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**Reflection on Writing in Portfolio Assessment:  
A Case Study of EFL Primary School Pupils in Brunei Darussalam**

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A thesis submitted in partial fulfilment of the requirements of  
the degree of Doctor of Philosophy

**Centre for English Language Teacher Education  
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## Abstract

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This research focuses on the reflection practices of 45 young learners of English in Brunei Darussalam. The purpose of the research was to ascertain the feasibility of employing a reflection exercise, as a core component of a writing portfolio assessment procedure, in the context of Brunei Darussalam. The research adopted a case study approach which was specifically aimed at: a) examining the reflection criteria used by pupils; b) identifying any developmental pattern of reflection in the use of these criteria; and c) determining the correlation between writing performance and the pattern of progression in reflection.

The findings of the study suggest that the pupils made use of a number of criteria which can be grouped into three categories according to the extent of their approximation to the concept of reflection and their focus on the writing pieces being reflected on. In terms of progression, it was found that a large number of pupils were considered mixed in their reflection, a third showed positive progression, while a small number failed to progress. The correlation between the pupils' writing performance and their progression in reflection was found to be significant, especially among female pupils.

The implications of the findings, among others, are that: a) the concept of reflection within portfolio assessment is generally practicable among the young learners in the context of Brunei Darussalam; b) some evidence for *positive* progression in the use of the selection criteria categories essentially illustrates the pupils' ability to shift the focus of their reflection; c) the evidence to suggest the link between performance in writing and progression in reflection calls for more investigations possibly with the involvement of a larger population sampling. These implications are significant not only for the research community, where there is a clear lack of research of this kind with young learners or learners of English as a foreign language; but also for the Brunei Darussalam context where portfolio assessment is one new approach to assessment being recommended to schools.

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## Abbreviations

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<b>CDD</b>	Curriculum Development Department (Brunei Darussalam)
<b>CPM</b>	Collaborative Portfolio Model
<b>EFL</b>	English as a Foreign Language
<b>ESL</b>	English as a Second Language
<b>EYL</b>	English for Young Learners
<b>HSPS</b>	Haji Salleh Primary School
<b>KWL</b>	<i>What I Know, what I Want to learn and what I have Learned</i>
<b>LEA</b>	Language Experience Approach
<b>RELA</b>	Reading and English Language Acquisition (Project)
<b>SBA</b>	Shared Book Approach
<b>TJPS</b>	Tanah Jambu Primary School

# **Chapter 1**

## **Introduction**

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As an introduction, this chapter aims to provide some background information relating to the contexts, goals, and other relevant aspects of the research. The chapter begins with a section providing a background information regarding the development of English language education and classroom teaching in Brunei Darussalam. The second section describes the purpose of the research and is followed by a section discussing the rationale for the research focus. The fourth section presents an overview of the research methodology, the aims of the research and the research questions, and an overview of the procedures for data analysis. The subsequent three sections respectively outline the significance of the research, its limitations, and the definitions of the terms used. The last section provides an overview of the chapters in this thesis.

### **1.1 Background Information**

This section attempts to provide some background information relating to the context in which the research was conducted. The following sub-sections describe, firstly, the development of English language education in Brunei Darussalam, and secondly, how the language is taught and used in the primary schools throughout the country.



### 1.1.1 English Language Education in Brunei Darussalam

In Brunei Darussalam formal English language education started in 1931 when the first non-government English medium primary school was established (Ministry of Education, 1997). The first government-owned English primary school was only set up in 1951 and this was followed by the introduction of an English medium secondary education in 1954 (ibid.). Since then, Brunei Darussalam experienced a rapid development both in the teaching of the English language as well as its use as a medium of instruction not only in schools but also in institutions of higher learning.

In 1984, the Ministry of Education in Brunei Darussalam introduced a bilingual education policy to replace the two-language stream school system. The aim of this policy, as stipulated in the new National Education Policy, is ‘to promote and sustain the bilingual education system in which *Bahasa Melayu* (the Malay language) will continue to play a leading role, while the standard of the English language will be raised progressively’ (Ministry of Education, 1997:6). This aim is further elucidated in one of the objectives of the Education Policy as to ‘enable each individual to develop fluency in *Bahasa Melayu* and appreciate its role as the official language, while at the same time acquiring proficiency in the English language’ (ibid.:7).

Following the implementation of the bilingual policy, both languages have been used as the media of instruction in schools throughout the country. In the lower primary level (Pre-school to Primary III), English language is only taught as a subject while in the upper primary level (Primary IV to Primary VI) the pupils are taught using the English language as the medium of instruction. In addition to English language, other subjects such as Mathematics, Science, Health Science, and

Geography are taught in English whereas six other subjects<sup>1</sup> continue to be taught in the Malay language.

### **1.1.2 English Language Teaching in the Primary Schools**

The teaching of English language as a subject at the primary school level in Brunei Darussalam is driven officially by what is known as the ‘Reading and Language Acquisition Project’, better known locally as the ‘RELA Project’. This project is initiated, researched, implemented and evaluated by the Curriculum Development Department (henceforth, CDD) under the Ministry of Education. According to the Ministry of Education (1997:70), the project was first introduced in 1989 and its objectives are:

- a) To raise children’s ability in listening, speaking, reading and writing,
- b) To foster children’s interest in books, and,
- c) To improve methods of language teaching.

In its initial phase, the project was first implemented in twenty primary schools and gradually introduced in stages to other schools throughout the country. By 1993, all government primary schools, then totalling 121, were using the Lower RELA stage for Primary I to III (Ministry of Education, 1997). In 1992, the Upper RELA stage for Primary IV – VI was introduced and piloted in 12 schools and by 1995 the number increased to 20 schools (Ministry of Education, 1997). The Director of CDD, commenting on the recent progress of RELA, stresses that it ‘has now laid the foundation for language teaching in lower primary classes, and in the upper primary levels, current ideas from English language teaching are incorporated in

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<sup>1</sup> Table 1.1 on page 4 provides the list of subjects with their respective medium of instruction.



RELA methodology to involve children in extensive reading, comprehension strategies like guided reading and KWL, and process writing.’ (CDD, 1999:3).

To date CDD, through the RELA Project Unit, has produced sufficient materials for the teaching of English based on the RELA programme. These include the English language teaching syllabus, teacher’s books, pupils’ books, pupils’ workbooks, and audio-cassettes. In addition to these materials, provision of additional teaching materials and guidance in the forms of teaching workshops and school visits are also undertaken by the unit. At this moment, the project is still being monitored and on-going evaluation is also being carried out.

English language taught as a subject in the upper primary level currently occupies five of the total of 22.5 weekly school hours. This is equivalent to 22.2 % of the whole allocation of all the school subjects taught at this level. The high percentage allocated to the teaching of English language clearly reflects the commitment of the Ministry of Education to raising the standard of English in Brunei Darussalam as stated in the National Education Policy. The importance of English language in the school curriculum is illustrated in the distribution of the teaching periods for the upper primary level as shown in Table 1.1 below. The language used as the medium of instruction for every subject is also indicated.

Subject	Weekly Hours	Percentage	Medium
Bahasa Melayu	5	22.2%	Malay
English Language	5	22.2%	English
Mathematics	5	22.2%	English
Science (+ Health Sc.)	2	8.8%	English
Geography	1	4.4%	English
History	1	4.4%	Malay
Religious Education	1	4.4%	Malay
Physical Education	1	4.4%	Malay
Art and Handicraft	1	4.4%	Malay
Civics	0.5	2.2%	Malay
Total	22.5		

**Table 1.1:** Distribution of school subjects in hours and percentage per week with their respective medium of instruction.



The aims of teaching English in the primary school, as stipulated in the *English Language Syllabus* (CDD, 1997), can generally be described as:

- a) to help pupils communicate effectively both orally or aurally as well as in written form,
- b) to inculcate fondness for reading,
- c) to expose pupils to other cultures through reading materials, and
- d) to increase pupils' vocabulary.

These aims, according to CDD (1997:*Preface*), 'have been contextualized within the framework of the national goals and aspirations...' as well as 'to give greater effect to the ... implementation of the RELA programme.' Based on these aims, the skills to be developed include oral communication, reading and writing. As the focus of this research is on writing, an examination of the syllabus pertaining to the teaching of this skill is given in Chapter 4.

In conclusion, the development of English language education in Brunei Darussalam can be described as dynamic in the sense that it is adaptable to changes and readily takes into account current educational trends and advancements. At present, the education authority is involved in reforming classroom assessment practices by implementing a new system of continuous assessment for the primary schools throughout the country. The system also promotes the use of the portfolios particularly in the assessment of writing (discussed below).

## **1.2 Purpose of Research**

The purpose of conducting this research is two-pronged. Firstly, it is intended to help complement the introduction of the system of classroom continuous assessment in Brunei Darussalam mentioned above (1.1.2) by way of providing

relevant input on the use of portfolios according to the local context. Secondly, to contribute to knowledge concerning aspects related to the notion of reflection in the selection of learners' best writing pieces incorporated in the portfolio assessment procedure.

The two underlying purposes of the research underscore the need to address some unanswered questions regarding the application of reflective practices in the implementation of the portfolio assessment procedure in teaching and learning, both in the context of Brunei Darussalam and elsewhere. On a different perspective, both these purposes also serve to determine the adaptability of the portfolio procedure in a context which is distinct in terms of the setting of the implementation and the background of the users. The issue of adaptability is discussed in section 1.3 below.

An implementation of the portfolio assessment procedure in schools inherently needs careful planning and adequate guidance in order for it to become an effective aid to teaching and learning. Since the procedure is new to Brunei Darussalam then it is necessary to study how best it can be adopted in the context of the learners in the country. The following describes some background information pertaining to the aims and rationale for the introduction of the new assessment system as well as the steps currently taken by the education authority in Brunei Darussalam in promoting the use of the portfolios.

In 1997, a directive was circulated by the Ministry of Education<sup>2</sup> advising primary school teachers to make more systematic use of continuous classroom assessment and at the same time to reduce the number of the more formal monthly tests. The aims for adopting the system are as follows:

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<sup>2</sup> Circular No. 1/47/1997 Ref. No. JP/PK/PPPK/20/84 pt. II, dated 20 December 1997.



- a) To monitor the children's on-going progress throughout the year.
- b) To provide an academic source of reference for class promotion.
- c) To build up the children's learning capabilities.
- d) To assist in providing additional or remedial instruction.
- e) To help inform teachers of individual children's academic progress especially during transfers or teacher replacement.

In response to this directive, CDD published a *Guideline for Continuous Assessment/Examination in the Teaching of English Language for Primary Schools* in 1998. The guideline is intended to assist English language teachers to adopt the new system of continuous assessment more systematically in their teaching. The rationale for adopting the system, according to the guideline (CDD, 1998:1), is as follows:

- a) Current classroom practices 'place heavy emphasis on formal assessment in its role as a measure for educational achievement.'
- b) Formal assessments are 'one-off affairs' and thus 'cannot assess all the skills that are learnt by the pupils.'
- c) Formal tests 'exert a powerful influence on teaching methodology in the classroom' such that 'teachers tend to teach to the examinations, focusing on a limited range of test items and language skills.'
- d) As a result of the influence, 'the development of other important language skills may be neglected.'
- e) Continuous assessment is 'an aid to learning' in that it 'assesses a pupil fairly, accurately and comprehensively' and also it 'provides constructive feedback to facilitate the pupil's development without comparing him/her with the others.'

The need to put formative classroom assessment into practice implies a major policy shift from total reliance on the more traditional norm-referenced summative

approach to a more learner-oriented assessment. Continuous classroom assessment can be interpreted and implemented in a number of ways depending on the skills being assessed. However, one procedure that is mentioned in the guideline is in the use of portfolios for the assessment of writing.

A section of the guideline highlights the importance of using the portfolios as a means of assessing writing. It is stated that ‘the portfolio concept is more powerful than a simple test because it shows not only what the pupils have done but also gives the teacher an insight into the pupils’ minds’ (CDD, 1998:45). It is also stated that a portfolio ‘forms an excellent link between the school and the parents as it allows them to see samples of pupil’s best work’ (ibid.).

Despite the prominence given to the importance of portfolios as part of the continuous assessment framework, it is rather unfortunate that the whole section devoted to explaining the procedure is only covered in four short paragraphs occupying barely half a page. Bearing in mind that the guideline is intended specifically to help and encourage teachers to make full use of various assessment procedures, the amount of information provided pertaining to portfolio use is undoubtedly insufficient. Also, given the fact that the guideline anticipates the importance of the portfolio as a powerful tool of assessment, it is therefore unjustifiable to request teachers to adopt the procedure in the absence of an appropriate guideline and an extensive coverage and exposure to its use.

The failure of the assessment guideline in providing adequate coverage in aspects of portfolio use, to a large extent, may be attributed to the lack of experience in its implementation and the absence of studies relating to its use according to the local context. The input provided by this research is therefore intended to resolve this shortcoming and hence to contribute to a comprehensive implementation of the

portfolio procedure within the continuous classroom assessment system in Brunei Darussalam.

### **1.3 Focus of Research**

The focus of the research is directed primarily towards determining the capability of learners in engaging themselves in a reflection exercise while utilizing the portfolio procedure. A focus on reflection is essential considering the role it plays in making the portfolio procedure purposive to both teaching and learning. Reflection is regarded as an integral component of the procedure and it has been claimed that without reflection the function of the portfolios becomes limited only as folders to keep heaps of the learners' work (see for example, Farr and Tone, 1994; Seely, 1994; Weiser, 1993; Yancey, 1996 and 1998; and also Hamp-Lyons and Condon, 2000).

Having a focus on reflection does not necessarily disregard aspects associated with the entire portfolio assessment procedure because the framework of the research necessitates the implementation of the procedure in its entirety (see 1.4 below). Since the study of reflection incorporates the implementation of the procedure, then the outcome of the research is expected to serve the two purposes described earlier (1.2). These are also intended to determine the adaptability of the reflection exercise as well as the feasibility of the whole procedure in the context of Brunei Darussalam.

The decision to focus on the reflection component rather than the procedure as a whole is based on two assumptions. Firstly, the conditions in Brunei Darussalam are different from those in which most instances of portfolio assessment implementation that emphasize the importance of reflection have been conducted elsewhere and secondly, successful reflection by learners signifies, to a large extent, successful

implementation of the portfolio assessment procedure. Both these assumptions are discussed in turn below.

### **1.3.1 The Issue of Adaptability**

Regarding the first assumption, almost all instances of large scale portfolio implementation are found in the United States and to a lesser extent elsewhere (see Chapter 2 for further discussion). Studies related to reflection, as part of the portfolio assessment procedure, are therefore mostly confined to the settings indigenous to the US which obviously are not applicable to learners in other settings. Due to the diversity of cultural, linguistic and educational settings, an approach found to be effective in another country such as the US might not necessarily be suitable for the Brunei context. It is therefore imperative that a study of this nature be established so as to obtain a clear picture of how learners, especially those in Brunei Darussalam, would adapt to conditions that have been prescribed elsewhere.

The issue of adaptability generally concerns the conditions of the implementation. Since the conditions in Brunei Darussalam are distinct from that of other contexts where portfolios have been used widely, then it is important to ensure that the learners' capability to reflect does not in any way impinge on the use of the procedure as a whole. In this research, the conditions of the implementation are different in three aspects and these are; a) the age of the users, b) their linguistic background, and c) the educational setting they are in.

In terms of age, it should be emphasized that most instances of portfolio use that incorporate reflection involve learners who are adults or young adults (see 3.7 for discussion). In Brunei Darussalam, the recommended use of the portfolios (see 1.2 above) is directed towards young learners who are still in their primary schooling. In



this research, the focus on reflection indirectly aims to determine whether age has any effect on the way the learners reflect on the contents of their portfolios. In this regard, the research also makes recommendations concerning the suitability of use according to age or class level because the guideline published by CDD (see 1.2 above) does not make any specific mention regarding the age level in which the procedure is to be implemented in the primary schools.

With regard to the linguistic background of the users, again, most instances of portfolio use involve native and second language (ESL) speakers of English. In Brunei Darussalam, the primary school learners are generally considered as foreign language (EFL) speakers of the language. Putting the obvious difference between native and non-native speakers aside, the distinction between ESL and EFL situations must also be taken into account in the case of Brunei Darussalam. Although English is widely spoken and used as a medium of instruction in the country, the conditions in which English exists are not similar to that of other countries such as the US and the UK where English is the mother tongue of the major proportion of the population. In the case of Brunei Darussalam, the implementation of the procedure therefore must also consider the linguistic ability and context of the learners which clearly sets the conditions for portfolio use apart.

The educational setting in which the portfolio procedure is recommended in Brunei Darussalam also relates to the two aspects of age and the linguistic background of the users mentioned above. In this respect, the implementation of the procedure in this research involved primary school pupils who are young learners of English and the language of instruction exists in a bilingual situation, in which both Malay and English are used by the pupils in the classroom. Furthermore, the portfolio procedure employed in Brunei Darussalam is intended only as a means of assessing

writing (see 1.2) whereas in other situations portfolios are also used in the assessment of other areas of language learning or other school subjects, in addition to writing.

Bearing in mind that the implementation of the portfolio procedure is new to Brunei Darussalam and since the situation in the country is dissimilar in many respects to other contexts of implementation, then the research aims to determine not only the feasibility of adopting the procedure but also its adaptability by means of studying the capability of the learners to reflect. In a sense, this research also attempts to provide answers which either support or refute the universality of claims or hypotheses made by proponents of portfolio assessment.

### **1.3.2 The Effect of Reflection on Implementation**

The second assumption concerns a cause-and-effect relationship between the effectiveness of learner reflection and the expected success of a portfolio implementation. The decision to focus on reflection, as a core component of the portfolio procedure, rests on the premise that effective reflection by the learners helps ensure successful implementation of the portfolio assessment procedure. In this regard, studying reflection becomes the most viable option as compared to a comprehensive and large-scale trial of the portfolio assessment procedure mainly for two reasons. Firstly, a small scale study would normally be deemed necessary as a precursor to a larger one especially when the initial study in question (i.e., reflection) is instrumental to or a prerequisite of the overall success of the larger study (i.e., portfolio assessment). In this regard, the small-scale study essentially acts as a feasibility study. Secondly, a comprehensive trial of the procedure would certainly require financial resources, support from the relevant authority, teamwork and extensive planning and others which this study lacks.

This small-scale research, in the form of a case study (see 1.4 below), therefore acts as a feasibility study in which the adaptability of the procedure is evaluated. How the pupils reflect on their writing is not in itself an isolated activity but connected to and dependent on others such as classroom interaction, portfolio conferencing, and portfolio maintenance, all of which are incorporated within the portfolio assessment procedure as well as classroom instruction. For this reason, a small-scale implementation of the portfolio procedure, which is incorporated in classroom instruction, was carried out to create and simulate the conditions for the appropriate reflection practices to take place.

## **1.4 Overview of Research, Aims and Methodology**

The following provides an overview of the research, the research aims and questions, and an overview of the procedures for data analysis. A detailed discussion of the research design and methodology is given in Chapter 5.

### **1.4.1 Overview of Research**

The research employed a case study methodology<sup>3</sup> involving two primary V classes comprising 45 pupils from two government schools in Brunei Darussalam. The study was conducted for seven months during which period the pupils were simultaneously taught writing lessons and engaged on the portfolio procedure on a weekly basis by the researcher. The teaching of writing and the implementation of the portfolio procedure were necessary in order to create a condition for the reflection

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<sup>3</sup> The rationale for using the case study methodology is provided in Chapter 5.



practices to take place. Both the writing lessons and the portfolio procedure constitute the framework for the research and, therefore, are instrumental to the case study<sup>4</sup>.

The implementation of the portfolio procedure adopts the *Collaborative Portfolio Model* which required the use of two portfolio types – *showcase* and *collaborative*. The *showcase* portfolios were kept and maintained by the individual pupils while the researcher maintained the *collaborative* portfolios. In addition to participating in the usual writing lessons, the pupils were also engaged in various activities or components connected to the portfolio procedure, which included portfolio maintenance, portfolio conferencing and the reflection exercise. The reflection component of the procedure required the pupils to choose their best writing pieces and to write a rationale or reflective piece stating the reason for choosing a particular writing piece. The pupils were allowed to write their reflection texts either in Malay or English. Then the reflective pieces were attached with the writing pieces being reflected on and kept in the pupils' *showcase* portfolio.

During the period of the study, the reflective texts produced by the pupils were used as a source of discussion during portfolio conferencing sessions as well as a tool for improving teaching and learning. At the end of the study, the reflective pieces were collected to become the primary source of data in determining the extent of the pupils' capability in engaging themselves in the reflection exercise. The texts produced in the reflective pieces were then collated and analysed.

It should be emphasized that throughout the period of the study, the pupils were not assisted in writing the reflective pieces and neither were they trained to direct their focus of reflection on the writing pieces. The reason for not guiding them

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<sup>4</sup> A discussion on aspects of the portfolio implementation and the teaching of writing is given in Chapter 4.



is that the fundamental goal of the research is to study the criteria and pattern of the pupils' reflection. In this respect, direct intervention on the pupils' reflection was totally avoided throughout the research period so as to ensure a genuine production of the reflective pieces.

#### **1.4.2 Aims and Research Questions**

In any case study research, identifying the case is significant. In this research, the focus on studying the pupils' reflective practices becomes the case of the study (discussed in 5.2). The specific aims of studying the case are, a) to examine the criteria of the pupils' reflection, b) to determine the extent of the pupils' capability in focusing their reflection towards the writing pieces, and c) to determine whether the pupils' performance in writing has any relationship with their pattern of reflection.

The aims of the case study are guided by three research questions and these are as follows:

- a) What criteria can the pupils articulate when reflecting during the selection of their writing pieces for the showcase portfolio?
- b) Is there a developmental pattern of progression in the pupils' reflection in relation to its approximation to the concept of reflection and its focus towards the writing pieces being reflected on?
- c) Is there a relationship between the pupils' pattern of reflection with their performance in writing?

#### **1.4.3 Overview of the Procedures for Data Analysis**

The first research question basically aims to study the criteria of the pupils' reflection. This is performed by identifying and categorizing the reflection criteria

(termed as 'selection criteria', see 1.7.4) used by the pupils while reflecting on their best writing pieces. The identification and categorization of the selection criteria takes into account such aspects as the applicability of the criteria to the accepted notion of reflection as well as the extent of their focus towards the writing pieces being reflected on. The process of categorizing the selection criteria is unique and it forms an essential part of the procedure for the analysis of the research data (discussed in 5.2 and 5.5).

The second research question is an extension of the above, which aims, firstly, to identify the patterns of category use in the pupils' reflection, and secondly, to determine whether these patterns show a developmental progression towards a focused reflection. The patterns in reflection are identified by the pupils' use of the selection criteria according to their respective categories. Assuming that each category displays a varying degree of focus in reflection, then the development and progression in reflection can be determined by analysing the patterns in the use of these categories. In this respect, a pattern of criteria use is considered progressing if it utilizes one or more categories that have a focus on the writing pieces being reflected on.

The third research question aims to determine the association between the pupils' progression in reflection and their performance in writing. The pupils' performance in writing, in essence, should not influence the progression of their reflection bearing in mind that the reflection practice, in itself, is intended to help them improve their writing. It is therefore not beneficial in implementing the reflective practices within the portfolio procedure if the ability to reflect is only inherent among those who are only and already proficient in writing. This research question therefore seeks to negate the relationship between the two so that the

products of the pupils' reflection can be used effectively to help weak pupils to improve their skill and to encourage those who are good to perform better.

## **1.5 Significance of Study**

Based on the purpose (1.2) and aims (1.4.2) of the study mentioned above, the research may be significant in a number of ways and these are:

- a) To provide relevant information and recommendations to the education authorities as to the viability of using the portfolio assessment procedure in Brunei Darussalam. The information may also include the following:
  - i) The practicality of implementing the procedure at the primary school level.
    - Since the guideline published by CDD does not specify the age-level of the portfolio users (see 1.3.1 above), then the outcome of the study will determine whether the implementation of the procedure would be practicable in the context in which the case study is implemented, i.e., Primary V.
  - ii) The issues and problems encountered during the implementation of the procedure.
    - Although the case study is limited in a number of aspects especially in terms of the size of the sampling, the experience gained and difficulties encountered during the implementation of the procedure may be useful in ensuring that teachers are aware of the problems and issues associated with the use of the procedure.
- b) To contribute to the literature pertaining to the following factors:
  - i) The adaptability of the portfolio assessment procedure in a context that is distinct from other contexts of implementation.
    - The implementation in Brunei Darussalam is distinct in terms of the age of the users, their linguistic background and the education context they are in (see 1.3.1).

- ii) The application of the *Collaborative Portfolio Model* (CPM) in the teaching and assessment of writing to elementary learners of English as a foreign language (EFL). - As discussed in Chapters 2 and 3, there are different models of portfolio use and one that has gained attention is in the use of the CPM. Since the application of the model is not widely used then its application in Brunei Darussalam may be of interest to those who are keen on its development or on adopting a similar model.
- iii) The reflection criteria used by learners in an EFL and EYL (English for Young Learners) situation to reflect on their best writing pieces. - The reflection criteria typical of adult learners are often associated with the notion of rhetorical moves (see Yancey 1998). However, in the context of Brunei Darussalam the case might not be the same. This factor specifically relates to the findings for the first research question (see 1.4.2 above).
- iv) The development pattern of progression in reflection by learners in an EFL and EYL situation. - Again this factor relates to the distinction in the context of implementation as well as the rhetorical moves mentioned above which specifically corresponds to the findings for the second research question (see 1.4.2 above).
- v) The correlation between performance in writing and progression in reflection. - Since the study also examines the relationship between writing performance and reflection (see research question 3 in 1.4.2 above), then the findings have an implication for further studies in a similar area of concern, which, at present, is not widely investigated, or perhaps non-existent in any EFL situations involving pupils who are in the EYL category.



- c) To promote the use of case study methodology to examine the effectiveness of a particular aspect which forms part of or is instrumental to a larger component of a planned innovation. In the context of this study, the feasibility of using portfolio assessment is determined by the ability of the pupils to reflect. A case study to examine this ability is therefore necessary as a precondition to a successful implementation of the portfolio assessment procedure (see 1.3.2 above).
- d) To encourage further studies related to identifying the needs of pupils in developing their reflective skills especially in the area of EFL and EYL writing using the portfolio assessment procedure.

## **1.6 Limitations of Research**

The research was conducted for a period of approximately seven months involving 45 Primary V pupils from two primary schools in Brunei Darussalam. Given the lack of resources mentioned in 1.3.2, the research has its limitations especially in terms of scope, sampling, and duration.

The research is limited only to studying the pupils' criteria and pattern of reflection and also determining whether there is a correlation between their performance in writing and their pattern of reflection (see 1.4.2). These constitute the aims of the study which basically concern the issues of feasibility and adaptability of the reflection exercise in the context of the portfolio assessment procedure. The aim of the study is therefore not to determine the effects of the pupils' reflection on their learning nor the effectiveness of the portfolio implementation because the focus of the study was on the reflection component of the portfolio procedure. Since no attempt was made to intervene or direct the focus of the pupils' reflection on their writing pieces during the reflection exercise (see 1.4.1), then it is unjustifiable to evaluate the

success of the portfolio implementation and the effects of the reflection. Furthermore, it would not be beneficial to conduct an evaluation of the procedure bearing in mind that its effectiveness has been recognized by the education authority in Brunei Darussalam (see 1.1.2) and that the purpose of this research is to provide additional input to this recognition (see 1.2). Lastly, such an evaluation would certainly involve a considerable amount of time and resources which the present research lacks (see 1.3.2).

The pupils involved in the study were not selected randomly and neither were their classes and schools due to the nature of the research which employed a case study methodology. The selection of the schools was solely based on their close proximity. Nevertheless, the two schools are distinct in terms of their size and locality whereby one is a large urban school while the other a small rural school (see details in 5.3). The number of classes is limited only to two and each class has a small total of 22 and 23 pupils respectively and all the pupils in each class were involved. The selection of the pupils' classes was only made in one school but not the other because the latter only has one class at the Primary V level. The selection at the former school was made by the school administration.

The study only involved pupils who are at the Primary V level. This level was chosen in view of the average age of the pupils presumed to be able to handle tasks connected with portfolio keeping. Other factors considered in choosing this level include the compatibility of the syllabus used with the framework of the study and the absence of constraining factors such as the bilingual transition in the medium of instruction from Malay to English (i.e., Primary IV) and standardized examinations (i.e., Primary III and VI) (see discussion in 5.3).

Finally, the duration of the study is limited only to seven months from January to August 2000 covering two of the three terms of school in Brunei. Extending the duration to three school terms was seen as impractical considering that the pupils were expected to sit for their end-of-year examination during the third term of school (see 5.2 and 5.3).

## **1.7 Definition of Terms**

The practice of portfolio assessment procedure varies according to the needs of the users in different contexts and conditions and there also exist the problems of identifying the right terms for one's own use. This problem is highlighted in Chapters 2 and 3 but for the purpose of clarifying the terms used in this research, the following will apply.

### **1.7.1 Portfolio**

The term 'portfolio' is referred to generally as a folder to keep samples of the pupil's writing and other materials deemed necessary to provide information pertaining to the growth of his or her writing ability. In this study, two types of portfolios are used – the *showcase* and *collaborative* portfolios (see Chapter 4 for details). The *showcase* portfolio is defined as a folder used by individual pupils to keep a collection of their best writing pieces, each of which is accompanied by a written rationale (reflective piece). The *collaborative* portfolio is referred to as a folder used by the teacher and the individual pupils to keep copies of the pupils' best writing pieces selected and reproduced from their *showcase* portfolios as well as other relevant documents perceived to be of importance in marking the pupil's growth as a writer.

### **1.7.2 Portfolio Assessment**

‘Portfolio assessment’ is a procedure consisting of a number of components and together they are used to: a) collect samples of pupils’ writing pieces with their rationales (reflective pieces) and other relevant materials which can demonstrate the ability and growth of the pupils as writers, b) synthesize the collection in a manner that relevant information can be extracted and recorded systematically, and c) interpret the information to aid decision-making in the course of developing the writing abilities of the pupils.

### **1.7.3 Portfolio Conference**

‘Portfolio conference’ or simply referred to as the ‘conference’ signifies a session whereby individual pupils and the teacher are involved in discussing the reasons for the selection of materials kept in the showcase portfolio, discussing the pupils’ writing progress and growth, setting and reviewing the pupils’ writing goals, and other matters pertaining to the abilities of the pupils as writers. Portfolio conference should be distinguished from writing conference in that the latter involves discussions held only during the preparation of the pupils’ writing.

### **1.7.4 Reflection and Reflective Pieces**

The term ‘reflection’ is defined as ‘the processes by which we know what we have accomplished and by which we articulate this accomplishment’ and also ‘the products of these processes’ (Yancey, 1998:6). In the context of this research, the pupils were asked to produce a reflective piece every time they select a writing piece into their showcase portfolio. The reflective piece is essentially a written reflective statement to represent the products of the quoted reflection processes. By definition,



the written statement, or reflective text, should be regarded as an articulation of accomplishment.

Throughout the thesis, especially during the analysis of data, the criteria of reflection is termed as 'selection criteria' because the process of reflection was essentially performed while the pupils were selecting their best writing pieces for their showcase portfolios. Furthermore, the term 'selection criteria' can be used neutrally irrespective of whether the criteria used are regarded as reflective statements or merely statements of reasons for selecting a particular piece of writing.

## 1.8 Overview of Chapters

The thesis is presented in ten chapters. The following provides an overview of the following nine chapters.

Chapter 2 presents a review of the literature pertaining to the portfolio assessment procedure. The chapter includes discussions relating to the definitions of portfolio and portfolio assessment, the rationale of portfolio use in the classroom, issues and conflicts related to its application, current practices in the application of the procedure, and a review of various perspectives and models of the assessment procedure. A discussion on the *Collaborative Portfolio Model* is also highlighted in the chapter as this has an implication for this research.

Chapter 3 is a review of the literature concerning the notion of reflection. The chapter begins with a discussion on the various definitions of reflection. This is followed by descriptions and discussions of various viewpoints regarding reflection in learning, the nature of reflective activity, and the relationship between reflection and metacognition. As this research is focused on the assessment of writing, a separate section of the chapter is presented as to how reflection is utilized in the writing

classroom. The next two sections of the chapter provide discussions relating to the concept of *reflection-in-presentation* and how it is applied in the portfolio assessment procedure. The last section discusses the possible link between perception and reflection on writing among young learners.

Chapter 4 provides a description for the application of two components which are instrumental to the case study - the teaching of writing and the implementation of the portfolio procedure. The chapter includes a number of aspects relating to the planning, implementation, and evaluation of teaching and the use of the portfolio procedure.

Chapter 5 discusses the methodology employed in the case study. The chapter consists of discussions and descriptions relating to the orientation of the research, the case study protocol, the subjects, the instrument used, the collected data for analysis, and the procedures for data analysis based on the three research questions.

Chapter 6 presents the findings for the first research question which basically aims to identify and categorize the selection criteria used by the pupils in selecting their best writing pieces into the *showcase* portfolios. The chapter also includes discussions relating to the characteristic features of the pupils' reflective texts.

Chapter 7 presents the findings for the second research question which attempts to determine the pattern of the pupils' reflection. The chapter begins with a discussion relating to the issue of describing and measuring development in reflection. The findings of the research are focused on the pattern of the pupils' reflection and the pattern of progression in the use of the selection criteria categories.

Chapter 8 presents the findings for the third research question which aims to determine the relationship between the pupils' writing performance and their pattern of reflection. The chapter begins with a description of the pupils' writing

performance. This is followed by several analyses to determine the relationship between writing performance and the pattern of the pupils' reflection. Analyses are also carried out to determine the association between writing performance with other variables such as gender differences and the idea content of the reflective texts.

Chapter 9 presents a discussion relating to the two components which are instrumental to the case study, that is, the teaching of writing and the implementation of the portfolio procedure. Also included in the discussions are the responses given by the pupils and their teachers.

Chapter 10 is a concluding chapter which provides a summary and discussions on the main and supplementary findings of the case study. The chapter also presents the implications of the findings and lists a number of recommendations.

## **Chapter 2**

### **Portfolio Assessment**

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Portfolio assessment has been around for a long time but its widespread use in the language classroom is relatively new. Despite its infancy, its developments are gathering pace and these are usually informed by research studies. Studies have also been extended to examine the effects as well as the benefits gained by this form of assessment to language learning and teaching. Its emergence has been received positively by many, but not surprisingly, there are also some sceptics. The potential benefits shown by portfolio assessment at present appear to make it ‘a powerful assessment approach for the years to come’ (Grabe and Kaplan, 1996:418). This statement cannot be treated as a trivial speculation but by looking at the level of attention given to portfolio assessment lately, it will definitely be around and have a significant influence on our understanding towards the way we conduct educational assessment not only in language classrooms but other subject areas as well. This chapter attempts to clarify what the literature says about this ‘powerful assessment approach’ but first a discussion relating to how authors define portfolio and portfolio assessment.

#### **2.1 Defining Portfolios and Portfolio Assessment**

‘Portfolios’ and ‘portfolio assessment’ are not synonymous. They are two different entities with two separate but complementary functions. A portfolio, most



found in folder form, is used to keep the collection of work produced and related materials gathered by a student. The portfolio is not merely used to exemplify the effort made by the student but rather to represent, according to several authors, a collection of the student's:

- a) experiences (Moya and O'Malley, 1994);
- b) accomplishments, capabilities, strengths, weaknesses, achievements, and progress (Fischer and King, 1995; Tierney et. al., 1991; Genesee and Upshur, 1996);
- c) intellectual, emotional and social learning processes (Grace, 1992); and
- d) thoughts, ideas and growth points (Farr and Tone, 1994).

It follows that this collection, according to Tierney, et al. (1991), must be updated as a student changes and grows.

The list of words to describe what is and what constitutes a portfolio seems extensive, and apparently there is no definite single working definition available. This essentially illustrates two points, firstly, the concept of portfolio in educational assessment is still growing, and secondly, it is highly flexible to meet a variety of needs and requirements (see Seger, 1992; De Fina, 1992). In this regard, the possibilities of portfolios are therefore limitless (Graves, 1992) and they apparently still need 'some growing and breathing space before we freeze them into a definition' (Sunstein, 1992: xii). Despite the lack of a working definition, the numerous descriptions stated above clearly show what a portfolio represents - a repository of information which is substantially significant to reflect what the learner has accomplished in the learning process and how he/she goes through it.

The definitions of 'portfolio assessment' vary considerably depending on a variety of perspectives and needs. For example, De Fina (1992:13) defines it as an 'alternative ... or additional way of examining students' strengths and weaknesses.'

This definition suggests an application of portfolio assessment that has an orientation towards a diagnostic function, which necessarily relates to instructional importance. Essentially, it also suggests the role of portfolio assessment as either core or supplementary to other forms of assessment in use as reflected by the words 'alternative' and 'additional'. However, this definition lacks clarity in terms of how the data are to be collected. Moya and O'Malley (1994) describe portfolio assessment as a procedure used to plan, collect, and analyse the multiple sources of data maintained in the portfolio. This definition restricts itself to describing portfolio assessment as a procedure to assess the contents of the portfolio. Its association with other forms of assessment or how the data are to be utilized is not clarified within the definition. Herman et al. (1996:28), quoting Airasian (1991), describe portfolio assessment as 'a process of collecting, synthesizing and interpreting information to aid decision-making'. In this definition, the phrase 'decision-making' is an important addition that indicates the utilization of information that has been gathered. 'Decision-making', in this regard, implies creating provisions for planning to meet the future needs of the learner both by the teacher and the learner. Other definitions which generally characterize portfolio assessment as a tool used to monitor and enhance learner performance by way of modifying classroom practices can be found in Shaklee et al. (1997), Tierney et al. (1991), and Fischer and King (1995).

The definitions of portfolio assessment vary in terms of range and depth of the purpose and function for which portfolio assessment is supposedly to serve and also the role it is intended to take in the overall arena of educational assessment. This is inevitable because each classroom, a school district or a state adopts a unique approach to portfolio assessment depending on the purpose of the assessment (Tierney et al., 1991). In addition to this, the variations may also be attributed to the

growth of our understanding of the potential of portfolio assessment in improving learner performance as well as the current progression of portfolio assessment especially when it has to compete with other more traditional forms of educational assessment.

## **2.2 Rationale of Use**

The increasing popularity of portfolio assessment can be considered to emanate from two factors. Firstly, it is able to provide teachers and students with valuable information especially about what the latter know and can do (De Fina 1992), which can then be used effectively and immediately by teachers to improve instruction (Tierney et al., 1991; Fischer and King, 1995). Secondly, it is compatible with our current understanding of how language is developed and used, that is, as processes of constructing meaning (see Farr and Tone, 1994). The following subsections illustrate these two factors further.

### **2.2.1 Source of Feedback to Learning and Teaching**

The current use of portfolios can be seen as an improvement to our understanding of learner assessment and its relationship with the processes of teaching. Portfolios offer a number of advantages for students, teachers, and parents. The major advantage is that it allows students to participate actively in the evaluation process (Gillespie et al., 1996). In addition to this, other advantages of the portfolios include their ability to (ibid.: 482):

- a) assist in creating a collaborative climate among students through peer collaboration and peer critiques,



- b) provide an opportunity for students to assume responsibility for their own learning and become more independent,
- c) contribute to the development of self-esteem, self-awareness and a more positive attitude towards reading and writing,
- d) provide teachers with a more meaningful picture of student growth,
- e) generate data which may be useful for instructional decision-making,
- f) offer teachers a wide range of information, from a variety of tests, tasks, and settings, that can be used for formative and summative evaluation of multiple abilities, talents, and skills of students,
- g) help to answer the question of what constitutes high-quality work,
- h) allow for the integration of assessment and instruction,
- i) provide a rich base from which to engage in meaningful student/teacher conferences,
- j) demonstrate children's knowledge and competence, as well as growth over time,
- k) provide concrete and tangible evidence for facilitating communication among students, teachers, parents, and other school-related constituencies.
- l) allow students to reflect on the development/growth/progression of their strengths and weaknesses as readers and writers over time,
- m) facilitate students' understanding of the relationship that exists between reading, writing, and thinking,

Gillespie's list encompasses a wide range of advantages brought about by the increasing widespread use of portfolio assessment. The list clearly indicates that the function of portfolio assessment extends beyond being merely an evaluation and assessment tool (see Graves and Sunstein, 1992).

### 2.2.2 Compatibility with Knowledge of Language Ability and Use

As stated above, the increasing popularity of portfolio assessment partly stems from its compatibility with our current understanding of how language develops and is used. The basic assumption here is that when a measurement tool complies with what we know about how language is processed and produced, then the inferences we make from it become more valid and reliable.

Over the years the development of language assessment and measurement have been substantially influenced, or rather driven, by the development of various models to describe *language ability* and *use* (see Bachman, 1990; Bachman and Palmer, 1996). At present, the climate of language measurement is more concerned with the reciprocal relationship between test and non-test performance of the language learner (Bachman, 1990) and eventually this has led to a shift towards performance-based assessment (McNamara, 1996). Bachman and Palmer's (1996:75) statement that 'language use takes place, or is realized, in the performance of specific situated language use tasks' evidently implies that analyzing how a learner performs in a language use situation enables us to make inferences about his or her language ability more meaningfully.

The movement towards performance-based assessment also gave rise to the concept of authenticity in the presentation of tasks for the test takers. The aim of replicating actual language use in performance tests is basically to get precise inferences about language ability. Bachman (1990) asserts that test designs which represent models of language ability are always synonymous with authenticity but on the condition that they conform to construct validation studies. However, there are arguments to contradict this claim on the basis that simulating real-life language use is also in fact context dependent. This implies that determining authenticity in terms of

the perceived constructs of language ability is not sufficient; there is also a need to consider the way language operates within a particular society. This is an example of the growing tension between the theoretically motivated approaches to language measurement based on underlying models of language ability and the behaviourally based approaches which concern 'real-life' tasks (Brindley, 1995; see also Bachman, 1990; McIntyre, 1995). This tension, however, is perhaps unnecessary since Shohamy (1998) argues that assessment of language outcomes requires a broader perspective of both definition of language outcome and the procedures for measuring these outcomes. Shohamy claims that language knowledge (ability) is a complex phenomenon and that there is a need for multiple assessment devices that are capable of tapping this phenomenon. The examples of devices suggested by Shohamy (1998) include portfolios, peer-assessment, observations, and self-assessment.

In view of our current understanding of the language constructs and how language performance is reflected by these and the existence of varying discourse contexts, then the need for a more effective means of measuring this performance becomes crucial. Nowadays there are various forms of assessment available but one which adheres to our expectation of being able to tap the complex phenomenon of language ability and one which appears more to be highly contextualized (Belanoff, 1996) or 'context-responsive' (Ringler, 1992) seems to be portfolio assessment. Portfolio assessment is not in itself a panacea to all testing and assessment problems but it 'permits many more options for assessment of student progress and has greater potential... for diagnostic uses' (Grabe and Kaplan, 1996).



## **2.3 Issues and Conflicts in Portfolio Assessment**

In the context of this research the aim of introducing portfolio assessment in the classroom is not intended to replace standardized testing. Contrary to some views suggesting that portfolio assessment needs to replace standardized tests entirely (see for example, Fisher and King, 1995; Moya and O'Malley, 1994), the intended introduction is more geared towards supplementing the routine norm-referenced classroom tests and the more traditional product-oriented scoring method especially in the assessment of written compositions. The distinction between 'replacing' and 'supplementing' standardized testing is one of prime importance because, a) it relates to two different viewpoints of the application of portfolio assessment, and b) the choice between the two affects the groundwork for preparing the conceptual framework before implementing the procedure. The former will be the focus of discussion in this section while the latter in 2.5 below.

The choice of either to replace or supplement standardized testing with portfolio assessment is usually influenced by the inability of tests to fulfill a particular function. When standardized testing fails to measure effectively and accurately an ability that it is required to measure, such as in the assessment of writing ability, then it certainly needs replacing. However, it should be realized that standardized testing and portfolio assessment are two different entities and that they serve different purposes. Portfolios can be considered to be more than a measurement tool (see Sunstein, 1992; Graves, 1992) and thus they can supplement the role of standardized testing. As an example, portfolios will provide the required information on formative assessment to complement summative assessment which is provided by standardized tests. In this regard, Rea-Dickins and Rixon (1999:99) view the use of portfolio

assessment as an alternative approach with the aim of expanding 'the existing range of assessment methods for Young Learners' (see also Rea-Dickins and Rixon, 1997).

When focusing on the benefits and advantages of both procedures, the two cannot be compared to one another because, as stated above, they serve two separate functions. However, if a test is used solely for the purpose of classroom assessment for measuring both progress and achievement, then clearly it is on a disadvantaged side. A lot has been said in the literature about the deficiency of norm-referenced classroom tests in relation to portfolio assessment (see for example, De Fina, 1992; Gillespie et al., 1996; Tierney et al., 1991; Fisher and King, 1995; Moya and O'Malley, 1994, Farr and Tone, 1994) and several weaknesses attributed to tests include:

- a) They focus more on the products whereas portfolios focus on both process and products.
- b) They are concerned only on getting the right response rather than understanding how this response is arrived at.
- c) They do not provide clear insight as to the application of knowledge and skills in various contexts.
- d) They are teacher-centred.
- e) They emphasize quantifiable outcomes.
- f) They are formal and they enforce time restriction, which often result in anxiety among students.

The above list to describe the most common deficiencies of tests over portfolio assessment appears to be one sided. Portfolios themselves are not short of drawbacks. In their review of the literature as an attempt to address this issue, Gillespie, et al.

(1996:483) identified a number of apparent weaknesses attributed to portfolio assessment. These are:

- a) Portfolios may interfere with teaching and learning by decreasing instructional time (for example, too much class time spent on management tasks such as decisions about selections, documentation), by negatively affecting student originality and student attitudes due to the increase in the teacher's workload, and by not achieving closure on assignments.
- b) Portfolios may lend themselves to inappropriate teacher behaviours such as not holding conferences, not allowing student choice in materials to be included, not providing enough variety in materials to be included, not attempting to show students the relationship between instruction and assessment, not making efforts to focus on students' strengths, not providing continuous feedback, and providing too much teacher direction.
- c) Portfolios may lend themselves to grading controversies.
- d) Portfolios require a high level of pre-service, in-service, or consultant support to acquaint teachers with data gathering as well as logical ways of interpreting data.
- e) Portfolios present unique data that may be ignored or criticized by school-related constituencies.
- f) Portfolios may encourage teachers toward "one assessment tool fits all," "a portfolio and portfolio assessment fits all purposes" mentalities.
- g) Portfolios may spawn controversy over issues such as reliability and validity of data collected as well as the standardization of portfolio content.

The greatest weakness attributed to portfolio assessment, according to Gillespie, et al. (1996), is the increased workload for the teacher. This issue is inevitable considering the nature of portfolio assessment as being subjective which understandably requires more time and effort (see also Davies et al., 1999). In this sense, the demands of portfolio assessment on the teacher's time and effort can be considered justifiable in view of the numerous benefits of using it.

Gillespie's (1996) list of the *weaknesses* of portfolio assessment, to some extent, tends to be ambiguous. Some of the points raised appear not to be construed as weaknesses inherent in portfolio assessment but rather drawbacks resulting from its



use. For example, points a, b, and f above which respectively describe mismanagement of time, inappropriate behaviour of teacher, and misinformed concepts of the procedure, are not necessarily weaknesses of the portfolio assessment *per se* but the teacher's lack of understanding on the demands and requirements of using the procedure.

Additionally, point d above raises the question of training and providing support as another weakness attributed to portfolio assessment. The need to provide training and support, as in all kinds of innovation or reform, cannot be considered as a weakness but one that has been accepted as a norm and a necessity. Increasing teachers' awareness of the demands required as well as training them to be proficient in the management of the portfolio assessment procedure should necessarily become an essential component of the implementation process. Through training and support, drawbacks such as negative attitude and lack of understanding of the portfolio procedure can effectively be overcome.

The points related to controversies over grading (as in point c) and the issues of validity and reliability (as in point g) may rightly be considered as apparent weaknesses of portfolio assessment. Determining the validity and reliability of inferences is problematic especially for large-scale use of portfolio assessment. In his influential evaluation of the measurement quality of portfolio assessment in the US, Koretz (1998) states that the reliability and validity of inferences which resulted from the analysis of measurement data obtained from portfolios are still questionable. In terms of reliability, there are inconsistencies in scoring attributed to variations in such aspects as inter-rater judgements, the scoring criteria used, the interpretations of average scores, the selection of tasks given to students, etc. The validity of portfolios, according to Koretz (1998), is generally discouraging mainly because the scores from

portfolio assessment do not show relationships with those obtained from other achievement data which represent measures of highly related constructs. The variations in the amount of assistance given to students in completing their work also invalidate the scores from the portfolios.

The evidence presented in Koretz's evaluation clearly shows that portfolio assessment programmes in the US 'have failed to overcome one of the most basic and essential procedural hurdles - obtaining consistent scoring of student work' (ibid.:332). The evaluation has created a major impact on the perceived credentials of large-scale portfolio assessment but, nevertheless, its implication is rather inconclusive as Koretz (ibid.) admits that 'it would be premature to say that large-scale portfolio assessment cannot meet the measurement goals set for them.' The implications of the evaluation are also limited because:

- a) The evaluation focuses only on large-scale external assessment programmes.
- b) The evaluation is driven primarily by the notion of accountability, which by the nature of the evaluation study necessitates quantifiable data and outcomes. As discussed in the following paragraph, quantifying outcomes in portfolio assessment is a major problem particularly in view of its underlying principles.
- c) Portfolio assessment has the dual goals of measuring performance and improving instruction, Koretz's evaluation only addresses the former.
- d) Koretz (ibid.) readily admits that an evaluation of his must consider more than measurement quality alone. In this regard, he must also consider the programmes' success or failure in meeting their goals, in particular the goal of fostering improvement in instruction. The programmes' success must be weighed against their cost in terms of time, money, and stress that the procedure entails.

The problems and constraints attached to portfolio assessment that concern its ability to provide valid and reliable results are central to the issue of accountability. It can be argued that this issue is inevitable if portfolios are to be used for purposes other than for classroom application. Beck (cited in Farr and Tone, 1994: 171) believes that 'the criteria for evaluating portfolios are not yet well enough defined to endorse their use for accountability.' It is unjustifiable therefore to expect portfolio assessments to reflect the best of both worlds when they are intended to serve two entirely different sets of functions. Beck (ibid.) adds that the goals expected of a state test are 'breadth, not depth; reliability, not instructional utility; assessment of product, not process; and efficiency of measurement.'

Proponents of portfolio assessment often reject criticisms which make reference to the issues of controls and criteria because these issues are not relevant. The purpose of portfolio assessment is different. Moss et al. (1992) indicate that for accountability purposes there is 'the need for centralization of authority ... to decide specifically what is measured and how it is measured; tasks, scoring procedures, and administration conditions are standardized in order to enhance comparability of scores from task to task, scorer to scorer, and subject to subject.' Based on the assumption that controls and criteria are imposed then the underlying principles of portfolio assessment, such as to promote diversity and ownership of learning, appear to become insignificant. In arguing against external interventions and controls, most portfolio proponents assert that instilling the sense of ownership among learners is central to the concept of portfolio assessment (see Belanoff, 1996; Farr and Tone, 1994, Hewitt, 1995; Murphy and Camp, 1996).

The extent to which portfolio experts view the notion of ownership and learner autonomy positively is also another concern. In their attempt to advocate the use of



portfolio assessment, it appears that different writers have varying perspectives towards portfolio ownership. The differing viewpoints eventually give rise to much debate as to the 'best' format for a portfolio (Barton and Collins, 1997; Murphy and Camp, 1996). In some instances, some writers do not explicitly state the degree of ownership they allow the students and teachers to undertake. The issue of indicating exactly how one views portfolio ownership is essential because it has a direct bearing on the 'stance' (see Seger, 1992) or 'perspectives' (Murphy and Camp, 1996) one takes in promoting and using portfolios. Choosing the appropriate stance would invariably determine and reflect the portfolio assessment model one adopts (see 2.5 below). Different models allow different perspectives towards the notion of ownership and this eventually has a direct impact on the issue of accountability which in turn affects the possibility of increasing the validity and reliability of the assessment procedure. What is best for one context, apparently, may not be so for others.

## **2.4 Current Practices**

The most common application of portfolio assessment in schools is in the form of writing portfolios (Airasian, 1994). Nevertheless, there are also cases where portfolios are used to assess students' performance in other subject or skill areas. This section attempts to give an overview of current practices of portfolio assessment as illustrated in the literature.

Current research and reports of classroom practices relating to portfolio assessment largely originated from the United States. In other countries, the developments of the procedure are not extensively researched and documented although references to its potential as a powerful assessment tool are often made. In

the UK, portfolio use has been reported in the literature and its role is largely subsumed under the notion of *Teacher Assessment* (see Osborn et al., 2000; Gipps, 1994) whereby other forms of assessment methods, in addition to portfolios, are used. The portfolios, together with the *Records of Achievement*, are considered as 'informal descriptive records' (Broadfoot, 1996: 48) used as a means of empowering learners 'through the conscious manipulation of assessment strategies to support, rather than to classify, their efforts' (Broadfoot, 1998:474). According to Osborn et al. (2000), portfolio use in the UK primary schools is increasing, largely initiated by the teachers' 'explicit intention of encouraging both pupils' meta-cognitive skills and their self-esteem' (ibid.: 145).

The lack of attention given to portfolio assessment in countries outside the US, and perhaps the UK, may be attributed to two factors. Firstly, portfolio assessment is a relatively new concept and consequently researchers and educators are still cautious or rather not convinced of its capability as an alternative form of assessment. Secondly, it may have been used considerably widely but its function is limited only to supplementing other forms of assessment methods and not as a core or compulsory assessment tool to receive much scrutiny as such. The second factor may also imply the effect of a stance taken by any particular educational authorities whether or not to include portfolio assessment as part of the school assessment reform. When a change is driven by policy, it will invariably affect practice and therefore specific attention will be given to this change. In contrast, personal endeavours by individual teachers to voluntarily include portfolio assessment as part of the classroom assessment will certainly not make much impact in the overall development of the procedure, unless of course, it is initiated by research and publicized widely.

In the US, most cases of portfolio implementation are policy driven at the district and statewide level while some have also been instigated by research. The following are examples of statewide and district-level cases of portfolio implementation conducted in the US. The list is by no means exhaustive but intended to illustrate an overview of the development of portfolio assessment:

- a) In the State of Vermont, a large-scale portfolio assessment project for mathematics and writing was first piloted in 1990-1991 with 144 schools and implemented statewide in 1991-1992. In writing, students were asked to maintain a year-long collection of their work which was comprised of best pieces and a number of other pieces of specified types. (Hewitt, 1995; see also Biggam and Teitelbaum, 1996; Koretz, 1998).
- b) The Hudson Valley Portfolio Assessment Project in New York started in 1993 with the sole aim of training teachers and administrators to adopt portfolio assessment with a primary focus on communication and literacy. The first batch of participants included 101 teachers from 50 districts in seven counties of New York's mid-Hudson Valley region. (Martin-Kniep et al., 1998).
- c) In the State of Kentucky, portfolios are used as a component of a larger and more complex assessment system. They have been administered only in the fourth, eighth and twelfth grades as part of an accountability programme. In writing, students maintained a year-long portfolio of writing samples. The contents of the portfolios differ according to grade levels. (Koretz, 1998).
- d) In California, the California Learning Record (CLR) has been in use since 1994 as a system of student literacy assessment in approximately 1000 K-12 classrooms (Barr and Hallam, 1996). An important component of the CLR is the use of portfolios. According to Barr and Hallam, students keep all their work samples in



the portfolios which are then assessed by using rating scales adapted from the *British Primary Learning Record*. The use of the CLR portfolio assessment has been regarded as ‘potentially powerful in helping teachers improve their practices and students boost their achievement.’ (Barr and Hallam, 1996:293)

- e) In Pittsburgh, Pennsylvania, the Arts PROPEL Project introduced portfolio assessment in 1992 from grades 6 to 12. Students were required to maintain a year-long collection of their writing which also included all drafts and written reflections on the work collected. (See Koretz, 1998; Tierney et al., 1991).

In addition to the above, there are also cases of portfolio implementation that have been conducted independently and on a limited scale either at classroom or school level. Some of the following cases are intended to serve less common specific purposes.

- a) Klimenkov and LaPick (1996) reported a school-wide portfolio project in California to involve students in self-evaluation. In the evaluation of the project, both writers have observed positive changes and among these are, a) the students can recognize their responsibility for their own learning, b) they can thoughtfully correct their own mistakes, c) they can identify their accomplishment and take pride in it, d) they have learned to choose more realistic goals that are achievable in a reasonable time frame.
- b) Koelsh and Trumbull (1996) reported a portfolio project that aims to create a bridge between the cultural and linguistic worlds of ethnolinguistically nondominant Navajo students and the dominant culture and language of schooling. They claim that portfolio assessment can promote meaningful learning opportunities not only for native students but also their native and non-native teachers. They also reported that students’ responses have been positive.

c) Mincham (1995) presents an Australian perspective of an approach to ESL learners' needs assessment by using portfolios. The procedure used is developmental and exploratory and the results are not intended as an indicator of school performance but as a means of identifying the needs of the multicultural students. The use of the portfolios has received positive feedback from teachers.

## **2.5 Perspectives and Models of Portfolio Assessment**

The purposes that portfolio assessment serves are seen as multifaceted (Seely, 1994) and each of these purposes is sometimes interrelated to one another (Herman et al., 1996). The multifaceted characteristics attributed to describing portfolio assessment purposes vary considerably in the literature which essentially illustrates the multiple perspectives given to its purpose as well as the importance attached to it. Portfolios used in the classroom can be categorized into five major purposes or priorities. These are discussed individually as follows.

The first concerns programme accountability (see for example, Herman et al., 1996; Koretz, 1998; Shaklee et al., 1997; Tierney et al., 1991). The main aim here is simply to evaluate curriculum effectiveness through the use of portfolios which, in this case, is of paramount concern mostly to stakeholders outside the classroom such as administrators, educational authorities, parents etc. The role of the students and teachers can be perceived as more motivated to satisfy external pressures.

The second most common purpose is to evaluate overall student performance (see for example, De Fina, 1992; Seely, 1994; Shaklee et al., 1997; Tierney et al., 1991). Evaluation of performance covers a wide range of activities that include documenting, grading, reporting and even certifying progress (see Herman et al., 1996) achieved by students both formatively and summatively. All these activities



involve examination of data obtained through the collection of students' work and observation of their behaviours. The scope of evaluation that takes place for this particular purpose is categorically different from one that is undertaken for the purpose of accountability. While the latter is meant to serve the needs of others outside the classroom, the former is meant to be of use to both the teacher and the students.

The third purpose is to use the data gathered in the portfolios to inform and improve curricular and instructional effectiveness (see for example, De Fina, 1992; Farr and Tone, 1994; Seely, 1994; Tierney et al., 1991). As a result of the assessment, instructional intervention is usually expected in order to improve teaching and, most importantly, student learning.

The fourth purpose is to help students to manage their own learning. Activities introduced to the students are, to a large extent, student-centred and aimed at motivating them and hence enhancing their performance. These activities require extensive learner involvement in such activities as keeping their portfolios, participating in self-assessment and conferences, goal-setting, etc. Generally, this aspect concerns the notion of empowering learners in their process of learning.

In addition to the four major purposes of portfolio assessment, there are also other less common purposes that cater to specific needs of educators or researchers such as to determine the growth (see Koelsh and Trumbull, 1996) and needs of nondominant culture populations (see Mincham, 1995), to facilitate faculty discussion about goals and means (De Fina, 1992), to improve communication with parents (Herman et al., 1996), and so on.

The five categories of purposes described above are general applications of portfolios to serve various needs and requirements of not only the students and the



classroom teacher but also others within and outside the school setting. Priorities given to each of the individual category of purposes are also different depending again on the needs of the stakeholders.

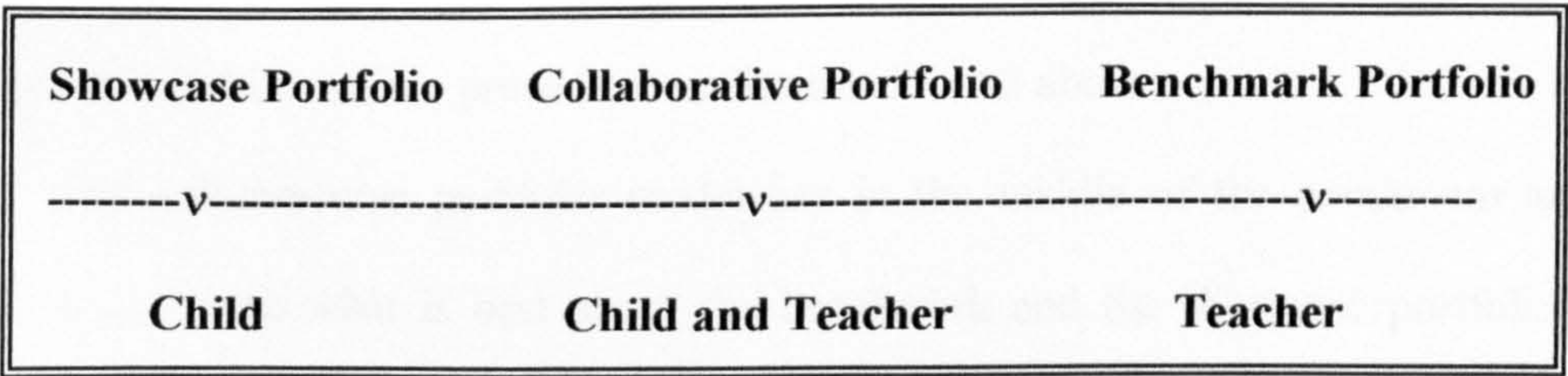
Another important point to consider is the compartmentalization of purposes. Although the given purposes of portfolio assessment are represented as individual entities, in actual practice they are not to be regarded as separate or independent from one another. As mentioned earlier, these different purposes are connected and considered as ‘mutually complementary’ (Herman et al., 1996:28). For example, when teachers are using portfolios mainly to diagnose students’ needs and to inform classroom planning, the assessment procedure in use also presents itself as an effective tool to promote self-assessment among students. The hypothetical connections among the purposes, according to Herman et al. (1996), are almost limitless. In actual practice, it is also possible that one particular purpose may appear to take precedence over another because, logically, it is not feasible to give priority to all the purposes especially if the scope of implementation is limited.

