Thursday's online workshop was designed to be synchronous. Catherine and Geoff participated as expected, logging onto the Google Docs file at approximately 12:45 p.m., 15 minutes after the official class start time. Catherine was in the Google Docs file for 11 minutes, and Geoff was in the document for 26 minutes; he then left and re-entered the document six minutes later but didn't make any additional textual changes. Catherine and Geoff didn't interact in the chat or respond to one another's marginal comments. Snow logged on at 1:45 p.m., just as the official class time ended, and completed her feedback asynchronously after both Catherine and Geoff had left the document. In her interview, Snow pointed to this as an advantage of virtual workshops, saying, "You can just join the Google document maybe 15 minutes later if you have something to do." Quinn confirmed that this flexibility was intentional, noting, "I don't make them … stay all together viewing the document. When they finish the edits … if they don't have any more questions, then they can exit the document." In this way, while the activity was designed to allow for synchronicity, it supported more asynchronous interaction.

Despite being designed to support synchronous interaction, students didn't engage in back-and-forth conversation in either of the workshop sessions. In an interview, Quinn noted that synchronous interaction was possible through the Google Docs chat and tagging tools, saying, "So if someone asks a question in the comments saying, 'Add more evidence,' then someone could reply and say @ sign and the user's name, and 'What do you mean by this?' and then they'll receive some kind of notification, and then they can respond to it." However, the students in this study didn't interact in this way. As described in the Direct Instruction section of this chapter, we did see Quinn attempt to communicate with Snow through the tagging tool, but we have no evidence of Snow responding to that communication.

If we define *social presence* as "feeling real" and attempt to measure it via evidence of *social perceptions* that students develop when their instructors *facilitate discourse*, then we might conclude that we didn't find evidence of *social presence* creating opportunities for *cognitive presence* in this case study. However, these student participants reported positive experiences with peer review and, as illustrated in Chapter 3, made revisions that correlated with peer feedback. Catherine explained, "I like the workshop just because I like to see what other people think about my writing …. It's just a nice way to step back. And then it's also cool to see what other people's topics are." Geoff similarly noted, "You can't really read your own …. I mean if I write something, I think, like, it's good. But if someone else were to read it, they'd obviously find, like, certain things that you wouldn't." Or, as Snow put it, "I like the grammar comments because it's a—really helps me a lot." She further explained, "After I read their essay, I know the general structure of the essay. … So, it can help me improve my essay because they … grew up here and … they are more familiar with such format." These students interacted with each other through the process of reading and responding to drafts, and in so doing they developed some sort of *social perceptions*, at least of their peers' writing projects (which might suggest they viewed each other "as students" instead of "as people," as argued in Chapter 4). However, we didn't see the level of *discourse facilitation* that the CoI framework suggests is necessary for knowledge co-construction. The fact that we did still see some *cognitive presence* resulting from these students' interactions with peer feedback reinforces our call for a more robust theorization of *social presence*.

Sofia

Sofia's primary strategy for *discourse facilitation* was through the author's note. In the Week 14 module, Sofia defined the author's note as "a paragraph or bullet list in which you first explain to your peer reviewer where you are in the drafting process … and then you ask your reviewer to answer specific concerns about your paper." Her instructions further directed writers to create a list of concerns for the peer reviewer to address. To construct that list, Sofia instructed students to "think back on the previous peer reviews. What seemed to be important for

them? What was most helpful in your peer's review?" Sofia's effort to facilitate discourse relied on students to draw on what they had learned from previous peer reviews to construct an individualized request for feedback. Furthermore, the author's note overtly invited students to form *social perceptions* of one another, because they began the peer review process by considering the kinds of feedback the author desired. The author's note was something that Sofia's student Courtney found useful, as she pointed out that "on the last essay, she wanted us to have a little note somewhere about what we wanted to receive within the feedback. So, I really liked that, too."

