ACTIVATING THE "FUND OF ATTENTION" TO EMPOWER STUDENT PEER REVIEW

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Remember the fabled straw that broke the camel's back? For faculty in the disciplines, teaching writing might feel like just such a straw. While some universities have robust cohorts of dedicated composition teachers, others, like our own, primarily rely on discipline-based faculty to embed writing instruction in their courses. With specific regards to the latter, writing program administrators commonly extol the myriad benefits of incorporating peer review (peer feedback or peer response) in the classroom, claiming peer feedback helps catch problems with student writing before they hit the instructor's desk. Peer review is believed to help students become more self-regulated learners who are motivated to write multiple drafts, implying the time spent grading student papers will be lessened (Nichol and MacFarlane-Dick 201). However, many who use peer review are left deeply unsatisfied because this promise remains largely unmet. As many in the composition community attest (Wirtz 5), peer review makes good theoretical sense, but as we will explore in this article, it poses operational challenges when faculty and students outside that community feel unprepared or unequal to the task. Thus, it often falls to writing program administrators to help empower writing instructors through targeted faculty development.

This teaching narrative tells the story of the relationship forged between the director of university writing programs and two sociology professors at a mid-sized, private university as we collectively developed and deployed a simple-but-effective model for student peer review. After introducing the "Fund of Attention" (FofA) model, we draw on pilot data and personal reflections to describe its impact

on our students and ourselves as educators. Our primary intention here is to describe the conditions from which FofA emerged and examine our pilot experiences using the model. However, given our transformative experiences, we conclude by recommending further inquiry and empirical assessments of FofA's efficacy and capacity for translation across diverse faculty-student relationships. In so doing, we seek to open conversations about the potential of FofA to blossom into a broader philosophy for pedagogy and curriculum development, especially in the context of writing in the disciplines (WID) and faculty new to writing instruction.

The Promise and Perils of Peer Review: A (Very) Brief Overview

Proponents of peer review affirm that it helps students practice their critical analysis skills, widens their sense of audience, builds an active learning space, and bolsters classroom community. They often assert that this pedagogical technique allows students to learn from the intellectual and stylistic choices of others and that this experience provides long-term benefits when students find themselves working collaboratively in their professions. Years of research underpins and extends these claims. Evidence suggests student peer review is as good as teacher feedback (Topping 262). Indeed, it may be better, especially for ESL learners: A responsive "real" audience lets the writer know if their message was effective, allows students to maintain possession of their texts, and offers a higher density of feedback (Rollinson 25). Research shows it benefits the reviewer as much as (if not more than) the writer (Lundstrom and Baker 38). Moreover, benefits are not merely concrete or skill-focused. If "meaning is a social construct negotiated by writer and reader through the medium of text" (Nystrand 78), nothing could be more conducive to meaning-making than peer review. Moreover, participation in a social composing process "helps students learn first-hand the communal nature and intellectual excitement of writing" (Holt 391). This is "politically important" as a social negotiation in which a writer "finds his or her identity" (Holt 392). It might also

have psychological benefits by helping students overcome the alienation felt when writing does not have a clear audience (Gere 10). Together, these sociocultural aspects of peer review can facilitate student acculturation into the collegiate world, so vital to student success (Bruffee 9).

Despite its potential benefits, a great deal of scholarly attention has been paid to the problems of peer review. Root sources of student and faculty dissatisfaction stem from a lack of reviewer mindfulness that is expressed in hastily written feedback and exacerbated by reductionistic checklist evaluation forms (Holt 384). More profoundly, the student-reviewer identity is ill-defined and unclear. According to Kay Halasek, if students see themselves as proxy for the teacher, the role is inauthentic and they lack a sense of authority. So, they focus on low-hanging fruit and discrete elements of a student's paper, thus distancing themselves from their own expertise and perspective. They don't respond as *readers*. Alternatively, if they see themselves as friends, their role is uncritical. Either identity orientation causes students to ignore or discount their peers' responses. Faculty complaints range from the poor quality of student reviewer responses to the failure of peer review to improve students' final papers (Brammer and Rees 71). Therefore, it does not save instructor time (Brammer and Rees 72). Moreover, students are dissatisfied. Literature identifies grievances that run the gamut of frustration: review was too uncritical or cursory, reviewers fail to honor the author's intentions, reviewers feel intimidated or overwhelmed, reviewers are too critical, and reviewers are not the professor (Brammer and Rees 71; Holt 384). Hence, many scholars have called for reform and more careful instructor management of the peer review process. This article documents our experiences in responding to these calls.