The complementary attributes of purposes in practice are not always plain sailing such that conflicts do arise especially between classroom practice and high stakes assessment (see Herman et al., 1996 and also Koretz, 1998). An example to illustrate the conflict between accountability which emphasizes standardization and quantification of data, and classroom portfolio practices which prefer a more qualitative approach to assessment has been given in 2.3 above. In this context, the priority given to the two purposes are too dissimilar and too wide apart in that one opts for uniformity while the other opts for flexibility.

The notion of ownership and learner autonomy adopted by various portfolio assessment proponents also gives rise to different perspectives of portfolio use. In



view of current portfolio practices, Jenkins (1996) identifies three models of portfolio assessment which point to the degree of importance given to this notion: *showcase*, *collaborative*, and *benchmark*. She indicates that each model is based on a set of theoretical assumptions which has instructional implications. As the three models are placed in a continuum (see Fig. 2.1 below), the theoretical assumptions clearly indicate the extent of portfolio ownership or rather the question of ‘who assumes responsibility for the child’s learning?’ (Jenkins, 1996:10).



**Figure 2.1:** Continuum of Portfolio Models (Adapted from Jenkins, 1996)

On one end of the continuum lies the *showcase* portfolio. According to Jenkins (1996:14), this model ‘essentially begins and ends with the students’. Students’ self-assessment, goal-setting and advancement of their learning are the main priorities and consequently the teacher’s instructional decision-making comes later. Students take full charge of their portfolios such that they may include practically anything they want that best illustrates their strengths and progress. With this model, the issue of breadth and depth of students’ ability to self-assess their learning remains a big question because the process of assessing and selecting what best demonstrates their ability is solely the responsibility of the students.

At the other end of the continuum lies the *benchmark* portfolio model, the most teacher-centred of the portfolio models. This model advocates the use of developmental benchmarks to establish learner’s progress. The benchmarks are either created by the teacher or sought from external sources. Assessment checklists and



standard forms are usually used to establish progress. The fundamental aim of this model is to inform instruction by way of tapping the affective, cognitive, and metacognitive dimensions of literacy (Jenkins, 1997). With this model, the learners have no involvement in the assessment and evaluation process and neither do they have to select their best pieces. Another important feature of this model is its adaptability to standardization. If teachers use identical benchmarks and assessment criteria for all learners then there is the possibility that it can meet the goals of accountability studies. And this has a major implication on matters pertaining to the validity and reliability of the procedure as discussed in 2.3 above.

The *collaborative* portfolio model lies in the middle of the continuum and ‘attempts to merge what is best about the benchmark and the showcase portfolios’ (Jenkins, 1996:17). As a result of this merger, the model reflects a moderate approach to teacher and student participation in the assessment process such that controls are maintained by both parties in a more acceptable and manageable manner. This model necessitates that each student has two portfolios, one labelled as *showcase* and the other *collaborative*. While each student is responsible for the contents of the former, the teacher is very much responsible for the latter.

The *Collaborative Portfolio Model* is seen as one that exhibits a more moderate and balanced perspective towards learner autonomy and teacher control. This model has a major influence in this research as discussed in Chapter 4. The next section provides a description of the model especially in terms of its underlying principles and the various components associated with it.



## 2.6 The Collaborative Portfolio Model

The goals of using the *Collaborative Portfolio Model* (henceforth, CPM), according to Jenkins (1996:17) are: 1) to engage children in self-assessment and literacy goal-setting, 2) to assess the children's progress as well as their self-assessments and goals, and 3) to pool this database of information for the purpose of guiding instructional interactions. These goals reflect the fundamental principles of CPM which are to invite learner participation in the evaluation process, to promote the assessment of learner growth, and to incorporate the assessment data more meaningfully into the teaching process.

According to Jenkins (1996), CPM incorporates the strengths of both the *showcase* and *benchmark* portfolios (see 2.5), which are meant to maximize the functions of portfolio assessment in learning and teaching. The perceived strengths incorporated in CPM include (Jenkins, 1996:21-22):

- a) It is grounded in genuine literacy endeavours and in a variety of social contexts.
- b) It is an integral part of instruction, occurring continuously for the purposes of monitoring and acknowledging the learner's development.
- c) It taps the student's affective, cognitive, and metacognitive understandings of texts.
- d) It encourages self-evaluation of both the learner and the teacher.
- e) It is process-oriented.
- f) It values the professional judgement of 'informed' teachers.

In addition to the above, CPM also expects students to reflect on their achievement and progress. These reflections are expected, according to Jenkins

(1996:22), to range from insightful to developmentally predictable. This aspect will not be pursued in this chapter but becomes a central topic of discussion in Chapter 3.

The CPM advocates the use of two portfolio types: the *showcase* and *collaborative* portfolios. The responsibility for the *showcase* portfolio is retained by the students while the *collaborative* portfolio represents efforts made both by the teacher and the students. According to Jenkins (1996), the student is fully responsible for preparing and analyzing the contents of his or her *showcase* portfolio and takes it home at the end of the school year. The *collaborative* portfolios, on the other hand, are the responsibilities of the teacher and they remain in school and move with the students as they progress throughout their schooling. The following paragraphs describe some of the stages of implementation as proposed by Jenkins (1996).

According to Jenkins (1996), the students initially decide which writing samples will go into their *showcase* portfolios. Each student then writes a reflective piece about each selection. The teacher may also select samples of the student's writing especially those that illustrate growth. In addition to the teacher's own selection, copies of the student's selection together with their respective reflective pieces are also placed in the *collaborative* portfolio.

During the portfolio conference, the students share these selections and rationales. Jenkins proposes that the teacher also share his or her judgement about which writing samples show the student's progress over the course of the school term and the school year respectively. The student also shares his or her writing goals for the next term. Jenkins proposes that the teacher needs to assess these goals, provide positive feedback, and discuss additional or alternative goals, if and when necessary. A record of these agreed-upon goals is then placed in the *collaborative* portfolio.



Jenkins (1996:19) maintains that not every selection made each term by either the teacher or the student remains in the *collaborative* portfolio because ‘portfolios are selective collections’. It is therefore necessary to evaluate the contents of the *collaborative* portfolio for samples that have relevance in illustrating the progress made by the students.

The importance of maintaining a profile of the student in the *collaborative* portfolio is also stressed. The profile essentially demonstrates the students’ progress and ability as a writer. The profile is largely prepared by the teacher which essentially includes termly retrospectives which summarizes the students’ writing performance and achievement, a record of individual students’ abilities across genres of writing, and the statements of goals and assessment of meeting these goals as set and done by the students.

Jenkins (1996) asserts that the contents of the *collaborative* portfolio are not restricted only to writing samples and the students’ writing profile. Documents such as students’ baseline data, checklists and/or rating scales, results of internal writing survey conducted by the teacher, and letters from parents may also be placed in the *collaborative* portfolio. In other words, all documents or pieces of evidence that contribute to the students’ profile as a writer and that mark progress, according to Jenkins, should be included.

In summary, the implementation of the *Collaborative Portfolio Model* necessitates the use of two portfolio types, *showcase* and *collaborative*. The *showcase* portfolio contains a collection of students’ best writing pieces which are selected and analyzed by the students themselves. During the selection process, students are required to write a reflective piece for each selection. Copies of the collection are also made by the teacher and placed in the *collaborative* portfolio. During the portfolio



conference, the students discuss the contents of their *showcase* portfolio and set new goals with the teacher. The *collaborative* portfolio contains pieces of evidence that demonstrate the progress and achievement made by the students as writers. In addition to copies of writing samples selected by the students and the teacher, the *collaborative* portfolio also contains a student's writing profile as well as other relevant documents. Data provided by both portfolios are then used for further instructional interactions and planning.

## 2.7 Summary of Chapter

Portfolio assessment is regarded as a powerful assessment tool but the definition given to it varies depending on the needs and requirements of the contexts of use. The use of the portfolios is increasingly popular because its role goes beyond merely an evaluation and assessment tool. It can provide valuable information regarding the ability and growth of the user as a learner. In the context of language teaching, its use is compatible with our current understanding on how language is used and developed which makes it a more valid measure of the users' language competence and performance.

The use of the portfolio in educational assessment raises several issues and doubts. These generally concern its role in high-stakes assessment, its ability to produce valid and reliable test results, and its effectiveness for accountability purposes. Doubts attributed to portfolio assessment emanate from two conflicting standpoints which assume the function of the portfolios to replace existing standardized or more formal pencil and paper testing. Most advocates of both assessment approaches appear to disregard the fact that formal tests and portfolio assessment serve two different functions and thus each has its own advantages and

disadvantages. In this respect, one approach does not necessarily have to replace the other but there is also the possibility of each being used effectively and mutually to supplement the other.

Portfolio use as an assessment tool is largely publicized in the United States. Current practices suggest a number of perspectives in its use which range from small-scale classroom use to a large-scale, high stake state-wide application. As a result of this, it is possible to identify the use of the portfolios according to a number of models or approaches. One model which appears more practical and beneficial for both teaching and learning is the *Collaborative Portfolio Model*. This model, which utilizes two types of portfolios, is perceived to have a moderate stance towards the notion of portfolio ownership and the participation of the users in the assessment process.

## Chapter 3

### Reflection on Writing

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The notion of reflection in learning is not new but its coverage in the literature is not as widespread as that of reflection used in teaching. The use of reflective activities in the teaching profession, or more commonly termed as *reflective teaching*, has been given enormous exposure lately and the reflective practitioners, in this sense, are teachers. Reflective learning on the part of the learners, unfortunately, has relatively received little attention especially in the area of writing.

In describing reflective learning, it is important to distinguish what a ‘learner’ means because the term may be construed differently in various contexts and for various purposes. For example, in the notion of reflective teaching a reflective learner may often be referred to as a teacher who is engaged in the process of learning how to become a reflective practitioner. In this chapter, the ‘learners’ are essentially students and not their teachers. Reflective learning therefore involves students who are engaged in reflective learning activities in their classrooms.

#### 3.1 Defining Reflection

As a result of the lack of attention, definitions to describe the term ‘reflection in learning’ are scarcely available in the literature (see Yancey, 1996). The definition given to ‘reflection’ alone may vary considerably depending on the source and context in which it occurs. Vygotsky (1962) refers to ‘reflection’ as a word of many



senses. Despite the variability of the definition of reflection, two are offered here as a means of rectifying the issue of defining 'reflection in learning'. Boud et al., (1985:19) define 'reflection' as 'those intellectual and affective activities in which individuals engage to explore their experiences in order to lead to new understandings and appreciations'. Yancey (1998:6) defines 'reflection' as 'the processes by which we know what we have accomplished and by which we articulate this accomplishment.'

The two definitions may differ in one way but they also share a similarity in another. The difference is that the definition given by Boud and his associates represents both the notions of *reflection-in-action* and *reflection-on-action* as introduced by Schon (1987). However, the definition given by Yancey (1998) may somewhat be limited in the sense that it only represents the process of reflection as implied in the notion of Schon's *reflection-on-action*. The definitions given by Boud et al. (1985) and Yancey (1998) may also be considered similar because they point specifically towards the notion of *reflection in learning*. Words used in the definitions like 'understanding' and 'accomplished' help to indicate clearly, although not directly, that reflection results in learning. Not many definitions of *reflection* in the literature make such a reference towards learning.

Reflection, as in self-reflection, is often regarded as synonymous with self-assessment. These two terms may also have their similarities and differences in many ways. Self-assessment, according to Davies et al., (1999:177), 'involves learners in making judgements about their own level and/or progress.' This statement can be construed in various ways but in actual practice if we are engaged in self-assessment, we essentially need to reflect on what we have learned. Thus, reflection can also be regarded as a part of self-assessment but they are not necessarily synonymous.

Reflection, in the form of reflective skills, is needed in order to make judgements regarding one's own achievement as in self-assessment. In other words, when a person needs to judge and assess his or her own accomplishment he or she necessarily has to reflect on what he or she has accomplished. In this sense, reflection is subsumed under the whole process of self-assessment and thus becomes an essential part of it (see Boud, 1995).

### 3.2 Reflection in Learning

Despite the lack of a clear and common definition, the concept of reflection in learning has been in existence for a very long time. Boud et al. (1985:11) trace its existence to Aristotle's era when the Greek philosopher used this concept substantially in his teachings; and that was over two thousand years ago. Since then, our understanding of the concept has evolved and has been enormously refined.

In the recent past, John Dewey rediscovered the concept of reflection and he defines it as 'the kind of thinking that consists in turning a subject over in the mind and giving it serious and consecutive consideration' (1933:3). He terms the process of reflection as a 'reflective activity'. This activity, together with the 'rule of thumb' decision (ibid.), forms the experiential process which leads to learning. Dewey believes that reflective activities enable effective problem-solving to take place and that this improves the effectiveness of learning.

Kolb (et al., 1971; 1976) presented a learning process model known as an *Experiential Learning model*. This model highlights the importance of experience in the process of learning. The process of reflection is regarded as an essential stage which makes up a four-stage learning cycle. How reflection takes place in this model, however, is not explicitly defined and elaborated.



The British Further Education Curriculum and Development Unit (1981) proposed a model of learning which essentially has three phases: the experience of the learner, the specific learning which occurs on the basis of that experience, and the reflective activities which are needed to extract specific learning from the overall experience (see Boud et al., 1985). The notion of reflective activities is identified as an integral component of the model but, like the *Experiential Learning model* (Kolb, et al., 1971; 1976), the nature of the reflective activity was not explored. This model emphasized that organized reflection is intentional and it is not aimless (see also Grundy, 1982).

Boud et al. (1985) introduced a model of reflection that has two major components - experience and reflective activity. The nature of the experience component, according to Boud et al. (1985), is complex and this can be summarized as the total response of a person to a situation or event throughout his life. After the occurrence of the experience, a processing phase appears and this is reflection. Boud et al. (1985:19) maintain that during this phase people 'recapture their experience, think about it, mull it over and evaluate it.'

Schon (1987) has had a tremendous influence in the studies of reflection by advocating the two concepts of *reflection in action* and *reflection on action*. Even though numerous other opinions regarding reflection have emerged since then, Schon's concepts are still used widely as a primary source of reference. Schon's concept of reflection and the nature of its processes are indeed influential but its focus on student learning is rather limited.

Ghaye and Ghaye (1998) presented a model of reflection that purportedly highlights the importance of both the aspects of teaching and learning. They proposed four different types of reflection: *reflection-on-values*, *reflection-on-practice*,



*reflection-on-improvement*, and *reflection-on-context*. Although the model is claimed to view teaching and learning holistically and to view reflective teaching as a means of improving reflective learning, the term 'learning' is still restricted to the viewpoints and roles of the teachers as 'professional practitioners' and the issue of how classroom learners are actually involved in improving their reflective ability is not explicitly stated. Others like Pollard (1997) and Richards and Lockhart (1994), in a similar way, have provided a comprehensive and useful guide for the reflective practitioners. However, their approach and concern towards reflection in teaching and learning is more practical rather than theoretical.

Yancey (1998) presents a model of reflection that is linked directly to the process of writing. In contrast with the different models discussed above, Yancey's model is more refined and she describes the notion of reflection as a 'mode of behaviour indicative of growth of consciousness' in learning (1998:4). According to Yancey (1998:6),

'When we reflect, we thus project and review, often putting the projection and the reviews in dialogue with each other, working dialectally as we seek to discover what we know, what we have learned, and what we might understand. When we reflect, we call upon the cognitive, the affective, the intuitive, putting these into play with each other: to help us understand how something completed looks later, how it compares with what has come before, how it meets stated or implicit criteria, our own, those of others.'

In her model she identifies three kinds of reflection: *reflection-in-action*, *constructive reflection*, and *reflection-in-presentation*. The model will be discussed further in 3.5 and 3.6 below.

In sum, philosophers and educators have identified reflection as a means of 'doing something old better, or doing something new.' (Yancey, 1998:7). Many people have come to the conclusion that reflection enhances teaching and learning,

changes the way we deliver the curriculum, assists the way we evaluate learning and becomes the vehicle for changing education on a large scale. Reflection, therefore, promises to provide a means of bringing practice and theory together (Phelps, 1997; Yancey, 1998).

### 3.3 The Nature of Reflective Activity

Boud and his associates (1985) claim that reflection is a vital element in any form of learning. They proposed that teachers need to consider how they can incorporate some forms of reflection in student learning. At this point, it is important to look at some considerations regarding the nature of the reflection process.

According to Boud, et al. (1985), three important points need to be considered in describing reflection. Firstly, ‘only learners themselves can learn and only they can reflect on their own experiences’ (1985: 11). Secondly, reflection is a ‘purposive activity directed towards a goal’ (ibid.). And thirdly, reflection is a complex process which involves the interaction between feelings and cognition.

The first point indicates that reflection is essentially a psychological process and that the capacity of individuals to reflect certainly cannot be determined and gauged objectively. Additionally, it can also be deduced that individuals have different forms of experiences which implies that every learner is different and each will adopt a different approach in their reflection process.

The idea of learner differences in the reflection process is also related to the notion of multiple curricula that exist in the educational context. Yancey (1998) believes that students bring with them their past learning experiences into their current learning and this experience is labelled by Yancey as *lived curriculum*. Within the classroom, the teacher introduces the planned curriculum and the students are then



engaged in the so-called *delivered curriculum*. Since individual students are different they tend to acquire different experiences as a result of their exposure to the delivered curriculum and therefore each student has a different experience, hence *experienced curriculum*. Yancey states that the optimal place for learning is the intersection among the three curricula. Since the curricula are integrated, we may find it rather difficult to ascertain where the intersection takes place. One way of establishing the location of that place, according to Yancey, is through reflection. Reflection is therefore regarded as a means of dissecting past, current and acquired experiences in order to achieve optimal learning.

Despite its subjectivity and variability, the concept of reflection can be characterized according to the phases of its occurrence. Boud et al. (1985:9) illustrate that the notion of reflection in the process of learning involves three phases of reflective activity which may occur before a new experience takes place, while interacting with the new experience, and after the new experience has taken place. The phases occur at various points and they may overlap, appear simultaneously, in sequence, or some may even be omitted (see also Grundy, 1982). In this respect, when a learner is confronted with a new experience, he has the capacity to readily interact with the new experience by way of relating it with his past experiences and knowledge.

As mentioned earlier, reflection in learning is a purposive activity. When this happens it is termed as a 'goal-directed critical reflection' (Boud et al., 1985:11) and 'focused' (Ghaye and Ghaye, 1998). Boud et al. (1985) assert that a reflective activity of this nature is different from when a person is indulged in a state of reverie or meditation. Learners, therefore, have a clear purpose in reflecting on an experience, even if they are not aware of it, on the assumption that when they are learning they are



actually reconstructing their own experiences (Boud et al., 1985; Ghaye and Ghaye, 1998).

The third consideration raised earlier concerns the interaction between feelings and cognition in the reflective process. The affective dimension plays a crucial role in learning because as a learner reflects he is also interacting with his emotions and feelings (Boud et al., 1985). Boud et al. (1985:11) state that ‘positive feelings and emotions can greatly enhance the learning processes; they can keep the learner on the task and can provide a stimulus for new learning.’ (1985:11). Negative feelings, according to Boud and his colleagues, can adversely ‘distort perceptions, lead to false interpretations of events, and can undermine the will to persist’ (ibid.).

### **3.4 Reflection and Metacognitive Skills**

Discussions pertaining to the relationship between reflection and learning (3.2) and the interaction between feelings and cognition in reflection (3.3) need also consider the link between metacognition and reflection. This section presents a further discussion which highlights various issues concerning the association between young learners’ metacognitive skills and their ability to reflect.

Young learners at the primary school level think and learn differently from older children, adolescents or adults (see Olson and Bruner, 1998; Woolfolk, 1980). Harmer (2001:38) describes several learning characteristics of children up to the ages of nine or ten and these include the following:

- a) They respond to meaning even if they do not understand individual words.
- b) They often learn indirectly rather than directly – that is they take in information from all sides, learning from everything around them rather than only focusing on the precise topic they are taught.

- c) Their understanding comes not just from explanation, but also from what they see and hear and, crucially, have a chance to touch and interact with.
- d) They generally display an enthusiasm for learning and a curiosity about the world around them.
- e) They have a need for individual attention and approval from the teacher.
- f) They are keen to talk about themselves, and respond well to learning that uses themselves and their own lives as main topics in the classroom.
- g) They have a limited attention span; unless activities are extremely engaging they easily get bored, losing interest after ten minutes or so.

The difference in the way children learn from learners of other age levels is largely attributed to their cognitive development (Woolfolk, 1980). In this sense, certain ways of thinking that are quite simple for an adult are not so simple for a child. Thus, the ability to learn a particular fact or idea is affected by the mental tools or thinking processes the children bring to the problem (ibid.).

Primary school children between the ages of seven and twelve are, by and large, considered to be within the *concrete operational stage* of Piaget's theory of cognitive development. During this stage, children are progressively able to classify objects by several features and to think logically about objects and events. Additionally, they also continue to become progressively less egocentric and their ability to decentre also develops, that is, 'the ability to focus on more than one aspect of an object or situation at a time' (ibid.: 579).

Teachers' understanding of the concept of decentring and how it would affect children's responses are crucial in determining how children would adapt to new experiences presented to them. This notion is essential especially in terms of introducing the concept of reflection in the children's learning because this activity is also linked with metacognitive skills and knowledge (see Hamp-Lyons and Condon, 2000). Helping children to develop their ability to decentre would therefore require



some understanding of children's metacognitive skills and their importance to children's learning.

Encouraging children to acquire and develop metacognitive skills is central to children's learning (Kuhn, 2000; Pramling, 1998). Metacognitive skill, according to Willig (1990:21), is 'the ability to monitor and control one's own thinking processes'. Children who acquire and develop these skills are considered better able to progress in their learning (see, Flavell, 1979, Pramling, 1998, also Short and Ryan, 1984). The main issue here is how do teachers develop children's metacognitive skills. Pramling (1998:569) asserts that 'to develop children metacognitively means ... to raise their awareness of their learning'. Pramling (ibid.) lists a few suggestions as to how this could be achieved and these include:

- a. Getting children to talk and reflect – children must be involved in activities that allow them to talk and think about what they are doing and learning.
- b. Exposing children to variation of thought – teachers must expose the ways in which children are thinking and use these ideas as the content in education.
- c. Viewing learning as part of the total world of experience – Teachers should understand that the total world of experience influences every new experience. In this sense, experiences have formed an awareness that can help or hinder children in grasping a meaning or in relating things to one another.

Developing metacognitive skills is also associated with the concept of scaffolding (Willig, 1990) whereby children are provided with the necessary assistance in solving a problem which is then gradually removed as they progress in their learning. Scaffolding, a term introduced by Bruner, provides guidance to



children in performing tasks which are perceived to be beyond their cognitive level of development or, to use Vygotsky's term, beyond their *Zone of Proximal Development*.

The advantages of providing scaffolding, especially in metacognitive training in language learning, have been highlighted by many writers (see for example, Cameron, 2001; Smith and Elley, 1998) and these include improved language awareness and performance (see for example, Nassaji and Swain, 2000; Yarrow and Topping, 2001). There are various ways that teachers can scaffold children's learning and, briefly, Wood (1998) suggests that they can help children to: a) attend to what is relevant, b) adopt useful strategies, and c) remember the whole tasks and goals.

In sum, children learn differently from adults. One important characteristic of their learning at the primary school level is the development of their ability to decentre. Decentring is also connected to the concept of metacognition. Since metacognition is 'a critical endpoint and goal of childhood and adolescent cognitive development' (Kuhn, 2000:180), then it is essential that teachers assist their learners in developing their metacognitive skills. Getting children to reflect is viewed as a form of metacognitive training and this can be enhanced through scaffolding.

### **3.5 Reflection in the Writing Classroom**

As mentioned above, the process of reflection can occur in several phases and these may appear simultaneously, in sequence, or some may even be omitted (Boud et al., 1985; Grundy, 1982). The variability of the nature of the reflection process applies to all kinds and contexts of learning. However, in the context of a writing classroom the phases and nature of the reflection process are rather more focused and they may somewhat be predictable especially when reflection is further extended and represented in a different format (see 3.6 below).

Studies relating to the link between reflection and learner writing have not been fully highlighted by many. Yancey (1998), for one, has made a significant contribution to our understanding of this lesser known area of reflection. Much of her work is directed towards establishing the nature and processes of reflection involved in the development and strategy for learner writing. This section thus describes the model of reflection in writing as advocated by Yancey which has a direct bearing on the goals of the present research.

Yancey's reflection model involves three discrete but inter-related kinds of reflection: *reflection-in-action*, *constructive reflection*, and *reflection-in-presentation*. The first kind may sound familiar but unlike Schon's more general *reflection in action*, Yancey's *reflection-in-action* as well as the other two kinds are directed specifically on the nature of learner reflection on their writing. Thus, they are more focused conceptually but remain as a retheorization of Schon's perspective.

*Reflection-in-action* involves the 'process of reviewing and projecting, which takes place within a composing event, and associated texts' (1998:13). The two keywords here are 'reviewing' and 'projecting'. When students are engaged in composing their single piece of writing Yancey believes that through reflection they can 'circle back, return to earlier notes, to earlier understandings and observations, to re-think them from time present (as opposed to time past), to think how things will look to time future.' (1998:24). The nature of reflection here is what Yancey describes as 'recursive and generative' (ibid.). Thus, reflection cannot be described either as a process or a product but essentially, it is both a process and a product.

*Constructive reflection* involves the 'process of developing a cumulative, multi-selved, multi-voiced identity, which takes place between and among composing events, and the associated texts' (1998:14). *Constructive reflection* is actually a



cumulative effect of *reflections-in-action* on multiple texts. This kind of reflection resembles Schon's (1987) *reflective transfer* as it involves the generalization and formation of identity that accumulate over time. Yancey claims that in writing a writer 'invents practice that may have within it certain understandings and strategies that accommodate themselves to another rhetorical situation' (1998:50). The process of inventing practice therefore spans over other writing situations or, to use Yancey's term, rhetorical situations such that it involves an accumulative reflective practice and later becomes generalized. Additionally, as the writer moves from one rhetorical situation to another, the writer is also involved in the 'invention of the self' (1998:51). Constructive reflection therefore involves the ability 'to generalize across rhetorical situations to seeing oneself so generalize, seeing oneself interpret differently from one to the next and understanding that these generalizations acquired through reflection-in-action exert their accumulative effects' (ibid.).

*Reflection-in-presentation* involves 'the process of articulating the relationships between and among multiple variables of writing and the writer in a specific context for a specific audience, and the associated texts' (ibid.). This kind of reflection is unique to the process of writing in that it involves the production of a reflective text written by the writer for others. Additionally, *reflection-in-presentation* is often associated with evaluation. The next section describes this type of reflection further.

### **3.6 Reflection-in-Presentation**

According to Yancey (1998), *reflection-in-presentation* is both reflection and presentation; reflection, in the sense that one initially has to engage in the reflective



activity, and presentation, in the way that the product of the reflection is meant for an audience.

The presentation of the product/s of reflection involves asking a learner (or teacher) to explain how he or she ‘works to define and address problems, and/or to summarize and interpret what she or he has learned’ and also to explain ‘both of and about the self to an outside audience’ (Yancey, 1998:70). Yancey considers the presentation of the reflective text as public and academic, personal and extra curricular.

According to Yancey, *reflection-in-presentation* is the least understood and theorized area of reflection although it is one that we are most familiar with. It typically occurs in two contexts. Firstly, it can be found in the form of an independent document produced by students (and/or teachers) at the end of term usually to summarize what has been accomplished. Secondly, it is most commonly found within a portfolio as part of an integral component of the portfolio assessment procedure. The latter becomes the focus of discussion in Section 3.7 as it corresponds with the present research but an analysis of the general characteristics of the *reflection-in-presentation* is given in this section.

*Reflection-in-presentation* appears to resemble both *reflection-in-action* and *constructive reflection* as it involves reviewing and projecting, and it is cumulative which then shapes the individual self. However, Yancey (1998) believes that reflection-in-presentation differs from the other types of reflection because different skills are required in that the presentation ‘must satisfy both the writer and the reader’ (1998:71). This is what Schon (1987:31) actually describes as ‘the ability to reflect on the resulting reflection.’ Essentially, this is also what makes Yancey’s definition differ from Boud’s as discussed in 3.1 above because Yancey’s retheorized model

caters for the need to reflect on earlier instances of reflective activities which involves others in addition to the individual self.

The argument about producing reflective texts to satisfy the need of the audience raises a number of issues. When a writer is writing a reflective text, which he or she knows is meant to serve others, there appears to be a tension between the actual and the represented self. The issue here is to identify whether we are actually getting the products of genuine reflection of learning or, as Weiser (1993:301) calls, the products of ‘shmooz’, that is, ‘the-telling-the teacher-what-he wants-to-hear’ phenomenon. Yancey accepts this issue not as a negative but rather a productive one. She argues that this is the kind of tension that we might expect to see or even desire to see in *reflection-in-presentation* because to her ‘any self we see within text ... is multiple, is shaped, is constructed, is necessarily contingent, transitory, filled with tension’ (1998:73). This argument may be acceptable if the aim is to promote the notion of reflection *per se* but the issue still needs to be addressed accordingly when reflection is associated with evaluation (see section 3.7 below).

Another issue related to the production of reflective texts in *reflection-in-presentation* concerns the use of language. Yancey (1998:18) states that ‘through reflection students articulate their own native language’, and this statement implies that reflection necessarily involves using a language similar to that of the text being reflected on. In the context of second or foreign language learning, this issue becomes a major concern because obviously the language of the text being reviewed is not similar to the native language of the learner.

With regard to language use, Dewey (1933) maintains that language is critical for reflection. Vygotsky (1962:218) states that ‘the relation of thought to word is not a thing but a process, a continual movement back and forth from thought to word and



from word to thought.’ The interdependence between language use and thoughts can be related to the process of reflection in the sense that reflection engages intellectual and affective activities (see 3.1). The implication for classroom practice is that in order to allow meaningful reflection to take place it is therefore necessary for language learners to reflect on their writing by using the language they know best, that is, their own native language. In the context of ESL and EFL learning, the importance of acquiring proficiency in writing using the target language and of producing meaningful reflective texts by using the native language needs to be clearly differentiated.

### **3.7 Reflection-in-Presentation in Portfolio Assessment**

Reflection plays an essential role in portfolio assessment. Several writers claim that without reflection the function of the portfolios becomes limited only as folders to keep heaps of students’ work (see for example, Farr and Tone, 1994; Seely, 1994; Weiser, 1993; Yancey, 1996 and 1998). Farr and Tone (1990) claim that it is through the process of reflecting that pupils are transformed into thoughtful and resolute learners, able to assess and rationalize their strengths and weaknesses.

The extent to which reflection plays its role in portfolio assessment is understood to be of great significance. However, it should be noted that not all portfolio procedures adopt a similar approach towards the notion of reflection because, as mentioned in Chapter 2 (2.5), the contexts in which portfolios occur are always divergent. Even those who claim to employ reflective practices in their use of the portfolios may have a different perspective on how the processes of reflection should be defined and manifested (see also Section 3.1). In line with the purpose of the present research, the focus of the following discussion is directed only on the



concept of *reflection-in-presentation* as advocated by Yancey (1998) that can be considered most compatible with the *Collaborative Portfolio Model* as proposed by Jenkins (1996) as discussed in Chapter 2 (2.6).

The process of reflection in *reflection-in-presentation* is manifested in the form of a reflective text. The text is meant to perform several tasks. Yancey (1998), identified these tasks as:

- a) to create a context for the writing texts so that the readers (teachers) can understand how they were created;
- b) to give a description of the processes used by the student in creating the texts;
- c) to provide an explanation about the student's goals and how those were accomplished;
- d) to explain the curricular goals and how well those were accomplished.

The reflective presentation used in portfolios often comes in two varieties (Yancey, 1998). The first appear as an independent reflective text to represent an overview of the collection of the writing pieces while the second to accompany individual writing texts kept in the portfolio. It is this latter variety that can be considered most compatible with the idea behind the use of the *Collaborative Portfolio model*.

As indicated in the previous chapter (2.6), the *Collaborative Portfolio model* necessitates that students write their reflective text on each writing piece they select for inclusion into their showcase portfolios. When students reflect on their writing they are actually making judgements about their own writing ability and achievement. In this way the students are also engaged in activities which promote the assessment of their own learning. In order to help the students to further improve the quality of their reflection, the *Collaborative Portfolio Model* expects the teacher to assess the

quality of the students' reflection as well as to extend or redirect their thinking (Jenkins, 1996).

The choice of whether to utilize either of the two varieties of *reflection-in-presentation* in portfolio use depends greatly on what is valued in each of the two varieties. Although Yancey (1998) claims that both varieties would equally produce similar results effectively, she appears to favour the latter more, that is, the use of reflective text to accompany individual writing pieces. This can be indicated by the following statements:

'... the reflection – together with [the writing pieces] provide a more accurate portrait of the phenomenon under scrutiny.' (1998:74).

'... such a text [to accompany individual writing pieces] requires a depth of insight that we want students to have, one that could contribute to the more comprehensive text as well.' (1998:76).

'... we know more about the contexts the students have been working in; allowing students considerably more freedom - to imagine and experiment and explore, to create reflection as a specific kind of discourse taking place in specific sites - thus seems appropriate.' (ibid.).

The question of value in reflective texts is highly important if we consider them as an integral part of an evaluation process. The problems created by the products of 'shmooz' (Weiser, 1993:301), as mentioned earlier (3.6), become highly significant because we need to differentiate between the genuine and created products of reflection. Yancey (1998:82) believes that both the writing piece and reflective text should 'relativize each other,' and 'hold each other into account.' She states that there are signs that show us whether or not *reflection-in-presentation* is taking place to effectively articulate and elaborate the occurrence of learning. The indicators for unsuccessful reflection provided by Yancey (1998:82) include the following:

- a) A text that is too short.



- b) A text that is uninformed about the composer's work or learning: the student doesn't seem to know his or her texts, his or her own knowledge, understanding.
- c) A text where the author cannot think rhetorically or synthetically, can read neither links nor gaps.
- d) A text that parrots the context of the class or the teacher without demonstrating the influence of either.

In addition to the above indicators, the production of a reflective text is also seen to be more predictable. It typically makes certain rhetorical moves and Yancey (1998:95) describes these as follows:

- a) Introducing the text by invoking a context of experience and/or a context of the class.
- b) Speaking of past selves as a way of understanding the current self.
- c) Using metaphor as a means of exploring relationships.
- d) Assessing one's work or learning.
- e) Invoking other contexts voluntarily as a means of understanding and explaining.
- f) Looking toward gaps and making connections, as two means of synthesizing and relativizing and reflecting.
- g) Answering the question, what have I learned? With as much emphasis on the I as on the learned.

The indicators and moves provided by Yancey have set a new direction in our understanding about reflection with specific reference to writing especially in the context of the portfolio assessment procedure. However, one issue that still remains to be resolved is the applicability of the indicators and the rhetorical moves. In her work, Yancey (1998) mentions numerous cases of reflection taking place in portfolio use and quotes several examples of reflective pieces produced by students. The contexts in which the reflective practices were produced apparently involve adult students who were in institutions of higher learning. So one unanswered question is - to what extent do the moves and indicators apply to learners in other educational levels, especially those who are in the elementary schools and in an EFL situation?



### 3.8 Reflection on Writing Among Young Learners

In 3.5 above, it is stated that the link between reflection and learner writing has not been fully explored and this has resulted in the paucity of research reports in the literature. Studies relating to how young learners reflect on their writing through the practice of reflective writing seem even more scarce, if not non-existent.

The paucity of studies on children's written reflections may be attributed partly to the infancy of the concept of portfolio assessment (see 2.1), which, in itself, is still being questioned by many, and partly to the complexity attached to investigating aspects of reflection. Studying how learners produce their written reflection in portfolio assessment can be a complex task because it concerns the study of metacognitive knowledge (see 3.4). Hamp-Lyons and Condon (2000:71) state that:

'Portfolios that do require or permit reflective writing provide a look at a student's metacognitive knowledge, an aspect of learning that is difficult, if not impossible to trace using conventional methods of grading or assessment. The writing classroom is the ideal place to provide opportunities for writers to activate and extend their metacognitive skills, and reflective writing is an appropriate vehicle for this.'

The practice of asking learners to produce reflective writing at the primary school level appears uncommon. Most instances of portfolio use at this level usually involve children to participate in oral reflection with the aim of providing a platform for them to set their learning goals (see for example, Milliken, 1992; Matthews, 1992; and Fu, 1992). However, Voss (1992) provides an anecdotal description of how a third-grade teacher introduced written reflection to her pupils but unfortunately, no evidence is given as to the results of such practice.

One piece of research evidence that can be associated with young learners' reflection can be found in Wray (1994). Wray's work is focused on literacy awareness

and, on the area of writing, he highlights a number of aspects concerning children's perceptions of their writing. The concepts of perception and reflection may be dissimilar but by looking at the research evidence presented by Wray concerning the former, it appears that both, to some extent, may be interrelated. In this respect, asking children to state their thoughts about writing may be related to that of asking them to judge their own writing in the sense that both tend to focus on eliciting their personal views and judgements. In relation to reflective learning, perception is considered an important element of a reflective activity because it involves the process of recognizing and identifying one's own strengths and difficulties (see Whitaker, 1995).

Wray (1994:41) states that 'the very few studies which have investigated the perceptions of writing held by children at school have tended to show that they are largely concerned with forms (spelling, neatness, accuracy, etc.), whereas studies of younger children carried out from emergent literacy perspective have revealed a good deal of awareness of the functions of writing (as well as an emergent awareness of forms)'. In his review of the literature, Wray provides research evidence to suggest that children share a similar view about their writing. The following is a summary of the evidence.

- a) The survey conducted by the National Writing Project (1990) reveals that 'children often judge the success of their writing by its neatness, spelling, and punctuation rather than by the message it conveys' (Wray, 1994:42).
- b) The APU Language Monitoring surveys (Assessment of Performance Unit, 1988) indicate that primary school children have the tendency 'to foreground presentation, neatness and spelling' (ibid.:43).

- c) A survey in West Cumbria primary schools reported in Martin, Waters and Bloom (1989) similarly highlights children's primary attention to the technical features of their writing (ibid.).

In his report of his study involving 475 children between the age of 7 and 11 years, Wray (1994:49) states that children between the age of 7 and 10 have 'an overwhelming preoccupations with the secretarial aspects of writing'. Wray specifies the secretarial aspects to include features such as spelling, neatness, length, punctuation, and layout. Those between the age of 10 and 11 show a relatively balanced view towards the secretarial and composition aspects of their writing. The composition aspects, according to Wray, include such features as words, ideas, structure, characters, and style.

The findings of the study conducted by Wray support the results of the surveys he quoted in that primary school children do have a similar set of preoccupations in their writing. The implications of the notion that children view the technical features as more important than the composing aspects of their writing may or may not relate directly to the processes involved when children are engaged in reflecting on their writing pieces. In the context of this study, the process of reflecting on a piece of writing generally involves making judgements about children's writing ability and achievement (see 3.6) and in so doing it is highly likely that they would also engage in giving their perceptions about the writing piece being reflected on.

### **3.9 Summary of Chapter**

The concept of reflection in learning is subsumed under and an essential part of the process of self-assessment. Many educators and researchers have come to the conclusion that reflection enhances teaching and learning, changes the way we deliver



the curriculum, assists the way we evaluate learning, and becomes the vehicle for changing education on a large scale (3.1 and 3.2).

In incorporating reflection in learning, three aspects need to be considered concerning the nature of the reflection process. Firstly, only the learners can reflect on their own experiences, secondly, reflection is a purposive activity, and thirdly, reflection involves the interaction between feelings and cognition (3.3).

Primary school children learn differently from learners of other age levels due to their cognitive development. Throughout the children's primary schooling, their ability to decentre is still developing. Since the ability to decentre is associated with metacognitive development, and that reflective practices also involve metacognitive processes, then it is important that children are encouraged to develop their metacognitive ability possibly by means of scaffolding (3.4).

Studies relating reflection with learner writing are not extensive. A model of reflection in writing has been advocated by Yancey (1998) which involves three kinds of reflection: *reflection-in-action*, *constructive reflection*, and *reflection-in-presentation*. The latter kind is unique to writing in that it involves the production of a reflective text written by the writer for others (3.5).

The notion of *reflection-in-presentation* is most compatible with the use of the *Collaborative Portfolio Model* (discussed in 2.6) in that the production of the reflective pieces, as a prerequisite of the former, can be used effectively for various purposes in the latter. Despite this compatibility, the adaptability of the prescribed indicators and rhetorical moves in *reflection-in-presentation* (3.6 and 3.7), in many ways, is still questionable and thus constitutes the focus of this research (see 1.3.1).

Studies relating to how primary school children reflect on their writing are scarce. However, studies focusing on children's perceptions of writing suggest that

children at the primary level tend to view the technical aspects more important than the composing aspects of writing (3.8). Children's perception of and reflection on writing are assumed to be interrelated considering that both are elicitations of their views towards their writing.

## **Chapter 4**

### **The Contexts for the Research: The Teaching of Writing and the Implementation of the Portfolio Procedure**

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As stated in Chapter 1 (1.4), the research employed a case study methodology to examine the reflection practices of two groups of pupils within a framework that included the implementation of the portfolio procedure and the teaching of writing. Although teaching and the portfolio procedure are viewed as secondary to the study of reflection, both were necessary in order to provide the appropriate contexts for the planned process of reflection to take place.

This chapter aims to provide a number of considerations pertaining to the teaching of writing as well as the implementation of the portfolio procedure. Since both were conducted simultaneously and in combination with the study of reflection, this chapter also serves as a precursor to discussing the research methodology in the next chapter. Details regarding the subjects, the research instruments, and the resulting products of writing and portfolio assessment that relate to reflection are not included in this chapter but discussed in Chapter 5.

This chapter is divided into three main parts with the first focusing on the teaching of writing, the second on the implementation of the portfolio procedure, and the third a combination of both. The first three sections provide, a) an analysis of the Brunei English language writing syllabus, b) a description of various aspects relating to the teaching of writing during the period of the research, and c) a description of



aspects related to the assessment of the pupils' writing. The following two sections provide, a) a discussion of the rationale for adopting CPM for the research, and b) a description relating to the four main components of the portfolio procedure. The last two sections provide, a) an outline of how the portfolio procedure was planned, implemented and assimilated in the context of the teaching of writing, and b) a description of various means of obtaining feedback for teaching and the portfolio procedure. The chapter ends with a summary.

#### **4.1 The Teaching of Writing in the Brunei Primary Schools**

Prior to discussing the steps taken in teaching writing during the research, it is important to analyse how writing is taught in Brunei Darussalam. The teaching of writing is contextualized within the framework of the national curriculum largely through the implementation of the RELA Project (see 1.1.2).

At the lower primary level, i.e., Primary I - III, the teaching of writing is incorporated with that of other language skills initially through the *Shared Book Approach* (SBA) and the *Language Experience Approach* (LEA) (see CDD, 1996). These approaches constitute the major components of the RELA Project (see 1.1.2). In general, SBA introduces the concept of shared reading and language learning by way of using enlarged storybooks. LEA, which is an extension of SBA, stresses the importance of sharing experience 'which can be thought about, talked about, written down, read and reread' (CDD, 1996:29). The teaching of writing at this level is considered minimal because the emphasis is still at the word or sentence level and particularly more towards identifying the characteristics of print through reading activities. Moreover, writing activities are also integrated with other language skills.

At the upper primary level, i.e., Primary IV - VI, the teaching of writing takes a step further by the introduction of the process writing approach. As stated in the *Teacher's Book* (CDD, 1999:14), this approach emphasizes the process rather than the product of writing because 'all writing involves a process'. Through this approach, the pupils are encouraged to focus on the purpose and audience of their writing (ibid.).

As a basis for using the recommended process writing approach, the needs of the pupils are identified before they can become independent writers. The pupils essentially need (ibid.):

- a) 'ideas and facts',
- b) 'the vocabulary to express these ideas and facts',
- c) 'the language structures necessary to express these ideas and facts',
- d) 'exposure to examples of written text of different types' and,
- e) 'the confidence to get started.'

Based on some of these needs, a variety of activities have been suggested for the pupils, which include (ibid.:15):

- a) 'vocabulary building exercises',
- b) 'presentation of necessary language structures',
- c) 'exposure to different text types',
- d) 'controlled and free writing activities', and
- e) 'writing activities related to themes covered in the *Pupil's Book*.'

#### **4.1.1 The Process Writing Approach**

The teaching of writing at the upper primary level, as suggested in the *Primary English Teacher's Book 5* (CDD, 1999:15-16), adopts a process approach to writing. The application of process writing at this level involves several stages and these are:

*planning/prewriting, drafting, polishing the draft through conferencing, writing a redraft, editing and publishing the copy.* An emphasis is made that these stages will take more than one lesson. Each of these stages is outlined below:

- a) *Planning and pre-writing stage:* This stage involves the process of gathering facts and ideas, which can be obtained, from the pupils' texts as well as other resources. Prewriting activities include brainstorming sessions (pair, group and class), which are then followed by organizing ideas to make a plan.
- b) *Drafting stage:* Drafting involves thinking about the ideas and writing them down. At this stage, the pupils are encouraged to focus their attention on the aspects of content and its organization rather than correct spelling, grammar and handwriting. Deciding the audience of writing is also emphasized.
- c) *Polishing stage:* At this stage the pupils are encouraged to read and improve their first drafts. Peer evaluation and writing conference sessions with the teacher are held simultaneously to provide ways of expanding and expressing ideas and improving the content of the pupils' writing.
- d) *Redrafting stage:* When polishing is done, the pupils are then expected to revise their writing based on the feedback obtained and prepare their second drafts. According to the *Teacher's Book* (ibid.), before the final editing takes place another conferencing session may take place if needed.
- e) *Editing stage:* Checking the pupils' work is done selectively by way of highlighting errors or improvements needed using codes. Codes such as S for spelling, T for tense, and P for punctuation are used to help the pupils to correct their errors themselves.
- f) *Publishing stage:* In the last stage, pupils are expected to produce their final copy. In the guidebook, several activities have been suggested to make full use of the



pupils' work and also to make a point that their work will be valued and 'used for some purpose' (ibid.). Some of these are, a) to display the final copies in the classroom, b) to make their own books, c) to compile individual writing pieces as a class book, and d) to publish books for younger readers.

#### 4.1.2 Types of Writing

Concerning the types of writing introduced at the upper primary level, the *English Language Syllabus for Primary Schools* (CDD, 1997: 5-6) states generally that composition work can be sub-divided into four:

- a) Pre-composition - Oral discussion of personal experiences, feelings on particular occasions, things that have been observed, explanation of particular activities. (Pre-composition usually takes place before any writing is undertaken).
- b) Controlled composition – A composition in which the pupils follow exact instructions to produce error-free writing. However, teachers are still required to encourage their pupils to put down their ideas. They should be penalized for making mistakes in spite of the requirements of this activity.
- c) Guided composition – A composition in which pupils are given a model and detailed guidance and advice but they may use their own words.
- d) Free composition – The kind of composition in which pupils write without direct control and with minimum guidance. Suggested types of writing are descriptions of places, people, animals, incidences, processes and methods, giving directions, writing notices or a simple letter.

The syllabus does not provide any specific mention of the text types or forms of writing to be given to the learner. However, these are clearly stated in the teacher's books (see for example, CDD, 1999), and in accordance with a particular class level. As this research is aimed at eliciting responses from pupils who are at the Primary V level, a description relating to the types of texts used at this level is given in 4.2.1 below.

In summary, the teaching of English in the primary school in Brunei Darussalam encapsulates a number of approaches largely propagated by the RELA Project. These include the *Shared Book Approach* and *Language Experience Approach* as well as others not mentioned before such as *Sustained Silent Reading*, *Guided Reading*, and *K-W-L Strategy (what I Know, what I Want to learn and what I have Learned)* (see CDD, 1999), all of which are intended to contribute to the development of writing. The introduction of the process writing approach also illustrates how RELA strives to accommodate another contemporary approach as a way of improving the standards of EFL writing in Brunei.

## **4.2 The Teaching of Writing for the Research**

As mentioned briefly in 1.4, the research involved two classes of pupils from two separate schools, HSPS and TJPS (discussed in Chapter 5). The classroom contact time with each class was one hour per week (see 4.2.3). The one-hour teaching period was used both for teaching writing and implementing the portfolio procedure which essentially also included the reflection practices as the focus of the study.

This section describes topics related to the teaching of writing during the period of the research. These topics include the textbooks used in the teaching of writing, the topic and types of writing presented, the teaching periods allocated, the preparation for teaching, and the teaching methodology. Descriptions outlining the stages for the implementation of the portfolio procedure during the classroom instruction given in 4.6 may also provide an idea of how the teaching was conducted.



### 4.2.1 Texts for Teaching

The teaching of writing during the study was guided entirely by the national curriculum and by making use of three recommended textbooks: the *Primary English Teacher's Book 5* (1999), the *Primary English Pupil's Book 5* (CDD, 1998a), and the *Primary English Workbook 5* (CDD, 1998b).

The *Primary English Teacher's Book 5* (1999) was used as the main source of reference for teaching guidelines. The book contains, a) a chart to illustrate the scope and sequence of themes, units, language functions, new language, revision topics, and text types; b) general guidelines concerning approaches to language teaching such as sustained silent reading, guided reading, process writing, oral work, etc.; and, c) a complete teaching guideline for all the units to be presented. The last includes, a) unit objectives, b) unit overview, c) lesson objectives, d) materials to be used, and c) suggested activities. All of these are presented with specific reference to the pupil's book and workbook.

The *Primary English Pupil's Book 5* (CDD, 1998a) is intended to be used for introducing new themes or units. For the teaching of writing during the research, the book was used mainly for revision purposes, that is, to recapitulate what the pupils had done in their previous English lessons with their respective language teachers. At times, the book also served as a source of reference whenever the pupils were required to relate a writing exercise to a text or story presented in it.

The *Primary English Workbook 5* (CDD, 1998b) was used as the primary textbook for teaching writing lessons because it contains all the writing activities and exercises as suggested in the teacher's book. Nevertheless, its use during the study was slightly different from that of their intended use by practising teachers. Teachers in Brunei normally use the workbook for the pupils to write their final writing, but



during the study, it was used for writing the pupils' drafts. The pupils' final writing, in this regard, was written on loose sheets of paper. The reason for doing this relates to the whole idea of portfolio keeping. The portfolios were meant to display the pupils' best writing pieces and the only practical way of doing this is therefore by producing the writing on loose sheets of paper. Moreover, the task of choosing and selecting the best writing pieces would be more convenient this way.

#### 4.2.2 Topics and Types of Writing

The English language syllabus for the Primary V level, as represented in the recommended texts (see 4.2.1), consists of six different themes: *Families*, *Hobbies*, *Communication*, *Time*, *Space*, and *Weather*. Each theme has five units, which altogether makes a total of thirty. Each of these units is presented in relation to a particular type of writing (henceforth, text type). In total, there are six different text types, viz. description, narrative, instructions, procedure, recount, and report. Appendix 4A shows the list of text types for all the units according to the six themes. Each of the 30 units comprises a number of activities and exercises but only 24 units are identified to contain writing activities.

During the research period (from January until August), the pupils managed to accomplish a total of 16 writing tasks. From this total, 13 were from the textbook while 3 were given as supplementary (see Table 4.1 below). It should be noted that these titles were not given in the same order for the two groups of pupils mainly due to different paces in unit coverage by the two language teachers responsible for teaching other language skills (see 4.2.3). The order and date of the tasks given to the pupils is illustrated in 5.5.1 (Table 5.6).



Unit Number & Title	Writing Title or Task	Text Type
1. My family	1. My father	Descriptive
2. Family trees	2. My grandfather / grandmother	Descriptive
3. My family at home	3. My house	Descriptive
4. My family's day	4. Azri's family day	Descriptive
5. Family times	5. Publishing a storybook (1)	Descriptive/Narrative
6. Arts and crafts	6. Weaving a mat	Procedure/Recount/Inst.
7. Collections	7. My collection	Descriptive
9. Music	8. A poem	Descriptive/Report
10. Reading	9. Publishing a storybook (2)	Narrative/Recount
13. Codes	10. Ending a story	Narrative/Recount
15. Modern communications	11. Describing future communications equipment	Procedure/Descriptive
16. What time is it?	12. Picture composition	Narrative
17. What was happening?	13. The thief on Planet Zog	Narrative
<b>Supplementary Topics</b>		
	14. My hobby	Descriptive
	15. My favourite TV programme	Descriptive
	16. How I spent my holidays	Descriptive/narrative

**Table 4.1:** List of writing tasks written by the pupils.

### 4.2.3 Time Allocation

The allocated classroom contact time with the pupils was one hour per week for each class. The allocated time was not meant only for the teaching of writing but for all the research activities including the implementation of the portfolio procedure as well as the application of the reflection exercise. The time allocation was decided in view of the usual time taken for teachers to teach writing and this was agreed upon between the researcher and the two language teachers responsible for the pupils involved in the research.

In addition to the time allocation, it was also agreed that the two language teachers respectively were to continue teaching their pupils other language areas while the researcher was only responsible for teaching writing. Under this agreement, the weekly one-hour session was to be taken by the researcher regardless of whether the two teachers had reached the intended writing activities specified in the syllabus. This arrangement, to a large extent, caused an undesirable effect on teaching and the research as a whole (see discussion in Chapter 9).



The arrangement made for timetabling was that in TJPS the writing lesson was held every Monday from 8.45 until 9.45 a.m. In HSPS, the teaching period changed every week of each month. The reason for the change was due to a step taken by the school administrator in trying to accommodate all pupils to use the school’s sole computer laboratory. The lesson was carried out in such a way that for weeks 1 and 2 the writing class was held every Tuesday from 7.45 until 8.45 a.m. On week 3, the lesson was held at the same time on Wednesday. On week 4, it was on Tuesday from 10.00 to 11.00. The weekly teaching timetable for both schools is shown in Table 4.2 below.

	7.45	8.15	8.45	9.15	9.45	10.00	10.30	11.00	11.30	12.00
Mon			TJPS		B					
Tues	HSPS (Wk 1, 2)				R	HSPS (Week 4)				
Wed	HSPS (Week 3)				E					
Thur					A					
Sat					K					

**Table 4.2:** Weekly timetable for teaching writing.

#### 4.2.4 Teaching Preparation

Prior to beginning teaching, a scheme of work was first prepared. The contents of the scheme were mostly derived from the topic list found in the *Primary English Teacher’s Book 5* (CDD, 1999). From the list, 24 units were identified to contain exercises related to writing. The scheme of work shown in Appendix 4B lists all the 24 units with their respective writing tasks, text type, language focus, aims and instructional objectives. The 24 topics are intended to be covered for the whole academic year but during the research, which lasted eight months or two terms of school, only 13 were given to the pupils (see 4.2.2 above).

In addition to the existing 24 writing tasks specified in the scheme of work several supplementary titles had also been prepared and eventually three were given



to the pupils in both schools (see Table 4.1). The reason for giving the three titles was that in three separate occasions the two language teachers concerned had not reached the planned writing topic specified in the scheme of work due to their individual teaching pace. Consequently, the planned writing topic had to be delayed and thus replaced with the supplementary writing tasks instead.

In addition to the scheme of work, lesson plans were also prepared on a weekly basis. A sample lesson plan is shown in Appendix 4C. The lesson plan is divided into six different parts and these are: a) details of the lesson, b) aims and contents, c) presentation or teaching procedure, d) types of assignment given, e) evaluation of the lesson, and f) remarks. Each lesson plan was prepared and in accordance with the aims and contents specified in the scheme of work as well as in response to the feedback and outcome of the lesson preceding it. In most cases, two lesson plans were prepared in advance because each writing lesson involved two groups of pupils.

#### **4.2.5 Teaching Methodology**

In accordance with the suggestions made in the teacher's book, a process approach was employed in the methodology of teaching writing during the research. As indicated in 4.1.1, the approach involves six stages and these were also similarly utilized. However, there were occasions when the procedure for each stage was modified depending on the time available and type of tasks given.

Adjustments or modification on the stages of writing were made in order to ascertain that the pupils complete their work within the same day, whenever possible and applicable. The adjustments made were selective and based on the difficulty level of the writing task in hand. When a task appeared simple for the pupils then certain

modifications were made and these include: reducing the amount of time spent on pair or group work, omission of peer evaluation during the polishing stage, and setting a time limit on a particular stage of writing. When the pupils failed to complete their work in time, then a continuation lesson would be conducted. For more difficult tasks, two lessons were always planned.

In 4.1.1, it is stated that the teacher's book recommends an additional conferencing session with the pupils at the redrafting stage. During the study, this was not executed due to the limitation of time. The allocated one hour teaching period per week was a major constraint not only for teaching but also the implementation of the portfolio procedure (see discussion in Chapter 9).

### **4.3 The Assessment of Writing Pieces**

The assessment of the pupils' writing during the study served three purposes: a) informing teaching and learning, b) providing data for portfolio assessment, and c) providing data for the research. The assessment was both qualitative and quantitative depending on which purpose it was meant to serve.

As a result of the process approach adopted in teaching (see 4.2.5), the written work submitted by the pupils for assessment was of two types: drafts and final versions (see Appendix 4D for samples of a pupil's writing). The assessment of the drafts was qualitative and formative while the final versions both qualitative and quantitative, and formative and summative - qualitative and formative for the portfolio assessment, and quantitative and summative for the research (discussed below).

### 4.3.1 Assessment of Drafts

The assessment of the pupils' writing drafts served two of the three purposes mentioned above. Firstly, the assessment data provided the teacher (researcher) with information relating to the pupils' writing performance, and subsequently, the same information was used to help them improve their writing. Secondly, the data were needed for analysing the pupils' long-term writing development as part of the portfolio procedure and these were kept accordingly in their *collaborative* portfolios. The purposes served by the assessment of the drafts were therefore formative, and the assessment data were qualitative in nature.

The assessment of drafts involved studying and checking the whole writing pieces and then giving oral and written comments in order to help the pupils revise or edit their work more effectively. When editing the pupils' drafts, specific symbols or conventions were used in order to make the pupils aware of their mistakes and also to help them make the necessary correction to their drafts. A list of these conventions was given to the pupils for their reference (see Appendix 4E). These conventions were prepared in accordance with the suggestions made in the *Teacher's Book* (CDD, 1999) as described in 4.1.1 above (stage e). The purpose of giving hints instead of straightforward answers to the pupils' mistakes is seen as an important step in encouraging the development of self-monitoring and self-correction among the pupils while at the same time to help the teacher (researcher) to differentiate common mistakes from absolute errors. Thus, when a particular mistake appeared in the pupils' final version then this gave an indication of the pupils' inability to self-correct.

The assessment of the drafts involved checking for errors and was then followed by giving comments. The symbols used while editing the pupils' work were largely intended to highlight the problems of accuracy at the word and sentence level



whereas the comments were concerned towards emphasizing the content and organizational aspects of the pupils' writing. These comments were given either verbally or in written form or both, depending on their significance and intended effect. When serious errors were detected, then the comments were given both verbally and in writing. These comments were normally highlighted during the writing conference sessions.

In order to keep track of the pupils' submission of their drafts, a record was kept by means of using a submission checklist (see Appendix 4F). The same checklist was also used to record submissions of the pupils' final versions (see 4.3.2). In addition to ascertaining which pupils had submitted their work, the checklist was also useful in identifying the pupils' writing pace and ability to finish their work either in the classroom or at home. Those who had been asked to finish their work at home were clearly identified and monitored because the writing produced at home under uncontrolled guidance was expected to be different from that produced by the same pupil on his/her own in class mainly due to the assistance given by parents and siblings. Furthermore, the checklist also helped monitor those who frequently requested to continue their work at home. Continuing writing at home was not discouraged but this had to be regulated in such a way that all the pupils had the same opportunity to write on a similar task and only when they had gone through the preliminary stages of process writing (see 4.2.5). Normally, the pupils were allowed to complete their work at home when they were in the publishing stage.

#### **4.3.2 Assessment of Final Versions**

The assessment of the final writing produced two simultaneous sets of data: qualitative and quantitative. The qualitative data were used formatively to inform

instruction and to provide information for the portfolio assessment, while the quantitative data were used summatively for the research. Since the latter use of the assessment data forms an integral part of the research methodology, a discussion relating to the scoring procedure and the design of a writing assessment scale is given in Chapter 5 (5.4.2). This section only provides a description relating to the formative assessment of the writing for use in classroom instruction and the portfolio procedure.

Throughout the period of the research, the 16 writing tasks given to the pupils (see Table 4.1 above) were assessed simultaneously both for classroom instruction and portfolio use as well as to provide data for the research. In this respect, the assessment data were qualitative for teaching and portfolio use, while quantitative for the research. The qualitative assessment of the pupils' writing was accomplished by means of using an assessment scale which, in this case, was designed for both qualitative assessment and quantitative scoring (discussed in 5.4.2).

When the final writing pieces were submitted for assessment, they were first recorded using the same assessment checklist described in 4.3.1. The checklist (see Appendix 4F) was used as a means of ensuring the pupils' frequency and consistency in submitting both their drafts and final writing pieces. Pupils who often failed or were late to submit their work were therefore easily identified.