Sofia's use of email as a delivery tool further encouraged the development of *social perceptions* because students were emailing their feedback directly to one another (instead of posting a reply to the forum in the LMS where they uploaded their drafts). Sofia acknowledged that she had chosen a unique way to facilitate peer review discourse, even though organizing the pairs and sending the email messages may have taken more work on her part than using another method, such as the peer review function in her LMS. She commented, for example, "I don't like it because it takes me forever to do it, and I have to be organized, and as you may have noticed, I'm not a very organized person in general, so I am forgetful and all that. So, it takes a lot of sitting down with no distractions and really paying attention on my part." This process took more effort than a more mechanized process would have, and she noted, "To put them together, to make sure that I've attached everything, and I have the instructions clear, and I changed—because I use the same instructions for each email, but you have to change the names and—so, make sure I attach the right paper." While Sofia's students didn't comment either positively or negatively about the strategy of using email communication to facilitate peer review, one, Emily, did note that email communication between peer review groups went smoothly, saying, "It was really good. It's really easy to do it with other students because usually they're really open. They email you really quick if there is a problem, and they're really open to critique." Emily suggested that the email exchange facilitated *social perceptions*—instead of posting comments in a Google Docs file or a discussion forum, students attached their comments to an email and presumably included a brief message to the peer which, as Emily observed, created an opportunity for asking questions if there was a problem. As such, we can conclude that this asynchronous workshop design created ample opportunity for students to develop *social perceptions* and engage in discourse.

Conclusions and Recommendations

In this chapter, we sought to investigate *teaching presence* by examining the ways in which *instructional design*, *direct instruction*, and *discourse facilitation* were evident within peer review, and the ways those functions of *teaching presence* facilitated the *cognitive* and *social presence* described in previous chapters. By

offering this analysis, we aimed to demonstrate how to use the CoI framework to assess the extent to which course designs can create opportunities for community inquiry.

As we analyzed the data for this project, we initially questioned whether peer review would be more successful when designed to include both synchronous and asynchronous interaction. However, our data repeatedly suggested that the effectiveness of a particular mode of interaction depended upon each instructor's pedagogical goals and the ways they leveraged course modality and available tools to achieve those goals.

Furthermore, there isn't one peer-review workshop design that we can position as "best." There were successes and challenges in all of the case studies we've presented in this chapter (and in all of the workshops we observed). Because we can't recommend one specific design strategy or mode as the "best" way to design or facilitate peer review, we advocate for designing peer-review workshops according to the CoI framework, which invites writing instructors to focus their activity design on three elements: *instructional design*, *direct instruction*, and *discourse facilitation*.

Based on our analysis of *teaching presence*, we offer three recommendations.

Recommendation 1: Explicitly Articulate Learning Goals in Student-Facing Materials

In this study, we focused on one particular aspect of *instructional design*: the ways instructors create materials that establish the goals of peer review. This element of *teaching presence* is modality-agnostic, in that, regardless of course modality, all instructors engage in *instructional design* as they establish goals and create materials that aim to guide their students towards those goals. For the instructors in this study, the primary goals of peer review were *gain fresh perspective*, *improve text*, and *learn from seeing peers' writing*. In all three case studies, we observed that most of the instructor-designed materials guided students to *gain fresh perspective*. In this way, *teaching presence* successfully created an environment where an intended goal of *cognitive presence* could be achieved.

Even though instructors' interviews didn't emphasize *improve text*, many of their materials did, demonstrating a disconnect between instructors' stated goals in the interviews and the materials that conveyed those goals to students. We suspect this disconnect may be related to writing studies scholars' critiques of *improve text* as a goal of peer review. Jackson (2023), for example, has built on Timothy Oleksiak's (2020) work to position "the learning that occurs for the peer reviewer in providing comments" (p. 206) as more valuable than what Oleksiak called the "improvement imperative." Too often, Jackson (2023) argued, students "see peer review merely as an exercise in proofreading and fail to grasp what they can learn when working collaboratively" (p. 208). The real value of peer review, according to Jackson (2023), is "not in its outcomes, i.e., the comments

to improve a peer's essay, but what students learn by engaging in the process of peer review itself" (p. 209). While acknowledging these critiques, we also recognize that some students learn from what sometimes is reduced to proofreading. For example, discussing tutoring ESL students, Sharon A. Myers (2003) pushed against categorizing "local" and "global" errors—what we've discussed as *meaning-level* and *surface-level concerns*—and, instead, asked instructors to "relinquish the attitude that giving second-language students the language they need is 'unethical' or 'immoral'" (p. 66). Likewise, Lori Salem (2016) emphasized that writing centers should stop focusing on only higher-order concerns and not lower-order concerns (what we've called *meaning-level concerns* and *surface-level concerns*) in all cases, if a student needs more help (p. 163). While our findings from Chapter 3 suggest that *meaning-level feedback* is more likely to initiate the community-based inquiry that leads to knowledge co-construction, we are cautious to conclude that writing instructors and tutors should avoid *surface-level feedback* altogether. Instead, we recommend instructors talk with their students about different types of feedback as well as the improvement imperative. We also recommend that instructors design peer-review workshops that have the potential to facilitate knowledge co-construction and that they attend to how they communicate that goal to students. Within and beyond peer-review workshops, we recommend instructors review their student-facing materials for instances when they may be inadvertently advancing the improvement imperative or failing to account for language diversity.