Inspiration from Desperation: The Collaborative Development of FofA

Our collaborative journey began with a deceptively simple question late in spring 2015: *"Can you lead a workshop for my students*

to help them elevate their writing?" As director of university writing programs (DUWP), first author Eileen Camfield is accustomed to such pleas. Sometimes they amount to wishes for wands that magically organize students' thoughts into coherent arguments or requests for silver bullets to eliminate all grammatical errors. However, this question felt a bit different, in part because Camfield knew how deeply committed this professor, co-author Lara Killick, was to her teaching and her students. She did not just want Camfield to fix her students' writing problems; she wanted to know how to address them herself. Both Killick and Ruth Lewis, two sociology professors, considered themselves committed-but-inexperienced writing teachers, identities borne out of shared frustration with the quality of student writing, a sincere desire to help students improve their fundamental writing skills, and personal imposter syndrome about teaching writing. Both were at a loss about how to develop their students' skills, as well as how to develop their own efficacy and identity as writing instructors. This sense of bewilderment stemmed not only from a lack of formal training in writing pedagogy but also from the intuitive (rather than intentional) cultivation of their own writing skills.

In both Killick's and Lewis's undergraduate experiences, they rarely received formative feedback from professors during the writing process, and the limited summative feedback they did receive centered on mechanical aspects of writing with only brief annotations regarding the ideas presented. Rarely (if at all) did they receive comments on the clarity of thesis statements, the effectiveness of transitions, or use of supporting evidence. Thus, they were neither formally trained in writing composition, nor did they have any modeling of effective writing pedagogy. During their Ph.D. processes, Killick and Lewis started to develop an implicit sense of "good writing" through more regular and deeper engagement with a range of literature in their field. They also began to fully appreciate the value of revising their work through the drafting process. They regularly submitted drafts to their doctoral supervisors for critique, and comments were often both detailed and critical in nature, with explicit attention paid to the persuasiveness of their arguments and

their emerging voices as academics. While this feedback certainly advanced the quality of their writing, they also found the intensity and isolation of the experience had a profoundly negative impact on their emotional engagement with the writing process. They felt their confidence as writers diminish and the onset of a deep-rooted imposter syndrome regarding their supposed identities as expert writers. In addition, they were immersed in a graduate student culture that involved regular discussions about writing anxiety and dissertation horror stories. Rarely did either encounter other Ph.D. students who expressed satisfaction in the quality of their work, pleasure in the writing process, or optimism about their future as academics. In short, for Killick and Lewis, while their Ph.D. experiences culminated in a more secure sense of their disciplinary expertise, they found their emerging identities as writing instructors far more fragile.

Thus, Killick found herself in Camfield's office in a state of complete disillusionment, utterly lost regarding solutions and seeking help for problems she couldn't even articulate. Despite scaffolding the capstone assignment across the whole semester, Killick feared if she did not change her approach, the final peer review session was going to be a complete waste of class time. The old-school "review your peer's paper and give them feedback to help them improve" simply had not been producing the desired effect. Camfield's experience leading the campus interdisciplinary writing program made her aware of just how common this dilemma is. Many are caught at a crossroads of dissatisfaction with student writing performance and with a sense of helplessness regarding what to do about it. Such helplessness was revealed when Camfield asked Killick what she meant by "elevate" her students' writing. Killick's reply was an anguished: *"I don't know; make it sound better; make it sound like they are writing at the college-level."* Sadly, Killick's efforts to help students with their writing were further impeded by a departmental culture that did not foster that kind of pedagogical support.