The procedure for assessing the final writing pieces is explained in 5.4.2. Following the actual assessment, written comments were prepared on pieces of paper and later attached to the writing pieces. The reason for doing this is basically to avoid the infringement of ownership of the writing pieces because the aim of the portfolio procedure, among others, is to make the pupils take pride in the contents of their *showcase* portfolios, which supposedly contain their best writing pieces. Thus, writing



comments on the pieces would be seen as an inhibiting factor on the part of the pupils as the portfolio user.

The written comments served a dual purpose in portfolio assessment. In addition to highlighting the strengths and weaknesses of the writing pieces to the pupils during portfolio conferences, the comments were also used as a means of recording the pupils' achievement and development. The assessment data in the form of comments were used for determining the progress made by individual pupils and during conferencing sessions, these comments became the focal point for discussing the pupils' current writing and their future writing goals (see 4.5.4). The individual comments were usually attached to copies of the writing pieces and kept in the *collaborative* portfolio. For the purpose of the research, the original writing pieces had to be photocopied and kept in the same portfolio.

The formative use of the qualitative data obtained from the assessment of the final versions was different from that of the first drafts as described in 4.3.1 above. Data obtained from the former were utilized for a much longer term to indicate progress over the period of teaching and portfolio use, whereas the latter is used specifically for a single production of a particular piece of writing. In the assessment of drafts, the formative assessment data were shared instantaneously with the pupils while in the assessment of final versions the formative data were only shared with the pupils when the writing pieces were discussed during portfolio conferencing.

#### **4.4 Rationale for Adopting the Collaborative Portfolio Model**

The framework for the implementation of the portfolio procedure for this study was based on the *Collaborative Portfolio Model* as advocated by Jenkins (1996)



(see 2.6). The decision to adopt CPM in the implementation of the portfolio assessment procedure was based on the following considerations.

- a) CPM incorporates the strengths of both the ‘showcase’ and ‘benchmark’ portfolios models (see Jenkins, 1996), which are meant to maximize the functions of portfolio assessment in improving learning and teaching. The perceived strengths of CPM are as listed in 2.6.
- b) CPM exhibits a more balanced perspective towards learner autonomy and teacher control. Unlike other portfolio models, CPM allows learner freedom in choosing their best writing pieces as demonstrated by the use of the *showcase* portfolio while at the same time it gives a considerable amount of teacher control by having a separate portfolio known as the *collaborative* portfolio. The *collaborative* portfolio provides the teacher the means of monitoring both the pupils’ progress as well as the selections they have made in their *showcase* portfolios without having to interfere directly with the pupils’ choice.
- c) CPM reflects a moderate approach in promoting teacher and student participation in the assessment process such that both parties are involved actively in a more manageable manner. The use of two separate portfolios initially allows both the individual pupils and the teacher to make separate assessment of the pupils’ work. In this case, the teacher needs to produce a photocopy of the pupil’s original writing to be kept in the pupil’s *collaborative* portfolio. During the portfolio conference, the outcome of the separate assessments will be jointly shared and discussed. The sharing and discussion sessions represent a joint effort by the teacher and the pupils in the assessment process which may not necessarily be found in other portfolio models.

## 4.5 Components of the Portfolio Procedure

During the research, the implementation of the portfolio procedure was only carried out after four weeks of writing lessons, that is, in mid-February 2000. The delay was necessary in order to give the pupils ample time to adapt and familiarize themselves with the new procedure as well as to let them acquire sufficient writing samples for making relevant choices in their selection. Another important reason for delaying the implementation was that it is not uncommon for pupils to be disorganized at the beginning of the first term of school and by giving them time to settle down problems such as the shortage of textbooks, timetabling clashes, new admissions or transfers, to name a few, were overcome.

The portfolio procedure, as mentioned before, utilized two types of portfolios: *showcase* and *collaborative* portfolios. In addition to keeping and maintaining these portfolios, the pupils were also involved in two other major components of the portfolio procedure, namely, writing the reflective pieces and portfolio conferencing with the teacher. These components are described separately below. It should be noted that although the elements of each were substantially adapted in various ways to suit the Brunei context and classroom time limitation, the fundamental functions of the components to reflect the main framework of the *Collaborative Portfolio Model*, as described in 2.6, were largely retained.

### 4.5.1 Showcase Portfolios

Each pupil was fully responsible for his or her *showcase* portfolio and its contents. The purpose of this portfolio was to display a collection of best writing pieces produced and selected by the pupil. The writing pieces selected were the final versions of their writing and essentially those that had been submitted for assessment.

The pupils were encouraged to review and maintain the contents of their portfolios regularly.

The frequency of having to select the writing pieces was not set but the pupils were always reminded to study their writing pieces every time these were returned to them to make the appropriate selection, if they wanted to. There was also no limitation on the number of selections to be kept in the portfolio and neither was there any selection criteria imposed. The pupils evaluated their writing pieces and considered those that they thought appropriate to be included in the portfolio. In so doing, they were also required to write a reflective note about each selection (see 4.5.3 below). This was used at a later stage to make judgements to mark the pupil's progress and also for the purpose of providing data for this research.

During the implementation, the pupils were always allocated class time to do activities related to the maintenance of their portfolios, usually when writing lessons were over or as soon as they had completed their work. Maintenance of the portfolios included such activities as selecting their best writing pieces and keeping the contents in good order. The pupils were also encouraged to review the contents of their *showcase* and *collaborative* portfolios in order to prepare themselves for portfolio conferencing.

#### **4.5.2 Collaborative Portfolios**

The *collaborative* portfolio represents a joint effort between the teacher (researcher) and the individual pupils although the teacher took much of the responsibility for its contents. The primary goal of having this portfolio was to obtain a broader perspective of the pupil's writing ability and progress. In addition to charting the progress of individual pupils, the information contained in the portfolio



was also necessary for making decisions in planning instruction for individual pupils and the class as a whole.

Each *collaborative* portfolio essentially contained selections made by both the pupil and the teacher. For example, the samples of work selected and kept in the pupils' respective *showcase* portfolios were reproduced by photocopying and placed in the *collaborative* portfolio. All the selections were accompanied with copies of the respective reflective pieces produced by the pupils. It is important to point out that the teacher's selection was not limited only to best pieces produced by the pupils but necessarily included samples of drafts and final versions not selected by the pupils into their *showcase* portfolios that were found to indicate growth or 'evolution' (see Jenkins, 1996) of the pupils' writing ability. The teacher's selection therefore contained adequate examples of the pupil's work across all types of writing during the entire implementation of the procedure. Other materials which were placed in the *collaborative* portfolio include agreed-upon goals, assessment of these goals, self-assessment checklists (see 4.7.1), etc. By and large, the contents of the *collaborative* portfolio consisted of every available piece of material to be used as a profile to indicate the pupil's ability as a writer.

#### **4.5.3 Reflective Pieces**

As mentioned in 4.5.1, the pupils were required to write a reflective piece each time they selected their best writing piece for inclusion into their *showcase* portfolios (see Appendix 4G for samples of reflective pieces<sup>1</sup>). Writing the reflective pieces is a fundamental component of the portfolio procedure (see 2.6). The pupils were not

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<sup>1</sup> The reflective pieces were written by a pupil in relation to his writing pieces shown in Appendix 4D.

trained to write these reflective pieces and neither were they instructed to use specific selection criteria because one of the primary aims of the research is to identify the criteria used by the pupils and to determine how the criteria used develop over time (see 1.4). Throughout the course of the portfolio implementation, the pupils' reflective pieces were collected and analysed accordingly. Further discussions relating to the production and the procedure for analysing the reflective pieces are provided in Chapter 5.

#### **4.5.4 Portfolio Conferences**

During the implementation of the procedure, portfolio conferences were held between the teacher and individual pupils to discuss and share the contents of their portfolios and other matters relating to the pupil's writing ability and progress. The frequency and duration for the conferences were not fixed but depended on the availability of time (see also 4.6.3). On average, each session took five to ten minutes and was held once every two months for each pupil. Issues relating to language use and the impact of time constraints on the portfolio conferences are discussed in Chapter 9.

During each conference session, an individual pupil was firstly asked to share and discuss his or her latest writing selection and the reflective piece accompanying it. This was followed by a discussion relating to the teacher's analysis and assessment of the pupil's writing largely with reference to the information gathered from the pupil's *collaborative* portfolio. During the discussion, the pupil's individual record of writing progress and assessment (see 4.3.2) was used to help the teacher identify aspects of the pupil's writing that need to be highlighted and discussed (see Appendix H). The discussion was therefore focused on the individual writing pieces produced by the

pupil, including those that were not selected for the *showcase* portfolio. During the discussion, the pupil was also encouraged to highlight problems or difficulties he or she had encountered while preparing a particular writing piece. At the end of the session, the same pupil was asked to identify his or her writing goal/s for the next conference session. In subsequent sessions, reviewing the writing goals set by the pupils became a significant part of the conference. These goals were assessed and then appropriate feedback was given and suggestions for additional or alternative goals were given when necessary.

## **4.6 The Protocols for Portfolio Implementation and Classroom**

### **Instruction**

This section illustrates the protocols for the implementation of the portfolio procedure which were integrated into classroom planning and instruction. These can be categorized into three: a) pre-implementation, b) weekly routines, and c) monthly or termly tasks.

The tasks and routines described in this section constitute only those that are considered important for achieving a systematic implementation of the portfolio procedure within the scope of classroom instruction.

#### **4.6.1 Pre-implementation**

##### ***4.6.1.1 Obtaining Permission***

Prior to teaching and conducting the research in the two schools, permission was sought from the relevant education authority in Brunei Darussalam. This was successfully obtained from the Department of Schools, Ministry of Education, Brunei Darussalam on the 7<sup>th</sup> of July 1999. The approval letter stated that the department has



no objection in the matter and advised the researcher to make direct contact with the school heads.

#### ***4.6.1.2 Information Gathering***

Several visits were made to the two schools before the end of the school term in 1999. During the visits, discussions were held with the head teachers in relation to the purpose of the research as well as the arrangements to be made concerning classes, timetabling, etc. Meetings with the respective English language teachers responsible for teaching the 45 pupils were also held several times during the same period. The meetings mostly centred on the arrangement of timetabling, the types of books used, the topics to be covered, the teaching approaches used, teaching collaboration and synthesis between the researcher and the respective teachers, storage space for portfolios, etc. At the same time details about the pupils such as their number, age range, and gender were also obtained.

#### ***4.6.1.3 Letter to Parents***

A circular was sent to parents on 17 January 2001 informing them of their children's involvement in the study. The circular, written in *Bahasa Melayu* (Malay language), was intended as a letter of consent but presented in a different format (see translation in Appendix 4I). The reason for changing the format was to avoid unwarranted and unjustified objections by parents. It was thought that if a letter of consent with the typical '*I object / have no objection to...*' clause were to be printed in it, some parents would simply underline the former part of the clause purely as a result of ignorance. In Brunei, there are parents who still appear to have negative attitudes or suspicions towards innovations and research activities in school (personal communication with teachers). However, for those who are genuinely concerned, it

was clearly stated in the circular that should they object to their children's involvement in the study they are welcome to meet the researcher. Throughout the period of the study, no objection was received from parents.

#### ***4.6.1.4 Preparation of the Scheme of Work***

As noted in 4.2.4, a scheme of work was prepared to provide the instructional framework throughout the period of the study. The contents of the scheme were derived solely from the textbooks or workbooks used by the pupils. In preparing the scheme of work for this research, one important aspect that needs mentioning is that the instructional objectives to be covered were, by all means, aligned with the syllabus in use. This is important in order to maintain continuity of instruction following the completion of this research and to ensure congruency of topic coverage with other classrooms within the same school that were not part of the research.

#### ***4.6.1.5 Introducing the Portfolio Procedure***

During the initial classroom contact, an overview of the whole portfolio procedure was presented to the pupils. This was followed by mini lessons to introduce individual aspects of the procedure before it was implemented. These mini lessons were conducted at the end of writing lessons. Each session took five to ten minutes depending on the time available. As the implementation of the procedure began only four weeks of teaching (see 4.5 above), the introduction was done in a gradual manner on the basis of the importance of each particular aspect and its immediate application in the implementation process. The areas covered in the mini lessons include:

- a) The components of the procedure.
- b) The general benefits of the procedure.
- c) The expected role of the pupils and the teacher (researcher).

#### ***4.6.1.6 Supply and Storage of Materials***

Before the actual implementation of the procedure, each pupil was supplied with two folders as their portfolios. The pupils' *showcase* portfolios had their own permanent storage space in the classroom. The space was chosen carefully so that the portfolios are accessible to the pupils. The *collaborative* portfolios were also kept in the classroom and only the teacher would take them out of the classroom for the purpose of evaluation and analysis.

#### **4.6.2 Weekly Routines**

##### ***4.6.2.1 Lesson and Portfolio Planning***

The preparation of lesson plans was made on a weekly basis. In this case, two lesson plans were required because of the two different groups of pupils. As noted in 4.2.4, lesson planning was made in accordance with the scheme of work and also in view of the pupils' responses in the preceding lesson. Aspects of the portfolio implementation were also included in the plan when required.

##### ***4.6.2.1 Assessment of Writing Samples***

In addition to the two types of assessment carried out weekly or fortnightly as described in 4.3.1 and 4.3.2 above (i.e., the assessment of drafts and final versions), another type of assessment was utilized to assess the same writing pieces but this time for a different purpose. The purpose of this assessment was to decide whether or not a particular piece of writing deserved a place in the *collaborative* portfolio and this was carried out either on a weekly or fortnightly basis depending on the availability of samples to be assessed.



As the task of selecting the writing pieces for the *collaborative* portfolio was undertaken by the researcher (see 4.5.2) then a selection had to be made in order to collect samples for reviewing the progress made by the individual pupils (see 4.6.3.1). In this respect, the evaluation of both the drafts and final versions for selection into the *collaborative* portfolio were carried out on separate occasions but these were assessed and recorded simultaneously for formative use in the portfolio assessment procedure. When a particular writing piece was selected, the written comments that had been prepared for either of the two earlier types of assessment (see 4.3.1 and 4.3.2) were utilized as a basis for assessment and these were included in the *collaborative* portfolio.

#### ***4.6.2.2 Review of the Showcase Portfolios***

Reviews of the contents of the pupils' *showcase* portfolios were carried out every week or at least once in a fortnight depending on the availability of time. Although the responsibility of keeping these portfolios was placed in the hands of the pupils, it was still important for the researcher to examine their contents. The aim was not to dictate which pieces should go into the portfolios but essentially to show support and appreciation in what the pupils had done and at the same time to ensure that they were making an effort in maintaining their portfolios.

There were instances when some pupils were found not to be able to maintain their portfolios as desired. In this case, appropriate measures were taken promptly such as by giving encouragement or suggestions to the concerned pupils. These were done and handled in a subtle manner in such a way that the pupils would not feel dejected or that their rights to keep the portfolios the way they wanted them to be were not infringed upon.

### **4.6.3 Monthly or Termly Tasks**

#### ***4.6.3.1 Reviewing Progress***

Reviewing the pupils' overall progress was conducted at least once a month. The process involved examining all the available data pertaining to the progress made by individual pupils. This entailed bringing together all the data that had been kept or recorded in both the *collaborative* portfolios and various other recording instruments such as the submission checklists and scoring sheets (see 4.3). Analyses of the data gathered from the multiple sources eventually provided a snapshot of the pupils' current writing ability and progress. In addition to providing the means of improving instruction and possible individual supervision, the same information was also used as a basis for discussion during portfolio conferencing (see 4.5.4).

#### ***4.6.3.2 Portfolio Conference***

Portfolio conferencing was generally considered a bi-monthly activity for an individual pupil (see 4.5.4). However, the conferencing sessions were not conducted on a specific time after every two months for all individual pupils. These were actually held on a weekly or fortnightly basis involving only three or four pupils at a time. The pupils therefore took their turn to confer with the teacher (researcher) in the order of their names in the class register. After two months, the pupils' turn returned to its original cycle.

The conferencing sessions were held this way mainly because of the number of pupils involved and the limitation of time. Since each session took approximately five minutes for each pupil, it was therefore not possible to accommodate all the pupils in a single teaching period. Such a situation was seen to be impractical

considering the difficulty in controlling the class and also the unavailability of a specific teaching period for conducting portfolio conferencing.

The allocated one hour teaching period did not allow flexibility in accommodating portfolio conferencing because the teaching of writing had to be conducted almost every week of school. In order to overcome this setback, the conferencing sessions were held during the actual writing lessons. This way both the writing lesson and portfolio conferencing could take place without losing too much of classroom time and control. Hence, the conference sessions were held involving only a small number of pupils while the rest of the class were occupied with their work.

## **4.7 Feedback for Teaching and the Portfolio Procedure**

In addition to the assessment data available during classroom instruction and the portfolio procedure, a number of supplementary instruments were also used as a means of improving teaching and learning further as well as understanding the effects of the research on the pupils' overall performance. In addition, the information gathered is also relevant in describing the context of the research as a whole (see Chapter 9). These instruments consisted of, a) self-assessment checklists, b) a series of questionnaires, and c) an interview session.

### **4.7.1 Self-assessment checklist**

During the study, a self-assessment checklist was administered as a way of gauging the pupils' awareness of how far they had achieved or acquired the various aspects of writing (see Appendix 4J). This checklist has been adapted from Education Department of Western Australia (1997) to suit the Brunei context. The checklist was



administered in two separate occasions - at the middle and towards the end of the implementation (i.e., April and August 2000).

A self-assessment checklist, in effect, is an integral component of some portfolio assessment models in such a way that it is administered regularly as part of the assessment process (see 2.5 and 2.6). In this research, the self-assessment checklist was not administered regularly mainly because of the focus of the study. In this respect, the notion of reflection in itself is considered a form of self-assessment and therefore the concept of *reflection in presentation* adopted within CPM in this research similarly engaged the pupils to self-assessment practices (as discussed in Chapters 2 and 3). The use of the self-assessment checklist in this study, although minimal, had helped the teacher (researcher) to locate problem areas encountered by the pupils and these were taken into account in charting the overall writing progress of the pupils.

#### **4.7.2 Questionnaires for Pupils**

During the study, three sets of questionnaires were administered to the pupils on three separate occasions during March 2000. The administration of the questionnaires were largely aimed at exploring the attitude, learning behaviour and expectations of the pupils. The responses given by the pupils were then used as a means of gaining more understanding about the pupils as well as improving classroom instruction and the implementation of the portfolio procedure.

The three questionnaires were specifically focused on three aspects: a) the pupils' attitude towards learning English and writing, b) their response towards the teaching and assessment of writing, and c) their anticipation and involvement in the portfolio assessment procedure. The first and second questionnaires (see Appendices

4K and 4L) were intended to elicit responses concerning the pupils' attitude and learning responses while the third (see Appendix 4M) their involvement in the portfolio procedure.

The questionnaires are comprised largely of open-ended questions. These were designed specifically for classroom use during the research and were not piloted beforehand. During the administration, each item of the questionnaire was explained and when necessary translated. The pupils were allowed to respond in either English or Malay. The responses given by the pupils to the questionnaires are discussed in 9.3.

#### **4.7.3 Interviews**

Prior to conducting the study, meetings were held with the two language teachers responsible for the two classes of pupils with the aim of obtaining information relevant to the research (see 4.6.1.2). A few months after the completion of the study, a meeting was again held with these teachers but this time they were formally interviewed. The interview was aimed largely at gathering the teachers' viewpoints relating to the teaching and assessment of writing and the portfolio assessment procedure. These viewpoints are relevant especially in underlining various aspects of the research that concern classroom instruction and the portfolio procedure.

The interview was semi-structured with a list of eighteen main questions divided into four sections (see Appendix 4N). The four sections are focused on eliciting the teachers': a) classroom practices, b) perception of the teaching and assessment of writing, c) awareness of the alternative assessment proposal made by CDD (see 1.2), and d) viewpoints on the impact of the research on the pupils. Prior to the interview, the teachers were shown the prepared questions and briefed on the purpose and focus of the interview. The interview, which was conducted in English,

lasted for approximately one hour for each teacher. The feedback given by the teachers is discussed in Chapter 9.

## **4.8 Summary of Chapter**

The notion of classroom portfolio assessment procedure is essentially a combination of classroom instruction, portfolio keeping, reflection, and portfolio assessment put together (see Hamp-Lyons and Condon, 2000). Each of these aspects plays a fundamental role in ensuring the success of the whole procedure. Any one aspect, therefore, cannot possibly stand by itself without the influence and effect of the others.

Similarly, if reflection is considered crucial to the existence of portfolio assessment, then it cannot be studied in isolation. Reflection, within the framework of portfolio assessment, must associate itself with the other aspects mentioned for it to become a purposeful and goal-directed activity (see 3.3 for discussion). Therefore, in the context of this research, studying how the products of reflection develop needs to take into account the entire framework within which it exists and this included classroom instruction and the implementation of the portfolio procedure.

The descriptions and discussions put forward in this chapter attempt to highlight various matters relating to the implementation of the portfolio assessment procedure within the context of classroom instruction. Although these aspects appear to be indirectly connected to the actual substance and goals of the research, they essentially have provided the contexts for the research and become the sole mechanism for achieving these goals.



## Chapter 5

### Research Design and Methodology

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The aims of this research, as stated in 1.4.2, were, a) to study the criteria of reflection of two groups of pupils in Brunei Darussalam, b) to determine the extent of their capability in focusing their reflection towards the writing pieces, and c) to determine whether the pupils' performance in writing has any relationship with their pattern of reflection. The focus of the research is, therefore, on studying the products of the pupils' reflection which formed the basis for describing the criteria and patterns of their reflection while selecting their writing pieces for their *showcase* portfolios. Additionally, the research also attempts to examine the association between the pupils' writing performance and their pattern of reflection.

The idea for the chosen area and focus of research manifested itself as a result of a call for more systematic applications of continuous classroom assessment in Brunei schools (see 1.2). The effort to conduct the research, however, is voluntary and has not been sponsored or instigated officially by the education authorities in Brunei Darussalam. For this particular reason, the research had to be conducted by the researcher himself and, consequently, it has to have its limits in terms of scope and duration (see 1.6). Limiting the scope and the duration of the study invariably affects the orientation of the research design as a whole such that a case study approach is adopted.

## 5.1 Orientation of Research

The research adopts a case study approach for reasons which stemmed from the purpose and aims of the research as described in 1.2 and 1.4 and also in view of the limitations mentioned in 1.6. In this section, the discussions are focused on rationalizing the use of the case study approach for this research as well as providing some implications as to the transferability and generalizability of the research findings.

In this research, understanding the development of reflective practices was considered *sine qua non* to successful implementation of the portfolio assessment (see 1.3.2). Although the objective of the research is not to generalize the findings to the effect of the whole school population in Brunei, the choice of having to adopt a case study research can, to some extent, establish this cause and effect assumption. Case studies observe effects in real contexts and recognizing context is ‘a powerful determinant of both causes and effects’ (Cohen et al., 2000:181).

The nature of this research is process-oriented in the sense that reflection in itself is a process and studying how this process takes place involved examining how the reflective skills of the pupils evolved in a manner adaptable to changes made possible by the lengthy exposure to the exercise within the portfolio procedure. According to Anderson (1990:157), when research methods are ‘process-oriented, flexible, and adaptable to changes ... in an evolving context ... the case study method is often appropriate’.

To study how the pupils’ reflective practices develop over time requires a relatively lengthy observation and recording of responses. As the research extended

over a period of seven months, it may somewhat be considered as longitudinal and therefore it has 'temporal characteristics' (see Miles and Huberman, 1994).

In any research which utilizes a case study methodology, the concern is more towards acquiring an understanding of people's own meanings and perspectives (McDonough and McDonough, 1997) and in this regard the term 'people' refers to 'specific groups of people in specific contexts' (ibid.). In a similar manner, the case for this research is concerned with acquiring an understanding of how primary school pupils in Brunei Darussalam, in the context of learning English as a foreign language, create their own meanings and perspectives through the process of reflection, and essentially the emphasis is also on understanding 'how things happen' (see Anderson, 1990:157).

In this study, the researcher, acting as a teacher for writing, was involved directly with the pupils. In this context, he was not acting as an observer but a participant in the process of studying the case in question. The difference between the researcher being either a participant or an observer in a research context usually distinguishes a case study approach from other methods of research (see Cohen and Manion, 1994). The adaptation of the researcher in a case study, according to Anderson (1990), is referred to as a method of immersion and when this happens the setting of the research becomes 'naturalistic' (McDonough and McDonough, 1997). Both the immersion method and naturalistic setting, as mentioned by these writers, are preferred attributes of conducting case studies.

Related to the use of case studies as an approach to research, the issues of transferability and generalizability often emerge where findings from case studies are concerned. In the light of the findings emanating from this research which utilized this



approach, these issues need to be addressed accordingly as the following paragraphs demonstrate.

As mentioned above, the study was aimed at providing the necessary background information as a precondition to a large-scale and systematic implementation of a portfolio assessment procedure. The orientation of the present research is *exploratory* rather than *explanatory* (see Yin, 1984). In this context, the findings are, therefore, not intended to seek typicality for the purpose of eliciting a ‘grand’ generalization (see Stake, 1995). But to some extent, the research may be considered as suggestive of an approach that advocates the use of case studies to determine the worth of a particular aspect of innovation by way of examining one of its essential component parts (see also 1.5).

The research involved a study of two groups of pupils in two separate schools (see 5.3). In this way, results can be aggregated and contribute to a more or less ‘petite’ generalization (see Stake, 1995). Although the number of pupils involved is relatively small, the research is highly data based and thus, to quote Anderson (1990:157), can ‘strive for the same degree of reliability and validity as any other good research.’

## **5.2 Case Study Protocol**

The research employed a case study methodology within a framework that includes the implementation of the portfolio procedure and the teaching of writing (discussed in Chapter 4). As mentioned earlier, the focus of the case study is not directed towards the procedure and classroom instruction for reasons already mentioned in 1.6, but is more concerned towards determining the capability of

learners in engaging themselves in a reflection exercise while utilizing the portfolio procedure.

The cause and effect assumption (see 1.3.2) is one of the driving factors in studying the pupils' reflection as a way of providing an input to the implementation of the assessment procedure in Brunei. Studying the pupils' reflection therefore constitutes the focus of research and, hence, represents the 'case' of the study. The case in question in itself is relevant to understanding aspects of the pupils' reflection but, at the same time, it is also considered as a determinant to a successful long-term plan of a widespread implementation of the *Collaborative Portfolio Model* in the Bruneian mainstream education. In this respect, the case study research can be described as both *intrinsic* and *instrumental* (see Stake, 1995)

In addition to having the characteristics of being *intrinsic* and *instrumental*, the case study may also have the attributes of a *collective* case research (see Stake, 1995) in the sense that it involved two groups of pupils from two separate schools (see 5.3). The use of two case study groups was intended to gain more understanding on the case in question as well as to provide the means of comparing and increasing the case data. Rich and extensive data emanating from two sources would essentially help, to some degree, address the issues of validity and reliability of the research findings.

The case of the study specifically concerns issues of feasibility and adaptability of the reflection exercise to learners in Brunei Darussalam, a context which is considered distinct from others where the portfolio procedure has been used widely (see 1.3). In order to seek greater understanding of these issues, the study needs to have its research questions or, as Stake (1995) calls these, *issue questions*. The research questions for the case study are listed in 1.4 and in 5.6 below. These

questions represent not only the issues in question but also the conceptual structure of the purpose and aims of the research as described in Chapter 1.

As mentioned in 1.6, the pupils, as the subjects of the case study, were not selected randomly. As this research is a case study research then the issue of sampling was not considered a major issue. However, considerations were made in the selection of the pupils' class level (see 5.3) but not their respective classes (see 1.6) The schools were also not selected but there are some features which set them apart that largely concern their locality and size (see 5.3).

The research questions necessitated the collection of two data sets, a) the pupils' written reflection and, b) the pupils' writing scores. The instrument used for acquiring the first data set consisted of the reflective pieces produced by the pupils whilst they were engaged in the process of selecting their best writing pieces for their *showcase* portfolios. The second instrument, used for obtaining the second data set, was in the form of a writing assessment scale. Both the research instruments and the data obtained through their use in the study are described in 5.4 and 5.5 respectively below.

The procedures for the analysis of data varied depending on the requirements of the research questions (details given in 5.6 below). For the first research question (see 5.6.1), the procedure involved identifying, classifying, categorizing, and tallying the reflection criteria (selection criteria) used by the pupils in their reflective pieces. The process of categorizing the selection criteria for this research question is unique to this study in that categories were generated in response to the interpretation and aggregation of the pupils' reflection. According to Cohen et al. (2000), the set of categories are derived from the data rather than being predetermined. Deriving a set of categories is often used in case research in that it is an inductive procedure (see



Seliger and Shohamy, 1989; Yin, 1984) used to identify and divide relevant variables (Stake, 1995). In this research question, the variable used to categorize and process the data concerns the applicability and focus of the pupils' reflection (see 5.6.1). The process of categorization may sometimes be labelled as 'coding' (Stake, 1995; Miles and Huberman 1984) or 'unitizing' (Lincoln and Guba, 1985).

For the second research question, the procedure for analysis involved sequencing and categorical interpretations of the conclusions or findings drawn from the first research question. The aim of the research question was to determine whether there is a pattern to suggest a progression towards a focused reflection on the writing pieces. For this purpose, the categorization of the selection criteria carried out in the first research question was again used as a means of determining the pattern of reflection. The variables used for the reflection patterns largely relates to the presence and absence of progression in reflection (see 5.6.2).

With regard to the third research question, the analysis of data involved determining the relationship between the patterns of progression in the pupils' reflection and their levels of performance in writing. The procedure included collating the mean scores of the pupils' writing to determine their writing performance levels. The performance levels of individual pupils were then correlated with their pattern of reflection (see 5.6.3) to determine the relationship between the two.

The case study generally involves both the acquisition and interpretation of qualitative and quantitative data. In this respect, the strategy for analysis also involved both aggregative interpretation and categorical aggregation of the data as well as correlations depending on the requirements of the research questions.

Table 5.1 below provides a summary of the case study protocol. References for detailed discussion on the individual topics are given in brackets.



<b>Focus (1.3)</b>	To determine the capability of learners in engaging themselves in a reflection exercise while utilizing the portfolio procedure.
<b>Aims (1.4)</b>	<ul style="list-style-type: none"> <li>a. To study the criteria of reflection of two groups of pupils in Brunei Darussalam.</li> <li>b. To determine the extent of their capability in focusing their reflection towards the writing pieces.</li> <li>c. To determine whether the pupils' performance in writing has any relationship with their pattern of reflection</li> </ul>
<b>Subjects (5.3)</b>	45 Primary V pupils from 2 schools
<b>Research questions</b>	The research questions are listed in 1.4 (see also 5.6)
<b>Instruments (5.4 &amp; 5.5)</b>	<ul style="list-style-type: none"> <li>a. The pupils' reflective pieces</li> <li>b. A writing assessment scale</li> </ul>
<b>Procedures for data collection (5.4)</b>	<ul style="list-style-type: none"> <li>a. The reflective pieces were produced by the pupils while they were engaged in the implementation of the portfolio assessment procedure pieces.</li> <li>b. The scores were obtained by means of assessing the pupils' writing using an assessment scale.</li> </ul>
<b>Procedures for data analysis (5.6)</b>	Classifying, categorizing (coding), tallying, aggregative interpretations, categorical aggregation, comparison, and conclusion drawing.

**Table 5.1:** Summary of case study protocol.

Concerning the duration of the research, the case study was conducted for seven months from 17<sup>th</sup> January 2000 to 17<sup>th</sup> August 2000. Throughout this period, classroom contact with the pupils in each class was held one hour per week for 29 school weeks within two terms of school. The first term of school was for 14 weeks while the second for 15 weeks. In between the two terms, there was a two-week school break from 21 April until 7 May.

Although the total number of contact hours held for each class was 29 hours, actual writing lessons only accounted for 27 hours. Lessons were not held for two weeks, viz. week 1 of term 1 and week 9 of term 2. In the first week of school, lesson had to be postponed because the pupils were still busy acquiring their textbooks while on week 9 the pupils had their mid-year examination. Formal writing lessons only started on the second week of term 1 (24 January 2000). The teaching timetable for each class has been described in 4.2.3.



### 5.3 Subjects

The subjects for this case study consisted of 45 Primary V pupils from two government schools in Brunei Darussalam. The two schools are Haji Salleh Primary School (HSPS) and Tanah Jambu Primary School (TJPS), both situated in the District of Brunei-Muara, approximately 12 and 16 kilometres respectively from the capital city Bandar Seri Begawan. The location of the two schools is not far apart (approximately 4 kilometres) but they are categorized by the Department of Schools, Ministry of Education, as being in Division II and Division III respectively. The use of divisions by the Department of Schools signifies the location of schools as urban (I), sub-urban (II), rural (III) and remote (IV). Despite their proximity, HSPS is considered as a sub-urban school while TJPS as rural.

The subjects consisted of 45 Primary V pupils with an average age of 10 years and 3 months. They comprised 23 pupils from HSPS and 22 from TJPS. These pupils are all Malays whose first language is *Bahasa Melayu* or the Malay language. Both groups consisted of mixed-ability pupils and both genders are almost equally represented as shown in Table 5.2 below. Altogether, the two groups consisted of 23 male and 22 female pupils.

	HSPS Group	TJPS Group	Total
Male	12	11	23
Female	11	11	22
Total	23	22	45

**Table 5.2:** Distribution of sample by group and gender.

The rationale for choosing Primary V pupils for this study is based on the fact that these pupils were not involved in any standardized tests such as the *Primary III Standardized Assessment* and the *Primary Certificate of Education* examination for Primary VI pupils. Selecting these two levels would certainly create inconveniences



to both the teachers and pupils concerned because the two tests are considered important and test preparations are therefore highly expected. Primary IV pupils were also not chosen because, at this level, they are still in the process of the bilingual transition from Malay to English medium instruction.

It should be emphasized that for reason of confidentiality in this research, the pupils are identified only by using alphanumeric codes indicating their school and their number in their respective classroom registers. For example, HS4 stands for a pupil from the HSPS group whose name is placed fourth in the register.

## **5.4 Instruments**

The research fundamentally required two sets of data in order to respond to the three research questions stated in 1.4 (see also 5.6) and these data are, a) the pupils' reflection on their best writing pieces, and b) their writing performance scores. The primary source for the first data set was obtained from the reflective pieces produced by the pupils, while the second from the writing scores on the assessment of their final writing versions. The following describes the two instruments used in the case study: a) the reflective pieces, and b) the assessment scale used for scoring the final writing versions.

### **5.4.1 Reflective Pieces**

As indicated in 2.6 and 3.6 respectively, the *Collaborative Portfolio model* necessitates that learners select their best writing pieces for their *showcase* portfolios. When learners have selected a particular piece of writing, they are then asked to reflect on it and anything that emerges from this reflection needs to be written on a

piece of paper. The product of the reflection, in the form of a reflective piece, therefore becomes an essential part of the whole notion of *reflection-in-presentation*.

As part of the portfolio implementation during the study, writing the reflective pieces was made compulsory for the pupils whenever they had selected a particular writing piece to be kept in their *showcase* portfolios. For this purpose, they were provided with blank pieces of paper. These were A5 sized paper (measuring 148mm by 210mm) ruled on both sides.

The length of the written reflection was not specified to the pupils and neither were they given a time limit to complete their reflective pieces. However, they were regularly reminded to complete writing their reflective pieces during the one-hour writing lesson to ensure that they accomplish the task. The ruled pieces of paper were also made available for their use at all times.

As the aim of the study was fundamentally to determine the criteria and the extent of their reflection, the pupils were not told of the purpose and function of the reflective pieces in the case study. Neither were they trained to write these reflective pieces nor were they instructed to use specific criteria for the reflection. The only instruction given to them was to write their 'thoughts' as to why the particular writing they had chosen was to be included and kept in their *showcase* portfolios. This instruction was repeated every time they were asked to select their best writing pieces so as to remind them of their responsibility.

The pupils were also not told to use any specific language while writing their reflective pieces in an attempt to allow them to choose the language they find most comfortable with. In this regard, they were allowed to use either Malay or English, or both. As noted in 3.5, the choice of language is important for reflection and its use should not interfere with or inhibit the process of reflection. In this respect, it should

be stressed that the importance of acquiring proficiency in writing using the target language as the goal of classroom instruction needs to be differentiated from the use of the native language which is aimed at producing meaningful reflective texts.

After writing the reflective pieces, the pupils had to follow a set of procedures to ensure proper storage and ease of retrieval of the pieces. The first procedure was to label the pieces by writing their name, the title or the reference number of the writing piece being reflected on, and the date. The writing reference number was given by the teacher (researcher), for example, 'C8' to denote the eighth writing task given to them. Next, the pupils had to attach each reflective piece securely to the corresponding piece of writing that had been selected. Finally, they had to make sure that these were kept in their *showcase* portfolio.

The reflective pieces are an essential instrument to provide the means of obtaining the first of the two sources of data for the research. The reflective texts extracted from the pieces were compiled at the end of the study in August 2000. Regardless of their length, depth and quality, the reflective texts were analysed accordingly to provide answers to the research questions. The procedure for the analysis of the reflective texts is explained in 5.6 below.

#### **5.4.2 Writing Assessment Scale**

As mentioned above (5.4), the pupils' writing scores are required for the research to indicate their overall performance in writing (see also 5.6.3). The scores were obtained through the assessment of all the final writing pieces produced by the pupils. The instrument used in acquiring the scores is in the form of a writing assessment scale (see Appendix 5A).



The assessment scale was adapted from Tribble (1996) and had undergone a series of modifications to suit the contexts and requirements of this present research. According to Tribble, the original version was developed and used by teachers in Austria as a common evaluative tool in their school system. Tribble's version, however, has been further adapted for use with adult learners. Prior to adopting this scale for the research, a number of other scales were also reviewed such as those used by the teachers in the two schools concerned but these were found unsuitable for the purpose of this research (discussed below).

The modifications made to Tribble's version can be seen in the type and number of writing aspects to be assessed and also the band scale used. Tribble (1996:130) sets out five aspects, namely, *Task fulfillment/Content*, *Organization*, *Vocabulary*, *Language*, and *Mechanics*. The assessment scale utilized for this study focuses on four, namely, *Content*, *Accuracy*, *Organization*, and *Style and Vocabulary*. The reduction in the number of writing aspects largely involved omissions and, to some extent, combinations of the elements of the five aspects found in Tribble's scale. The band scale was also changed to reflect the priorities given to each aspect according to the level of the pupils. These changes had been made in view of the following considerations:

- a) To adapt to the level of the writing products to be assessed – This study involved the assessment of writing pieces which were produced by young learners and thus it is imperative that a suitably modified scale be used for this type and level of writing. As noted above, Tribble's version is intended for use with adult learners. Assessing young learners' writing in an EFL situation would obviously need a different focus and depth of assessment. A discussion on the selected aspects is provided in the ensuing paragraphs.

b) To replicate the assessment aspects used in the two schools – The language teachers in the two schools concerned are using a marking scheme which similarly focuses on the four chosen aspects. Thus, a replication of the type and number of aspects used in the assessment process is required in order to ensure that the pupils were familiar with these aspects. The teachers' scheme was not used in this study mainly because the elements of the aspects and their descriptors are not given systematically to ensure consistency in scoring.

These considerations were basically intended to ensure the validity of the scale in its current context of use. Tribble's version of the scale, as noted above, is designed for assessing adults' writing and certainly is not suited for the young learners involved in the study. The omission and combination of the aspects and their elements were, therefore, made in view of the focus and depth of each which was perceived to be applicable to the level of writing expected of the pupils. For example, the aspects for 'language' and 'mechanics' were combined as 'accuracy' because writing at the Primary V level regards aspects of content and organization as more important than language accuracy (cf. 4.1.1). Thus, assessing the pupils writing separately for language and mechanics was perceived to be inapplicable.

In addition to providing a similar assessment context for feedback to the pupils (see consideration b above), the replication of the four assessment aspects used by the teachers also helps to validate the scale in the sense that these aspects specifically represent the skills to be assessed at this level of writing. It should be stressed that the assessment aspects and the marking scheme used by the teachers have been instigated and provided by the education authorities in Brunei. Although the teachers' marking scheme may largely be inadequate in terms of ensuring consistency in scoring, the aspects used for the assessment remain significant in that they strictly adhere to the



aims and priorities of the national curriculum. In this respect, the assessment scale used in this study was designed with these aspects in mind but with an added advantage of being able to help achieve a high scoring reliability.

As noted above, the assessment scale focuses on four aspects of writing, viz. *content, accuracy, organization, and style and vocabulary* (see Appendix 5A). Each aspect has its own elements which have been adapted from the original five found in Tribble's scale. These elements provided a general guideline to direct the focus of assessment. These are as follows:

- a) ***Content***: Treatment of the subject, relevance of the content to the topic or task in hand, variety of ideas, and the degree of detail in terms of accuracy and usefulness.
- b) ***Accuracy***: Language (e.g. structures, tenses, number, word order, articles, pronouns, etc.) and mechanics (spelling, punctuation, capitalization, etc.).
- c) ***Organization***: Coherence (logical sequence of texts), cohesion (use of connectives), and paragraphing.
- d) ***Style and Vocabulary***: Range of vocabulary and word choice / usage.

All the writing aspects carry an equal weighting and each is assessed using a scoring scale from 0 to 5. The scoring scale was designed in such a way that it allowed for half marks to be given and each whole mark appears in between two descriptors to allow for flexibility in judging and scoring. In the case of 0 and 5, these appear at the two extreme ends of the scale to illustrate the lowest and highest possible score for each aspect. The possible total score for each writing piece is 20.

The scale is also provided with a performance range with descriptors specifically intended for use in qualitative assessment (see 4.3.2) and this has a range from *very poor* to *excellent* at both ends of the scale. At the middle of the scale lies



the *fair* range which aims to describe a ‘moderate’ writing performance range in relation to the expected ability level of the pupils. Thus, a ‘moderate’ performance in writing for an ESL and EYL pupil need not be construed as a moderate ability in writing as expected of pupils in other situations. Similarly, the *excellent* range is not intended to describe a truly excellent writing ability but one that can be achieved by the primary school pupils.

The concern for reliability in scoring was addressed appropriately during the stages of redesigning Tribble’s assessment scale. The redesigned scale underwent a series of modifications and was trialled and tested twice for inter-rater reliability. On the first trial, six scorers (including the researcher) were involved in scoring 16 writing samples. Three of these scorers are practising language teachers at the two schools concerned while two are university lecturers with expertise in the assessment of children’s writing. The writing samples were selected randomly regardless of their quality and length from a collection of work produced by the pupils’ prior to their involvement in the study.

On the first trial, the use of the scale yielded a scoring pattern which correlated highly among the individual scorers as well as between the scorers and the researcher. The latter relationship is important to determine the researcher’s consistency in using the scale for scoring all the writing papers produced by the pupils throughout the study. Table 5.3 below provides the correlation matrix between the five teachers and the researcher. The correlation coefficients are all significant at the  $p<0.01$  level.

	Teacher 1	Teacher 2	Teacher 3	Teacher 4	Teacher 5
Researcher	0.883	0.753	0.791	0.624	0.934

**Table 5.3:** Correlation matrix for the first trial of the assessment scale.

Despite the high degree of correlation during the first trialling, the assessment scale was further modified in view of numerous feedbacks given by the scorers, which



largely concern its practicality. The modifications included reducing the total score range for each aspect from 10 to 5 and realigning the descriptors and band scale according to this new total. The modified version was piloted again but involving only three scorers (including the researcher) with 10 writing samples. The number was reduced because the modifications were considered minor. As a result of this second trial, the correlation coefficients between the three scorers remained high with a significance level at  $p<0.01$  (see Table 5.4 below). In view of this positive result, the scale was then used throughout the study.

	Teacher 1	Teacher 2
Researcher	0.816	0.921

**Table 5.4:** Correlation matrix for the second trial of the assessment scale.

As a means of validating the scale further, the scores obtained from its use in the assessment of the pupils’ writing were correlated with their final year examination scores. These scores were obtained three months after the completion of the case study. The outcome of the validation can be regarded as satisfactory (discussed in 8.1.1).

In sum, the assessment scale has been designed to serve a dual purpose (for qualitative and quantitative assessment) and to suit the needs of the learners concerned essentially taking into account of its validity, reliability, practicality and applicability of use.

### 5.5 Data for Analysis

As noted in 5.2, the case study was conducted for the duration of seven months. During this period, a total of 58 contact hours were made with the pupils in the two schools, of which 54 were actual writing lessons. Arising from this, a total of 16 writing topics were covered producing a total of 619 out of a possible 714 writing



pieces submitted for scoring. From this number, 381 were kept by the pupils in their respective *showcase* portfolios, thus, producing a similar number of reflective pieces. The following sub-sections provide some details to these figures.

### 5.5.1 Reflective Pieces

The 381 final version writing pieces selected by the pupils represent 61.55% of the total 619 pieces submitted for assessment. The proportion of writing pieces selected by the two groups for the *showcase* portfolios is almost equal with a difference of only 0.87% (see Table 5.5 below).

Group	Number of Pupils	Work Submitted	Work Selected for Portfolios	Percentage
A (HSPS)	23	306	187	61.11%
B (TJPS)	22	313	194	61.98%
Total	45	619	381	61.55%

**Table 5.5:** Percentage of writing pieces selected for *showcase* portfolios by group.

As each of the 381 writing pieces kept in the portfolios was accompanied by a reflective piece, then a similar number of reflective pieces were produced. Appendix 5B (Part I and II) provides a record of the writing titles selected by the pupils for their *showcase* portfolios, which necessarily also indicates the number of reflective pieces produced.

The 381 reflective pieces produced by the pupils were recorded throughout the case study. These were collated and translated. Appendix 5C (Part I and II) is a compilation of all the reflective pieces arranged according to the pupils’ code numbers (see 5.3) and the writing titles which they are meant to accompany. The last column has been included to indicate the selection criteria codes which are used in the analysis of data for the first research question (see 5.6.1 and Chapter 6).



5.5.2 Scores for Final Writing Pieces

As noted in 4.2.2, the pupils in both schools managed to accomplish 16 writing titles, including three supplementary tasks, within the two terms of school. Table 5.6 below provides a list of the writing titles or tasks given to the pupils in the two schools according to the date they were first introduced. It should be noted that each writing task often took two weeks to complete. The supplementary titles given to each group are each marked with an asterisk.

TANAH JAMBU PRIMARY SCHOOL			HAJI SALLEH PRIMARY SCHOOL		
No.	Date	Title/Tasks	No.	Date	Title/Tasks
1	24 Jan	My father	1	25 Jan	My father
2	31 Jan	My grandfather / grandmother	2	1 Feb	My grandfather / grandmother
3	7 Feb	My hobby*	3	8 Feb	My hobby*
4	14 Feb	My house	4	16 Feb	My house
5	21 Feb	Azri’s family day	5	22 Feb	My favourite TV programme*
6	28 Feb	Publishing a storybook (1)	6	28 Feb	Azri’s family day
7	6 Mar	Weaving a Mat	7	7 March	Publishing a storybook (1)
8	13 Mar	My collection	8	15 Mar	Weaving a Mat
9	20 Mar	My favourite TV programme*	9	28 Mar	My collection
10	27 Mar	A poem	10	18 April	A poem
11	3 April	Publishing a storybook (2)	11	9 May	How I spent my holidays*
12	8 May	How I spent my holidays*	12	24 May	Publishing a storybook (2)
13	15 May	Ending a story	13	6 Jun	Ending a story
14	12 Jun	Communications equipment	14	11 July	Communications equipment
15	17 Jul	Picture composition	15	25 Jul	Picture composition
16	31 Jul	The thief on Planet Zog	16	8 Aug	The thief on Planet Zog

Table 5.6: Composition titles / tasks accomplished by the pupils.

From all the sixteen writing tasks given to the pupils, as mentioned earlier, a total of 619 final version writing pieces were submitted for assessment by the pupils out of a possible total of 714. The remaining 95 writing pieces were either not completed by the pupils or they were absent from school. Appendix 5D (Part I and II) provides a detailed record of the pupils’ submission.

The number of writing pieces submitted between the two groups of pupils slightly differs. TJPS group submitted more writing pieces than the HSPS group by a difference of 7.31%. Table 5.7 below provides the distribution and percentages of the total writing pieces submitted by the two groups.



Group	Number	Possible Total Submission	Actual Total Submission	Submission Percentage
A (HSPS)	23	368	306	83.15%
B (TJPS)	22	346	313	90.46%
Total	45	714	619	86.69%

**Table 5.7:** Total submission of writing pieces by group with percentages.

It must be emphasized that the submission of the writing pieces indicated above consisted entirely of final versions and not drafts. During the writing lessons, drafts were often submitted and returned for a number of times but these were not recorded except only for the first submission (see 4.3.1). The final version writing pieces, however, were formally required for submission for the purpose of assessment and, therefore, were fully recorded.

During the study, all the final writing pieces were simultaneously assessed qualitatively for the portfolio use and quantitatively for the research data. These were assessed and scored using the assessment scale as described in 5.4.1 (see Appendix 5A). These scores are given in Appendix 5E (Part I and II). For the purpose of research, the mean writing scores for individual pupils were used as indicators of their writing performance (see 5.6.3).

### 5.6 Procedures for Data Analysis

An overview of the research methodology (1.5) has given some indications of how the data were analysed. The following sub-sections provide the framework of the procedures for data analysis in relation to each of the three research questions mentioned in 1.4. Discussions on the resulting analysis in relation to the collected data are given in the next three chapters.



### **5.6.1 Research Question 1: *What criteria can the pupils articulate when reflecting during the selection of their writing pieces for the showcase portfolio?***

The first research question was aimed at identifying and describing the reflection criteria (termed as ‘selection criteria’, see 1.7.4) used by the pupils while selecting their best writing pieces for the *showcase* portfolios. Data analysis was performed in three stages. The first stage involved identifying and classifying the features of selection criteria found in all the 381 reflective pieces produced by the pupils (see 5.5.1). In the second stage, the features of the selection criteria were analysed so that they could be categorized accordingly. The final stage involved tallying the frequency in the use of the selection and describing how the criteria were used in the pupils’ reflection. The three stages are described in turn below.

#### **5.6.1.1 Stage 1: *Classifying the Features of the Reflective Texts***

In the first stage of data analysis, the reflective texts produced by the pupils were classified according to the types of selection criteria used. Initially, this involved analysing and interpreting the features prevalent in each reflective text to represent the selection criteria used. Each criterion was then labelled and numbered accordingly to describe its function or purpose of use. As an example, the feature of a criterion that indicated an inclination towards the ‘look’ of the writing piece would be labelled as ‘presentation’ because the use of this criterion concerns the presentation aspect of the writing piece being reflected on.

The analysis and interpretation of the selection criteria were carried out repeatedly such that numerous modifications were made to the original classifications as well as the descriptions of their functions. These modifications were essential to ensure that all selection criteria used by the pupils were accounted for and accurately



described. The final classification therefore consisted of a number of selection criteria to represent the different statements produced by the pupils in their reflective texts.

#### ***5.6.1.2 Stage 2: Categorizing the Criteria of Reflection***

The second stage of data analysis involved categorizing the classifications of the selection criteria described above. The process of categorizing the selection criteria primarily took account of two aspects. The first involved determining the applicability of the selection criteria to the accepted notion of reflection adopted in this research, and the second, the extent of their focus towards the writing pieces being reflected on. Using ‘applicability’ and ‘focus’, as variables in the categorization of the selection criteria, is essential because it helped to refine the scope of the selection criteria used by the pupils and to provide the basis for determining the progression and patterns of their reflection.

In this research, a reflective text is considered to represent the products of the reflection processes and, as such, it would need to present itself as an articulation of accomplishment (see 1.7.4). In the process of categorizing the selection criteria, each criterion, therefore, was scrutinized to determine its conformity to this requirement. The criteria which failed to conform to the requirement were grouped as a single category and labelled accordingly.

The criteria which complied with the accepted notion of reflection were further analysed in terms of their focus towards the writing pieces. Categorizing the criteria according to their focus is again connected to the definition of reflection. The selection criteria, as the products of the reflection processes, necessarily have to focus on the writing pieces because the word ‘accomplishment’ refers to what has been accomplished in the production of the writing pieces. In this respect, the selection

criteria were discriminated further and categorized accordingly in terms of the extent of their focus towards the writing pieces. Each category carried a label to describe its focus (see 6.2 for details).

When all the selection criteria were finally categorized, the number assigned to each criterion, as described in 5.6.1.1, was revised to denote the category in which it belonged. The selection criteria used by the pupils in their reflective texts were then marked and identified according to this system of numbering.

#### ***5.6.1.3 Stage 3: Moderating and Tallying***

The final stage of data analysis for the first research question involved moderating the selection criteria and their categories, and tallying the frequency in the use of each selection criterion as a means of describing how these were used by the pupils in their reflection.

To ensure the researcher's consistency and accuracy in the classification (stage 1) and the categorization of the selection criteria (stage 2), assistance was sought from the two assigned research supervisors. Both supervisors moderated the categorization by means of examining the accuracy of both the classification and categorization of the selection criteria as well as their correspondence with the actual pupils' reflective texts. As a result of moderation and the feedback given, the classification and categorization of the selection criteria were revised and improved.

After the revision was made, the pupils' use of the selection criteria was tallied both at the category and selection criteria levels. Finally, a description was given to demonstrate how each selection criterion and category were used in the pupils' reflection.



For the purpose of record-keeping and further analysis, the original reflective texts were copied and compiled. Every selection criterion used by their pupils was also numbered accordingly.

**5.6.2 Research Question 2: *Is there a developmental pattern of progression in the pupils' reflection in relation to its approximation to the concept of reflection and its focus towards the writing pieces being reflected on?***

The aim of this research question is two-fold: firstly, to identify the patterns in the pupils' reflection, and secondly, to determine whether these patterns showed a positive progression towards a focused reflection. The analysis of this research question relies heavily on the result of the first described above in the sense that a developmental pattern can only be determined if there is evidence to suggest the existence of multiple categories in the pupils' reflection.

As mentioned in 5.6.1.2 above, the categorization of the selection criteria is intended to provide the basis for determining the patterns and progression of the pupils' reflection. Since the actual analysis has demonstrated that the pupils' reflection is characterized by a number of selection criteria categories (discussed in Chapter 6), then the development and progression in reflection could be determined by analysing the sequence in which the categories were used. In this respect, a pattern of criteria use was considered progressing if it utilized one or more categories that demonstrated a focus on the writing pieces being reflected on.

In establishing the existence of the pattern and developmental progression in the pupils' reflection, the procedure for data analysis involved a) chronologically sequencing the use of the categories throughout the research period, and b) analysing

and describing the use of the categories to determine the pupils' progression in reflection.

#### ***5.6.2.1 Determining General Patterns of Reflection***

The aim of this analysis was to demonstrate the pattern of the pupils' reflection in terms of category use throughout the period of the research. The analysis is only intended to indicate the pattern of use to represent the pupils as a whole group as well as according to their respective grouping. An analysis to examine the pattern for the individuals is discussed in 5.6.2.2 below.

The analysis to determine the patterns of the pupils' reflection involved collating the frequency of category use according to the sequence of the writing tasks for which the reflection was intended. For this purpose, the use of the individual categories for each task was tallied and aggregated by means of referring to the compilation of the pupils' reflective texts as well as other records of the pupils' submissions of their reflective pieces (see 5.4.1 and 4.5.3).

When the frequency of category use for all the writing tasks has been aggregated and chronologically arranged, the patterns of reflection are discussed and demonstrated with the aid of a number of graphs (see Chapter 7).

#### ***5.6.2.2 Analysing Progression in the Use of Categories by Individuals***

The aim of this analysis was to examine the pattern of category use among individual pupils. The analysis involved collating the pupils' individual use of the selection criteria according to sequence of its production. In this way, the pupils' developmental pattern in the use of the categories could be identified and studied.

To enable a systematic analysis of the pupils' pattern of reflection, the pupils were initially classified in terms of the number of categories that they used throughout



their entire reflection. The classification therefore separates those who only used one category of selection criteria from those who combined two or more categories. This classification enabled a close examination of the pupils' pattern of use for both the individual selection criteria as well as the category that they belong to.

Each of the pupils' classifications was analysed according to how the selection criteria were used across all the categories identified in their reflection. The analysis therefore involved determining whether the use of the selection criteria categories demonstrates the presence of a progression. In the case of those who were classified to use only a single category in their entire reflection, an analysis was also carried out to describe how the individual selection criteria were used.

The final phase of data analysis involved identifying the pupils according to their progression types as a means of describing their individual patterns of progression. In this respect, the types of progression were identified either as *positive*, *negative* or *mixed*. Lastly, the result of the analysis was tabulated.

### **5.6.3 Research Question 3: *Is there a relationship between the pupils' pattern of reflection with their performance in writing?***

As noted in 1.4.3, this research question was aimed at examining whether the pupils' progression in reflection is related to their performance in writing. The main assumption here is that progression in the pupils' reflection should not be influenced by their writing performance levels. If writing performance affects progression then the implication is that instances of positive progression in reflection may only be prevalent among those who are good in writing. If this is the case, then the rationale of the reflection exercise becomes negligible because the fundamental goal of



implementing the exercise is actually to help the pupils to improve their writing performance.

In answering this research question, the procedure for data analysis basically involved comparing the pupils’ patterns of progression with their performance levels in writing. Data pertaining to the pupils’ patterns of progression were derived from the findings to the second research question (5.6.2), while their performance levels from the scores obtained as a result of the assessment of their writing (described in 5.5.2).

In order to interpret the pupils’ writing scores as indicators of their writing performance, the mean scores for each pupil shown in Appendix 5E would have to be classified according to levels of performance. The classification is based on the performance range and band scale specified in the scale used for assessing the pupils’ writing pieces (see 5.4.2 and Appendix 5A). Table 5.8 below provides the classification of the pupils’ range of mean scores to indicate their writing performance levels.

Range of Mean Score	Level of Performance
0 – 3.9	Very Poor
4.0 – 7.9	Poor
8.0 – 11.9	Average
12.0 – 15.9	Good
16 – 20	Excellent

**Table 5.8:** Classification of writing performance levels.

**5.6.3.1 Analysis of Relationship between Progression and Performance**

The comparison between progressions in reflection and writing performance levels involved computational statistical analyses using SPSS for Windows (SPSS Inc.). The analyses used for this stage, as well as for the next (5.6.3.2), include Pearson’s correlation coefficients and independent-samples t-tests.



Before the analyses were carried out, both sets of data were coded accordingly. The three types of progression in the pupils' reflection (see 5.6.2.2) were each assigned a number from one to three while the pupils' five performance levels (see Table 5.8 above) from one to five. The coding system for the two variables is shown in Table 5.9 below.

Variables	Level/Type	Code
Pattern of Progression	Positive	1
	Mixed	2
	Negative	3
Writing Performance	Very Poor	1
	Poor	2
	Average	3
	Good	4
	Excellent	5

**Table 5.9:** Coding system for data entry and analysis.

It should be noted that the sequence of numbers used in one variable does not necessarily correspond to the other in terms of the order or degree of importance. In this case, the numerical codes in writing performance signify incremental stages of performance levels but not in the pattern of progression because the numbers only signify progression types.

The statistical analysis used in determining the relationship between the two variables was aimed at finding out the strength of the correlation to indicate the influence of one to the other. The stages of analysis include determining, a) the relationship to describe the trend prevalent between the two variables, and b) the differences in the relationship of the two variables between the groups of pupils.

### 5.6.3.2 Analysis of Relationship with Other Variables

The analysis of the relationship between progression in reflection and writing performance also involved examining the influence of other variables such as the average number of propositions or ideas expressed by the pupils in their reflective



pieces as well as their gender. The analysis to focus on the two additional variables is considered important in order to determine the extent of their influence on the resulting trend of the relationship carried out above (5.6.3.1).

The procedure for analysing the relationship between the propositions expressed by the pupils with their pattern of reflection and writing performance involved comparing the pupils' average number of propositions, firstly, with the writing performance level, and then with the pattern of progression. Data for the analysis were derived from the identification of the features of the pupils' reflective texts performed for the first research question (5.6.1). A discussion concerning the procedure for proposition count in the pupils' reflective pieces is presented in 6.1.

The procedure for analysing the effects of gender differences on writing performance and progression is also similar to that of the average number of propositions used. This involved comparing male and female pupils in relation to the trend in their levels of writing performance and their progression in reflection. The trend between the two genders were also analysed according to their respective groups (HSPS and TJPS).

## 5.7 Summary of Chapter

This research adopted a case study methodology which involved 45 pupils from two primary schools in Brunei Darussalam. The aims of the study, which constitute the research questions, were to examine the criteria and patterns of the pupils' reflection while selecting their writing pieces for the *showcase* portfolio. The study was also aimed at examining the relationship between the pupils' writing performance and their reflection.



In order to obtain the necessary data, the study was conducted for approximately seven months involving the teaching of writing and the implementation of the portfolio assessment procedure. The two instruments of the research (5.4) comprised the reflective pieces produced by the pupils during the portfolio implementation and an assessment scale used to assess the pupils' writing pieces during the teaching.

Data analysis for the first research question (5.6.1) includes identifying and classifying the criteria used by the pupils while selecting their writing pieces. The selection criteria were categorized as a basis for describing the scope of reflection. In response to the second research question (5.6.2), the categorization of the selection criteria was analysed to determine progression in reflection. Progression was established by the movement of category use. For the third research question (5.6.3), data analysis involved correlating the pupils' progression in reflection with their writing performance levels.

The procedures used in response to the three research questions described in this chapter provide the general framework for the analysis of the research data. Discussions of data analysis in relation to each of the three research questions are given respectively in chapters 6, 7 and 8.

