

**DEVELOPING PORTFOLIOS FOR INTEGRATING
TEACHING, LEARNING, AND ASSESSMENT**

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**DEVELOPING PORTFOLIOS FOR INTEGRATING
TEACHING, LEARNING, AND ASSESSMENT**

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School of Education, UWI
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ABOUT THE AUTHORS

This is the second manual produced by this writing team for the technical report series published by the School of Education, The University of the West Indies (UWI), St. Augustine, Trinidad and Tobago. The first emerged out of their experience in teaching the concepts involved in using portfolios to a diverse group of practitioners in a workshop setting. In this manual, the authors appeal to a wider audience and address more fundamental portfolio issues.

Margaret Cain is a Temporary Lecturer at the School of Education, (UWI), St. Augustine, where she is also completing a Ph.D. in teacher education. Margaret has an interest in using portfolios as a teaching, learning, and assessment strategy, which commenced with the production of her own professional portfolio as part of a postgraduate programme offered at the School of Education, UWI, St. Augustine in 1994. She also successfully undertook a study of the portfolio as an innovative instructional strategy for the research component of her master's degree. Currently, Margaret uses the portfolio as a teaching, learning, and assessment strategy in the Postgraduate Diploma in Education (Dip.Ed.) programme offered at the School of Education.

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Joycelyn Rampersad is a Lecturer at the School of Education, UWI, St. Augustine, where she is also completing a Ph.D. in education. Joycelyn uses the portfolio as a teaching, learning, and assessment strategy in the programmes in which she teaches—the Postgraduate Dip.Ed. and the Master in Education (M.Ed.) programmes—which prepare teachers, administrators, and other educators for professional certification. One of her areas of research interest is the nature of teachers' reflections. This has motivated her to develop her expertise in portfolio development, as the portfolio is the vehicle through which her students reflect on, and document, their growth as reflective practitioners.

Chapter 1

Introduction

Overview

This text, *Developing Portfolios for the Integration of Teaching, Learning, and Assessment*, has been developed as a basic handbook about portfolios for teachers at all levels of the education system. It should be especially useful for:

- teachers who are attempting to use portfolios in their classrooms for the first time
- those who have used the strategy and would like some further information about its scope
- those who need additional information on constructing rubrics and scoring guides
- those who would like some general information about the use of portfolios in education

It has been developed especially for teachers in Trinidad and Tobago, but is equally relevant for those in other countries of the English-speaking Caribbean. While the emphasis is on the development of student portfolios, some reference is made to teaching portfolios.

The book uses a format that includes simple language, graphics and other visuals, and many examples to make it as user-friendly as possible. The layout is easy to follow. There are 10 chapters, and Chapters 2 to 10 begin with a boxed outline of the objectives of the chapter and end with a box of summary points.

Chapter 1 gives an overview of the book and a rationale for the use of portfolios in education. Chapters 2 and 3 give the *what* and *how* of portfolios. Chapter 4 guides the novice teacher through the process of preparing to use portfolios for the first time. Chapter 5 examines the practice of reflection as an inherent part of the portfolio development process. Strategies are suggested for the development of the skill of reflection, which is critical for the awareness and monitoring of learning.

Chapters 6-8 provide examples of the portfolio development process in different teaching and learning contexts to meet diverse requirements. These requirements range from normal classroom teaching, to specific syllabus requirements of an examining body as exemplified by the Caribbean Examination Council's (CXC) Caribbean Advanced Proficiency Examination (CAPE) Literatures in English (2001), to requirements for professional portfolios. One example of professional portfolios—the teaching portfolio—is addressed in Chapter 8.

Chapter 9 explores the issue of assessing portfolios and the construction of scoring guides, while Chapter 10 considers strategies for making portfolio implementation a success. A glossary is included to explain the common terms and concepts that are used in the book.

Rationale

For many teachers at different levels of the education system, conceptualization of the portfolio as a teaching, learning, and assessment tool has been extremely challenging and problematic. This stems from the fact that teachers must now think about teaching from a new perspective, which considers contemporary views of learning and the changing roles of teachers and students in the promotion and construction of knowledge. From this perspective, the teacher assumes the role of guide and students are required to play a more central role in their own growth and development. This perspective is reinforced by the use of the portfolio, which is a student-centred teaching, learning, and assessment strategy that is based on a philosophy which views assessment as an integral part of instruction. There is a close match between assessment and instruction, and this strategy values both the processes as well as the products of learning.

Portfolios may include different kinds of indicators of what students know and can do, as well as how they think. For example, they document conceptual understanding, problem-solving abilities, reasoning, and communication skills. Portfolios also promote the active participation of both the teacher and the student in their own evaluation and growth. They provide information about students' strengths and weaknesses, as well as interests and attitudes, which not only informs teacher practice, but also enables students to monitor and take charge of their growth and development.

Research has also provided some evidence of the benefits of the portfolio as an assessment strategy. Students at all levels see assessment as something done to them by someone else. Other than the assigned grade or mark received, many students have little knowledge of what is involved in evaluating the work they produce. The portfolio provides a structure for involving students in developing and understanding criteria for good work or effort, and in applying these criteria to their own work as well as that of their peers. There is evidence that students benefit from instruction that is focused on awareness of the processes and strategies in set tasks. The portfolio is therefore a valuable vehicle for enhancing students' awareness of their thinking.

Chapter 2

About Portfolios – The What

Objectives

By the end of this chapter you will be able to:

- describe the components of a portfolio
- compare the different types of portfolios in terms of their usefulness for teaching, learning, and assessment

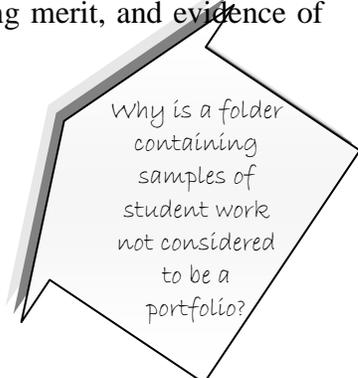
Portfolios in Education

The term *portfolio* as used in an educational context refers to a purposeful collection of work. This work may be collected by students or teachers. In this book, the emphasis is on student portfolios, and the term *portfolio*, unless otherwise stated, refers to the student portfolio.

What is a portfolio?

There are many definitions of portfolios given in various texts. The definition below captures the essential features of the student portfolio.

The **portfolio** is a **purposeful collection** of student work that tells the story of a student's efforts, progress, or achievement (Arter, 1992). It also includes student participation in selecting content, the criteria for selection, the criteria for judging merit, and evidence of student self-reflection (Paulson, Paulson, & Meyer, 1991).



Why is a folder containing samples of student work not considered to be a portfolio?

Why use a portfolio?

- It supports new instructional approaches that emphasize the student's role in constructing understanding and the teacher's role in promoting understanding
- It is valued as a tool that can integrate assessment into teaching and learning activities
- It is a tool for students and teachers to identify, clarify, and achieve curriculum objectives that cannot be assessed by traditional means

- It promotes self-assessment by enabling students to generate criteria for good work
- When well implemented, it empowers students to take charge of their learning, thus providing the foundation for lifelong learning

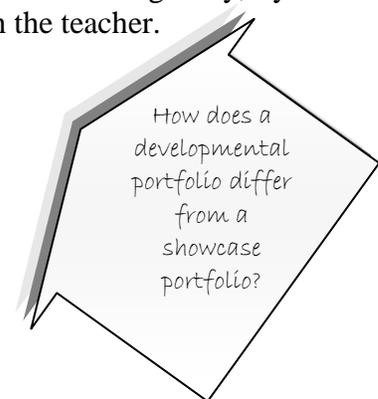
Types of Portfolios

There are several types of portfolios. For classroom purposes, the main types include the *working portfolio*, the *developmental portfolio* (sometimes referred to in textbooks as the *assessment portfolio*), and the *showcase portfolio* (sometimes referred to as the *display portfolio*).

The **working portfolio** is a purposeful collection of student work in progress. The collection is assembled based on clear objectives and guidelines given by the teacher. All portfolios begin as working collections, since it is from these collections that final selections are made for presentation. The advantage of the working collection is that it allows students to take a second look at what they do, and to think about how they could improve future work. It is a departure from the traditional practice where a first draft of an assignment was considered as a final product.

The **developmental portfolio** represents a completed selection of student work. It contains work that shows the student's progress towards mastery of set objectives for a topic, theme, or course of work, and provides evidence of his/her achievement over a period of time. This type of portfolio enhances learning through the process of reviewing, revising, and evaluating the final product. Diagnosis may be one use for these portfolios since the feedback obtained at intervals can shape further instruction and learning for the student. This type of portfolio clearly demonstrates the integration among instruction, learning, and assessment.

The **showcase portfolio** shows the student's best work and is used to support and document accomplishment in a course/subject area or any learning activity. This requires the student to be able to make a selection from a range of work (working portfolio) using specific criteria. These criteria may be determined by an external examining body, by the teacher, or may be developed by the student in collaboration with the teacher.



What goes into the portfolio?

The **evidence**, including the **portfolio productions**, goes into the portfolio.

The Evidence

The *evidence* refers to all the pieces of work that are included in the portfolio (Collins, 1992). The evidence relates to the purpose of the portfolio, fulfils the requirements of the portfolio task, and provides compelling arguments about growing knowledge, skills, and competencies.

Each **piece of evidence**, other than productions, is referred to as an *entry*. A portfolio **entry** may include a single piece of work or a set of related pieces of work. There are different types or categories of evidence referred to in the literature on portfolios. In this book, the categories of evidence initially described are *artefacts*, *reproductions*, and *attestations*. This is followed by a description of productions and sub-categories.

Artefacts - These are the pieces of work produced by students as a normal part of the teaching/learning process. They may include samples of assigned tasks such as essays, problems, projects, summaries, reviews, investigative reports, tests, drawings, or other products developed as part of course work.

Reproductions - These capture events (processes as well as products) that occur during normal teaching and learning activities, which ordinarily cannot be captured. They include photographs of displays, models, and individual and group activities, as well as video and audio productions of performances and presentations.

Attestations – These are testimonials of the work of the portfolio developer. For example, an attestation may be a letter of commendation or a certificate of appreciation from a parent, teacher, peer, principal, school official, community-based organization (CBO), or parent teacher association (PTA). While a document attesting to the good work of the portfolio developer adds value to the portfolio, it should **never** be solicited (see Figure 2.1 for an example of an attestation).

Dear Joycelyn, Anna-May and Madge

THIS IS GREAT! I am truly excited about what you have done for several reasons:

- your enhanced expertise*
- your team work*
- the decision to document what you did (so often we do not write anything down!)*
- the document strategy you used - and so successfully!*

You should not allow this to end here. Here are a few suggestions ...

Hearty congratulations once again. Keep up the good work.

June

Figure 2.1. Example of an attestation for a training portfolio developed by the authors (Cain, Edwards-Henry, & Rampersad, 2001).

Productions – These are the critical elements that convert the collection of work into a portfolio. Without these elements, the pieces of work comprise a meaningless collection that could be equated to just a record of student work. These elements are prepared specifically for the portfolio and have been categorized below for convenience. These include the *purpose statement*, *captions*, and *reflective summary/summaries*.

Purpose statement – This is an introductory statement that informs the reader of the knowledge, skills, and competencies supported by the portfolio evidence. It may also include the uses that the portfolio may serve. The purpose statement gives the focus of the portfolio development process, and is a personal statement of the intentions of the portfolio developer. Figures 2.2 and 2.3 show how purpose statements might be written.

This portfolio shows how I developed my functional writing skills in my Language Arts class.

Figure 2.2. Example of a purpose statement in a writing portfolio for a Standard 3 Language Arts class.

This portfolio shows how I was able to develop and use two basic and two integrated process skills in a unit on Pests and Parasites in science. It also shows my skill in designing an experiment that includes two process skills.

Figure 2.3. Example of a purpose statement in a Form 4 Science portfolio showing the development of a process skill.

The critical elements that inform the portfolio may not be referred to directly in a syllabus document. For example, in the *CAPE Communication Studies Syllabus*, candidates are told, “the portfolio should have an introduction that identifies the theme selected, and shows how it relates to academic, work-related and personal interest” (Caribbean Examinations Council [CXC], 2003b, p. 28). This is an implicit reference to the purpose statement, and teachers need to be aware of these oblique references in order to guide students accordingly.

Caption – This is a reflective statement that is attached to each entry in the portfolio. **Note that captions are placed on entries only.** The caption describes what the entry is, why it is evidence, what it is evidence of, and how the entry could be improved. The caption answers questions such as, “*What is this?*” “*Why is this significant?*” “*What does this show about my understandings and abilities?*” “*What have I learned?*”

The caption assists the portfolio developer to express new knowledge/insights in his or her own words, and is important to the assessor who can then make inferences about the entry and assign value (e.g., a mark, or a qualitative label like *very good*, *proficient*, or *emerging*) to the piece of evidence. In other words, it **captures the processes** that informed the entry, infusing it with meaning.

The caption may be referred to by different names in different documents. It may be referred to as the *cover letter* for the entry, the *entry slip*, the *entry reflection*, or the *rationale* or *explanation* for the selection of the entry. Again, the onus is on the teacher to guide the student when there are differences in the use of terminology. For example, with reference to the CAPE *Communication Studies Syllabus*, candidates are asked for a “rationale for the selection” of the reflective component of the portfolio. With respect to the expository component that is orally presented, candidates are asked to include “an explanation of the topic and personal interest in it” (CAPE, 2003b, p. 28). In both cases, these requirements serve the same purpose as the captions.

A caption can be a separate document that precedes the portfolio entry. This may be a typed or handwritten sheet attached directly to the portfolio entry. The caption may be a single statement, or several statements, that explain the portfolio entry in a variety of ways. However it is presented, identification and meaning are two of the essential characteristics of a caption.

The evaluative quality of the caption increases in complexity with the educational level of the student. For example, at the primary level, a caption may be a few lines. At higher levels, the caption becomes increasingly longer and more insightful, especially when it refers to several pieces of work that make up a single entry. Such pieces may include drafts and a final product, or a set of related pieces of work that show developing competencies, or selected reflective pieces from a journal. Guidelines may also be given with respect to additional information to be included in the caption. Figures 2.4, 2.5, and 2.6 are examples of increasingly complex captions for entries in different portfolios.

This is a story about a day in my life. I could have improved the piece by writing a nicer part of my life. I especially like my work because I got to talk about myself. I should get a Grade B because I wrote exactly what my day was like.

Figure 2.4. Example of a caption for an entry entitled *A Day in My Life* in a Standard 3 Social Studies portfolio.

This entry is about the limitations in my experiment. The limitations always give me problems. From what Miss wrote, I see where I have to say how temperature and wind could cause errors in the results. I think it is getting clearer now. Both temperature and wind could have helped to dry out the soil and I had no way to measure this. I will write this over and show it to Miss again.

Figure 2.5. Example of a caption for an entry in a Form 4 Science portfolio showing the development of a process skill.

I included these samples - the student's scores and some of their own reflections - in my portfolio because they represent the result of my first attempt at assessing students by means that did not solely use traditional assessment formats.

I was surprised by several things perhaps the most important was seeing how much my students understood and what they could communicate through their writing. I used journal writing as one of the means of assessing my Form 2 class in Social Studies, for one term. They had to write a journal entry after each class.

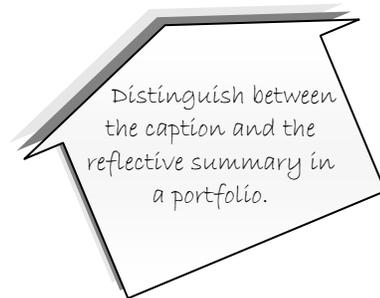
I was amazed that they could identify what they learnt, what they had difficulty with and what teaching strategies were working.

I felt though that I missed great opportunities to correct some misconceptions because I did not review the journals early enough Now I know that I must start reviewing my students' journals earlier.

Figure 2.6. Example of a caption in a teaching portfolio for an Alternative Assessment course in a Bachelor of Education programme.

Reflective summary – This is a critique of the entire body of work in the portfolio. A portfolio may contain a single reflective summary or it may contain more than one reflective summary, with each one addressing a different section of the portfolio. Reflective summaries may be placed at the end or at the beginning of the portfolio or section of the portfolio, as applicable. The choice may be left to student or teacher preference.

The reflective summary shows new learnings such as the ability to critically assess, transfer, integrate, or apply knowledge. It traces how the developer has captured and portrayed growth, competencies, and context. It is usually written while the portfolio is being reviewed and organized for submission. It gives some idea of the challenges encountered, how they were met, and some projection for the future in terms of the continued growth and development of the portfolio developer. An illustration of a reflective summary is given at Figure 2.7.



When I started my portfolio I had no idea what I was about. I tried to follow Ms. D's instructions, but these instructions meant very little to me at the time. I am now internalising a lot of the concepts, and things are beginning to fall into place for me...

But the most difficult area in the whole process for me was writing captions. I was often torn between writing my own feelings and meeting the detailed guidelines Ms. D gave our class. In the end my own feelings won out because I wrote what made sense to me. The pieces I selected, I think, really show my growing confidence in trying new assessment strategies with my students. I am no longer test-oriented but I see assessment in a broad light and cherish the value of assessment for understanding and developing my students...

In the next term, I want to try another alternative assessment strategy. I think I will introduce oral presentations, because I feel that we really need to help our students develop their oral communication skills.

Figure 2.7. Example of part of a reflective summary in a teaching portfolio for an Alternative Assessment course.

Organization of the Portfolio

The organization of the portfolio draws on the creative abilities of the developer. Sections may be colour-coded, and visuals or graphics may be included in the captions or summaries. These touches, while optional, add a personal stamp to the portfolio. However, they should **never** detract from the principal purpose of the portfolio. The rationale for having some structure in the organization of the portfolio is to have coherence among the various parts. A generic format for organizing portfolios includes the table of contents, autobiography, purpose statement, entries and related captions, and reflective summaries (see Figure 2.8).

The *autobiography*, sometimes referred to as the *personal statement*, or *information sheet*, may be a short statement that introduces the developer of the portfolio to the reader. The reader may be a teacher, the principal, a parent, a school official, or an external examiner. Some students like to include photographs of themselves. The autobiography may range from a very brief statement that gives some background like name, age, feelings about the subject, and so on, to a longer statement that gives more detailed information. The complexity of the autobiography may increase if there are specific guidelines given about what should be included.

Once the evidence has been organized, the portfolio may be submitted in a number of ways. Guidelines for final submission should be given, taking into consideration the available resources. A portfolio may be submitted as a simple folder, a binder, an accordion folder, or a flat box, or it may be digitally produced using Web or CD technology.

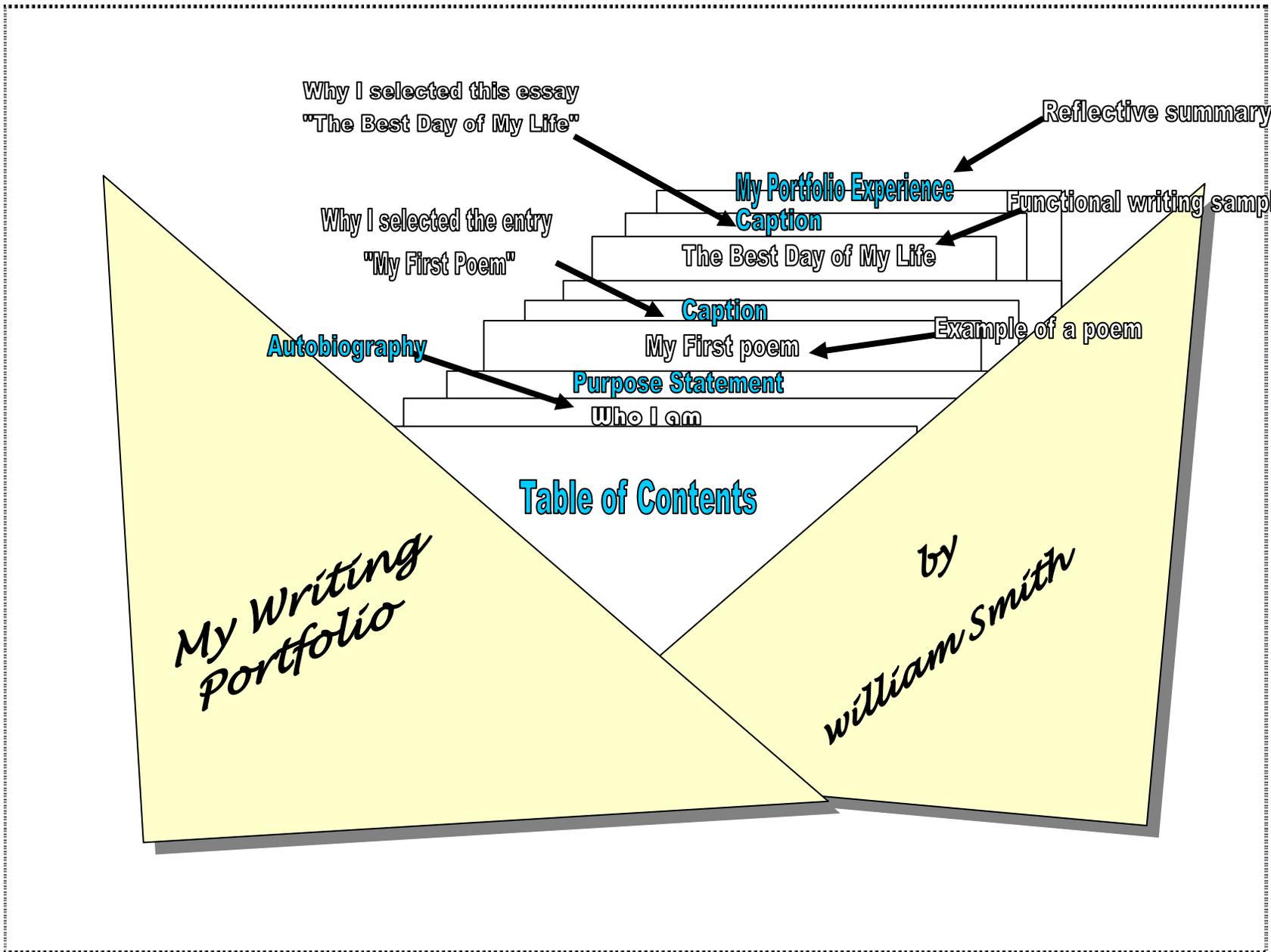


Figure 2.8. Portfolio showing how contents can be organized.

Summary Points

- A portfolio is a purposeful collection of student's work
- The portfolio is used for enhancing teaching, learning, and assessment
- The main types of portfolios include the working portfolio, the developmental portfolio, and the showcase portfolio
- The major components of the portfolio comprise the **evidence**
- Each piece of evidence, other than productions, is described as an entry. An entry may be a single piece of work or a set of related pieces of work
- Commonly used terms to categorize the evidence are: artefacts, reproductions, attestations, and productions
- Productions include the purpose statement, captions, and reflective summary/summaries
- A generic format for organizing portfolios includes the table of contents, the autobiography, the purpose statement, the entries and related captions, and the reflective summary/summaries

Chapter 3

About Portfolios – The How

Objectives

By the end of this chapter you will be able to:

- describe the phases in the process of portfolio development
- explain the significance of each phase of the development process
- outline the roles and responsibilities of the various stakeholders

The Portfolio Development Process

The portfolio development process can be conveniently divided into four phases—collection, selection, reflection, and projection.