Killick's request for writing "elevation" immediately brought to mind a traditional class workshop on diction, but Camfield feared a stand-alone training session would be inadequate and ineffective.

Moreover, after talking with Killick about what she had observed in her students' papers, it became clear that they needed more global help. In essence, the students needed to better understand their roles as readers and writers. They needed a simple but comprehensive framework through which they could develop a sense of audience for their ideas and come to align their tone and language accordingly. In other words, they needed a metaphor to guide their writing practice.

The Development of FofA: Basic Principles

Camfield reflected on the fact that the multi-valent dimensions of writing and complex terminology—from "discourse community," to "thesis," to "genre," to "stance," to "subordination," to "dangling modifier" (the list goes on)—often seemed to inhibit student writer *and* inexperienced writing teacher agencies by mystifying the writing process. The authors believed they needed to strip all that away in order to empower students to engage in the work of writing. By activating their willingness to get their hands dirty (or to learn by doing without fear of harsh judgment), they could get on with the work of improvement. All this is not to claim that what follows sprang into independent being without context. The values and ideas about writing embedded below are grounded in the works of composition scholars like Donald Murray, Peter Elbow, and Linda Flower who see writing as process-oriented, situated and context-dependent, and emerging from writers who are aware of their readers. More specifically, the model aligns with Richard Lanham's dictum: "When you are revising, the scarcest resource is human attention," which views all sentences as "attention economies" (21). Writing teachers are formally trained in such ideas and develop appropriate pedagogical strategies. Camfield hoped the Fund of Attention (FofA) model would provide WID teachers a simple shorthand for the composition teacher's expertise. To further this end, she believed students and WID teachers alike might benefit from a visual metaphor, rather than more words, to describe the writing process (see Figure 1).

In Written Communication: The writer makes strategic stylistic choices to engage the reader's attention and advance shared understanding.

- **Strategic stylistic choices** refer to the writer's control of language (e.g., grammar, spelling, clarity, usage, diction, organization) to serve the writer's purpose (to inform, persuade, subvert, champion, etc.).
- **Engaging the reader's attention** refers to the writer's awareness of context (e.g., genre conventions) and audience (e.g., readers' interests and expectations).
- **Advancing shared understanding** refers to the degree to which the writer communicates new ideas or sheds new light on previously familiar ideas.

Writers must add interest to compensate for additional spending.

Reader's Fund of Attention

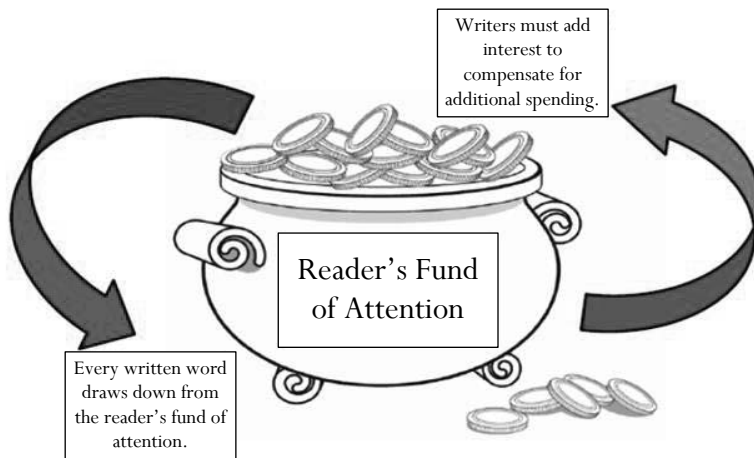Every written word draws down from the reader's fund of attention.

Figure 1: Fund of Attention, handout provided to students

FofA highlights the interdependent relationship between the processes of reading and writing. It acknowledges that the primary purpose of writing is to communicate ideas from a writer to a reader. Therefore, as we explain it, for a writer the worst possible thing is for your reader to fall asleep in the middle of your conversation: Writers need to keep the reader's attention. All readers are human beings who have a finite fund of attention; they eventually get hungry, sleepy, or thirsty. The trick for a writer is to hold that attention as long as possible. There are certain moves writers can make that fill the fund of attention; other moves deplete the fund. Rather than exposing students to these moves via direct instruction, FofA starts from a position whereby the students identify what moves them.