## Chapter 6

### The Reflection Criteria

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This chapter aims to present and discuss the findings for the first research question, which is, ‘What criteria can the pupils articulate when reflecting during the selection of their writing pieces for the *showcase* portfolio?’ As described in 5.6.1, this research question necessitated two stages of data analysis. The first was to identify the criteria used by the pupils in their reflection, and the second to categorize these criteria to determine the focus of the pupils’ reflection.

As a result of the analysis, the following four sections provide, a) a description of the general features of the reflective pieces produced by the pupils, b) the findings from the identification and categorization of the selection criteria, and c) a description of how the categories were used in the pupils’ reflection. The last section provides a summary of the findings.

#### 6.1 General Features of the Reflective Texts

The reflective pieces produced by the pupils appear to share several common features. While there exist other features expected of young learners such as inaccuracy in language usage and legibility of text, three seem to be most prevalent to characterize the pieces produced by the pupils in the two schools. The three concern the use of two languages (English and Malay), the average proposition count of their reflective texts, and the style of presentation. The description of these features is



intended not only to provide an overview of how the reflective texts were produced but also to highlight their implications for the subsequent analysis of the selection criteria used as well as for further research.

### 6.1.1 Language Use

As discussed in 3.6, the language to use in reflection should be the language the learner finds most comfortable. As stated also in 5.4.1, the pupils in the two schools were not told to use any one specific language in the production of their reflective pieces but were asked to write using the language of their choice, that is, either Malay or English. This freedom of language choice, apparently, has added another characteristic feature of the reflective pieces produced by the pupils.

Language use in the pupils’ reflective pieces can be classified into three different types: a) entire usage of the first language (i.e. Malay), b) entire usage of the target language (i.e. English), and, c) alternate use of both languages (i.e., use of either English or Malay alternately from one reflective piece to another). Table 6.1 below illustrates the number of those involved according to this classification.

Types of Language Use	HSPS		TJPS		Total N	Total %
	N	%	N	%		
Entirely Malay	6	26.1%	12	54.5%	18	40%
Entirely English	5	21.7%	2	9.1%	7	15.5%
Alternate use of both	12	52.2%	8	36.4%	20	44.4%
Total	23		22		45	

**Table 6.1:** Language types used in the production of the reflective pieces.

Even though the pupils were given the freedom of language choice, it is rather surprising to find that 15.5% still opted to use the target language fully while 44.4% chose to alternate between the two languages in their reflection. A combination of these two types of language use accounts for 59.9% against 40% of those who maintained to use only the native language.



In addition to the three types of language use, there are also instances of code-switching (i.e., mixing of both languages within each reflective piece). It was found that two of those classified under the third classification (i.e., alternate use) also tend to code-switch in the production of their reflective pieces (see HS9 and HS13 in Appendix 5C). The number involved is only 2, which accounts for only 4.4% of the total number of pupils (45).

It should be noted that English words such as ‘television’, ‘telephone’, ‘planet’, etc. are often used by the pupils (see Appendix 5C). These are regarded as borrowed words in Malay, and thus, their use is not to be regarded as instances of code-switching.

As noted in 3.6, language use is critical for reflection. In this study, the use of either English or Malay or both is presumed to allow the pupils greater flexibility in conveying their message while reflecting. This procedure may be unique to this study and thus provides an impetus for comparative studies.

### **6.1.2 Length and Proposition Count of Texts**

The length of each reflective text produced by the pupils in the two schools, irrespective of the language used, varies considerably according to individuals. The lowest number of words used is three while the highest is fifty (see Appendix 5C, pupil number HS2, task 1 and HS14, task 10 respectively). These, however, are considered extreme cases as they appeared occasionally for the first and only once for the second.

Determining the mean length of the reflective texts for analysis purposes is problematic considering the different types of language use prevalent in the pupils’ reflective pieces (see 6.1.1). The Malay and English languages are dissimilar in many



respects. Translating the Malay texts into English was not considered appropriate because a translated text may not accurately convey the original meaning. Furthermore, translating the texts may also fail to highlight the actual language structure used by the pupils to provide an indication of their linguistic ability in using the English language. Thus, in order to be systematic and consistent in describing and analysing the average length of the reflective texts produced by the pupils, proposition count was employed.

Proposition count simply involved counting the number of propositions or ideas expressed by the pupils in their individual reflective pieces. The average number of propositions found in the pupils' reflective texts is calculated at 1.5 or approximately between one and two propositions for each reflection (see Appendix 6A). The average number of propositions for the TJPS group is slightly higher than the HSPS group (1.54 against 1.46) but the difference is considered small and irrelevant.

The low average proposition count suggests that the reflective texts produced by the pupils are limited in terms of their proposition content, and moreover, the length of the texts is usually not more than a few sentences long. This also essentially implies inadequacy in the depth and comprehensibility of the reflection which consequently impeded the process of analyzing the texts. Problems such as these were often encountered which necessitated additional forms of analysis which included cross-referring the reflective texts with the actual writing piece as well as making inferences on the probable meaning conveyed by the pupils in their reflective texts.

The low average number of propositions expressed by the pupils may also give an indication of the pupils' distinctive ability to produce the reflective texts. In this respect, the average number of propositions produced by the pupils may

presumably be different from learners of other age levels or language-learning contexts considering their cognitive development (see 3.4). The procedure for writing the texts in itself may also be different from other procedures involving reflection in portfolio assessment because the pupils were asked to write their reflective pieces within the actual writing lessons thus limiting the length of their reflective texts.

### 6.1.3 Style of Presentation

Another feature that is most prevalent in the reflective texts produced by the pupils concerns the style of their writing in terms of word choice. The pupils appear to use a similar set of words each time they were asked to produce the reflective pieces. As can be seen in Appendix 5C, most pupils usually begin writing their reflective texts using (or implying) the word ‘because’. The equivalent words in Malay are ‘*kerana*’, ‘*sebab*’, and ‘*pasal*’. The reason for this style is mainly due to the influence exerted by the researcher at the time of writing the reflective pieces. In this case, the word ‘why’, as in ‘Why have you chosen this particular writing piece?’, was often used to prompt the pupils in writing their reflective pieces. The use of this word implies requesting an explanation but the question of whether or not the pupils are able to reflect or just merely give ‘non reflective’ statements of reason remains an important one (see 6.3.1 below).

It should also be noted that in cases where pupils start their reflective pieces with words to mean ‘because’, the phrase ‘I chose this paper...’ or as such is understandably omitted, as there are also cases where the pupils tend to write completely to include this phrase in their reflective text. The choice of using either style (i.e., partial or complete) does not affect the meaning conveyed and neither does this affect the consistency and accuracy of the analysis of the selection criteria used.



## 6.2 Categorization of the Selection Criteria

The analysis of data for the first research question involved a number of stages as a means of describing the reflection criteria used by the pupils (see 5.6.1). One of these involved sorting the selection criteria into categories. The selection criteria categories were essentially generated as a result of the interpretation and classification of the pupils' reflection as described in 5.6.1.1.

The variables used to categorize the selection criteria concern the 'applicability' and 'focus' of reflection (described in 5.6.1.2). As the desired goal of the pupils' reflection is essentially to reflect on the writing pieces they intended to keep in their *showcase* portfolios, then it is necessary for them to focus their reflection on these writing pieces. Reflecting on the writing pieces essentially means writing a reflective text concerning the writing or, more importantly, aspects of it. The latter part is regarded as the most useful because the ability to focus specifically on aspects of the writing points towards articulating what has been accomplished (see 5.6.1). The extent to which this end was achieved therefore becomes fundamental in the categorization of the selection criteria used by the pupils.

Based on the above principle, the reflective pieces produced by the pupils are classified into three different categories. Each category is identified using a label that best describes its characteristics and the three are identified accordingly as *Extrinsic*, *Contextual*, and *Textual*. The first comprised those that can be described as various statements of reasons but not sufficient to be regarded as intrinsic or applicable to the desired kind of reflection that relates directly to the writing piece being reflected on. The second consisted of statements which are considered context-oriented having only a focus on the content and context of the writing pieces. The third type consisted



of statements which can be described as various instances of textual assessment of the writing pieces being reflected on.

Each of the three categories has a number of variants or sub-categories and the total number of variants found for the three categories is sixteen. The label given to each variant, in effect, illustrates the purpose for which the selection criteria were used in the pupils’ reflection. Table 6.2 below provides a list of these variants according to their respective categories.

<i>Extrinsic</i>	<i>Contextual</i>	<i>Textual</i>
<i>Irrelevant</i> <i>Portfolio Keeping</i> <i>Further Reading</i> <i>Exam Preparation</i> <i>Parental Notification</i> <i>External Influence</i>	<i>Associated Admiration</i> <i>Experiential Attachment</i> <i>General Preferences</i>	<i>Generalized Assessment</i> <i>Comparing Performance</i> <i>Presentation</i> <i>Length</i> <i>Correctness</i> <i>Organization</i> <i>Elaborated Evaluation</i>

**Table 6.2:** Variants of the three selection criteria categories.

The categorization of the selection criteria was derived as a result of the analysis of the 381 reflective pieces collected (see 5.5.1). From this number, the total frequency of criteria use is 462. The higher figure for frequency of use is due to the fact that some pupils utilized, a) more than one selection criterion in each of their reflective piece, and b) a similar selection criterion repeatedly in their reflective pieces (see discussion in 6.3.2). Table 6.3 below indicates the frequency and percentage of use for the three selection criteria categories (cf. Table 6.4).

Category	Frequency	Percentage
<i>Extrinsic</i>	111	24%
<i>Contextual</i>	126	27.3%
<i>Textual</i>	225	48.7%
<b>Total</b>	462	100%

**Table 6.3:** Frequency of use by selection criteria categories.

The following sub-sections provide a description of the features of the three selection criteria categories and their accompanying sub-categories or variants. A



minimum of two examples of the original reflective texts is provided for each variant, and where applicable, the translation is written in brackets. The figures in brackets alongside the category and variant labels illustrate the frequency and percentage of its occurrence. For ease of reference, the variants are numbered in decimals with the first digit to indicate the category to which they belong, for example, 1 denotes a variant of the *Extrinsic* category, 2 the *Contextual* category, and 3 the *Textual* category. The examples for each variant are also accompanied with two sets of reference numbers in square brackets with the first to denote the pupil number and the second the number of the writing task being reflected on. A compilation of all the reflective texts with their respective criteria reference numbers is given in Appendix 5C.

### **6.2.1 The *Extrinsic* Category (111/462 – 24%)**

The characteristics of the statements classified under this category are essentially different from those found in the other two categories below. The statements were typically not made on the basis of ‘reflecting’ on features associated with the written text but rather on a variety of other factors, which can be classified as external to the reflection process. Hence, the word ‘extrinsic’ is used to precisely describe its distinct purpose and function.

At this point, it is important to distinguish between what is termed as ‘a reflective’ and ‘a non-reflective’ statement. The former is considered significant in producing the reflective pieces because it acts as a means of articulating the processes of reflection, that is, ‘the processes by which we know what we have accomplished’ (Yancey, 1998:6) (see also 1.7.4). In contrast, a non-reflective statement can only be regarded as a statement of reason which does not contain such articulation in relation to the reflection process.

In the context of this research, this distinction is used to differentiate between statements that fall within the *Extrinsic* category and those of the others. In the *Extrinsic* category the statements produced by the pupils are actually not considered as reflective statements because they, as the following sub-categorizations indicate, consisted of statements of reasons and hence not connected with the product of the processes of reflection as expected. Despite its irrelevance to the reflection process, its existence as a category, by its own right, remains important. In this study, the *Extrinsic* category plays an equally integral role as the other two categories in portraying the pupils' pattern and ability to reflect.

The criterion or criteria used to select a particular piece of writing can vary considerably in terms of their purpose and function but they can be identified according to any of the following variants.

**Criterion 1.1: *Irrelevant* (15/111 – 13.5%)**

A statement may be considered irrelevant if it is either incomprehensible or if it does not make any sense.

Examples:

- a) *Saya selalu balik kerumah. Bapa saya suruh untuk membaca buku. Selepas membaca buku bapa saya suruh bermain-main bolasepak. (I always go home. My father tells [me] to read a book. After that, my father tells me to play football.) [HS8:7]*
- b) *Satu hari aku bermain bola. Aku bermain bola dengan kawan. Saya dan kawan saya bermain bola di belakang rumah. (One day I played football. I played football with my friend. My friend and I played football at the backyard.) [TJ3:3]*



Both examples above illustrate those that are found to be irrelevant. The first does not relate to giving any reason for selecting the writing piece and neither does it represent the content of the writing piece supposedly being reflected on. The second is actually a short recount or reproduction of what TJ3 has written in his corresponding writing piece which is not considered as a product of reflection.

**Criterion 1.2: *Portfolio Keeping* (14/111 – 12.6%)**

The statements classified under this criterion are considered redundant. The reasons given for selecting the writing pieces, as shown by the following examples, are obviously only to keep them in the portfolios.

Examples:

- a) Because I want to keep it. [HS3:6]
- b) *Memenuhi kertas ini ke dalam fail saya.* (To fill up my file.) [TJ16:1]

**Criterion 1.3: *Further Reading* (40/111 – 36%)**

This criterion consisted of statements to indicate the intention of reading the chosen piece further or improving/revising (and possibly rewriting) the writing pieces further on the pupils' own time and initiative. Statements which include phrases such as 'to read', 'to see', 'to learn again', etc. are also included within this criterion to imply the same intention.

Examples:

- a) I want to check this composition. I want to study this composition. [HS6:6]
- b) *Saya simpan kertas ini sebab saya kan buat luruskan.* (I keep this paper because I will correct it.) [TJ3:8]
- c) Because I want to see it. [HS3:5]
- d) *Saya pilih cerita sebab untuk membaca masa hadapan.* (I chose this story to read in the future.) [TJ2:9]

#### **Criterion 1.4: *Exam Preparation* (31/111 – 27.9%)**

The statements under this criterion reflect the pupils' intention of selecting their best writing pieces only for the purpose of revising and preparing for an upcoming examination.

Examples:

- a) I want to read composition my family day to read to exams. [HS18:6]
- b) *Saya pilih cerita ini kerana peperiksaan tidak lama lagi.* (I chose this story because the examination is approaching.) [TJ11:9]

#### **Criterion 1.5: *Parental Notification* (5/111 – 4.5%)**

These are statements to indicate the pupils' intention of showing and notifying their parents regarding their chosen writing pieces.

Examples:

- a) *Saya akan melihatkan ibubapa saya.* (I will show [this paper] to my parents.) [Part of HS6:12]
- b) *Sebab saya pilih ini sebab saya akan tunjukkan ibubapa saya.* (The reason I chose this is that I will show [it to] my parents.) [TJ2:5]

#### **Criterion 1.6: *External Influence* (6/111 – 5.4%)**

These are statements to indicate the selection of a particular writing piece which is influenced by the feedback or comments given by the teacher (researcher).

Examples:

- a) I want to keep the composition because teacher give me a good. [HS22:16]
- b) *Kerana ada good dalam kertas.* (Because there is a 'good' on the paper) [TJ16:15]



### 6.2.2 The *Contextual* Category (126/462 – 27.2%)

The selection criteria used under this category, as the name implies, can be characterized by the contextual connection or association of the pupils' reflection with the writing pieces being reflected on. In this respect, the reflection is not directed to specific aspects of the writing piece but rather to other factors associated with it. These factors include retelling the pupils' real-life experience with the content or context of the topic being written, admiring another story which shares a resemblance to the one being reflected on, admiring a person or character portrayed in the writing, etc. Even though the association made may vary in scope, it clearly demonstrates a shift in the focus of reflection from giving various reasons as demonstrated above (6.2.1). The variants of the selection criteria used under the *Contextual* category can be classified into three as shown below:

#### **Criterion 2.1: *Associated Admiration* (12/126 – 9.5%)**

This criterion consisted of statements to show the tendency to associate an admiration of a particular writing piece with that of a material or source (e.g., a storybook, film, video, video disk, etc.) from which the text was originally extracted.

Examples:

- a) *Saya suka buku cerita saya kerana saya meniru dari vcd. Saya suka melihatnya. Saya suka melihat selepas balik sekolah. Saya suka melihat cerita vampire sejak dulu lagi.* (I like my storybook because I copied it from a vcd. I like to watch it. I like to watch it after school. I like to watch vampire stories for some time.) [HS5:12]
- b) *Saya suka cerita house on haunted hill kerana ceritanya sungguh menakutkan dan menyeronokkan.* (I like the 'House on Haunted Hill' story because the story is so frightening and exciting.) [TJ18:6]

The above examples show that the words of admiration as demonstrated in the pupils' reflection do not necessarily imply praising the writing pieces chosen but actually the original source from which the pieces had been extracted. This feature cannot be easily detected without having to analyze the actual writing piece as well as the context in which the task appeared. In this case, both examples quoted above were made in relation to a task that relates to publishing a storybook.

**Criterion 2.2: *Experiential Attachment* (70/126 – 55.5%)**

These are statements to relate the selection of a particular writing piece with that of an experience being encountered or aspired to usually concerning either the subject, the character, or the whole content or context of the written text.

Examples:

- a) *Sebab itu ialah bapa saya dan bapa saya sangat baik.* (Because that is my father and he is very nice.) [HS1:1]
- b) *Pasal saya suka mendengarnya bunyi pun sedap.* (Because I like to listen to [the sound of the musical instrument] as it sounds good.) [TJ15:10]
- c) *Sebab aku ada membuat sendiri.* (Because I once did it my self.) [HS4:8]
- d) *Saya suka buat tikar sebab kalau dibuat lawa dan buat saya dapat tahu tentang buat tikar dan buat saya gembira kalau sudah siap buat tikar.* (I like to weave a mat because when I did it nicely I knew that I could weave it properly and it really made me happy.) [TJ13:7]

The above examples show that a particular writing piece may be selected by the pupils for any of the following reasons: a) the pupil is fond of the subject being written about, in this case, HS1's father and TJ15's guitar as illustrated in the first two examples, b) the pupil relates his or her experience to that of the context of the writing task, for example, having a collection of his own as in the third example, or c) the



pupil has had a pleasant experience based on the events incorporated in the production of the writing pieces, as in the last example. In this last example, TJ13 demonstrates how she likes the experience of having to accomplish the initial task of weaving a mat before being asked to give a recount of the procedures involved.

### **Criterion 2.3 *General Preferences* (44/126 – 34.9%)**

Statements to show general preferences or admiration of a particular writing piece in which words or phrases such as ‘like’, ‘nice’, ‘attracted to it’, and ‘makes me happy’, etc. are often used. The use of these words indicates fondness for a particular piece of writing as opposed, perhaps, to other pieces at the disposal of the pupils. However, these statements were made without stating specifically any particular aspect of the writing text being selected (cf. 3.1 below).

Examples:

- a) I like my composition. [HS6:9]
- b) *Saya pilih rumah saya kerana saya tertarik kepada karangan rumah saya.*  
(I chose ‘My house’ because I was attracted to [it].) [TJ11:4]
- c) I put my composition in my file because I happy. [HS2:7]
- d) *Saya suka cerita ini kerana dimasa cuti ia boleh membuatkan hati saya senang.* (I like this story because it will make me happy during the holidays.) [TJ21:12]

### **6.2.3 The *Textual* Category (225/462 – 48.7%)**

In comparison with the above two categories, the *Textual* category demonstrates a further shift from an unrelated or limited contextual focus on the writing pieces being selected to a relatively refined evaluation of the pieces. The characteristics of the selection criteria essentially appear to correspond well with what

is expected of the pupils in the reflection process, that is, to articulate what they have accomplished. The criteria often occur as appraisals of the pupils' own writing pieces although these may vary in scope. The following list illustrates the seven identified variants of this category. It should be noted that these criteria have not been ordered according to their significance although *Generalized Assessment* is placed first since it is considered as a precursor to other subsequent criteria which tend to be more specific in nature.

**Criterion 3.1: *Generalized Assessment* (63/225 – 28%)**

This criterion demonstrates the pupils' tendency to assess their writing pieces. The scope of assessment may somewhat be broad but, in any case, the selection is made on the basis of assessing certain general features of the writing piece. Words or phrases such as 'exciting', 'interesting', 'good to read', 'very good', etc. are often used and usually accompanied with a reference to the text.

Examples:

- a) *Saya pilih cerita ini sebab cerita ini sangat seronok.* (I chose this story because it is very exciting.) [HS7:7]
- b) I like this paper because it is good for me to read. [TJ7:15]
- c) *Pasal cerita saya bagus.* (Because my story is good.) [HS4:10]
- d) I like this composition because it is a very good piece of writing. [TJ17:1]

This criterion resembles that of the *General Preferences* criterion (see 6.2.2) but the main difference is the extent to which the appraisal is directed towards the writing pieces. The statements classified under this sub-category (*Generalized Assessment*) are judgements of the writing pieces and not merely an indication of preferences or admirations as demonstrated in the *General Preferences* criterion.



### **Criterion 3.2: *Comparing Performance* (37/225 – 16.4%)**

This criterion typifies an attempt by the pupils to assess their current general performance in relation to their past. In addition to the appearance of more straightforward prompts, words or phrases like ‘easy to do/write’, ‘I completed it myself’ are also implied to serve the same purpose.

Examples:

- a) I like this composition because it is better than my other composition.

[HS20:8]

- b) *Saya suka kerana ia senang dibuat.* (I like [it] because it is easy to do.)

[TJ20:5]

In the last example, the phrase ‘easy to do’ is commonly found in the pupils’ statements. The use of this phrase suggests a sense of achievement. In this case indicating that a particular piece of writing as being ‘easy to do’ implies that the task of producing it was found to be relatively simpler to accomplish compared to that of other previous pieces.

### **Criterion 3.3: *Presentation* (42/225 – 18.7%)**

The use of this criterion focuses on several aspects of the written text being chosen which includes its appearance, tidiness, and clarity of handwriting. Words such as ‘nice’ or ‘beautiful’ are also implied to represent an assessment of the appearance of the text.

Examples:

- a) I like this composition because my handwriting is the best. [HS20:1]

- b) *Kerana saya lihat cantik dan tulisan saya ok lah.* (Because it looks beautiful and my writing is okay.) [TJ20:8]

### **Criterion 3.4: *Length* (8/225 – 3.6%)**

The use of this criterion generally concerns the length of the written text as well as an indication of the pupils' ability to complete a particular piece of writing.

Examples:

- a) *Sebab ceritanya sangat panjang.* (Because the story is long.) [HS7:6]
- b) I like this paper because its like a long composition ... [Part of TJ14:12]
- c) *I pilih this paper sebab saya sudah siapkan the karangan and I like this paper.* (I chose this paper because I finished the composition and I like this paper.) [SH9:10]

### **Criterion 3.5: *Correctness* (64/225 – 28.4%)**

In this criterion, the number or occurrence of mistakes found on the writing pieces is used by the pupils as a means of assessing their performance level. The type of mistakes was not always specified although spelling was often mentioned.

Examples:

- a) *Saya suka kerana tidak banyak salah.* (I like it because there are not many mistakes.) [HS8:16]
- b) I like this paper because there are not many mistakes. [TJ7:9]

### **Criterion 3.6: *Organization* (4/225 – 1.8%)**

This criterion is used to assess the organizational structure as well as the coherence of the written text.

Examples:

- a) *Saya suka kertas ini kerana karangan disusun dengan bagus dan juga saya mesti menggunakan ideas.* (I like this paper because the composition is arranged properly and I must use my own ideas.) [TJ8:9]
- b) I keep the paper because the paper is very clear. [TJ9:9]



### **Criterion 3.7: *Elaborated Evaluation* (7/225 – 3.11%)**

This criterion exemplifies an attempt by the pupils to evaluate the writing piece and stating their overall accomplishment in performing the writing task. In some cases, an external context is also created as a means of explaining and understanding what has been written and achieved as well as what the pupil is able to do.

Examples:

- a) I want to put my poem about my 'leisure instrument' in my showcase file because I think it's the best of all my poems. In this poem I have written about something I don't have, so I get better ideas. This is why it's the best of all my poems. [SH14:10]
- b) I want to keep my composition of 'A hologramophone' because it speaks of the future and I like to think about the future. [SH14:14]

## **6.3 Analysis of Category Use**

As noted in Table 6.3 and indicated by the figures accompanying the classifications above, the frequency of use for the various selection criteria differs substantially from one category to another and this essentially demonstrates variability in the use of the criteria. The following sub-sections attempt to analyze the variability in the pupils' use of the selection criteria in their reflection, firstly considering the pupils as a whole group, and then according to their two groupings (HSPS and TJPS).



6.3.1 Frequency of Category Use (Whole Group)

The use of the categories in the pupils’ reflection is found to be rather uneven. Table 6.4 below provides a summary of the frequency in the use of both the selection criteria and the categories in which they belong.

Category	Criteria No.	Selection Criteria	Frequency of Use	Percentage of Use	Frequency Total	Percentage Total
<i>Extrinsic</i>	1.1	<i>Irrelevant</i>	15	13.5%	111	24%
	1.2	<i>Portfolio Keeping</i>	14	12.6%		
	1.3	<i>Further Reading</i>	40	36%		
	1.4	<i>Exam Preparation</i>	31	27.9%		
	1.5	<i>Parental Notification</i>	5	4.5%		
	1.6	<i>External Influence</i>	6	5.4%		
<i>Contextual</i>	2.1	<i>Associated Admiration</i>	12	9.5%	126	27.3%
	2.2	<i>Experiential Attachment</i>	70	55.5%		
	2.3	<i>General Preferences</i>	44	34.9%		
<i>Textual</i>	3.1	<i>Generalized Assessment</i>	63	28%	225	48.7%
	3.2	<i>Comparing Performance</i>	37	16.4%		
	3.3	<i>Presentation</i>	42	18.7%		
	3.4	<i>Length</i>	8	3.6%		
	3.5	<i>Correctness</i>	64	28.4%		
	3.6	<i>Organization</i>	4	1.8%		
	3.7	<i>Elaborated Evaluation</i>	7	3.1%		
Total					462	

Table 6.4: The frequency of use for the selection criteria.

It appears that the use of the *Textual* category represents almost half (48.7%) of the total frequency for all the categories. The frequency for the first two categories is almost equal with the *Contextual* category (27.2%) slightly ahead of the *Extrinsic* category (24%).

The uneven distribution of percentages in the use of the three categories appears to suggest that the pupils, as a single group, have the tendency to use a textual approach in the reflection of their writing pieces. However, at this stage, it is rather premature to generalize the frequency of use bearing in mind that the sample



represents only 45 pupils and that the possibility of a small number of pupils to influence the overall frequency of category use is highly likely.

The use of the various selection criteria within each of the three categories is also uneven suggesting the tendency to utilize a particular criterion more than others. For example, in the *Extrinsic* category, the most frequently used criterion is *Further Reading* (36%) followed by *Exam Preparation* (27.9%). In the *Contextual* category, the highest frequency of use is on the *Experiential Attachment* (55.5%) while in the *Textual* category both *Correctness* (28.4%) and *Generalized Assessment* (28%) are more preferred than other criteria.

The implications of the differences in category use with reference to the progression of the pupils' reflection will be discussed in the proceeding chapters. However, at this stage it can generally be stated that the pupils, to a large extent, do have their preferences in using certain selection criteria categories in their reflection.

### **6.3.2 Frequency of Category Use (Between Groups)**

The analysis to determine the difference in category and criteria use between the two groups involves comparing the frequency of use at the category and selection criteria levels with the number of users, that is, the actual number of pupils using the selection criteria in question. Comparing these figures is necessary because the percentage represented by the frequency of use for a particular selection criterion does not necessarily correspond to the number of pupils using that particular criterion. This is because one pupil may use it repeatedly, thus distorting the group's frequency of use. Appendix 6B provides both the frequency and user counts for each of the selection criteria used by the pupils. The frequency of use between the two groups of



pupils, both at the category and selection criteria levels, is analysed in turn below according to each of the three categories.

6.3.2.1 The Extrinsic Category

The overall frequency of use for the *Extrinsic* category is exceptionally higher in HSPS (35.2%) than in TJPS (14.5%). The percentage for the total number of users, as indicated in Table 6.5 below, also suggests that more pupils in HSPS (18/23) used this category than in TJPS (13/22).

Level of Use	Selection Criteria Type	HSPS			TJPS		
		Frequency of Use	Users		Frequency of Use	Users	
			N	%		N	%
Category		35.2%	18/23	78.3%	14.5%	13/22	59.1%
Criteria	1.1 Irrelevant	17.3%	5	21.7%	5.5%	2	9.1%
	1.2 Portfolio Keeping	12%	4	17.4%	13.9%	5	22.7%
	1.3 Further Reading	34.6%	10	43.5%	38.9%	7	31.8%
	1.4 Exam Preparation	26.6%	6	26.1%	30.5%	7	31.8%
	1.5 Parental Notification	5.3%	4	17.4%	2.8%	1	4.5%
	1.6 External Influence	4%	3	13%	8.3%	3	13.6%

Table 6.5: The percentage of use for the *Extrinsic* category (by group).

At the selection criteria level, more pupils in both schools preferred to use criterion 1.3 (*Further Reading*) than the rest. A relatively higher percentage is found in both the frequency and number of users in HSPS for criteria 1.1 (*Irrelevant*) and 1.5 (*Parental Notification*) while in TJPS criteria 1.2 (*Portfolio Keeping*), 1.4 (*Exam Preparation*), and 1.6 (*External Influence*). In terms of specific user numbers, more pupils in HSPS used criteria 1.3 (*Further Reading*) but then the same criterion is used more frequently by a smaller number of pupils in TJPS which suggests that there are individuals in TJPS who tend to use the same criterion repeatedly.

From this analysis, it can thus be concluded that, at the selection criteria level, comparatively more pupils in HSPS than in TJPS a) produced irrelevant or



incomprehensible reflective pieces, b) needed to review their writing, and c) showed their writing to their parents. In TJPS, more pupils appear to want to just keep their writing for no apparent reason and be concerned about examinations. The criterion most frequently used by the pupils in both schools is criterion 1.3 (*Further Reading*).

### 6.3.2.2 The Contextual Category

The *Contextual* category is also utilized more frequently and by more pupils in HSPS than in TJPS. Table 6.6 below shows that 91.3% of the pupils in HSPS used this category compared to 81.8% in TJPS. The pattern of use, however, is slightly different at the criteria level.

Level of Use	Selection Criteria Type	HSPS			TJPS		
		Frequency of Use	Users		Frequency of Use	Users	
			N	%		N	%
Category		29.6%	21/23	91.3%	25.3%	18/22	81.8%
Criteria	2.1 <i>Associated Admiration</i>	7.9%	3	13%	11.1%	5	22.7%
	2.2 <i>Experiential Attachment</i>	58.7%	15	65.2%	52.3%	16	72.7%
	2.3 <i>General Preferences</i>	33.3%	11	47.8%	36.5%	11	50%

**Table 6.6:** The percentage of use for the *Contextual* category (by group).

At the criteria level, the most frequently used criteria by both groups are criterion 2.2 (*Experiential Attachment*) and 2.3 (*General Preferences*), while the least is criterion 2.1 (*Associated Admiration*). In the TJPS group, it appears that a relatively high percentage of pupils used criterion 2.2 (*Experiential Attachment*) and 2.3 (*General Preferences*). Table 6.6 shows that although criterion 2.2 is used more frequently in the HSPS group (58.7%) than in the TJPS group (52.3%), it is used by more pupils in the TJPS group. The pattern is also similar in the use of criterion 2.3 in that although the number of users is similar in both groups, it is more frequently used in TJPS (36.5%) than in HSPS (33.3%). This analysis suggests that even though a large number of pupils in HSPS utilized the *Contextual* category throughout their



reflection, the selection criteria were used more frequently by fewer pupils in TJPS. It appears that some pupils in the TJPS group are using the same selection criteria repeatedly in their reflection.

### 6.3.2.3 The Textual Category

The *Textual* category is used considerably more often in TJPS than in HSPS as indicated by the frequency of category use in Table 6.7 below. Despite the considerable difference in the frequency of use between the two groups, the number or percentage of pupils actually using the category is comparatively marginal with 19 pupils (86.4%) in TJPS and 18 (78.3%) in the HSPS group. The difference in the percentages between the frequency of use and the number of users indicates that more pupils in the TJPS group are using the *Textual* category repeatedly than those in the HSPS group.

Level of Use	Selection Criteria Type	HSPS			TJPS		
		Frequency of Use	Users		Frequency of Use	Users	
			N	%		N	%
Category		35.2%	18/23	78.3%	60.2%	19/22	86.4%
Criteria	3.1 <i>Generalized Assessment</i>	25.3%	9	39.1%	29.3%	15	68.2%
	3.2 <i>Comparing Performance</i>	12%	4	17.4%	18.7%	12	54.5%
	3.3 <i>Presentation</i>	24%	7	30.4%	16%	10	45.5%
	3.4 <i>Length</i>	5.3%	3	13%	2.6%	3	13.6%
	3.5 <i>Correctness</i>	28%	9	39.1%	28.7%	15	68.2
	3.6 <i>Organization</i>	-	-	-	2.6%	4	18.2%
	3.7 <i>Elaborated Evaluation</i>	5.3%	2	8.7%	2%	3	13.6%

**Table 6.7:** The percentage of use for the *Textual* category (by group).

The use of the individual criteria, either in terms of frequency or the number of users, is high in the TJPS group in such criteria as 3.1 (*Generalized Assessment*), 3.2 (*Comparing Performance*), 3.5 (*Correctness*), and 3.6 (*Organization*). The pupils in HSPS, however, appear to utilize more of the criteria 3.3 (*Presentation*), 3.4 (*Length*), and 3.7 (*Elaborated Evaluation*). Even though the frequency of use for



these criteria by pupils in HSPS is higher than that found in TJPS, the actual number of pupils utilizing them, especially criteria 3.3 (30.4%) and 3.4 (13%), is rather low in HSPS which suggests that only a select few are using them.

The analyses presented above suggest a number of aspects concerning the use of both the selection criteria and the three categories. Firstly, there is an observable difference in the use of the selection criteria between the two groups such that the use of the *Extrinsic* and *Contextual* categories is used more by the HSPS group while the *Textual* category by the TJPS group. This discrepancy suggests that the reflection by the pupils in TJPS is considered more focused on their writing than that in HSPS.

Secondly, the frequency of the selection criteria used is not consistent with the actual number of pupils utilizing them suggesting that there are pupils who were using the same criteria repeatedly throughout the period of reflection. This inconsistency implies that these regular users are either not capable of shifting the focus of their reflection or that their choice in the use of a particular criterion is influenced by their concern only on aspects related to the criterion in use.

Thirdly, the discrepancy in the frequency of category and selection criteria use between the two groups is noticeable indicating that the two groups are distinctive not only in their approach in reflecting on their writing pieces but possibly also their ability to reflect. This aspect will be discussed further in Chapter 8.

## **6.4 Summary of Chapter**

The aim of this chapter is to highlight the findings to the first research question, which is, to determine the criteria used by the pupils in their reflection. In the initial analysis (6.1), it has been found that the reflective pieces produced by the

pupils share a number of common features. These features include: a) the language used consisted of either the use of English or Malay or both, b) the average proposition content of the reflective pieces is between one and two propositions, and c) the reflective text usually begins with a word implying giving a reason for selecting the writing piece.

It has been found that in their reflection the pupils used a number of reflection criteria (6.2). These criteria are categorized accordingly into three, viz. *Extrinsic*, *Contextual*, and *Textual*. Each category also has a number of variants.

Another important finding (6.3) is that the selection criteria categories were used unevenly suggesting that one category is used more often than the others. The frequency in the use of the selection criteria is also not consistent with the actual number of pupils utilizing them suggesting that there were those who used a similar criterion repeatedly in their reflection.

Finally, it has been concluded that the two groups of pupils differ considerably in the frequency of category use. The TJPS group appears to have a more focused reflection than the HSPS group because the former used more of the *Textual* category than the latter.



## **Chapter 7**

### **The Patterns of Reflection**

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This chapter presents the findings for the second research question which specifically aims to determine whether or not there is a pattern of progression in the pupils' reflection of their best writing pieces. This question relies heavily on the findings of the first research question because without the evidence of variability in the focus of reflection, as represented by the pupils' use of the selection criteria categories, the likelihood of determining the progression of reflection becomes improbable.

The findings in the last chapter suggest that the pupils do, to a large extent, utilize a variety of selection criteria in the reflection of their best writing pieces and that the categories in which the selection criteria belong are also used variably. However, the evidence to suggest variability in category use alone does not necessarily imply a developmental progression in reflection unless the various changes in category use indicate positive improvements in terms of a shift from using a less focused category to a more insightful one. The aim of this chapter is therefore to ascertain firstly, the extent of the variability in the use of the categories and secondly, to determine whether this variability indicates a growth or developmental pattern of progression in reflection.

This chapter is presented in four sections. The first section discusses the term 'developmental progression' and how it is determined in the context of this study. The

second and third sections respectively attempt to identify the pupils' patterns and levels of category use according to individuals and the groups they represent. The final section provides a summary of the findings.

## 7.1 Describing and Measuring Developmental Progression

In describing the developmental pattern of progression in reflection it is important to consider two questions: a) What is and what constitutes development in the process of reflection?, and b) What measure is used to ascertain this development? These questions need to be considered carefully because they essentially form the basis for determining the findings for the second research question.

In the last chapter, it was found that the pupils in the two schools collectively made use of numerous selection criteria in writing their reflective pieces. These criteria were then classified into three different categories with each having its own distinctive features. The features of the *Extrinsic* category are considered irrelevant to the process of reflection because each of the selection criteria classified under this category does not contain attributes of a so-called insightful reflection. But in the context of this study, the *Extrinsic* category is considered important because it acts as a foundation stage for which the ability to reflect is to begin and develop as expected of young learners (see 3.4).

As indicated also in the last chapter, the categorization of the selection criteria is made on the basis of their focus towards the goal of the reflection procedure implemented in this study. The categories are then arranged to represent the varying degree of their focus to the object of the reflection exercise, that is, to reflect on the writing pieces selected for the *showcase* portfolio. In this sense, the *Extrinsic* category is placed first because the desired focus of reflection is not observable. Then this is



followed by the *Contextual* Category in which the focus of the selection criteria has moved from what is originally assumed as irrelevant to a more context-related reflection. Then comes the *Textual* category which demonstrates another shift from the contextual-related reflection to a more assessment-oriented reflection. The last category is assumed to be the most focused of all the categories. If the pupils happen to change the focus of their reflection in this direction then this essentially demonstrates a shift from giving totally unrelated statements to articulating what they have accomplished in the preparation of their writing tasks. The shift in the use of the various selection criteria from one category to another is therefore regarded as indicating progression or development in the pupils' ability to reflect.

The emergence of these categories is not coincidental but is presumed as a 'segment' of a developmental pattern of growth in the whole process of reflection and in the development of metacognitive skills (see 3.4). This segment is therefore a representation of the pupils' current developmental stages. In this case, the *Extrinsic* category can be regarded as the earliest stage of the pupils' reflection. *Contextual* Category can be regarded as the transitional stage, which is then followed by the *Textual* Category. These stages, in essence, are not finite in such a way that the reflection process ends at the *Textual* category. A focused or insightful reflection may go beyond this stage but since the pupils involved in the study are only able to demonstrate their ability at this level, then the *Textual* category becomes their transitional final stage of development.

Thus, in the context of this study, the attributes and sequence of the three categories become a tool for measuring the growth or developmental progression of the pupils' reflection. In this case, a pupil may be considered to develop his or her ability to reflect if he or she is able to move progressively from the *Extrinsic* category

to the *Textual* category. This rule, however, does not apply to every sequence of use at the sub-category or variant level. The reason for this is that each variant is different from one another in terms of its purpose of use. For example, the use of the variants under the *Extrinsic* category, such as *Further Reading* and *Exam Preparation*, serve two different functions and, thus, the two cannot be distinguished in terms of their focus towards the writing pieces being reflected on. Similarly, the use of *Presentation* and *Correctness* variants under the *Textual* category, for example, do not represent any significant degree of differences or importance, even when both are in a category classified as the most focused of the three. However, in the process of analysing and determining the pupils' progression in reflection, the sequence in which the variants are listed, to some extent, were used to represent the movement of selection criteria use, specifically those classified under the *Textual* category. In this category, the first variant (*Generalized Assessment*) is characteristically regarded a more general appraisal than the rest. The remaining variants are more specific towards the assessment of the writing piece.

## 7.2 Patterns of Category Use

This section aims to examine the pupils' pattern of category use in relation to the sequence of the writing tasks given to them. This way the changes in category use as well as the overall pattern of progression can be determined. The term 'sequence' of writing tasks used here indicates the chronological order in which the 16 writing tasks were given to the pupils in the two schools irrespective of their task types or titles (see Table 5.5 in Chapter 5).

During the classroom teaching, the type or title of the writing tasks were not given in the same order due to the pace of teaching and the arrangement of the time



table (see 4.2.3). Thus, in order to differentiate between the two, i.e. sequence and task titles, a system of numbering is used for the purpose of analysis. The writing tasks which are ordered according to their sequence of presentation are numbered only while those ordered according to their titles are ordered using both letters and numbers (see Appendix 7A).

The following sub-sections respectively provide an analysis of the patterns of category use by the pupils as a whole group and between their respective subgroups. As a basis for analysing these patterns, the pupils' overall use of the selection criteria identified in Chapter 6 have been arranged and tabulated chronologically corresponding to the sequence of the 16 writing tasks given to them (see Appendix 7B)

### 7.2.1 Pattern of Category Use by Groups Combined

The use of the categories by the two groups of pupils combined together demonstrates an inverse pattern of progression for the *Contextual* and the *Textual* categories but a rather irregular pattern for the *Extrinsic* category. Data for the following analyses have been derived from Appendix 7B.

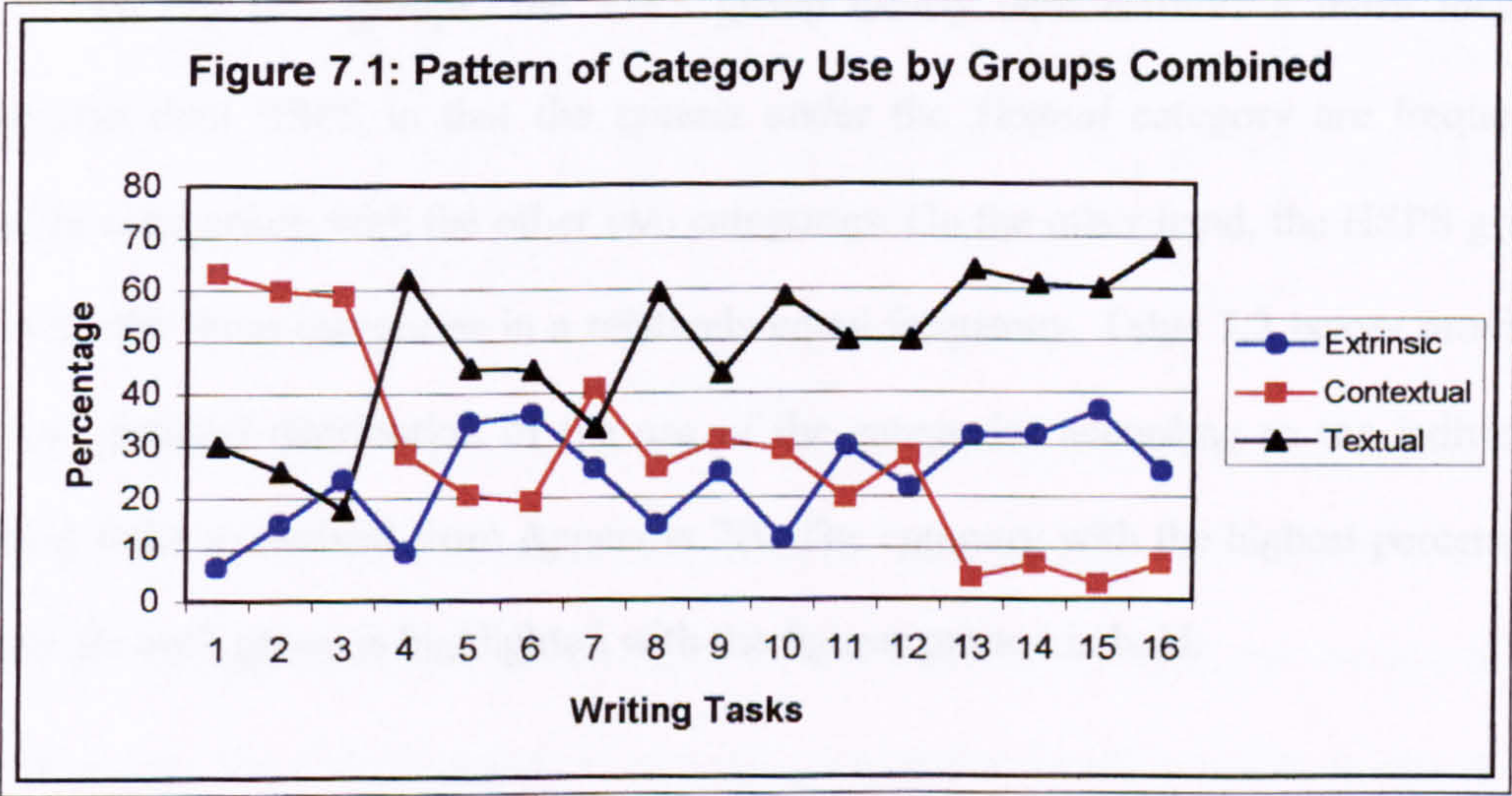
In Table 7.1 below, it can be seen that the category which has the highest percentage of use for each of the writing tasks (highlighted and printed in bold) shifts from the *Contextual* category for the initial three writing tasks to the *Textual* category for the remainder of the tasks. This clearly indicates an inverse pattern in the use of both categories whereby the use of the *Textual* category becomes dominant except for task 11. The use of the *Extrinsic* category shows a gradual rise in the first three tasks but then remains low throughout the remaining tasks.



Writing Tasks	Percentage of Category Use		
	<i>Extrinsic</i>	<i>Contextual</i>	<i>Textual</i>
1	6.7	63.3	30.0
2	15.0	60.0	25.0
3	23.5	58.8	17.6
4	9.5	28.6	61.9
5	35.7	25.0	39.3
6	33.3	30.8	35.9
7	29.4	29.4	41.2
8	10.3	27.6	62.1
9	27.3	27.3	45.5
10	12.2	29.3	58.5
11	24.1	37.9	37.9
12	27.3	12.1	60.6
13	31.8	4.5	63.6
14	32.1	7.1	60.7
15	36.7	3.3	60.0
16	25.0	7.1	67.9

**Table 7.1:** The percentage of category use according to the sequence of writing tasks.

The proportion in the use of the *Textual* category gradually rises from 30% at the beginning to 67.9% at the end of the study period. Inversely, the use of the *Contextual* category drastically decreases from 63.3% to a mere 7.1%. The use of the *Extrinsic* category is relatively consistently low, ranging from 6.7% to 36.7% with an average use of about 24% in comparison with the other two categories. Figure 7.1 below provides a graph to illustrate the pattern in the use of the three categories.





The overall pattern of a developmental progression is observable for the *Textual* and the *Contextual* categories but not the *Extrinsic* category. The pattern of growth in the use of the *Textual* and *Contextual* categories, however, is not straightforward due to some inconsistencies in their use during the reflection of a few writing tasks throughout the study period.

7.2.2 Patterns of Category Use between Groups

As described in Chapter 6, the frequency in the use of the selection criteria categories between the two groups is dissimilar indicating a difference in their patterns of reflection. This difference obviously has an implication for the accuracy of the overall pattern of reflection to represent the whole group described above. Table 7.2 below provides a glimpse of how the two groups differ in their average frequency of category use (cf. 6.3.2).

	Extrinsic	Contextual	Textual
HSPS	35.2%	29.6%	35.2%
TJPS	14.5%	25.3%	60.2%

Table 7.2: Average percentage of category use between HSPS and TJPS groups.

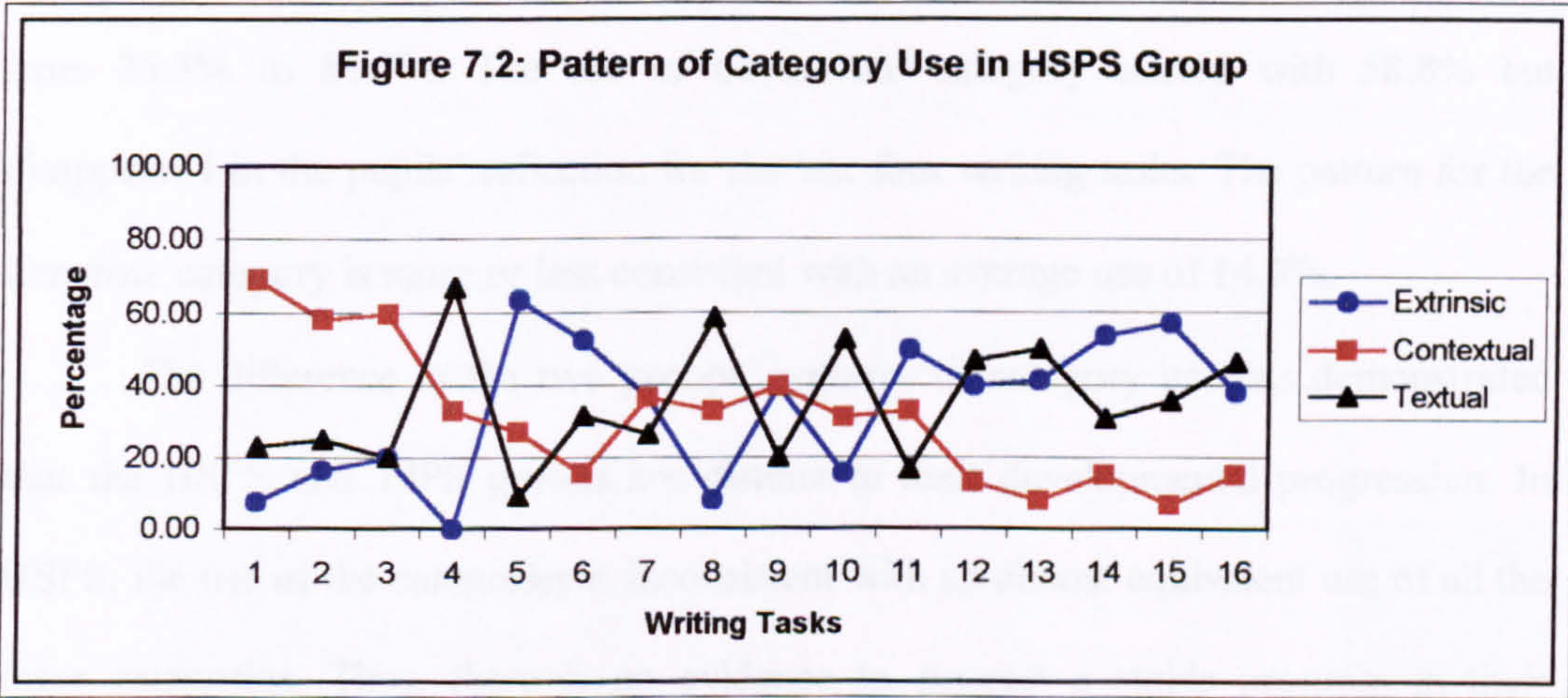
Of the two groups, the TJPS group clearly demonstrates a more focused reflection than HSPS in that the criteria under the *Textual* category are frequently used in comparison with the other two categories. On the other hand, the HSPS group used all the three categories in a relatively equal frequency. Table 7.3 below provides a more detailed distribution of the use of the categories according to the individual writing tasks as derived from Appendix 7B. The category with the highest percentage of use for each group is highlighted with the figures printed in bold.



Writing Tasks	Percentage of Category Use					
	HSPS			TJPS		
	Extrinsic	Contextual	Textual	Extrinsic	Contextual	Textual
1	7.7	69.2	23.1	5.9	58.8	35.3
2	16.7	58.3	25.0	12.5	62.5	25.0
3	20.0	60.0	20.0	25.0	58.3	16.7
4	0.0	33.3	66.7	16.7	25.0	58.3
5	63.6	27.3	9.1	16.7	16.7	66.7
6	52.6	15.8	31.6	17.6	23.5	58.8
7	36.8	36.8	26.3	15.0	45.0	40.0
8	8.3	33.3	58.3	20.0	20.0	60.0
9	40.0	40.0	20.0	11.8	23.5	64.7
10	15.8	31.6	52.6	9.1	27.3	63.6
11	50.0	33.3	16.7	16.7	11.1	72.2
12	40.0	13.3	46.7	5.9	41.2	52.9
13	41.7	8.3	50.0	20.0	0.0	80.0
14	53.8	15.4	30.8	13.3	0.0	86.7
15	57.1	7.1	35.7	18.8	0.0	81.3
16	38.5	15.4	46.2	13.3	0.0	86.7
Average	35.2	29.6	35.2	14.5	25.3	60.2

**Table 7.3:** Percentages of category use between HSPS and TJPS groups.

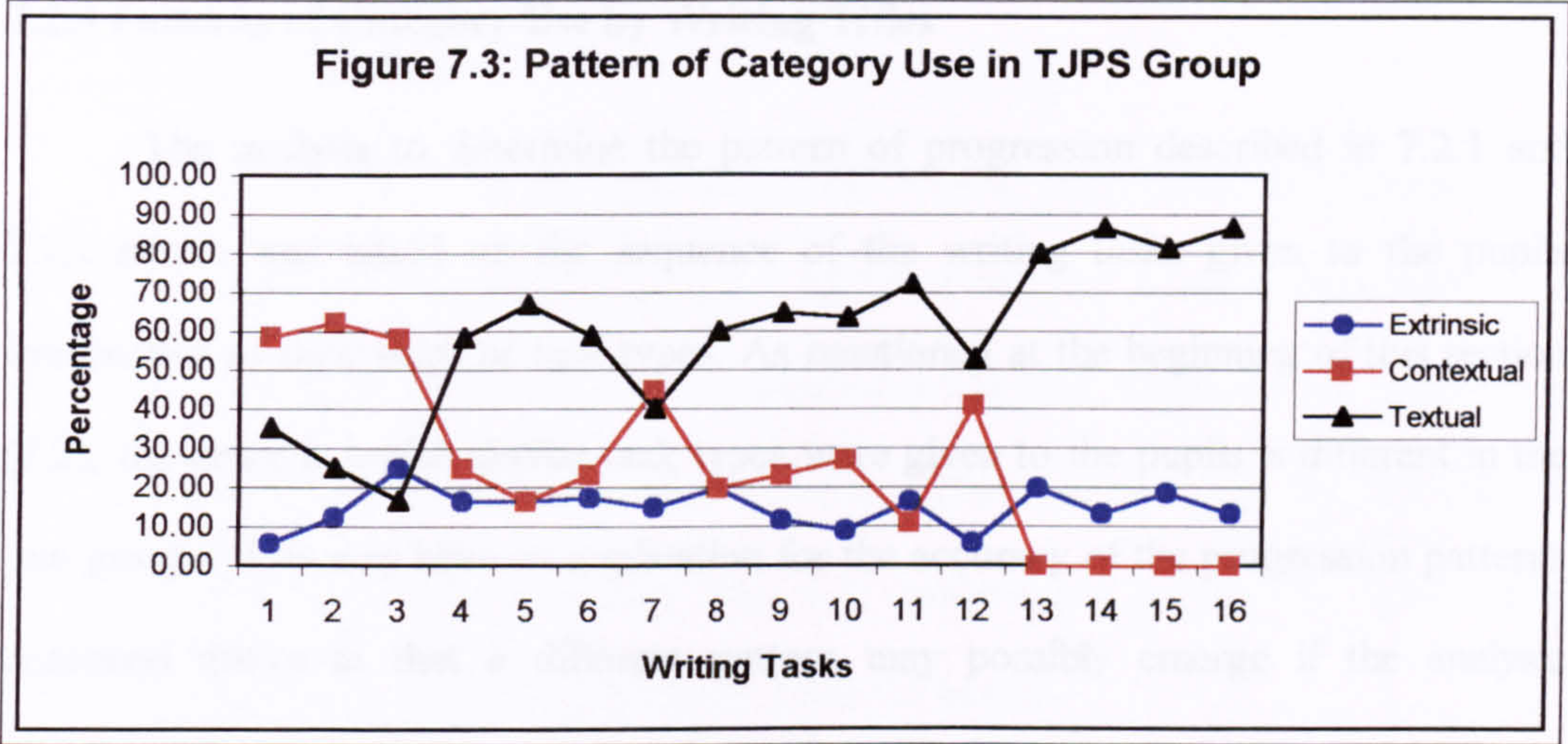
The patterns to illustrate how the three categories are used by each group in relation to the sequence of the writing tasks are discussed in turn below. Figure 7.3 below shows the pattern of use in the HSPS group.



The use of the individual categories for each writing task in HSPS can be described simply as mixed with numerous inconsistencies for all the writing tasks. However, an observable pattern to suggest progression is only evident in the use of the *Contextual* category with a somewhat irregular decrease from 69.2% to 15.3%.



The pattern for the *Extrinsic* and *Textual* categories is also inconsistent but there is a slight increase for the latter in the group’s reflection for the last three writing tasks.



In TJPS, the overall pattern of use for all the categories is more predictable which indicates a gradual progression in the use of the *Textual* category (see Figure 7.3 above). On average, the use of the *Textual* category displays a gradual increase from 35.3% to 86.7%. The use of *Contextual* category started with 58.8% but disappeared in the pupils’ reflection for the last four writing tasks. The pattern for the *Extrinsic* category is more or less consistent with an average use of 14.5%.

The difference in the two groups’ patterns of category use has demonstrated that the HSPS and TJPS groups are distinct in their developmental progression. In HSPS, the use of the categories is inconsistent with an almost equivalent use of all the three categories. Thus, there is no evidence to suggest a stable progress in their reflection. In TJPS, the situation is reversed. A developmental progression is observable in that there is an increase in the use of *Textual* category and a decrease in the *Contextual* category. The use of the *Extrinsic* category is low (14.5%) compared to that in the HSPS group (35.2%). The trend clearly suggests that the pupils in TJPS,



on average, shifted their focus of reflection from a contextually related reflection to a textually based reflection.

7.2.3 Patterns of Category Use by Writing Titles

The analysis to determine the pattern of progression described in 7.2.1 and 7.2.2 above was based on the sequence of the writing tasks given to the pupils irrespective of their titles or task types. As mentioned at the beginning of this section (7.2), the order in which similar task types were given to the pupils is different in the two groups. This may have an implication for the accuracy of the progression patterns described above in that a different pattern may possibly emerge if the analysis involves comparing the use of the categories in relation to tasks which are similar in type rather than in terms of their sequence.

With reference to Table 7.1, it can be seen that there are cases when the frequency in category use is either equal or relatively proportionate between two or among all of the categories. Table 7.4 below illustrates the actual frequency of use for each group in relation to four writing tasks.

Task Sequence	School	Task Title (Title Number)	Percentage of Category Use		
			<i>Extrinsic</i>	<i>Contextual</i>	<i>Textual</i>
6	Both		33.3%	30.8%	35.9%
	HSPS	Publishing a storybook 1 (F6)	52.6%	15.8%	31.6%
	TJPS	Azri’s family day (E5)	15.0%	40.0%	40%
7	Both		29.4%	29.4%	
	HSPS	Weaving a Mat (G7)	36.8%	36.8%	
	TJPS	Publishing a storybook 1 (F6)	20.0%	20.0%	
9	Both		27.3%	27.3%	
	HSPS	My favourite TV programme (I9)	40.0%	40.0%	
	TJPS	H8 My collection (H8)	16.7%	16.7%	
11	Both			37.9%	37.9%
	HSPS	Publishing a storybook 2 (K11)		33.3%	16.6%
	TJPS	How I spent my holidays (L12)		41.2%	52.9%

Table 7.4: Categories with equivalent percentages of category use.

The percentage for the equivalent use of two or more categories to represent the two groups combined appears to be coincidental because the figures indicated for



the individual groups suggest differently. Using the percentages to represent the frequency of category use for the whole group, therefore, has its own limitation and this may also resulted in a distorted representation in the actual use of the categories between the two schools.

As indicated earlier, the sequence of the writing tasks does not correspond to the actual task-type given to the pupils, in which case there is also a possibility of a discrepancy in category use. During the classroom teaching, seven writing tasks were not given to the two groups in the same sequence. These are tasks E5, F6, G7, H8, I9, K11, and L12 (see also Appendix 7A). The percentages of use for these tasks according to the two groups are shown in Table 7.5 below.

Task Type No.	Writing Title / Task-type	Task Sequence	Group	Percentage of Category Use		
				<i>Extrinsic</i>	<i>Contextual</i>	<i>Textual</i>
E5	Azri's family day	5	HSPS	63.6%	27.3%	9.0%
		9	TJPS	11.8%	23.5%	64.7%
F6	Publishing a storybook (1)	6	HSPS	52.6%	15.8%	31.6%
		5	TJPS	16.7%	16.6%	66.6%
G7	Weaving a mat	7	HSPS	36.8%	36.8%	26.3%
		6	TJPS	17.6%	23.5%	58.8%
H8	My collection	8	HSPS	8.3%	33.3%	58.3%
		7	TJPS	15.0%	45.0%	40.0%
I9	My favourite TV programme	9	HSPS	40.0%	40.0%	20.0%
		8	TJPS	20.0%	20.0%	40.0%
K11	Publishing a storybook (2)	11	HSPS	50.0%	33.3%	16.7%
		12	TJPS	5.9%	41.2%	52.9%
L12	How I spent my holidays	12	HSPS	40.0%	13.33%	46.7%
		11	TJPS	16.7%	11.1%	72.2%

**Table 7.5:** The percentages of category use according to writing titles or task-types.

It can be seen from the above table that the use of the categories between the two schools does not indicate a considerable degree of similarity. In fact, the pattern of use remains divergent that in some tasks the categories were used inversely between the two schools. For the HSPS group, the use of the three categories for all the writing tasks remains inconsistent but for the TJPS group, the use of categories reflects a similar pattern to that described in 7.2.2 in that the *Textual* category is used



more frequently than the other two categories. The only exception for the TJPS group can be found in task H8 in which the use of the *Contextual* category is higher than the *Textual* category. The reflection on Task H8 for both groups does not indicate any relationship because in HSPS the pattern is clearly different.