Collection

This is the process of collecting various pieces of work **relevant** to the purpose of the portfolio and the objectives to be achieved. Not all of the work collected will be included in the portfolio to be submitted. However, **all work placed in the collection should be dated in order to monitor growth.**

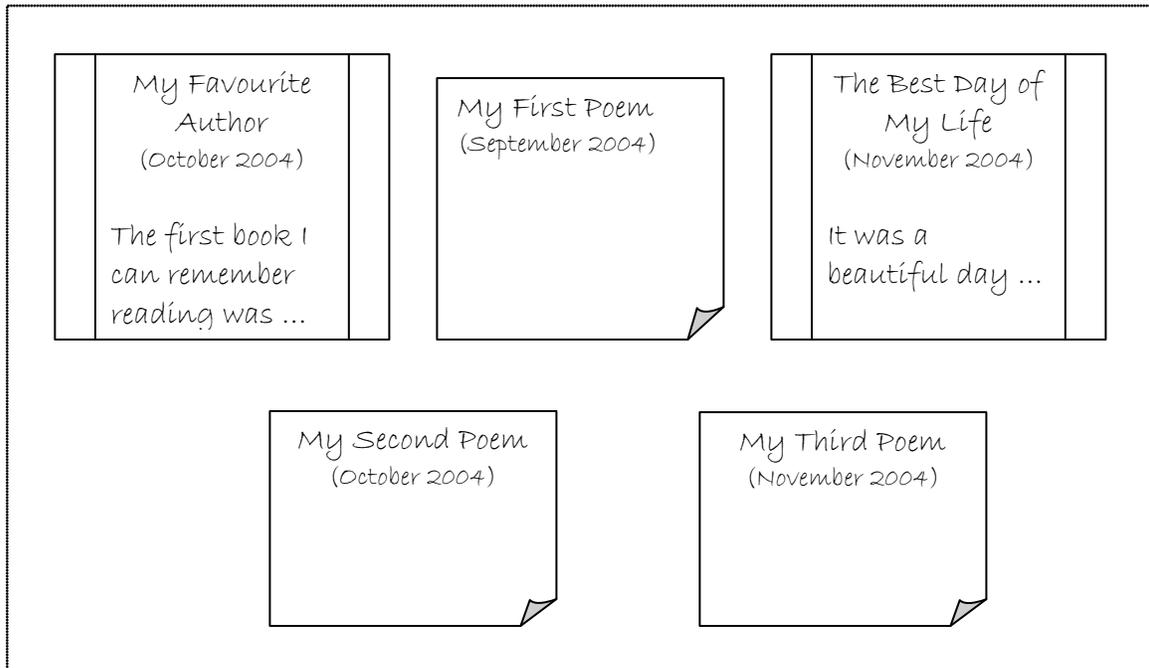


Figure 3.1. Samples of work in a collection.

Selection

This is the process of deciding what actually goes into the portfolio, and what would provide **necessary** and **sufficient** evidence. Decisions must be made on:

- what to include
- how much to include
- why one piece of work might or might not be better than another
- what value it adds to the portfolio

The selection process requires time since it involves choosing and rejecting pieces of work until the assembly of a satisfactory representation of evidence.

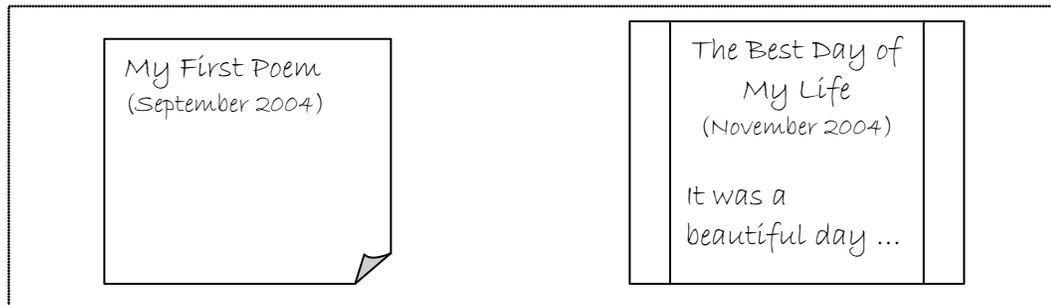


Figure 3.2. A sample of a selection from the collection shown in Figure 3.1.

Reflection

Reflection is another phase in the portfolio development process. Thoughtful reflection provides insight into growth. As students reflect on their work and select the pieces of work that illustrate growth, they become increasingly in charge of their own learning. During this process, students become more aware of their thinking and develop the ability to articulate this thinking in writing. The caption reflects this process (see Figure 3.3) for each piece of work selected for entry, while the reflective summary addresses overall growth and development. The reflective process has to be taught. Reflection is not usually a part of our classroom culture. In order to facilitate this process, teachers need to continuously engage their students in **reflective** discourse and writing.

I selected this piece “My first Poem” because it was the first time I created something of which I am very proud. I felt that at this early stage in my writing I was able to show really well some essential features of good poetry such as mood and I think that my poem had good metre and excellent rhyming. I felt that while the pieces that came after show how I improved on these achievements, they were the results of what I learnt from this, my first poem.

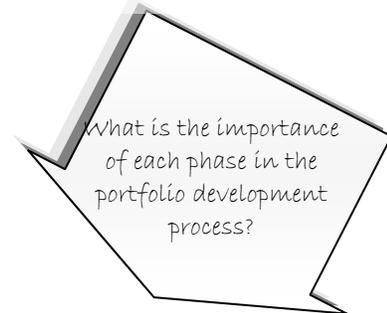
Figure 3.3. An example of a caption that shows the reflective process.

Projection

This is also a phase in the portfolio development process and it is about looking ahead and setting goals for the future. The projection is usually articulated in the reflective summary. As students look at their work critically, identify patterns, and make judgements, they use these observations to identify goals for future learning. The example in Figure 3.4 shows both short- and long-term projections.

... I really enjoyed putting my portfolio together. It gave me a chance to review my work for the whole term and it surprised me that I did so much. What was important for me though was that I could clearly see how creative I am in expressing my ideas. I think the reading I do helps me a lot, but I have become better at telling the story I want to in a way that to me is interesting, clear and vivid all at the same time. I am sure that practice also helped me. I intend to continue reading good books and practising my writing so that I would not lose my talent. I am seriously considering doing Literature in six [sic] form since I feel so good about my work and that will give me opportunity to further explore my writing talent.

Figure 3.4. Example of part of a reflective summary showing projection.



It should be noted that the phases referred to above are seamless, since reflection is the common thread that runs through the entire portfolio process. Collection involves making decisions about what goes into the working collection; selection requires some reflection to justify choices of entries; and projection is about examination of self, work, and choices. This ongoing reflection involves students in their own learning so that they take charge of their personal collection of work, reflect on what makes some work better, and use this information to make improvements in future work. (Refer to Chapter 5 for a more in-depth discussion on reflection.)

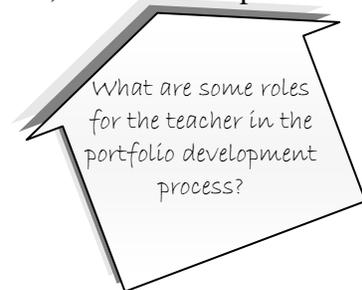
Roles of the Primary Stakeholders in the Portfolio Development Process

Teacher as designer - The design of the portfolio task is usually determined by the teacher using curriculum objectives, or is specified by an external examining body. The design is influenced by what the portfolio will be used for—to showcase best work, or to show

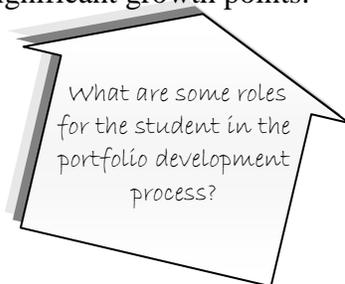
growth over time. The design of a portfolio task also relates to the type of evidence required to fulfil overall curricular objectives. The portfolio may contribute part of the mark for final assessment, or the total mark for a course/subject, or it may be used exclusively for developmental purposes with no involvement of marks. Guidelines may be given in relation to the number of pieces of work (compulsory as well as optional), and how the evidence may be organized.

Teacher as monitor - The ultimate responsibility for maintaining the integrity of the portfolio development process rests with the teacher. Measures should be put in place to ensure that work placed in the collections is relevant to the portfolio objectives, and that each piece of work selected is authentic, that is, it represents the efforts of the student or group of students concerned.

Teacher as assessor – In order to have fair assessment of the portfolio, the teacher must ensure that there is articulation among the objectives, the portfolio tasks, and the scoring procedures. The teacher must therefore prepare a scoring guide or rubric along with the guidelines for developing the portfolio so that everyone—teacher, students and parents—shares a common understanding of expectations.



Student as developer - The portfolio is the creation of the developer, even though the design and guidelines are provided. The final selection of entries and their organization are left to the developer (student) and articulate with the purpose as stated by the developer. As the developer, the student must constantly reflect on the evidence in order to identify significant growth points.



Summary Points

- There are four phases to the portfolio development process:
 - Collection
 - Selection
 - Reflection
 - Projection
- Reflection is a common thread running through all these phases
- Teachers and students play important roles in the portfolio development process

Chapter 4

Preparing to Use Portfolios

Objectives

By the end of this chapter you will be able to effectively initiate the use of portfolios by employing strategies for:

- teacher orientation
- student orientation
- orientation of other stakeholders
- management of the portfolio development process

Orientation of Teachers

There are several factors teachers must consider in order to use portfolios successfully. Where the portfolio will be used for the first time, in particular, it is advisable that the teacher follow the guidelines listed in Figure 4.1.

Guidelines for Teacher Orientation

The teacher should:

- source materials and read up about the uses of portfolios
- have discussions with those who have used portfolios
- consider:
 - which syllabus objectives may be achieved through a portfolio. Such objectives usually require an extended period of involvement by the students and/or have a high degree of complexity that also requires extensive learning periods
 - how the portfolio can facilitate achievement of the identified objectives
 - strategies for developing in his or her students the reflective skill, which is a key ingredient for success
 - how the portfolio will be assessed, and
 - how it will contribute to students' overall assessment in the classroom or meet external syllabus requirements

What advice would you give to a teacher who is preparing to use the portfolio for the first time?

Figure 4.1. Guidelines for teacher orientation for portfolio use.

Orientation of Students

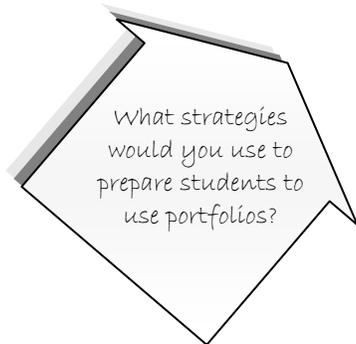
Orienting students to portfolio development is critical to successful use of portfolios in classrooms. This is of particular importance since many of the skills involved, for example, reflection and self-assessment, do not traditionally form part of our classroom culture. Figure 4.2 offer some suggestions for orienting students to the processes involved in portfolio development.

Strategies for Orienting Students

To prepare students for using portfolios in the classroom, teachers should:

- hold discussions with them to introduce the portfolio concepts
- provide mechanisms that would help them to acquire the kinds of skills required for developing portfolios
- produce support materials, for example, guidelines, caption sheets with prompts for practice and guidance, handbooks, and samples, as readily available guides
- conduct practice sessions to help students develop key portfolio skills such as reflection and self-assessment. Such sessions should give students the opportunity to critique and assess their work and express their thoughts and ideas both orally and in writing
- create a classroom climate where students become comfortable with sharing personal thoughts and feelings

Figure 4.2. Guidelines for orienting students to portfolio development processes.



Orientation of Other Stakeholders

Orientation of other stakeholders is necessary since issues of accountability, such as meeting school requirements (syllabus objectives, end-of-term marks, etc.) and parental expectations must be addressed. Figure 4.3 offers some strategies for orienting stakeholders other than students and teachers.

**Strategies for Orienting Stakeholders
Other than Teachers & Students**

The following are some strategies for orienting stakeholders other than teachers and students:

- Schedule meetings with principal and other staff members to both sensitize them and gain their support. In the case of the principal, support may include provision of additional resources
- Hold parent/teacher conferences to sensitize parents to the benefits of portfolio development and to assure them that their children will not be disadvantaged
- Use portfolios as part of a larger teaching/learning and assessment programme. This gives some measure of reassurance to parents and administrators

Figure 4.3. Strategies for orienting stakeholders other than teachers and students to portfolio use.

Classroom Management Strategies

The teacher must adopt a variety of strategies to ensure the successful implementation of the portfolio development process. Some of these strategies are found in Figure 4.4.



Classroom Management Strategies

Classroom management strategies to facilitate portfolio use include the following:

- Development of timelines
 - Prepare a clear schedule of activities, for example, submission of portfolio entries, peer review of portfolios, submission of completed portfolio
- Addressing portfolio issues
 - Provide students, at the start of the process, with scoring guides
 - Discuss portfolio procedures with students at the beginning
 - Attend to details, for example, dating all pieces of work to help students monitor their growth
 - Give ongoing guidance and feedback

Figure 4.4. Suggested classroom management strategies.

Summary Points

- Orientation of teachers, students, and other stakeholders is critical to the successful implementation of portfolios in classrooms
- Highly recommended orientation strategies include: networking with peers, parent conferences, staff meetings, class discussions, production of support materials, and implementing appropriate classroom management strategies

Chapter 5

Reflection – The Key Ingredient

Objectives

By the end of this chapter you will be able to:

- explain the significance of reflection in portfolio development
- identify strategies for developing the skill of reflection
- apply the examples and suggestions provided to your own practice

What is reflection?

Reflection is the process that enables students to think about what they are doing, to learn from what they are doing, and to use this new knowledge to redirect their learning and improve their work.

Why use reflection?

Reflection provides an opportunity for students to be able to evaluate their own work and thus take charge of their growth and development.

Strategies for developing the skill of reflection

The skill of reflection involves the ability to effectively use high-level cognitive skills such as critical and creative thinking, problem-solving, and decision-making, as well as the ability to tap into affective areas and articulate thoughts and feelings. This skill needs to be modelled first by teachers themselves. Teachers must then help their students to acquire the skill by providing opportunities for practice.

Getting started

Reflection is a continuous, but challenging, process. In order to facilitate the process it is necessary to establish a classroom climate that is supportive, and in which students feel free to express their ideas and thinking. Some suggestions for starting the reflective process are found in Figure 5.1.



Suggestions for Developing the Reflective Process

- Set aside time initially to talk about reflection and its value to learning and self-assessment
- Use guided questions (see Figure 5.2), answering the questions first, and then giving the students opportunities to answer similar questions
- Ensure that there is an atmosphere of trust. Give students time and opportunity to revisit and re-examine their responses without reproach, since students may become despondent and withdraw if they feel that their answers are “wrong”
- Ask further probing questions to help students expand or clarify their ideas
- Allow time for the students to think about their responses
- Try starting with small groups in which students feel more comfortable expressing their ideas. This strategy helps to increase their confidence levels as well as foster collaboration
- Allow students to practice writing reflective statements focusing on expressing what meaning they give to processes in which they engage

Figure 5.1. Guidelines for starting the reflective process.

You may need to provide students with **prompts** to help them start their thinking. These may be in the form of guided questions, examples of which are given in Figure 5.2.

- *What might be the next step in solving this problem (with reference to some specific problem in the subject area)?*
- *What other questions have occurred to you (after some questions about an issue have been suggested)?*
- *Can you suggest how you can apply this knowledge (with reference to some new concept or principle that has been taught) in your own life?*

Figure 5.2. Some examples of guided questions for facilitating reflection.

Reflection in captions

With reference to captions, different levels of reflection may be applied to the selection of a particular piece of work for inclusion in the portfolio. The caption is then written to indicate the reason for selecting the piece of work:

- it shows relevance to the purpose of the portfolio
- it has personal meaning
- it adds to inquiry
- it is a landmark in the self-assessment process

The students often need to be prompted to include these dimensions in rationalizing their choice of an entry. Refer to Figure 5.3 for examples of prompts to help in these areas.

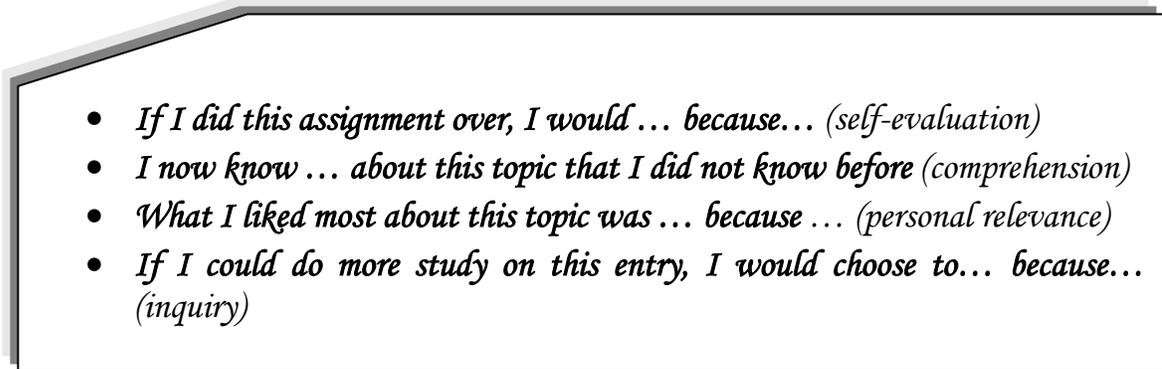


Figure 5.3. Examples of prompts that address different levels of reflection.

Figures 5.4 and 5.5 illustrate how prompts may be structured to help students produce effective captions. Figure 5.4 shows prompts in question format, while Figure 5.5 starts the writing through the use of incomplete statements, which is a particularly useful approach for younger students.

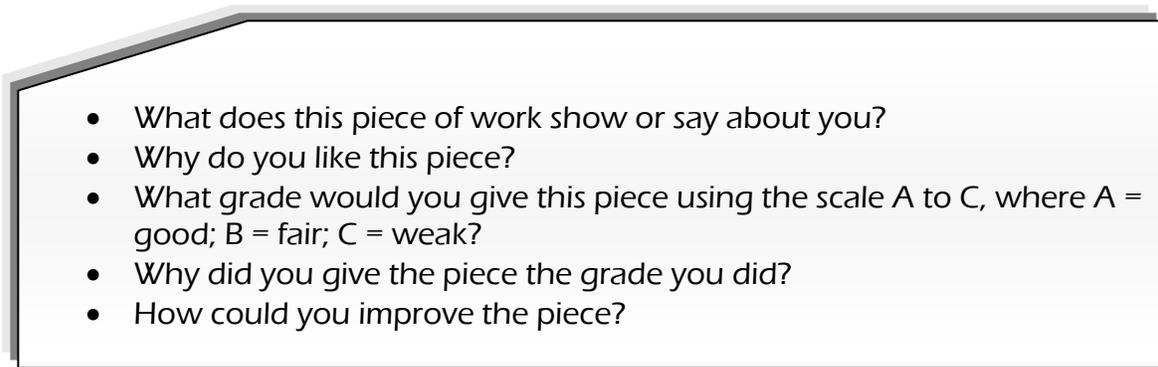


Figure 5.4. Prompts in question format to facilitate writing of captions.

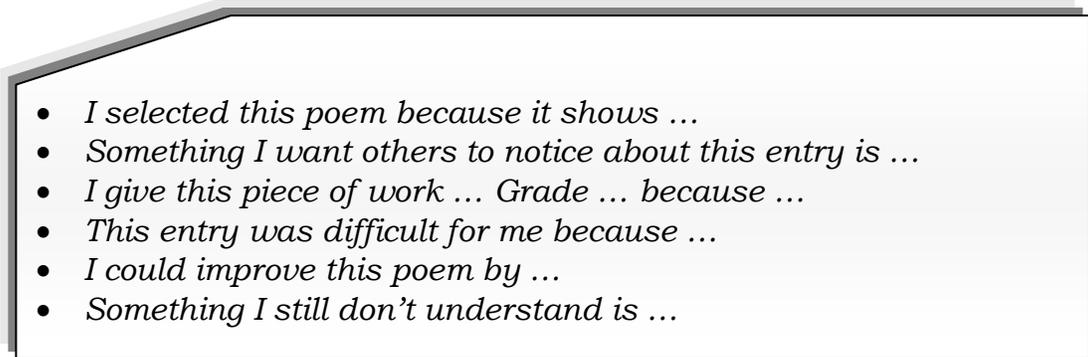
- 
- *I selected this poem because it shows ...*
 - *Something I want others to notice about this entry is ...*
 - *I give this piece of work ... Grade ... because ...*
 - *This entry was difficult for me because ...*
 - *I could improve this poem by ...*
 - *Something I still don't understand is ...*

Figure 5.5. Prompts in the form of incomplete statements for writing captions.

Writing the reflective summary

Students may also require practice in writing the reflective summary. A series of prompts can be especially useful in helping this process as well. Examples of prompts that can facilitate the process are found in Figure 5.6. Younger students may require even more assistance and prompts in the form of incomplete statements may give some direction (see Figure 5.7).

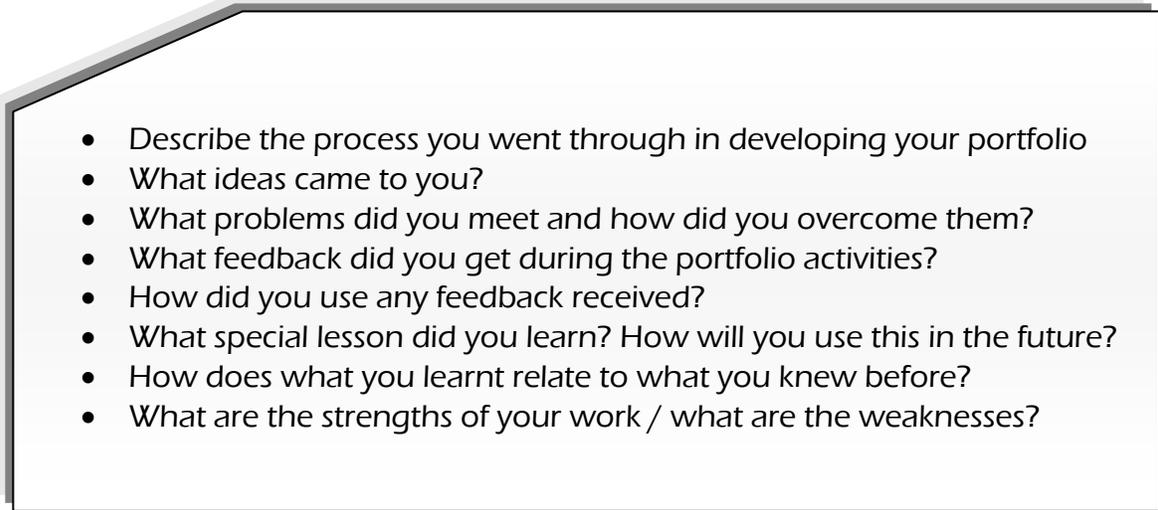
- 
- Describe the process you went through in developing your portfolio
 - What ideas came to you?
 - What problems did you meet and how did you overcome them?
 - What feedback did you get during the portfolio activities?
 - How did you use any feedback received?
 - What special lesson did you learn? How will you use this in the future?
 - How does what you learnt relate to what you knew before?
 - What are the strengths of your work / what are the weaknesses?

Figure 5.6. Examples of prompts that may be used in writing the reflective summary.

