Student-Teachers as Editors and Writers: a Pedagogical Design to Examine Peer Edition Through Formative Assessment

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Abstract

The present pedagogical proposal describes an initial implementation of a peer-edition process as a formative assessment strategy conducted with a group of nine first-semester Teacher Education Program students in a public school in Guadalupe Santander. On the whole, the study sought to identify and characterize how peer-editing could enhance students' writing abilities. The pedagogical design aimed at developing students' awareness in relation to their role as student editors and student writers and promoting autonomy in the process of learners' composition exercise to encourage collaboration and cognitive development in the composition process evolution. The piloting of a peer-editing cycle based on process writing and peer-editing principles was proposed, implemented and finally

Resumen

La siguiente propuesta pedagógica describe una implementación inicial de un proceso de edición por pares, como estrategia de evaluación formativa, efectuada con un grupo de nueve estudiantes de primer semestre del Programa de Formación Complementaria en una institución pública de Guadalupe, Santander, Colombia, con el propósito de identificar y caracterizar cómo la edición por pares podría mejorar las habilidades escriturales de los estudiantes. Se propuso, ejecutó y finalmente se evaluó un ciclo de pilotaje basado en el proceso de escritura y los principios de edición por pares y su comprensión considerada para perfeccionar y afinar los subsiguientes ciclos. Los objetivos propuestos fueron, desarrollar la comprensión de los estudiantes en su rol

evaluated. Insights from the process were gathered and considered to refine and polish forthcoming cycles.

Key words: peer-editing, formative assessment, process writing, peer feedback.

de editores y escritores, promover la autonomía en el proceso de composición de los aprendices para promover la colaboración y el desarrollo cognitivo en el proceso de evolución de la composición, e identificar las modificaciones escriturales de los estudiantes y con ello evidenciar el mejoramiento de sus habilidades escritas.

Palabras clave: edición por pares, evaluación formativa, proceso de escritura, estrategia, retroalimentación.

Introduction

The present article describes an initial implementation of peer-editing as a formative assessment strategy effected with a group of nine first semester Teacher Training Program students at Escuela Normal Superior María Auxiliadora – ENSMA- in Guadalupe Santander. The purpose of the study was to identify the influence that such an assessment instrument may have on learners' writing practices. In connection with the aforementioned objective, this pedagogical design expected to guide participants´ in their development of awareness concerning their roles as writers and editors, also, to encourage collaboration and autonomy along the writing composition exercise. With those objectives in mind, a three-stage peer-editing cycle, in which students were meant to assume the roles of writers and editors, was planned.

In addition, this paper gathers participants´ reflection on writing based on a close look to their dialogues and interactions when

reading and commenting on each other's written pieces. A decision to embark on this project was made mainly because writing is perhaps, the most difficult and challenging language ability to develop and it deserves further exploration in our local contexts. Correspondingly, and even when writing experiences at different levels have been widely and extensively documented, more awareness in relation to student -teachers participation in peer-edition practices may contribute not only to understand, firsthand, how the writing process occurs in the classroom and how it evolves from writers and editors' perspectives, but also to learn about connections participants make between their current roles as students with their future work as teachers.

Unlike listening or speaking, writing needs to be taught, and in that sense, it is necessary to recognize that as a thinking process it takes time to learn, refine and master. On account of this, and understanding that learning writing is basically a process that can be supported and enhanced through social interaction,

peer-editing claims to be a crucial referent to encourage its learning.

On the other hand, and even when particular studies have shown some disadvantages of peer feedback, especially related to the "competence" teacher or students can have in relation to suitability of comments given, students' language levels and friendship or gender bias, it has been also proven that its efficacy impacts writing teaching in terms of providing student writers an authentic audience, also developing linguistic and reading skills that, then implemented in learners' own compositions, may foster writing improvement. In addition to previous benefits, peer feedback attainments are strongly linked to the role student editors accomplish along the process. In that way, research shows that when appropriately trained, students provide comprehensible revisions that take to gain written betterment in their peers' compositions. For that reason, peer assessment follows a set of principles which are aligned to what the writing process compresses and that formative assessment supports, this proposal attempts to profit those particularities and enhance them in a supportive writing learning environment.

With the purpose to contextualize the reader and promote comprehension of the proposal being described, this paper has been divided into four different sections in which the first one, the literature review, displays the theories supporting the study namely process writing, peer-editing and formative assessment. After that component, the article includes a detailed description of the pedagogical intervention. An evaluation of the experience is the next segment in this manuscript and it discusses the relevance of the experience not only in relation to participants' roles as students, but also as future teachers. Finally some implications and contributions to the English writing area are exposed.