Students were introduced to the concept of reader-based writing through an introductory in-class workshop that could be adapted to various class lengths and sizes. The workshop briefly introduced the model and encouraged student reflection on the process of writing for an audience. Students were provided a sample essay and asked to read through and mark a plus (+) each time they felt a coin drop into their metaphoric "fund of attention," noting the *exact* location in the essay where the author had done something to pique their interest. Conversely, they marked a minus (-) at each spot where they felt their funds deplete. Those were the *only* marks they could write on the paper. Once done, each student created two columns at the end of the paper, one for pluses and one for minuses, in which themes were described in bullet points. They were not to merely list errors. Instead, they were each required to analyze and synthesize to create categories. For example, the list for pluses might have included general themes such as: really interesting ideas, clear thesis and topic sentences, compelling evidence, effective paragraph lengths, and active verbs. The list for minuses might have included a hard-to-follow sequence, logic problems, unsubstantiated claims, distracting diction, and unnecessary repetition. Next, students met with others in small groups and shared their personal lists. Through this discussion they engaged in further synthesis to develop a list of the top five activation-depletion moves appearing in the writing— always framing their observations by describing the impact on the reader (e.g., *"As a reader, I was confused by the abrupt shift in topic in the second paragraph."*). Along with honing analytical skills, another objective with this approach was to de-emphasize punitive judgment and develop a sense of writing as a shared experience.

The initial level of positive student engagement exceeded our expectations, raised our hopes, and led to the decision to more formally investigate the effects of the FofA model—particularly as they related to peer review. Could it convey the interactive essentials of written communication so effectively as to potentially revolutionize how student peer review is usually conducted? Our first step towards answering this question took the form of a pilot study spanning two

semesters (academic year 2015-16) and eight courses within Lewis's and Killick's respective departments.

Unleashing the "Fund of Attention": Pilot

FofA was deployed in a total of eight classes across the pilot period: four lower-division, three upper-division, and one graduate class with a total of 174 students (M=21.75, range = 12-26). Each class had been classified writing-intensive by their departments, suggesting a history of substantive writing assignments within the coursework. Both Lewis's and Killick's delivery of FofA included the introductory workshop conducted by Camfield followed by intentional in-class peer review sessions. However, the specific delivery mechanisms varied between the two sociology professors.

Introductory FofA workshops: Both professors started by asking Camfield to host the introductory workshop early in the semester, well in advance of embarking on their writing assignments. While Lewis asked Camfield to run a workshop with one of her classes, she did not ask Camfield to do so for her other class, instead delivering the workshop herself. Conversely, Killick asked Camfield to run both FofA workshops in her fall classes. Previously, Camfield and Killick observed some reticence amongst students to share their past peer review experiences and to express challenges interpreting her assignment guidelines and expectations. Interested to see whether this was a product of Killick's presence in the room, we agreed that Killick would not attend the workshops. Camfield noticed a different learning climate emerging. Students appeared to feel more relaxed—less under the microscope, less worried about "saying the wrong thing" and more open to identifying deficiencies in Killick's assignment guidelines/writing expectations. Since these are all desired student behaviors, Killick remained absent from the spring workshops.

In-class peer review: Similarly, both instructors scheduled whole class periods for peer review prior to submission of major writing assignments, allowing students time to meaningfully reflect on the feedback they had received from their peers, and use it to revise their work, if desired. Lewis's in-class peer review sessions involved students working in small groups of three or four to read and

annotate each other's work one paper at a time, allowing 15-20 minutes to collaborate in providing constructive FofA feedback to each student. As students in these two lower-division classes ranged from freshmen to seniors, working in small groups (rather than pairs) allowed the opportunity for those less confident providing feedback to their peers to work collaboratively with others. Comparatively, students in Killick's classes completed an online FofA review of each other's papers three days prior to the in-class session. Reviewers were randomly assigned, and their feedback was returned to the student author immediately by Canvas (the campus learning management system). This gave the students an opportunity to give/receive one round of FofA feedback before the in-class session during which additional readers provided reviews. In her graduate level class, Killick also responded to her students' work using FofA, intentionally using the same procedure described above; the rationale was threefold. It enabled her to provide content/style formative feedback and, more significantly, did so by modeling FofA for her graduate students. In addition, she made this pedagogical move to flatten the hierarchy between herself (as the expert) and her students (as the novices). This seemed particularly pertinent in developing a supportive graduate student-faculty mentor relationship.