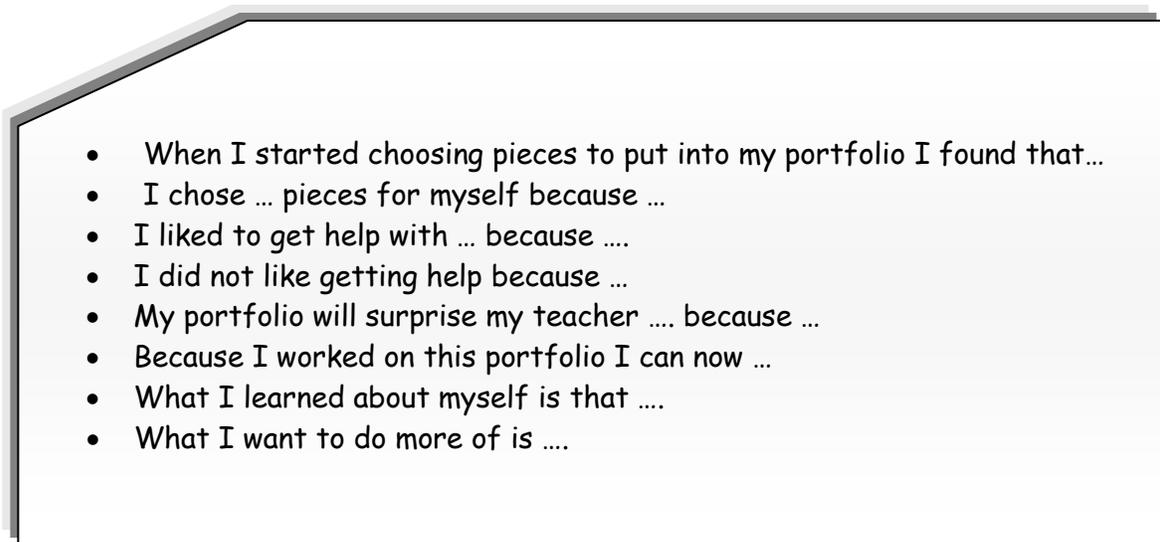
- 
- When I started choosing pieces to put into my portfolio I found that...
 - I chose ... pieces for myself because ...
 - I liked to get help with ... because
 - I did not like getting help because ...
 - My portfolio will surprise my teacher because ...
 - Because I worked on this portfolio I can now ...
 - What I learned about myself is that
 - What I want to do more of is

Figure 5.7. Examples of incomplete statements to help younger students write the reflective summary.

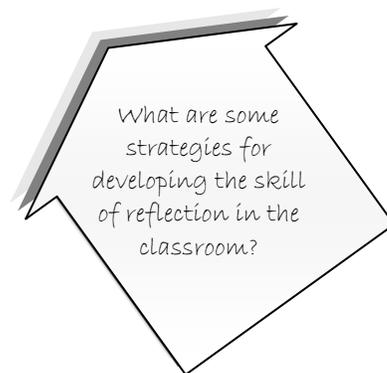


Figure 5.8 illustrates a format for a structured approach to facilitating development of the reflective summary. This form may be adapted for different subject areas/portfolio processes to help the students.

Social Studies Reflective Summary

Title _____

Date _____

Think about what you did and how you felt as you assembled your portfolio, and answer the questions below.

1. What did you learn about yourself and your work as you put your entries together?

.....

2. What would you say are strong points (good things) about your work as a whole?

.....

3. What would you say are weak points (areas for you to improve) in your work as a whole?

.....

4. How does what you know **now** relate to what you learnt before?

.....

5. How is what you learnt important to you, or to society generally?

.....

6. What do you plan to do more of as a result of the new knowledge and skills you have gained in developing your portfolio?

.....

Figure 5.8. An example of a reflective summary form for providing structure to the reflective process.

The role of journals

The design of some portfolios may require the keeping of a **journal** as part of portfolio development. Journals are records of students' work and their understanding of that work and the journal entries provide hard evidence to track growth points.



Some tips for journal writing

- Each journal entry should have a date and a title or topic
- Entries may use different modes, for example, writing, drawing, painting, and so on
- Entries should express the **thinking** and/or **feelings** of the journal writer

The type of journal normally included in a portfolio is the reflective journal. Students may document, with minimal direction, their thinking or feeling on an issue. The entry may address questions such as “*What happened?*” “*How do I feel about it?*” “*What did I learn?*” Alternatively, the teacher may give guidelines or specific questions to which the students respond.

While older students may use a free style for writing, younger students may require more direction. Thus, prompts that jump-start the thinking are also useful here. Some examples are given in Figure 5.9.

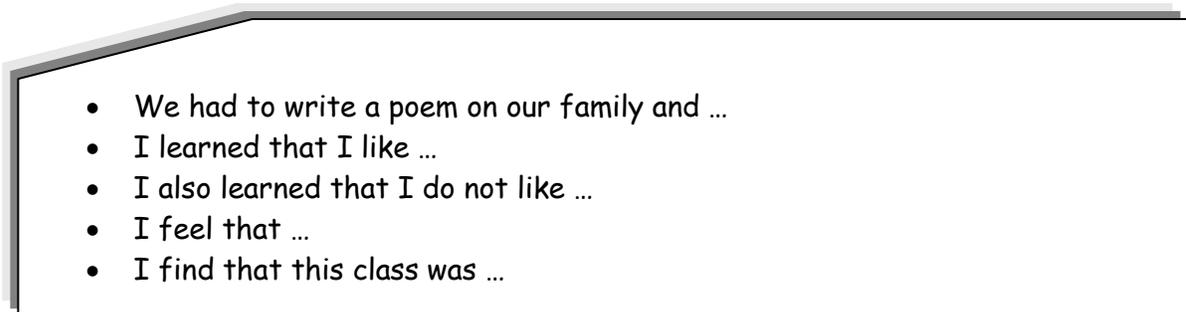


Figure 5.9. Jump-start prompts to facilitate reflection in younger students.

Summary Points

- Reflection is thinking about and processing information to give meaning
- The skill of reflection is the ability to use high-level cognitive skills as well as the ability to articulate thoughts and feelings
- Reflection provides opportunities for students to evaluate their own work
- The skill of reflection needs to be modelled by teachers
- Students need guided practice to develop the skill of reflection
- Journal entries (which may be required in some portfolios) are reflective in nature
- Journal entries enable students to track growth points

Chapter 6

Constructing Portfolios: Meeting Classroom Requirements

Objectives

By the end of this chapter you will be able to:

- use the guidelines provided in a model for constructing portfolios to meet classroom requirements
- relate the portfolio process to the achievement of teaching, learning, and assessment outcomes
- identify portfolio assignments appropriate for teaching, learning, and assessment outcomes in the classroom
- design a portfolio to achieve stated outcomes

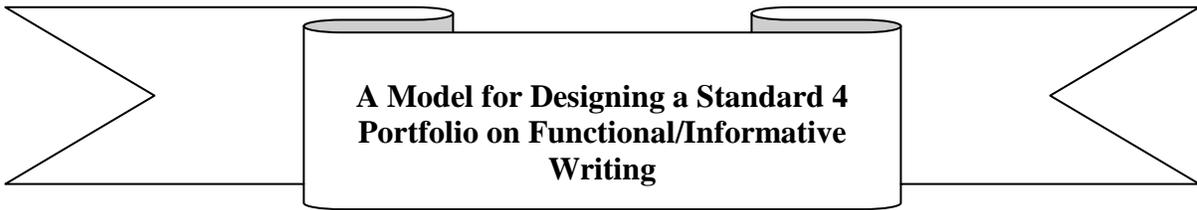
Introduction

This chapter focuses on constructing portfolios to meet normal classroom requirements. An added benefit of such portfolios is that they enhance verbal and written communication and academic skills, promote interdisciplinary learning, and facilitate interaction among teachers, students, and parents. Since portfolios are representations of classroom-based performance, they are fully integrated into the teaching/learning experiences. They are also excellent vehicles for formative evaluation of students' work through ongoing feedback, as well as summative evaluation of students' learning at the end of a unit, topic, theme, or course of work.

A generic model for portfolio construction follows. This model comprises the following steps:

- identification of appropriate objectives
- framing a relevant class assignment and portfolio design
- task analysis
- development of scoring guides/rubrics

Two examples of portfolio construction are provided to meet classroom requirements at different levels of the school system. The first example addresses the primary level and explores *functional/informative writing*, while the other addresses the secondary level and is focused on the science skill of *planning and designing*.



This model shows how syllabus objectives can be translated into learning outcomes, class assignments and related tasks, and how these can then be assessed. Under the section entitled “*Class Assignment*” below, the pieces of work that the students must include in their portfolio have been itemized.

Language Arts Syllabus Objectives

Students will be able to:

- compose rules for specific situations
- write directions and instructions for tasks using a logical sequence of ideas
- write a short report on an incident, accident, or event

Learning Outcomes

Students will be able to:

- list suitable rules for their class
- write sequenced instructions to cook their favourite dish or play their favourite game
- write directions to a visitor to locate one place/area of the school’s compound
- write a simple report on an incident or accident they witnessed

Class Assignment

A portfolio is an excellent vehicle for demonstrating students’ appreciation of the different purposes writing serves. Figure 6.1 outlines how a portfolio task to achieve various writing functions may be framed.

Monday 26th September 2005

Standard 4R

Language Arts

We are going to make a portfolio. The portfolio assignment will give you a chance to use writing skills to do different tasks, such as:

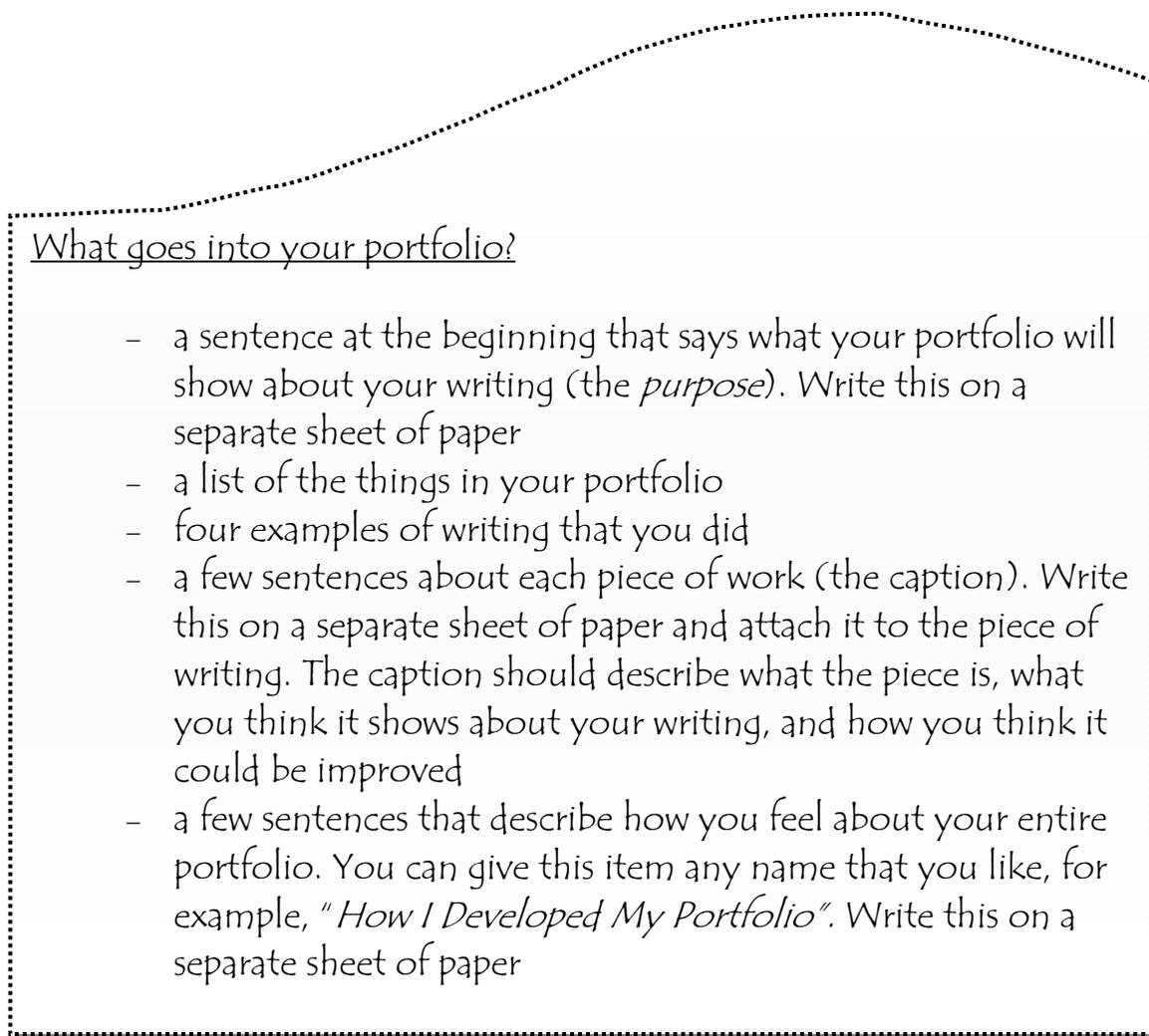
- make rules
- tell someone how to do something
- tell someone how to reach a place
- write facts about something you saw

These are the tasks:

1. Write a list of rules for your class or the library, which all students should follow.
2. Write a list of steps or instructions to tell someone how to cook your favourite dish or play your favourite game.
3. You meet a visitor at our school gate. He wants to go to the principal's office. Write the directions you will give to him.
4. Write a report on a fight between two students or a road accident that you saw.

Figure 6.1. Example of a Standard 4 writing portfolio assignment.

Along with the class assignment, the students must be given specific portfolio instructions. These instructions may be framed as illustrated in Figure 6.2.



What goes into your portfolio?

- a sentence at the beginning that says what your portfolio will show about your writing (the *purpose*). Write this on a separate sheet of paper
- a list of the things in your portfolio
- four examples of writing that you did
- a few sentences about each piece of work (the *caption*). Write this on a separate sheet of paper and attach it to the piece of writing. The caption should describe what the piece is, what you think it shows about your writing, and how you think it could be improved
- a few sentences that describe how you feel about your entire portfolio. You can give this item any name that you like, for example, "*How I Developed My Portfolio*". Write this on a separate sheet of paper

Figure 6.2. Example of the teacher’s instructions that accompany the writing assignment.

Task Analysis

A *task analysis* is the process by which the teacher identifies the steps that students must follow in order to complete the assignment. Figure 6.3 illustrates how the writing assignments for the Standard 4 portfolio may be broken down into what the students have to do (the tasks) in order to accomplish the assignment.

Task 1: Write a list of rules for the class or library, which all students should follow.

Students will be required to:

- Brainstorm to identify desirable behaviour in class or library
- Draft the rules to let students know how they should behave
- Revise writing
- Edit writing to make the final version

Task 2: Give instructions on how to cook your favourite dish or play your favourite game.

Students will be required to:

- Brainstorm to determine the ingredients needed and/or what has to be done to make the favourite dish or play the game
- Draft a series of sentences to give the reader the information
- Revise writing, including logical sequencing of steps
- Edit writing to make the final version

Task 3: Give directions to a visitor at the school gate, who wants to get to the principal's office.

Students will be required to:

- Brainstorm to agree on the location of the destination in relation to where the visitor is
- Draft a series of sentences using appropriate vocabulary to give directions
- Order these in logical sequence
- Revise writing
- Edit writing to make the final version

Task 4: Write a report on a fight between two students or a road accident that you saw.

Students will be required to:

- Brainstorm to identify the purpose for their report, the person who will read it, an appropriate format to use, and the relevant details to be included (who, when, what happened, the outcome)
- Draft body of report in sequence.
- Revise writing
- Edit writing to make the final version

Figure 6.3. Task analysis for Standard 4 writing portfolio assignment.

Significant Criteria

These are important criteria that the teacher will use for assessment. Criteria for the writing portfolio are listed in Figure 6.4. These criteria are subsequently used to construct the scoring guides or rubrics for assessing the portfolio. Refer to Table 6.1 for rubrics developed from these criteria.

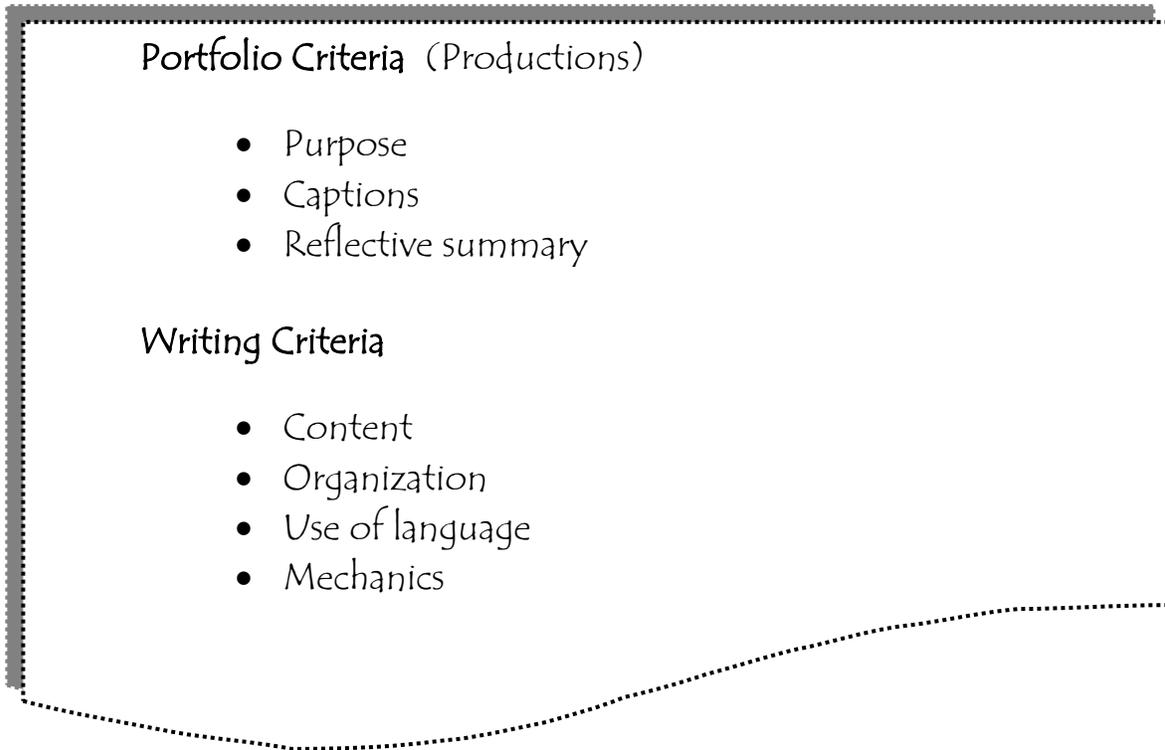


Figure 6.4. Criteria for the Standard 4 writing portfolio assignment.

Putting the Portfolio Together

Students use the guidelines given in the class assignment, and the directions for developing their portfolio and the rubrics, to construct their portfolios. Figure 6.5 illustrates how portfolio entries may be put together, using the guidelines given for the Standard 4 writing portfolio example.

Table 6.1. Scoring Rubric for the Writing Portfolio

CRITERIA	SUB- CRITERIA	PERFORMANCE LEVELS			Total
	<i>Marks</i>	6-5	4-3	2-1	36
Portfolio criteria	Purpose: <ul style="list-style-type: none"> purpose is clear stated from the student’s point of view says what the portfolio will show 	All 3 elements well done	2 elements well done	One element well done	6
	Captions: <ul style="list-style-type: none"> describe the entry say what it shows about the student’s writing say how it could be improved 	All 3 elements well done	2 elements well done	One element well done	6
	Reflective summary: <ul style="list-style-type: none"> considers the portfolio as a whole shows what the student has learnt shows how the student has grown 	All 3 elements well done	2 elements well done	One element well done	6
Writing criteria	Organization: <ul style="list-style-type: none"> events or ideas are in order and make sense 	Well done in all 4 pieces of writing	Well done in 3 pieces of writing	Well done in 1 or 2 pieces of writing	6
	Use of language: <ul style="list-style-type: none"> use of words that make the writing clear 	Well done in all 4 pieces of writing	Well done in 3 pieces of writing	Well done in 1 or 2 pieces of writing	6
	Mechanics: <ul style="list-style-type: none"> use of capital letters use of full stops and commas spelling grammar (subject-verb agreement, use of complete sentences) 	Well done in all 4 pieces of writing	Well done in 3 pieces of writing	Well done in 1 or 2 pieces of writing	6
	<i>Marks</i>	12-10	9-6	5-1	12
	Content: <ul style="list-style-type: none"> important events or ideas are chosen 	Well done in all 4 pieces of writing	Well done in 3 pieces of writing	Well done in 1 or 2 pieces of writing	

Purpose

My portfolio shows my love for writing and how I am improving in my writing.

Writing Entry

Rules for using the library

(My first draft)

We have to be quiet in the library. Put back the chairs and leave the books on the tables. Don't throw paper on the floor. Come in the library in one line, not rushing.

Caption

I put in this one because I tried it on my own first. I know I have some mistakes so I think it is a B.

Teacher's Comment

You have some good ideas in this first draft. When you look at it again, remember to put each rule in a new line with a number and try not to use "don't"; tell them where to put the paper.

Writing Entry

Directions to a visitor from the school gate to the principal's office

(My finished directions)

From the school gate, walk across the yard to the first building. Go up the steps and walk till you reach the corner. Turn right and then you will see a door with "Principal" on it. That is her office.

Caption

I feel I did better this time. If anybody follow what I write, they will reach the office. I will give myself A.

Teacher's Comment

This is good. You put in just enough to give the visitor clear directions to Ms. Lee's office. You also made all the corrections that we discussed last day.

Figure 6.5. Samples of entries in a Standard 4 writing portfolio.

It's your turn now ...

Design a portfolio for your class that integrates two or more subjects.

Use the guidelines provided for the Standard 4 writing portfolio.



A Model for Designing a Form 4 Ecology Portfolio Showing Planning and Designing Skill Development

This model shows how syllabus objectives from an examining body, like CXC, which guide upper secondary school curricula, can be translated into learning outcomes and class assignment, and how the various tasks can then be assessed. The section entitled *Class Assignment* also identifies the pieces of work to be included in the portfolio.

CXC Biology Syllabus Objectives

Students will be able to:

- suggest hypotheses on the basis of observation(s)
- design methods to test their own or other hypotheses

Learning Outcomes

Students will be able to:

- formulate a hypothesis based on an observation related to the environment
- decide on a suitable method to test the hypothesis
- plan and design an experiment to test the hypothesis, using a portfolio
- reflect on and review their plans with a view to improvement

Class Assignment

An ecological study is an appropriate assignment to achieve the identified learning outcomes. The students will have opportunity to plan and design unique investigations and reflect on the processes involved. The portfolio will be the vehicle for demonstrating how the students develop the skill of planning and designing and how they reflected on the process. An example of how this assignment might be framed for the students is given in Figure 6.6.

This assignment is to give you the opportunity to plan and design an ecological experiment, and to reflect on and assess your own work using a portfolio.

Suggest a hypothesis and design an investigation based on the following observation.