Theoretical Foundations

Defining formative assessment

Formative assessment has been defined from different authors and perspectives; however, some of their insights better match the purpose of this proposal. A first reasoning is made by Cizek (2010) who conceptualizes this process as a collaborative practice in which teachers and students are immersed in the decision to comprehend students' learning and conceptual organization, and in such purpose, to determine how from their strengths, weaknesses and areas of improvement some decisions -about teachers' instructional planning and students achievement progress- can be made.

In this regard, it is by combining evidence of instruments and formats, used along the implementation process with students and teacher's actions that, this strategy comes to life. In that sense, formative assessment as a process, contributes to identifying strengths and potential areas of improvement which will inform about students' learning achievement. In addition, during formative assessment, collaboration between students, who in the specific case of this study become student writers and student editors, will support reading and composition abilities, cognitive development and social interactions, all of them necessary constituents when learning together.

Black and William (2009), make explicit what is "formative" in this kind of assessment; teachers and learners make informed decisions on instruction and learning based on student achievement that has been previously elicited and interpreted. From this perspective the peer-editing strategy being implemented requires teacher, students themselves and their peers to analyze constantly gained performance during the process -that is-, continuous refinement of materials they use and the information they gather to adjust their practices in order to understand how students' written improvement moves. In the same way, editors and writers' interactions inform about transformations observed along the study, and new decisions that need to be made. Essentially the authors previously mentioned, Black and William, defend the relevance of evidence as the key component in which assessment is originated in the purpose to consider present and upcoming students' needs.

Peer-editing

As it has been discussed before, distinctive attributes of formative assessment based on reflections about the acts of teaching and learning, are complemented by a peer-assessment strategy that bridges the gap between learners' current writing performance and desired outcomes.

As a key concept supporting this pedagogical proposal, peer-editing has been extensively studied by Liu and Hansen (2005). These scholars conceive peer-editing as the "use of learners as sources of information and interactants for each other in such a way that learners assume roles and responsibilities

normally taken by formally trained teacher, tutor, or editor" (p.31) when making comments, observations or judging each other's compositions in both oral and written formats in the writing process.

Even when the editing process demands from student editors specific language knowledge and abilities required to make the proofreading exercise a worth and authentic practice in the classroom, it is not the only skill to be considered. Personal, cognitive and interpersonal marks are boosted, as asserted by Yang et al.,(2006) and cited in Bijami (2013), "peer feedback is beneficial in developing critical thinking, learner autonomy an social interactions among students" (p.94).

Likewise, Brown (1998) considers peer editing as "a true sharing process" in which participants are not limited to provide feedback, but also are given feedback. In the same manner it is a process connected to the notion of fostering the development of writing skills, but equally important, reading abilities.

As a formative assessment instrument peer-editing contributes to develop a more comprehensible idea about the dynamics of teaching and learning in the classroom, and also to broaden the roles of teachers and students- now seen as editors and writers-. The classroom turns into a collaborative social setting where students interact with each other in the purpose to provide support and learn together. In the same manner editors are acknowledged as tutors in their peers' continuous writing refinement progress, and writers are recognized as more aware and reflective authors.

Along with previous ideas there are some evident benefits peer-editing practices bring for writing skills enhancement. Topping (2010) identifies distinctive advantages peer assessment provides to learners. Inherent to individual gains, peer assessment encourages motivation, learning engagement, self-commitment, and autonomy when making decisions about learning. Learners are able to reflect and take action on their own achievement and metacognitive development. Additional benefits are connected to empathy strengthening while providing and receiving feedback from peers.

Fostering individual, social and communicative abilities and relationships is a potential effect prior benefits may have on students. A more inclusive vision of learning where students grasp progress not only at a cognitive level but also at an interpersonal dimension, can be accomplished through the peer-editing proposal.

Process writing

Brown (2010) asserts that in contrast to other language skills, writing is a "culturally learned behavior" (p.334), which implies that we only learn to write if someone teaches us or we are in a literate society.

In the same fashion he recognizes writing perceptions have evolved. More than a half century ago writing was perceived as a final product based on certain standards of prescribed English rhetorical style, in which accurate grammar and organization responding to conventional rules were imperative. However, and throughout time, when new approaches and paradigms in

education have been conceived, human beings are now considered "creators of language" Brown (2010. p.335), where content and message are relevant and the intrinsic student motivation is the center of learning. Elbow (1973) clearly differentiates those conceptualizations when he suggests writing is an evolution of thought, which basically means that is by writing that language users construct and deconstruct their message. "Meaning is not what you start with, but what you end up with" (Elbow 1973. p. 15)., and that will only come after sitting, thinking, writing, going backwards, crossing out and so forth.