Student Response: Fall Pilot Semester

Pre-FofA experiences of peer review were recorded via a short in-class survey at the start of Killick's FofA introductory workshops (n=32). Questions addressed previous participation in, and perceived value of, peer review. The data revealed that while 100% of the students had participated in peer review in previous classes, only 28% (n=9) reported some positive experiences. Conversely, all thirty-two students reported negative experiences. The most common were that peer review was *just a grammar check,* reviewers are *too nice,* reviewers *took over the paper,* reviewers are afraid to critique papers that *seem really good,* reviewers get *overwhelmed* by papers that appear really weak, reviewers *fail to catch all of the errors,* responses are not thorough enough, reviewers *cover the page with*

red ink," and the *"only opinion we care about is the professor's anyway."* These collective grievances mirrored those identified in the literature (Brammer and Rees 71; Holt 384).

At the end of the semester, after completing the FofA workshop and two rounds of FofA peer review (one online and one in-class), the fall pilot cohort responded to the following prompt as part of their capstone assignment*: "Reflect on your developing writing skills. Do you think your writing skills have improved over the course of this semester? Why/why not?"* Open coding was employed to identify raw data points related to student experiences of, and attitudes towards, FofA as an alternative strategy for peer review. This open coding was followed by a round of axial coding to categorize emergent themes in the raw data (Corbin and Strauss).

Two preliminary themes emerged from the coding: 1) FofA's perceived contribution to improved student writing and 2) its similar impact on student writing efficacy. Articulated here using the students' own words to honor their agency and to emphasize some demographics, one senior credited FofA with her renewed *"passion in writing again which is something I lost recently."* One junior reflected that *"keeping a steady flow and not depleting the fund of attention"* were two of his core takeaways from the class. In addition, two student populations who normally experience difficulty with collegiate writing were also quick to praise FofA. One non-traditional student felt that his *"writing skills have improved immensely … and that is exciting for me,"* while his ESL classmate commented that *"as an international student, I was struggling with writing papers and to be honest, I just never really liked writing. But this class … I actually enjoyed researching and writing about my stance on the given topic."* These student responses, combined with Camfield's and Killick's own personal reflections and collective discussions throughout the semester, furthered their interest in FofA's potential as a pedagogical tool.

Student Response: Spring Pilot Semester

As in the fall, data were gathered via a pre-workshop survey to establish the spring pilot cohorts' previous experiences and attitudes towards peer review. Almost identical trends were

observed, with 100% of the students having experienced peer review in prior classes and these experiences being primarily negative. This cohort described peer review as *"a waste of time"* and *"not at all helpful."* Yet by the mid-semester, survey data (n=39) presented far more positive student attitudes towards peer review. The overwhelming majority of the class (95%) considered FofA useful/very useful in their endeavors towards improved writing skills. FofA was assessed to be *"a fairly simple way for us to edit other people's papers"* and *"much more useful than the peer review [I] am used to, where people just fix grammar mistakes and only occasionally comment on the actual content."* Camfield also noted student responses during the initial workshop were more reader-based, complex, and nuanced after their exposure to FofA, revealing a more profound grasp of what makes writing effective.