Like *improve text*, *learn from seeing peers' writing* was an implicit purpose for both instructors and students that nevertheless wasn't articulated clearly in any materials or instructions. We suspect that this is due to the nature of peer review, which necessarily requires students to read one another's writing. Because seeing their peers' writing is fundamental to the activity, instructors may not have seen a need to articulate explicitly the ways that reading peers' writing and providing feedback (not just receiving feedback) facilitates *social* and *cognitive presence*. We advocate for instructors to articulate as much as possible their *instructional design* intentions and the specific goals for each aspect of the peer review process. We also recommend instructors consistently feature learning goals throughout their materials.

Instructors can also make peer review learning goals clear through their *direct instruction*, which occurs when instructors guide their students to interact with the materials and activities they have designed. Throughout the study, we observed instances in which instructor and student expectations diverged. Sarah, for example, created a worksheet for her students and described it as optional during her interview without articulating that point to her students. She also walked around the classroom, looked at the worksheet, and included a checkmark at the bottom, which led students to interpret the worksheet as a part of an assignment to complete. In another example, Quinn provided a detailed guide for her students, yet her students Catherine and Geoff both commented that they didn't know how to put it

to use. Echoing Peter Shea (2024), our recommendation to writing instructors and tutors, then, is to carefully examine not only the materials they create, but also the way they interact with those materials during *direct instruction*.

We also recognize the immense cognitive load required to design a peer workshop with comprehensive materials. As instructors, we are well aware that activities take time and multiple semesters to hone. Our goal here is to encourage instructors to critically reflect on the ways their various methods of *instructional design* and *direct instruction* align with one another to support specific and narrowly defined learning objectives (i.e., *resolution*) for the workshop.

Recommendation 2: Deliberately and Intentionally Facilitate Discourse

Discourse facilitation is key to peer review—at the most basic level, instructors ask students to read and respond, hallmarks of discourse, to each other's work—which makes the CoI framework particularly appropriate as a heuristic for peer review and other collaborative learning activities that require knowledge co-construction. Consequently, in addition to the importance of intentionally and transparently articulating the goals of peer review to students, our findings illustrate that the importance of *discourse facilitation* cannot be overstated. Our finding aligns with Brunk-Chavez and Miller's (2007) urging for instructors to purposefully design a space for genuinely collaborative activities and Stewart's (2019) assertion that *teaching presence* is vital for establishing a relationship between *social presence* and *cognitive presence* in the writing classroom. Previous research has discussed opportunities for *discourse facilitation* in relation to modality. Breuch (2005), for example, pointed to asynchronous peer review as an option that affords students more time for providing feedback, allows introverted students an environment where they may feel more comfortable communicating, and encourages directive feedback. Our study moves away from modality-specific recommendations, instead recommending that *discourse facilitation* should be a central concern for instructors designing peer-review workshops—and other collaborative activities—that aim to function as communities of inquiry. We also recommend more research on the ways that *discourse facilitation* leads to *social presence*, including a conversation about the relationship between *social perceptions* and *social learning* and the impact of other elements such as "social comfort" and "attitudes."

Recommendation 3: Engage With Students via Both One-to-One and One-to-Many Communication

Our final recommendation for instructors and tutors is to use *direct instruction* and *discourse facilitation* strategies that include both one-to-one communication (e.g., individual emails and instructor feedback) and one-to-many communication

(e.g., whole class videos or announcements). The only instructor of a fully online course section in our three case studies, Sofia, described her struggle to replicate face-to-face strategies for one-to-many communication through narrated PowerPoint slides, worrying that students didn't actually watch the slides. We have anecdotally heard similar stories from many instructors of online course sections, some of whom concluded that one-to-many communication is just easier in the face-to-face classroom where the instructor is literally in the front of the room. While this may be true, one-to-many communication is important in online courses that aim to facilitate community inquiry because it can help students perceive themselves as participating in a cohort, as opposed to taking an independent study course. While Sofia expressed concern about the effectiveness of the PowerPoint slides, she also demonstrated an effective one-to-group communication through her emails with the peer review groups, and she demonstrated one-to-class communication through her LMS announcements. Sarah similarly demonstrated one-to-many online communication through the Adobe Spark page she used that introduced students to the peer-review workshop, and Quinn did so through her "composite suggestion list" that she emailed to students after the workshop was complete. Our recommendation to writing instructors is to actively and intentionally integrate both one-to-one and one-to-many communication strategies into their *direct instruction* and *discourse facilitation*.