Nowadays, an approach that responds to those characteristics concerning the teaching of writing is "process approach". Some of its principles adapted by Shih (1986) and cited by (Brown, 1994) refer to:

- Highlight on the process of writing that takes to the final written piece.
- Develop students' awareness in relation to process writing, and their own writing abilities when expressing themselves.
- Emphasize on the process of revision implemented and provide students with enough opportunities to refine their texts.
- Provide feedback to students along the writing process. Such assessment can be given from teacher and peers.
- Promote individual conferences with students through the whole composition process.

Pedagocical Design

After extensive reading to gain a better understanding of "process writing", "formative assessment" and "peer editing",

there was the need to articulate these theories to teaching practices in the classroom. In such manner, and considering both approaches, -The Process Approach to Writing Instruction adapted by Shih 1986 (cited in Brown), and Peer-editing Principles proposed by Hansen and Liu (2005) - conceive writing as a three-moment practice; "before", "during" and "after", the fundamentals for a piloting cycle were established.

This strategy was initially planned to be carried out in a four session two-hour period time, however, because of the necessity to expand and clarify ideas, an extra session was incorporated. Participants included a group of nine pre-service teachers –one male and eight female– whose ages ranged from sixteen to twenty-three year old. Except for a student who comes from a different department, the rest of learners are graduated students at ENSMA - in 2014 or previous years. Even when their language abilities are diverse, their proficiency English level remains at a Basic User Level or A1. Most participants come from the rural area, and a small percentage come from the urban sector.

Four main objectives were set to be fulfilled through this proposal; a first one referred to the encouragement of students' awareness in relation to their role as editors and writers by means of peer-editing as a formative assessment strategy. A second one aimed at promoting autonomy in the process of learners' composition. A third purpose intended to encourage collaboration and cognitive development in the composition process evolution, and a last one sought to identify students' writing modifications to make evident participants' betterment of their writing skills.

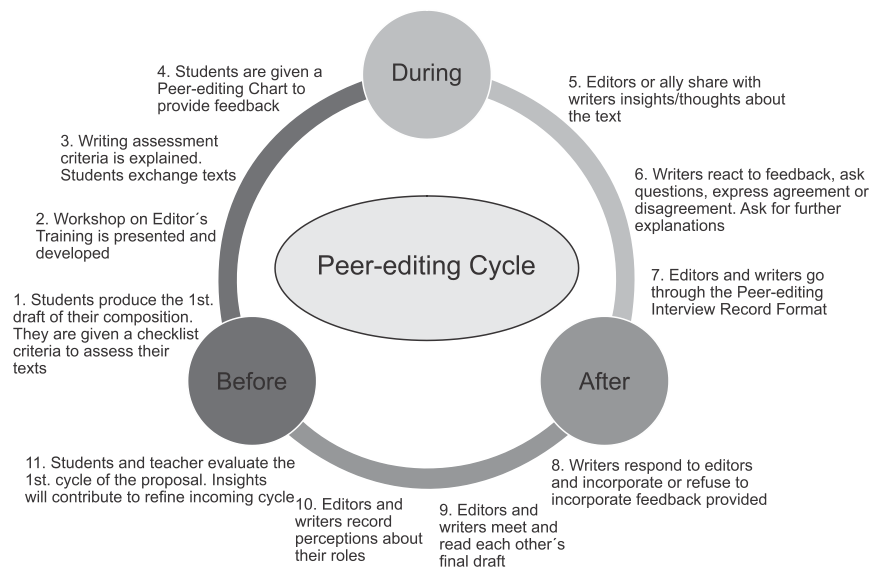**Peer-editing cycle proposed**

Diagram 1. Peer Editing Cycle

The Peer-editing cycle represents basically a set of activities which go through the three-moment process of writing; before during and after. Before the cycle is over, an evaluation of the process is implemented, and insights considered refining activities, formats and processes in a forthcoming stage (See Diagram 1).

Before peer-editing stage: As part of the first semester's Teacher Training Program syllabus, and in a closing activity related to the content unit *Introducing Yourself,* students were to write a short text about themselves. Such composition was then used as students' first draft for the present peer-editing proposal implementation, and so, the first activity included in the diagram already displayed. In addition, with the purpose to inform learners about composition assessment, they were given a writing checklist criterion in advance for their texts to be adjusted before turning them in. Once written, pieces were collected and the peer-editing strategy was ready to be socialized.