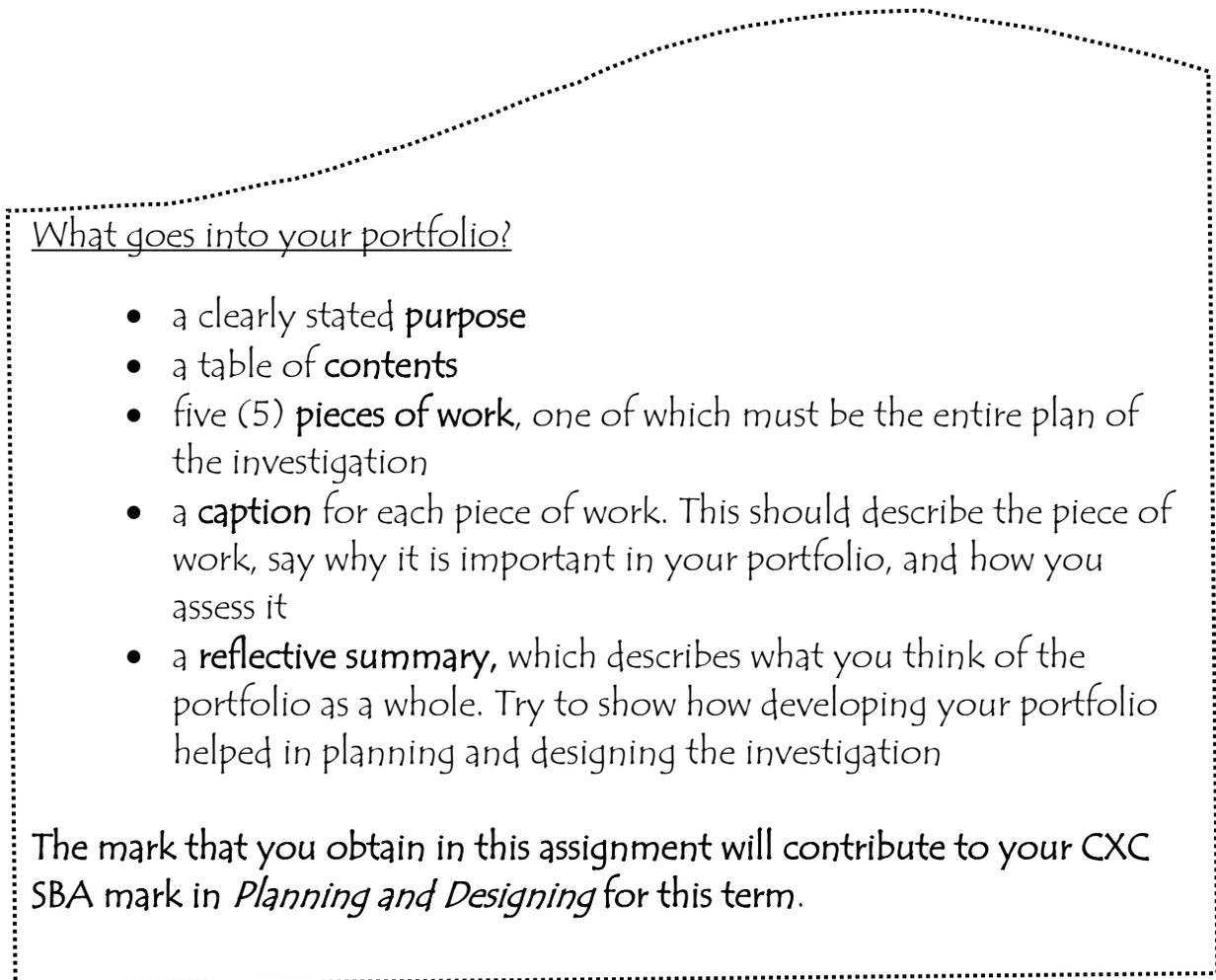
Observation

The groundsman noticed that a hardy weed has been growing on the school's playing field since the start of the dry season. More of the weed grows in areas of the field where goats sometimes graze.

Produce several pieces of work to show how your plan develops or evolves. Start with formulating a hypothesis and continue to the production of an entire experimental plan. Your plan must include an aim, full description of your method and any limitations or precautions you must take, and how you will analyze and interpret the data you collect.

Figure 6.6. Example of a Form 4 ecology class assignment for developing the skill of planning and designing.

Along with the class assignment, the students must be given instructions that are relevant to the portfolio design. Figure 6.7 shows **one** way in which such instructions might be framed.



What goes into your portfolio?

- a clearly stated **purpose**
- a table of **contents**
- five (5) **pieces of work**, one of which must be the entire plan of the investigation
- a **caption** for each piece of work. This should describe the piece of work, say why it is important in your portfolio, and how you assess it
- a **reflective summary**, which describes what you think of the portfolio as a whole. Try to show how developing your portfolio helped in planning and designing the investigation

The mark that you obtain in this assignment will contribute to your CXC SBA mark in *Planning and Designing* for this term.

Figure 6.7. Example of the teacher’s instructions that accompany the planning and designing skill assignment for an ecology portfolio.

Task Analysis

A *task analysis*, as mentioned before, is the process by which the teacher identifies the steps that students must follow in order to complete the assignment. Figure 6.8 shows the task analysis and critical sub-tasks for the Form 4 portfolio planning and designing (ecology) assignment.

-
- Formulate a hypothesis based on the observation
 - Describe how the hypothesis can be tested. The description should include:
 1. an aim
 2. all the variables—those to be manipulated and controlled, as well as the responding variable
 3. apparatus and materials required
 4. an outline of how the apparatus and materials would be used (the method)
 5. limitations of the procedure
 6. data to be collected
 7. likely sources of error in collecting the data
 8. how the data would be presented/represented
 9. how the data would be analyzed and interpreted.
 - Review and refine the entire plan to ensure that it adequately tests the hypothesis

Figure 6.8. Task analysis for a Form 4 planning and designing skill assignment for an ecology portfolio.

Significant Criteria

These are important criteria that the teacher will use for the assessment. Criteria for assessing the planning and designing skill in an ecology portfolio are listed in Figure 6.9. Performance levels described for each criterion allow the teacher to carry out the assessment reliably and objectively. Table 6.2 shows the scoring rubric—the criteria, performance level descriptions, and the allocation of marks—that guide the assessment process.

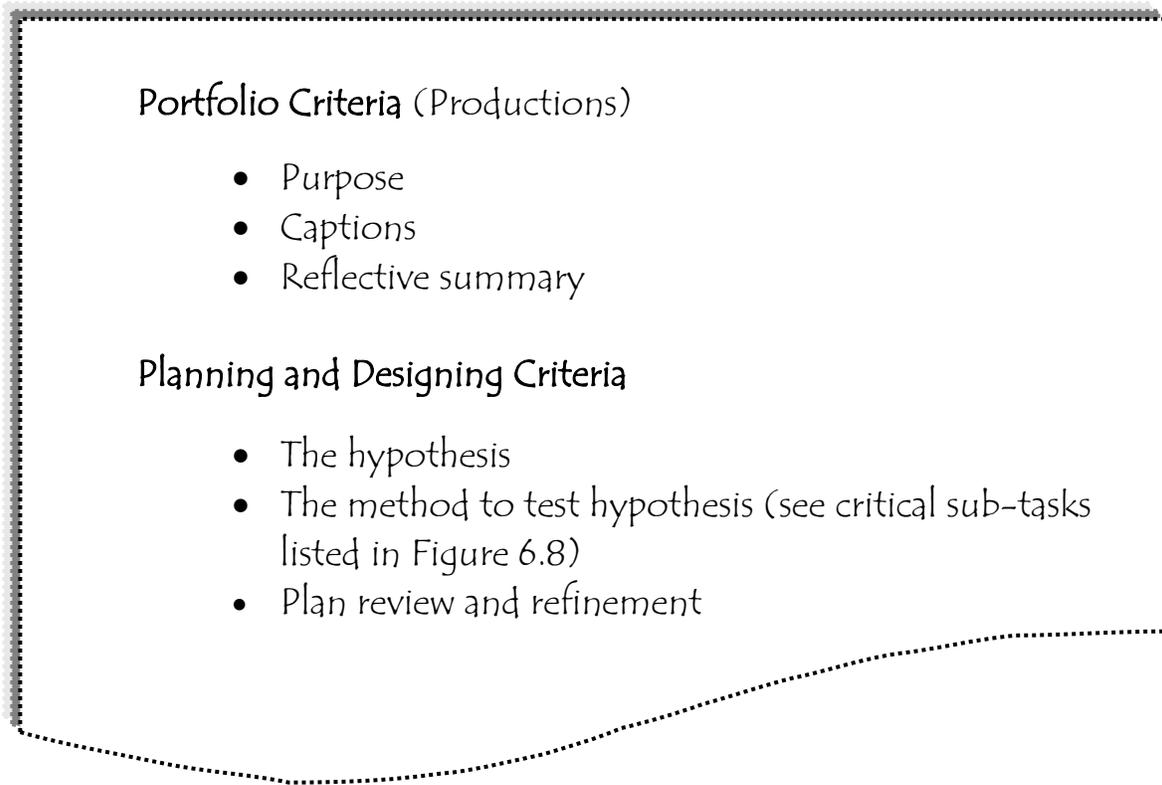


Figure 6.9. Criteria for the Form 4 planning and designing skills development assignment.

Putting the Portfolio Together

As mentioned earlier, students use the guidelines given in the class assignment, and directions for developing their portfolio and the scoring rubric, to construct their portfolios. Figure 6.10 illustrates how the pieces of work in the portfolio may be put together, using the guidelines given for the Form 4 ecology portfolio example.

Table 6.2. Scoring Rubric for the Planning and Designing Portfolio

CRITERIA	SUB- CRITERIA	PERFORMANCE LEVELS			TOTAL 28
Portfolio criteria	<i>Marks</i>	<i>3</i>	<i>2</i>	<i>1</i>	<i>3</i>
	Purpose: <ul style="list-style-type: none"> clearly stated stated from the student’s point of view says what the portfolio will show 	All 3 elements well done	2 elements well done	One element well done	
	<i>Marks</i>	<i>6-5</i>	<i>4-3</i>	<i>2-1</i>	<i>6</i>
	Captions: <ul style="list-style-type: none"> describe the entries say what they show about the particular aspect/s of planning and designing say how they could be improved 	All 3 elements well done	2 elements well done	One element well done	
	<i>Marks</i>	<i>3</i>	<i>2</i>	<i>1</i>	<i>3</i>
Planning and designing criteria	Reflective summary: <ul style="list-style-type: none"> considers the portfolio as a whole indicates what the student has learnt shows how the student has grown 	All 3 elements well done	2 elements well done	One element well done	
	<i>Marks</i>	<i>3</i>	<i>2</i>	<i>1</i>	<i>3</i>
	Hypothesis: <ul style="list-style-type: none"> relates directly to observation makes sense (is logical) is testable 	All 3 aspects well done	2 aspects well done	1 aspect well done	
	<i>Marks</i>	<i>10-8</i>	<i>7-6</i>	<i>5-1</i>	<i>10</i>
	Method to test hypothesis: (Refer to critical sub-tasks in <i>Task Analysis</i> in Figure 6.8)	More than 80% sub-tasks well done	60 to 80% sub-tasks well done	Less than 50% sub-tasks well done	
<i>Marks</i>	<i>3</i>	<i>2</i>	<i>1</i>	<i>3</i>	
Plan review and refinement:	A great deal of evidence of reviewing and refining	Moderate evidence of reviewing and refining	Little or no evidence of reviewing and refining		

Purpose

My portfolio shows how I gained knowledge and skill in Planning and Designing investigations in ecology.

Portfolio Entry

Hypothesis

According to the observation the weed surfaced in the dry season and it grew more in certain areas. One reason for the appearance of the weed could be the dryness of the soil. Other factors could be high light intensity or high temperature. But I think the lack of water might be the most likely reason. So my hypothesis is

The hardy weed grows better in dry conditions

Caption

This is the first time I really write out how I come up with the hypothesis. That help me to understand it better. I find its good.

Teacher's Comment

A good hypothesis - it has important elements, for example, it is testable. You also showed how you reasoned things out and arrived at the hypothesis. Quite good!

Portfolio Entry

Limitations

- Temperature
- Wind

Teacher's Comment

What is a limitation? You need to state clearly how temperature and wind are limitations, that is, how they can introduce errors in your results.

Caption

This entry is about the limitations in my experiment. The limitations always give me problems. From what Miss wrote, I see where I have to say how temperature and wind could cause errors in the results. Both temperature and wind could help to dry out the soil and I had no way to measure this. I think it is getting clearer now. I will write this over and show it to Miss again.

Figure 6.10. Samples of entries in a Form 4 ecology portfolio showing planning and designing skill development.

Commentary on Captions

It should be noted in Figures 6.5 and 6.10 that the teacher had previously seen some pieces of work, and that some captions clearly referred to the teachers' comments. This exemplifies how the portfolio is used to integrate teaching, learning, and assessment. The teacher's feedback triggers the reflective process, so that the student is able to look critically at the piece of work, identify shortcomings, and note ways for improving the work. All of this reflection is embodied in the caption, and serves to underscore the importance of the caption in giving meaning to the work submitted in the portfolio.

Another point of interest is the use of Creole in the caption for the entry entitled *Hypothesis* in Figure 6.10. This is acceptable in a caption, since the caption represents the personal and creative thinking of the student, and it is the student's prerogative to choose whatever mode might be best suited for expressing these thoughts. The student should not be penalized for form of language used in the captions.

It's your turn now ...



Design a portfolio for your class in an area of your choice.

First, identify the objectives you wish to achieve, then follow the guidelines you met in this chapter...

Summary Points

- A key feature of the portfolio development process is the integration of teaching, learning, and assessment
- Portfolios can be customized to suit different teaching and learning contexts at the different levels of the education system
- Portfolios can form part of the teacher's overall assessment repertoire and can be used to fulfil syllabus requirements
- Portfolios provide students with the opportunity to reflect on their learning through devices such as the captions and the reflective summary

Chapter 7

Constructing Portfolios: Meeting Specific Requirements of an Examining Body

Objectives

By the end of this chapter you will be able to:

- design portfolio assignments to meet assessment requirements of an examining body
- convert syllabus assessment guidelines into task specific criteria
- implement the portfolio development process to meet syllabus objectives

Introduction

This chapter focuses on the development of portfolios as a requirement for the internal assessment of some of the Caribbean Advanced Proficiency Examinations (CAPE) syllabuses. Specifically, it:

- gives an overview of the portfolio requirements for three CAPE syllabuses, identifying the key focal areas
- offers strategies for teachers and students to facilitate the portfolio development process
- suggests strategies for applying the CAPE scoring guides or rubrics
- provides some subject-specific strategies and illustrative samples of work in one syllabus area

Examining bodies may have different interpretations of what is meant by a *portfolio*. There is no preamble in any of the CAPE syllabus documents that gives any information about the rationale for the introduction of portfolios as a component of the internal assessment, or of how the term portfolio has been conceptualized by the examining body. Nevertheless, portfolios are required, for example, in the Literatures in English, Communication Studies, Food and Nutrition, Art and Design, and Geometrical and Mechanical Engineering Drawing syllabuses. However, within these syllabus documents, there are differences with respect to what is required for the portfolio. There are also differences with respect to the guidelines that are given for the preparation and compilation of the portfolio. Therefore, in preparation for implementation of the portfolio strategy, teachers need to be clear about the CAPE syllabus guidelines and portfolio requirements.

In order to meet the portfolio requirements, teachers should be able to:

1. identify the type of portfolio/s required

2. apply the guidelines given to portfolio task development
3. provide adequate opportunity for students to compile portfolios
4. identify the features of the assessment criteria and develop quality statements to determine competence (if not provided)
5. apply the assessment criteria to the portfolios
6. ensure that sample portfolios to be forwarded to the examining body contain the requisite forms and scoring guides used for marking the portfolio entries.

CAPE Portfolio Requirements – Interpreting the Guidelines

In **all** CAPE syllabuses, a justification for the internal assessment (which may include a portfolio) is to facilitate feedback to the student at various stages of the experience. In addition, the syllabuses clearly state that the internal assessment is an integral part of overall student assessment, and should be linked to learning activities that enable students to achieve syllabus objectives. It is clear, therefore, that the internal assessment (including the portfolio) is meant to be an integral part of teaching, learning, and assessment.

The guidelines for portfolio development in the various syllabuses range from very detailed to very general. Instructions for compiling the portfolio may be detailed, very general, or absent. Comparisons are made across three syllabuses in order to assist teachers in interpreting the guidelines and in guiding students through the portfolio development process. The following sections of this chapter present reviews of the three syllabuses selected, and guidelines and suggestions for implementing the portfolio in each case.

Figure 7.1 gives a review of the portfolio requirements for the **Art and Design** syllabus. Figures 7.4 and 7.9, respectively, review the **Communications Studies** and **Literatures in English** portfolio requirements.

It should be noted that the section related to the Literatures in English is very comprehensive, as it also includes models and samples for implementing strategies in the classroom that are likely to meet the objectives of the portfolio requirements. Refer to the Illustrative Section for the Literatures in English portfolio assessment (p. 60).

I. Art and Design Syllabus

The Art and Design syllabus (CXC, 2003a) gives very detailed instructions for the preparation and presentation of the portfolio, the setting of assignments, and the marking of the portfolio. Clearly outlined are the number of portfolios required, syllabus objectives to be achieved, the nature and management of the tasks to be set, the number of pieces of work to be included, the skills (criteria) to be tested, the period over which the work should be collected and compiled, and how the completed portfolio should be presented.

The guidelines for presenting the portfolios indicate that the:

presentations of the selected collection for submission should be well organized, demonstrating cohesion, continuity and completeness; photographic slides and other visual devices [reproductions]... containing images of portfolio items must be securely packaged and clearly labelled; explanatory notes with illustrations, photographs, sketches or diagrams should be submitted in the form of a comprehensive sketch book or journal in order to explain the concepts or processes or experiences involved in the development of the pieces. (p. 18)

In addition, students are required to provide evidence of preparatory work and stages in the development of ideas and concepts, and combine displays, discussions, and critical sessions in their final presentation.

These requirements exemplify what the development of an educational portfolio (as suggested in the literature) should entail. The issue of relevance is highlighted through the requirement to select pieces of work related to given themes.

Specifically, the requirements clearly describe a **developmental portfolio** for the following reasons:

- The working collection is developed over a one-year period
- Students have flexibility in the selection of entries for the final submission
- There are opportunities for feedback during the various stages in the development of ideas and concepts
- Drafts and final products are required as evidence of development of competence
- Reflection is built into the entire process - the selection of the entries, the explanatory notes (captions), the journal option, and the discussions/critical sessions

Figure 7.1. Review of the CAPE Art and Design portfolio requirements.

What Teachers Should Do

To meet the requirements outlined in the CAPE Art and Design syllabus highlighted in Figure 7.1, teachers should engage in specific activities for implementing the portfolio (see Figure 7.2) and for marking the portfolio (see Figure 7.3).

Teachers should:

1. sensitize students about portfolios and their use in instruction and assessment
2. explain the role of the:
 - a. **caption**
 - i. identifying each entry
 - ii. showing how the pieces of work that make up an entry represent stages in development of a product
 - iii. capturing the experiences and processes involved
 - b. **reflective summary**
 - i. bringing about the cohesion and completeness demanded of the presentation
3. provide guided practice sessions for developing portfolio productions
4. establish and keep the timelines for development of the various pieces of work
5. provide timely feedback on progress.

Figure 7.2. Suggestions for implementing the CAPE Art and Design portfolio.

1. Follow the scoring guide in the Art and Design syllabus.
2. Note the criteria, sub-criteria, and statements of quality for the expected performances at the various levels, such as excellent, good, fair, and limited, along with the suggested mark to be applied.
3. Apply the scoring guide as illustrated on pp. 21, 24 –25:
 - a. **Example:** Unit 1 – Modules 2 and 3 – the skill of **craftsmanship** is awarded 6 marks to be distributed among *use of material/relevance to theme/task* (2 marks), *level of skill in manipulation of materials/media* (2 marks) and *experimentation* (2 marks)... (p. 21)
 - b. Refer to the detailed breakdown for marking (pp. 24–25) – to award a piece 2 marks for *use of material/relevance to theme or task* there must be “**good** use of material(s) and or **relevant** to theme/task”
4. See Appendix for further details.

Figure 7.3. Guidelines for marking the CAPE Art and Design portfolio.

II. Communication Studies Syllabus

The Communication Studies syllabus (CXC, 2003b) gives a few guidelines for the preparation of the portfolio, some instructions for presentation, but very detailed guidelines for marking the portfolio. An integrated approach to teaching the syllabus, with suggested examples, is spelled out at the beginning of the syllabus (p. 3), and there is a tacit understanding that the assessment should mirror this approach. No specific syllabus objectives are identified for the portfolio assessment, since the required thematic approach is expected to span all modules and address objectives as appropriate. The skills and abilities to be developed during the course of study (comprehension, language awareness and use, and expression) are detailed at the beginning of the syllabus (pp. 2-3). In addition, the headings for the organization of the portfolio—Expository, Reflective, and Analytical—are briefly described.

A major strength of the guidelines for portfolio development in this syllabus is that emphasis is given to the portfolio productions. For example, one of the guidelines for compiling the portfolio is that “the portfolio should have an introduction that identifies the theme selected and shows how it relates to the student’s academic, work-related and personal interests” (p. 28). This is equivalent to the purpose statement.

In the expository section, which is orally presented, students are required to include an explanation of the topic chosen and of their personal interest in it. For the reflective section, students are required to provide a rationale for the selections—two samples of original work—detailing inspiration, intended audience, situation, and purpose for each of the pieces. In the analytical section, the selected piece must be accompanied by an analysis of the registers, dialectical variations, attitudes to language, and communicative behaviours of the selected piece. In all three cases, these requirements represent captions that explain and analyze the entries in a variety of ways.