Additional post-FofA reflection data were generated through the capstone assignments (n=45). Students were again asked to respond to the following prompt: *"Reflect on your developing writing skills. Do you think your writing skills have improved over the course of this semester? Why/why not?"* The qualitative coding drew attention to the impact of several specific characteristics of the model. One student reflected:

> *[FofA] is extremely beneficial, not only to the audience, because it makes the reader pay more attention to the content of the paper he/she is reading, but also to the author of the paper because it gives both positive and negative feedback to work on.*

Such comments suggest FofA prompts students to consider the symbiotic relationship *between* the reader and writer. They acknowledged that as writers they *"sometimes forget about retaining my reader's attention … as [they] can get bogged down by details and other things"* and *"find FofA useful because it is interesting to see where the reader's attention was intrigued and where [they] needed to work on how information was presented."*

Furthermore, they observed that *"unlike other techniques, FofA allows me to see what I am struggling with as well as my strengths."* The provision of *"specific positive feedback in addition to negative feedback"* served to

"boost my confidence," make it *"easier to see/distinguish between where I need improvement and where I don't,"* and gave *"me an indicator from a reader-perspective that I was losing their attention."* The ability of FofA to give *"feedback without cluttering it with comments that I may or may not use"* was also valued. It also enabled students to identify *"what I had to change in my writing overall instead of at specific points that peer reviewers point out."* In these ways FofA may help instructors realize the promise of peer review by "giv[ing] students something to say and push[ing] them toward a more complicated cognitive perspective" (Holt 388).

Emerging Outcomes: Recommendations for Future Lines of Inquiry

While the primary intention of this article was to provide a narrative of FofA's development and to introduce readers to its potential and practice, our pilot experiences also highlight the need for intentional assessment and further development of the model. To this end, we have identified four potential lines of inquiry as a platform for future empirical analysis: the assessment of FofA's capacity to 1) develop student writing skills, 2) cultivate positive writer-reader student identity, 3) cultivate positive writing instructor identity and enhance pedagogy, and 4) transfer across diverse curriculums and student cohorts.

Student Skill Development: In addition to the themes identified previously, students described FofA's impact beyond its effectiveness as a peer review technique. One hundred percent of the spring pilot cohort identified at least one new writing behavior they attributed to FofA. These included, but were not limited to, putting more thought into writing, increased time outlining and planning essays, producing multiple drafts, and spending more time reviewing drafts. These behaviors align with effective writing practices identified in composition literature, and the changes appear to have been intrinsically motivated. This potentially could result in the self-regulation David Nichol and Debra MacFarlane-Dick describe (201). What is unknown is the longevity of these new behaviors. Moreover, to what extent

are *all* students able to extrapolate from reader feedback and develop specific plans of action? It is one thing to know that you lost your reader's attention but quite another to know what to do about it. For some writers, awareness might be enough, but for others (especially those with less-developed basic skills) follow-up direct instruction may still be required. Determining the form and point of instructor intervention should be explored.

In addition to developing students' writing skills, FofA's simple, holistic, and egalitarian view of the reading-writing-thinking process enabled faculty to hone students' critical reading skills and to better structure class discussion. For instance, Lewis implemented FofA as a core criterion for critiquing assigned course reading in one of her upper-division classes focused on developing skills in literature review. Each week, students submitted reading responses intended to help them formalize their thoughts about the assigned reading prior to class discussion. Students were provided with prompt questions encouraging them to critique both the content *and* style of the assigned article. With regard to the latter, students were asked to apply the FofA model, and in each class discussion students were then asked to identify points where their fund of attention was either replenished or depleted. Lewis's primary aim was to build familiarity with the notion of a fund of attention through critique of "distant other's" work, prior to critiquing the work of known peers and ultimately using the concept as a tool to self-evaluate; however, she was surprised to discover how effectively the model seemed to facilitate the development of critical reading skills. Future work could explore, in particular, if this new area of FofA application benefits at-risk students who are least familiar with academic conventions or who read at a below-college level. More generally, does using the FofA frame better integrate reading and writing as synergistic skills in students' minds?

Cultivating Positive Writer-Reader Identities: FofA appears to cultivate a multifaceted student identity—as writers and as readers—by developing self-efficacy and by honoring student agency. As noted in our preliminary data, FofA offers opportunities for students to experience success with their writing—all those plus marks, notations

far removed from the traditional "red pen of death." Such positive experiences are not mere feel-good moments. When their writing is praised, students' writing anxiety drops and their levels of motivation to write rise (Daiker 156), creating mastery experiences associated with writing self-efficacy (Pajares 140). Thus, FofA may also operate as a harm prevention—or at least, reduction—strategy, depending on students' previous writing experiences.