In an initial session, the second exercise included in this phase was presented and developed: the Editor's Training Workshop (see Appendix 1).This workshop sought to familiarize learners with what an editing process shaped by formative assessment principles meant, and also to guide them into assuming a reflective perspective throughout the implementation of the peer-editing strategy. In that respect, Min (2006) explains that it is by training students on how to give and use feedback, that peer-assessment can be an exceptionally effective practice, cited by Azarnoosh (2013). Finally, this step-by-step training workshop included detailed "hands at work" reading, commenting and editing exercises designed for students to strength their abilities not only as readers, but also as constructive editors.

In the second session, a group activity meant to monitor editing abilities was developed: The Peer Editing Chart (Format 1). Subsequently, a format containing criteria to assess students' compositions was explained. Basically, this three-column format (see Appendix 2) contains the very same criteria students already went through when composing their texts. Additionally, it includes a column to record editor's comments and perceptions regarding writers performance in each item assessed. A third column includes writer's responses to editors' comments and observations. Students, organized by pairs exchanged texts and were instructed in how to go through that activity. For next session students, as homework, had to read their peers' drafts, comment and offer feedback based on criteria already presented in format 1, in the column referred to Editor's comments.

During peer-editing stage: Two main activities were developed during this session; a first one related to the essential purpose of providing written and oral feedback to writers, (Format 1), and a second one connected to a reflective dialogue, between editors and writers illustrated in the Peer-Editing Interview Record Format (Format 2-see Appendix 3).

The written feedback (recorded in Format 1: "Peer-editing Chart") that readers provided had the purpose to recognize

writers' initial composition skills which will eventually make their texts grow, and was characterized by identification of strengths and areas of improvement through comments and observations about the texts. In addition this collaborative exercise informed writers about opportunities they had to revise, refine and gain some progress in their writing learning process. After editors finished assessing compositions, writers had the opportunity to react to feedback given by asking questions, manifesting agreement or disagreement or asking for further explanations to editors. Both interventions were audio-recorded and also intended to enhance students' comments when editing a written piece in a forthcoming cycle. Brufee (1999) recognizes in these types of experiences an opportunity for students to develop writing skills, cited in Al-Jamal (2009).

At this time of the implementation, editors were sharing their insights orally based on what they previously, and as homework wrote. However and even when writers had reacted to feedback, they still needed to be given time to respond in the same format and in written form. In that manner they were guided on how to do so. This exercise was to be done as homework for the next session. Along with this activity, it was expected that writers read, revised and refined their compositions and produced a second draft.

As a final activity and in the dialogue established right away and registered in Format 2, students exchanged ideas about their roles in the writing process implemented. Information gathered through this format was intended to adjust the strategy and the writing process when moving into the second cycle.

After peer-editing stage: For this last part of the cycle, writers had already read and refined their compositions according to observations previously made by editors. Moreover, and connected to prior exercise, they had responded to editors' written comments using Format 1.

As a first activity for this session editors and writers met once again. The objective now was to make writer's text evolution evident through an additional second reading by editors, and confirming if the provided feedback was or was not incorporated in the last version of their compositions. Finally, closing written individual reflections were made by students in both of their roles, writers and peer editors. For that reason they went through the Formats 3 and 4 connected to Editor's Peer Editing Reflection Log (see Appendix 4) and Writer's Peer Editing Reflection Log (see Appendix 5). These forms were conceived to dig into students' perceptions related to process writing, editors' abilities in assessing their peer's texts and writers' awareness in relation to their composition writing skills. Finally participants 'involvement in the process through these formats revealed some nuances concerning the impact that students' (as editors and writers) decisions had on text improvement along the implementation of the strategy. More important was to identify learning and teaching connections students started making, not only from their current student role, while being engaged in the pedagogical design, but also from their perspectives as future educators built throughout their work as editors.

Now that this peer-editing piloting cycle was completed it was necessary to know to what extent the strategy could or could not benefit participants' process writing and various roles construction. In order to evaluate the experience, a poster session and several formats were considered. Next section shares the most relevant students' insights.

Evaluation

As an evidence of the assets, challenges and the value this experience brought about in relation to learners' involvement as students and as future teachers, two key formats, the Editor's and Writer's Peer Editing Final Reflection Logs along with students' evaluation comments -gathered at the end of the cycle- were reviewed with the purpose to know students' reflections and outcomes about their participation in the project.