The effect of the writing titles or task-types to influence the groups' use of the categories therefore cannot be fully established. Instead, this finding essentially suggests that each group of pupils has their own pattern of utilizing the categories and, therefore, justifies the dissimilar patterns described in 7.2.2.

### 7.3 Levels of Category Use

This section aims to identify the pattern of progression in the way individual pupils reflect on their best writing pieces. It needs to be stressed that the focus of analysis here is restricted only to determining the pupils' developmental progression in using the categories and not comparing this development with the writing performance of the pupils as this will be the main focus of discussion in the next chapter.

A list to show all the selection criteria used by the pupils in their reflective texts is tabulated in Appendix 7C. It can be seen in the list that the minimum number of reflection pieces submitted is 3 while the maximum is 16. The total number of reflective pieces submitted corresponds to the number of writing tasks selected for the *showcase* portfolios. However, it can also be seen that the number of selection criteria used may exceed the total number of the reflective pieces submitted (cf. Appendix 6B). This is because some pupils occasionally used more than one selection criterion in their reflection (see 6.3.2). The highest number of selection criteria combined in a single reflective text is three.



An analysis of the pattern of use is made possible by way of classifying the pupils according to the number of selection criteria categories they used. The overall classification is shown in Table 7.6 below.

Type of Use	Categories Used	Number of Pupils	Percent	Total Number	Total Percent
One Category	1	1	2.2%	6	13.3%
	2	3	6.7%		
	3	2	4.4%		
Two Categories	1 & 2	4	8.9%	16	35.5%
	1 & 3	3	6.7%		
	2 & 3	9	20%		
Three Categories	1,2, & 3	23	51.1%	23	51.1%
Total		45		45	100%

**Table 7.6:** Classification of pupils according to category use.

As indicated above, half the total number of pupils (51.1%) made use of the various selection criteria contained in the three categories (*Extrinsic*, *Contextual*, and *Textual*) in their reflection over the period of the study. This is then followed by those who used a combination of two categories (35.5%) of which over half the total (9 pupils) combined the *Contextual* and the *Textual* categories in their reflection while the rest combined the *Extrinsic* category with either the *Contextual* or the *Textual* categories. Those who used only a single category were in the minority, which comprised only 13.3% of the total. The following sub-sections examine the pattern of category use according to the three classifications.

### 7.3.1 Single Category

As specified in Table 7.6 above (see also Appendix 7C), the number of pupils who only used one category in their reflection only accounts for 13.3% of the total. From the total of six only one pupil (HS13) utilized the *Extrinsic* category, three (HS5, TJ10, and TJ18) used the *Contextual* category while two (TJ9 and TJ17) used the *Textual* category. The selection criteria categories used by these pupils are shown



in Table 7.7 below. It should be noted that the numbers in decimals represent the various selection criteria described in 6.2.

Pupil No.	Selection Criteria Used															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
HS13	1.1	1.1			1.1	1.1	1.1		1.1		1.3		1.3	1.4	1.1	1.1
HS5					2.1	2.2				2.2	2.2	2.1				
TJ10		2.2	2.2					2.2								
TJ18	2.2					2.1		2.2	2.1	2.2	2.3					
TJ9	3.3			3.3	3.5				3.6	3.5				3.5	3.5	3.1
TJ17	3.1	3.1		3.1	3.1	3.1			3.1	3.1	3.1	3.1	3.1	3.1	3.1	3.1

Table 7.7: List of pupils using the selection criteria from one category.

The selection criteria used by HS13 are composed largely of criterion 1.1 (*Irrelevant or Incomprehensible*). For tasks 11, 13 and 14, she changed her focus by using criterion 1.3 (*Further Reading*) and then 1.4 (*Exam Preparation*) but then returned to criterion 1.1 for her last two tasks. Evidently, HS13 fails to show a consistent pattern of positive movement in her reflection and thus this pupil can generally be considered as unable to achieve any development in her reflection.

In the case of those who chose to use only the *Contextual* category, TJ10 used only criterion 2.2 (*Experiential Attachment*) throughout his reflection. The number of reflective pieces provided by this pupil is only three, which, in essence, is inadequate to allow the possibility of change to take place. For HS5, the number of reflective pieces submitted is five. This pupil started and ended with criterion 2.1 (*Associated Admiration*) but used criterion 2.2 (*Experiential Attachment*) on three occasions in between. It is rather difficult to determine the pattern of development due to the limited number of reflective pieces provided by this pupil. In the case of the third pupil (TJ18), she made use of all the three criteria in the *Contextual* category. She began using criteria 2.1 and 2.2 alternately for her first five tasks and then ended with criterion 2.3 (*General Preferences*). Despite the use of only one selection criteria category, TJ18 appears to shift her focus progressively and, given more time in the



reflection exercise, it is highly likely that she may eventually use the criteria in the *Textual* category.

The two pupils (TJ9 and TJ17) who chose only the *Textual* category provided two opposite patterns of criteria use. TJ9 used a variety of criteria that includes criteria 3.1 (*General Assessment*), 3.3 (*Presentation*), 3.5 (*Correctness*) and 3.6 (*Organization*) but, conversely, TJ17 only used one criterion, that is, criterion 3.1 (*General Assessment*) in all her reflection. The pattern demonstrated by TJ9 is progressive in that the focus of reflection is directed to various aspects of the writing pieces being reflected on.

7.3.2 Two Categories

As indicated in Table 7.6 above, 16 pupils (35.5%) used a combination of two categories in their reflection. Within this classification, the combination of the *Contextual* and *Textual* categories is the most widely used and the combination of the *Extrinsic* and *Textual* the least used.

The pupils who combined the *Extrinsic* and *Contextual* categories can be classified into two groups according to the proportion of the criteria combinations they used. The first consisted of those who largely used the criteria from the *Extrinsic* category but only a few from the *Contextual* category (HS11 and TJ3) and the second group consisted of those who did the opposite (HS1 and HS18). Table 7.8 below shows the sequence of the selection criteria used by these pupils.

Pupil No.	Selection Criteria Used															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
TJ3		2.2	1.1			1.3	1.2	13				1.2		1.2		
HS11	2.2	1.4		2.2	2.2	1.4	1.4		1.2	1.2	1.4	1.4	1.4	1.4	1.4	1.4
HS1	2.2				2.2	1.1	2.3			2.2	2.2			2.2	2.2	2.1
HS18	2.2					1.4			2.2		2.2					

Table 7.8: List of pupils using the *Extrinsic* and *Contextual* categories.



In the first group, TJ3 began his reflection by using criterion 2.2 (*Experiential Attachment*) but then used criteria 1.1 (*Irrelevant/Incomprehensible*), 1.2 (*Portfolio Keeping*) and 1.3 (*Further Reading*) throughout his remaining reflections. HS11 almost shares the same pattern but used more of criterion 2.2 at least on three occasions for selecting his first four writing pieces. HS11 then continued using other criteria in the *Extrinsic* category, the majority being criterion 1.4 (*Exam Preparation*). Clearly, these two pupils indicate a pattern of regression as far as reflection is concerned.

In the case of HS1 and HS18, the opposite happened. These pupils consistently made use of criterion 2.2 of the *Contextual* category (HS1 also used 2.1 but only once) in the majority of their reflection pieces but on one occasion, each pupil used one type of criteria from the *Extrinsic* category. The digression in the use of one criterion in the *Extrinsic* category can be considered as a slight lapse in the focus of the pupils' reflection. In sum, the fairly consistent use of the criteria either in the *Extrinsic* or *Contextual* categories by the four pupils classified under this subgroup is not regarded as indicating progression in the reflection.

If we consider the act of combining the use of two adjoining categories as instances of a transition in the developmental progression of reflective ability (see 7.1), then the combination of category 1 (*Extrinsic*) and 3 (*Textual*) appears improbable because both are not in successive order. However, there are exceptions to this assumption. Table 7.9 below shows how three pupils (HS12, TJ8 and TJ14) combined these two categories in their reflections.



Pupil No.	Selection Criteria Used															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
HS12						3.1			1.3	3.1						
TJ8	3.1 3.4			1.4 3.1 3.3		3.1 3.7	3.2		3.6 3.7	3.1	3.2 3.5	3.1 3.5			3.1 3.5	3.5
TJ14								3.3 3.5	3.5	3.1	1.6 3.3 3.5	3.3 3.4	3.3	3.3 3.5	3.3 3.5	3.3 3.5

**Table 7.9:** List of pupils using the *Extrinsic* and *Textual* categories.

All the pupils appear to be frequent users of the criteria within the *Textual* category. Instances of their infrequent use of the criteria in the *Extrinsic* category can be described only as a slight digression from their main pattern of use. HS12’s pattern of use may be questionable due to the small number of reflective pieces submitted. However, TJ8 and TJ14’s use of a variety of selection criteria within each and across all of their reflection pieces can be regarded as dynamic in that the focus of reflection is not limited only to a particular aspect of writing.

The final classification for combining two categories is in the combination of the *Contextual* and the *Textual* categories. The pupils’ reflection within this classification is found to contain three different patterns of use. The first pattern generally consists of the use of a mixture of criteria between the two categories in no observable system. The second consisting of the initial use of the criteria in the *Contextual* category and followed by those in the *Textual* category. The third comprised largely the criteria found in the *Textual* category with the use of only one criterion of the *Contextual* category. These pattern types are indicated in Table 7.10 below.



Pupil No.	Selection Criteria Used															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
HS15	2.3		3.5			3.5		3.3	2.2							
TJ4	2.3				3.2 3.3		2.2	2.3	2.3		2.3			3.1		
HS10			2.2				2.3		3.3							
TJ7	2.3			2.3	3.2	3.3			3.5	3.2	3.2	3.5	3.2	3.6	3.1	3.2
TJ19		2.2			2.3 2.2		3.3 3.5	3.2 3.3		3.2			3.2 3.3	3.2 3.3		3.2 3.3
HS4		3.3				3.3		2.2		3.1						
HS20	3.3	2.3 3.3		3.2 3.3	3.5	2.3	3.3	3.2		3.2 3.3		3.3				3.5
TJ1	3.3			3.5	3.5	2.3			3.5	3.5				3.5		
TJ6	3.3			3.1 3.3	3.5		3.5	3.5	3.6	3.1	2.2	3.5 3.2				

**Table 7.10:** List of pupils combining the *Contextual* and *Textual* categories.

The first pattern is rather difficult to describe due to the inconsistencies in the use of the criteria. The second pattern shown by the group, which comprises HS10, TJ7 and TJ19, is undoubtedly a case of a developmental progression from one category to another. The third pattern displayed by the group consisting of HS4, HS20, TJ1 and TJ6 is similar to that discussed in the preceding classification (i.e. the combination of the *Extrinsic* and *Textual* categories) which essentially indicates dynamism in the use of the selection criteria classified under the *Textual* category but again with only a slight digression.

### 7.3.3 Three Categories

The pattern of use for those utilizing the criteria in all the three categories appears to be complex due to the numerous combinations involved as well as the disorganized sequence of selection criteria. Nevertheless, in order to study the reflection pattern, the criteria used by the 23 pupils are grouped into three types of criteria movements, that is, from the least to the most consistent. The pupils who are identified under these classifications may respectively be labelled as Group A, B, and



C. The three classifications are described in turn below with reference to Tables 7.11, 7.12 and 7.13.

Pupil No.	Selection Criteria Used															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
HS2	2.3			2.3 3.5			2.3		3.3		1.1					
HS3		2.3			1.3	1.2	1.2	1.2	1.3		1.3		1.3	1.3	1.3	2.3 3.2
HS6					1.3	1.3 1.4	2.3 3.1		1.3 2.3	1.3 3.1		1.3 1.4 1.6				
HS16	3.7	2.2	1.1			2.3	1.5		3.1							
HS19	2.3	2.3	2.3	2.3	1.3	3.1	2.3	3.1	2.3	2.2	3.1	3.1	1.5 3.1	1.3	1.3	3.1
HS22	2.2				1.4	1.3 1.4	1.2		1.4	1.4	1.2	1.3 3.1		3.1 1.2	1.4	1.6
TJ5		3.2			3.2	2.2			2.2 3.2	3.5		1.3				
TJ11	2.2			2.3	2.2	3.5 3.7	3.5	3.2 3.5	1.4	1.4			3.1			
TJ12	2.2		2.2	2.2		1.2 1.4		3.5		2.3 2.2	2.3	2.3 3.5				
TJ15	2.2		1.3		1.1	3.1				2.2					1.3 3.2	
TJ16	1.2	1.4		1.4			1.3		1.4 3.1	2.2	3.3		3.5 1.3		1.6	1.6

**Table 7.11:** List of pupils combining the *Extrinsic*, *Contextual* and *Textual* (Group A: Least consistent).

It is doubtful whether there actually is a pattern in the use of the criteria shown in Table 7.11 above. The order of the categories in which the criteria belong is so disorganized in such a way that any one category may appear randomly throughout the pupils’ reflection. If the task of analyzing the criteria is to find a developmental pattern of progression, then certainly there is not any, and all the eleven pupils that belong to this group (A) may be labelled as those who are not being able to reflect because of the inconsistencies displayed. But in actual fact, this is not possible because if these pupils are indeed incapable of reflecting then there must be an explanation as to why they are able to use all the three categories bearing in mind that the focus of each category is not similar. It appears that these pupils, in some respects, are capable of reflecting as shown by their occasional use of the criteria found in the *Textual* category but somehow they are yet to improve the consistency of their focus.



Pupil No.	Selection Criteria Used															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
HS7	2.2	2.2		3.3		3.4	2.1	3.1 3.3		3.1	3.3	2.1	3.4	1.4 3.3	3.5	1.4
HS8		2.2				1.1	1.1	2.2	2.2							3.5
HS14		2.2	2.2				3.7	2.2 3.5		3.2 3.7		3.5	3.1	3.7	1.6	
HS17					1.3		1.3	3.5		2.2		1.3 3.5	1.5 3.5	3.5	3.5	3.5
TJ2	2.2				1.5		2.3	3.2	1.3	1.3	2.1	3.1	3.2	3.1	3.1	3.2
TJ13		2.2	2.3 2.2		2.2	2.1 2.2	2.2	1.3 3.2		3.5	3.1 3.5				3.1 3.4 3.5	3.4 3.5

**Table 7.12:** List of pupils combining the *Extrinsic*, *Contextual* and *Textual* (Group B: Moderately consistent)

For the second group (B), the pattern of use is also not straightforward but at least it is not as mixed as the one previously described. It can be seen in Table 7.12 above that the selection criteria largely appear to be used almost in a successive order of the categories, if not for some occasional diversions. Despite these diversions, the pattern clearly demonstrates a transition in using the selection criteria from one category to another. The criteria that appeared out of place can be regarded as occasional lapses during the transitory process of the developmental progression.

Pupil No.	Selection Criteria Used															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
HS23	2.2						2.2	2.2	2.2	2.2	2.2			2.2	1.3 3.4	
TJ21	2.3 2.2		2.3 2.2			2.3 2.2	3.1	2.3	3.5	2.3	2.3	2.3			1.4	
HS9	3.3			3.5			3.3			3.4 2.3	1.3		3.5	1.5	3.5	1.3
TJ20		2.2	2.3 3.1		3.2	2.1 3.2	3.1 3.3	3.3		3.2 3.5	2.1	3.1 3.5		3.1 3.3		1.4 3.5
HS21		3.2		3.2	1.2	3.2	3.1			3.2		3.1 3.3	2.3 3.5		1.3 3.5	3.5
TJ22	2.2		1.4 3.2		1.4 3.2	2.1	1.3 3.2		3.5	3.1 3.5		1.3 3.1	1.3	1.3 3.1	3.1	3.1

**Table 7.13:** List of pupils combining the *Extrinsic*, *Contextual* and *Textual* (Group C: Most consistent)

This last pattern is similar to that described in 7.3.2 in that the reflection is represented by the use of numerous selection criteria from several categories but only those from one are widely used. The same pattern is repeated here although the number of categories involved is increased from two to three. In Table 7.13 above, the



selection criteria used by HS23 and TJ21 largely belong to the *Contextual* category while the rest of the pupils mainly used those from the *Textual* category. In addition to using the criteria from these two categories, the pupils also used a few from the other categories but the number is essentially small. The infrequent use of these criteria, again, can be considered as occasional lapses of their reflection focus. However, the cause of these lapses (i.e., the use of the less common criteria) can also be attributed to several factors such as the pupils' inclination towards the examination as indicated by the use of criteria 1.3 (*Further Reading*) and 1.4 (*Exam Preparation*).

## 7.4 Progression in Category Use

The analyses of the pupils' use of the selection criteria categories discussed in the above three sub-sections have provided a basis for describing their progression in reflection. From the analyses, the pupils' progression in reflection can be classified into three types, a) *negative* progression, b) *mixed* progression, and c) *positive* progression.

As indicated in 7.1, describing progression in reflection takes into account the sequence of movement in the use of one selection criteria category to another and in the case of the *Textual* category, a movement from a general to a more specific criterion. Thus, a pupil may be considered to have *positive* progression if he or she is able to shift his or her reflection from using the least to a more focused category (or selection criteria in the *Textual* category). If no evidence of shift is found, then the progression in reflection is considered *negative*. On the other hand, if a shift is evident but does not show a systematic movement of use then progression is considered *mixed*.



A detailed classification of the pupils’ progression types is given in Appendix 7D. However, Table 7.14 below provides the pupils’ distribution according to their levels of category use and their progression types.

Level of Use	Negative	Mixed	Positive	Total	Percentage
Single Category	4	0	2	6	13.33%
Two Categories	4	4	8	16	35.56%
Three Categories	0	18	5	23	51.11%
Total	8	22	15	45	
Percentage	17.78%	48.89%	33.33%		100%

**Table 7.14:** Distribution of progression types by levels of category use.

The table indicates that two pupils who used a single category, TJ 9 and TJ18 (see Appendix 7D), have a *positive* progression because, as described in 7.3.1, these pupils have used a variety of selection criteria which demonstrates growth and dynamism in their reflection. Half of those who combined two categories have been identified to have *positive* progression and a large majority of those who combined three categories are considered as *mixed*.

It can be seen from the above table that almost half the total number of pupils (48.89%) have *mixed* progression suggesting that they generally lack focus in their reflection. A third (33.33%) demonstrates *positive* progression while 17.78% has *negative* progression. Table 7.15 below provides a summary of the pupils’ classification of progression according to their respective groupings.

Group	Progression Type						Total
	Negative		Mixed		Positive		
	N	%	N	%	N	%	
HSPS	5	21.74	13	56.52	5	21.74	23
TJPS	3	13.64	9	40.91	10	45.45	22
Combined	8	17.78	22	48.89	15	33.33	45

**Table 7.15:** Distribution of pupils by progression types in reflection.

Table 7.15 above shows that the TJPS group comprises more of those who have *positive* progression in their reflection pattern than in the HSPS group. The number of those who have *negative* progression is low in the TJPS group. In HSPS, a



majority of the pupils have *mixed* progression while a small number are either *positive* or *negative*.

The differences in the overall number of progression types between the two groups support the findings on their distinct patterns of category use presented in 7.2.2 above. This clearly demonstrates that the pattern in the TJPS group indicates a progression towards a more focused reflection. At this stage, it is not known exactly what affects the differences in the pattern of progression between the two subgroups although variation in the types of progression prevalent in the pupils' reflection, as a whole group, may be attributed to the development of their metacognitive skills. In this sense, the different patterns and levels of category use which resulted in the different progression types suggest the pupils' varied range of metacognitive skills (see Chapter 10).

The next chapter examines the relationship between progression in reflection and writing performance and attempts to establish the possibility of the latter affecting the former.

## 7.5 Summary of Chapter

In this study, the development in the pupils' reflection is defined as a gradual shift in the focus of their reflection from the *Extrinsic* to the *Textual* category. The definition is based on the assumption that the three categories represent three evolving stages as indicated by the features of the selection criteria used by the pupils.

The analysis on the pattern of reflection for the whole group demonstrates an observable pattern of progression for the *Textual* and the *Contextual* categories but not the *Extrinsic* category. The analyses on the two groups suggest two different patterns of reflection. The pattern for the TJPS group demonstrates a steady increase

in the use of the *Textual* category and a decrease in the *Contextual* category. The use of the *Extrinsic* category remains inconsistently low. In contrast, the pattern for the HSPS group illustrates the use of all the three categories in a relatively equal frequency throughout the study period.

A further analysis did not show any effects of the writing titles or task types to influence the pupils' pattern of reflection. Instead, the result of this analysis further strengthens the initial finding to suggest that each group of pupils has their own distinctive pattern of utilizing the categories.

The analysis to determine the individual pupils' pattern of progression in reflection has demonstrated that the majority of the pupils employed a combination of two or three categories in their reflection. Some showed an observable progression in their focus of reflection. This analysis has demonstrated that more pupils in the TJPS group used the categories progressively than in the HSPS group. This finding suggests that the pupils in the TJPS group are more focused in their reflection than those in HSPS. The possible effect of writing performance on the progression pattern in reflection is examined in the next chapter.



## Chapter 8

# The Relationship between Pattern of Reflection and Writing Performance

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This chapter aims to study the relationship between the pupils' pattern of reflection and their writing performance. This aim corresponds to the third research question with its fundamental purpose of examining the correlation between writing performance and the pattern of reflection. In this respect, if high performance level in writing corresponds directly with instances of *positive* progression in reflection, then the implication is that the entire reflection exercise is performance related. If it proves otherwise, then this essentially suggests that reflection could be used effectively and beneficially by pupils across the proficiency range as a means of improving their writing performance further (see 1.4.3 and 5.6.3).

The procedure for analysing the relationship generally involves comparing the pupils' patterns of progression in reflection (as discussed in 7.4) with their writing performance scores obtained through the assessment of their writing pieces (discussed below). It should be stressed beforehand that the objective of the following analyses is to study the association between the pupils' writing performance and their pattern of reflection but not the effect of one to another due to the scope and design of the research (see 1.6).

The following sections cover a number of areas which are intended to provide the analyses and discussions on: a) the assessment of the pupils' writing pieces and the resulting performance assessment scores, b) the relationship between the pupils'

pattern of reflection and their writing performance (covered in two sections), c) the relationship between writing performance, the idea content of the reflective texts, and progression, d) the association between progression and gender differences, and lastly, e) a summary of the chapter.

## 8.1 Pupil's Writing Performance

During the implementation of the portfolio assessment procedure, the pupils' writing pieces were not scored objectively mainly because the goal of introducing the procedure was solely based on the notion of replacing the routine norm-referenced and product-oriented scoring method (see Chapter 2 for discussion). However, an assessment of the pupils writing pieces was conducted separately and specifically for the purpose of obtaining the necessary data for this research. In this respect, the results of the assessment were not disclosed to the pupils.

The instrument and procedure used for assessing the pupils' writing pieces have been discussed in 5.4.2. Briefly, the assessment focused on four aspects of writing - *content*, *language accuracy*, *organization* and *style*. Each aspect was given an equal weighting and each was assessed using a scale of 0 to 5, which provided a possible total score of 20 for each writing piece (see Appendix 5A for the assessment scale). When the assessment of the writing pieces was completed, the scores obtained by each individual pupil for all the writing pieces were collated to provide their individual mean writing score. The mean score is therefore regarded as the 'writing performance score' for the individual pupils (see Appendix 5E for the list of scores).

In order to better understand and identify the variation in their writing performance, the pupils were grouped accordingly into different performance levels on the basis of their mean performance scores, as described in 5.6.3. The



classification of the performance levels was based on the same scale used in the assessment of the pupils' writing pieces which respectively consists of *very poor*, *poor*, *average*, *good*, and *excellent*. In this regard, the interpretation of whether one passes or fails is not important because the main objective is only to use the scale in classifying the pupils according to their level of writing performance.

The following subsections are divided into two main parts. The first part concerns an attempt to compare the performance assessment scores with the pupils' end-of-year examination scores as a means of validating the former. The second part concerns the assessment of the pupils' writing pieces with three subsections providing a) an analysis of the results of the writing performance assessments according to individual pupils as a whole group, b) a similar analysis but according to the pupils' respective groups, that is, HSPS and TJPS, and, c) a summary of the overall results.

### **8.1.1 Validating Performance Assessment Scores with Examination Results**

As a means of establishing the validity as well as additionally determining the reliability of the performance assessment conducted in this study (see 5.4.2), a concurrent validation was carried out by way of comparing the pupils' mean performance scores with their end-of-year examination results. These results (see Appendix 8A) were obtained from the respective teachers in the two schools and they consisted of, a) the scores for the writing component, and b) the overall scores for the English language subject. The scores for the individual aspects of writing, however, were not obtainable mainly because, as in normal practice, the teachers are not required to record them officially.

Table 8.1 below provides the results of the correlation analysis between the performance assessment undertaken for this study against the two sets of examination



scores obtained by both groups of pupils. At the writing component level, it appears that the performance assessment scores for this study correlate significantly only with the results in TJPS but not with those in HSPS. However, when the performance scores are compared with the examination scores at the overall subject level, both groups showed a highly significant positive correlation.

Score Type (Level)	HSPS	TJPS
Writing Component	.38	.79*
Subject Overall	.86*	.80*
Note: * Correlation is significant at the 0.01 level		

**Table 8.1:** The relationship between pupils’ performance assessment scores and their end-of-year examination results.

The positive correlation between the performance assessment scores and the overall subject results has provided a strong foundation to verify the validity of the performance assessment scores used in this study. Even though the validity of the examination papers administered in the two schools could not be formally established, the overall scores they generated are considered relevant because they act as the only means to provide an indication of the pupils’ actual performance. In this respect, both the overall subject scores and the performance assessment scores are more concerned with determining the pupils’ overall performance.

The scores from the writing component of the examination papers are considered inadequate for comparison purposes mainly because the component, in itself, has several limitations. Firstly, it consisted only of a single writing task thus giving no more than a glimpse of the pupils’ actual writing performance, and moreover, the writing tasks in the examination papers for the two schools were dissimilar. Secondly, as a consequence of the first limitation, some pupils may tend to perform differently due to the lack of choice and the disparity in the given task. Thirdly, unlike other components of the exam paper which require more objective



scoring (such as grammar, cloze tests, and several short open-ended comprehension questions), the writing component is a free-writing task type which essentially requires subjective scoring. Considering such factors as the lack of choice, dissimilarity in task types, and subjectivity in scoring, then the reliability of scoring between the two teachers becomes questionable. Thus, both the discrepancy and similarity in the relationship between the performance assessment scores and the exam scores at the writing component level as indicated, may largely be not indicative of the actual writing performance of the pupils.

To prove this point further, an analysis was carried out to determine the reliability of the scores between the writing component against the overall subject scores. In essence, both sets of scores should at least have a positive correlation to show that they are representative of the pupils' performance. In analysing the relationship between the two sets of scores in each school, it was found that HSPS has a correlation coefficient of .43 at  $p < 0.05$  while TJPS has .88 at  $p < 0.01$ . This clearly demonstrates that the relationship in one school appears to be less positive than the other, suggesting either that the HSPS pupils' achievement in writing was different from their overall examination scores or that the scoring by the HSPS teacher failed to give an accurate and consistent assessment of the pupils' actual performance.

In this study, the assessment scale used to gauge the pupils' writing performance is largely adapted from Tribble (1996). The process of reproducing the scale also involved a series of inter-rater reliability tests in order to achieve a high consistency in scoring (see 5.4.2). The strong correlation between the performance assessment and the examination scores suggests that the writing assessment scale is a more valid assessment tool in ensuring an accurate interpretation of the pupils' actual writing performance.



8.1.2 Overall Writing Performance.

Based on the scores obtained from the assessment of the pupils’ writing pieces (see Appendix 5E), the overall writing performance level for the whole group can be described as within the *average* range. In this regard, the mean performance score to represent the whole group is calculated as 9.04 from a possible maximum of 20. With a standard deviation of 2.42 and a median of 8.73, the distribution is highly skewed (see Table 8.2 below).

Performance Scale	Performance Level	No. of Cases	Percentage	Range of Performance Score	Mean Range Score	Mean Performance Score
0 – 3.9	<i>Very Poor</i>	0	0.0%	-	-	9.04 (SD=2.42) (Med=8.73)
4.0 – 7.9	<i>Poor</i>	17	37.8%	4.83 – 7.83	6.83	
8.0 – 11.9	<i>Average</i>	23	51.1%	8.03 – 11.84	9.61	
12.0 – 15.9	<i>Good</i>	4	8.9%	12.63 – 14.9	13.44	
16 – 20	<i>Excellent</i>	1	2.2%	16.16	16.16	
Total		45				

Table 8.2: Distribution of pupils according to level of writing performance.

As indicated above, only one pupil (2.2%) has an *excellent* performance level. The number of those within the *good* level is considered low with only 4 pupils (8.9%). A large number of the pupils (23) are within the *average* level, which accounts for 51.1% of the total. At the *poor* level, a relatively high percentage (37.8%) is also evident. At the lower end of the performance scale, no pupil is found to have an average writing performance within the *very poor* level.

The lowest average performance score achieved by an individual pupil is 4.83 by TJ15 while the highest is 16.16 by HS14. Within the *good* level range, the mean score is 13.44 with a minimum of 12.63 (HS20) and a maximum of 14.9 (TJ14). The mean range score for the *average* level is 9.61 with a minimum of 8.03 (TJ11) and a maximum of 11.84 (HS21). The *poor* performance level has a maximum of 7.83 (TJ6) with a mean range score of 6.83.



In terms of performance levels on the four aspects of writing (i.e., *content*, *language accuracy*, *organization* and *style*), the pupils appear to perform better on the *content* of their writing but relatively worse on *language accuracy* (see Table 8.3 below). Although there appear to be discrepancies in the mean performance scores for each aspect, these are not considered significant because all the four mean scores are still within the *average* performance level. The scale used in this analysis is similar to the scale used in the assessment of the pupils’ writing pieces for assessing the individual aspects of writing (discussed in 5.4.2).

	<i>Content</i>	<i>Language Accuracy</i>	<i>Organization</i>	<i>Style</i>
<b>Mean Score</b>	2.40	2.13	2.26	2.22
<b>SD</b>	0.64	0.54	0.65	0.62
<b>Lowest</b>	1.15 (TJ15)	1.12 (TJ15)	1.04 (TJ15)	1.15 (TJ15)
<b>Highest</b>	4.16 (HS14)	3.80 (TJ14)	4.06 (HS14)	4.25 HS14)

**Table 8.3:** Performance range according to aspects of writing.

The minimum and maximum range of individual performance levels for the four aspects of writing appears to be consistently occupied by the same pupils who are at the two opposite ends of the performance levels mentioned above. In the case of TJ15, she consistently showed discouraging results for all the four aspects of writing, while HS14 showed a highly satisfactory achievement in three writing aspects except for *language accuracy* where she has a mean score of 3.69 (see Appendix 8B).

### 8.1.3 Groups’ Average Performance

In relation to the overall writing performance level between the two groups (i.e., HSPS and TJPS), both are found to be within the *average* level. The mean scores for both groups show HSPS slightly higher than TJPS. However, the t-test result indicates no significant difference between the two groups (see Table 8.4 below).



	HSPS	TJPS
Mean score	9.10	8.98
SD	2.44	2.46
t value	.16	
Df	43	

**Table 8.4:** Difference in mean scores for writing performance between HSPS and TJPS groups.

The range of performance levels at the *poor* and *average* levels between the two groups can be considered relatively marginal (see Table 8.5 below). Both levels comprise 91.3% of the pupils in the HSPS group and 86.4% of those in TJPS. The number of those who attained *good* performance level is noticeably higher in TJPS (13.6% against 4.3%) but, nonetheless, the only pupil from the whole group who achieved the *excellent* level belongs to the HSPS group.

Performance Scale	Performance Level	Cases in HSPS	%	Mean (Med.)	Cases in TJPS	%	Mean (Med.)	Total Cases
0 – 3.9	Very Poor	0	-	-	0	-	-	0
4.0 – 7.9	Poor	9	39.1%	6.91(6.92)	8	36.4%	6.70(6.71)	17
8.0 – 11.9	Average	12	52.2%	9.87(9.72)	11	50.0%	9.27(9.03)	23
12.0 – 15.9	Good	1	4.3%	12.66	3	13.6%	13.71(13.59)	4
16 – 20	Excellent	1	4.3%	16.16	0	-		1
		23			22			45

**Table 8.5:** Distribution of group writing performance levels.

The difference in the group performance level according to the individual aspects of writing is minimal. However, the only mean score that tends to differentiate between the two groups is in the *organization* aspect in that HSPS has a higher mean performance score than TJPS (see Table 8.6).

	Group	Content	Accuracy	Organization	Style	Whole Group
<b>Mean (SD)</b>	<b>HSPS</b>	2.40 (.65)	2.12 (.49)	2.33 (.67)	2.25 (.66)	9.10 (2.44)
	<b>TJPS</b>	2.41 (.65)	2.15 (.61)	2.19 (.65)	2.20 (.61)	8.94 (2.49)
<b>Highest</b>	<b>HSPS</b>	4.16 (HS14)	3.69 (SH14)	4.06 (HS14)	4.25 (HS14)	16.16 (HS14)
	<b>TJPS</b>	3.80 (TJ14)	3.80 (TJ14)	3.60 (TJ14)	3.70 (TJ14)	14.90 (TJ14)
<b>Lowest</b>	<b>HSPS</b>	1.50 (HS4)	1.39 (HS4)	1.38 (HS2)	1.50 (HS10)	5.83 (HS4)
	<b>TJPS</b>	1.15 (TJ15)	1.12 (TJ15)	1.04 (TJ15)	1.15 (TJ15)	4.83 (TJ15)

**Table 8.6:** Group performance range according to aspects of writing.

With respect to the maximum and minimum average performance scores, the range for each individual aspect is again dominated by the same pupils mentioned in



8.1.2 above, that is, HS14 from the HSPS group for the highest range while the lowest by TJ15 from TJPS.

#### **8.1.4 Summary of the Pupils' Writing Performance**

The analyses discussed above have given an indication that both groups of pupils share a relatively similar level of writing performance. The t-test to determine the relationship between the pupils' mean scores in writing has indicated that there is no significant difference between the two groups. With an average score of 9.04, the overall writing performance level of the pupils is classified as *average*. Despite the similarity in their scores, there also exists a varying degree of individual performance levels whereby only one pupil managed to achieve the *excellent* performance level. Fortunately, none is found at the *very poor level*.

### **8.2 Reflection and Writing Performance**

The following sub-sections attempt to verify the relationship between writing performance and the reflection pattern of the pupils as a whole. Writing performance is represented by the pupils' writing mean scores discussed above (8.1) while reflection corresponds to the pattern of progression in the use of the selection criteria categories as discussed in 7.4. It should be noted that for analysis purposes the pupils' mean scores are classified into performance levels (see 5.6.3).

In Chapter 7, the progression types are identified either as *positive*, *mixed*, or, *negative* (see classification in Appendix 7D). In determining the relationship between the patterns of reflection and writing performance, the classification of progression types will therefore be used to represent the former.

In this section, the relationship between the pupils' reflection and their writing performance is analysed in three stages. The first stage involves comparing the performance levels of individual pupils with their respective progression types, which is intended to determine the correlation between the two variables. The second stage involves analysing the prevailing levels of writing performance in accordance to each of the progression types of the pupils' reflection pattern. This stage is aimed at identifying which performance level(s) is most associated with a particular progression type. The third stage is the reverse, which is aimed at identifying the progression type(s) proportional to a particular level of writing performance.

### **8.2.1 The Overall Trend**

With regard to the overall relationship between performance level and progression type, a statistical analysis yields a negative correlation of  $-.349$  with a significance level at  $p < 0.05$  between the two variables (see Appendix 8C, Matrix A). The negative correlation coefficient implies that the lower the value of one variable (for example, 1 for *Positive* progression), the higher the level of the other becomes (for example, 4 to signify *Good* performance). This finding indicates that progression in reflection, to some extent, is affected by levels of performance in writing which essentially means that the higher the performance level achieved by the pupils, the more positive their reflection becomes.

### **8.2.2 Analysis of Progression Types by Writing Performance Levels**

In relating the pupils' pattern of reflection with their writing performance, it is found that the three progression types appear to be represented by a relatively proportional mixture of writing performance levels (see Table 8.7). Since the number



of pupils who obtained both *good* and *excellent* levels is small, it is expected that their distribution among the three progression types is somewhat limited. However, the remaining two performance levels, i.e. *poor* and *average*, are distributed among the three types of progression.

Progression Type	Writing Performance level	Number of Cases	Percentage by Progression Type	Progression Type Total
Positive	Poor	3	20%	15/45 (33.3%)
	Average	8	53.3%	
	Good	3	20%	
	Excellent	1	6.7%	
Mixed	Poor	9	40.9%	22/45 (48.9%)
	Average	13	59.1%	
Negative	Poor	5	62.5%	8/45 (17.8%)
	Average	2	25%	
	Good	1	12.5%	
Total		45		

**Table 8.7:** Distribution of cases for progression types according to performance levels.

The following discusses the individual progression types in relation to the levels of writing performance associated predominantly with each. Further discussions are given, when appropriate, to illustrate the progression in the pupils’ use of the selection criteria categories, as described in 6.2, with reference to their writing scores (Appendix 5E) and the classification of their progression in reflection (Appendix 7D).

### 8.2.2.1 Positive Progression

In the *positive* progression type, all four performance levels are represented. This trend clearly gives an indication that those who are classified as being able to reflect progressively may not necessarily be *good* or *excellent* performers in writing. Table 8.7 above shows that a large proportion of cases for the positive progression type comprised largely those who are in the *average* performance level (53.3%). This is not unexpected considering that those who belong to this performance range consisted of 51.1% of the whole population (see Table 8.2 above). However, an



interesting fact to note is the existence of those who are regarded as *poor* writers in the *positive* progression type, suggesting that acquiring *positive* progression in reflection is not restricted only to those who have high proficiency in writing.

The pupils who are considered to be at the *poor* performance level within the *positive* progression type constitute only 20% of the type total. Despite their lack of proficiency in writing, the three pupils (HS10, TJ6 and TJ9) showed a considerable progression in their reflection. Table 8.8 below illustrates the sequence in their use of the selection criteria described in Chapter 6.

Pupil	Score	Criteria Used								
HS10	6.70	2.2	2.3	3.3						
TJ6	7.83	3.3	3.1 3.3	3.5	3.5	3.5	3.6	3.1	2.2	3.5 3.2
TJ9	6.39	3.3	3.3	3.5	3.6	3.5	3.5	3.5	3.1	

**Table 8.8:** The criteria used by pupils at the *poor* performance level with *positive* progression.

The three reflective pieces produced by HS10 may be considered inadequate to gauge development in reflection but the pattern in which the criteria were used demonstrates an encouraging sign that this pupil is moving progressively in his reflection despite his low performance score. He started with two different selection criteria in the *Contextual* category and then shifted his focus using a criterion in the *Textual* category. In the case of TJ6 and TJ9, both pupils utilized a number of criteria within the *Textual* category. Again, despite their low performance scores, both have demonstrated their ability to focus on various textual aspects of their writing pieces.

### 8.2.2.2 Mixed Progression

The *mixed* progression type is only represented by two performance levels, namely, *poor* (40.9%) and *average* (59.1%). Despite having only two levels, this progression type constitutes the highest proportion of pupils (22/45), which accounts for 48.9% of the total.



8.2.2.3 *Negative Progression*

The *negative* progression type comprises the least number of pupils (8/45) which accounts for 17.8% of the total. Despite the low number, this progression type is represented by the *poor*, *average*, and, surprisingly, *good* performance levels. The proportion of those with *poor* performance writing level appears to be the highest in the *negative* progression type (62.5%) in comparison to that found in the *positive* type (20%) and *mixed* type (40.9%). On the other hand, the *average* writers appear to have an inverse pattern whereby their number is higher in the *positive* progression (53.3%) than in the *negative* (25%). The number of those who are *good* is low (12.5%), in comparison with the *positive* progression type (20%).

Table 8.9 provides an illustration of the criteria used by pupils who are in the *average* and *good* level with a *negative* progression. Both HS5 and HS13 are in the *average* performance level but considered to have *negative* progression because of the repetitive use of a limited number of criteria. In the case of HS5, he only used the two criteria in the *Contextual* category which, in comparison with that of HS10 discussed in 8.2.1.1 above, does not show any sign of progression despite his higher performance score. The same pattern is also evident in the pattern demonstrated by HS13 in that all the criteria used are within the *Extrinsic* category which, in essence, does not represent the expected notion of a focused reflection (see 6.2.1). In the case of TJ17, this pupil is the only member of the four *good* performers (see Table 8.2 above) who has a *negative* progression in reflection. As illustrated in Table 8.9 below, TJ17 utilized only criterion 3.1 (*Generalized Assessment*) in all her reflective pieces, in which case, does not demonstrate growth in reflection.



Pupil	Score	Criteria Used												
HS5	9.23	2.1	2.2	2.2	2.2	2.1								
HS13	8.36	1.1	1.1	1.1	1.1	1.1	1.1	1.3	1.3	1.4	1.1	1.1		
TJ17	13.59	3.1	3.1	3.1	3.1	3.1	3.1	3.1	3.1	3.1	3.1	3.1	3.1	3.1

**Table 8.9:** The criteria used by pupils at the *average* and *good* performance levels with *negative* progression.

The above analysis has shown that each of the three progression types, to a large extent, is associated with a number of performance levels and thus not limited to being only dominated by a particular group of pupils having a similar level of writing performance. This trend clearly suggests that, although there is evidence to suggest a link between writing performance and progression in reflection, the latter is not only associated with any particular performance level. In addition, there also appears to be an inverse pattern of relationship between the *poor* and *average* performers in that each tends to occupy either ends of the progression types (i.e., *positive* and *negative*), notwithstanding the fact that both also have a high number of cases in the *mixed* progression type.

### 8.2.3 Analysis of Writing Performance Levels by Progression Types

The distribution in the number of cases for each performance level across the three progression types noticeably has a distinctive pattern of its own, especially for the *poor* and *average* levels (see Table 8.10 below). As discussed above, this is most prevalent in the distribution between the two opposite ends of the progression types, viz. *positive* and *negative*.



Performance Levels	Progression Type	Number of Cases	Percentage by Level	Level Total
<i>Poor</i>	<i>Positive</i>	3	17.6%	17/45 (37.8%)
	<i>Mixed</i>	9	52.9%	
	<i>Negative</i>	5	29.4%	
<i>Average</i>	<i>Positive</i>	8	34.8%	23/45 (51.1%)
	<i>Mixed</i>	13	56.5%	
	<i>Negative</i>	2	8.7%	
<i>Good</i>	<i>Positive</i>	3	75%	4/45 (8.9%)
	<i>Negative</i>	1	25%	
<i>Excellent</i>	<i>Positive</i>	1	100%	1/45 (2.2%)
Total		45		

**Table 8.10:** Distribution of cases for performance levels according to progression types.

For those with *poor* performance level, a high percentage of cases (52.9%) are found in the *mixed* progression type. The percentage for the *positive* type at this level is low (17.6%) compared to that for the *negative* type (29.4%). For those with an *average* performance level, a high percentage of cases (56.5%) are again found in the *mixed* type but, in contrast with those in the *poor* level, a higher percentage of cases (34.8%) are found in the *positive* progression type rather than in the *negative* (8.7%). This pattern is also similar in the *good* performance level in that those with *positive* progression are higher (75%) than those with *negative* (25%). The statistical analysis to confirm the relationship between these as well as the other variables is dealt with in the following sub-sections.

### 8.3 Reflection and Writing Performance between Groups

In the last chapter, it was noted that the pattern of reflection between HSPS and TJPS differs considerably in that each group displays a rather contrastive trend in the way they reflect on their writing pieces (see 7.2.2). The pattern of reflection in TJPS is found to be more progressive compared to that in HSPS. In this section, the discrepancy discussed in Chapter 7 is further examined by studying the extent of the influence of the two groups' levels of performance on the patterns of their reflection.



It is noted in 8.2.3 above that an inverse correlation of  $-.349$  ( $p < 0.05$ ) is found to indicate that the pupils' patterns of reflection, irrespective of their groups, are significantly related to their performance in writing. However, in analysing the relationship of the two variables between the two groups a different result is found (see Appendix 8C, Matrix A).

The relationship between the pupils' progression types and their performance levels is noticeably different between the two groups. In HSPS, the relationship between both variables has a stronger negative correlation of  $-.448$  with a significance level at  $p < 0.05$ . In TJPS, the relationship is also negative but is not statistically significant. This strongly suggests that the pattern of the pupils' reflection in HSPS is more associated to their performance in writing than that of those in TJPS.

The difference in the relationship between performance and progression pattern for the two schools signals a highly important issue that goes beyond the probability of writing performance affecting progression in reflection. Even though it is mentioned in 8.2.3 that the pupils' overall pattern of progression is associated with their writing performance, this does not necessarily apply to individual groups. Both groups differ in terms of the correlation between their writing performance and the progression in their reflection. Thus, the possibility of one group exerting a strong influence on the overall collective result is not ruled out. Nevertheless, bearing in mind that both groups are relatively similar in their overall writing scores (see 8.1.3), but not in their pattern of progression, clearly suggests the existence of other factors that contribute to the invariability in the pattern of the pupils' reflection. Exploring these factors is beyond the scope of this research but the issue remains an important one which prompts the need for further investigation (see Chapter 10).



## **8.4 Proposition Count with Writing Performance and Reflection**

This section aims to complement, if not to validate, the above findings pertaining to the relationship between writing performance and progression in reflection. The following analyses attempt to examine the possibility of a three pronged relationship between the pupils' writing performance, the average number of propositions expressed in their reflective pieces, and their patterns of progression in reflection.

Given that the pattern of progression is obtained mainly from the analysis of data gathered from the pupils' production of reflective pieces, then the production of these pieces in itself is highly important. If the production of the pieces is found to be delimited by the pupils' overall writing performance, then there is also a possibility that progression in reflection may also be affected. If a relationship between these variables exists, then writing performance consequently is linked to reflection, although in an indirect manner.

As mentioned in 6.1.2, the limited number of propositions expressed in the pupils' reflective texts is generally assumed to affect the depth and comprehensibility of the reflection. In analysing the relationship between the three variables, data for the proposition count is presented in Appendix 6A. The following paragraphs attempt to determine the relationship, firstly, between the pupils' average number of propositions with writing performance scores, and secondly, between the pupils' proposition count with their progression types.

The relationship between the average number of propositions used by the pupils and their corresponding writing performance levels yields a significant correlation of .294 at  $p < 0.05$  (see Appendix 8C, Matrix B). This clearly suggests that

the number of propositions expressed by the pupils in their reflective texts is related to their writing performance levels. An analysis to examine the relationship between the two variables according to the two groups of pupils shows an insignificant correlation (see Appendix 8C, Matrix B).

The relationship between the average number of propositions used by the pupils and their corresponding levels of progression in reflection is found to be insignificant for the whole group (see Appendix 8C, Matrix C). A similar analysis to examine the relationship between the two groups also yields an insignificant result (see Appendix 8C, Matrix C).

In conclusion, the findings for the first analysis suggest a positive relationship between performance in writing with the number of propositions written by the pupils in their reflective texts. This relationship generally implies that the better the pupils are in their writing performance the richer their reflective texts become in terms of the expression of their ideas. However, the findings for the second analysis rule out the possibility of a relationship between the average proposition number and the progression of reflection. This generally implies that the number of propositions expressed produced by the pupils does not influence their progression in reflection.

## **8.5 Gender Differences**

This section aims to determine, if any, the possibility of a discrepancy caused by gender differences in terms of the pupils' levels of writing performance, the pattern of progression in their reflection, and the average number of propositions in the production of their reflective texts. The analyses are discussed in turn below.

In 8.2.1, it is noted that there is a significant relationship between the pupils' writing performance levels and their progression in reflection. In 8.3, it is found that



the relationship is more observable in the HSPS group than in the TJPS group. When the relationship is analysed in terms of gender, it appears that female pupils are more associated with this trend than male pupils. The analysis indicates a negative correlation of  $-.476$  with a significance level at  $p < 0.05$  (see Appendix 8C, Matrix D). The analysis to indicate the discrepancy in the extent of the relationship between the two variables in HSPS and TJPS (see 8.3) may therefore be attributed to gender differences – the girls being associated more frequently with better writing performance and with progression in reflection. The following analyses attempt to examine this relationship further.

In relation to gender differences in writing performance, it is noted in 8.1.3 above that the highest writing performance scores in both HSPS and TJPS groups are achieved by female pupils (HS14 and TJ14). A statistical analysis (t-test) to determine the distribution of writing performance levels between male and female pupils shows a significance difference at  $p < 0.05$  (see Appendix 8C, Matrix E). The group statistics indicate that the female pupils have a higher mean performance level (3.0) than their male counterparts (2.52). An analysis to determine the relationship at the subgroup or school level (HSPS and TJPS) does not show any significant difference.

In terms of the pupils' pattern of progression in reflection, no noticeable difference is evident between the male and female pupils (see Appendix 8C, Matrix E). A similar result is also found at the group level. The implication of this analysis is that progression in reflection is generally not related to gender.

With regard to the production of reflective texts (i.e., number of propositions), a significant difference ( $p < 0.05$ ) is established between male and female pupils (see Appendix 8C, Matrix E). The whole group statistics indicate that female pupils have a

higher average number of propositions (1.7) than the male pupils (1.3). At the subgroup level, a significant difference is only found in TJPS but not in HSPS.

The above analyses have shown four important findings that can be summarized as follows: a) The relationship between writing performance and progression in reflection is most prevalent among female pupils in the two groups; b) Female pupils generally perform better in writing than male pupils; c) The pupils' progression in reflection is not associated with gender; and d) Female pupils of the two groups appear to express more ideas in their reflective texts than the male pupils.

## 8.6 Summary of Chapter

As stated earlier, the aim of the chapter is to establish the relationship between the pupils' writing performance and their pattern of reflection with the main purpose of examining the influence of each on the other.

In terms of writing performance (8.1), no significant difference is found in the mean writing scores between the pupils in HSPS and TJPS. It is found that the pupils in both groups are considered to be in the *average* writing performance level.

In determining the relationship between progression in reflection and performance in writing (8.2), it is found that there is a significant negative correlation between the two variables for the whole group. This finding suggests that performance in writing, to some extent, relates to progression in reflection. In analysing the relationship between the two variables for the two groups (8.3), it is found that HSPS has a significant negative correlation but not TJPS.

It is also found that progression types appear to be proportionally represented by a mixture of performance level especially the *poor* and *average* performance levels. In this analysis, it is found that progression in reflection is generally not



dependent on any particular performance level. This indicates that there is always the possibility that a good pupil may tend to have a *negative* progression in reflection and vice versa.

Additional analyses to corroborate the main findings also reveal that the average number of propositions expressed in the production of the reflective texts correlate positively with writing performance levels but not with progression in reflection (8.4). This finding implies that progression in reflection is not generally associated with the average number of propositions or ideas expressed by the pupils in their reflective texts.

In terms of gender differences (8.5), it is found that the relationship between writing performance and progression in reflection is significantly different between male and female pupils. A significant difference between male and female pupils is also found in terms of their writing performance levels and their average proposition count. Gender differences in the pattern of progression in reflection, however, are not found.

## Chapter 9

### Retrospection on Factors Instrumental to the Case Study

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Throughout the last few chapters, it is obvious that, being the focus of the research, the main point of discussions is always directed on the pupils' reflection. However, it needs to be emphasized that in addition to reflection, the implementation of the portfolio assessment procedure *per se* as well as its existence in the context of the teaching of writing is also new to the pupils and the educational setting in which the case study was conducted. Since very little mention has been made so far regarding the actual classroom setting and the implementation of portfolio procedure, it is therefore necessary to draw these relevant aspects together in their proper perspectives.

This chapter, therefore, aims to present a retrospection regarding classroom instruction, the implementation of the portfolio assessment procedure, and the pupils involved in the case study, with reference to the points presented in Chapter 4. The aim here is not to describe the entire experience due to the scope and limitations of the research (see 1.6), but to highlight a few aspects concerning the teaching of writing and the implementation of the portfolio procedure, which, to some degree, are relevant to the underlying purpose of the research (see 1.2). Viewpoints contributed by the pupils and their language teachers are also included in the recollection as a way of understanding their attitudes, expectations, as well as their awareness to various aspects related to the teaching and assessment of writing and the portfolio procedure.



The chapter begins with a section which highlights two issues associated with the teaching of writing. The next section discusses aspects related to the implementation of the various components of the portfolio assessment procedure. The remaining two sections respectively highlight the viewpoints of the pupils and the language teachers. The chapter ends with a summary.

## **9.1 Retrospection on Classroom Instruction**

This section aims to present a recollection on classroom instruction with two subsections emphasizing two main issues encountered throughout the teaching experience. The last subsection relates and discusses the possible impact and effects of these issues on the design and findings of the case study.

The two major issues encountered during the teaching of writing largely resulted from, a) the sequence for topic presentation in the Primary V English language syllabus, and b) the effect of time constraints on the methodology of teaching. These issues are discussed in turn below.

### **9.1.1 Issues with the Presentation of Writing Topics**

As stipulated in the *Teacher's Book* (1999), a supplementary guidebook for the teachers of English at the Primary V level, the teaching of English language is to be practised by way of following the sequence of themes set forth in the *Pupil's Book 5* (1998) and *Workbook 5* (1998), (see also 4.2.1). As each theme is presented in varying length and incorporates aspects of grammar, comprehension, reading, and writing skills, the sequence for the teaching of writing and the presentation of exercises related to it thus cannot be predetermined. Since the researcher was only responsible for the teaching of writing and all exercises related to writing usually

appear at the very end of each unit in the two books mentioned, this means that writing lessons were only conducted when the respective language teachers had completed their teaching of other language skills preceding writing within a particular unit.

The issue of the unpredictability of the sequence for teaching writing necessarily means that writing exercises could not be presented on a weekly basis as expected and this affected both the presentation of the recommended writing topics as well as the synchronization of topic coverage for the two groups of pupils involved. The issue of the presentation of the writing topic is two-fold. Firstly, when it happened that the concerned language teachers had not completed the teaching of other language skills and hence not reached the required topic to allow for writing to be taught by the researcher, then the planned writing topic had to be postponed. Secondly, when a topic is postponed the gap had to be compensated with the presentation of other writing activities and this often resulted in last-minute changes to lesson planning.

As the writing lessons were held on a weekly basis (see 4.2.3), delaying planned topics to the next allocated teaching period, which was seven days apart, often resulted in the presentation of a writing topic that did not go in tandem with the theme that the pupils were working on. Since writing exercises often appear at the very end of each unit, a one week delay in its presentation necessarily means that the pupils, on most occasions, would already have progressed into a new unit. Thus, for example, when a writing topic for unit A was presented by the researcher to the pupils, the respective language teachers would already have presented the pupils with the topics found in unit B. In this respect, the writing topic appeared to be detached from the unit they were actually working on.



As mentioned earlier, the postponement of a planned writing topic also resulted in last minute changes to lesson planning. It was often the case that the researcher had to prepare two lesson plans for each intended lesson; one for the planned writing topic according to its sequence within a particular theme, and the other a contingency lesson plan that would usually incorporate either a substitute writing topic or activities related to portfolio assessment. The preparation of two lesson plans was necessary because the status of topic coverage by the language teachers was not usually known until they had completed the topics preceding the writing topic and this was usually acknowledged by them a day before or on the day the actual writing lesson was about to take place.

The postponement of the planned writing topic as discussed above also led to another issue that concerns the incongruency in the sequencing of writing topic coverage between the two groups. Although this issue is unavoidable given the circumstances of having to conduct writing classes in two different schools, attempts to synchronize the teaching of similar writing topics in both schools were not possible. This eventually led to a number of problems especially in terms of lesson planning, materials preparation, and the absence of having the sense of continuity in teaching.

The issues that concern the presentation of writing topics which led to the postponement of a planned writing lesson had created some difficulties specifically in lesson planning and instruction. However, on a different perspective, these issues were also seen to be beneficial in that they had created the means of accommodating the various activities related to the implementation of the portfolio procedure especially in portfolio conferencing (see 9.2.3 below).

### 9.1.2 Shortage of Classroom Contact Time

As mentioned in Chapter 4, the allocation for writing lessons was only one hour per week, which was practically insufficient. As a result of the shortage in classroom contact time, classroom instruction had to be adjusted to accommodate both the teaching of writing and the implementation of portfolio assessment procedure.

The limitation on the available teaching time had a great impact on classroom instruction. As the methodology of teaching writing is based on the process writing approach (see 4.2.5), the required time needed to implement such an approach was usually not available because, in real practice, this would usually require more than one hour of teaching period. Thus, during the actual teaching, there was always a conflict between conforming to the requirements for the approach adopted and covering the required writing topic according to their place within each language theme.

As noted in 4.2.5, a process writing approach was implemented in accordance with the recommendations made in the *Teacher's Book 5* (1999) and, hence, every possible means was made to achieve this objective during the period of the classroom instruction. Since process writing requires the pupils to make at least two writing drafts, the one hour teaching period was found to be inadequate and hence additional time was often needed. This was usually acquired by means of asking the pupils to continue their work during the next class time the following week.

This approach obviously is disadvantageous from the point of view of the pupils because, in an actual classroom situation, continuity in the production of a piece of writing is very important and this is often achieved by way of repeating or continuing the procedure the following day or the next available teaching period.



However, in the context of the research, providing the sense of continuity in the pupils' writing, on some occasions, was not fully accomplished. This is especially true when the pupils were being asked to continue their work in class, which in actual fact was seven days apart.

The aim of asking the pupils to continue work in the classroom was to make sure that they actually acquired the necessary guidance from the teacher (the researcher) especially when they were involved in preparing writing topics that were considered difficult. However, there were occasions when the pupils were 'urged' to complete their work within the same day in order to avoid the week-long interval between the two consecutive writing lessons. As a consequence, modifications were made to the teaching procedure (see 4.2.5). When the desired outcome was not achieved, then the pupils still had to continue their work the following week. At times, the pupils were also asked to continue their work in their own time or at home but only if they were already at the publishing stage of writing. This was done to ensure that the important stages of the writing were performed during lesson time.

Letting the pupils continue their work at home was always discouraged because of its disadvantages. In this sense, the quality of the work done at home, for a select few, was often extraordinarily high given the amount of assistance they received from their parents or siblings.

### **9.1.3 Probable Impact of Classroom Practices on the Case Study**

Relating the effects of the issues encountered during the classroom teaching to the design and outcome of the case study may, to some extent, be speculative. It is difficult to ascertain exactly the extent of the effects of the issues and problems encountered in the absence of a sound and reliable tool of inquiry. Since the research

is not designed primarily to study the cause and effect relationship between classroom instruction and the research findings, the discussions put forward below act as a means of understanding relevant aspects which may be perceived as undesirable to the design and findings of the case study.

Some of the problems described in 9.1.1 such as the delay and disparity in the presentation of the writing topics may not affect the overall outcome of the findings in the sense that they are only considered as logistical problems. For example, problems such as last minute changes to lesson planning, materials preparation, and the absence of having the sense of continuity in teaching, all seemed to affect the researcher more than the pupils.

The disparity in the sequence of the writing topics presented to the two case study groups only causes some difficulty during the analysis of the data gathered. The analysis had to take into account that the sequence of the writing topics presented for the two groups are dissimilar (see 7.2). This has resulted in the production of two separate lists of writing topics for the purpose of data analysis as shown in the Appendix 7A.

The issue of presenting a writing topic that did not synchronize with the theme that the pupils were working on might, to some extent, have an effect on the production of pupils' writing. In this situation, the pupils may have been faced with two problems, firstly, they might feel detached from the actual language activities related to the theme they were working on, and secondly, they might possibly fail to make the necessary connections between the various language activities they had done the previous week with the writing topic they were working on. Both situations might eventually result in the pupils losing much interest in doing their work and thus affecting the quality of their writing.



The effect of time constraints may appear to take precedence over the rest of the problems encountered. As discussed in 9.1.2 above, the lack of classroom teaching time led to some modifications to the process approach in writing in that the pupils' preparation of a writing task had to be extended either for an additional week or, at times, to be continued by the pupils on their own time. In this respect, the former is seen to result in the sense of discontinuity in writing process while the latter affects irregularity in the production of the writing as a result of uncontrolled parental or peer assistance. Both are seen to affect the process and the product of the pupils' writing.

The preparation of a particular writing topic which took two lessons to complete obviously led to discontinuity in the writing process especially when the two lessons were seven days apart. The seven day break might be advantageous to a select few who were diligent enough to expand their ideas further but not to the majority of the pupils who seemed to have forgotten what they had partially completed the week before. Clearly, this would result in the pupils losing interest in their work and thus had an impact on the quality of their writing.

Continuing work outside of classroom time implies that the pupils might get assistance from their peers, parents or siblings. The amount of assistance rendered varied among individual pupils but generally, this would also affect the quality of their writing. There were occasions when irregularities could be detected easily if a pupil was found to receive too much assistance from others but, in a few cases, this would not always be the case especially when the amount of help obtained is minimal. Additionally, there is also the problem of some who opted to waste their time during the actual lesson time in the intention that they could continue work at home and get more help from others. For these reasons, the pupils were seldom allowed to continue their work at home or outside the writing lesson time.

The impact of both the problems related to topic postponement and the discontinuity in the process of writing on the overall findings is not precisely known. However, it should be emphasized that both problems considerably affected the way the research was conducted in terms of classroom instruction. The cause of these problems may be attributed to the initial arrangement made with the administrators and the teachers concerned (see 4.2.3). The rigidity in the allocation of teaching time as experienced during the classroom teaching should, at the very least, be avoided to allow more flexibility in adapting to the teaching pace of the respective language teachers in the two schools. Furthermore, the teaching component of the research should necessarily also be conducted in a manner that it replicates actual classroom practices in order to avoid the undesirable circumstances mentioned in this section.