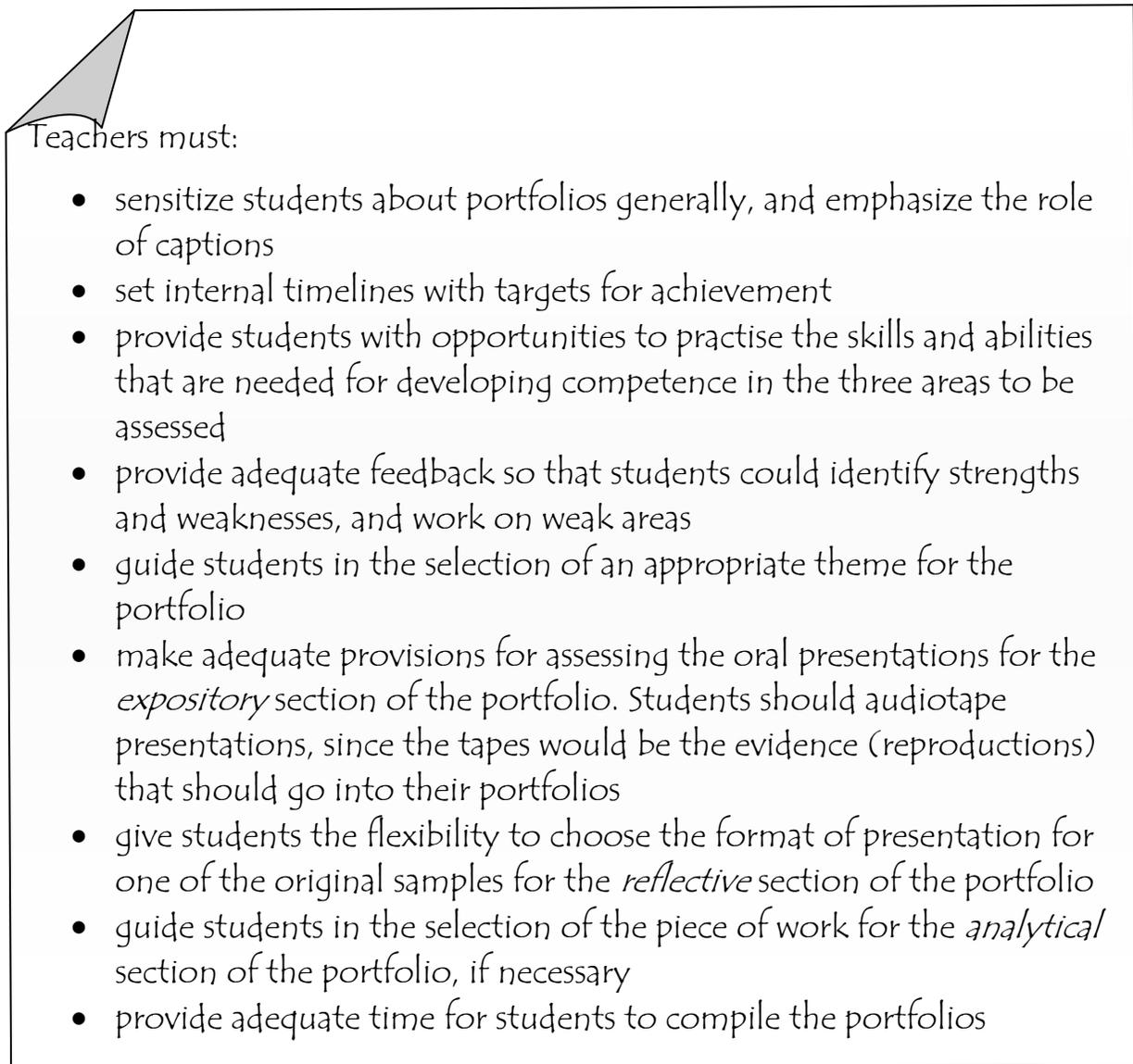
The type of portfolio required for this syllabus is also a **developmental portfolio** for the following reasons:

- Students have flexibility in the selection of the portfolio theme, which may be related to specific objectives across modules
- Students have some flexibility in the choice of topics and selection of pieces of original work to be presented. This suggests that **students must have a working collection**
- There are opportunities for feedback during the various stages in the development of skills and abilities specific to the key areas to be assessed
- There are opportunities for reflection—the selection of the entries and the rationales for, and analyses of selections

Figure 7.4. Review of the CAPE Communication Studies portfolio requirements.

What Teachers and Students Should Do

To meet the requirements outlined in the CAPE Communications Studies syllabus highlighted in Figure 7.4, teachers and students should engage in specific activities for implementing the portfolio (see Figures 7.5 and 7.6 respectively). Teachers should note the marking guidelines presented in Figure 7.7. Figure 7.8 illustrates what a Communications Studies portfolio might ultimately look like.



Teachers must:

- sensitize students about portfolios generally, and emphasize the role of captions
- set internal timelines with targets for achievement
- provide students with opportunities to practise the skills and abilities that are needed for developing competence in the three areas to be assessed
- provide adequate feedback so that students could identify strengths and weaknesses, and work on weak areas
- guide students in the selection of an appropriate theme for the portfolio
- make adequate provisions for assessing the oral presentations for the *expository* section of the portfolio. Students should audiotape presentations, since the tapes would be the evidence (reproductions) that should go into their portfolios
- give students the flexibility to choose the format of presentation for one of the original samples for the *reflective* section of the portfolio
- guide students in the selection of the piece of work for the *analytical* section of the portfolio, if necessary
- provide adequate time for students to compile the portfolios

Figure 7.5. Suggestions for implementing the CAPE Communication Studies portfolio - Teachers' role.

Students must:

- keep a working collection. It is from this collection that original samples of work produced by students may be selected
- follow teacher timelines for identification of a theme, and submission of developmental tasks
- liaise with teacher re feedback on work produced during the course of study, and monitor developing competence in the skill areas
- plan adequately for the oral presentation for the expository section
- ensure that the two samples of original work selected for the reflective section, cover two literary genres
- ensure that oral work (audio or video) for the reflective section (if applicable) is of good reproductive quality
- ensure that all syllabus requirements are met when compiling the portfolio

Figure 7.6. Suggestions for implementing the CAPE Communication Studies portfolio - Students' role.

Marking the portfolio

1. There are 3 criteria of assessment: **Expository**, **Reflective**, and **Analytical**
2. Each criterion is subdivided into 3 or 4 **sub-criteria** for each of which there are rubrics:
 - Example: sub-criteria for the Reflective requirement are **content** (6 marks), **creativity** (4 marks), **organisation** (4 marks), and **expression** (6 marks)
3. Performance levels are described for each sub-criterion.
4. Example: The **Content** of a portfolio - to gain all 6 marks:
 - o *Where there is an excellent treatment of purpose, audience, and context of the portfolio:*
 - *Justification and rationale*
 - *Adequate variety of pieces*
 - *Originality*
 - *Depth of content*
 - *Correct/appropriate use of genres and style (p. 32)*
5. Find further details in the Communication Studies syllabus pp. 30-37

Figure 7.7. Marking guidelines for the CAPE Communication Studies portfolio.

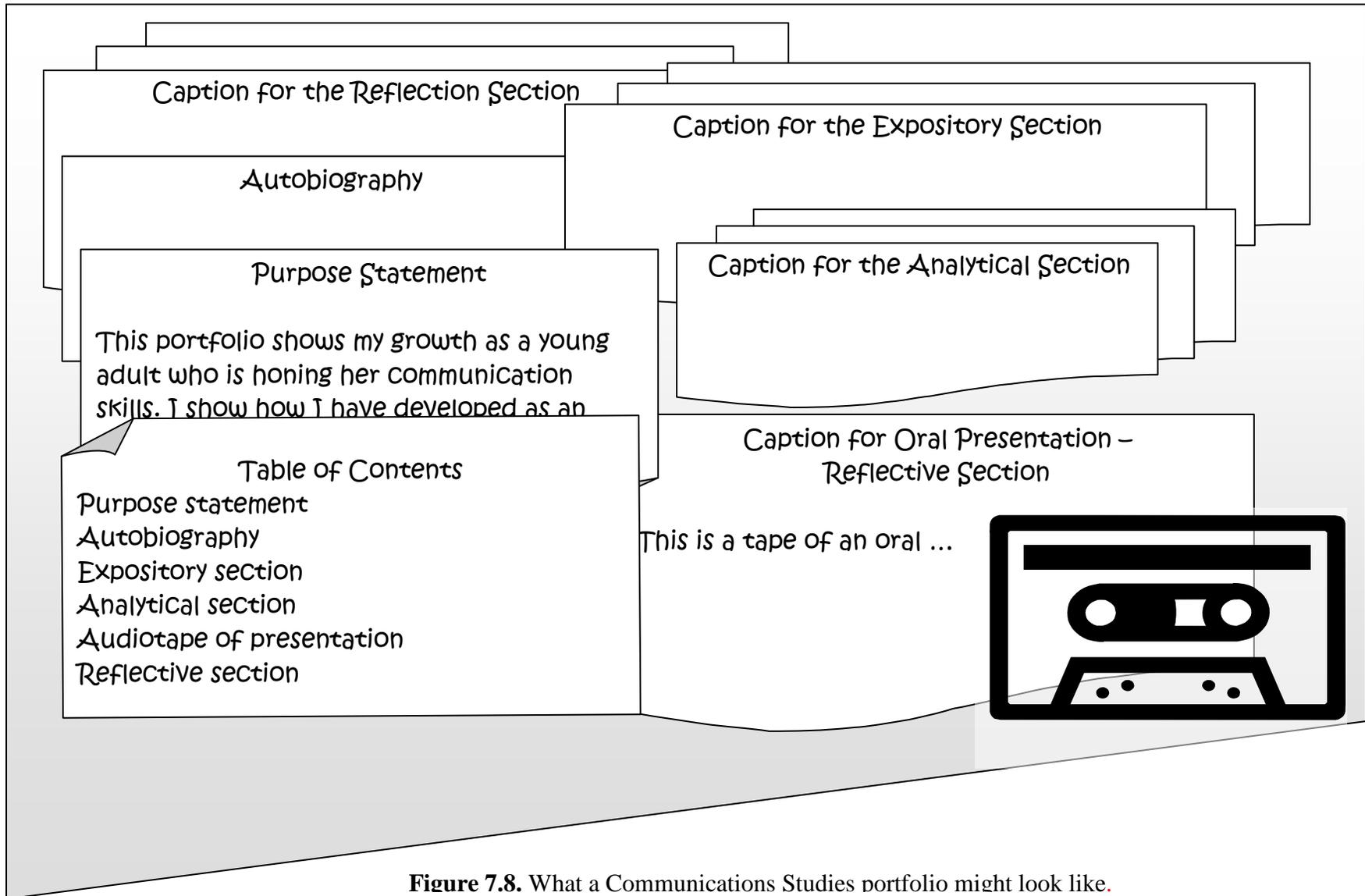


Figure 7.8. What a Communications Studies portfolio might look like.

III. Literatures in English Syllabus

The **Literatures in English** syllabus (CXC, 2001) gives guidelines for compiling and marking the portfolio. No guidelines are given for preparation of the portfolio. Selected skills are assessed across the three literary modes—Drama, Poetry, and Prose Fiction—and the specific objectives to be achieved by the portfolio task required for each mode are given.

For Module 1 (Drama), five activities are suggested, and students are required to engage in **one** of them. For Module 2 (Poetry), a review of a critical essay on some aspect of poetry being studied is required, while for Module 3 (Prose Fiction), a critical appreciation of an excerpt from a prescribed text must be produced. For the latter two modules, the assignments are set by the teacher, and students do the assignments **in class under strict time limit requirements**. The syllabus instructions to the teacher are that these assignments should be “given after discussion and guidance.” This is very important, because it emphasizes that students must have the practice and feedback **over a period of time**, before they can be expected to complete the mandated pieces of work for the portfolio.

It should be noted that **students have some flexibility with respect to choice of activity for Module 1**. These activities range from a dramatic presentation, a review of a live performance, a review of an approved play, an interpretation of some aspect of a play presented in a medium other than print, to a review of a critical essay on a prescribed play.

The type of portfolio suggested for this syllabus is a **showcase portfolio**. The **three** pieces of work to be submitted are mandated, and while they may not be “best pieces,” in the true sense of having students select from work already in their collection, they are produced after students have had adequate opportunities to engage in tasks leading to the progressive development of the skills required for demonstration of competence in each of the modes, and obtained the necessary feedback to improve on their work.

Figure 7.9. Review of the CAPE Literatures in English portfolio requirements.

What Teachers and Students Should Do

The three pieces of work by themselves do not constitute a portfolio, but are products of a portfolio development exercise. The teacher is thus advised to facilitate the portfolio development process as a normal part of the teaching strategy in order to provide students with opportunities to fulfil the portfolio requirements. Figure 7.10 provides some guidelines for implementing the portfolio. These guidelines relate to the use of traditional portfolio development processes in arriving at the mandated pieces of work.

Teachers should:

- orient students to the role of:
 - the portfolio development process in arriving at best pieces of work
 - the working portfolio collection
 - portfolio productions—purpose statements, captions, reflective summary
- provide opportunities for guided practice in developing competence in portfolio development processes
- set internal timelines with targets dates for submission of tasks, **trial-runs**, and writing of final assignments
- provide adequate feedback so that students could identify strengths and weaknesses, and work on weak areas
- provide adequate time for students to complete portfolio assignments

Figure 7.10. Guidelines for teachers implementing the Literatures in English portfolio.

The students also have a tremendous responsibility in the internal assessment process, highlighted in the opportunity to select the drama activity of choice. They must be alerted to their role in the portfolio development process. Figure 7.11 offers suggestions for the students' role while Figure 7.12 illustrates what the completed portfolio might look like.

Students must:

- keep a working collection. It is from this collection that students will be able to monitor progressive development
- follow teacher timelines for developing the required competence
- liaise with the teacher to obtain adequate feedback on work produced
- use feedback provided in preparing for and completing the final tasks
- select the activity they would like to pursue for the drama component

Figure 7.11. Guidelines for students preparing the Literatures in English portfolio.

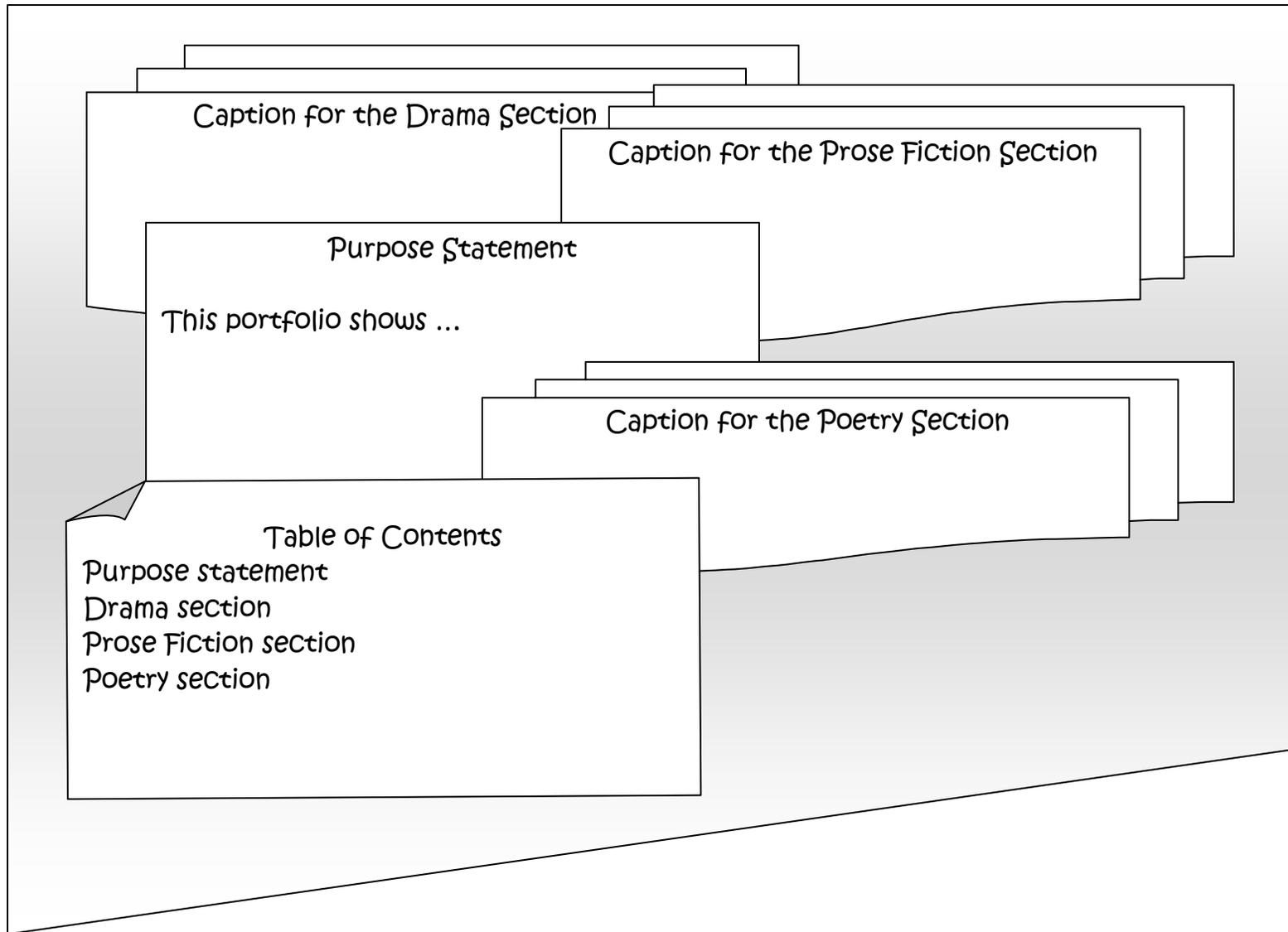


Figure 7.12. What a Literatures in English portfolio might look like.

Marking the Portfolio

Figure 7.13 shows how the CAPE marking rubric can be applied to the assessment of the Literatures in English portfolio.

Marking the portfolio

1. There are 3 criteria for assessing the portfolio entries: **Knowledge and Understanding (7)**, **Application of Knowledge (7)**, and **Organisation of Information (6)**. These apply to all three modes.
2. Example:
 - a. A portfolio piece gains all **7 marks** for Knowledge and Understanding
 - if the candidate shows an excellent knowledge and understanding of the features and characters of the mode and an excellent informed personal response to the concepts, themes, and style of the set text.
 - b. The piece gains all **7 marks** for Application of Knowledge
 - if the candidate applies knowledge of the mode and the set text relevantly and accurately to the question, and analyzes, synthesizes, and evaluates relevant issues in a highly effective manner.
 - c. The piece gains all **6 marks** for Organisation
 - if the candidate organizes information meaningfully and communicates ideas in an excellent and effective manner.

These performance level descriptions are very general. They require some adaptation by teachers, since, for example, they may have to determine which features of the particular mode and which literary devices are apparent in the selected extract or piece of work. The table below shows how one teacher adapted the CAPE guidelines for a trial run assignment in Prose Fiction, so that the marks could be easily and consistently awarded.

Knowledge and Understanding			Application of Knowledge			Organisation		
Themes	Style	Pers. Res	Anal	Syn	Eval	Mech	Structure	Clarity
3	3	1	3	2	2	2	2	2
	7			7			6	

Figure 7.13. Guidelines for marking the CAPE Literatures in English portfolio.

Classroom Tips for Supporting the CAPE Literatures in English

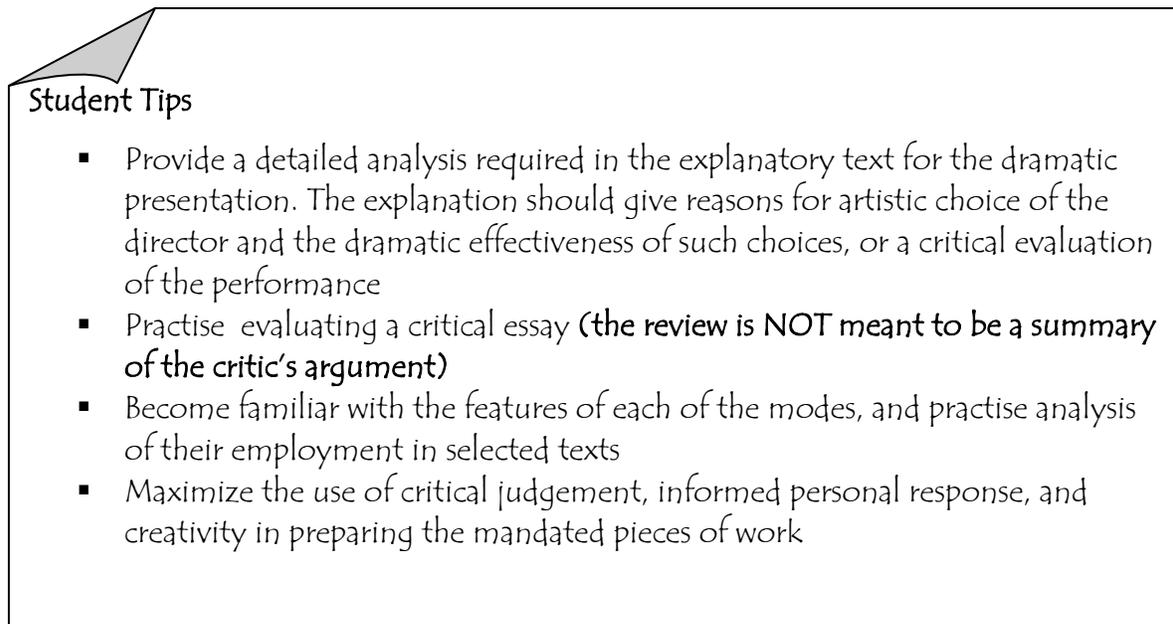
In addition to the general portfolio guidelines provided, teachers of Literatures in English may wish to consider the strategies set out in Figure 7.14 for developing subject-specific skills. Some of these strategies are intended to address weak areas highlighted for special attention in the Report on Candidates' Work (CXC, 2004).

Teacher Tips

- Select extracts from the set plays that would achieve to the fullest, the enactment and performance aims of the drama module
- Select critical articles on set texts within the poetry module, or extracts from set texts within the prose module on the basis of their literary appropriateness for meeting the modules' objectives
- Provide guided practice for writing the evaluative explanatory texts for dramatic presentations
- Provide guided practice in the critical evaluation of a critical essay on poetry. Emphasis should be placed on providing reasoned arguments to challenge or support the critic's ideas
- Provide guided practice in recognizing the features of prose fiction and in analyzing the effectiveness of their employment in excerpts from the prescribed texts
- Place emphasis on the development of the skills of analysis, synthesis, and evaluation, as application of knowledge is assessed in all three modes
- **Give students trial-runs for the two, timed, in-class assignments.** Allow them to write captions for these pieces so that they could engage in some self-evaluation of their work, before giving them feedback
- Choose critical articles on poetry for the final assignment that are of appropriate length and quality to allow students to offer reasoned arguments and informed personal choices **within the time limit requirements as set in the guidelines**
- Select an appropriate passage of prose fiction (of adequate length and containing sufficient features of the genre) for the final assignment to allow students to generate full responses **within the time limit requirements as set in the guidelines**

Figure 7.14. Teacher tips for supporting Literatures in English.

Strategies are also suggested for the students, who must also take responsibility for developing the required skills. Figure 7.15 offers suggestions for students.



Student Tips

- Provide a detailed analysis required in the explanatory text for the dramatic presentation. The explanation should give reasons for artistic choice of the director and the dramatic effectiveness of such choices, or a critical evaluation of the performance
- Practise evaluating a critical essay (**the review is NOT meant to be a summary of the critic's argument**)
- Become familiar with the features of each of the modes, and practise analysis of their employment in selected texts
- Maximize the use of critical judgement, informed personal response, and creativity in preparing the mandated pieces of work

Figure 7.15. Student tips for supporting Literatures in English.

Illustrative Section for the Literatures in English Portfolio Assessment

This section includes authentic samples of tasks, students' responses, and teacher's comments. They have been included without any attempt at making corrections (either of grammar or substantive arguments). While they do illustrate how to facilitate the developmental process in preparing students to meet the objectives of an examining body, they are not intended to be prescriptive, or to represent ideal responses or teacher comments. One strategy for using the samples might be to suggest how the students' responses could be improved, or how the teacher's comments might be framed to be more useful.

What the Teacher did for Progressive Development of Skills in Drama

Three tasks were developed to target specific elements of drama in a detailed and progressive way in order to scaffold students' literary awareness. The teacher guided the students in deciphering the structural elements and features of dramatic presentations. The teacher's intention was that the entire process (tasks' engagement and feedback) would function as an instructional and assessment strategy. Figure 7.16 outlines three tasks designed to facilitate development of selected skills. Figures 7.17, 7.18, and 7.19 show excerpts from a student's response to each task along with the teacher's comments.