Editors' perceptions about their role

Students felt comfortable when assessing their peer's compositions. By having the chance to share prior knowledge through comments and observations, editors contributed to make their classmates' texts evolve. In that sense, readers felt their opinions were valued and then eventually, collaborative work was evidenced in subsequent written versions. Even though editors recognized editing process develops reading criticism, it represents an enormous responsibility towards their peers' process writing evolution. In doing so, students enhance their ability to evaluate their own writing, Hansen & Liu (2005) cited in Al-Jamal, D. (2009).

Lack of confidence and uncertainty when assessing each other's drafts were difficulties editors encountered during the edition process. Such restrictions were founded mainly in language knowledge limitations. To overcome those eventualities students suggested developing a deeper reading exercise intended to excel the edition process by means of rigorous self-information practices.

Effectiveness of editors' comments

Comments given by editors were taken into account by authors when revising their drafts, and most of them were associated with a prescriptive nature of language. It was by negotiation of meaning, that editors and writers could enhance compositions. Authors questioned, asked for clarification and went through extensive proofreading, key issues referred as "mindfulness" of the recipient to maximize the effects of feedback provided (Bangert et.al 1991)., and identified by Sumangala and Dicarlo (2000) as "functions during negotiation" cited in Al-Jamal, D. (2009 pp.16-17).

In addition to that the dialogue established between editors and writers enhanced collaborative learning work. Assertiveness exhibited by readers when assessing their peers' productions and awareness and receptivity writers showed in relation to their writing abilities, and composition characteristics, were attitudes which contributed to gain students' interest in correcting their written pieces. However, low interest and commitment when writing or correcting drafts impeded more insightful text growth.

Writers perceptions about their role

Even when students seemed to be enthusiastic about the writing exercise developed, they recognized complexity in this language ability which made them feel confused and doubtful when creating their texts. Writers mirrored themselves as committed learners able to achieve composition progress derived from self-motivation and the opportunity to share their previous knowledge and also the ability to express themselves. On the other hand, students ponder that it is by considering peers' assessment, proofreading own texts, writing a first draft, and being more creative in their compositions that language difficulties can be surpassed, and thus text grow. Despite difficulties, writers valued the opportunity to develop a higher composition level in terms of text elaboration

Writers' performance

Readers mainly focused on their peers' abilities to create a written piece however, and from writers' perspectives their drafts were characterized also for showing fluency when expressing their ideas. Interest and commitment have been identified as composition attributes recognized during the strategy implemented so far. Nevertheless areas which require more attention enhancement are include understanding formal aspects of the language, especially mechanics (spelling and capitalization) and the excessive emphasis on prescriptivism to use the English code.

Text evolution

At some extent, and after reading the final versions of compositions, readers evidenced peer text evolution. From proofreaders' perspective such progress was based on particular interest shown by students when revising their texts. They need to understand the reasons behind their inaccuracies. In addition to that, improvements were materialized in text organization, fluency and mechanics. On the other hand, some of the most relevant changes writers perceived in their compositions after the peer-editing exercise were associated to text coherence development, use of accurate information when writing, and building up vocabulary.

Connections as future teachers

Students stressed the importance of being editors in relation to connections they can establish between their roles as current students and future elementary school teachers. By having the chance to be editors and assessors of their classmates' compositions, participants develop a sense of student responsibility towards each other's learning process. In addition to that, they thought that fomenting proofreading processes with children may contribute to explore their initial reading and writing abilities while supporting motivation, collaboration, improving evaluation strategies and strengthening awareness to process writing.

Student as writers emphasized that permitting students to express themselves, encouraging self-confidence, and supporting motivation are potential connections that can be learnt from this experience and then implemented in their future role as teachers.

Conclusions and implications

Creating the conditions to enhance writing process in the EFL classroom promotes an exciting and collaborative work environment in which learning is constructed socially and students are empowered to develop awareness in relation to their ability to read and write. In a peer-editing exercise, like the one detailed here, learners assumed the challenge to value and assess their own and peer reading and composition abilities in their roles as editors and writers. By sharing previous knowledge they had about the language, their experiences as learners, and insights from workshops implemented, students started to develop awareness of the communication attributes any text should possess. By doing so, a more complete and enriched peer-edition performance was attained in the English writing classroom.

In that sense, achievements gathered after implementing the peer-edition strategy with the student-teachers group have been divided into three main categories, and they refer to:

• Language Abilities
• Social Abilities
• Learning Outcomes

Language abilities. After having finished a first peer-editing cycle some limitations are visible in peer-assessment comments and observations. Since it has been mostly focused on language structural aspects, it requires to be redirected favoring meaning of students' compositions. To achieve that purpose more elaborated comments in which editors elicit information and ask for clarification about writers' texts, and authors

manifest their decision of implementing or not comments made will be fostered through the Editor's Training Workshop to be effected in a second cycle. It is expected these reflections can be evident by means of information gathered through formats and comments shared orally, and thus to have a better picture of the peer-edition process taking place. Additionally, deeper discernments students provide as editors and writers are desirable so formats will necessitate being revised and refined.