## **9.2 Retrospection on the Portfolio Assessment Procedure**

This section aims to put forward several issues pertaining to the implementation of the portfolio assessment procedure. Although the procedure in itself was not considered as the primary focus of the study, its implementation was instrumental to the study of reflection. In this respect, reflection, as a core component within the context of the portfolio assessment procedure, represents the notion of *reflection-in-presentation* and this notion essentially differentiates itself from other types and forms of reflection and portfolio models (see Chapter 3 for discussion).

The implementation of the portfolio assessment procedure may be perceived as instrumental to the case study, but in actual terms, its role may be greater than this. As discussed in 1.2, the goal of having to study reflection, as a core component of the portfolio assessment procedure, is primarily driven by the need to ascertain the feasibility of the procedure within the context of the educational setting in Brunei



Darussalam. Since the idea of conducting an extensive implementation of the procedure is seen as impractical (see 1.3.2), the alternative step is to study the process of reflection, which subsequently resulted in having to limit the scale and scope of the implementation. The role played by the small-scale implementation of the portfolio procedure in the research has not been restricted only to facilitating data gathering for the case study but necessarily also in providing relevant information relating to its practicality in the context of the two groups of pupils in Brunei Darussalam.

Irrespective of the outcome of the study, information pertaining to the implementation of the procedure is indispensable when the goal of the research is also to acquire more knowledge about it. Due to the limited scope of this chapter, only a few points are discussed below with the aim of underlining major constraints encountered and the positive outcomes achieved during the portfolio implementation. Issues related to the implementation of the reflection exercise will be discussed in the next chapter. Additionally, viewpoints provided by the pupils and their teachers regarding the portfolio procedure are incorporated in the next two sections (9.3 and 9.4).

### **9.2.1 Period of Implementation**

The implementation of the portfolio procedure, which lasted about seven months, is considered sufficient to meet the requirements of the case study which generally aims to expose the pupils to the procedure and essentially in producing an adequate number of reflective pieces for data analysis. However, if the aim of the research is to study the various components of the portfolio procedure, the period of seven months is somewhat too short.

In the context of the study, the components of the portfolio procedure, to some extent, have been modified to adapt to the current teaching situations and conditions. Thus, in some respects the various components of the portfolio assessment procedure adopted such as portfolio conferencing and assessment may be limited in terms of scope and depth. These are discussed individually in the following sub-sections.

The modification to the scope and depth of implementing the components of portfolio procedure mainly stemmed from the lack of classroom contact time with the pupils. As stated in 4.2.3 and also in 9.1.2 above, the weekly allocation for the teaching of writing is limited to only one hour per week for each group of pupils and, as a result of this, there was always the problem of managing the appropriate time for both classroom instruction and the portfolio assessment procedure. Consequently, the components of the portfolio assessment procedure had to be modified to make the best use of the time available.

### **9.2.2 Issues Related to Portfolio Maintenance**

In real practice, the procedure for portfolio assessment requires constant involvement both by the teacher and the pupils in the day-to-day maintenance of the portfolios. In this sense, portfolio maintenance is seen as a way of encouraging the pupils to keep abreast with their current collection and, most importantly, to be aware of and appreciate their recent accomplishments.

The constraints of having only to see the pupils on a weekly basis during the implementation considerably affected the time needed in monitoring the pupils' behaviour and actions in their maintenance of the portfolios. In a real classroom context, the teacher, who also acts as a portfolio facilitator, would be able to spare some valuable time to observe and encourage the pupils to maintain their portfolios.



In this research, most of this had not been accomplished because the researcher only had the limited opportunity of meeting the pupils only once a week.

### **9.2.3 Issues Related to Portfolio Conferencing**

In a real classroom situation, time also has to be set aside for portfolio conferencing to enable a thorough review and discussion of the portfolios to take place between the teacher and the individual pupils. In the case of this research, the duration and procedure for portfolio conferencing had to be compromised due to the lack of classroom contact time in such a way that portfolio conferencing did not take place on a regular basis as expected.

As described in 4.5.4, portfolio conferencing between the teacher and individual pupils involved reviewing and discussing the contents of the pupils' *showcase* portfolios as well as other matters pertaining to their writing performance and progress. Since classroom time was not adequately available, the duration for the conferencing had to be shortened in order to allow more conferencing sessions to take place as well as to accommodate the number of pupils involved. Each conference session probably took at least five minutes for each pupil. The implication of the limited time available for each pupil obviously led to some difficulty in achieving a more desirable outcome from the conferencing sessions held. Although the sessions involved the conferencing activities described in 4.5.4, these were not thorough enough to enable effective probing of relevant matters further.

The lack of available time also led to the portfolio conferencing sessions being held on an irregular basis. In this case, the sessions usually took place in either each of the two situations: a) when there was no writing activities held as a result of a writing topic being postponed (see 9.1.1 above), and b) during the actual writing lesson when

the pupils were still working on their writing tasks. The first situation was considered an ideal situation to conduct portfolio conferencing but not the second.

Conducting conferencing sessions during writing lessons illustrates how difficult it was to accommodate portfolio conferencing during the period of the research. It should be noted that conferencing during lesson time only took place when the first situation (postponement of lesson) was not available for an extended period of time. This involved calling an individual pupil to sit and talk with the researcher at the back of the classroom while the rest of the pupils were working on their writing tasks. Holding a conference session during the writing lesson had to be done in order to ensure its regular cycle throughout the implementation of the portfolio procedure.

Another issue that relates to portfolio conferencing is in the conflict between using the English language for pedagogical reasons and using the native (Malay) language as a means of achieving the desired outcomes of the conferencing sessions. Although it is understood that the pupils' ability to use the language may somewhat be limited, every effort was made to conduct the conferencing session in English mainly because it is the medium of instruction. In addition, using English as the language of conferencing is also aimed at encouraging them to use the target language as well as giving them the language exposure that they need especially the various terms used in describing writing. However, on most occasions, these aims were largely not achieved because the pupils concerned either responded in Malay or they simply stopped responding when they could not understand the language. In order to overcome the problem and thus to encourage them to participate fully during the conferencing session, both the Malay and English languages were therefore used.



#### **9.2.4 General Outlook of the Portfolio Assessment Procedure**

The problems related to the implementation of the portfolio procedure described above mostly existed as a result of the limitation in classroom contact time with the pupils. However, despite the various difficulties encountered, the implementation of the procedure can be described as favourable in the sense that it has generated more positive outcomes than negative ones. The positive outcomes tend to benefit the pupils most while the negative only concern the teacher as the facilitator. This generalization is made based on the experience gained during the implementation of the procedure, the interactions made with the pupils, and the feedback given by them to a series of questionnaires as described in 4.7 (discussed in 9.3 below).

The positive outcomes of the portfolio assessment procedure may be observed in terms of the pupils' participation and awareness. The overall participation of the pupils in various activities related to the portfolio procedure was very encouraging. In portfolio maintenance, for example, the pupils were evidently involved in making sure that the contents of their portfolios were well kept. Most pupils claimed that they reviewed the contents of their portfolios on a regular basis. During portfolio conferencing sessions, the pupils were always very open and cooperative although the problem with language use was often encountered (see 9.2.3).

The pupils' increased awareness was also evident in terms of their writing performance as well as the purpose of keeping the portfolios (discussed in 9.3.3). During conferencing sessions, for example, the pupils were able to gradually pinpoint their strengths and weaknesses as they obtained increased exposure to the procedure. The ability of some pupils to focus their reflection on the textual aspects of their writing, as suggested by the findings of the study, may also be attributed to their

increased awareness to the portfolio assessment procedure. In terms of the pupils' awareness to the purpose of portfolio keeping, most knew that their portfolios were meant to exhibit their writing pieces such that they felt proud of having their own portfolios and valued the contents. This necessarily shows that they had claimed ownership of their individual *showcase* portfolios, the act of which is considered desirable in portfolio assessment procedure.

The negative aspects related to the implementation of the procedure may largely affect the facilitator (researcher) and this specifically relates to the amount of time needed in implementing the various components of the procedure. As discussed above, the lack of time posed a number of problems. Evidently, the amount of time needed to implement the portfolio procedure fully and effectively should never have been limited in such a way that it restricted the flow and freedom of conducting the various components of the procedure. In an actual classroom context, this may not pose a major problem because teachers may be able to divide their classroom time between language teaching and the components related to the portfolio assessment procedure. The only concern may only be the amount of effort put in by the teachers in ensuring the success of the procedure.

### **9.3 Pupils' Responses**

The overall response given by the 45 pupils throughout the duration of the research period can generally be described as very encouraging as shown by their support and involvement in both the reflection exercise and the portfolio procedure, as well as their interaction during the writing lessons. This generalization is also made on the basis of the classroom teaching experience, observations, and the feedback acquired from three sets of questionnaires given to them (see 4.7.2).



The aim of this section is to furnish relevant facts about the pupils as well as to substantiate claims made about them as presented in 9.2.4 above. The information presented in this section has largely been derived from the feedback given by the pupils to the three questionnaires (see appendices 4J, 4K, and 4L). The questionnaires were administered in March 2000 with the objective of learning about the pupils' attitude, behaviour, and expectations.

The information gathered from the questionnaires was originally intended for improving classroom instruction and the implementation of the portfolio procedure (see 4.7) and not regarded as a component part of the case study. However, due to the fact that the nature of the information obtained is of importance and relevance to the aims of this chapter and the research as a whole, then this section is devoted wholly to discussing the pupils' responses in the questionnaires. It should be noted that the questionnaires consisted largely of open-ended questions and thus it is not possible to describe and discuss all the responses here. The abbreviated responses given by the pupils, however, are tabulated in Appendix 9A.

As mentioned in 4.7.2, the questionnaires were focused on eliciting three aspects and these are, a) the pupils' attitude to learning the English language and writing, b) their responses to the teaching and assessment of writing, and c) their anticipation and involvement in the portfolio assessment procedure. The following sub-sections attempt to provide relevant information according to these three aspects.

### **9.3.1 Attitude to Learning the English Language and Writing**

The pupils' attitude towards learning the English language can generally be described as positive. The feedback given in the questionnaires (Q1:1)<sup>1</sup> revealed that 88.9% of pupils showed interest in learning the English language as opposed to 11.1% who did not. This positive attitude is not uncommon among the pupils but may presumably be also evident in a large number of classroom situations in Brunei considering the fact that these pupils have been exposed to the teaching of English since they first entered school at the age of five or six.

The pupils' attitude towards writing can also be regarded as positive as shown by their feedback given in the questionnaires. Nevertheless, the number of those who showed positive attitude towards writing (Q1:4) may not be as large as that to learning the language in that only 75.6% of them preferred the former and 88.9% preferred the latter. Similarly, the percentage of those who disliked writing is also larger (22.2%) compared to those who disliked learning the language (11.1%).

### **9.3.2 Responses to the Teaching and Assessment of Writing**

The pupils' responses during writing lessons can also be described as very encouraging. This positive trend is evident largely through personal observations on their classroom interaction and participation. The substantial number of writing pieces submitted for assessment as illustrated in Appendix 5D may also give an indication of the pupils' encouraging response during the writing lessons. The following points describe the feedback given by the pupils concerning their views and expectations towards the teaching and assessment of writing.

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<sup>1</sup> Denotes the questionnaire and item number with reference to Appendices 4H, 4I, and 4J.



The pupils had their own preferences with respect to the writing exercises presented in the *Pupil’s Book 5* (1998) which consisted of various text and task types. Table 9.1 below shows the ranking of the exercises to illustrate the pupils’ preferences as shown by their responses in the questionnaire (Q1:5).

Rank	Percentage	Text or Task Types
1 <sup>st</sup>	77.7%	Publishing storybooks
2 <sup>nd</sup>	40%	Horror / ghost stories
3 <sup>rd</sup>	31.1%	Futuristic stories
4 <sup>th</sup>	22.2%	i) Description of self, ii) Completion of a story
5 <sup>th</sup>	20%	i) Procedural, ii) Picture composition
6 <sup>th</sup>	17.7%	i) Poems, ii) Writing about the environment
7 <sup>th</sup>	6.7%	Narratives

**Table 9.1:** Ranking of writing types according to pupils’ preferences.

Regarding the assessment of their writing pieces (see Appendix 9A), a high percentage of pupils (95.6%) preferred to have their composition scored by the teacher. This trend shows that the pupils are still concerned about their marks and about getting the same method of assessment as they used to have from their language teachers before the study (see also 9.4 below). A high percentage of pupils (73.3%) also preferred to have the teacher’s written comments on their writing pieces, which indicates their concern about their writing performance. A similarly high percentage of pupils (80%) read the comments written by the teacher and 88.9% read their composition once it is returned to them.

Other responses given by the pupils relate to their awareness to the importance of getting the right source of assistance while writing and also their preferences in either writing in the classroom or at home. In this regard, 82.2 % thought that it was important to get assistance from the teacher (Q2:3). The majority of pupils (64.4%) claimed that they would seek help from the teacher when they are in difficulty while writing but 24.2% would ask their friends while 6.6% would just keep quiet (Q2:5). In terms of writing preferences, 71.1% of pupils preferred to write their composition in



class while 24.4% preferred to write at home. The reasons given for writing at home include: a) not enough classroom time available, b) to seek more of parental help, and c) need more time to gather ideas (Q2:6).

The responses given by the pupils concerning their writing had helped guide classroom instruction effectively during the research. For example, the information obtained from their task preferences was used as a means of improving the delivery of teaching especially in the task types which the pupils find rather unattractive. The information relating the pupils' preferences for having their writing pieces to be scored was also used as a basis for emphasizing to the pupils the importance of getting more of qualitative rather than quantitative feedback. The figures indicating the number of pupils who did not, for example, read the teachers' comments written in their drafts, attempt to reread their writing after being assessed, seek the teacher's help, etc., were similarly used as a means of raising the pupils' awareness of these aspects for the benefit of their learning.

### **9.3.3 Anticipation and Involvement in the Portfolio Assessment Procedure**

The pupils' response to having their own *showcase* portfolios (Q3:1) showed a satisfactory result in that 95.6% liked having them as opposed to only 4.4% who disliked. The percentage of those who knew exactly the purpose of having to keep their writing pieces in the portfolios (Q3:2) is also encouraging in that 62.2% claimed that they were meant for keeping their best writing pieces as opposed to 26.7% who still opted to use the portfolios for other purposes such as exam preparation. These contrasting figures may be linked to the trend in using the *Extrinsic* category as opposed to other categories as discussed in Chapter 6. Additionally, these figures also



support an earlier claim about the positive outcomes of the portfolio procedure as mentioned in 9.2.4 above.

The pupils' positive response towards keeping the portfolio, unfortunately, was not reflected in their attitude towards writing the reflective pieces (Q3:3). In this respect, 62.3% of pupils disliked the idea of writing the reflective pieces as opposed to 37.7% who liked it. Some of the reasons given by those who disliked writing the reflective pieces include; a) difficulty in expressing ideas, b) the practice does not serve much purpose, and, c) it involves too much thinking. The feedback given by the pupils concerning this issue has several implications to the findings of the case study. This issue will be discussed further in Chapter 10.

Concerning the types of writing pieces kept in the portfolios (Q3:4), 80% of pupils preferred to keep only their best pieces while 20% suggested that the portfolios should include every piece of writing they produced. These differing views may again be linked to the pupils' purpose in keeping the portfolios in that those who wanted to keep all the writing papers may possibly comprise those who were extremely concerned about exam preparations. In terms of the contents of the portfolios (Q3:5), only 11.1% of pupils preferred to keep composition papers in their portfolios while 82.2% suggested to include other materials such as photographs or pictures, letters, examination papers and other useful items including pens and pencils. During the portfolio implementation, the information obtained from these items was used to emphasize to the pupils the purpose of having the portfolios and the importance of keeping only their best writing pieces.

The concept of reviewing the portfolios on the pupils' own initiative and sharing the contents with others are considered important in portfolio keeping in order to encourage them to value their achievements as well as to keep track of their

progress (see Chapter 2). The frequency of portfolio reviewing among the pupils (Q3:7) varied in that 24.4% reviewed their portfolio a few times a week, 53.3% once a week, 13.3% a few times a month, and 8.9% once a month. With respect to sharing the portfolio contents, the pupils appear to be more open with their friends than with their parents in that only 51.1% showed the contents of their portfolio to their parents while 80% showed the contents to their friends (Q3:9).

A final relevant piece of information gathered from the surveys concerns the pupils' preferences in keeping the portfolios for future use (Q3:10). In this respect, 82.2% of pupils showed their readiness to keep their portfolios for the following year while 17.8% would not want to keep them. This feedback complements the pupils' positive attitude towards keeping the portfolios as discussed earlier. Additionally, it also shows that they were still attracted to the whole idea of having a portfolio despite their dislike of writing the reflective pieces.

The responses given by the pupils concerning the portfolios had provided valuable directions during the implementation of the procedure. Their positive attitude towards portfolio keeping, for example, was important in making the implementation meaningful to them. On the other hand, their negative attitude towards writing the reflective pieces has given an insight not only for providing feedback that needed rectification during the implementation but necessarily also for providing invaluable information for the case study (see Chapter 10). During the implementation, the negative feedback given by the pupils had provided the basis for relaying more information on, for example, the purpose of having only to keep their best writing pieces in the portfolios, the need to review their portfolios on a regular basis, the importance of parental conferencing, and the need to write the reflective pieces as a component part of the procedure. With regard to the latter, the pupils were not told of



the purpose and function of the reflective pieces in the case study for this would obviously affect their responses (see 5.4.1).

## 9.4 Viewpoints of the Language Teachers

The aim of presenting the viewpoints of the two language teachers responsible for teaching other language skills for the two case study groups is basically to highlight: a) their current teaching practices, b) their views regarding the performance of the pupils after having been involved in the study, and c) their understanding on various other aspects related to the teaching and assessment of writing which are thought to be of relevance to this research.

The ideas and opinions expressed by the teachers, identified here as Teacher 1 and Teacher 2 respectively, were gathered by way of conducting a semi-structured interview several months after the completion of the case study (see 4.7.3). The semi-structured interview focused on eliciting a number of aspects (see Appendix 4N) and these are: a) their classroom teaching practices particularly in the teaching of writing, b) their perception of the approach they currently employed in the teaching and assessment of writing, c) their awareness of the alternative assessment proposals as mooted by the education authority in Brunei, and d) their views on the impact of the research on their pupils. The following four subsections provide the main points gathered from the interviews<sup>2</sup>. The last subsection discusses the significance of the teachers' viewpoints to the research.

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<sup>2</sup> The interview transcript is not included in the thesis due to lack of space but is available on request.



9.4.1 Classroom Teaching Practices

The summary of responses shown in Table 9.2 below illustrates two differing practices in the teaching and assessment of writing. Teacher 1 from TJPS opts for a conventionally oriented teaching approach whereby the products rather than the processes of writing become his utmost concern. On the other hand, Teacher 2 of HSPS tends to follow the recommendations made in the *Teacher’s Book 5* (1999) for a process approach to the teaching of writing.

	Teacher 1 (TJPS)	Teacher 2 (HSPS)
<i>Approach to the teaching of writing</i>	Conventional: Teacher introduces the topic, gathers and discusses ideas, plans the components of writing, pupils prepare and produce their writing.	Process approach - Teacher explores and relates topic to pupils’ experience and surroundings, brainstorming with pupils to gather ideas, plans the components of writing, pupils prepare and revise first and second drafts, editing, pupils prepare final draft.
<i>Drafting and composing activities by pupils</i>	Pupils write silently and individually in class.	Pupils revise first and second drafts with the teacher. Pupils write silently and individually in class.
<i>Discussion during or after commencement of writing by pupils</i>	No discussion.	Infrequent. Pupils’ best writing pieces are displayed in class.
<i>Response to writing by teacher</i>	Only on completion of writing. Teacher reads through, underlines mistakes, and gives a score. Teacher then discusses mistakes made.	Helps pupils to edit their drafts. Scores are only given to the pupils’ final writing.
<i>Expectation of progress for current group of pupils</i>	Not encouraging, needs to concentrate on language accuracy.	High expectations. Gives frequent practice on narratives to comply with exam requirements.

Table 9.2: Summary of the teachers’ responses concerning their classroom teaching practices.

The teaching approaches adopted by these teachers obviously have an effect on aspects related to the pupils’ writing activities and the assessment of their writing. In terms of the pupils’ writing activities, the interview has revealed that both teachers still lack the initiative to encourage increased involvement by the pupils to share and



discuss their writing either with the teacher or their peers. In this case, the pupils are only confined to writing on their own. However, in the case of Teacher 2, more interactions are made with the pupils especially during the drafting stages of writing. Acknowledgement of pupils' effort is also made by Teacher 2 by displaying the pupils' best writing pieces in class.

Interactions by both teachers with their pupils during the assessment stage are limited. In the case of Teacher 1, the assessment of the pupils' work is rigid whereby only one sample of writing is scored and then mistakes are highlighted. Teacher 2 is more flexible in her assessment of the pupils' writing in the sense that she has more opportunities to view the pupils' writing before the final score is given.

#### **9.4.2 Perception of the Teaching Approach Employed**

Both teachers are generally satisfied with their current method in the teaching and assessment of writing although a few improvements are highlighted. Teacher 2, for example, disagrees with the idea of letting the pupils identify and correct their own mistakes in process writing because she claims that her pupils usually cannot accomplish the task properly.

Both teachers also stress the need to improve the pupils' proficiency in grammar. Teacher 2 further suggests improvements and enrichment in areas relating to the pupils' level of vocabulary and ability to discuss more effectively during the preparation stage of their writing.

#### **9.4.3 Awareness of Alternative Assessment Proposal**

Both teachers are aware of the proposal made by the Curriculum Development Department, Ministry of Education Brunei, for a more performance based or



continuous approach to assessment. However, both teachers differ in their opinions regarding the applicability and practicality of portfolio assessment procedure for classroom use. In this regard, Teacher 1 supports the idea well but not Teacher 2 based on her reasoning that the pupils would not be able to assess their own work and only those who are proficient in writing would be able to do so.

#### 9.4.4 Views on the Impact of Research on Pupils’ Writing

The responses given by the teachers concerning the general impact of the research on the pupils are positive in that several improvements were noted especially in terms of the pupils’ attitude and their writing performance. The viewpoints expressed by the teachers are summarised in Table 9.3 below.

	Teacher 1	Teacher 2
<i>Changes in pupils’ attitude or perception to writing</i>	Pupils’ positive expectation and increased confidence.	Interest to write only when topic is simple but generally, pupils are able to write all topics.
<i>Changes in pupils’ writing performance</i>	Improvements in grammar and paragraphing. Reduction in number of mistakes made.	Improved ideas and organisation of writing. Both weak and bright pupils managed to write equally well.
<i>Comments made by pupils to teachers about portfolios</i>	None.	None.

**Table 9.3:** Summary of the teachers’ viewpoints regarding the impact of the study on their pupils.

At this point, it is rather difficult to ascertain exactly whether the improvements as specified by the teachers stemmed either from the effects of classroom instruction or the practice of portfolio assessment procedure, or the combination of both. In this respect, it can be seen that both played a significant role in promoting the pupils’ writing during the research. But despite this uncertainty, the improvements in the pupils’ attitude to writing and the writing performance demonstrate positively that the combination of both classroom teaching and the



portfolio assessment procedure is indeed compatible and has produced positive results. The information provided by the teachers also supports earlier claims made regarding the positive outcomes of the portfolio procedure (see 9.2.4 above).

#### **9.4.5 Significance of the Teachers' Viewpoints**

The viewpoints expressed by the two language teachers are invaluable in a number of ways but two are considered relevant in that they provide: a) information regarding their beliefs, expectations and practices, and b) feedback concerning the effects of the study on the pupils' attitude and performance in writing.

The information gathered from the two language teachers as noted above has revealed a number of aspects. In teaching, for example, the two teachers adopt two dissimilar approaches to the teaching of writing. Although the Ministry of Education in Brunei has recommended that teachers use the process approach, it appears that not every teacher in Brunei adheres to this recommendation. Furthermore, as a result of utilizing two different teaching approaches it is therefore not surprising that both teachers also use two different methods of assessing the pupils' writing. In the case of Teacher 2 who adopts the process approach, she appears to have more opportunities to review and assess her pupils' work than her counterpart in the other school because she has the advantage of accomplishing both tasks effectively during the pre and post-writing stages.

Regarding the teachers' beliefs, the teacher who adopts the conventional teaching approach (Teacher 1) believes that he has made the right decision. In justifying his decision, he argues that his approach is as good as any other based on his assumption that his pupils have achieved what he wanted them to achieve. In this regard, it is not the intention of this chapter to discuss the plausibility of the teacher's

assumption. However, despite their differing opinions and practices, both teachers realize the importance of having to improve their respective teaching and assessment approaches and expect their pupils to be proficient in their writing.

The extent of the effect of the dissimilar teaching approaches adopted by the two teachers on the findings of the study as well as the pupils' responses during classroom instruction could not be fully ascertained mainly due to the limitations and scope of the study and also the probability of various other intervening factors influencing both. In this case, factors such as the input provided by the researcher throughout the period of the study and the pupils' extended exposure to activities related to writing and the portfolio procedure may also be attributed to the prevailing classroom environment and the pupils' responses. Furthermore, there is also the possibility that the intervening factors, due to its prolonged application, may have transcended the influence exerted by the two language teachers on the pupils. Thus, singling out the effect of the teachers' influence on the pupils' responses and, hence, the findings of the study can be regarded as a complex task and therefore requires a separate and extensive investigation on its own right.

The teachers' awareness of the proposal put forward by the Brunei Curriculum Development Department is found to be positive in that both agree that performance-based assessment is beneficial to their pupils. However, the two teachers expressed two differing opinions regarding the practicality and sustainability of having to implement the portfolio procedure. The responses given by the teachers, to a large extent, give an indication that they are not fully aware of positive implications of the procedure, as a result of which, one teacher has a negative view towards its implementation. The negative feedback suggests that teachers do need to be given more exposure not only to the benefits of utilizing portfolio assessment but



necessarily also the procedure for its implementation in the classroom (discussed further in 10.3.4, cf. 1.2 and 2.3).

The feedback given by the two teachers regarding the impact of the research on the pupils is considered useful in the sense that it acts as an evaluative tool for the research. As discussed in 9.4.4 above, the teachers noted some improvements in the pupils' writing as well as their attitude to it when they took over the task of teaching writing from the researcher. Even though the research was not specifically aimed at evaluating the effects of classroom teaching and the portfolio assessment procedure as a whole, the remarks made by the teachers generally have demonstrated the benefit and compatibility of combining classroom instruction with the portfolio procedure in the two classrooms concerned.

Information relating to the positive effects of the research, to some extent, is also of relevance especially when determining the merit of implementing the portfolio assessment procedure. In this case, the positive achievements gained by the pupils in the two schools concerned can also be attributed to the prolonged application of the procedure, even if the extent of its effects is not precisely known (see 9.4.4). It should be emphasized that the cause and effect relationship between portfolio use and positive achievements described here is only an assumption. Since the information concerning this relationship has been gathered solely on the basis of the remarks given by the teachers, it therefore cannot be used categorically to generalize the relationship between the two unless the remarks have been fully substantiated.

## **9.5 Summary of Chapter**

This chapter aims to provide some retrospection on three components which are instrumental to achieving the objectives of the case study and these are: a)

classroom instruction, b) the portfolio assessment procedure, and c) the pupils' overall responses. The purpose of providing the recollection is essentially to highlight the contexts in which the research was conducted including the feedback given by the pupils and their teachers relating to the teaching and assessment of writing as well as the portfolio assessment procedure.

The first section (9.1) highlights two major problems encountered during the teaching of writing. The first concerns the recommended sequence for topic presentation while the second the limitations posed by the shortage of classroom contact time. The second section (9.2) highlights the problems encountered during the implementation of the portfolio procedure particularly in such areas as portfolio maintenance and portfolio conference. The third section (9.3) describes the pupils' responses to three questionnaires which highlighted their a) attitude to learning the English language and writing, b) responses to the teaching and assessment of writing, and c) their anticipation and involvement in the portfolio assessment procedure. The fourth section (9.4) presents the viewpoints expressed by two language teachers responsible for teaching other language skills to the pupils involved in the study.

Some of the points and issues relating to the classroom instruction and the portfolio procedure highlighted in this chapter will be referred to again in the concluding discussions presented in the next chapter.



# **Chapter 10**

## **Conclusion**

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This concluding chapter is presented in six sections. The first section provides a summary of the main findings of the case study. The second section attempts to provide a discussion and integration of the main findings related to the three research questions as discussed in Chapters 6, 7, and 8. The third section presents a summary of relevant information and findings pertaining to the implementation of the portfolio assessment procedure, the classroom teaching experience, and the feedback given by the pupils and their teachers, all of which have been described in Chapter 9. The fourth section attempts to discuss the implications of the findings for the underlying purpose of the research as discussed in Chapter 1, as well as for further research. The fifth section provides a list of recommendations based on the findings and implications of the research. Lastly, the chapter ends with a concluding remark.

### **10.1 Summary of Main Findings**

The analyses of data presented in Chapters 6, 7 and 8, in many ways, have demonstrated that the objectives of the case study have been fully achieved. The findings for the research questions have established: a) the criteria of the pupils' reflection, b) the developmental pattern of progression in their reflection, and c) the relationship between the pupils' pattern of reflection and their performance in writing. The following is a summary list of the main findings.

1. The pupils' reflective texts generally comprised various statements used as a means of justifying the selection of their best writing pieces for their *showcase* portfolios. These statements, identified accordingly as selection criteria, cannot be wholly considered as instances of reflection because some failed to qualify as being reflective. Thus, two types of selection criteria were used by the pupils - reflective and non-reflective.
2. The use of the selection criteria has been categorized into three, viz. *Extrinsic*, *Contextual* and *Textual*. The categorization has been generated based solely on the differentiation between reflective and non-reflective statements as well as the extent of the focus of reflection towards the writing pieces being reflected on.
3. The reflective texts produced by the pupils have several characteristic features which include: a) three types of language use, b) a limited number of propositions expressed in the reflection, and c) a relatively similar use of language style in the production of the texts.
4. The three different categories do not appear in isolation but necessarily portray a developmental stage in the pupils' reflection. In this respect, the majority of the pupils employed a combination of two or three selection criteria categories in their reflection.
5. Progression in the use of the categories is evident in that there is a pattern to indicate a positive movement of use from the least focused to a more focused reflection on the products of writing.
6. In addition to *positive* progression, there also exist progression types identified respectively as *mixed* and *negative*, which clearly gives the indication that not all pupils are able to progress positively in the reflection of their best writing pieces.



A distinctive pattern of progression in reflection is also evident between the two groups of pupils.

7. Progression in reflection, to some extent, is found to be associated with the pupils' performance in writing although with a somewhat weak correlation. This relationship is found to exist only among the pupils in the HSPS group but not those in the TJPS group.
8. *Positive* progression in reflection is found to be not confined to a particular level of writing performance. This suggests that the pupils may be able to progress positively in their reflection regardless of their writing performance level.
9. The relationship between writing performance and progression in reflection is significantly different between male and female pupils. A similar result is also found in terms of the relationship between the pupils' writing performance levels and their average number of propositions contained in their reflective texts.

## **10.2 Discussion and Integration of Findings**

The following provides a discussion and integration of the main findings listed above by concentrating on four aspects which relate specifically to the reflection exercise as a component part of the portfolio assessment procedure. These are: a) the essential features of a reflective piece, b) the categorization of the selection criteria to describe the criteria for reflection, c) the progression necessary for a focused reflection, and d) the relationship between progression in reflection and writing performance levels. The last subsection provides an integration of the findings.

### **10.2.1 Features of a Reflective Text**

This subsection attempts to put forward a discussion that concerns the features of a reflective text which are considered essential in ensuring meaningful reflective practices. The topics of discussion include: a) the distinction between reflective and non-reflective statements, b) the ideas expressed in the reflective texts, and c) the use of language in reflection.

#### ***10.2.1.1 Reflective Versus Non-reflective Reflection***

While engaged in a portfolio reflection practice, the texts produced by learners in their reflective pieces, by all means, should represent themselves as the products of the reflection process. In the context of this research, reflection is defined in 1.7.4 as ‘the processes by which we know what we have accomplished and by which we articulate this accomplishment’ (Yancey, 1998:6). Based on this definition, a reflective piece becomes the medium through which the products of the defined reflection processes are conveyed. By definition, a reflective piece should therefore constitute the product of the reflection processes, in other words, an articulation of accomplishment. In this respect, if a text written in the reflective piece does not contain the attributes of the products of the reflection processes, then it should not be regarded as a ‘reflective’ text. The distinction between a reflective and non-reflective text is essential towards achieving effective and focused reflection as discussed below.

The collation and analysis of the reflection pieces have shown that the pupils’ reflective texts generally consist of various types of statements. These were used by the pupils as a means of justifying the selection of their best writing pieces into the *showcase* portfolios. Based on the notion of a text being reflective and non-reflective



described above, these statements are identified accordingly either as reflective statements or statements of reason. As discussed in 6.2.1, the latter type consisted largely of statements providing reasons as to why a particular writing piece is selected into the portfolio, as opposed to articulating the accomplishments that have been achieved. The distinction between the two is important in that it categorically separates the purpose and function of the texts represented in both types of statements, and thus, delineates the role played by each type in encouraging effective and focused reflection practices.

In this research, the delineation between the two types of statements was used as a means of categorizing the criteria utilized by the pupils in their reflection (see 5.6.1 and 10.2.2 below). The statements of reasons, despite being classified as non-reflective, also played an essential role in the description of the pupils' developmental stages in reflection (see 10.2.3). In order not to confuse between the two types of statements, the term 'selection criteria', rather than 'reflection criteria', was coined as a generic term to represent the criteria used in both statement types.

#### ***10.2.1.2 Propositions Presented in Reflective Texts***

The propositional content of a reflective text is considered as a determinant in encouraging positive reflection because the ideas expressed in the text is associated with the depth of reflection. As discussed in 3.7, Yancey (1998:82) provides a list of indicators as a means of determining whether or not *reflection-in-presentation* is taking place to effectively articulate and elaborate the occurrence of learning. The indicators to suggest the absence of reflection include a very short reflective text and one which is uninformed about the writer's work or learning.

The analysis of the pupils' reflective pieces (see 6.1.2) indicates that the average number of propositions expressed by the pupils is 1.5 which literally means between one and two propositions per reflective text. If we are to use Yancey's indicators as a basis for gauging the presence of reflection in the pupils' reflective texts, then certainly there is not. However, bearing in mind that the indicators provided by Yancey are meant for adult learners, then it cannot be applied to the texts produced by the pupils.

The fact that the pupils only managed to produce a reflective text on an average of between one and two propositions per text does not necessarily imply that the pupils are not able to reflect. At this point, it is difficult to determine exactly the likely effects of the pupils' limited reflection on their learning because the research is not geared to investigating this aspect (see 1.6). However, despite the limited number of propositions, the overall findings of this research (see 10.1) have revealed that they are generally able to shift the focus of their reflection from making non-reflective statements to producing appraisals of their writing pieces (see 7.2.1, also 10.2.3 below). Related to the influence of the average number of propositions used on progression in reflection, the analysis in 8.4 does not establish a significant relationship between the two, suggesting that pupils were able to shift the focus of their reflection irrespective of the number of propositions expressed in their reflective pieces.

Even though aspects of propositions did not show any significant influence on the progression of the pupils' reflection, the issue of ideas and opinions contained in the reflective texts remains an important one. As noted in 6.1.2, the short texts and the limited ideas presented by the pupils often resulted in the lack of depth and comprehensibility of their reflective pieces. This issue may be connected to the



cognitive ability of young learners. As noted in 3.4, primary school children between the ages of seven and twelve are still considered to develop their ability to decentre. Their limited ability to focus on more than one aspect of their writing at a time may be connected to the limited number of propositions expressed in their reflective pieces. In this respect, the ideas and opinions presented by the pupils in this research may presumably be different from learners of other age levels. Thus, further studies with a similar focus are needed to compare and contrast the feature of proposition count among young learners in various contexts.

#### ***10.2.1.3 Language for Reflection***

The use of an appropriate language for reflection is also another aspect that is essential in ensuring meaningful reflective practices. In this study, the pupils use both the Malay and English languages in writing their reflective pieces (see 5.4.1). The reason for letting them use their native language, i.e., the Malay language, is basically to enable the pupils to express themselves effectively in their reflection given their limited proficiency in the English language. In this respect, the importance of producing focused reflective texts by using the native language and of acquiring proficiency in writing using the target language needs to be clearly differentiated (see 3.6).

The need to have an appropriate medium to convey the reflection processes is highly necessary because ‘the relation of thought to word is not a thing but a process, a continual movement back and forth from thought to word and from word to thought’ (Vygotsky, 1962:218). The issue of language use is not adequately addressed by Yancey (1998) to accommodate learners in an EFL situation although she claims that reflection is language specific.

In the analysis of data (6.1.1), it is surprising to note that, given the freedom of using the native language, the pupils appear to utilize three modes of language use in their reflection and these consisted of: a) an entire usage of the native language (i.e., Malay) (40%), b) an entire usage of the target language (i.e., English) (15.5%), and, c) an alternate use of both languages (i.e., the use of either English or Malay alternately from one reflective piece to another) (44.4%). In addition, there are also those who code-switched within a single reflective piece. This pattern of language use may probably be unique to the pupils in this research and therefore may provide an example of the feasibility of using two languages in a reflection practice.

This unique feature, including that of the limited length of reflection (discussed in 10.2.1.2 above), essentially provides an indication of how the reflective texts were produced by the pupils in Brunei Darussalam, which presumably is distinct or even absent from other portfolio reflection practices documented elsewhere. Given the fact that the study specifically involved 10 year-old EFL learners, then, the two features may undoubtedly have an implication for further research (see 10.4.2 below).

### **10.2.2 Categorization of the Selection Criteria**

This subsection attempts to discuss three aspects connected with the categorization of the selection criteria used by the pupils as a means of describing their patterns of reflection. The three aspects include: a) the limitations in describing the pupils' use of the selection criteria, b) the framework for categorizing the features of the selection criteria, and c) its relationship with the concept of rhetorical moves in adult reflection.



### ***10.2.2.1 Limitations in Describing Criteria Use***

In this research, the selection criteria utilized by the pupils while reflecting on their writing pieces were categorized as *Extrinsic*, *Contextual*, and *Textual*. These categories have been used as the basis for exploring and describing their patterns of reflection. The use of these categories has its limitations because the categorization of the selection criteria was generated by the researcher based entirely on the analyses of responses given by the pupils in their reflective pieces. The concern, therefore, is directed towards the transferability and generalizability of these categories to represent the pattern of the pupils' reflection. As noted in 5.1, the issues of transferability and generalizability often emerge where findings from case studies are concerned.

With regard to these issues, it should be emphasized that the findings of the case study, and the research as a whole, are not intended, as mentioned in 5.1, to seek typicality for the purpose of eliciting a 'grand' generalization (see Stake, 1995). The research as a whole, to quote Yin's terms (1984), is 'exploratory' rather than 'explanatory'. Thus, the findings, especially those that relate to the criteria categories used by the pupils, may be regarded to give an indication of the criteria prevalent in the pupils' reflection according to the context in which the case research was carried out.

The function of focusing on and highlighting the variability in the use of the selection criteria and the categories, therefore, is not to generalize the patterns of reflection among young learners in general but essentially to illustrate specifically how the pupils in the two groups, as young learners, reflect on their writing pieces. These pupils are generally ten-year olds who are learning English as a foreign language in Brunei Darussalam. Given these distinct characteristic features, aspects

related to their reflection categories and the variability in the use of the criteria within these categories may presumably be distinct from other contexts. Thus, in addition to serving the purpose of determining the adaptability of the reflection practice in the context of Brunei Darussalam, the findings may offer a number of implications for further research (see 10.3 below).

#### ***10.2.2.2 Framework in the Categorization of Criteria Use***

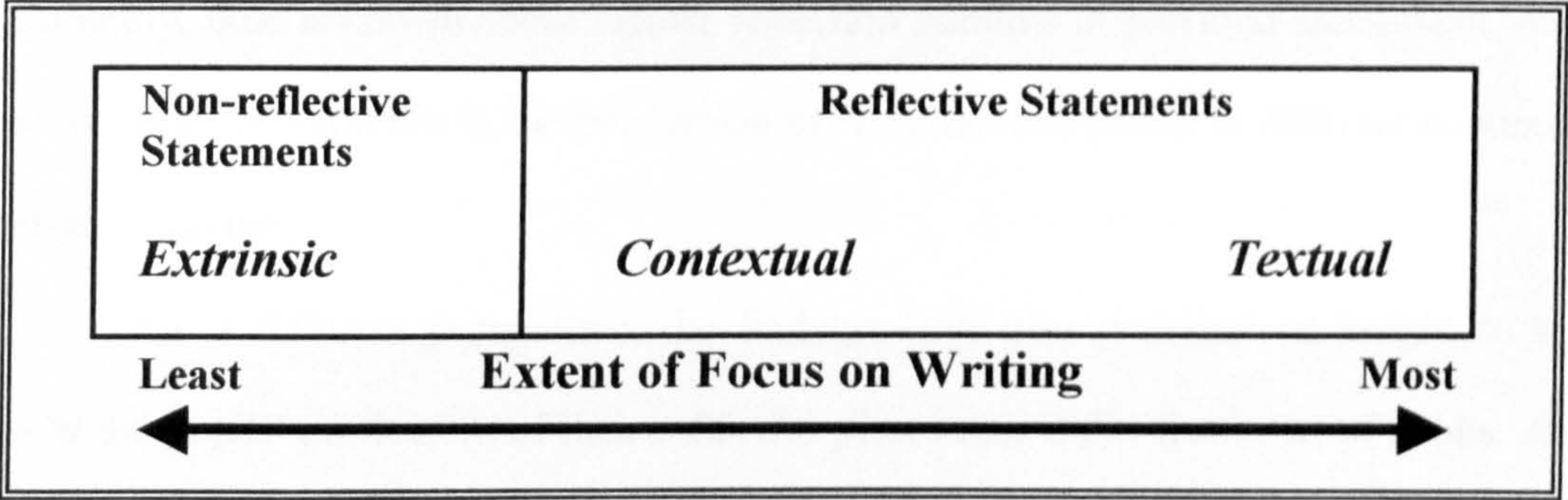
As mentioned above, the findings related to describing the selection criteria used by the pupils in their reflection were made possible by classifying the selection criteria into three categories. The categories for the selection criteria were not predetermined prior to conducting the case study but generated accordingly as a result of the multiple stages of analyses of the reflective pieces.

As mentioned in 5.2, the procedure for classifying the selection criteria into three categories may be unique to this study in that these were generated in response to the interpretation and aggregation of the pupils' reflection in their reflective pieces. The categorization of responses, however, is not a unique approach in case research. It is noted in 5.2 that deriving a set of categories is an inductive procedure (Seliger and Shohamy, 1989; Yin, 1984) used to identify and divide relevant variables (Stake, 1995) and the set of categories are normally derived from the data rather than being predetermined (Cohen et al., 2000).

The framework for the categorization of the selection criteria used in this research specifically attempts, firstly, to differentiate the applicability of criteria use towards the accepted notion of reflection (as discussed in 10.2.1.1), and secondly, to determine the extent to which the focus of reflection is directed towards the writing pieces.



The application of the framework for the categorization of the selection criteria is illustrated in Figure 10.1 below. In this regard, the selection criteria that are considered as ‘non-reflective’ (statements of reasons) fall under the *Extrinsic* category while the reflective ones are categorized either as *Contextual* or *Textual*. The delineation of the three categories also takes into account the degree of the focus of reflection of each category towards the writing pieces being reflected on as indicated below.



**Figure 10.1:** Framework for the categorization of the selection criteria in reflection.

In categorizing the selection criteria, identifying the focus of reflection is essential in order to determine the meaningfulness, if not the insightfulness, of the criteria in relation to the purpose of the whole reflection practice. The extent of the focus on the writing pieces, in this sense, determines whether the reflective pieces are in line with the notion of ‘reflection’ adopted in this research (see 1.7.4 and 10.2.1.1 above). Thus, the framework for the categorization process is grounded on the extent of the pupils’ reflection on the ‘accomplishments’ that they made in their writing pieces.



### **10.2.2.3 Categories of Selection Criteria Versus Rhetorical Moves**

In this research, the use of the categories to determine the focus of reflection has shed some light as to how the criteria were used by the pupils while reflecting on their writing pieces. The findings, therefore, have provided the basis for describing how the pupils produced their reflective texts as well as their pattern of criteria use. Additionally, the findings have also provided an impetus for further research to investigate and compare how learner reflection in one context differs from another. Currently, little is known about learner reflection patterns in portfolio assessment, not to mention the variation in the production of the reflective pieces in different contexts of portfolio use.

On a different perspective, the findings have also provided an insight as to how the pupils' production of their reflective pieces may differ from that of adults. As stated in 3.6, Yancey (1998:95) asserts that the production of a reflective text is predictable among adult learners in that it makes certain rhetorical moves and these are:

- a. Introducing the text by invoking a context of experience and/or a context of the class.
- b. Speaking of past selves as a way of understanding the current self.
- c. Using metaphor as a means of exploring relationships.
- d. Assessing one's work or learning.
- e. Invoking other contexts voluntarily as a means of understanding and explaining.
- f. Looking toward gaps and making connections, as two means of synthesizing and relativizing and reflecting.
- g. Answering the question, what have I learned? With as much emphasis on the I as on the learned.

Clearly, the use of the categories to illustrate the focus, or perhaps the 'moves', adopted by the pupils in their reflection differs from that of adults. For example, adults may not use any of the criteria identified under the *Extrinsic* category



that were used by the pupils mainly because adults know more about the purpose of the reflection exercise than the young pupils do.

However, if we consider each of the rhetorical moves as an entity of a criterion for reflection, rather than as a part of a collection of moves to represent a single production of a reflective piece, we can see that there actually appears a resemblance to that of the pupils' reflection. To consider the moves as a criterion is necessary because, in comparison with the pupils' reflection, two of the moves appear not to exist in one but in multiple productions of their reflective pieces. Furthermore, the resemblance may only involve the selection criteria classified as the *Contextual* and *Textual* categories, as the *Extrinsic* category is clearly not identified as part of the rhetorical moves.

The characteristics prevalent in the pupils' reflection classified under the *Contextual* category inherently resemble that of the first move described by Yancey, at least for the first part of it, i.e., '*Introducing the text by invoking a context of experience.*' In the pupils' reflection, the use of the selection criteria classified under the *Contextual* category is described as a contextual connection or association of the pupils' reflection with the writing pieces being reflected on. As noted in 6.2.2, the reflection is not directed to specific aspects of the writing piece but rather to some other factors associated with it. These factors include: a) retelling the pupils' real-life experience with the content or context of the topic being written, b) admiring another story which shares a resemblance to the one being reflected on, and c) admiring a person or character portrayed in the writing.

The characteristics of the selection criteria used by the pupils classified under the *Textual* category share a resemblance to that of Yancey's fourth rhetorical move, i.e., '*assessing one's work or learning.*' As described in 6.2.3, the selection criteria

classified under this category largely occur in the form of an appraisal of the pupils' own writing pieces although their scope may vary. In addition to this, the use of the selection criteria corresponds well with what is expected of the pupils in the reflection process, that is, to articulate what they have accomplished in their writing.

This research is not designed specifically to examine nor to compare the relationship between adults' and young learners' pattern of reflection. However, in light of this discussion, it appears that there is indeed a certain degree of resemblance between the patterns in the pupils' use of the selection criteria with that of the adults' rhetorical moves described by Yancey. The resemblance of the two rhetorical moves described above may be considered to portray an early stage of development in the progression of reflection among young learners and, as described earlier, this assumption is based on three factors. Firstly, the use of *Extrinsic* category is not prevalent in the adults' rhetorical moves mainly because pupils, as young learners, express their ideas and opinions differently. Secondly, the sequence in which the *Contextual* and *Textual* categories are used in the pupils' reflection follows a certain degree of similarity in the progression of the adults' rhetorical moves. Thirdly, the occurrence of the two rhetorical moves in the pupils' reflection resulted largely in the production of multiple reflective texts rather than in a single text as expected of an adult learner.

From the above discussion, it is obvious that the patterns of reflection between young and adult learners are different. However, the resemblance highlighted here demonstrates the need to have a better understanding on the relationship between these two patterns so that more could be understood on how young learners develop their reflection. Thus, more research on this aspect is required.



### **10.2.3 Progression for Meaningful Reflection**

In this research, the pupils' reflection is identified to comprise only three categories of selection criteria. The limited number of categories used by the pupils is presumably related to the issue of their ability to reflect given their age, metacognitive ability, and lack of training. Based on the assumption that factors of age and metacognitive ability are attributed to their ability to reflect, then to what extent can we actually explain development in the pupils' reflection such that it allows for a focused reflection to take place?

This sub-section attempts to put forward a discussion related to the issue of describing the development in the pupils' reflection and how the pupils' use of the selection criteria can be utilized to illustrate a progression towards achieving a more meaningful reflection. The following sub-sections attempt to highlight, firstly, the stages of development in the pupils' reflection based on their use of the selection criteria, secondly, the actual progression in the pupils' reflection used to indicate development; and thirdly, the relevance of the *Textual* category in the development of the pupils' reflection.

#### ***10.2.3.1 Stages of Development in Reflection***

The categorization of the selection criteria into three, as discussed in Chapter 6 and above (10.2.2.2), is not arbitrary and neither does each of the three categories appear to exist in isolation. The analyses in Chapter 7 have shown that the pattern in which the different categories were used essentially portrays three developmental stages to represent the pupils' progression in reflection (cf. 10.2.2.3). The sequence in which the categories are set (see Figure 10.1 above), in effect, represents a continuum in that the developmental stages not only signify the degree of applicability of the

categories towards the notion of reflection but also the extent to which the reflection is directed towards the writing pieces.

The three developmental stages of reflection can be considered to begin with the use of the selection criteria found in the *Extrinsic* category. The initial use of the selection criteria within this category is regarded as the threshold stage whereby the focus of reflection is not on the writing products being reflected on but rather on various other unrelated aspects. As indicated in 6.2 and also in 10.2.1.1 above, these criteria constitute statements of reasons that are regarded categorically as non-reflective. The next stage of development demonstrates a shift in the focus of reflection from unrelated matters to those that generally point to the context and experience related to the products of writing. And this stage is evident in the use of the selection criteria within the *Contextual* category. Then, the final stage of the development is indicated in the use of the selection criteria classified under the *Textual* category. At this stage, the focus of reflection is fully directed on the writing pieces as indicated in the continuum shown in Figure 10.1 above. The use of the *Textual* criteria therefore signifies the final stage of development in which the groups of pupils were capable of demonstrating during the research period.

The use of the selection criteria within the three categories, which shifted from the least to the most focused, illustrates three stages of development in the pupils' reflection. A clear-cut evidence to show how the pupils went through all the stages from the *Extrinsic* to the *Textual* categories in consecutive order, unfortunately, was not found in the production of their reflective pieces. This is probably due to the nature of the development process in that it may take more than seven months (i.e., the duration of the study, see 5.2) to obtain such an ideal pattern of development to demonstrate how the pupils go through the three stages one after another.



Furthermore, as in any other types of human development, one does not necessarily occupy all the stages of development within a specified period or go from one stage to the next neatly, unless if the development is rapid, in which case, may not probably happen where reflection is concerned.

In the analysis to determine the pupils' progression in reflection in Chapter 7, there are a number of instances whereby the pupils utilized more than one category in their reflection. The analysis suggests that 13.3% of pupils used only one of the three categories in their reflection. It follows that 35.5% used a combination of two categories while 51.1% used a combination of all the three categories. In the context of this research, the multiple uses of the categories, either in a combination of two or three categories, is considered as an indication of a transitory stage in the development of reflection. And if the use of the categories is in sequence, then it is assumed to demonstrate a *positive* progression. However, when the use of the categories does not show any sign of progression, then it can only be described either as an inconsistency or occasional lapses in the reflection process.

#### ***10.2.3.2 Progression in Reflection***

Based on the assumption that the three selection criteria categories represent the pupils' developmental stages in reflection, then the findings in Chapter 7 suggest that there actually is a developmental pattern in the way the pupils reflected on their best writing pieces. Although the degree of achieving 'insightfulness' in the developmental pattern in reflection may still be doubtful, the progression in the use of the categories is evident.

The findings discussed in Chapter 7 (see Table 7.14) suggest that 33.3% of the pupils showed a *positive* pattern of progression, 48.9% are *mixed*, while 17.8%

showed *negative* progression. These figures indicate that a high percentage of pupils are still *mixed* in their use of the categories while a little over a third of the total show *positive* progression. The percentage of those with a *negative* progression, however, is considered relatively low.

The percentages in the pattern of progression, thus, may not appear to demonstrate a satisfactory result if the purpose of the reflection exercise is to encourage positive progression in reflection among the majority of the pupils. In the context of this study, however, the result is anticipated because throughout the reflection practice the pupils were not instructed and trained to focus their reflection on the writing pieces (see 5.4.1). The reason for not training the pupils is due to the nature of the research questions (see 1.4), which primarily aims to identify the criteria of their reflection and to determine the pattern of this reflection. Since the findings have demonstrated that over a third managed to progress positively in their reflection while the rest did not, then this implies that aspects of learner training or scaffolding in reflection needs to be addressed in the application of the reflection practice (see 10.2.5.2).

The analysis to determine the pattern of progression between the two groups of pupils has indicated that both have different patterns of progression (see Table 7.15 in Chapter 7). The difference between the two groups not only implies that the HSPS pupils would need more assistance or scaffolding in the practice of reflection than the TJPS pupils would, but essentially demonstrates the variability in the pattern of reflection between the two groups. Variability, either in group or individual reflection, suggests the need for more research to examine not only how individual learners differ in the development of their reflection but most importantly the link between progression in the use of the selection criteria and the developmental stages in



reflection. It should be emphasized that the discussions presented above are limited in view of the scope of the analysis. In this respect, more investigations are needed to study how other factors such as, the topic of writing, the teacher’s input, peer intervention, etc. affect the choice of the selection criteria used.

**10.2.3.3 The Importance of the Textual Category in Reflection**

In the context of this study, the progression towards the *Textual* category is considered important for achieving positive and focused reflection. This is because the *Textual* category is the only category, in relation to the *Extrinsic* and *Contextual* categories, that constitutes the selection criteria that represent the accepted notion of reflection, i.e., to reflect on the accomplishments made on the writing pieces (see 10.2.1.1).

The *Textual* category comprises seven types of selection criteria which are all considered as appraisals of the writing pieces. The scope of the appraisals varies and so does the frequency of use. Table 10.1 below lists the seven criteria in the order of their frequency of use.

<i>Criteria</i>	<i>Frequency of Use</i>	<i>Percentage of Use</i>
<i>Correctness</i>	64	28.4%
<i>Generalized Assessment</i>	63	28%
<i>Presentation</i>	42	18.7%
<i>Comparing Performance</i>	37	16.4%
<i>Length</i>	8	3.6%
<i>Elaborated Evaluation</i>	7	3.1%
<i>Organization</i>	4	1.8%
<i>Total</i>	225	100%

**Table 10.1:** The frequency and percentage of criteria use within the *Textual* category.

It can be seen that the most frequently used criterion was ‘*Correctness*’ and followed closely by ‘*Generalized Assessment*’, while the least was on ‘*Organization*’. An issue that relates to this distribution is how the use of the criteria under the *Textual*



category can be considered focused when most instances of use largely concern aspects of correctness and generalized assessment of the writing pieces.

The answer to this question can be attributed to the pupils' limited awareness of their accomplishments that relates strongly with the development of their metacognitive ability and their ability to decentre (discussed in 3.4). As mentioned in 10.2.3.1, the use of the *Textual* category in the pupils' reflection signifies the final stage of development in which they were capable of demonstrating at the time of the reflection exercise. Thus, at this specific period, the pupils were largely able to focus only on certain aspects of their writing but not others.

The pattern of criteria use indicated in Table 10.1 above may be compared with the findings of several studies reported by Wray (1994) as described in 3.8. Wray (1994:49) states that children between the age of 7 and 10 have 'an overwhelming preoccupations with the secretarial aspects of writing'. In the context of this research, it can be seen that the pupils' frequent use of the '*Correctness*' criterion is also largely concerned with the secretarial or technical features of their writing such as spelling (see 6.2.3). The frequent use of other criteria such as '*Generalized Assessment*' and '*Presentation*' also appears to focus more on the technical features of the writing (see Table 10.1) rather than on the composing aspects such as organization, style, and ideas. The pupils' pattern of use of the criteria classified under the *Textual* category is therefore relatively similar to that reported by Wray (1994). This demonstrates that the use of these criteria is age-related and essentially represents the link between their focus of reflection and that of their cognitive development and metacognitive skills.

In sum, the pupils' ability to use the selection criteria within the *Textual* category can be regarded as transitory and not as the final phase of the developmental stages in reflection. In this respect, the ability to reflect does not practically end by



only having the focus of reflection on the appearance or technical features but, essentially, may also involve the composing aspects of their writing. The next stage of development presumably may surpass the criteria contained in the *Textual* category described here and eventually may incorporate the *rhetorical moves* as advocated by Yancey (1998) as described in 3.6.

#### **10.2.4 Relationship between Reflection and Writing Performance**

The purpose of determining the relationship between the pupils' writing performance on their pattern of progression in reflection is based on the assumption that progression is not necessarily performance related. In this sense, positive progression in reflection should ideally be achievable by all pupils regardless of their levels of writing performance. If reflection is directly influenced by writing performance then it is inevitable that the pupils who achieve positive progression may comprise only those who are already proficient in writing.

##### ***10.2.4.1 Overall Relationship between Progression and Writing Performance***

The findings in Chapter 8 show that progression in reflection is generally associated with performance in writing although the relationship is considered weak. Further analysis proves that only one school (HSPS) appears to show a strong correlation. Given the fact that a similarly significant relationship is not found in the TJPS group, the relationship between writing performance and reflection thus existed only in isolation and the probability that its existence is widespread is highly unlikely. The findings to show that female pupils are more associated with this trend may also be an isolated case because female pupils in the two groups are generally found to have a higher writing performance scores than their male counterparts.

#### **10.2.4.2 Relationship between Positive Progression and Performance Levels**

Another equally important finding put forward in Chapter 8 concerns the attributes of the three types of progression in reflection (i.e., *positive*, *mixed*, and *negative*). In this respect, it is found that each of the progression types is not confined only to any particular level of performance in writing. For example, those who have been identified to achieve *positive* progression in reflection comprised all four levels of writing performance (viz. *poor*, *average*, *good*, and *excellent*). Had there been a strong influence of writing performance on progression in reflection, the current trend would not be likely to exist because if this were the case then *positive* progression would only be dominated by those who are proficient in writing. The finding therefore suggests that one does not need to be proficient in writing in order to be progressive in reflection.

#### **10.2.5 Integration of Findings**

Based on the above discussions, it becomes clear that reflection, as a component part of the portfolio assessment procedure, is practicable in the context of the two groups of pupils. The deficiency, in terms of the relatively low number of pupils to achieve a *positive* progression, should not be seen as a sign of failure or inadaptability of the reflection exercise. This has been largely attributed to the design of the research because, as discussed in 10.2.3.2, the pupils' were not trained to reflect. Thus, in an actual implementation of the procedure, aspects of learner training in reflection need to be addressed adequately.

Training and scaffolding learners to reflect progressively and meaningfully involves increasing their awareness on at least two aspects. Firstly, the purpose of producing the reflection pieces, and secondly, the importance of focusing their



reflection on aspects of the writing pieces being reflected on (see recommendations in 10.5). As noted in 9.3.3, 62.3% of pupils disliked the idea of writing the reflective pieces mainly because they found it difficult to express their ideas, it did not serve much purpose to them, and it involved too much thinking. These negative attitudes clearly demonstrate their lack of awareness of the purpose of the reflection exercise. In addition, the variability in the use of the selection criteria, which resulted in individual and group differences as evident in the research findings, essentially illustrates the need to emphasize the right focus in their reflection.

### **10. 3 Discussion on Complementary Findings**

Data gathering that relates only to the main focus or case of the study may not be adequate considering the underlying purpose of the research as well as the research methodology that has been adopted. Since the purpose of conducting the research is also to ascertain the feasibility and practicality of the portfolio procedure (see 1.2), it is imperative that a considerable amount of information regarding the portfolio procedure is also gathered. Also, in view of the research methodology which adopts a case study approach (see 5.2), the information gathered must necessarily take into account of the framework or context within which the study existed. The framework for the study of the pupils' reflection comprises: (a) the implementation of the portfolio procedure, (b) the teaching of writing, and (c) the involvement of the 45 primary V EFL pupils.

#### **10.3.1 The Portfolio Procedure**

The implementation of the portfolio assessment procedure, by and large, may generally be considered successful despite a few shortcomings. It should be

emphasized that the word successful used here implies only the implementation and not the expected results of employing the procedure. As the implementation of the procedure is exploratory and its goal is secondary to the objective of the research then investigations relating to the impact of the procedure on the pupils' learning were not formally undertaken. Furthermore, in the absence of learner training on aspects of their reflection (see 1.6, also 10.2.3.2 and 10.2.5 above), it is therefore unjustifiable to judge the impact of the procedure on the pupils' learning.

It cannot be denied that the assumed success of the implementation is largely attributed to the pupils' encouraging involvement and contribution in the realization of the three components of the procedure. As described in Chapter 4, the procedure employed in the study consisted of three core components and these are portfolio maintenance, reflection, and portfolio conferencing sessions.