Along with writing self-efficacy, FofA appears to build student agentic identity in two ways. First, the very structure of the approach aligns "teaching and assessment with a set of student-focused values" (Broad 14) and emphasizes the students' rights to their own words, showing "why new choices would positively change their texts, and … the potential for development implicit in their own writing" (Sommers 115), as opposed to focusing on error. Composition scholars call for reviewers, most especially writing teachers, to "replace idiosyncratic models of how writing *ought* to appear" with "less authoritarian concern for how student texts make us respond as readers and whether those responses are congruent with the writer's intentions or not" (Brannon and Knoblauch 122). FofA responds to this call with particular sensitivity to the fact that:

> Writing comments is a dubious and difficult enterprise.… [T]he things … least likely to waste our time or to cause harm [are] … to read what [students] write with good attention and respect; to show them that we understand what they have written—even the parts where they had trouble getting their meaning across.… Surely what writers need most is the experience of being heard and a chance for dialogue. (Elbow 200-01)

Certainly, during the pilot, instructors observed livelier student interactions using FofA peer review than with previous structures for providing feedback—more curiosity from writers and more thoughtful analysis from readers. Additional process reflection could help inform how FofA develops student dialogue, which in turn could improve procedures.

Some important structural changes have already occurred based off feedback from other FofA users. Instead of the "pot of coins" image (see Figure 1), one humanities instructor suggested a treasure chest might be a better metaphor in that not everything that goes into or out of a reader's fund of attention is of equal weight or value: A few comma errors might be worth the loss of a small copper coin, whereas a flawed thesis statement could be equivalent to a missing golden chalice. This more nuanced framing appears to have removed student concerns about the quantity of comments in either the "plus" or "minus" columns and re-focused them on the qualities of those observations, thus adding another layer of critical thinking to their identities as writers. Future use of FofA in new contexts with different student populations may reveal other structural ways the model could evolve to expand student writer-reader identity.

Second, FofA may build student agency by clearly defining roles. Peer review practitioners are told students need coaching (Min 306), clear procedures, and training (Rollinson 26). FofA's insistence on authentic, jargon-free language and its uncomplicated protocols attempts to demystify the reading-writing-responding process. In so doing, we believe it offers a method for alleviating reviewer identity-imposter problems where students may feel pressured to perform as proxy for the instructor. FofA attempts to firmly establish the reviewer's identity as a *reader*. This clarification of their role seems to empower voice, ensuring all reviewers have something to say. It also may force reviewers to fully engage with the text, not only by marking pluses and minuses but through the second layer of theme-generation analysis—a complex cognitive process indeed. The *writer* is also encouraged to actively participate in similar complex cognitive processes, determining which in-text marks apply to the reader's various themes and aligning stylistic choices accordingly. FofA appears to prime the capacity to do so effectively by increasing writers' awarenesses of themselves as readers and vice versa. Consequently, both reviewer and author agency are not only honored but required. Framed another way, FofA invites students to engage in precisely the kind of collaborative work identified as a "politically important" social negotiation in which a writer "finds his

or her identity" (Holt 392), overcoming the alienation felt when writing does not have a clear audience (Gere 10). Thus, understanding more about FofA's effect on student identity through self-efficacy and agency is promising ground for future investigation. Specifically, although we have an intuitive sense it develops positive writing identities, is this borne out empirically? Is there variation in which students gain the most from this model (e.g., across disciplines, class standing, GPA, English learners, etc.)? Are there any unintended consequences (e.g., where FofA may be damaging to student writing identities)?