The specific objectives 2 and 3 of the Drama module are the focus of these exercises.
(The scene is taken from *A Raisin in the Sun*)

Exercise 1

Task Description

- By use of a recurring symbol in the play, trace the state of mind or mood of each character in the given extract

Task analysis: Students are required to:

- show understanding of the given symbol
- identify the moods of characters, varying or fixed
- demonstrate knowledge about the characters

Exercise 2

Task Description

- Imagine yourself as a director, describe an appropriate setting for the given event

Task analysis: Students are required to:

- interpret stage directions
- identify stage props and their relevant functions to the setting
- show their ability to give personal response

Exercise 3

Task description

- Consider the dramatic significance of this scene to the text

Task analysis: Students are required to

- identify dramatic moments/elements—points of climax, anti-climax, tension, suspense, resolution
- identify the functions of stage props and stage directions
- contextualize the extract in relation to previous and subsequent scenes in the play

Figure 7.16. Sample assignments for progressive development of skills in drama.

Student W

Exercise 1

SYMBOL-HOUSE

Characters	State of Mind (Mood)
<p>Walter</p> <p><i>Knowledge of character shown</i> ✓</p>	<p>Walter wanted the money to open a liquor store with two other friends. This was his dream to become a wealthy coloured man who would now be able to provide better for his family. Mama's morals prevented him from opening this store. He was selfish and believed that buying the house as a waste of money and an inferior idea (to his).</p>
<p><i>Mood identified</i> ✓</p>	<p>When Mama told the family that she had bought the house, Walter was most bitter. Mama was the main authority figure in the family. The whole idea about buying the house had Walter unhappy ...</p>
<p>Ruth</p> <p><i>... Suggests knowledge of character but a little more information could be stated about this character</i> ✓</p>	<p>...</p> <p>Ruth was probably the most excited person when she heard that they were going to be moving into their home. She wanted her husband to be happy for them. She was disgusted by the house they lived in and now, she is exuberated [sic] with Mama's decision...</p>

✓ = teacher's comment

Figure 7.17. Student's response to sample assignment - Exercise 1 - for progressive skill development with teacher's comments.

Student W

Exercise 2

SETTING DESCRIPTION - (Director's perspective)

<p><i>Good introduction showing summary of extract</i></p>	<p>✓</p> <p>In this extract from "A Raisin in the Sun" the main focus or idea is on the members of the family moving from a state of despair to hope and happiness. Moving into their own home makes them feel more secure and a sense of ownership. To Walter though, it symbolizes a broken dream. It shows the different moods of the characters; how they respond to Mama's news of buying the house.</p>
<p><i>Awareness of setting</i></p>	<p>✓</p> <p>The physical setting is a small cramped living-room showing the slum area that they live in. The walls are cracked with flaking paint. Center stage ... a small table is seen with a bowl of fruit consisting of some fresh green grapes and some partially rotted, some dried</p>
<p><i>Awareness of stage direction to emphasize focus on props ...</i></p>	<p>✓</p> <p>raisins, ... Symbolically speaking, the fresh green grapes represents Mama's purchase of the new house and Ruth's hopes for ...the future</p>

✓ = teacher's comment

Figure 7.18. Student's response to sample assignment - Exercise 2 - for progressive skill development with teacher's comments.

Student W

Exercise 3

DRAMATIC SIGNIFICANCE

<i>Good summary of extract</i> ✓	<p>In this extract from "A Raisin in the Sun", the family is moving forward and the broken dream of one of its members, Walter, is taken into consideration. Here we see Ruth, Walter's wife, being more ecstatic about the family moving into their new home, their own house. This feeling she expresses constantly throughout the extract. ...</p> <p>Climax now builds in the scene as Ruth rises with her hands in fist-like gesture...showed that Ruth had made a final decision and was taking a firm stand on it.... She then pounds on cracking walls and wipes at imaginary roaches, while she expresses in words her disgust for their present homeBy this time the lights are at their brightest, showing or suggesting something very good, and hope and new beginning for their future.</p>
<i>Knowledge of point of resolve or resolution</i> ✓	
<i>Awareness of stage direction, movement, and mood</i> ✓	
<i>Good use of props</i> ✓	
<i>Personal response noted</i> ✓	

✓ = teacher's comment

Figure 7.19. Student's response to sample assignment - Exercise 3 - for progressive skill development with teacher's comments.

Suggestions for Using the Samples Showing Progressive Skill Development

Figure 7.20 offers suggestions to teachers about how they might use the illustrations provided by the samples in Figures 7.16 to 7.19 to help design and progressively develop skills in drama targeted in the CAPE Literatures in English syllabus.

Figure 7.16 demonstrates how tasks may be set to facilitate progressive development of skills in drama. The responses from one student provided in Figures 7.17, 7.18, and 7.19 show how the teacher's comments and assessment provide the student with guidance towards developing critical skills in drama.

The following questions are meant to engage teachers in a critical analysis of the student's responses and teacher's comments with a view to improving both.

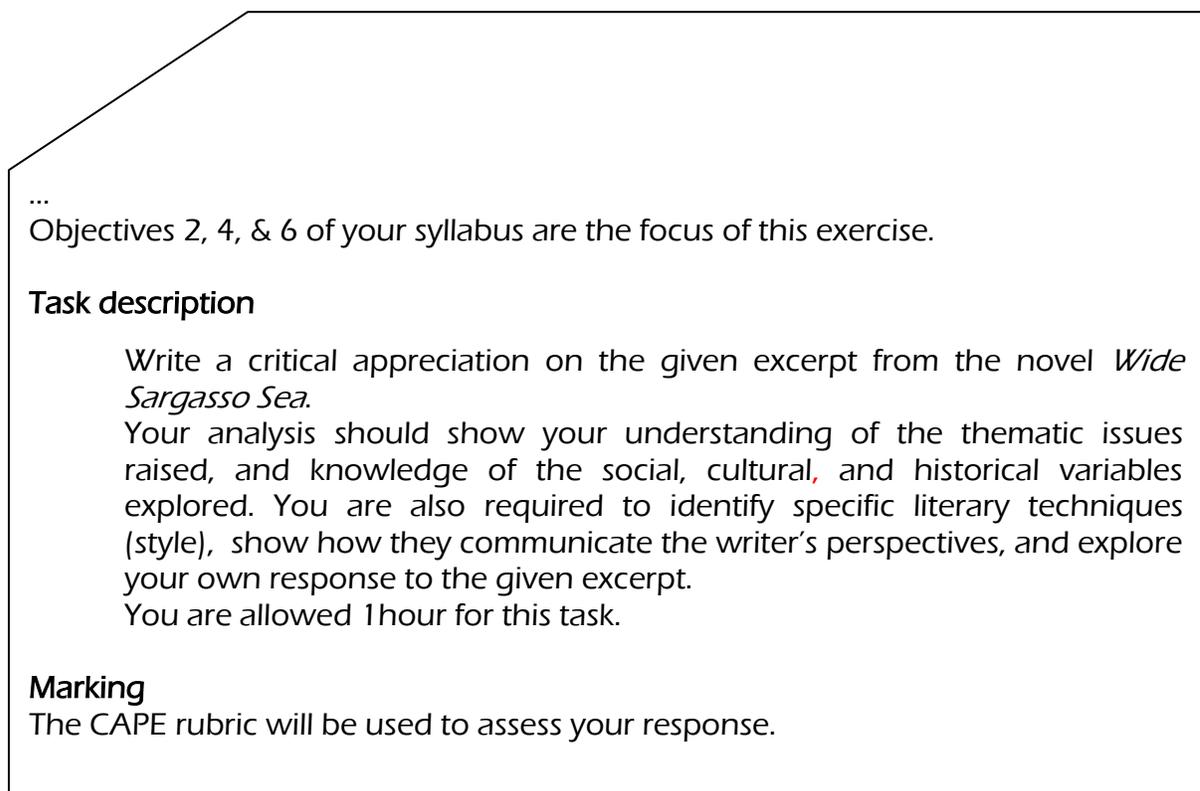
- Were the tasks designed in such a way to facilitate skill development?
- Was there evidence that the student was getting progressively better at identifying the various literary elements?
- How could the teacher's comments be re-framed to indicate shortcomings or omissions?
- How should grammatical errors be treated?

Figure 7.20. Suggestions for a critical analysis of the progressive skill development process illustrated in authentic samples of work.

What the Teacher did for the Trial-Run Task for Prose Fiction

In this practice session or trial-run, the students were asked to write a critical appreciation of a selected excerpt from a prescribed text, to be done under similar conditions to that required for the mandated assignment. For this trial-run, the students were assessed according to the guidelines for the CAPE rubric, and were also given feedback to facilitate preparation for the actual writing of the mandated portfolio task.

Figure 7.21 outlines the Prose Fiction critical appreciation task for the trial-run exercise. Figures 7.22 and 7.23 show excerpts from two students' responses to the task, along with the teacher's comments and assessment using the CAPE rubric.



...

Objectives 2, 4, & 6 of your syllabus are the focus of this exercise.

Task description

Write a critical appreciation on the given excerpt from the novel *Wide Sargasso Sea*. Your analysis should show your understanding of the thematic issues raised, and knowledge of the social, cultural, and historical variables explored. You are also required to identify specific literary techniques (style), show how they communicate the writer's perspectives, and explore your own response to the given excerpt. You are allowed 1 hour for this task.

Marking

The CAPE rubric will be used to assess your response.

Figure 7.21. A class assignment for Literatures in English portfolio.

Student R
'Wide Sargasso Sea'

Fair general statement on extract ✓
Thematic development shown ✓

This extract is about discrimination between the blacks of Couliban and the white Creoles. Images of violence is portrayed, firstly with the cruelty of animals such as the parrot which was set on fire. This is a very grotesque image seen in a society that ~~that~~ seems to be cruel and racial towards Creole whites. ...The fact that slavery was just abolished show that there was anger and contempt towards those former plantation owners and the blacks wanted to suffer them as they had suffered. Imagery of a "coloured man with a machete in his hand holding the bridle" and Tia throwing a stone towards her former friend Antoinette demonstrates the hared geered towards them.

The blacks and whites are contrasted with each other in terms of behaviour, whereby the blacks appear to be very aggressive while the white maintain their sanity. Primitive behaviour is displayed by the blacks. Even after the abolition of slavery...

Implied symbol but not stated ✓
Personal response or opinion ✓

... the symbol of the mirror is Antoinette looking at Tia and identifying with the pain and misery she was feeling. She saw herself crying in Tia's face and she felt sad to know that she was going to lose a friend and leave this Paradise (Couliban)... In conclusion this was a perfect tragedy to a perfect paradise, in which hate and resentment overwhelmed peace and love, referring to former slaves resenting former plantation owners.

Teacher's assessment using the CAPE rubric

K&U		App of Kn				Orgn		
Themes	Style	Pers. Res	Anal	Syn	Eval	Mec.h	Structure	Clarity
3/3	3/3	1/1	3/3	1/2	2/2	1/2	1/2	2/2

7/7

6/7

4/6

A very good attempt.

Better synthesis needed. Some grammatical errors shown.

✓ = teacher's comment

Figure 7.22. Excerpt from a student's response to the trial-run task with teacher's comments and assessment using the CAPE rubric.

Fair ✓
general
assessment
of passage

Good ✓
awareness
of style

✓
Style –
understand-
ing of tone

✓
Idea
repeated

✓
Personal
opinion
shown

Student L

'Wide Sargasso Sea'

This extract is about a group of black lower class and less privileged people taking revenge on a family of White Creoles, who owned a plantation, were more privilege and higher class by burning down their house. n the extract we see Antoinette and her family fleeing from the cruel and violent blacks.

The writer uses the image of violence to convey the black man's hatred, anger and resentment towards the White Creoles. This can be seen in the following quotes "thrust his face close to hers," "he'd throw her in the fire" By the black man threatening the white woman we note his savagery.

...

The tone in the extract is one of anger, sarcasm as well as sorrow. The following quote shows anger, "You cry for her – when she even cry for you? Tell me that." This quote shows sarcasm, "Runaway black Englishman, like the boy run. Hide in the bushes. It is better for you" Before Antoinette lost consciousness

...

we see Antoinette's despair as well as sadness to lose her home. The black people appear savage, primitive as well as uncivilized to the White Creoles., she saw herself as Tia, like in a looking glass, like she was a reflection. he saw herself as crying. She understood Tia's pain because she was hurting too. The author shows us the contrasts between Tia's and Antoinette's and background,... the reasons for the destruction and violence between these two sets of people....

In conclusion, to a certain extent the author is telling that the blackman is justified in taking revenge against people who oppressed them. However, the way in which they went about it was insensitive but weren't the White Creoles insensitive and inconsiderate as well?

Teacher's assessment using the CAPE rubric

K&U			App of Kn				Orgn	
Themes	Style	Pers. Res	Anal	Syn	Eval	Mec.h	Structure	Clarity
2/3	3/3	1/1	2/3	1/2	2/2	1/2	1/2	2/2
6/7			5/7				4/6	

A good attempt.

More development of themes could be given. Synthesis of details needed. Few errors noted.

✓ = teacher's comment

Figure 7.23. Excerpt from a student's response to the trial-run task with teacher's comments and assessment using the CAPE rubric.

Suggestions for Using the Trial-Run Samples

Figure 7.24 offers suggestions to teachers about how the trial-run samples might be used to help fulfil the portfolio requirements of the CAPE Literatures in English syllabus.

Figure 7.21 shows the design of a “trial-run” for a mandated assignment. The samples represented in Figures 7.22 and 7.23 show the students’ responses and how they were assessed. The teacher’s rubric (adapted from CAPE guidelines) showed how marks were allocated in the selected sub-categories of the three areas of prose fiction – knowledge and understanding; application of knowledge; and organisation.

Complete the following task, and the question that follows.

- Develop a set of statements of performance levels for each sub-category in the rubric that would:
 - (a) give the students more information as to the quality of work expected
 - (b) allow the teacher to be more objective in assigning marks(Refer to Figure A1 in the Appendix. Performance levels are given for sub-criteria in a skill area in the Arts and Design syllabus.)
- How could the teacher’s comments be re-framed to give the kind of feedback that would be more helpful to students in their preparation for the mandated assignment?

Figure 7.24. Suggestions for using the trial-run example in the classroom.

Using the CAPE Rubrics

An examination of the scoring guidelines for the three syllabuses reviewed in this chapter, in terms of ease of application, shows that the guidelines for the Literatures in English syllabus may be the most challenging to apply.

As indicated earlier, the assessment guidelines for Literatures in English are generic, applying equally to all three modes. The teacher is not only expected to identify the features that are specific to each of the modes—poetry, drama, and prose fiction—he/she must also adapt the rubric to the particular task. This requires some skill in first identifying sub-criteria for the three significant criteria—knowledge and understanding, application of knowledge, and organization of information—against which performance will be assessed, and then writing performance levels for each sub-category. An example of how this may be done is given in Table 9.2.

Performance levels for all criteria for all the portfolio areas are clearly stated in the Communication Studies syllabus. The onus is still on the teacher to identify the qualities that separate one performance level from another, for example, a piece of work that can be characterized as excellent against one that is very good, or one that is inadequate. This information should also be communicated to students.

Summary Points

- Portfolios for fulfilling the requirements of an examining body are developed using the specified guidelines and supporting rubrics
- Teachers need to be able to interpret the guidelines in order to facilitate the development process in their students
- Teachers need to engage students in a variety of learning experiences to help them develop the skills and competencies required for the portfolio assessment
- Teachers need to be able to adapt assessment guidelines into task-specific rubrics
- Portfolios required by examining bodies may be developmental or showcase portfolios
- Students will need to keep working collections in order to monitor progressive development of skills and competencies to adequately meet assessment requirements

Chapter 8

Constructing Portfolios: Meeting Professional or Certification Requirements

Objectives

By the end of this chapter you will be able to:

- describe the components of a generic teaching portfolio
- compare different types of teaching portfolios that target different purposes
- develop a teaching portfolio using guidelines provided
- write a teaching philosophy using the guidelines provided

Introduction

Professional portfolios are increasingly being used to provide evidence of an individual's growth and accomplishments in a profession. They are often associated with performance appraisal in support of job applications, promotion and tenure, award and reward schemes, or for certification in a course or programme.

What are Teaching Portfolios?

The **teaching portfolio** or **dossier** is a type of professional portfolio that represents a teacher's "evolving reflections and analyses, measured against rigorous standards" (Painter, 2001, p. 31). The teaching portfolio usually bears the characteristics of a showcase portfolio, which provides a factual description of a teacher's strengths and accomplishments. It is also a mechanism for self-evaluation and allows the teacher, as a professional, to reflect on his or her philosophy and practice, and make sound professional decisions.

What are Teaching Portfolios Used For?

- Meeting requirements for certification (e.g., the Postgraduate Diploma in Education (Dip.Ed.), The University of the West Indies (UWI), St. Augustine Campus).
- Career advancement (promotion, tenure at tertiary institutions, or assessment of professional standards)
- Award or merit (e.g., the UWI/Guardian Life Premium Teaching Award, UWI)

Generic Format for a Teaching Portfolio

Inclusions in a teaching portfolio fall under four headings according to Seldin (1993). These are *Material from Oneself*, *Material from Others*, *Products of Teaching/Student Learning*, and *Items that Sometimes Appear in Portfolios*. Figure 8.1 suggests the types of items that may be included under these headings in a generic teaching portfolio. Note that productions, such as captions and reflective summaries, have not been included.

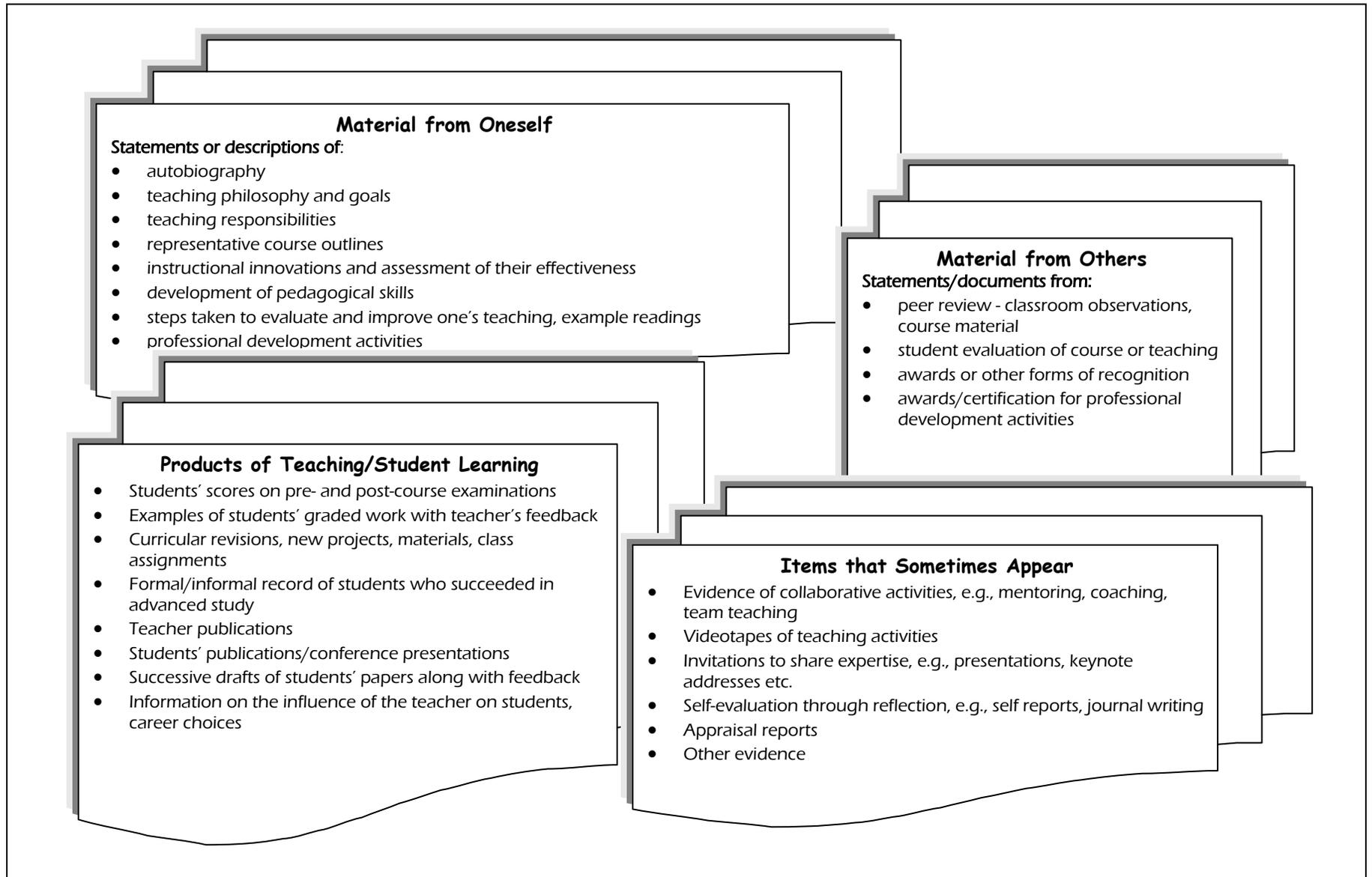
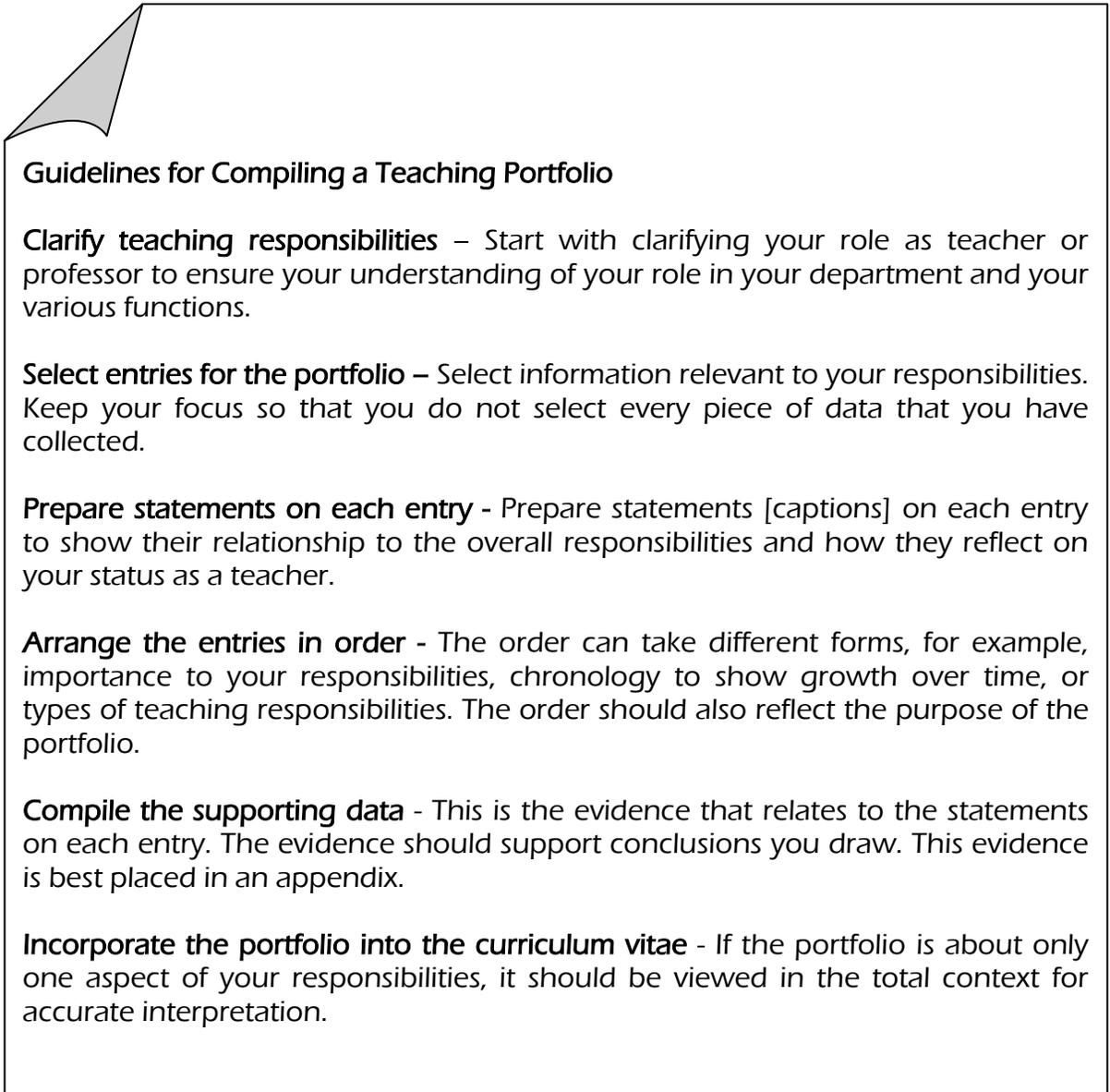


Figure 8.1. A generic teaching portfolio.