With respect to portfolio maintenance, the pupils were generally able to maintain their portfolios in a satisfactory manner. The sense of ownership was also evident among most of the pupils. It is also encouraging to note that 77.7% of the pupils claimed that they reviewed their portfolios at least once a week (see 9.3.3). Considering that no specific time was allocated for portfolio maintenance due to the time limitation (see 9.2.2), the move taken by the pupils to review their portfolios in their own time is indeed very encouraging.

The success of the reflection component of the procedure need not be elaborated since the component itself constitutes the primary focus of the research. However, there are a few aspects of it that need to be addressed. In Chapter 9, it was stated that 62.3% of the pupils disliked the idea of writing the reflective pieces and the reasons given are that the practice demanded extra effort and it seemed a pointless activity to them. These two aspects unquestionably concern the pupils' attitude



towards the reflection practice (cf. 10.2.5). It is admitted that the practice of both reflecting and writing the reflective pieces, to a certain extent, exerted pressure and inconveniences on the part of the pupils. This issue is attributed partly to the nature of the data collection method that requires them to accomplish their reflection only during class time (see 5.5) and partly as a result of the time restriction (see 9.2.4). In an ordinary classroom setting, such a situation would not be expected to happen because an actual implementation of the procedure would necessarily provide the pupils ample time to contemplate on their writing pieces and to produce the reflective pieces in a manner suited to them. In this way, a more positive attitude towards the practice can best be instilled and thus making it more enjoyable and stress-free.

The portfolio conferencing component of the procedure was conducted in a manner that can best be described only as infrequent and inadequate, again as a result of the time limitation (see 9.2.3). Despite this setback, the sessions were held regularly but not as frequently and thoroughly as expected. However, during each brief session, the pupils managed to share their thoughts regarding their writing pieces and to assess their progress and achievement with the teacher (researcher). During the conference sessions, the pupils were also able to mull over specific objectives that they need to achieve in their writing. In sum, the various elements of the portfolio conference sessions were held as originally planned but rather succinctly so as to save the limited available time.

As mentioned several times above, the limitation of time has considerably affected the manner in which the various components of the portfolio assessment procedure were implemented. Despite this limitation, the procedure was implemented successfully in the sense that all its components were administered fully even if they were done in a restricted manner. In an actual classroom setting, it is envisaged that

the issue of time will be addressed adequately in order to make the implementation of the procedure more successful (see recommendations in 10.5 below).

### **10.3.2 Classroom Instruction**

The teaching component of the case study can generally be described as successful and rewarding considering the time spent helping the pupils to practise their writing skills and the achievements they have made as evident in their work. Despite these positive outcomes, the teaching of writing is also not free from shortcomings.

As discussed in 9.1.2, the allocated weekly teaching period of one hour posed a major constraint in that it did not allow flexibility for executing both classroom instruction and the implementation of the portfolio procedure. This means that both had to be accommodated within the restricted time limit. As a consequence, the methodology of teaching writing was affected. Despite this setback, the instructional objectives were achieved fully and the outcome of the teaching was also considered favourable. Throughout the period of the study, the pupils managed to produce 16 writing topics (see Chapter 4). This number gives an average of almost 2 writing topics for every three weeks of lesson, which can be considered a fairly reasonable achievement.

With regard to the pupils' writing, it is difficult to ascertain exactly how far they have improved. Bearing in mind that this research was not intended to gauge the pupils' writing achievement nor the effectiveness of the portfolio procedure, the discussion on writing achievement can only be based on generalizations made from personal observations rather than on noticeable changes in the pupils' writing scores. In this respect, positive changes in scores do not necessarily indicate improvements



because the task and text type of each writing exercise given to the pupils was not similar. Moreover, if there is any sign of improvement, it is also not known exactly whether this is caused either by the teaching or by portfolio conferences or both because the portfolio conferencing sessions held were also aimed at increasing the pupils' awareness of their writing, thus, improving their writing performance.

Despite the issue related to determining the pupils' writing improvement, their achievement can generally be described as satisfactory. This is evident mostly in the way they handled writing tasks and the presentations of their writing pieces. The feedback given by the language teachers regarding improvements in the pupils' writing is also positive (see 9.4). These teachers commented that after the pupils were involved in the case study they became more confident, more aware of the structure of their writing and could generate more ideas. Although the teachers' views were based on their own perspectives and not on any systematic observation, the comments can be regarded as a positive sign that there are indeed changes in the pupils' writing performance which in turn demonstrates the success of the teaching component of the research framework.

### **10.3.3 The Pupils' Responses**

The responses given by the pupils to three sets of questionnaires described in 9.3 offer valuable information in that they provide insights pertaining to the pupils' perspectives and expectations of learning writing and the portfolio procedure. Although originally intended for use during the research to improve classroom instruction and the implementation of the portfolio procedure, the information gathered from the questionnaires may equally be important to concerned practitioners.

The following is a discussion on the pupils' feedback which gives more emphasis on its implications for classroom use. The feedback is grouped into five major aspects.

#### ***10.3.3.1 Preferred Task-types***

The pupils have their preferences for the writing task types presented in the recommended texts (see Table 9.1). This information can be used by teachers to devise appropriate supplementary writing exercises or activities that best suit the interest of the pupils. Alternatively, the information can also be used to help pupils overcome their dislike for certain task types. Although the information only applies to the Brunei context, the underlying principles of the application resulting from this method of inquiry may similarly be used to promote and encourage positive attitude to and the love for writing.

#### ***10.3.3.2 Assessment of Writing***

The majority of the pupils (95.6%) still prefer to have their writing pieces scored by the teacher. This large percentage reveals the pupils' dependence on the method of assessment employed by their teachers which eventually leads to the pupils' current inclination towards relating their performance with scores. In essence, such an issue defeats the rationale for the application of the portfolio assessment procedure and therefore needs to be addressed adequately prior to its implementation. Related to the issue of assessment, 73.3% of the pupils preferred to have the teacher's assessment feedback and comments written on their writing pieces, and in support of this preference 80% claim that they always read these comments. This finding suggests that in addition to scores the pupils are also interested in having the teacher's comments. The latter suggests the basis for instigating the application of the portfolio



assessment procedure because the pupils' response implies their acceptance of a more wholesome evaluative approach to the assessment of their writing.

#### ***10.3.3.3 Acquiring Assistance***

Most pupils (82.2%) agree that it is important to get assistance from their teacher. However, only 64.4% would actually seek the teacher's assistance when they are in difficulty while 24.2% would seek their friend's assistance and 6.6% would simply keep quiet. These figures indicate that approximately a third of the total number of pupils lack the initiative to ask for the teacher's help. In a situation such as this, it is important that the pupils are encouraged to seek as much help as they can get from the teacher.

#### ***10.3.3.4 Openness to Portfolio Review***

The pupils are more open to their friends than to their parents where portfolio review is concerned. In this respect, the pupils are keen to be involved in peer reviewing of their portfolios, which is highly encouraged by portfolio proponents. However, the pupils could also be encouraged to show their portfolios to their parents and older siblings in order that they get more feedback on their writing.

#### ***10.3.3.5 Preference to Portfolios***

The idea of having to keep the portfolios is well received by the pupils in that 95.6% indicate their pleasure of having them. Additionally, 82.2% of the pupils showed their willingness to continue with the practice the following year. This finding suggests that the pupils have no inhibitions in adopting the procedure. In order to sustain their interest in keeping the portfolios, it is therefore necessary for teachers to instill the sense of ownership of the portfolios among the pupils.

#### **10.3.4 The Teachers' Perspectives**

Information pertaining to the perspectives of the two language teachers is most useful in providing the context in which the study was conducted as well as the feedback concerning changes in the pupils' attitudes and performance after the period of research (see 9.4 and also 10.3.2). In addition to these, the information also portrays the teachers' classroom practices which may, to some extent, have an impact on the pupils' learning. However, it should be emphasized that the viewpoints given by the teachers were not used as a basis for examining the pupils' responses in this research mainly because the viewpoints are anecdotal, in which case, were not fully substantiated (see discussion in 9.4.5). The following provides a list of comments regarding the teachers' classroom practices and beliefs.

- a) The two different approaches adopted by the two teachers to the teaching of writing obviously resulted in two distinct assessment methods of the pupils' writing. The effect of the distinct teaching approaches and assessment methods to the pupils' writing may most likely lead to differing pupils' attitudes to their love of writing.
- b) The two teachers still lack the initiative to encourage increased involvement by the pupils to share and discuss their writing either with the teacher or their peers. Most of the time, the pupils appear to write silently by themselves. In this respect, the lack of opportunity to interact may, among others, impinge on the pupils' resourcefulness in acquiring additional information for their writing.
- c) The method of assessment appears to be rigid and one-sided. The assessment of the pupils' writing is accomplished simply by marking or highlighting the mistakes made by the pupils. Interaction with the pupils regarding their writing performance as a result of this assessment method is certainly limited.



d) Both teachers are aware of the CDD proposal (see 9.4.3) but one dismissed the idea of using the portfolios procedure believing that the pupils would not be able to assess their own work properly. However, contrary to this teacher's belief, the same teacher agreed and acknowledged the improvements gained from its application during the research. The teachers' distinct perceptions of the portfolio procedure clearly indicate their need for more information and exposure (see recommendations in 10.5 below).

## **10.4 Implications of Findings**

The overall findings of the research not only have given insights on aspects related to the research focus but they have also provided the basis for understanding the application of the portfolio assessment procedure and underlining the issues and problems encountered in the context of its implementation. Moreover, the findings also provide an impetus for further research especially in areas pertaining to the process of portfolio reflection among young learners in an EFL situation.

This section is presented in two subsections. The first aims to relate the implications of the findings in relation to the underlying purposes of the research. The second attempts to highlight the significance of the findings for other portfolio practitioners or researchers.

### **10.4.1 Implications for the Purpose of the Research**

The research questions are basically aimed at exploring various aspects of portfolio reflection based on the assumption that effective reflection would result in a successful implementation of the portfolio assessment procedure. Since the goal of the research is fundamentally to explore the feasibility of using the procedure in the

context of Brunei Darussalam then it becomes necessary to direct the focus of study on reflection. Reflection is considered primary to the concept of portfolio assessment procedure and thus a study to determine the ability of the learners to engage and to progress themselves in reflection becomes an essential precursor to the full implementation of the procedure. The following outlines the implications of the research findings with reference to the list of the main findings (10.1) and discussions (10.2).

- a) The evidence in the use of various reflective selection criteria (summary 1) and in various categories (summary 2) suggests that the pupils in the two groups are generally able to provide the desired outcome of the reflection exercise. This gives an indication that reflection, as a core component of portfolio assessment, is generally practicable in the context of Brunei Darussalam. Although a small number of pupils were found to make use of a limited set of selection criteria, this trend is not widespread and could be overcome effectively through learner training discussed in 10.2.5 (see also 10.5 below).
- b) The evidence to suggest a large number of pupils combining two or more selection criteria categories (summary 4) and also the evidence of *positive* progression (summary 5) essentially illustrate the ability of the pupils to shift the focus of their reflection meaningfully as discussed in 10.2.3.
- c) The existence of the link between the pupils' overall progression in reflection and their performance in writing (summary 7) may be regarded as inconsequential because, a) the correlation between the two is weak, and b) the pattern is restricted only to a particular section of a group. The evidence is therefore not sufficient to prove by and large that writing performance relates to the quality of and progression in reflection. Additionally, the disparity in the pattern of progression



between the two groups can be explained largely by a distortion caused by gender differences (see 8.5).

- d) The evidence to show that instances of *positive* progression in reflection are not linked to any particular levels of writing performance (summary 8) indicates that the pupils who managed to reflect positively do not constitute only those who are good performers in writing. The implication of this evidence is that, given the necessary training, any pupils would be able to focus their reflection irrespective of their writing performance levels.

The implications of the findings noted above have shown the positive outcomes of the study to indicate that reflection was indeed practicable among the pupils involved in the case study. The implication of the findings for the underlying purposes of the research as outlined in 1.2, therefore, suggests the adaptability of the *reflection-in-presentation* practice in the context of Brunei Darussalam. As the reflection practice was assimilated within the implementation of a portfolio procedure which adopted the *Collaborative Portfolio Model* (CPM), then this also implies that CPM, to a large extent, is also practicable in the local context.

#### **10.4.2 Implications for Further Research**

The research findings have revealed a number of facts concerning reflection within the context of the portfolio procedure. Correspondingly, several issues have also been unresolved mainly due to the limitations of the case study. In either circumstance, further research studies are called for either to corroborate the current findings or to extend these into a more refined investigation of the matter in question.

The following outlines several aspects of the research findings which are considered as potential areas for further research.

- a) The research framework, which involves i) an exploratory implementation of a portfolio assessment procedure which focuses on reflection, ii) in the teaching of writing, and iii) to elementary pupils in an EFL learning situation, would provide a potential basis for comparative studies. In this case, it is also important to take into account such factors as age, linguistic background and educational setting, as discussed in 1.3.1, 6.1, 10.2.1.2 and 10.2.1.3 above.
- b) The three characteristic features prevalent in the reflective texts produced by the pupils (summary 3) offer portfolio practitioners or researchers the basis for exploring the similarity of these features in other contexts as well as to determine the extent to which these features affect the process of reflection. Additionally, it would also be beneficial to investigate the extent of the effect of language use on reflection.
- c) The three categories which resulted from the analysis of the pupils' use of the selection criteria (summary 2) may be prevalent only in the context of this study. Thus, how similar are these categories in other contexts of implementation? To what extent do the three categories help portfolio practitioners in determining the focus of the pupils' reflection? These questions are aimed largely at redefining the criteria of reflection as well as in describing the developmental stages in reflection.
- d) The existence of *mixed* and *negative* progressions in the pupils' reflection (summary 6) calls for more research in determining the possible relationship between reflection and metacognitive development. If there exists a relationship between the two, such information would be useful for practitioners to devise



suitable programmes in training learners to be more focused in their reflection (see 10.2.5 and 10.5).

- e) The difference in the pattern of reflection between the two groups (summary 6) also suggests the probability of other factors, such as the teacher's input, text and task types, peer involvement, etc., influencing reflection which definitely requires further investigations.
- f) The relationship between performance in writing and progression in reflection is evident in the research (summary 7). In this respect, more studies are called for to substantiate this finding possibly with the involvement of a larger population sampling.

## **10.5 Recommendations**

The overall outcome of the case study, as set forth in 10.1 above, has demonstrated that the 45 primary V pupils, to a large extent, were capable of purposefully reflecting on their best writing pieces. Based on the assumption that the practice of effective reflection has a bearing on the success of implementing the portfolio assessment procedure, then the findings suggest positively the practicability of adopting the procedure in the primary schools in Brunei Darussalam.

However, since the implementation of the portfolio procedure in the case study had been modified to suit the scope of the research as well as to overcome the limitations posed by the conditions in which it was carried out, then changes need to be made accordingly. The following provides some recommendations pertaining to the changes and preparations needed in the implementation of the procedure:

- a) The research only involved primary V pupils with the age range of 9 to 11 years old. The implementation therefore needs to consider the age range of the pupils. It

is recommended that the procedure be adopted initially only by pupils who are in the upper primary level (Primary IV to VI). In this regard, more studies are required if the use of the procedure is to be extended to those at the lower primary level.

- b) The implementation of the procedure requires teachers to play the role of both facilitators and assessors. In this respect, proper training needs to be given to ensure that these teachers acquire adequate understanding in aspects relating to the notion and rationale of portfolio assessment, the procedures for implementation and learner training, the procedures for assessment, the assimilation of assessment information in teaching, etc. A guidebook, which includes these aspects, would also be deemed necessary as a source of reference for teachers. In a way, the book would also help to eradicate negative attitudes among teachers towards the portfolio procedure, as indicated in 9.4.3 and 10.3.4.
- c) As with any other classroom innovations, the portfolio assessment procedure entails additional time and effort on the part of both the teacher and the pupils. In the context of Brunei Darussalam where the time available for the teaching of English is only limited to five hours per week, then time management is paramount. The procedure needs to be assimilated in the teaching and learning context and should not be parted from the classroom routines as was the case with the present study.
- d) Since learners are found to have different patterns of progression in reflection then learner training is required in order to make them more able to reflect effectively and have a deeper awareness of their strengths and weaknesses. The training need not be conducted separately but assimilated as part of the implementation process. However, some learners may benefit from more training than others. The



following lists a few points which need to be emphasized in order to instil positive attitude to the practice and to achieve a high level of progression in reflection.

- i) The objective of having to produce the reflective pieces. For example, to assess the accomplishment that they have made on their writing, to get them involved in the assessment of their learning.
- ii) The purpose of having to express themselves in writing. For example, to provide the means of sharing their strengths and weaknesses in relation to a particular writing piece they have produced, to serve as a record of their assessment for use later in the discussion of their achievement during portfolio conferencing.
- iii) The importance of focusing their reflection on a writing piece and not on other matters that may not be connected with its production.
- iv) The need to direct their focus of reflection on both the technical and composing aspects of their writing as manifested in the writing pieces.

## **10.6 Concluding Remarks**

This research has ventured into a field of study considered unfamiliar given the context in which it was conducted as well as the absence of a study having a similar focus. The exploratory nature of this research, in the form of a case study, has paved the way to establishing concerns regarding the effectiveness and viability of using the portfolio assessment procedure in the present context.

The findings of the research have demonstrated that the groups of pupils were generally capable of reflecting on their writing pieces despite the fact that they were not formally trained to do so. Their ability to reflect within the framework of the portfolio procedure also essentially illustrates the practicality of adopting the latter in

the context of the two classrooms concerned. Based on these facts, a recommendation has been made that portfolio assessment procedure is feasible among learners in Brunei Darussalam.

The recommendation for the implementation of the procedure in the context of Brunei Darussalam should not be regarded simply as ‘another suggestion’ for educational innovation. It is envisaged that the procedure would help make teaching and learning more meaningful. Promoting the pupils’ participation in the assessment of their learning not only helps them to increase their awareness of their strengths and weaknesses but necessarily also improves the teachers’ understanding of how their pupils learn.



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**LIST OF THEMES, UNITS AND TEXT TYPES PRESENTED IN THE  
BRUNEI PRIMARY 5 ENGLISH LANGUAGE SYLLABUS**

Theme		Unit		Writing Text Type
1	Families	1	My family	Description
		2	Family trees	Description
		3	My Family at home	Description
		4	My family's Day	Description
		5	Family times	Description, narrative
2	Hobbies	6	Arts and crafts	Instructions, procedure, recount
		7	Collections	Description
		8	Sport	Description
		9	Music	Description, report
		10	Reading	Narrative, recount
3	Communication	11	What is communication?	Description
		12	Sign and symbols	Description, narrative
		13	Codes	Instructions, narrative, recount
		14	The history of communications	Description, instructions
		15	Modern communication	Description, procedure
4	Time	16	What time is it?	Narrative
		17	What was happening?	Narrative
		18	When?	Report
		19	Timetables	-
		20	Clocks	Report, instructions, recount
5	Space	21	The solar system	Report
		22	Space exploration	Recount
		23	Astronauts	Description, recount
		24	UFOs	Narrative, recount
		25	Life on planet Zytron	Description, report
6	Weather	26	Our weather	Report, description,
		27	Weather forecasts	Description
		28	World weather	Description
		29	Living in different climates	Report
		30	Extreme weather	Report, narrative, recount

Source: Curriculum Development Department, Ministry of Education, Brunei Darussalam. (1999). *Primary English Teacher's Book 5*. London: Ministry of Education Brunei & Macmillan.



**SCHEME OF WORK FOR PRIMARY 5 WRITING**

	<b>Theme, Unit, Title / Task</b>	<b>WkBk*</b>	<b>PpBk+</b>	<b>Type/ Language Focus</b>	<b>Aims/Objectives</b>
1	<b>[Families]</b> Unit 1: My family My father	6	4	Descriptive <i>Adjectives</i>	To write a short description about their father
2	Unit 2: Family trees Grandfather / grandmother	12	7	Descriptive <i>Comparisons 'the same as'</i>	To write a descriptive text about a grandfather
3	Unit 3: My family at home My house	19	8,9	Descriptive <i>Comparatives: 'more..'</i>	To write a description of a house
4	Unit 4: My family's day My family's day	23	14-15	Descriptive	To describe Azri's day
5	Unit 5: Family times Planning a story book	29	18-19	Descriptive/Narrative <i>Count/uncount nouns</i> <i>'a few/a little'; 'some/any'</i>	To write a narrative and 'publish' it as a book
6	<b>[Hobbies]</b> Unit 6: Arts and crafts How I made my mat	35	24-25	Procedure/Recount <i>Connectors</i>	To write a recount of how they made their woven mat
7	Unit 7: Collections My collection	41	28	Descriptive <i>'more than/fewer than'</i>	To write a description about their collection
8	Unit 9: Music Poem Writing	54	32-34	Descriptive/Report <i>Adjectives &amp; adverbs</i>	To write a descriptive poem about a musical instrument
9	Unit 10: Reading Planning a story book	61	35-38	Narrative/Recount <i>Simple Past</i>	To follow inst to make a book, to retell a story
10	<b>[Communication]</b> Unit 13: Codes Ending a story	76	46-47	Narrative/Recount <i>Question words</i> <i>Simple Past</i>	To write the end of a narrative story
11	Unit 15: Modern communications Describing future comm. equipment	91		Procedure/Descriptive <i>Present perfect + 'for/since'; 'will'</i>	To write a description of their new piece of com equipment

**Note:** \* Workbook  
+ Pupil's Book



## APPENDIX 4B (Continued)

	Theme, Unit, Title / Task	WkBk*	PpBk+	Type/ Language Focus	Aims/Objectives
12	<b>[Time]</b> Unit 16: What time is it? Picture composition	97		Narrative <i>Simple Past</i>	To write a narrative composition
13	Unit 17: What was happening? The thief on Planet Zog	102	60-61	Narrative <i>Past continuous</i>	To write a composition using the past continuous
14	Unit 20: Clocks How we make our ... clock	120		Report/Recount	To write a recount about how they made a clock
15	<b>[Space]</b> Unit 21: The solar system Space fact files	125	71-74	Report <i>How + adjectives of distance and dimension</i>	To gather info about a given topic for presentation
16	Unit 22: Space Exploration Planning a story book	129+	75	Recount <i>'not ... enough'</i>	To use pictures to write a narrative composition
17	Unit 24: UFOs Yasmin's visit to Brunei Darussalam	145	82-83	Narrative/Recount <i>Interrupted past</i>	To write a narrative composition
18	Unit 25: Life on planet Zytron Describing a Zytro	148	85	Descriptive/Report <i>Adjectives</i>	To write a description of a Zytro
19	Unit 25: Life on planet Zytron A report about planet Zytron	150	86	Report	To write a description of planet Zytron
20	<b>[Weather]</b> Unit 26: Our weather Weather Poem	153	91	Report/Descriptive/Recount	To write a poem to describe one type of weather
21	Unit 27: Weather forecasts The weather forecast	163	94-95	Descriptive <i>Conditional</i>	To write a brief weather forecast based on pictures
22	Unit 28: World weather Letter writing	168	96-97	Descriptive <i>Comparatives: 'more than, less than, hotter, colder'</i>	To write a letter describing the weather in BD
23	Unit 29: Living in different climates Describing Molly	175	99-101	Report	To write a report about the weather & daily life in NZ
24	Unit 30: Extreme weather Newspaper report	180	103-104	Report/Narrative/Recount	To write a report about a flood



**A SAMPLE LESSON PLAN**

<b>Week</b>	9 (20 March – 25 March 2000)		
<b>School</b>	Tanah Jambu	<b>Attendance</b>	
<b>Date</b>	20 March 2000	<b>Absentee</b>	1.
<b>Day</b>	Monday		2.
<b>Time</b>	8.45 - 9.45		3.

<b>Aims</b>	To write a descriptive poem about a musical instrument
<b>Objectives</b>	To write a poem about a musical instrument known to the pupils
<b>Topic</b>	Unit 9: Music
<b>Type</b>	A descriptive poem
<b>Materials</b>	Workbook page 54 Pupils' book page 32 – 33 Examples of poems Format for writing a poem (LP9A)

<b>Presentation</b>	<ol style="list-style-type: none"><li>1) Tell pupils to look at the pupils' book page 32 and discuss the different kinds of musical instruments.</li><li>2) Direct pupils' attention to page 33 and let them read the descriptions of the instruments</li><li>3) Ask each pupil to choose one instrument.</li><li>4) Ask them about the instrument they have chosen.</li><li>5) Tell pupils that they are going to write a poem and show them examples of poems. Explain the format of a poem – use LP9A.</li><li>6) Tell pupils to plan their poem. They can use the examples given on page 33 of the pupils' book.</li><li>7) Pupils write their first draft. First they will have to write at least five sentences to describe about the instrument. Then these can be arranged to create a poem.</li></ol>
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<b>Assignment</b>	<b>Classwork</b>	Prepare and write a poem about a musical instrument.
	<b>Homework</b>	-

<b>Evaluation</b>	
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<b>Remarks</b>	Collect pupils' work on 'My collection' (7 pupils - see subm. checklist)
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SAMPLES OF WRITING

Sample A (Title: My house - Draft)

My House

Every one <sup>has</sup> ~~have~~ his <sup>own</sup> ~~an~~ house. I too have ~~my~~ ~~have~~ a house my house is made of concrete. My house is in ~~Kampong~~ Mentiri. The kind of my house is a bungalow<sup>house</sup>. The colour of my house is ~~with~~ white and the roof is ~~a~~ ~~colour~~ blue.

My house has 10 rooms which are 4 bedrooms, 2 bath room, one kitchen and one dining room; one living room and one study room. My house has a small garden and a big <sup>yard</sup> ~~field~~. My house is ~~very~~ beautiful and I like my house very much.

Sample B (Title: My house – Final version)

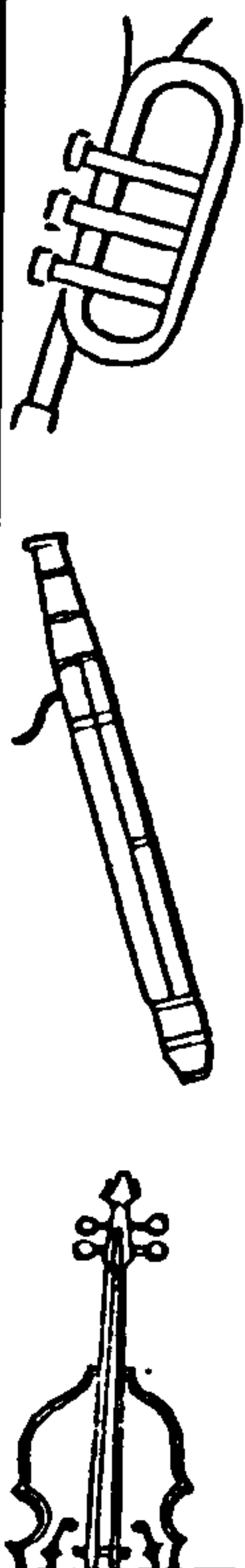
Primary \_\_\_\_\_ Date: 14/2/2000

My House

Every one has his own house. I too have a house. My house is made of concrete. My house is in Kampong Mentiri. My house is a bungalowhouse. The colour of my house is white and the roof is blue.

My house has ten rooms which are four bedrooms, two bath rooms, one kitchen, one dining room, one living room, and one study room. My house has a small garden and a big yard. My house is very beautiful and I like my house very much.

Sample C (Title: A poem - Draft)



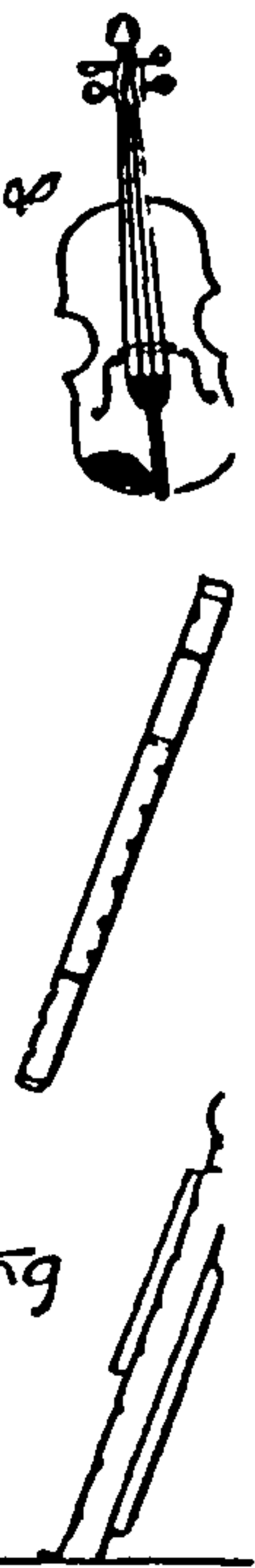
violin

it is made of wood  
it has four string stretched across the top  
I can play sadly or very happily

I like to play with it.  
it is brown  
It's like brings me a new life

it is my whole life  
it <sup>makes</sup> my dream come true  
I use a bow to make a music by moving

it is my violin.



Sample D (Title: A poem – Final version)

\* violin \*

It is made of wood.  
It has strings stretched across the top.  
I can play sadly or happily.

I like to play with it.  
it is brown.  
It brings me a new life.

it is my life.  
it makes <sup>my</sup> dream come true  
I use a bow to make a music.

it is my violin.



Sample E (Task: Ending a story - Draft)

Write the end to the story.





When I received the codes from the Police  
I broke the codes and it says "meet me at  
10.30 to night, meet me at the dancing  
fount dies in Jerodong. Park garden, Bring  
a protable crane and a bory and masks, I  
will be there. from Sid". I told the I  
have broke the codes and the police  
went to the dancing fount dies in Jerodong. The police  
caught the robbers bay? seroud the doors. First they  
caught the gang (the second) they caught Sid. The  
Police have give't me a reward of one million dollars.

Sample F (Task: Ending a story – Final version)

	When I received the codes from the Police	
	I broke the codes and it's said "meet me at 10.30	
	to night, meet me at the dancing fountains in Jerodong,	
	Park garden. Bring a protable crane, a bory and masks.	
	I will be there from Sid." I told the Police I have	
	broke the codes and the police went to the dancing	
	fountains in Jerodong. The police caught the robbers	
	bay seroud the doors.	
	First they caught the gang and then they caught	
	Sid. The police gave me a reward of one	
	million dollars.	

LIST OF CONVENTIONS FOR EDITING WRITING

EDITING YOUR COMPOSITION

SIGN	MEANING	
T	TENSE	The tense (grammar) of the word is not correct. E.g. He go <sup>T</sup> to Gadong yesterday.
V	VERB	The verb used is not correct. E.g. She have <sup>V</sup> many stickers.
N	NUMBER	The singular or plural form of the word is not correct. E.g. I have three marble <sup>N</sup> . Apples is <sup>N</sup> good for you.
S	SPELLING	The spelling of the word is not correct. E.g. I went to school yestaday <sup>S</sup> .
W	WORD CHOICE	The word you have used is not suitable. Find another word to replace it. E.g. I drink <sup>W</sup> breakfast at six o'clock.
C	CAPITAL (LETTER CASE)	Either you have written a word without a capital letter or you should not write the word in capital letters. E.g. His name is abu <sup>C</sup> bakar <sup>C</sup> . His name is ABU <sup>C</sup> BAKAR <sup>C</sup> .
P	PUNCTUATION	A full stop, comma, quotation marks, etc., are either missing or not used correctly. E.g. He said <sup>P</sup> please help me. I went to bed . <sup>P</sup> at ten o'clock.
? ^	MISSING WORD	There is a word missing. Find out the missing word. E.g. Indra is ? <sup>^</sup> good boy.
?	MEANING	The meaning of the sentence (or sentences) is not clear. Such a sentence may also be underlined with a question mark written on top of it.
[ <del>./</del> ]	OMIT	Leave out the word (or sentence / sentences). E.g. She goes [ <del>to</del> ] home every day.
	SEPARATE	Separate the two words. E.g. She goes to school every <u>day</u> .
	JOIN	Join the two words together. E.g. The <u>shop</u> keeper is happy.



SEKOLAH RENDAH TANAH JAMBU  
DARJAH 5

SUBMISSION CHECKLIST

	Date												
	Title												
	Name	DV	FV	DV	FV	DV	FV	DV	FV	DV	FV	DV	FV
1													
2													
3													
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24													
25													

Note: DV: Draft version, FV: Final version

SAMPLES OF REFLECTIVE PIECES

**Sample A (Reflection for writing sample B in Appendix 4D)**

My House	Name:	(
Choose this because when I read it I feel enjoy it.		

**Sample B (Reflection for writing sample D in Appendix 4D)**

A Poem	
I like this poem because it's easy to read	

**Sample C (Reflection for writing sample F in Appendix 4D)**

Crystal Robbery	
I want to keep this paper because it's easy to read.	



**A SAMPLE WRITING RECORD USED DURING PORTOLIO**  
**CONFERENCING**

Name		(TJ11)	
No.	Date & Title	Comments	Notes
1	24 Jan  My Father	<ul style="list-style-type: none"><li>- Need to write a longer composition with more points added.</li><li>- Write numbers in words.</li><li>- Use capital letters properly.</li></ul>	Selected for showcase portfolio.  (RP: Saya suka ayah saya kerana he is also happy)
2	31 Jan  My Grand-Father	<ul style="list-style-type: none"><li>- Use [...]'s] to show that the following object belongs to the person. E.g. 'my father's house'.</li><li>- Check writing for spelling mistakes.</li></ul>	Better piece than title 1 but not selected
3	7 Feb  My Hobby	<ul style="list-style-type: none"><li>- <u>Write sentences one after another in the form of a paragraph and not like a list.</u></li><li>- Write a longer composition with more points/ideas added (2).</li><li>- Don't leave words missing in sentences.</li><li>- Use capital letters properly and appropriately (2).</li><li>- Draw the left margin.</li></ul>	Incorrect layout of text
4	14 Feb  My House	<ul style="list-style-type: none"><li>- Don't leave words missing in writing the sentences (2).</li><li>- <u>Check that capital letters are used properly and appropriately (3).</u></li><li>- Check writing for spelling mistakes (2).</li><li>- Draw the left margin (2).</li></ul>	Selected for showcase portfolio  (RP: Saya pilih rumah saya kerana saya tertarik kepada karangan rumah saya.)  Best performance so far  Use of capital letters still incorrect

**LETTER TO PARENTS**

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17 January 2000

Dear Parents,

I am a researcher from the University of Warwick, England, currently studying the use of portfolios in the assessment of English language writing in school.

Your son / daughter who is in Primary 5 / 5A has been selected to participate in this study which commences at the beginning of the first term and terminates at the end of the second term of school.

Should you have any objection to this arrangement or need further information, you are most welcome to see me at your earliest convenience.

Thank you.

Yours truly,

**Junaidi H. A. Rahman**  
Sekolah Rendah Haji Salleh Sungai Hanching  
Sekolah Rendah Tanah Jambu



SELF-ASSESSMENT CHECKLIST

Name:

Class:

Look what I can do	Not yet	Some-times	Always
• Choose interesting things to write for my composition.			
• Give reasons why I am writing a composition.			
• Write interesting things that I need to write.			
• Find some parts of my composition that need to be improved.			
• Mark some words in my composition that I am not sure of.			
• Talk about and prepare my plans for my composition.			
• Re-read my composition to make sure it makes sense.			
• Share my ideas with my friends.			
• Look at other people's composition and make suggestions to improve it.			
• Use dictionaries to help me with my spelling when I write.			
• Get help from my teacher.			
• Understand what my teacher tells me to do.			
• Use the 'revising' checklist to help me edit my composition.			
• Understand what my teacher writes on my composition.			
• Write with a nice and tidy handwriting.			
I like:			
• Writing composition for fun.			
• Being able to finish my composition.			
• To see others enjoy my composition.			
• Showing others what I write in my composition.			
• Talking about what I am going to write			

QUESTIONNAIRE 1

Name: \_\_\_\_\_

Please answer the questions or put a tick in the appropriate boxes.

1. Do you like studying the English language? Why?  
.....  
.....

2. What kind of reading materials do you read at home?
- |                                   |                          |
|-----------------------------------|--------------------------|
| a. English story books            | <input type="checkbox"/> |
| b. English newspapers             | <input type="checkbox"/> |
| c. English magazines              | <input type="checkbox"/> |
| d. English cartoons               | <input type="checkbox"/> |
| e. Others (give an example) ..... |                          |

3. Do you always borrow English story books from the school library?  
.....

4. Do you like writing compositions? Why?  
.....  
.....

5. What type of compositions do you like to write? State the one that you like best.

- |   |                          |       |
|---|--------------------------|-------|
| a. Stories about yourself and people around you | <input type="checkbox"/> | ..... |
| b. Stories about things around you ... ..       | <input type="checkbox"/> | ..... |
| c. Ending a story ... ..                        | <input type="checkbox"/> | ..... |
| d. Story books ... ..                           | <input type="checkbox"/> | ..... |
| e. How to make things ... ..                    | <input type="checkbox"/> | ..... |
| f. Poems ... ..                                 | <input type="checkbox"/> | ..... |
| g. Fictional/imaginative stories ... ..         | <input type="checkbox"/> | ..... |
| h. Picture composition ... ..                   | <input type="checkbox"/> | ..... |
| i. Horror/ghost stories ... ..                  | <input type="checkbox"/> | ..... |
| j. Stories about the future ... ..              | <input type="checkbox"/> | ..... |

6. Do you want your composition to be returned with marks?  
.....

7. Do you want your teacher to write comments in your composition?  
.....

8. How do you feel when your teacher writes all over your composition?  
.....



QUESTIONNAIRE 2

Name: \_\_\_\_\_

Please answer all the questions.

1. Do you read the short note / comments given by your teacher?  
.....
2. Do you read your composition all over again when it is returned to you by your teacher?  
.....
3. Is it important to ask your teacher for help? Why?  
.....  
.....
4. How often do you ask your teacher for help? Put a tick in the appropriate box.  
a. Always                      ☐                      [Selalu]  
b. Sometimes                ☐                      [Kadang-kadang]  
c. Seldom                    ☐                      [Jarang-jarang]  
d. Never                      ☐                      [Tidak pernah]
5. Underline what you would normally do when you **DO NOT KNOW** .....  
a. What to write?                      [Ask teacher/ ask a friend / just keep quiet]  
b. How to start writing?                [Ask teacher/ ask a friend / just keep quiet]  
c. The correct words in English?    [Ask teacher/ ask a friend / just keep quiet]  
d. The correct spelling of a word? [Ask teacher/ ask a friend / just keep quiet]
6. Do you feel happy to write your composition in class? Why?  
.....  
.....
7. What are the things you like best in writing a composition?  
.....
8. What are the things that you don't like in writing a composition?  
.....
9. How do you feel when you find that you have made a lot of mistakes?  
.....
10. Why do you think that everyone should write well in English?  
.....  
.....

QUESTIONNAIRE 3

Name: \_\_\_\_\_

Please answer all the questions.

1. Do you like having your *Showcase Portfolio*? Why?  
.....  
.....
2. What do you think is the purpose of your *Showcase Portfolio*?  
.....
3. Do you like writing the short note (giving reason for choosing a composition) on the paper slip? Why?  
.....  
.....
4. Is it important to keep only your best compositions in your *Showcase Portfolio*? Why?  
.....  
.....
5. What other things would you like to keep in your *Showcase Portfolio*?  
.....
6. Do you think that you should keep your *Showcase Portfolio* at home?  
.....
7. How often do you read the compositions in your *Showcase Portfolio*? Put a tick in the appropriate box.  
a. Every day ☐  
b. A few times a week ☐  
c. Once a week ☐  
d. A few times a week ☐  
e. Once a month ☐
8. Do you show your *Showcase Portfolio* to your parents?  
.....
9. Do you show the compositions in your *Showcase Portfolio* to your friends?  
.....
10. Do you still want to keep your *Showcase Portfolio* for next year?  
.....



**INTERVIEW QUESTIONS**

**A. Classroom Practices**

1. How do you generally teach writing in class?
2. How do you prepare your pupils for writing? What do you do to get them started?
3. How do your pupils write? Do they write silently, with a partner, in groups, individually at home? Which do you prefer most and why?
4. Do you encourage your pupils to talk about their writing or read it to the class? Explain.
5. How do you respond to your pupils' writing? Do you make corrections, respond verbally, give marks? If so, how and why?
6. What progress do you expect with your group this year? How much and in what aspects?

**B. Perception to the teaching and assessment of writing.**

1. What do you think of the current method of teaching writing employed in schools?
2. What suggestions can you make to help improve the teaching of writing in schools?
3. What are the advantages and disadvantages of the current method used in assessing pupils' writing?
4. How can the assessment of pupils' writing be improved?

**C. Awareness of the alternative assessment proposals**

1. Are you aware of the proposals made by CDD (Language Section) to adopt a more performance-based / continuous approach to assessment?
2. In what way do you think that this proposal would help you make your pupils improve their learning (or writing)?
3. How do you think portfolio assessment would fit into this proposal?
4. Do you think that portfolio assessment is a practical solution?

**D. Impact of the research / change in the pupils' perception of writing and writing purpose**

1. Do you think that the pupils (case study group) change in the way they perceive writing?
2. Is there any change in their attitude to writing?
3. Are you aware of any comments they have made about their portfolios?
4. What improvements, if any, do you see in the pupils' writing?



WRITING ASSESSMENT SCALE

PERFORMANCE RANGE / BAND SCALE					
	Very Poor	Poor	Fair	Good	Excellent
<b>A. CONTENT</b>	<b>0</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
Treatment Relevance Ideas Detail	Fails to address this aspect of the task with any effectiveness.	Inadequate treatment of the topic; content irrelevant; no variety of ideas; almost no useful detail.	Treatment of topic hardly adequate; some irrelevant content; little variety of ideas; lacking detail.	Adequate treatment of the topic; most content relevant to topic; some variety of ideas; reasonably accurate detail.	Good treatment of the topic; content relevant to topic; considerable variety of ideas; accurate and useful detail.
<b>B. ACCURACY</b>	<b>0</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
Language Mechanics	Fails to address this aspect of the task with any effectiveness.	Major problems with structures; meaning obscured; incessant errors in spelling, punctuation and capitalization.	Insufficient range of structures with frequent errors; meaning often obscured; frequent errors in spelling, punctuation and capitalization.	Acceptable grammar; mostly appropriate structures; meaning sometimes obscured; Occasional errors in spelling and punctuation etc.	Confident handling of appropriate structures; hardly any errors; meaning never obscured; demonstrates full command of spelling and punctuation etc.
<b>C. ORGANIZATION</b>	<b>0</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
Coherence Cohesion Paragraphing	Fails to address this aspect of the task with any effectiveness.	No sense of logical sequence; connectives not used; little sense of organization and paragraphing.	Logical sequence difficult to follow and connectives largely absent; organization or paragraphing does not help much.	Logically sequenced; some connectives used; appropriate organization or paragraphing.	Logically sequenced; connectives appropriately used; good organization and paragraphing.
<b>D. STYLE &amp; VOCAB.</b>	<b>0</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
Vocabulary range Word choice	Fails to address this aspect of the task with any effectiveness.	Lack variation in types of sentences and words used.	Insufficient variation in words and sentence usage.	Adequate variation of words and sentences.	Words and sentences appropriate to the task.



APPENDIX 5B (Part I)

WRITING PIECES SUBMITTED FOR ASSESSMENT AND SELECTED INTO THE SHOWCASE PORTFOLIO (HSFS)

	Name \ Title	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	TSFA	TSFSP
1	HS1	S	/	X	/	S	S	S	/	/	S	S	X	/	S	S	S	14	9
2	HS2	S	X	X	S	X	/	S	/	S	X	S	X	/	X	X	X	8	5
3	HS3	/	S	X	/	S	S	S	S	S	X	S	X	S	S	S	S	13	11
4	HS4	/	S	X	X	X	S	X	S	/	S	/	X	/	/	X	X	9	4
5	HS5	/	X	X	/	S	S	X	/	/	S	S	S	/	/	/	/	13	5
6	HS6	/	/	/	/	S	S	S	/	S	S	/	S	/	/	/	/	16	6
7	HS7	S	S	X	S	/	S	S	S	/	S	S	S	S	S	S	S	15	13
8	HS8	X	S	/	/	X	S	S	S	S	X	X	X	X	/	/	S	10	6
9	HS9	S	/	/	S	/	/	S	/	/	S	S	X	S	S	S	S	15	9
10	HS10	/	/	S	/	X	/	S	X	S	/	/	X	/	/	X	X	11	3
11	HS11	S	S	X	S	S	S	S	X	S	S	S	S	S	S	S	S	14	14
12	HS12	X	/	X	/	X	S	X	X	S	S	X	X	X	X	/	X	6	3
13	HS13	S	S	/	/	S	S	S	/	S	X	S	X	S	S	S	S	14	11
14	HS14	/	S	S	/	/	/	S	S	/	S	/	S	S	S	S	/	16	9
15	HS15	S	/	S	/	/	S	X	S	S	X	X	X	/	/	/	/	12	5
16	HS16	S	S	S	X	X	S	S	/	S	/	/	X	/	/	/	/	13	6
17	HS17	/	/	/	/	S	/	S	S	/	S	/	S	S	S	S	S	16	9
18	HS18	S	/	X	/	X	S	/	/	S	/	S	X	/	/	/	/	13	4
19	HS19	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	16	16
20	HS20	S	S	/	S	S	S	S	S	/	S	/	S	/	/	/	S	16	10
21	HS21	/	S	/	S	S	S	S	/	/	S	/	S	S	/	S	S	16	10
22	HS22	S	/	/	/	S	S	S	/	S	S	S	S	/	S	S	S	16	11
23	HS23	S	/	X	/	/	/	S	S	S	S	S	X	/	S	S	/	14	8
Selected for SP		13	11	5	7	11	17	18	10	14	15	12	10	9	11	12	12		187
Percentage		61.9	52.4	38.5	33.3	68.8	73.9	94.7	50	60.9	83.3	60	100	42.9	52.4	60	63.2		61.11
Total Assessed		21	21	13	21	16	23	19	20	23	18	20	10	21	21	20	19	306	
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16		

Titles/Tasks

1	25/1	Mv father	5	22/2	Mv favourite tv programme	9	28/3	Mv collection	13	6/6	Ending a story
2	1/2	My grandfather / mother	6	28/2	Azri's family day	10	18/4	A poem	14	11/7	Comm equipment
3	8/2	My hobby	7	7/3	Storybook1	11	9/5	How I spent my hols	15	25/7	Picture composition
4	16/2	My house	8	15/3	Weaving a mat	12	24/5	Storybook 2	16	1/8	A thief on Planet Zog

Key: X = Not submitted / = Submitted for assessment S = Selected for portfolio TSFA = Total submission for assessment TSFSP = Total selection for Showcase portfolio



APPENDIX 5B (Part II)

WRITING PIECES SUBMITTED FOR ASSESSMENT AND SELECTED FOR THE SHOWCASE PORTFOLIO (TJPS)

	Name \ Title	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	TSFA	TSFSP
1	TJ1	S	/	/	S	S	S	/	/	S	S	/	/	/	S	/	/	16	7
2	TJ2	S	/	/	/	S	X	S	S	S	S	S	S	S	S	S	S	15	12
3	TJ3	/	S	S	/	/	S	S	S	/	/	X	S	/	S	/	/	15	7
4	TJ4	S	/	/	X	S	X	S	S	S	/	S	/	/	S	/	/	14	7
5	TJ5	/	S	/	/	S	S	X	X	S	/	S	S	/	/	X	X	12	6
6	TJ6	S	/	/	S	S	X	S	S	S	S	S	S	/	/	/	/	15	9
7	TJ7	S	/	/	S	S	S	/	/	S	S	S	S	S	S	S	S	16	13
8	TJ8	S	/	/	S	/	S	S	/	S	S	S	S	/	/	S	S	16	10
9	TJ9	S	/	/	S	S	X	/	/	S	S	/	/	/	S	S	S	15	8
10	TJ10	/	S	S	X	X	X	/	S	/	X	/	/	/	/	X	/	11	3
11	TJ11	S	/	/	S	S	S	S	S	S	S	/	/	S	/	/	/	16	9
12	TJ12	S	/	/	S	/	S	/	S	/	S	S	S	X	/	/	/	15	8
13	TJ13	/	S	S	/	S	S	S	S	/	S	S	/	/	/	S	S	16	10
14	TJ14 (Late Adm.)	-	-	-	-	-	-	/	S	S	S	S	S	S	S	S	S	10	9
15	TJ15	S	/	S	X	S	S	/	X	X	S	/	/	/	/	S	/	13	6
16	TJ16	S	S	/	S	X	X	S	/	S	S	S	/	S	/	S	S	14	10
17	TJ17	S	S	/	S	S	S	/	/	S	S	S	S	S	S	S	S	16	13
18	TJ18	S	X	X	X	/	S	/	S	S	S	S	/	/	X	X	X	10	6
19	TJ19	/	S	/	X	S	X	S	S	/	S	X	/	S	S	/	S	13	8
20	TJ20	/	S	S	/	S	S	S	S	/	S	S	S	/	S	/	S	16	11
21	TJ21	S	/	S	X	/	S	S	S	S	S	S	S	/	X	S	X	13	10
22	TJ22	S	/	/	/	S	S	S	/	S	S	/	S	S	S	S	S	16	12
Selected for SP		15	8	8	9	14	14	12	13	15	18	14	12	8	11	11	11		194
Percentage		71.42	40	40	60	73.68	100	57.14	65	71.4	85.71	70	54.54	38.09	55	57.89	57.89		61.9
Total Assessed		21	20	20	15	19	14	21	20	21	21	20	22	21	20	19	19	313	
		21	21	21	21	21	21	22	22	22	22	22	22	22	22	22	22	352	
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16		

Titles/Tasks

1	24/1	Mv father	5	21/2	Azi's family dav	9	20/3	Mv favourite tv	13	15/5	Ending a storv
2	31/1	My grandfather/mother	6	28/2	Storybook1	10	27/3	A poem	14	12/6	Comm equipment
3	7/2	My hobby	7	6/3	Weaving a mat	11	3/4	Storybook 2	15	17/7	Picture composition
4	14/2	My house	8	13/3	My collection	12	8/5	How I spent my hols	16	24/7	A thief on Planet Zog

Key: X = Not submitted / = Submitted for assessment S = Selected for portfolio TSFA = Total submission for assessment TSFSP = Total selection for Showcase portfolio



REFLECTIVE TEXTS (HSPS GROUP)

Note: Translations are in italics.

Pupil No.	Task No.	Reflection	Selection Criteria
HS1	1	Sebab itu ialah bapa saya dan bapa saya sangat baik. <i>Because that is my father and my father is very good.</i>	2.2
	5	Sebab apa saya suka melihat television sebab ada berita, cartoons dan lain-lain lagi. <i>The reason why I like watching television is because there are news, cartoons and so on.</i>	2.2
	6	Saya pilih ini sebab saya suka belajar dengan kakak saya. <i>I chose this because I like to study with my sister.</i>	1.1
	7	Sebab apa saya pilih amir's family ceritanya sungguh gembira bagi saya. <i>The reason I chose Amir's family [is that] the story makes me happy.</i>	2.3
	10	Saya pilih ini sebab ini ialah permainan saya. <i>I chose this because this is my game.</i>	2.2
	11	Kerana ini ialah keluarga saya. <i>Because this is my family.</i>	2.2
	14	Sebab saya suka membuatnya kerana saya ada telephone. <i>The reason I like to do it because I have a telephone.</i>	2.2
	15	Kerana saya suka membuatnya kerana saya ada kucing. <i>The reason I like to do it because I have a cat.</i>	2.2
	16	Sebab saya suka planet Zog dan orangnya. <i>Because I like Planet Zog and its people.</i>	2.1
HS2	1	Pasal saya suka. <i>Because I like [it].</i>	2.3
	4	Pasal saya suka karangan rumah saya dan inda banyak salah. <i>Because I like 'My house' composition and there are not many mistakes.</i>	2.3+3.5
	7	I put my composition in my file because I happy.	2.3
	9	My collection is beautiful.	3.3
	11	Pasal saya suka pelajaran saya paling baik. <i>Because I like the subject I like best</i>	1.1
HS3	2	Because I liked it.	2.3
	5	Because I want to see it.	1.3
	6	Because I want to keep it.	1.2
	7	Because I want to keep my book to my file after that my file will be many paper.	1.2
	8	Because I want to keep it.	1.2
	9	Because I want to read it.	1.3
	11	Because I want to read.	1.3
	13	Because I want to read back.	1.3
	14	Because I want to read.	1.3
	15	Because I want to read it back.	1.3
HS4	2	Pasal tulisan bagus. <i>Because the handwriting is good.</i>	3.3
	6	Pasal ia lawa. <i>Because it is beautiful.</i>	3.3
	8	Sebab aku ada membuat sendiri. <i>Because I did it myself.</i>	2.2
	10	Pasal cerita saya bagus. <i>Because my story is good.</i>	3.1

Pupil No.	Task No.	Reflection	Selection Criteria
HS5	5	Sebab saya suka melihatnya dari dulu lagi. Selalunya saya melihat cerita ini waktu cuti. Kalau saya tengok waktu sekolah tentu saya bangun akhir. <i>Because I like to watch it for some time. Usually I watched it during the school holiday. If I watched it during the school days I would surely sleep late.</i>	2.1
	6	Pasal saya gembira dengan keluarga saya. Sebab itu saya pilih ini. <i>Because I feel happy with my family. That is why I chose it.</i>	2.2
	10	Saya suka karangan ini kerana itu adalah kegemaran music saya, guitar. Saya sukanya dari saya berumur enam tahun. <i>I like this composition because that is my favourite [musical instrument], the guitar. I like it since I was six years old.</i>	2.2
	11	Kerana hobi saya ialah berkelah. Saya berkelah setiap hari Ahad. Kadang-kadang setiap hari Ahad jika kami ada hal kami pergi berkelah pada cuti sekolah atau hari Jumaat. <i>Because my hobby is picnicking. I go for a picnic every Sunday. Sometimes [if we have something else to do] we will have a picnic on a Friday instead.</i>	2.2
	12	Saya suka buku cerita saya kerana saya meniru dari vcd. Saya suka melihatnya. Saya suka melihat selepas balik sekolah. Saya suka melihat cerita vampire sejak dulu lagi. <i>I like my storybook because I copied it from a vcd. I like to watch it. I like to watch it after school. I like to watch vampire stories for some time.</i>	2.1
HS6	5	I want to learn again. I want to check my composition.	1.3
	6	I want to check this composition. I want to study this composition.	1.3+1.4
	7	The book is small and I like the book. The story is interesting.	2.3+3.1
	9	I like my composition. I want to check again.	1.3+2.3
	10	I like because my composition very good. And I want to read again.	1.3+3.1
	12	Saya akan melihatkan ibubapa saya. Saya akan mengulang dan membaca balik. <i>I will show it to my parents. I will revise and read it again.</i>	1.6+1.3+1.4
HS7	1	Saya pilih bapa saya sebab bapa saya sangat baik. <i>I chose 'My father' because my father is very nice.</i>	2.2
	2	Sebab saya suka nenek laki saya dan nenek laki saya pandai bercerita. <i>Because I like my grandfather and [he] can tell stories.</i>	2.2
	4	Sebab tulisannya bagus sekali. <i>Because my handwriting is so nice.</i>	3.3
	6	Sebab ceritanya sangat panjang. <i>Because the story is quite long.</i>	3.4
	7	Saya pilih cerita ini sebab cerita ini sangat seronok. <i>I chose this story because [it is] very exciting.</i>	2.1
	8	Sebab tulisannya dan ceritanya sangat bagus. <i>Because the handwriting and story are very good.</i>	3.1+3.3
	10	Saya pilih sajak ini sebab sajak ini sangat bagus. <i>I chose this poem because [it is] very good.</i>	3.1
	11	Sebab tulisannya bagus. <i>Because the handwriting is nice.</i>	3.3
	12	Sebab ceritanya sangat seronok. <i>Because the story is very exciting.</i>	2.1
	13	Sebab karangannya sangat panjang. <i>Because the composition is very long.</i>	3.4
	14	Sebab tulisannya bagus dan saya dapat mengulang kaji. <i>Because the handwriting is nice and I can revise [it].</i>	1.4+3.3
	15	Sebab tidak banyak salah. <i>Because [there are] not many mistakes.</i>	3.5
	16	Sebab saya dapat mengulangkaji karangan saya. <i>Because I can revise my composition.</i>	1.4



Pupil No.	Task No.	Reflection	Selection Criteria
HS8	2	Nama nenek saya ialah Wahid bin Jumal. Nenek saya selalu melihat televisyen dan membaca surat khabar. <i>My grandfather's name is Wahid bin Jumal. My grandfather always watches television and reads the newspaper.</i>	2.2
	6	Saya sama abang saya selalu datang ke rumah nenek . Nenek saya selalu bagi makan sama abang dan saya. <i>I and my brother always [go] to grandfather's [house]. My grandfather always gives food to me and my brother.</i>	1.1
	7	Saya selalu balik kerumah. Bapa saya suruh untuk membaca buku. Selepas membaca buku bapa saya suruh bermain-main bolasepak. <i>I always go home. My father tells [me] to read a book. After that my father tells me to play football.</i>	1.1
	8	Saya suka buat lapik. <i>I like to weave a mat.</i>	2.2
	9	Saya selalu simpan stamps. <i>I always [collect] stamps.</i>	2.2
	16	Saya suka kerana tidak banyak salah. <i>I like [it] because [there are] not many mistakes.</i>	3.5
HS9	1	Saya pilih kertas ini sebab ia cantik. <i>I chose this paper because it is [beautiful?].</i>	3.3
	4	Saya suka ini because spellingnya tidak banyak wrong. <i>I like this [paper] because there are not many spelling mistakes.</i>	3.5
	7	I pilih this buku because saya suka look buku ini. <i>I chose this book because I like the look of this book.</i>	3.3
	10	I pilih this paper sebab saya sudah siapkan the karangan and I like this paper. <i>I chose this paper because I finished the composition and I like this paper.</i>	3.4+2.3
	11	Saya pilih kertas ini sebab saya mau baca kertas ini. <i>I chose this paper because I want to read it.</i>	1.3
	13	Saya pilih kertas ini sebab ia inda banyak salah. <i>I chose this paper because it does not have many mistakes.</i>	3.5
	14	Saya suka sebab saya akan beritahu bapa dan mama. <i>I like [it] because I will [show] it to my father and mother.</i>	1.5
	15	Saya suka sebab inda banyak warna merah. <i>I like [it] because there is not much red colour [ink?].</i>	3.5
HS10	16	I like because I want to read this paper.	1.3
	3	Pasal aku suka hobby dalam aku punya hobby ialah bolasepak. <i>The reason I like 'My hobby' is that my hobby is [playing] football.</i>	2.2
	7	Pasal aku suka story book. <i>Because I like the storybook.</i>	2.3
HS11	9	My collection is beautiful.	3.3
	1	Sebab itu ialah bapa saya dan ibu saya sangat baik. <i>Because it is my father and my mother is very nice.</i>	2.2
	2	Kerana saya dapat mengulang kali. <i>Because I can revise [it].</i>	1.4
	4	Sebab saya baharu tinggal empat tahun. Itulah saya sayang kepada rumah saya. <i>Because I have lived [in the house] just for four years. That is why I love my house.</i>	2.2
	5	Sebab saya suka melihat tv sebab ada sukan dan berita. <i>Because I like to watch tv because it has sports and news.</i>	2.2
	6	Kerana saya dapat mengulangkaji untuk peperiksaan nanti. <i>Because I can revise [it] for my exams.</i>	1.4
	7	Sebab saya suka saya dapat mengulang kaji. <i>The reason I like it [is that] I can revise it.</i>	1.4
	9	Because I want to keep in my showcase file.	1.2
	10	Because I want to keep in my showcase file.	1.2
	Continue/..		