In the same manner, this piloting cycle implementation has led to the discovery of potential skills students showed as writers and readers. By reading peers' compositions and providing formative assessment comments and -at some level- making texts evolve editors demonstrated, how much they can contribute to their peers' writing refinement. In the same manner, authors by asking for clarification and expanding information in relation to their initial drafts, and finally by making evident individual reflections through text development, could respond and materialize editors' comments and observations.

Social abilities. In the process of peer edition students were challenged to compose and provide constructive comments to their peers' written pieces. This exercise had the intentionality to observe what transformations from peer interactions were taking place along the process for then giving an account of the evolution and growth gained through the peer-editing strategy. One of the main achievements gotten so far is related to the initial affective and social interactions that have determined the student progress in relation to text

production, rapport between editors and writers, and about the comments peers are able to accomplish. Previous ideas refer to the capacity students have to encourage confidence and sensibility towards the self-writing process everyone undertakes, and in that way master the ability to make commentaries in relation to others' writing processes. Students have succeeded in making of this learning environment a significant and convenient atmosphere for all of them due to the affinity and effective communication bridges they have established.

Learning outcomes. A third and last trait refers to how the strategy contributed to understanding process writing from students and the researcher's insights with the purpose of planning, implementing and evaluating the strategy. In this manner, three different issues have been identified as follows

Promoting criticism. In a preliminary moment students showed elementary notions about editing. Previous ideas were enhanced by practical editing exercises aimed to foster the ability to comment on peer compositions. After a first familiarization workshop readers started gaining experience made evident sometimes through comments regarding their peer's improvement and some others through frustrations that lately turned into new knowledge and learning insights. Such perceptions have been taking them progressively to increase expertise related to the nature of being eventually, and potentially critical and autonomous readers when commenting on peers' drafts.

Co-responsibility when learning. Before getting into their role of editors, students had a first access to the process of creating a text that let them explore the writing level which best described their current composing competence. Hence, the identification of their own weaknesses and the necessity to learn the basics to create a text in a nonnative language was a key issue. This process allowed every student to raise awareness and commitment regarding their individual learning and even more, to assume the role of editors responsibly. In addition, they tried to find the most effective strategy which implied the responsibility to edit their peer compositions and made their classmates understand and perceive this process with willingness to learn.

Uncertainty to unknown. For students, the process of writing indistinctively of the language used, may result in a complex challenge. This fact implies somehow -a level of uncertainty-, even though when that practice includes formal aspects of a foreign language, in this particular case, English. This component determines discomfort to what is unknown and hesitation to make mistakes. However, the co-responsibility everyone has assumed about own and others' processes has generated trustfulness and enthusiasm to overcome impediments.

The following lines include some considerations to bear in mind before you plan to start a similar strategy. A first component is related to time. Exploring the writing ability will always be an interesting endeavor, however time constraints may

deprive the process to be developed in a fully and a more step- by step manner, and teachers interested in carrying out a writing-based project in their classroom should be aware of that. From planning to evaluation, the strategy demands constant reflection, refinement and polishing, especially when no previous experience has been achieved. Finally, it is advisable to leave an extra window time to allow any further and necessary adjustment sessions due to school activities or any other unforeseen circumstances.

A second element is planning and flexibility. Because of the need to articulate teaching actions that respond to process or students' needs in the implementation, a careful planning needs to happen. Being mindful about the connections between what has been planned and what occurs in the classroom is a fundamental decision. In relation to flexibility and since the peer-editing strategy involves different actors, actions and processes that are mutually dependent, and will eventually require to be addressed, looking at things from an outsider perspective will help to know how to proceed, and such decision can make a difference.

Finally, Falchikov (2001) claims that "good quality peer-assessment requires time for organization, training and monitoring" (p. 67). In this manner, editors need to be trained. Even when a lot has been said about writers, a successful peer-edition strategy requires committed editors, and training them is definitely an asset. By doing that, readers develop a sense of awareness, confidence, engagement and own responsibility in their peer writing learning

process. As a teacher you need to inspect what you expect. In such manner, assuming a continuous and reflective attitude along the process will shed some light on what needs to be strengthened, changed or not further considered.