General Guidelines for Compiling a Teaching Portfolio

Based on guidelines provided by Seldin (1993), there are six stages in creating a teaching portfolio. Figure 8.2 outlines the stages.



Guidelines for Compiling a Teaching Portfolio

Clarify teaching responsibilities – Start with clarifying your role as teacher or professor to ensure your understanding of your role in your department and your various functions.

Select entries for the portfolio – Select information relevant to your responsibilities. Keep your focus so that you do not select every piece of data that you have collected.

Prepare statements on each entry - Prepare statements [captions] on each entry to show their relationship to the overall responsibilities and how they reflect on your status as a teacher.

Arrange the entries in order - The order can take different forms, for example, importance to your responsibilities, chronology to show growth over time, or types of teaching responsibilities. The order should also reflect the purpose of the portfolio.

Compile the supporting data - This is the evidence that relates to the statements on each entry. The evidence should support conclusions you draw. This evidence is best placed in an appendix.

Incorporate the portfolio into the curriculum vitae - If the portfolio is about only one aspect of your responsibilities, it should be viewed in the total context for accurate interpretation.

Figure 8.2. General guidelines for compiling a teaching portfolio.

Format for a Teaching Portfolio for Certification

The specific requirements for a teaching portfolio will vary depending on the purpose of the portfolio, and the audience for whom it is prepared. An example of a teaching portfolio for certification is provided in Figure 8.3. Note that productions such as captions and reflective summaries have not been included. The format used for this portfolio is based on the guidelines given for the portfolio development component of the Diploma in Education offered by the School of Education, UWI, St. Augustine. This includes: a brief *self portrait*, a *statement of professional identity that gives an extended reflection about self as an emerging teacher/administrator*, *reflective journal*, *samples of work related to curriculum practice*, and *evidence of special competencies*.

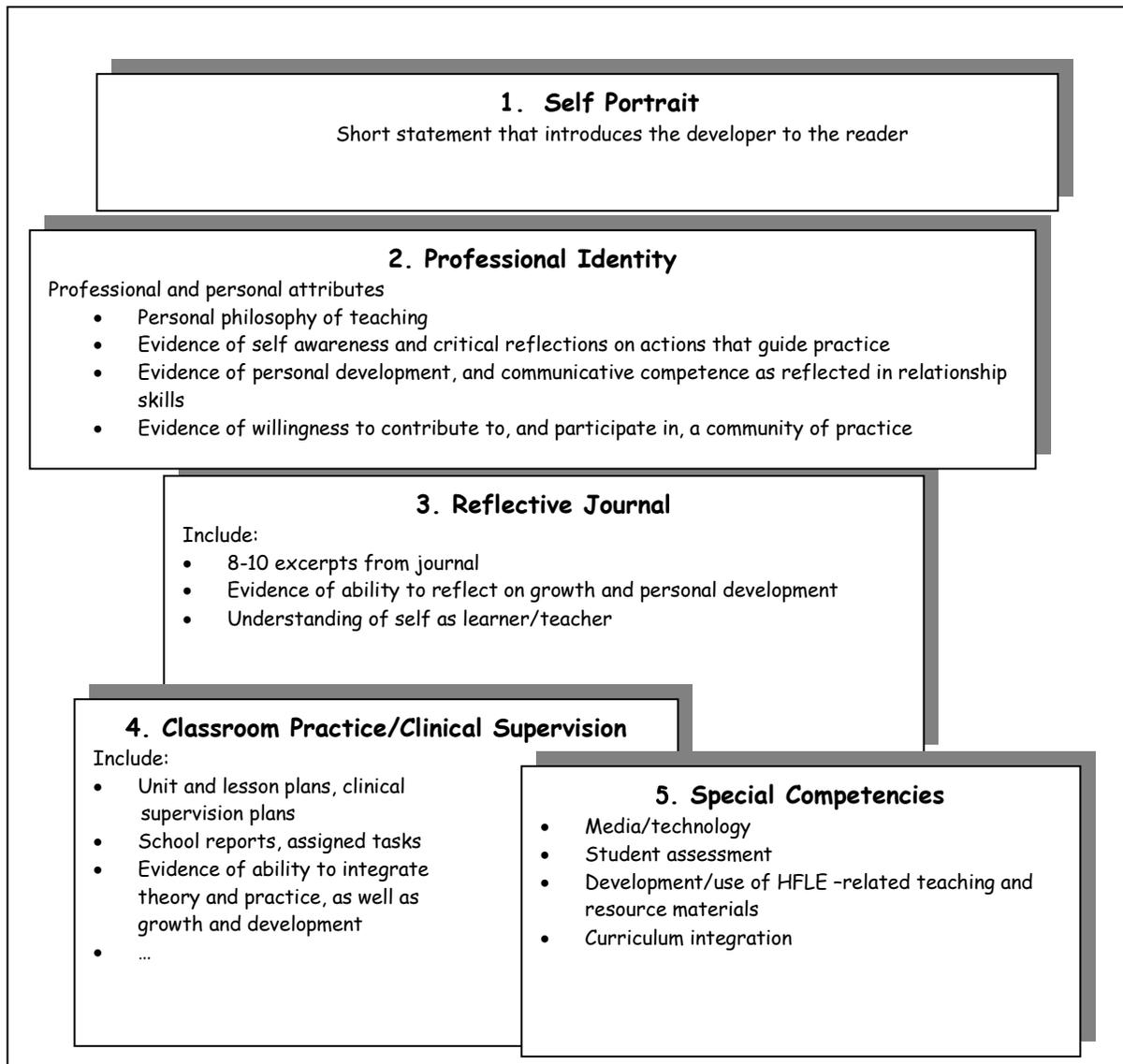


Figure 8.3. Components of a customized teaching portfolio (School of Education, UWI, St. Augustine).

A portfolio for career advancement will normally have to meet specific requirements.

Preparing Teaching Portfolios for Career Advancement

A teaching portfolio for merit or awards will normally comprise an *autobiographical letter* that outlines the teacher's *philosophy*, and the *evidence* of practice related to the espoused philosophy. Since this type of teaching portfolio is constructed for performance appraisal (assessment), the teacher must know the standards by which his or her portfolio will be assessed. This generally informs what should be included in the portfolio.

An example in which a teaching portfolio is required for an award is the UWI/Guardian Life "Premium" Teaching Award. The primary criteria for assessment are: *teaching philosophy; teaching responsibilities; evidence of effective teaching—supporting materials, evaluation of teaching/learning; evaluation by students and peers; and contribution to teaching culture/professional development/recognition*. Figure 8.4 shows how these criteria have been incorporated into portfolio entries. Note that productions such as captions and reflective summaries have not been included.

Some Benefits of Using the Teaching Portfolio

- Teachers who develop portfolios are more effective in using the portfolio strategy in the classroom
- Teachers become more reflective, and are better at goal setting and monitoring their development
- Teachers find the process highly rewarding
- It enhances professional practice and decision-making

Some Challenges in Using the Teaching Portfolio

- The portfolio development process is time-consuming
- In preparing portfolios for advancement and/or award, there is also a requirement to know the standards against which the portfolio will be assessed
- Demands have to be made on mentors and professional leaders in facilitating the process

Philosophy

I believe that teaching is as much mentoring as facilitating. ... I try to make my teaching meaningful to my students. For this reason ... I motivate my students by making use of topical issues that are directly relevant to...

Evidence of Effective Teaching

After attending the Pedagogy Workshop put on by the ... Cooperative learning approach... My strategy is to form teams based on. ... My students are now more involved in their learning They take charge ... They question ... and no longer wait for me to provide all the answers ... more self-reliant when it comes to their work...

Teaching Responsibilities

I am responsible for three undergraduate courses one of which is foundational for my discipline and which normally has a class size of 300 students.... I work with 5 teaching assistants ...

I also teach one graduate course...
...4 Master's students and 1 PhD....

Evaluation by Students

- This was by far my favourite class ... I got excited coming to this class Thanks a lot Dr. P...
- I enjoyed how the classes were organized with group work ...
- This course was well designed and I enjoyed it thoroughly ...
- Dr. P is helpful outside of class...
- I never learnt so much in a class...
- Great teacher! You can tell that he loves poetry as well as teaching

Evaluation by Peers

Dr. P's philosophy of teaching is one of the best I have read... More importantly his relationship with his students and other members of his department more than reflect his espoused beliefs about teaching and the creation of effective learning environments. The success of his social learning strategy has certainly been an influence in the approaches other members of his department now adopt in their classes....

Professional Development

- Member, Language Teachers Association - 1987 to present
- Editor, Language Teachers Journal - 1990- 1995
- Professional development Workshops attended:
 - Cooperative learning workshop - May 1999
 - Case studies development - July 2001

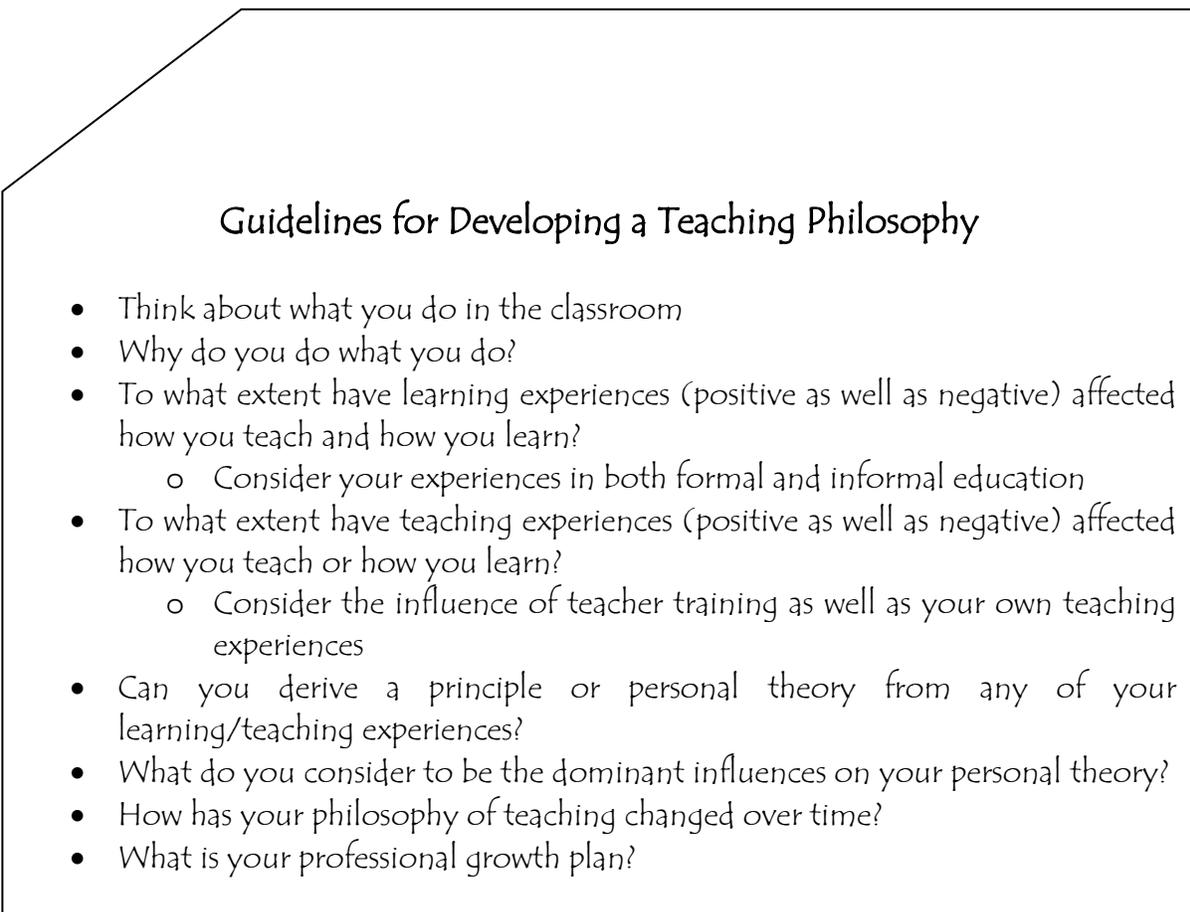
Recognition & Awards

2000 - Vice Chancellor's teaching award
1996 - UP award for Excellence in Teaching

Figure 8.4. Components of a customized teaching portfolio for award (UWI/Guardian Life “Premium” Teaching Award)

Guidelines for Developing a Teaching Philosophy

The statement of philosophy is an important element of the teaching portfolio. It anchors the portfolio and provides the scaffolding for the evidence included. It illuminates the teacher's professional growth path and the influences along the way. Thus the teaching philosophy gives insight into the teacher's views, understandings, and rationales for choices made in respect of methods and approaches adopted in classroom practice, and in support of teaching and learning. Figure 8.5 gives a list of guidelines to help develop a statement of teaching philosophy.



Guidelines for Developing a Teaching Philosophy

- Think about what you do in the classroom
- Why do you do what you do?
- To what extent have learning experiences (positive as well as negative) affected how you teach and how you learn?
 - Consider your experiences in both formal and informal education
- To what extent have teaching experiences (positive as well as negative) affected how you teach or how you learn?
 - Consider the influence of teacher training as well as your own teaching experiences
- Can you derive a principle or personal theory from any of your learning/teaching experiences?
- What do you consider to be the dominant influences on your personal theory?
- How has your philosophy of teaching changed over time?
- What is your professional growth plan?

Figure 8.5. Guidelines for developing a teaching philosophy.

Summary Points

- The teaching portfolio is but one example of a professional portfolio
- Teaching portfolios are used for certification, career advancement, and for awards
- There is a developmental emphasis in portfolios used for certification
- The emphasis in the teaching portfolio is based primarily on the teacher's philosophy and evidence of the philosophy in practice
- The statement of teaching philosophy anchors the portfolio and provides the scaffolding for the evidence

Chapter 9

Assessing Portfolios

Objectives

By the end of this chapter you will be able to:

- explain the importance of portfolios in assessment
- develop rubrics following guidelines provided
- relate the rubric to the portfolio development process
- distinguish between analytic and holistic rubrics
- select the appropriate type of rubric for the instructional focus

Introduction

The portfolio is considered to be a valuable assessment tool, which is an alternative to traditional paper and pencil examinations administered at the end of units or periods of learning. Shackelford (1996) suggests that:

as assessment tools portfolios are an integral element of “authentic” and “performance” assessment systems for enhancing and evaluating hard to measure skills. Unlike traditional forms of assessment designed to evaluate isolated facts and skills, portfolios effectively, efficient and meaningfully capture student learning over time and across disciplines. (p. 31)

Nevertheless, traditional assessments continue to be the primary formats of assessment especially where the stakes are high, because of their greater potential for *objectivity*, *reliability*, and *validity*. These are the key criteria on which these assessments are judged.

With growing understanding of learning, changing demands of our education system, and the availability of newer assessment tools, there is a greater urgency for assessment strategies that give a clearer and more accurate accounting of student growth, development, and achievement. Assessments must now provide evidence that students will leave the education system with the ability to engage in lifelong learning, critical thinking, self-assessment, and reflection.

Portfolio Assessment

Portfolios capture both the product and process of assessment tasks. The product is represented by the actual documentation of accomplishment and progress related to specific competencies (the evidence). The process encompasses the dynamic activities of production, collection, selection, reflection, and projection, which are critical to the construction of the portfolio.

Portfolio assessment is characterized by:

- a *clearly stated purpose*, the purpose statement
- *observable aspects*, which are provided by the evidence included in the portfolio
- *means of eliciting performance*, which are the guidelines for collecting and assembling the evidence
- a *clearly articulated scoring strategy*

Assessment procedure

The assessment procedure for portfolios follows a conventional process that is linked to the purpose of the portfolio. The process is outlined in Figure 9.1.

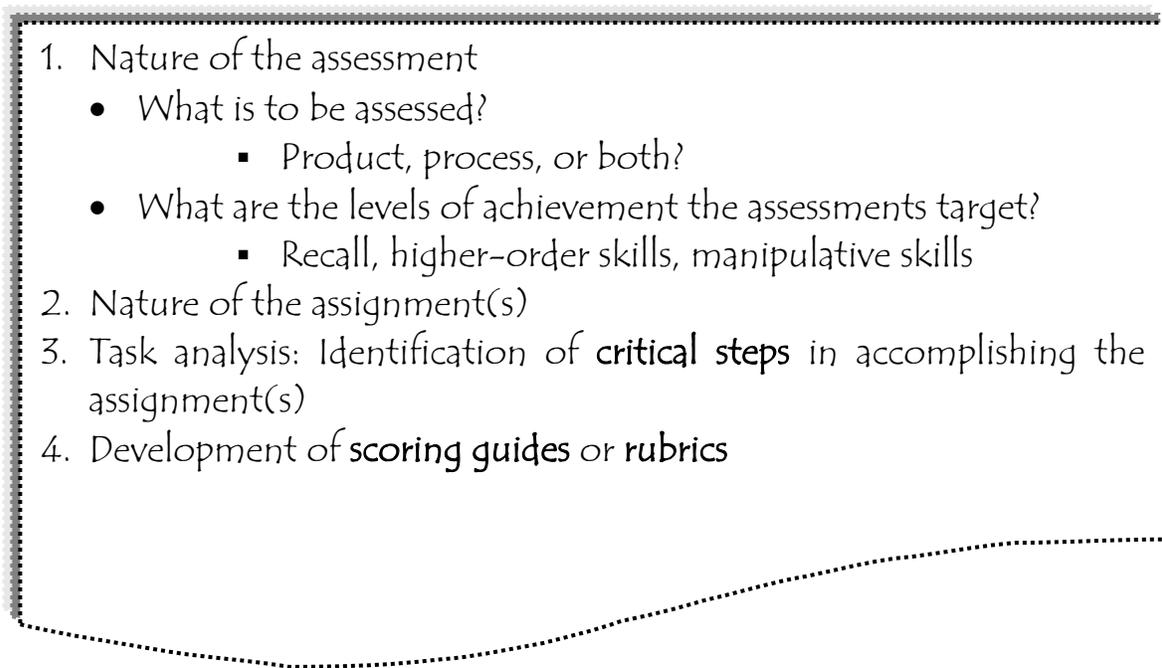


Figure 9.1. Scoring guidelines for portfolios.

Identification of the critical steps in accomplishing the task is of major importance. These steps indicate criteria of significance that form the basis of the *scoring guides or rubrics*. The *criteria of significance are developed into the scoring guides or rubrics*. This process of developing the scoring guides or rubrics is evident in previous chapters (refer to Chapters 6 to 8).

Rubrics

Rubrics are guides to assessing levels of performance of significant tasks. A rubric has two main components – **criteria of significance** (of essential tasks) and statements that describe the **levels of performance** of each criterion.

Rubrics are important because they serve to ensure *objective, fair, and reliable* assessments. They address the issue of the highly subjective nature of portfolio assessment, which is a limiting factor in its wide-scale acceptance.

Developing Rubrics and Scoring Guides

The steps involved in constructing rubrics are outlined in Figure 9.2. Reference should also be made to the construction of rubrics in other chapters of this text (Chapters 6 to 8) to which the model outlined in Figure 9.2 applies. Since the fairness and reliability of assessment depend on the quality of the rubric, it is important to have them critiqued by peers for feedback on their appropriateness and usefulness. Thus, the best quality rubrics are developed collaboratively and are rigorously critiqued by others, including peers and students.

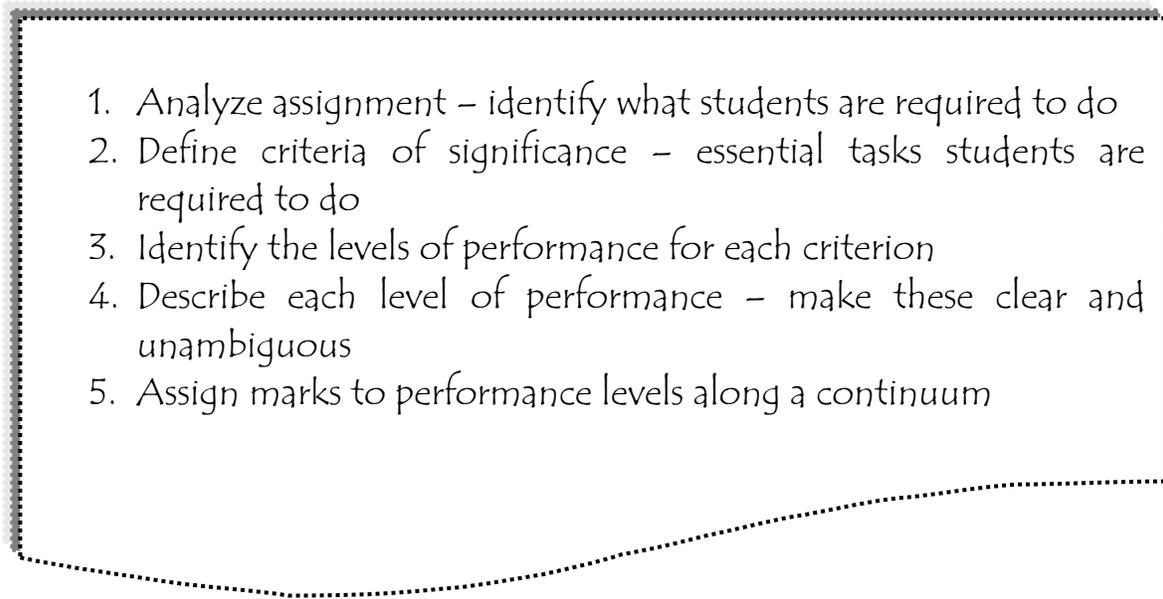
- 
1. Analyze assignment – identify what students are required to do
 2. Define criteria of significance – essential tasks students are required to do
 3. Identify the levels of performance for each criterion
 4. Describe each level of performance – make these clear and unambiguous
 5. Assign marks to performance levels along a continuum

Figure 9.2. Guidelines for constructing rubrics.

Analytic Rubrics

When rubrics are used for scoring each of the criteria of the essential tasks in a portfolio they are described as *analytic*. Figure 9.3 shows steps in developing an analytic scoring rubric for a piece of work in a Standard 4 writing portfolio. The figure outlines the

assignment and task analysis for the piece of work. Significant criteria have been selected from the task analysis and these have been allocated marks. It is only the selected criteria that are used to develop the analytic scoring rubric as shown in Table 9.1.