Cultivating Positive Writing Instructor Identity and Enhancing Pedagogy: Our experiences suggest that student reviewers may not be the only beneficiaries of FofA; faculty also stand to gain. For the two sociology professors described in this article, FofA revolutionized their approach to peer review and transformed their entire pedagogical mindset. Its first impact was to minimize Killick's and Lewis's impostor syndrome around teaching writing. As with students using traditional peer review protocols, Killick and Lewis often felt inauthentic and lacking a sense of authority when expected to perform as proxy for composition teachers. Similar to its value for students, FofA provided them with uncomplicated protocols, accessible language, and the simple role of "reader responding to writing." Further, because FofA acknowledges the difficulties of writing and the needs of readers, Killick and Lewis also found it generated mutual empathy between instructor and student. FofA appeared to soften the arbitrary boundaries between traditional notions of novice and expert to create a safer, more democratic learning space for more honest dialogue. This boundary softening was underscored by having the DUWP conduct initial workshops in the Writing Center, which both ensured students had effective instruction on how to operationalize FofA and created a space in which students felt empowered to critique assignment guidelines before they were due. During the subsequent debriefs, faculty were then able to hear student concerns and proactively adjust their pedagogical strategies accordingly. Thus, this identity shift helped the instructors close the assessment loop. Future work could investigate the role of FofA as an antidote

to faculty imposter syndrome about teaching writing in the disciplines—including the impact of openness to assessment, changes in pedagogy, and the added value of students feeling heard by responsive instructors. To what degree are these separable outcomes, or if not, how are they inter-related?

Furthermore, FofA assisted faculty in the meaningful engagement with standard student learning outcomes. Listing *"improving student writing"* on a course syllabus is commonplace, but for Killick merely identifying writing as a desirable skill was not effective at actually attaining the outcome. Introducing FofA to the curriculum necessitated two macro changes to the design of the class: 1) the establishment of explicit, measurable student-learning outcomes connected to student writing, and 2) the integration of FofA principles into curriculum and assessment tools. With regard to the latter, Killick increased the frequency of all FofA peer review activities and provided more structured guidance via FofA worksheets tailored to each stage of the cumulative assignment. In addition, she revised all assignment rubrics to explicitly reflect the increased emphasis on writing skills *and* the FofA model. For example, her rubrics contained evaluative criteria such as *"The author's positions were clear and logically presented," "The author used credible and compelling evidence to support positions,"* and *"The reader's fund of attention was enhanced more than it was depleted."* The impact of such changes in assessment represents a further avenue for inquiry.

Closing Thoughts: FofA Across the Curriculum

In conclusion, we hope to connect FofA to the teaching for transfer (TFT) movement in composition study. TFT postulates that when students learn to draw on prior knowledge and to link key concepts under a self-determined guiding framework, they develop identities as writers that allow them to move to "new contexts, where through 'retrieval and application' … they can write anew" (Yancey, Robertson, and Taczak 137). If this is so, then FofA might serve as just such a framework for transfer across the curriculum. As discussed, our work suggests that by simplifying responding to writing as a process described in students' own terms and grounded in their

experiences as readers, FofA appears to build student agency. In so doing, might it also help build the kind of writerly identities associated with skill transfer? As this article has indicated, such transfer may not apply only to students. WID faculty also need to transfer their writing pedagogy skills from one class to the next. FofA seems to offer a framework to do so. At our own institution, we have already witnessed the model begin to permeate myriad contexts. Promising work has already begun testing FofA in science and humanities classes to explore whether FofA operates effectively across other disciplinary lines and serves diverse student constituencies equally well. The need for ongoing research in this area is paramount.

Further, we are particularly interested in examining the transfer of FofA beyond its role as a peer review tool for non-specialists. In serving as a shorthand for composition theory and in providing a coherent framework for writing pedagogy, FofA is providing our university a collective language, building writing-centered relationships across disciplines, and strengthening stakeholders' senses of shared purpose. The model has become the foundation for faculty development in our first-year seminar program, functions as the training tool for writing mentors in the Student Writing Center, and has informed the definition of and rubric for our institutional learning outcome for written communication. As such it has been presented at our regional accrediting agency's Academic Renewal Conference where it was well-received as an alternative assessment approach. It seems possible that FofA could offer a philosophical framework for an integrated writing curriculum and pedagogy development. We invite our readers to help us explore this new terrain.

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