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Appendix 1: Editor's Training Workshop

**PEER-EDITING: A STRATEGY TO ASSESS THE WRITING
PROCESS IN THE EFL CLASSROOM**

EDITOR'S TRAINING WORKSHOP 1

Name _____ Date _____

OBJECTIVE: This workshop has been designed to familiarize learners to what the editing process shaped by formative assessment is, and also to provide some valuable insights in relation to their reflective perspective along the implementation of the peer-editing strategy.

1. Think of a magazine or journal editor. What their functions are? Share your insights.

    a. What is editing? Read these definitions and…
"Preparar o adaptar un texto para su publicación" *Diccionario Práctico del estudiante. Real Academia de la lengua.*
"Un texto no debe abandonarse hasta estar completamente seguros de haber logrado un buen resultado. Es por ello que se hace uso de la "edición", la cual consiste en "volver al texto con ojo crítico" (Serrano, Peña, Aguirre y Figueroa, 2002:116), con la intención de pulir lo ya escrito y lograr así un mayor grado de coherencia entre las ideas que se presentan."
"Prepare for publication, correcting errors, checking facts, etc. *Gage Canadian Dictionary.*
b. Which definition did you like the most? Why?

2. Think of these questions:
    a. Have you taken part in a peer-editing activity?
    b. How was it like?
    c. How would you like a peer to evaluate your composition?
    d. What would you make feel confident
    e. What would encourage you in a process in which peers check your composition?

3. In groups of two students you are going to read a short composition about Halloween, - taken from a unit "**Holidays around the world"-** and written by a ninth grader.
    a. What aspects can you focus on to edit the text?
    b. What kind of feedback can you provide to help him/her to improve the composition?
    c. How can you provide a type of feedback that your peer could learn from it?
    d. Use a correction/revision code (any of the previous proofreading marks given) to provide feedback
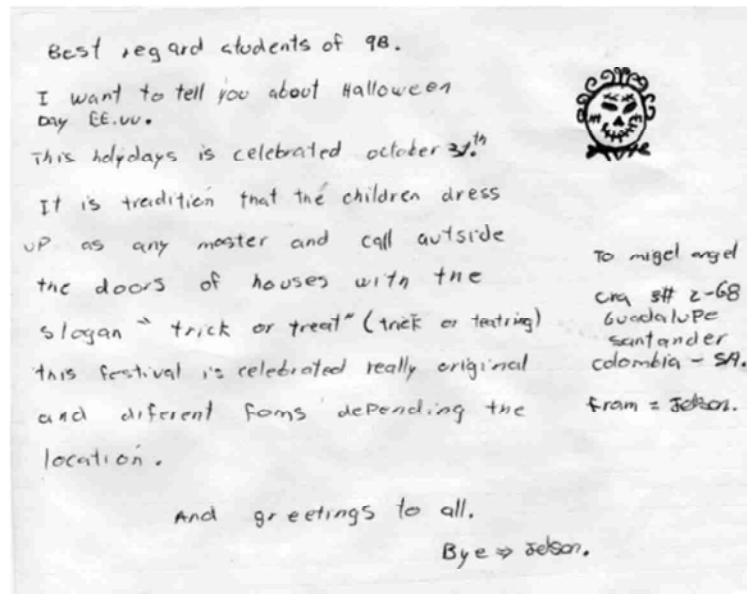
Texto sobre Halloween escrito por un estudiante de
grado noveno usado como modelo de edición

4. Now, answer these questions about the text:

a. What did you like best (strengths) about the paper?
_____.

b. What do you like the least? (aspects to improve)
_____.

c. Is information presented in a post-card format?
_____.

d. Did the writer take the formality of the text into consideration?
_____.

e. Can you identify information related to What?, Where?, When? and What do people do?
_____.

f.   What is something you would advise to the writer about his/her text?
_____.

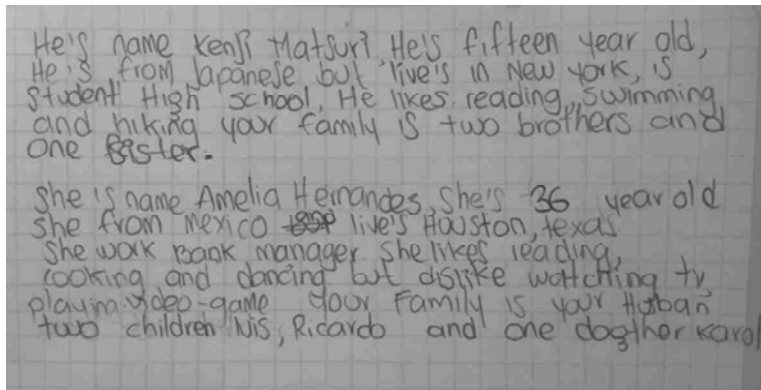g. How can you communicate effectively your suggestions to this writer?
_____.