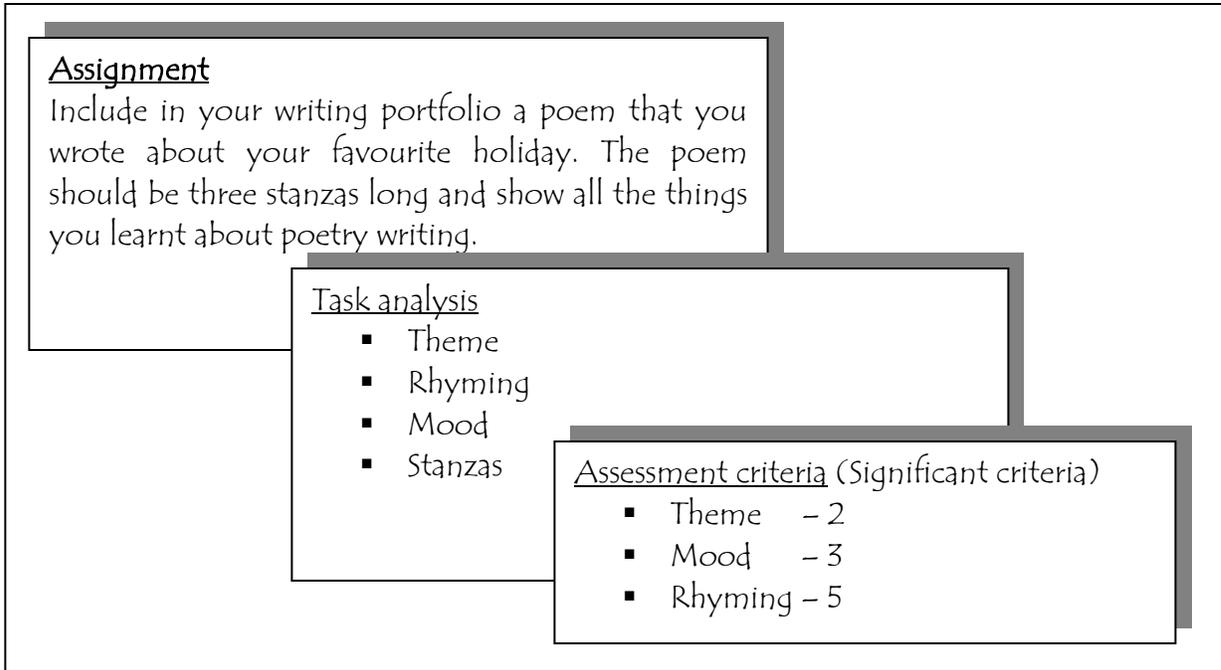


Figure 9.3. Some steps in developing a set of rubrics for a portfolio assignment.

Table 9.1. Rubric for an Entry – A Poem – in a Standard 4 Writing Portfolio

Criteria	Levels of Performance	Total Marks
Theme	▪ Strong link to overall theme	2
	▪ Weak link to overall theme	1
Mood	▪ Creates lively image and generates emotion	3
	▪ Creates emotion but lacks lively image	2
	▪ Creates lively image but lacks emotion	1
Rhyming	▪ Excellent rhyming pattern (all lines end with rhyming words)	5
	▪ Good rhyming pattern (most lines end with rhyming words)	4
	▪ Fair rhyming pattern (some lines end with rhyming words)	3
	▪ Poor rhyming pattern (very few lines end with rhyming words)	2
	▪ No rhyming pattern	1
Total		10

Table 9.2. Analytic Rubric for an Entry - A Trial Run Task - for a Literatures in English Portfolio

CRITERIA	SUB-CRITERIA	PERFORMANCE LEVELS			Total 20
		3	2	1	
Knowledge and Understanding	Themes and Socio-Cultural Variables	Identifies 4 themes and 2 contextual variables, and accurately interprets these elements	Identifies 3 themes and 2 contextual variables, and accurately interprets these elements	Identifies less than 3 themes and less than 2 variables, but makes an attempt to interpret them	
	Style and Techniques	Identifies the main techniques of the writer's style (point of view, imagery, contrast, symbolism, mood, tone, language, etc.) and shows how they communicate the writer's perspective	Identifies some of the techniques of the writer's style and shows how they communicate the writer's perspective	Identifies some of the techniques of the writer's style but fails to show how they communicate the writer's perspective	
	Personal Response	-	-	Formulates and supports a personal opinion	
Application of Knowledge	Analysis	Excellent breakdown of the extract to glean deeper understandings of motivation of characters, and the implications of the situations	Good breakdown of the extract to glean general understandings of motivation of characters, and the implications of the situations	Fair breakdown of the extract to glean some understanding of motivation of characters, and the implications of the situations	
	Synthesis	-	Uses details from the extract to provide at least two new insights/perspectives	Uses details from the extract to provide at least one new insight/perspective	
	Evaluation	-	Expresses and supports a judgement about some feature of the extract	Expresses a judgement about some feature of the extract	
Organization & Use of Language	Mechanics & Grammar	-	Correct use of grammar, with few punctuation or spelling errors	Correct use of grammar, with many punctuation or spelling errors	
	Structure	-	Ideas are logically sequenced, with good transitions	Some problems with logical sequencing and transitions	
	Clarity of Meaning	-	Uses language accurately and effectively	Some problems with accurate and effective use of language	

Table 9.2 above, provides another example of an analytic rubric. This shows how the rubric for the task identified in Figure 7.24 may have been developed. Performance levels for each of the sub-criteria identified have been detailed, with the corresponding mark allocation. While both examples of analytic rubrics given in this chapter refer to assessment of individual tasks in a portfolio, analytic rubrics may be developed to address multiple tasks/entries in a portfolio. You may refer to Table 6.1 for an example.

There are some advantages to using analytic rubrics:

- They provide the diagnostic information that allows students to improve performance
- Feedback informs ongoing instruction
- Feedback that results in improved performance increases student motivation

Holistic Rubrics

Holistic scoring is based on a global judgement of the evidence in the portfolio. The descriptions for performance levels in the holistic rubric are based on criteria for overall portfolio characteristics, rather than on analysis of the individual entries. A holistic rubric is shown in Table 9.3. The rubric shown here is provided as an example of an alternative way of assessing the portfolio writing assignment given in Figure 6.1. A justification for using this holistic rubric is that the students would have been provided with feedback on their writing drafts along the way, and the teacher may want to make an overall judgement on the final pieces of writing. While the teacher will still need to examine each piece of work, the criteria used to assign a mark or grade will apply to all the evidence in the portfolio.

Table 9.3. Holistic Rubric for Scoring a Writing Portfolio

PERFORMANCE LEVELS	Grade
<p>Portfolio productions (purpose, captions, and reflective summary) are well done Content reflects important events or ideas Events or ideas are well organized Language conveys meaning very clearly Few or no errors in mechanics of language</p>	A
<p>Portfolio productions are reasonably well done Content reflects some important events or ideas Events or ideas are fairly well organized Language conveys meaning clearly Some errors in mechanics that do not interfere with comprehension of writing</p>	B
<p>Portfolio productions are superficially done Content reflects few important events or ideas Events or ideas are not well organized Language sometimes lacks clarity Some errors in mechanics that interfere with comprehension of writing</p>	C
<p>Portfolio productions are poorly done Content does not reflect important events or ideas Events or ideas are poorly organized Language lacks clarity most of the time Many errors in mechanics that interfere with comprehension of writing</p>	D

Another example of a holistic scoring rubric is found in Table 9.4. This rubric was developed from criteria selected using the general portfolio characteristics shown in Figure 9.4.

- content – quantitative and qualitative characteristics
- cohesiveness and integrity
- appearance and presentation

These general portfolio characteristics may be outlined as shown in Figure 9.4.

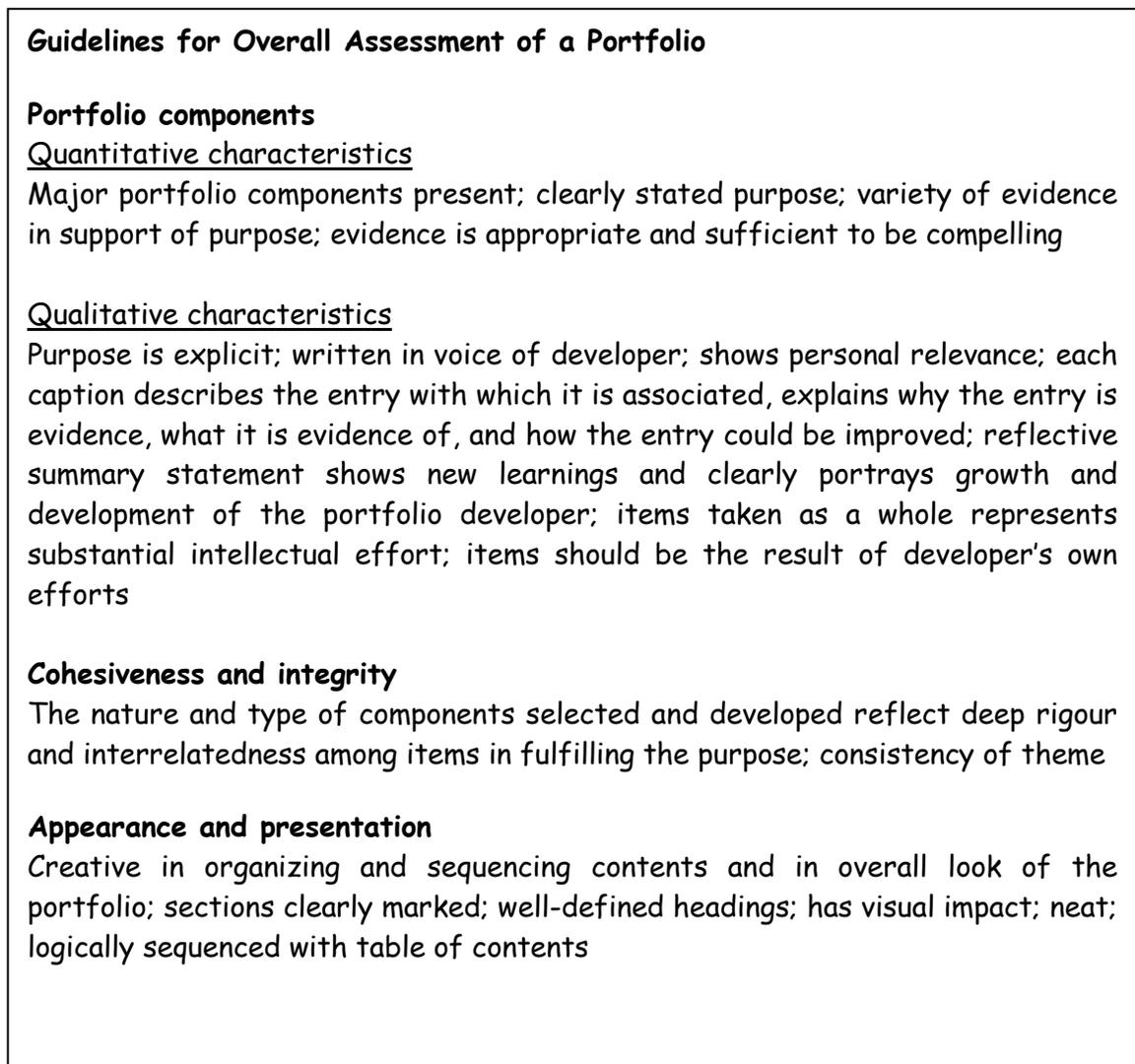


Figure 9.4. Guidelines for assessing general portfolio characteristics.

Table 9.4. Holistic Scoring Rubric for Assessing a Portfolio

CRITERIA	SUB-CRITERIA	PERFORMANCE LEVELS					Total 30
		5	4	3	2	1	
Portfolio components – (quantitative characteristics)	<ul style="list-style-type: none"> • Purpose • Reflective statements • Other evidence 	All major elements of a portfolio represented in appropriate/sufficient numbers to provide sound evidence for stated purpose	All major elements of a portfolio represented; most are appropriate/in sufficient quantity	All major elements of the portfolio present; not all are appropriate/in sufficient quantity.	One major element absent; insufficient evidence	More than one major element absent	
Portfolio components – (qualitative characteristics)	Purpose	Clearly/explicitly stated in personalized and meaningful terms from the perspective of the portfolio developer	Well stated in personalized terms from the perspective of the portfolio developer	Clearly stated purpose; impersonal in tone and expression	Purpose somewhat unclear; impersonal in tone and expression	Purpose is very poorly stated/garbled	
	Caption	Each caption describes the entry with which it is associated, explains why the entry is evidence, what it is evidence of, and how the entry could be improved	Each caption describes the entry with which it is associated; justification sometimes weak	Each entry is associated with a caption, but some captions do not justify selection of the entry	A few entries have no associated captions and/or the reflection is inadequate	Many entries have no associated captions; where captions occur the reflection is inadequate/weak	
	Reflective statement	Shows new learnings and clearly portrays growth and development of the portfolio developer	Shows some new learnings; limited portrayal of growth and development of the portfolio developer	Shows some new learnings; no clear indication of the impact of the portfolio development process	Shows some reflection/limited growth or new learnings	Shows little reflection/no clear growth or new learnings	

Table 9.4 (continued)

CRITERIA	SUB-CRITERIA	PERFORMANCE LEVELS					Total 30
		5	4	3	2	1	
Portfolio components – <i>(qualitative characteristics)</i>	Other evidence	Range of forms of evidence that clearly relate to and fulfil the stated purpose of the portfolio	Range of forms of evidence that mainly relate to and fulfil the stated purpose of the portfolio	Sound attempt made to provide adequate evidence in support of the purpose	Limited range of forms of evidence	No range of forms of evidence	
Portfolio cohesiveness & integrity	<ul style="list-style-type: none"> • Rigour • Inter-relatedness • Relevance 	The nature and type of components selected/ developed reflect deep rigour and interrelatedness in fulfilling the purpose	The nature and type of components selected/developed reflect relatively deep rigour and interrelatedness in fulfilling the purpose	Clear attempt made to purposefully include entries to satisfy a purpose; some weakness in making links among components	Some attempt made to include entries to satisfy a purpose; weakness in making links among components	Little evidence that time and effort are made in selecting entries to fulfil a purpose	
Appearance/ presentation	<ul style="list-style-type: none"> • Creativity • Sequencing • Logic • Visual impact/ appeal • Neatness 	Excellent use of new/ innovative/creative ideas in organizing and sequencing contents and in overall look of the portfolio; sections clearly marked; well defined headings; excellent use of visuals	Well organized and neatly presented; clearly marked sections; sound use made of visuals; lacking in creativity	Well organized and neatly presented; clearly marked sections; some use made of visuals.	Neatly presented; clearly marked sections; limited use of visuals	Carelessly presented; showing scant regard for the importance of layout of contents/layout unappealing to the reader	

Holistic or Analytic Rubric

The classroom teacher will always have to make a judgement as to which type of rubric might be more appropriate for the particular assignment or portfolio. This judgement should be based on the focus of the assessment. For example, a holistic rubric might be useful for assigning a value to overall quality of work, where entries have been previously marked or reviewed. Where entries are being examined for the first time, or where students have to be provided with marks for summative assessment, then an analytic rubric might be suggested. On the other hand, the same portfolio may serve different purposes at different times, and the purpose will determine the type of rubric.

Summary Points

- A portfolio is a useful tool for assessment since it allows for assessment of a broader range of student capabilities
- Portfolios capture both product and process of assessment tasks
- Rubrics are guides to assessing levels of performance of significant tasks
- Rubrics are important because they serve to ensure *objective, fair, and reliable* assessments
- Rubrics relate directly to significant criteria of the task analysis
- There is a convention for developing rubrics for portfolios that starts with defining the assignment, the task analysis and identifying significant criteria. This is followed by describing performance levels for each criterion and allocating marks along a continuum
- The best quality rubrics are developed collaboratively, and are rigorously critiqued by peers
- Scoring rubrics may be analytical, assessing performance for individual criteria, or they may be holistic, assessing overall portfolio criteria
- Analytic rubrics are useful in the classroom, since they provide feedback that can improve performance and inform instruction, and can be motivating to students who are better able to monitor learning

Chapter 10

Using Portfolios: Strategies for Successful Implementation

Objectives

By the end of this chapter you will be able to:

- plan adequately for successful portfolio implementation
- create classroom conditions conducive to portfolio development

Introduction

The successful use of portfolios for teaching, learning, and assessment can reap major benefits for both teacher and student. Obtaining these benefits require a studied and planned approach.

Approaches

Attention should be paid to the following:

1. *General preparation strategies* (Shackelford, 1996)
 - Investigate how other teachers facilitate learning through portfolios
 - See how portfolios fit with what you are already doing
 - Adapt portfolio purposes to your needs
 - Focus student attention on the process not the product
 - Establish clear and concise portfolio guidelines with students
 - Establish due dates for all major steps in the portfolio development process
 - Set aside student conference sessions for the portfolio development process
 - Periodically check student progress on their portfolios
 - Give diversified tasks to match different learning styles
 - Establish valid criteria or rubrics for portfolio assessment, and distribute and discuss along with the portfolio instructions
2. *Classroom climate*
 - Create an atmosphere of sharing and caring
 - Have students select what they want to represent for themselves. This is a powerful means of facilitating intellectual autonomy in an accepting environment
 - Encourage students to articulate their views and respect those of others

3. *Systematic approach*

- Systematize by outlining events/activities/procedures, documenting, and explaining procedures and processes
- Give students more responsibilities and activities. This necessitates order and logical planning

4. *Portfolio task*

- Portfolios are best used for tasks that require students to develop competence, since these are often performance-based, complex, involve process as well as product, and require practice over extended periods. Some further guidelines include:
 - Address skills worth knowing
 - Focus on broad concepts rather than on isolated facts and micro-skills
 - Allow room for creative presentations
 - Emphasize creating a high-quality product

5. *Management and logistical considerations*

Several implementation decisions must be made when portfolios are to be used. These include decisions about:

- Availability of resources, including technological (e.g., audio and video tapes, and recorders)
- Storage space – where and how will they be stored? What security measures need to be put in place?
- Who will own the portfolio?

6. *Audience*

The audiences for a portfolio differ depending on the purpose. They include:

- The classroom teacher whose aim is to monitor and assess student mastery of certain competencies
- An external examining body, for example, CXC, which requires evidence of students' learning in order to assign a grade in a subject area
- The student, who in a sense is always an audience since he/she is constantly reflecting on the evidence

Summary Points

- The successful implementation of portfolios in the classroom requires that you plan, plan, plan
- Know the particular characteristics of the portfolio and target those—the benefits of the portfolio rely heavily on its significant characteristics
- Audiences matter in designing a portfolio

Glossary

Analytic rubric: a rubric used for judging or scoring levels of performance on each of the essential criteria identified for a particular assignment/task.

Artefact: any piece of work produced by students as a normal part of the teaching/learning process in subject areas. An artefact may include a sample of assigned tasks such as an essay, problem, project, summary, review, investigative report, test, drawing, or other product developed as part of course work.

Assessment: the act or process of gathering data to better understand the strengths and weaknesses of student learning.

Attestation: an **unsolicited** testimonial of the work of the portfolio developer, which may include a letter of commendation or a certificate of appreciation from a parent, teacher, principal, school official, Community-Based Organization, Parent Teacher Association, or peer.

Authentic assessment: any assessment involving real-life tasks or simulations of real-life tasks.

Caption: a reflective statement that is attached to each entry in the portfolio. The caption describes what the entry is, why it is evidence, what it is evidence of, and how the entry could be improved.

Criteria: the guidelines, rules, characteristics, or dimensions that are used to judge the quality of a student's performance or product.

Developmental portfolio: a completed selection of student work that shows the student's progress towards mastery of set objectives for a topic or course of work, and provides evidence of his/her achievement over a period of time.

Evidence: all the pieces of work included in a portfolio (Collins, 1992).

Holistic rubric: a rubric used for scoring based on an overall judgement of a performance or product, rather than on individual elements. The judgement is guided by descriptions of various levels of performance based on general criteria.

Portfolio: a **purposeful collection** of student work that tells the story of a student's efforts, progress, or achievement (Arter, 1992). Its development includes the student's participation in selecting content and evidence of student self-reflection.

Portfolio entry: work that provides evidence of student accomplishment, and fulfils the requirements of the portfolio. An entry may consist of a single piece of work or a set of related pieces of work.

Productions: the critical elements that convert the collection of work into a portfolio. These elements are prepared specifically for the portfolio and include the purpose statement, caption, and reflective summary.

Prompts: questions or incomplete statements about a topic, constructed to facilitate a student's thinking about the topic and the writing about that thinking.

Purpose statement: an introductory statement that informs the reader of the knowledge, skills, and competencies that the portfolio evidence provides. It may also include the uses that the portfolio may serve.

Reflection: the process that enables students to think about what they are doing, to learn from what they are doing, and to use this new knowledge to redirect their learning and improve their work.

Reflective summary: a critique of the entire body of work in the portfolio placed either before or after the entries.

Reproductions: these capture events (processes as well as products) that occur during normal teaching and learning activities, which ordinarily cannot be captured. A reproduction may thus be a photograph of displays, models, individual and group activities, or video/audio productions of performances and/or presentations.

Rubric: a scoring guide that describes the characteristics of the different levels of a performance, and that is used for judging that performance. Marks are usually applied to the performance levels along a continuum.

Showcase portfolio: a type of portfolio that shows the student's best work and is used to support and document accomplishment in a course/subject or any learning activity.

Teaching portfolio: also called the **teaching dossier**, is a type of professional portfolio that represents a teacher's "evolving reflections and analyses, measured against rigorous standards" (Painter, 2001, p. 31).

Working portfolio: a purposeful collection of student work in progress assembled on clear objectives and guidelines given by the teacher.

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Appendix A

MARKING GUIDELINES FOR CAPE PORTFOLIOS

1. CAPE Art and Design Portfolio marking guidelines

Table A1: Mark Scheme or Scoring Guide for a Portfolio Entry (CAPE Art and Design syllabus, 2003, p. 21)

SKILLS	MARKS
Craftsmanship	
(a) Use of material/relevance to theme or task	2 marks
(b) Level of skill in manipulation of materials/media	2 marks
(c) Experimentation	2 marks
Design/Composition	6
Innovation	4
Critical thinking and Enquiry	4
TOTAL	20

Detailed breakdown of the mark scheme (scoring guide) illustrates how marks are to be awarded to the performance levels identified for each criterion. For example, the award of marks for the criterion **Craftsmanship** and its **sub-criteria** are illustrated in Figure A1.

Craftsmanship (6 marks)		
(a)	Use of materials/relevance to theme/task (2 marks)	
	• good use of material(s) and or relevant to theme/task	2
	• fair use of material(s) and or little relevance to theme/task	1
	• very limited use of material(s) and or has no relevance to theme/task	0
(b)	Level of skill in manipulation of materials/media (2 marks)	
	• good skills in the creation and finish of object(s)/piece(s)	2
	• fair skills in the creation and finish of object(s)/piece(s)	1
	• very limited skills in the creation and finish of object(s)/piece(s)	0
(c)	Experimentation (2 marks)	
	• good exploration of experimentation with material/media	2
	• fair exploration of experimentation with material/media	1
	• very limited exploration of experimentation with material/media	0

Figure A1: Award of marks for performance levels of a criterion in the CAPE Art and Design syllabus (p. 24).