Additional text to be studied

1. In groups of two students you are going to read a short composition about Introducing people.

He's name Kenji Matsuri, He's fifteen year old, He's from japanese but live's in New York, is student High school, He likes reading, swimming and hiking your family is two brothers and one sister.

She is name Amelia Hernandes, She's 36 year old She from Mexico live's Houston, texas She work book manager She likes reading, cooking and dancing but dislike watching ty, playing video-game your Family is your Huban two children Nis, Ricardo and one dog ther karol

Now, answer these questions about the text:

a. What did you like best (strengths) about the paper?
_____.

b. What did you like the least?
_____.

c. Is information presented clear?
_____.

d. Does the text include appropriate use of possessive adjectives?
_____.

e. What is something you would advise to the writer about his/her text?
_____.

f. How can you communicate effectively your suggestions to this writer?
_____.

Appendix 2: Peer Editing Chart

PEER-EDITING CHART		
Editor's name _____ Author's/writer's name _____ Date _____		

	Criteria	Editor comments	Writerinsights /response
1.	There is evidence that the text has been previously planned		
2.	The text includes a title.		
3.	The text is organized in paragraphs. Each paragraph presents different information about someone else's life and his/her family.		
4.	The written piece includes information and concepts already studied and related to introducing yourself.		
5.	Adequate use of agreement, tense, word order, connectors, pronouns, possessive adjectives.		
6.	The text evidences adequate use of spelling, punctuation and capitalization		

Appendix 3: Peer Editing Interview Record Format

PEER-EDITING INTERVIEW RECORD FORMAT
Editor's name _____ Author's/writer's name _____ Date _____
WARM-UP
INTRODUCTION 5 minutes.
To open this conversation editors and writers are going to talk about the peer-editing writing general process. To guide this conversation you can think of; a. How did you feel during the process? b. What was the hardest task / activity along the process? c. What was the easiest one? After the talk write a summary of your ideas _____ _____ _____ _____ _____ _____
EDITOR & WRITER PEER-EDITING DIALOGUE 8 minutes
This task is going to be developed in two different moments. In a first moment **editors** are going to highlight strengths and aspects to be improved by writers/authors according to the Written Feedback Format. In a second stage, writers are going to ask for clarification and expansion of feedback in which they can express agreement or disagreement in relation to observations made. (Dialogue is to be audio-recorded)
CONCLUSION 5 minutes
For this final part of the exercise, editors are going to provide final comments and advice _____ _____ _____

Appendix 4: Editor's Peer-Editing Final Reflection Log

EDITOR'S PEER-EDITING FINAL REFLECTION LOG

Editor's name   _____

Author's/writer's name _____

Date _____

As an editor, and after the peer-editing proposal implemented you are going to reflect and record your insights about your role and the writing process just concluded. These questions may guide your discussion.

1. How did you feel being an editor?
_____

2. How would you describe your role as an editor?
_____
_____

3. What are some strengths you identified from your peer's composition?
_____
_____

4. Did you identify any area/s which require/s more attention? Which ones?
_____
_____

5. From comments given, which ones do you know your peer incorporated? /didn't incorporate?
_____
_____

6. Why do you think he/she incorporated/didn't incorporate comments/observations provided?
_____
_____

7. How did the peer react to your comments/observations?
_____
_____

8. How did writer's composition evolve after the peer-editing activity?
_____

9. How can you improve your role as an editor next time?
_____
_____

10.   As an editor, how can you connect this experience to your role as a future teacher?
_____
_____

Appendix 5: Writer's Peer-Editing Final Reflection Log

WRITER'S PEER-EDITING FINAL REFLECTION LOG

Editor's name   _____
Author's/writer's name _____
Date _____

As a writer, and after the peer-editing proposal implemented you are going to reflect and record your insights about your role and the writing process just concluded. These questions may guide your discussion.

1. How did you feel being a writer?
_____
_____

2. How would you describe your role as a writer? Or
_____
_____

3. What strengths were exposed in your composition?
_____
_____

4. Is/Are there any area/s that require/s more attention? Which one/s?
_____
_____

5. Did you incorporate ALL observations made by the editor? Yes? No? Why?
_____
_____

6. How did you react to your reader's comments/observations?
_____
_____

7. What do you think is the most relevant change/evolution in your composition after the peer editing exercise?
_____
_____

8. How can you improve your role as a writer next time?
_____
_____

9. As a writer, how can you connect this experience to your role as a future teacher?
_____
_____

THE AUTHOR

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