Pupil No.	Task No.	Reflection	Selection Criteria
HS11 (Cont.)	11	Kerana dapat saya mengulang kaji. <i>Because I can revise [it].</i>	1.4
	12	Kerana dapat saya mengulangkaji. <i>Because I can revise [it].</i>	1.4
	13	Kerana saya dapat mengulangkaji. <i>Because I can revise [it].</i>	1.4
	14	Kerana saya dapat mengulang kaji. <i>Because I can revise [it].</i>	1.4
	15	Kerana saya dapat mengulang kaji. <i>Because I can revise [it].</i>	1.4
	16	Kerana saya dapat mengulang kaji. <i>Because I can revise [it].</i>	1.4
HS12	6	Saya suka karangan ini sebab ia bagus. <i>I like this composition because it is good.</i>	3.1
	9	Saya suka karangan ini sebab dia untuk dibaca. <i>I like this composition because it is [for me to read].</i>	1.3
	10	Saya suka ini sajak sebab dia pantung <i>I like this poem because it is [like] a pantun [=A malay rhyme]</i>	3.1
HS13	1	Bersalah ejaan English. <i>English spelling mistakes.</i>	1.1
	2	Ejaan English. <i>English spelling.</i>	1.1
	5	Sebab saya ada ideas composition my favourite tv programme. I help my mother. <i>Because I have some ideas for 'Myfavourite tv programme.' I help my mother.</i>	1.1
	6	Because my composition banyak salah. <i>Because my composition has many mistakes.</i>	1.1
	7	Saya bersalah buku cerita sebab saya cerita kecilkan buku cerita besar. <i>I [made a mistake in my storybook??] because I made [the big story small??]</i>	1.1
	9	Sebab collection banyak salah. Sebab saya punya ejaan English. <i>Because 'My collection' has many mistakes. Because I have English spelling.</i>	1.1
	11	Saya simpan dalam fail untuk saya membaca composition. Ibu saya menolong saya composition kerana saya banyak salah. <i>I keep the composition in my file for me to read. My mother helped me [because my composition has many mistakes?].</i>	1.3
	13	Saya simpan composition untuk membaca. <i>I keep the composition [for me to read].</i>	1.3
	14	Saya berguna composition kerana saya banyak membaca peperiksaan akhir tahun. Ibu dan bapa saya menolong kalau saya payah composition. <i>I want the composition because I have read a lot for the end-of-year examination. My father and mother have helped me if I have difficulties in writing the composition.</i>	1.4
	15	Saya banyak salah karangan saya. Kalau saya payah memberitahu bapa dan ibu. Saya ada banyak composition kerana suka membaca composition. <i>I have made many mistakes in my composition. [If I find it difficult I will ask my parents?]. I have many composition because I like to read compositions.</i>	1.1
	16	Saya bersalah the planet Zog. Ibu dan bapa saya menolong composition kerana saya suka membaca. <i>I have written 'The Planet Zog' incorrectly. My parents helped me with my composition because I like to read.</i>	1.1



Pupil No.	Task No.	Reflection	Selection Criteria
HS14	2	I like this composition best because I like to describe what things are like at home. I like to exaggerate to people who havent been to Sri Lanka and my house there, about how wonderful the country is.	2.2
	3	I like my composition because it describes the things I love to do.	2.2
	7	I want to keep my first storybook in my showcase file because it is 100% original.	3.7
	8	I would like to put my story "How I made my mat" in my showcase portfolio because it does not have many mistakes and it describes how to weave properly.	2.2+3.5
	10	I want to put my poem about my 'leasure instrument' in my showcase file because I think it's the best of all my poems. In this poem I have written about something I don't have, so I get better ideas. This is why it's the best of all my poems.	3.2+3.7
	12	I want to keep my second storybook in my showcase file because it has absolutely no mistakes! (I think).	3.5
	13	I really like it because its almost like a story.	3.1
	14	I want to keep my composition of 'A hologramophone' because it speaks of the future and I like to think about the future.	3.7
	15	I want to keep 'Suzie's lost cat' because teacher told me to keep it [in] my showcase file.	1.6
HS15	1	Because I like the paper.	2.3
	3	Because I like the paper is no wrong. It has three wrong at a paper and I look at the paper there has three wrong. And I so happy because there has three wrong.	3.5
	6	Kerana ia tidak banyak salah dan sikit saja yang salah. <i>Because there are not many mistakes and there are only a few.</i>	3.5
	8	I like my paper because my spelling is look like very careful.	3.3
	9	Saya suka menggumpul stickers kerana untuk kenang-kenangan dan saya suka akan stickers tweety. <i>I like to collect stickers because [they can be kept as memorabilias] and I like Tweety stickers.</i>	2.2
HS16	1	Saya suka karangan sebab saya suka mengarang berbagai bagai cara atau saya selalu mengarang dimana saja yang saya suka. <i>I like [this] composition because I like to write in many ways or I always write in any place I want.</i>	3.7
	2	Saya suka grandmother sebab aku selalu melawat sebab itulah saya taruh kedalam portfolio. <i>I like grandmother because I always visit her [that is why] I put it in my portfolio.</i>	2.2
	3	Saya selalu menaruh cikgu potocopy didalam portfolio. <i>I always keep it [??] teacher photocopies it in the portfolio.</i>	1.1
	6	Because I like this paper I am happy to my family.	2.3
	7	Sebab saya akan lihatkan penjaga saya. Ibu bapa saya selalu melihat bagaimana pelajaran saya pada tahun ini. <i>Because I will show it to my parents. My parents always look at my school work this year.</i>	1.5
	9	Because it was very good.	3.1
HS17	5	I want to learn again. I want to check my composition again. I want my composition correct all.	1.3
	7	I want my storybook correct all. I want my composition very good all. I want my composition good all.	1.3
	8	I like the story because not many false has many time.	3.5
	10	I want to keep my poem because it is about an instrument that I love.	2.2
	12	Because it is medium wrong. I want to read back. I want to check again.	1.3+3.5
	13	Because not have many wrong. I want to show my father and my mother.	1.5+3.5
	14	Because not have wrong many, correct medium [moderate]	3.5
	15	I like my composition because many correct. I like my composition have many correct.	3.5
	16	I like my composition because not many spelling wrong. I like my composition all correct.	3.5

Pupil No.	Task No.	Reflection	Selection Criteria
HS18	1	I like my father because my father membesarkan <i>[looks after]</i> me and me school.	2.2
	6	I want to read composition my family day to read to exams.	1.4
	9	Kerana saya mahu kumpul stamp dan stickers. <i>Because I want to collect stamps and stickers.</i>	2.2
	11	Sebab apa aku pilih iatah I shopping in the Liang Toon. <i>The reason I chose it because I [bought] it in Liang Toon store.</i>	2.2
HS19	1	Because it so nice.	2.3
	2	Because it so nice.	2.3
	3	Because it so beautiful and nice.	2.3
	4	Because it so beautiful and nice.	2.3
	5	Because I want to learn again. I want to check my composition again. I want to my composition correct all.	1.3
	6	I wanted to keep my composition in my showcase file because I think it is interesting.	3.1
	7	I like the book because it so nice.	2.3
	8	I wanted to keep my composition because I think it is interesting.	3.1
	9	Because it so nice.	2.3
	10	I want to keep the poem because it is about instrument that I love.	2.2
	11	Because it is interesting and so nice.	3.1
	12	I want to keep this storybook because it is interesting.	3.1
	13	Kerana ia sangat bagus. Kalau peperiksaan sudah hampir saya hendak ulangi lagi. <i>Because it is very good. When the examination is approaching I will revise it.</i>	1.5+3.1
	14	Kerana saya mau mengulangkaji. <i>Because I want to revise it.</i>	1.3
	15	Kerana saya dapat mengulangkaji. <i>Because I can revise it.</i>	1.3
	16	Yes I like the story, because the story was interesting.	3.1
HS20	1	I like this composition because my handwriting is the best.	3.3
	2	I like this composition because it is nice. My handwriting is the best.	2.3+3.3
	4	I like this composition because it is beautiful. Because it is better than the other composition.	3.2+3.3
	5	I like this composition because I don't have many complained.	3.5
	6	I like this composition because it is nice.	2.3
	7	Because my page is nice. I like it and great.	3.3
	8	I like this composition because it is better than my other composition.	3.2
	10	I like this composition because my handwriting was better than the other.	3.2+3.3
	12	I like this book because it is beautiful.	3.3
HS21	16	I take this composition because I don't have many wrong.	3.5
	2	Because it is better.	3.2
	4	Because it is better than my hobby.	3.2
	5	Because in my file I do not have many composition.	1.2
	6	Because it is better.	3.2
	7	Because the story is great.	3.1
	10	I choose it because it is better than others.	3.2
	12	Because it is very good and nice to see.	3.1+3.3
	13	Because it has little mistakes and I like the story very much.	2.3+3.5
	15	I want to read it back and a little mistakes only.	1.3+3.5
	16	I like it only a little mistakes.	3.5



Pupil No.	Task No.	Reflection	Selection Criteria
HS22	1	Saya memilih bapa saya kerana saya sayang bapa saya kerana dia membesarkan saya dari kecil hingga ke besar ini. <i>I chose 'My father' because I love my father because he has looked after me since I was small.</i>	2.2
	5	Because I want to read composition to exam.	1.4
	6	Because I want to read composition my family day because I want to read to exam and I read at name.	1.3+1.4
	7	Because I want to keep my storybook	1.2
	9	I want to read the composition for exams. May be the exams have the topic instrument.	1.4
	10	I want to read at home because for exams.	1.4
	11	I want to keep it in the showcase portfolio.	1.2
	12	Because I want to read the storybook. Because the story is interesting.	1.3+3.1
	14	The topic is not interesting composition but just to keep at home.	-3.1+1.2
	15	I want to keep because I want to read at home maybe for exam.	1.4
	16	I want to keep the composition because teacher give me a good.	1.6
HS23	1	Saya memilih bapa saya kerana saya sayang bapa saya kerana dia membesarkan saya dari damit hingga ke besar ini dan memberi makan dan minum secukup-cukupnya. <i>I chose 'My father' because I love my father because he has looked after me since I was small until I am at this age and has given me enough food and drink.</i>	2.2
	7	Saya menyukai itik hodoh (ugly duckling) kerana ada kelucuan sedikit sebab ayam itu salah telur . Telur itu ialah telur angsa dan ia juga kadang-kadang memberi sedih. Sebab itulah saya suka itik hodoh. <i>I like [the story about] the ugly ducklings because there is humour in it because the hen has got a wrong egg. The egg is a goose egg and sometimes it is a pity. That is why I like the ugly ducklings.</i>	2.2
	8	Because I like I made my mat I like do the project the project is example science, geography and sejarah [History] and English.	2.2
	9	Kerana saya suka koleksi-koleksi stem gambar-gambarnya menarik perhatian saya. <i>I like stamp collection because the pictures attracted my attention.</i>	2.2
	10	Kerana saya suka seruling bunyinya merdu macam burung dan seruling juga saya yang menarik perhatian saya. <i>The reason I like the flute is that its sound is sweet like a bird and the flute also attracts my attention.</i>	2.2
	11	Kerana kegemaran saya memancing ikan bersama keluarga. Memancing juga dapat menghilangkan boring. Kerana itu saya suka mengambilnya. <i>Because my hobby is fishing with my family. Fishing can also avoid boredom. That is why I chose it.</i>	2.2
	14	Saya suka handphone ini kerana dapat membawa kemana saja dan saya juga suka handphone ini kerana kalau ada kemalangan dapat juga telepon kemana saja. <i>I like this handphone because it can be carried anywhere and I also like the handphone because when there is an accident I can make a call.</i>	2.2
	15	Saya suka mengambil kertas ini kerana saya dapat mengulangkaji lagi supaya saya dapat menambah karangan yang kurang banyak. Saya juga suka karangan. <i>I like to take this paper because I can revise it so that I can increase the number I already have. I also like compositions.</i>	1.3+3.4

**REFLECTIVE TEXTS (TJPS GROUP)**

Note: Translations are in italics.

Pupil No.	Task No.	Reflection	Selection Criteria
TJ1	1	Saya suka karangan ini kerana ia cantik. <i>I like this composition because it is beautiful.</i>	3.3
	4	Saya suka karangan ini kerana ia tidak banyak salah. <i>I like this composition because there are not many mistakes.</i>	3.5
	5	Saya suka karangan ini kerana tidak banyak salah. <i>I like this composition because there are not many mistakes.</i>	3.5
	6	Saya suka karangan ini kerana saya sukanya. <i>I like this composition because I like it.</i>	2.3
	9	I keep this paper because it is writing for spelling mistakes and my ser use to capital letter.	3.5
	10	I keep this paper because it is no many mistakes.	3.5
	14	I like this paper because it isnt many mistakes and many wrong word.	3.5
TJ2	1	Saya suka cerita ini kerana bapak saya itu baik. <i>I like the story because my father is nice.</i>	2.2
	5	Sebab saya pilih ini sebab saya akan tunjukkan ibubapa saya. <i>The reason I chose this is that I will show it to my parents.</i>	1.5
	7	Sebab saya pilih ini kerana saya suka. <i>The reason I chose this because I like it.</i>	2.3
	8	Sebab saya suka cerita ini kerana saya faham ceritanya. <i>The reason I like this story is that I understand it.</i>	3.2
	9	Saya pilih cerita sebab untuk membaca masa hadapan. <i>I chose this story to read in the future.</i>	1.3
	10	Saya pilih cerita ini kerana dia dapat dibaca. <i>I chose this story because it can be read.</i>	1.3
	11	Saya pilih buku cerita ini sebab menghiburkan hati. <i>I chose this storybook because it entertains.</i>	2.1
	12	Sebab saya pilih cerita ini sebab dia bagus dibaca. <i>The reason I chose this story is that it is good to read.</i>	3.1
	13	Sebab saya pilih cerita ini sebab dia senang dibaca. <i>The reason I chose this story is that it is easy to read.</i>	3.2
	14	Sebab saya pilih cerita ini sebab dia bagus. <i>The reason I chose this story is that it is good.</i>	3.1
	15	Sebab saya pilih kertas ini kerana bagus dibaca. <i>The reason I chose this story is that it is good to read.</i>	3.1
	16	Sebab saya pilih kertas ini kerana senang dibaca. <i>The reason I chose this story is that it is easy to read.</i>	3.2
TJ3	2	Saya suka nenek saya kerana dia baik. <i>I like my grandfather/mother because he/she is nice.</i>	2.2
	3	Satu hari aku bermain bola. Aku bermain bola dengan kawan. Saya dan kawan saya bermain bola di belakang rumah. <i>One day I played football. I played football with my friend. My friend and I played football at the backyard.</i>	1.1
	6	Aku suka menyimpan buku ini sebab saya nak membaca. <i>I like to keep this book because I want to read it.</i>	1.3
	7	Saya suka menyimpan kertas ini sebab saya kan himpun arah fail. <i>I like to keep this paper because I will keep it in the file.</i>	1.2
	8	Saya simpan kertas ini sebab saya kan buat luruskan. <i>I keep this paper because I will correct it.</i>	1.3
	12	Sebab saya ambil untuk dapat disimpan. <i>The reason I took is to keep it.</i>	1.2
	14	Sebab saya ambil untuk dapat disimpan dan dibaca. <i>The reason I took is to keep and read it.</i>	1.2+1.3



Pupil No.	Task No.	Reflection	Selection Criteria
TJ4	1	Saya sangat suka cerita ini. <i>I like this story best.</i>	2.3
	5	Saya suka karangan ini kerana senang dibaca dan cantik. <i>I like this composition because it is easy to read and it is beautiful.</i>	3.2+3.3
	7	Saya suka kertas ini kerana saya suka simpan barang. <i>I like this paper because I like to keep things.</i>	2.2
	8	Saya suka kertas ini. <i>I like this paper.</i>	2.3
	9	Saya suka kertas ini saja. <i>I only like this paper.</i>	2.3
	11	Aku suka book ini yang tajuk the alien ini kerana suka. <i>I like this book with the title 'The Alien' because I like it.</i>	2.3
	14	Saya suka karangan ini sebab sangat bagus. <i>I like this composition because it is very good.</i>	3.1
TJ5	2	Aku suka karangan grandfather kerana dia senang dibuat. <i>I like this 'Grandfather' composition because it is easy to do.</i>	3.2
	5	Aku suka ini kerana senang dibaca. <i>I like this [composition] because it is easy to read.</i>	3.2
	6	Kerana ini benar berlaku. <i>Because this [composition] really happened.</i>	2.2
	9	Aku suka kertas ini kerana cerita ini telah berlaku dan cerita ini senang ditulis. <i>I like this paper because the story had just happened and it is easy to write.</i>	2.2+3.2
	10	Saya suka ini kerana tidak ada yang salah. <i>I like this because there are no mistakes.</i>	3.5
	12	Saya suka kerana saya mahu membuat pembetulan. <i>I like [it] because I want to make the correction.</i>	1.3
TJ6	1	Aku suka karangan my father kerana ini bisai. <i>I like 'My father' composition because it is beautiful.</i>	3.3
	4	Aku suka kerana ini bisai dan bagus. <i>I like [it] because it is beautiful and good.</i>	3.1+3.3
	5	Aku suka my family's day sebab inda banyak merah. <i>I like 'My family's day' because there isn't much red [ink].</i>	3.5
	7	Aku suka kerana hanya sedikit hanya dapat salah <i>I like [it] because only a few were incorrect.</i>	3.5
	8	Aku suka kertas ini sebab guru memberi tahu aku yang mana salah. <i>I like this paper because teacher had told me which ones were wrong.</i>	3.5
	9	I like because it is very clear.	3.6
	10	Saya suka kertas ini kerana ia bagus. <i>I like this paper because it is good.</i>	3.1
	11	I like my story book because I have the book.	2.2
	12	Saya suka kerana tulisan saya baik sedikit. <i>I like [it] because my handwriting is better.</i>	3.2+3.5
TJ7	1	Aku suka karangan ini kerana bila saya baca saya suka lagi baca. <i>I like this composition because once I read it I wanted to read it again.</i>	2.3
	4	I choose this because when I read it i fell enjoy it	2.3
	5	Aku suka kertas ini kerana senang dibaca. <i>I like this paper because it is easy to read.</i>	3.2
	6	Saya suka buku ini kerana buku ini ada gambar. <i>I like this book because it has pictures.</i>	3.3
	9	I like this paper because there are no many mistakes.	3.5
	10	I like this paper because it is easy to read.	3.2
	11	I like this because it is easy to read.	3.2
	12	I like this paper because it has few mistakes.	3.5
	13	I want to keep this paper because it is easy to read.	3.2
	14	I want to keep this paper because it is my idea.	3.6
	15	I like this paper because it is good for me to read.	3.1
	16	I want to keep this paper because it is easily to read.	3.2

Pupil No.	Task No.	Reflection	Selection Criteria
TJ8	1	Saya suka karangan ini kerana ia bagus dan baik walaupun karangannya sedikit. <i>I like this composition because it is good although it is short.</i>	3.1+3.4(-)
	4	Saya suka tajuk cerita ini kerana ia bagus dan cantik. Ia boleh mengulangkaji untuk saya. <i>I like the title of this story because it is good and beautiful. It can be used for revision.</i>	3.1+3.3+1.4
	6	Saya mahu menyimpan buku cerita ini kerana original dan bagus. <i>I wanted to keep this storybook because it is original and good.</i>	3.1+3.7
	7	Saya suka kertas ini kerana dia sangat senang ditulis dan senang dibaca. <i>I like this paper because it is so easy to write and easy to read.</i>	3.2
	9	Saya suka kertas ini kerana karangan disusun dengan bagus dan juga saya mesti menggunakan ideas. <i>I like this paper because the composition is arranged properly and I must use my own ideas</i>	3.6+3.7
	10	Saya suka kertas ini kerana karangannya bagus. <i>I like this paper because the composition is good.</i>	3.1
	11	Saya suka kertas ini kerana tidak banyak salah dan senang dibaca. <i>I like this paper because there are not many mistakes and it is easy to read.</i>	3.2+3.5
	12	Saya suka kertas ini kerana ia bagus dan tidak banyak salah. <i>I like this paper because it is good and not many mistakes.</i>	3.1+3.5
	15	Saya suka kertas ini kerana tidak banyak salah dan ia bagus. <i>I like this paper because [there are] not many mistakes and it is good.</i>	3.1+3.5
	16	Saya suka kertas ini kerana ia dua saja salah. <i>I like this paper because only two were wrong.</i>	3.5
TJ9	1	Saya suka karangan ini kerana cantik dan bersih. <i>I like this composition because [it is] beautiful and clean.</i>	3.3
	4	Saya suka cerita ini sebab cantik dan bersih. <i>I like this story because [it is] beautiful and clean.</i>	3.3
	5	Saya suka cerita ini kerana tidak banyak salah. <i>I like this story because there are not many mistakes.</i>	3.5
	9	I keep the paper because the paper is very clear.	3.6
	10	Saya suka cerita ini sebab tidak ada salah semua. Very very good. <i>I like this story because not all are wrong. Very very good.</i>	3.5
	14	Saya suka karangan ini kerana tidak banyak salah. <i>I like this composition because there are not many mistakes.</i>	3.5
	15	I like the paper because no all wrong.	3.5
	16	Saya suka kertas ini kerana ia syok dibaca. <i>I like this paper because it is interesting to read.</i>	3.1
TJ10	2	Saya suka karangan ini pasalnya suka nenek saya. <i>I like this composition because [I] like my grandfather/mother.</i>	2.2
	3	Saya suka karangan sebab saya suka sukan. <i>I like this composition because I like sport.</i>	2.2
	8	Pasal saya suka bermain guli dan saya suka bermainnya. <i>I like playing marbles and I like to play them.</i>	2.2
TJ11	1	Saya suka ayah saya kerana he is also happy. <i>I like my father because ...</i>	2.2
	4	Saya pilih rumah saya kerana saya tertarik kepada karangan rumah saya. <i>I chose 'My house' because I am attracted to [it].</i>	2.3
	5	Saya pilih karangan ini kerana itu adalah keluarga saya. <i>I chose this composition because that is my family.</i>	2.2
	6	Saya pilih tajuk ini kerana original dan tidak banyak salah <i>I chose this title because [it is] original and there are not many mistakes.</i>	3.5+3.7
	7	Saya suka cerita ini kerana ia tidak banyak salah. <i>I like this story because it has not many mistakes.</i>	3.5

(Continue/..)



Pupil No.	Task No.	Reflection	Selection Criteria
TJ11 (Cont.)	8	Saya suka cerita ini kerana ia tidak banyak salah dan senang dibaca. <i>I like this story because it has not many mistakes and [it is] easy to read.</i>	3.2+3.5
	9	Saya pilih cerita ini kerana peperiksaan tidak lama lagi. <i>I chose this story because the examination is approaching.</i>	1.4
	10	Saya mahu menyimpannya kerana peperiksaan pertengahan tahun tidak lama lagi. <i>I wanted to keep it because the mid-year examination is approaching.</i>	1.4
	13	I chose this because the composition is very exciting.	3.1
TJ12	1	Saya sayang ayah saya dan ayah saya pula sayang aku pasal ayah menjaga saya sehingga saya besar dan lagi ayah saya baik kadang-kadang ayah saya suruh kami belajar rajin-rajin hingga dewasa. <i>I love my father and my father also loves me because father looks after me until I am grown up and furthermore my father is nice sometimes my father tells us to study hard until we are adults.</i>	2.2
	3	I have a hobby because I like my hobby is playing badminton and bicycle also to read a book	2.2
	4	Saya suka rumah saya kerana saya tinggal arah rumah itu. Rumah saya terletak dikampung Tanah Jambu. <i>I like my house because I live in that house. My house is situated in Kampong Tanah Jambu.</i>	2.2
	6	Kerana saya mahu penuhi fail saya. Untuk mengulangajinya. <i>Because I want to fill up my file. For revision.</i>	1.2+1.4
	8	Kerana saya tidak banyak yang salah. <i>Because I have not made too many mistakes.</i>	3.5
	10	Kerana saya suka dan sudah saya dewasa saya akan membuatnya. <i>Because I like and when I grow up I will do it.</i>	2.3+2.2
	11	Kerana ia saya suka dan saya suka karangan yang saya buat itu. <i>Because I like it and I like the composition I did.</i>	2.3
	12	Kerana saya suka itu kerana itu benar yang saya buat dan tidak banyak salah. <i>The reason I like it is that it was what I did and not many mistakes.</i>	2.3+3.5
	2	Saya suka karangan ini sebab saya suka nenek laki kerana nenek laki saya sungguh baik. <i>I like this composition because I like my grandfather because my grandfather is very nice.</i>	2.2
	3	Saya suka hobby kerana ia bagus dan hobby saya ini adalah untuk kita tidak boring masa lapang atau masa cuti sekolah. Inilah hobby saya. <i>I like 'hobby' because it is good and my hobby is for us not to get bored in [our] spare time or during the school holidays. This is my hobby.</i>	2.3+2.2
TJ13	5	Saya suka keluarga kerana keluarga saya adalah keluarga bahagia dan gembira. <i>I like 'family' because my family is a happy family.</i>	2.2
	6	Saya suka cerita ini sebab cerita ini seronok dan bagi pengetahuan tentang cerita ini. Benarnya cerita ini bukan saya buat sendiri tetapi saya lihat dibuku. <i>I like this story because this story is interesting and gives knowledge about this story. The truth is I didn't do it myself but I [copied] it from a book.</i>	2.1+2.2
	7	Saya suka buat tikar sebab kalau dibuat lawa dan buat saya dapat tahu tentang buat tikar dan buat saya gembira kalau sudah siap buat tikar. <i>I like to weave a mat because when I did it nicely I knew that I could weave it properly and it really made me happy.</i>	2.2
	8	Saya suka cerita ini kerana dapat dibaca masa lapang dan senang dibaca. <i>I like this story because it can be read in my spare time and it is easy to read.</i>	1.3+3.2
		(Continue/..)	

Pupil No.	Task No.	Reflection	Selection Criteria
TJ13 (Cont.)	10	Saya suka kerana tidak banyak salah tetapi saya salah ejaan saja. <i>I like [it] because there are not many mistakes but only spelling mistakes.</i>	3.5
	11	Saya suka story book ini kerana bagus dan tidak banyak salah. <i>I like this storybook because [it is] good and there are not many mistakes.</i>	3.1+3.5
	15	Saya suka karangan ini sebab tidak banyak salah dan karangan saya ini bagus tetapi karangan saya ini terlalu pendek. <i>I like this composition because there are not many mistakes and this composition is good but this composition is too short.</i>	3.1+3.4+3.5
	16	Saya suka karangan ini sebab tidak banyak salah tetapi karangan ini terlalu pendek. <i>I like this composition because there are not many mistakes but this composition is too short.</i>	3.4+3.5
TJ14	8	I like my paper because I didn't get any mistakes and my writing is tidy.	3.3+3.5
	9	I like this composition because it doesn't have lots of mistakes.	3.5
	10	I like this composition because I really like the poem which I wrote.	3.1
	11	I like this story book because my handwriting is good, I didn't get any mistakes and my teacher wrote me an excellent mark.	3.3+3.5+1.6
	12	I like this paper because its like a long composition and my handwriting is tidy.	3.3+3.4
	13	I would like to keep this paper because it is tidy and it looks nice.	3.3
	14	I like to keep this because I didnt get a mistake and my handwriting is tidy.	3.3+3.5
	15	I would like to keep my composition because I didn't get many mistakes and because my hand writing is okay.	3.3+3.5
TJ15	1	Saya suka bapa pasal baik dan perangnya. Bapa saya suka saya kerana kalau ada barang bapa saya cari sampai dapat. <i>I like father because he is [a good character]. My father likes me because if there is anything [I want?] he will try to find it.</i>	2.2
	3	Saya suka untuk membaca. <i>I would like to read [it].</i>	1.3
	5	Saya suka pasal saya belajar. <i>I like it because [I study?].</i>	1.1
	6	Pasal saya suka membaca buku ini pasal seronok. <i>Because I like to read this book because [it is] interesting.</i>	3.1
	10	Pasal saya suka mendengarnya bunyi pun sedap. <i>Because I like to listen to [the sound of the musical instrument] as it sounds good.</i>	2.2
	15	Saya suka membaca dan senang dibuat. <i>I like to read [it] and [it is] easy to read.</i>	1.3+3.2
TJ16	1	Memenuhi kertas ini ke dalam fail saya. <i>To fill this paper in my file.</i>	1.2
	2	Supaya untuk mengulang lagi. <i>[So that?] for revision.</i>	1.4
	4	Untuk mengulangkaji lagi. <i>For revision.</i>	1.4
	7	Kerana hendak membaca lagi pada tahun hadapannya. <i>Because [I wanted] to read it again next year.</i>	1.3
	9	Kerana peperiksaan akan datang tidak lama lagi saya mesti mengulangkaji ataupun ceritanya yang saya buat itu sungguh lucu. <i>Because the examination is coming soon. I must revise or the story I wrote is so humourous.</i>	1.4+3.1
(Continue/..)			



Pupil No.	Task No.	Reflection	Selection Criteria
TJ16 (Cont.)	10	Bunyinya ting ting. Aku terasa dalam fikiranku kalau ia dibaca. <i>Its sound is 'ting ting'. I can feel it in my mind when I read it.</i>	2.2
	11	Sipun jua kosong aku mau isi jua. Sebab ia begambar sudah. <i>Even though it is empty, I want to fill it. Because it already has pictures in it.</i>	3.3
	13	Walaupun ada salah sedikit saya boleh membacanya lagi supaya dapat membaca dengan lancar. <i>Although there are a few mistakes, I can read it again so that I can read fluently.</i>	1.3+3.5
	15	Kerana ada good dalam kertas. <i>Because there is a 'good' in the paper.</i>	1.6
	16	Ada tanda good dalam kertas. <i>There is a 'good' in the paper.</i>	1.6
TJ17	1	I like this composition because it is a very good piece of writing and it is a good composition	3.1
	2	I like this composition because it is a very good piece of writing and it is a good composition	3.1
	4	I like this composition because it is a very good piece of work	3.1
	5	I like this composition because it is a very good piece of work	3.1
	6	I like this story because it is a very good story	3.1
	9	I like this composition because it is good.	3.1
	10	I like this composition because it is good.	3.1
	11	I like this composition because it is good.	3.1
	12	I like this composition because it is very good.	3.1
	13	I like this composition because it is very good.	3.1
	14	I like this composition because it is good.	3.1
	15	I like this composition because it is very good.	3.1
	16	I like this composition because it is very good.	3.1
TJ18	1	Saya suka karangan ini sebab saya suka ayah saya. Ayah saya seorang penyayang. Ayah saya seorang baik. <i>I like this composition because I like my father. My father is a loving person. My father is a good person.</i>	2.2
	6	Saya suka cerita house on haunted hill kerana ceritanya sungguh menakutkan dan menyeronokkan. <i>I like the 'house on haunted hill' story because the story is so frightening and exciting.</i>	2.1
	8	Saya suka kumpul stickers kerana ada macam-macam warna dan bentuk. <i>I like to collect stickers because they are in various colours and shapes.</i>	2.2
	9	Saya suka cerita minnie mouse kerana ceritanya begitu menarik. <i>I like 'Minnie Mouse' story because the story is so attractive.</i>	2.1
	10	Saya suka bunyinya kerana bunyinya sungguh sedap didengar. <i>I like its sound because its sound is very nice to listen to.</i>	2.2
	11	Saya suka cerita ini. <i>I like this story.</i>	2.3
TJ19	2	Saya suka karangan ini kerana nenek saya sudah tua. Dia tinggal seorang dirumah. Dia suka bagi kami nasihat. Saya suka datang kerumah nenek saya. Nenek saya suka bawa saya berjalan ke kedai. Saya sangat gembira kerana saya masih melihat nenek saya. <i>I like this composition because my grandfather is very old. He lives alone. He likes to give advice. I like to go to my grandfather's house. My grandfather likes to take me to the shop. I am so happy that my grandfather is still alive.</i>	2.2
	5	Kerana cerita ini sungguh menggembirakan saya dan saya juga sayang keluarga saya. <i>Because this story makes me so happy and I also love my family.</i>	2.3+2.2
	7	Kerana cerita ini tidak banyak salah dan kemas. <i>Because this story has not many mistakes and [it is] tidy.</i> (Continue/..)	3.3+3.5

Pupil No.	Task No.	Reflection	Selection Criteria
TJ19 (Cont.)	8	Saya suka kertas ini kerana ia senang di baca dan ia kemas. <i>I like this paper because it is easy to read and it is tidy.</i>	3.2+3.3
	10	Kerana ia senang dibaca. <i>Because it is easy to read.</i>	3.2
	13	Saya suka cerita ini kerana mudah dibaca. Ia juga kemas dan cantik. Kertas ini tidak banyak kotor. <i>I like this story because it is easy to read. It is also tidy and beautiful. This paper is not too dirty.</i>	3.2+3.3
	14	Saya suka kertas ini kerana ia cantik dan kemas. Saya juga senang dibaca. <i>I like this paper because it is beautiful and tidy. [It is] also easy to read.</i>	3.2 + 3.3
	16	Saya suka cerita ini kerana cerita ini senang dibaca. Ia juga sungguh bersih dan kemas. <i>I like this story because this story is easy to read. It is also very clean and tidy.</i>	3.2 + 3.3
TJ20	2	Saya suka cerita ini kerana saya tahu hal nenek saya. Saya membuat cerita ini senang dan siuk. Saya suka nenek saya kerana nenek saya sayang kepada saya dan saya juga sayang nenek saya. <i>I like this story because I know about my grandmother. I wrote the story [because] it was easy and exciting [to write]. I like my grandmother because my grandmother loves me and I love my grandmother too.</i>	2.2
	3	Saya suka kerana saya suka karangan my hobby sebab ia bagus. <i>I like [it] because I like 'My hobby' composition because it is good.</i>	2.3+3.1
	5	Saya suka kerana ia senang dibuat. <i>I like [it] because it is easy to do.</i>	3.2
	6	Saya suka simpan kerana saya suka cerita ini dan cerita ini saya buat sendiri. <i>I like to keep it because I like this story and I made this story myself.</i>	2.1+3.2
	7	Kerana ia baik dibaca dan kemas. <i>Because it is good to read and tidy.</i>	3.1+3.3
	8	Kerana saya lihat cantik dan tulisan saya ok lah. <i>Because I feel it is beautiful and my writing is okay.</i>	3.3
	10	Sebab ia semua lurus dan saya baru pernah semua lurus sebab itulah saya suka. <i>Because all of it is correct and this is the first time I get all of it correct [and] that is why I like [it].</i>	3.2+3.5
	11	Sebab saya suka buku cerita itu. <i>Because I like the storybook.</i>	2.1
	12	Sebab ia bagus, ia smart dan bersih. <i>Because it is good, smart and clean.</i>	3.1+3.3
	14	Sebab ia cantik, baik dan cermat. <i>Because it is beautiful, good, and tidy.</i>	3.1+3.3
	16	Kerana tidak ada salah dan sanang dibaca untuk periksa. <i>Because there isn't any mistakes and easy to read for the exam.</i>	1.4+3.5
TJ21	1	Saya suka karangan ini sebab karangan ini membuatkan saya rasa gembira sebab ayah saya ialah seorang penyayang. <i>I like this composition because this composition makes me happy because my father is a loving person.</i>	2.3+2.2
	3	Cerita ini bagus dan membuatkan saya gembira selalu. Basikal ini ialah kesayangan saya. Saya suka cerita ini kerana ia membuatkan saya mahu menunggang basikal ini semasa lapang. <i>This story is nice and always makes me happy. I love this bicycle. I like this story because it makes me ride the bicycle in my spare time.</i>	2.3+2.2
	6	Cerita ini sungguh menyeronokkan kerana ia membuatkan saya hendak menangis walaupun ia dilukis dengan buruk saya tetap suka cerita ini. <i>This story is so exciting because it makes me cry although it is badly drawn [but] I will always like this story.</i>	2.1+2.2
	7	I love like to read this paper because it is so fun and it is very wonderful. <div style="text-align: right;">(Continue/..)</div>	3.1



Pupil No.	Task No.	Reflection	Selection Criteria
TJ21 (Cont.)	8	Saya suka kertas ini kerana ia menambahkan ilmu pelajaran kepada semua. <i>I like this paper because it increases knowledge to all.</i>	2.3
	9	Saya menyukainya kerana ia boleh mengingatkan kesalahan cerita yang saya buat. <i>I like it because it reminds me of the mistakes I made.</i>	3.5
	10	Saya sangat menyukainya. <i>I really like it.</i>	2.3
	11	Ia boleh membuatkan saya untuk membuatkan banyak buku cerita sendiri. <i>It can make me write more storybooks.</i>	2.3
	12	Saya suka cerita ini kerana dimasa cuti ia boleh membuatkan hati saya senang. <i>I like this story because it can make me happy during the school holidays.</i>	2.3
	15	Saya minat karangan ini kerana saya boleh mengulang kaji pelajaran ini. <i>I love this composition because I can revise this lesson.</i>	1.4
TJ22	1	I like my father composition because when people want to know about my father he job in school. They talk when my father is born	2.2
	3	Saya sukakan cerita ini kerana ia senang dibaca. Pada hari peperiksaan tentu ia akan dikeluarkan. <i>I like this story because it is easy to read. It will certainly be included on the examination day.</i>	1.4+3.2
	5	Saya rasa mungkin didalam karangan English tentu ia akan dikeluarkan tentang my family day dan seronok dibaca. <i>I feel in the English composition it will certainly be given about 'My family day' and [it is] exciting to read.</i>	1.4+3.1
	6	Saya suka akan cerita the wicked witch pasal ia sangat seronok dibaca. <i>I like the story about 'The wicked witch' because it is interesting to read.</i>	2.1
	7	Saya suka menyimpannya kerana boleh dibaca dan ia sangat senang bagi saya. <i>I like to keep it because it can be read and it is very easy for me.</i>	1.3+3.2
	9	Saya suka menyimpannya kerana kalau saya membaca cerita didalam kertas ini saya boleh ingat kerana ia tidak banyak salah. <i>I like to keep it because if I read the story in the paper I can remember it has few mistakes.</i>	3.5
	10	I want to kept because it has no many wrong and it is very good.	3.1+3.5
	12	I like to keep this paper because it is good and I like to read this paper.	1.3+3.1
	13	I like to keep this paper because I like to read this paper.	1.3
	14	I like to read this paper and it is good.	1.3+3.1
	15	Saya suka menyimpan sebab ceritanya sangat menarik. <i>I like to keep it because the story is so attractive.</i>	3.1
	16	Saya suka menyimpannya kerana ceritanya sangat menarik. <i>I like to keep it because the story is so attractive.</i>	3.1



APPENDIX 5D (Part I)

FINAL WRITING SUBMISSION RECORD (HSPS)

	Pupils' No.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	TOTAL
1	HS1	/	/	X	/	/	/	/	/	/	/	/	X	/	/	/	/	14
2	HS2	/	X	X	/	X	/	/	/	/	X	/	X	/	X	X	X	8
3	HS3	/	/	X	/	/	/	/	/	/	X	/	X	/	/	/	/	13
4	HS4	/	/	X	X	X	/	X	/	/	/	/	X	/	/	X	X	9
5	HS5	/	X	X	/	/	/	X	/	/	/	/	/	/	/	/	/	13
6	HS6	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	16
7	HS7	/	/	X	/	/	/	/	/	/	/	/	/	/	/	/	/	15
8	HS8	X	/	/	/	X	/	/	/	/	X	X	X	X	/	/	/	10
9	HS9	/	/	/	/	/	/	/	/	/	/	/	X	/	/	/	/	15
10	HS10	/	/	/	/	X	/	/	X	/	/	/	X	/	/	X	X	11
11	HS11	/	/	X	/	/	/	/	X	/	/	/	/	/	/	/	/	14
12	HS12	X	/	X	/	X	/	X	X	/	/	X	X	X	X	/	X	6
13	HS13	/	/	/	/	/	/	/	/	/	X	/	X	/	/	/	/	14
14	HS14	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	16
15	HS15	/	/	/	/	/	/	X	/	/	X	X	X	/	/	/	/	12
16	HS16	/	/	/	X	X	/	/	/	/	/	/	X	/	/	/	/	13
17	HS17	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	16
18	HS18	/	/	X	/	X	/	/	/	/	/	/	X	/	/	/	/	13
19	HS19	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	16
20	HS20	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	16
21	HS21	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	16
22	HS22	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	16
23	HS23	/	/	X	/	/	/	/	/	/	/	/	X	/	/	/	/	14
Received		21	21	13	21	16	23	19	20	23	18	20	10	21	21	20	19	306
Expected		23	23	23	23	23	23	23	23	23	23	23	23	23	23	23	23	368
Writing Task No.		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	

No.	Date	Title / Task	No.	Date	Title / Task	No.	Date	Title / Task
1	25/1	My father	5	22/2	Favourite tv programme	9	28/3	My collection
2	1/2	My grandfather / mother	6	28/2	Azri's family day	10	18/4	A poem
3	8/2	My hobby	7	7/3	Storybook1	11	9/5	How I spent my hols
4	16/2	My house	8	15/3	Weaving a mat	12	24/5	Storybook 2
Ending a story			13	6/6		13	21	20
Comm equipment			14	11/7		14	23	23
Picture composition			15	25/7		15	14	15
A thief on Planet Zog			16	1/8		16	14	16

Key: / = Work submitted X = Work not submitted



APPENDIX 5D (Part II)

FINAL WRITING SUBMISSION RECORD (TJPS)

Pupils' No.		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	TOTAL
1	TJ1	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	16
2	TJ2	/	/	/	/	/	X	/	/	/	/	/	/	/	/	/	/	15
3	TJ3	/	/	/	/	/	/	/	/	/	/	X	/	/	/	/	/	15
4	TJ4	/	/	/	X	/	X	/	/	/	/	/	/	/	/	/	/	14
5	TJ5	/	/	/	/	/	/	X	X	/	/	/	/	/	/	X	X	12
6	TJ6	/	/	/	/	/	X	/	/	/	/	/	/	/	/	/	/	15
7	TJ7	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	16
8	TJ8	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	16
9	TJ9	/	/	/	/	/	X	/	/	/	/	/	/	/	/	/	/	15
10	TJ10	/	/	/	X	X	X	/	/	/	X	/	/	/	/	X	/	11
11	TJ11	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	16
12	TJ12	/	/	/	/	/	/	/	/	/	/	/	/	X	/	/	/	15
13	TJ13	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	16
14	TJ14 (Late admission)	-	-	-	-	-	-	/	/	/	/	/	/	/	/	/	/	10
15	TJ15	/	/	/	X	/	/	/	X	X	/	/	/	/	/	/	/	13
16	TJ16	/	/	/	/	X	X	/	/	/	/	/	/	/	/	/	/	14
17	TJ17	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	16
18	TJ18	/	X	X	X	/	/	/	/	/	/	/	/	/	X	X	X	10
19	TJ19	/	/	/	X	/	X	/	/	/	/	X	/	/	/	/	/	13
20	TJ20	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	16
21	TJ21	/	/	/	X	/	/	/	/	/	/	/	/	/	X	/	X	13
22	TJ22	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	16
Received		21	20	20	15	19	14	21	20	21	21	20	22	21	20	19	19	313
Expected		21	21	21	21	21	21	22	22	22	22	22	22	22	22	22	22	346
Writing Task No.		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	

No.	Date	Title / Tasks	No.	Date	Title / Tasks	No.	Date	Title / Tasks
1	24/1	My father	5	21/2	Azri's family day	9	20/3	Favourite tv programme
2	31/1	My grandfather/mother	6	28/2	Storybook 1	10	27/3	A poem
3	7/2	My hobby	7	6/3	Weaving a mat	11	3/4	Storybook 2
4	14/2	My house	8	13/3	My collection	12	8/5	How I spent my hols

Key: / = Work submitted X = Work not submitted



SCORES FOR WRITING PERFORMANCE ASSESSMENT (HSPS GROUP)

Pupil Number	Writing Task Number																No. of Pieces	Total Score	Mean Score
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16			
HS1	8.5	7		9.5	7.5	6	8	8	5.5	10	6		5	5.5	5.5	9	14	101.0	7.21
HS2	8			7.5		8	4	7.5	7.5		6.5		2.5				8	51.5	6.44
HS3	9	12		11	11	11	8.5	10	8.5		8		9	8	9	11	13	123.5	9.50
HS4	5.5	6				5.5		6	8	8	5.5		2	6			9	52.5	5.83
HS5	9			8	9.5	9.5		9	7.5	10	11	11	8	9	9	10	13	120.0	9.23
HS6	8.5	8	6	7	6.5	8.5	10	7.5	9	11	6.5	9.5	7.5	9	8	6.5	16	129.0	8.06
HS7	8.5	12		11	9.5	12	10	12	11	11	13	10	11	13	12	13	15	166.0	11.07
HS8		8	5	8.5		8.5	11	12	7					11	8.5	11	10	88.5	8.85
HS9	10	9	9.5	11	7.5	9.5	12	11	10	11	11		9.5	9.5	10	9	15	148.0	9.87
HS10	7.5	5	5.5	11		5.5			6.5	7.5	5.5		2.5	11			10	67.0	6.70
HS11	6	6.5		7	7	9	6.5		8.5	11	6	5.5	7	9	10	9	14	107.5	7.68
HS12		5		4.5		6.5			7	9.5					9		6	41.5	6.92
HS13	9.5	10	11	10	8.5	4.5	4.5	7.5	8		8.5		8.5	9	9.5	8	14	117.0	8.36
HS14	15	15	14	18	17	17	17	16	15	17	16	18	17	16	17	17	16	258.5	16.16
HS15	7.5	8	6.5	7	5	8.5		8	7				8	8.5	8.5	8.5	12	91.0	7.58
HS16	6.5	5.5	5.5			6.5	4.5	8.5	8.5	8.5	6.5		6	8	6.5	8.5	13	89.5	6.88
HS17	9	9.5	9	8	12	11	12	11	9	10	10	11	9.5	11	11	9	16	160.5	10.03
HS18	7	7		6.5		7.5		7	6.5	5.5	5.5		5.5	7	7.5	11	12	83.0	6.92
HS19	11	11	11	11	11	8.5		12	11	12	9.5		12	11	12	11	14	150.5	10.75
HS20	13	13	12	14	12	14	14	13	11	14	14	13	13	11	13	14	16	202.5	12.66
HS21	11	12	9.5	10	11	12	15	12	12	13	13	15	11	13	12	12	16	189.5	11.84
HS22	12	12	9.5	12	12	13		9	10	11	10	13	12	11	12	14	15	169.0	11.27
HS23	9	10		8	6	9.5	9.5	12	9.5	11	10		9	11	9.5	11	14	134.0	9.57
	Group Total / Average																301	2841	9.10



SCORES FOR WRITING PERFORMANCE ASSESSMENT (TJPS GROUP)

Pupil Number	Writing Task Number																No. of Pieces	Total Score	Average Score
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16			
TJ1	8.5	9.5	7.5	9	7.5		10	8	7.5	10	9	8	8	10	12	11	15	135.5	9.03
TJ2	9	8.5	4.5	7	9		10	9	7	9	7.5	8	11	8	8.5	11	15	126.0	8.40
TJ3	8	6.5	7	5	8		8.5	5	6.5	5.5		4.5	5.5	8.5	4.5	8.5	14	91.5	6.54
TJ4	6	7.5	4.5		7.5		8.5	6	6	8	7.5	7	7.5	8.5	9.5	11	14	104.5	7.46
TJ5	7.5	8.5	4	11	10				7.5	11	7.5	6	5.5	6.5			11	84.0	7.64
TJ6	9	10	7	7	6.5		7	7	7.5	11	9.5	6	8	6.5	5.5	11	15	117.5	7.83
TJ7	13	13	10	15	13	12	15	12	12	15	15	12	11	12	14	13	16	202.0	12.63
TJ8	9.5	8.5	8	10	8.5	6.5	9.5	7	9	12	11	10	10	9.5	11	12	16	151.0	9.44
TJ9	6.5	8	6.5	8.5	6		5.5		5.5	8	5	5	4	6.5	5.5	9	14	89.5	6.39
TJ10	7	7	3.5				8	6.5	5.5		5.5	5.5		6		9	10	63.5	6.35
TJ11	7	8	5.5	9.5	8.5	6.5	9	7	6.5	10	8.5	7.5	8.5	7	8.5	11	16	128.5	8.03
TJ12	6.5	7	6.5	7.5	5.5		9.5	4	6.5	4.5	7.5	5.5		7	10	9	14	96.5	6.89
TJ13	10	9.5	7.5	11	12		14	8.5	10	10	11	7.5	7.5	9.5	11	12	15	150.0	10.00
TJ14							16	12	14	16	16	15	15	16	16	16	10	149.0	14.90
TJ15	6	7.5	4		4		6			6	2.5	2.5	4.5	4	3	8	12	58.0	4.83
TJ16	7.5	7	5	9.5			8.5	6	12	10	5	7	9	12	14	12	14	123.0	8.79
TJ17	13	13	8.5	15	14	15	13	12	12	15	16	12	15	15	17	16	16	217.5	13.59
TJ18	10				8.5		7	8	9.5	10	9.5	7	7.5				9	77.0	8.56
TJ19	11	11	4.5		8.5		8.5	6.5	5	9		5.5	7	12	13	14	13	113.5	8.73
TJ20	11	9	7.5	12	9	11	11	7.5	9.5	14	11	11	8.5	11	11	15	16	167.0	10.44
TJ21	9	11	7		6.5	12	9	7	11	11	13	11	11		15		13	131.0	10.08
TJ22	11	8	7	11	13	11	8.5	7.5	7	13	14	11	13	15	15	15	16	177.5	11.09
	Group Total / Average																304	2753.5	8.98



NUMBER OF PROPOSITIONS IN PUPILS' REFLECTIVE TEXTS

Group	Pupil Number	Total Number of Propositions	Total Number of Reflective Pieces	Average Proposition
HSPS	HS1	10	9	1.1
	HS2	6	5	1.2
	HS3	13	11	1.2
	HS 4	4	4	1.0
	HS 5	13	5	2.6
	HS 6	14	6	2.3
	HS 7	16	13	1.2
	HS 8	11	6	1.8
	HS 9	10	9	1.1
	HS 10	3	3	1.0
	HS 11	16	14	1.1
	HS 12	3	3	1.0
	HS 13	18	11	1.6
	HS 14	16	9	1.8
	HS 15	8	5	1.6
	HS 16	10	6	1.7
	HS 17	18	9	2.0
	HS 18	4	4	1.0
	HS 19	20	16	1.3
	HS 20	13	10	1.3
	HS 21	13	10	1.3
	HS 22	17	11	1.5
	HS 23	17	8	2.1
	Group Average			1.46
TJPS	TJ1	9	7	1.3
	TJ 2	12	12	1.0
	TJ 3	10	7	1.4
	TJ 4	8	7	1.1
	TJ 5	7	6	1.2
	TJ 6	10	9	1.1
	TJ 7	12	12	1.0
	TJ 8	19	10	1.9
	TJ 9	10	8	1.3
	TJ 10	3	3	1.0
	TJ 11	11	9	1.2
	TJ 12	17	8	2.1
	TJ 13	23	10	2.3
	TJ 14	17	9	1.9
	TJ 15	8	6	1.3
	TJ 16	14	10	1.4
	TJ 17	15	13	1.2
	TJ 18	10	6	1.7
	TJ 19	22	8	2.8
	TJ 20	24	11	2.2
	TJ 21	17	10	1.7
	TJ 22	20	12	1.7
	Group Average			1.54
Overall Average			1.5	



FREQUENCY OF SELECTION CRITERIA USED BY INDIVIDUAL PUPILS

Pupil No.	Extrinsic						Contextual			Textual							Tot
	1.1	1.2	1.3	1.4	1.5	1.6	2.1	2.2	2.3	3.1	3.2	3.3	3.4	3.5	3.6	3.7	
HS1	1						1	6	1								9
HS2	1								4					1			6
HS3		3	6						2		1						12
HS4								1		1		2					4
HS5							2	3									5
HS6			5	2		1			2	2							12
HS7				2			2	2		2		4	2	1			15
HS8	2							3						1			6
HS9			2		1				1			2	1	3			10
HS10								1	1			1					3
HS11		2		9				3									14
HS12			1							2							3
HS13	8		2	1													11
HS14						1		3		1	1			2		3	11
HS15								1	1			1		2			5
HS16	1				1			1	1	1						1	6
HS17			3		1			1						6			11
HS18				1				3									4
HS19			3		1			1	6	6							17
HS20									2		3	6		2			13
HS21		1	1						1	2	4	1		3			13
HS22		3	2	5		1		1		2							14
HS23			1					7					1				9
Freq.	13	9	26	20	4	3	5	37	22	19	9	17	4	21	0	4	213
User	5	4	10	6	4	3	3	15	11	9	4	7	3	9	0	2	95
%	21.7	17.4	43.5	26.1	17.4	13	13	65.2	47.8	39.1	17.4	30.4	13	39.1	0	8.7	44.6
TJ1									1			1		5			7
TJ2			2		1		1	1	1	3	3						12
TJ3	1	3	2					1									7
TJ4								1	4	1	1	1					8
TJ5			1					2			3			1			7
TJ6								1		2	1	2		4	1		11
TJ7									2	1	5	1		2	1		12
TJ8				1						6	2	1	1	4	1	2	18
TJ9										1		2		4	1		8
TJ10								3									3
TJ11				2				2	1	1	1			3		1	11
TJ12		1		1				4	3					2			11
TJ13			1				1	5	1	2	1		2	4			17
TJ14						1				1		7	1	6			16
TJ15	1		2					2		1	1						7
TJ16		1	2	3		2		1		1		1		1			12
TJ17										13							13
TJ18							2	3	1								6
TJ19								2	1		5	5		1			14
TJ20				1			2	1	1	4	3	3		3			18
TJ21				1				3	7	1				1			13
TJ22			4	2			1	1		5	3			2			18
Freq.	2	5	14	11	1	3	7	33	23	43	29	24	4	43	4	3	249
User	2	5	7	7	1	3	5	16	11	15	12	10	3	15	4	3	119
%	9.09	22.7	31.8	31.8	4.55	13.6	22.7	72.7	50	68.2	54.5	45.5	13.6	68.2	18.2	13.6	47.8
	1.1	1.2	1.3	1.4	1.5	1.6	2.1	2.2	2.3	3.1	3.2	3.3	3.4	3.5	3.6	3.7	



LIST OF WRITING TASKS GIVEN ORDERED BY SEQUENCE  
AND TITLES

A. ORDER OF WRITING TASKS BY SEQUENCE

Sequence	Schools			
	Haji Salleh Primary School		Tanah Jambu Primary School	
	Titles	Date Given	Titles	Date Given
1	My father	24 Jan	My father	25 Jan
2	My grandfather / grandmother	31 Jan	My grandfather / grandmother	1 Feb
3	My hobby	7 Feb	My hobby	8 Feb
4	My house	14 Feb	My house	16 Feb
5	Azri's family day	21 Feb	My favourite TV programme	22 Feb
6	Publishing a storybook (1)	28 Feb	Azri's family day	28 Feb
7	Weaving a Mat	6 Mar	Publishing a storybook (1)	7 March
8	My collection	13 Mar	Weaving a Mat	15 Mar
9	My favourite TV programme	20 Mar	My collection	28 Mar
10	A poem	27 Mar	A poem	18 April
11	Publishing a storybook (2)	3 April	How I spent my holidays	9 May
12	How I spent my holidays	8 May	Publishing a storybook (2)	24 May
13	Ending a story	15 May	Ending a story	6 Jun
14	Communications equipment	12 Jun	Communications equipment	11 July
15	Picture composition	17 Jul	Picture composition	25 Jul
16	A thief on Planet Zog	31 Jul	A thief on Planet Zog	8 Aug

B. ORDER OF WRITING TASKS BY TITLES

Titles		Schools			
		HSPS		TJPS	
		Date Given	Original Sequence	Date Given	Original Sequence
A1	My father	24 Jan	1	25 Jan	1
B2	My grandfather / grandmother	31 Jan	2	1 Feb	2
C3	My hobby	7 Feb	3	8 Feb	3
D4	My house	14 Feb	4	16 Feb	4
E5	Azri's family day	21 Feb	5	28 Feb	9
F6	Publishing a storybook (1)	28 Feb	6	7 March	5
G7	Weaving a Mat	6 Mar	7	15 Mar	6
H8	My collection	13 Mar	8	28 Mar	7
I9	My favourite TV programme*	20 Mar	9	22 Feb	8
J10	A poem	27 Mar	10	18 April	10
K11	Publishing a storybook (2)	3 April	11	24 May	12
L12	How I spent my holidays*	8 May	12	9 May	11
M13	Ending a story	15 May	13	6 Jun	13
N14	Communications equipment	12 Jun	14	11 July	14
O15	Picture composition	17 Jul	15	25 Jul	15
P16	A thief on Planet Zog	31 Jul	16	8 Aug	16

Note: The highlighted titles indicate those that are not in their original sequence in TJPS.



GROUPS' USE OF SELECTION CRITERIA CATEGORIES BY SEQUENCE OF WRITING TASKS

Group	Category	N & %	Writing Task Number															
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
HSPS	Extrinsic	N	1	2	1	0	7	10	7	1	6	3	6	6	5	7	8	5
		%	7.69	16.7	20	0	63.6	52.6	36.8	8.33	40	15.8	50	40	41.7	53.8	57.1	38.5
	Contextual	N	9	7	3	3	3	3	7	4	6	6	4	2	1	2	1	2
		%	69.2	58.3	60	33.3	27.3	15.8	36.8	33.3	40	31.6	33.3	13.3	8.33	15.4	7.14	15.4
	Textual	N	3	3	1	6	1	6	5	7	3	10	2	7	6	4	5	6
		%	23.1	25	20	66.7	9.09	31.6	26.3	58.3	20	52.6	16.7	46.7	50	30.8	35.7	46.2
Total (N)		13	12	5	9	11	19	19	12	15	19	12	15	12	13	14	13	
TJPS	Extrinsic	N	1	1	3	2	3	3	3	3	2	2	3	1	2	2	3	2
		%	5.88	12.5	25	16.7	16.7	17.6	15	20	11.8	9.09	16.7	5.88	20	13.3	18.8	13.3
	Contextual	N	10	5	7	3	3	4	9	3	4	6	2	7	0	0	0	0
		%	58.8	62.5	58.3	25	16.7	23.5	45	20	23.5	27.3	11.1	41.2	0	0	0	0
	Textual	N	6	2	2	7	12	10	8	9	11	14	13	9	8	13	13	13
		%	35.3	25	16.7	58.3	66.7	58.8	40	60	64.7	63.6	72.2	52.9	80	86.7	81.3	86.7
Total (N)		17	8	12	12	18	17	20	15	17	22	18	17	10	15	16	15	
Both	Extrinsic	N	2	3	4	2	10	13	10	4	8	5	9	7	7	9	11	7
		%	6.67	15.00	23.53	9.52	34.48	36.11	25.64	14.81	25.00	12.20	30.00	21.88	31.82	32.14	36.67	25.00
	Contextual	N	19	12	10	6	6	7	16	7	10	12	6	9	1	2	1	2
		%	63.33	60.00	58.82	28.57	20.69	19.44	41.03	25.93	31.25	29.27	20.00	28.13	4.55	7.14	3.33	7.14
	Textual	N	9	5	3	13	13	16	13	16	14	24	15	16	14	17	18	19
		%	30.00	25.00	17.65	61.90	44.83	44.44	33.33	59.26	43.75	58.54	50.00	50.00	63.64	60.71	60.00	67.86
Total (N)		30	20	17	21	29	36	39	27	32	41	30	32	22	28	30	28	



SELECTION CRITERIA USED BY PUPILS ACCORDING TO SEQUENCE OF WRITING TASKS

Pupil Number	Writing Task Number																Categories Used *			Total Cat. Used	Total Criteria Used	Total Reflective Pieces
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	E	C	T			
HS1	2.2				2.2	1.1	2.3			2.2	2.2			2.2	2.2	2.1	/	/		2	9	9
HS2	2.3			2.3 3.5			2.3		3.3		1.1						/	/	/	3	6	5
HS3		2.3			1.3	1.2	1.2	1.3		1.3	1.3		1.3	1.3	1.3	2.3 3.2	/	/	/	3	12	11
HS4		3.3				3.3		2.2		3.1								/	/	2	4	4
HS5					2.1	2.2				2.2	2.2	2.1						/		1	5	5
HS6					1.3	1.3 1.4	2.3 3.1		1.3 2.3	1.3 3.1		1.3 1.4 1.6					/	/	/	3	12	6
HS7	2.2	2.2		3.3		3.4	2.1	3.1 3.3		3.1	3.3	2.1	3.4	1.4 3.3	3.5	1.4	/	/	/	3	15	13
HS8		2.2				1.1	1.1	2.2	2.2							3.5	/	/	/	3	6	6
HS9	3.3			3.5			3.3			3.4 2.3	1.3		3.5	1.5	3.5	1.3	/	/	/	3	10	9
HS10			2.2				2.3		3.3									/	/	2	3	3
HS11	2.2	1.4		2.2	2.2	1.4	1.4		1.2	1.2	1.4	1.4	1.4	1.4	1.4	1.4	/	/		2	14	14
HS12						3.1			1.3	3.1							/		/	2	3	3
HS13	1.1	1.1			1.1	1.1	1.1		1.1		1.3		1.3	1.4	1.1	1.1	/			1	11	11
HS14		2.2	2.2				3.7	2.2 3.5		3.2 3.7		3.5	3.1	3.7	1.6		/	/	/	3	11	9
HS15	2.3		3.5			3.5		3.3	2.2									/	/	2	5	5
HS16	3.7	2.2	1.1			2.3	1.5		3.1								/	/	/	3	6	6
HS17					1.3		1.3	3.5		2.2		1.3 3.5	1.5 3.5	3.5	3.5	3.5	/	/	/	3	11	9
HS18	2.2					1.4			2.2		2.2						/	/		2	4	4
HS19	2.3	2.3	2.3	2.3	1.3	3.1	2.3	3.1	2.3	2.2	3.1	3.1	1.5 3.1	1.3	1.3	3.1	/	/	/	3	17	16
HS20	3.3	2.3 3.3		3.2 3.3	3.5	2.3	3.3	3.2		3.2 3.3		3.3				3.5		/	/	2	13	10

\*Key: E = Extrinsic Category C = Contextual Category T = Textual Category



APPENDIX 7C (Continued)

Pupil Number	Writing Task Number																Categories Used *			Total Cat. Used	Total Criteria Used	Total Reflective Pieces
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	E	C	T			
HS21		3.2		3.2	1.2	3.2	3.1			3.2		3.1 3.3	2.3 3.5		1.3 3.5	3.5	/	/	/	3	13	10
HS22	2.2				1.4	1.3 1.4	1.2		1.4	1.4	1.2	1.3 3.1		3.1 1.2	1.4	1.6	/	/	/	3	14	11
HS23	2.2						2.2	2.2	2.2	2.2	2.2			2.2	1.3 3.4		/	/	/	3	9	8
TJ1	3.3			3.5	3.5	2.3			3.5	3.5				3.5				/	/	2	7	7
TJ2	2.2				1.5		2.3	3.2	1.3	1.3	2.1	3.1	3.2	3.1	3.1	3.2	/	/	/	3	12	12
TJ3		2.2	1.1			1.3	1.2	1.3				1.2		1.2			/	/		2	7	7
TJ4	2.3				3.2 3.3		2.2	2.3	2.3		2.3			3.1				/	/	2	8	7
TJ5		3.2			3.2	2.2			2.2 3.2	3.5		1.3					/	/	/	3	7	6
TJ6	3.3			3.1 3.3	3.5		3.5	3.5	3.6	3.1	2.2	3.5 3.2						/	/	2	11	9
TJ7	2.3			2.3	3.2	3.3			3.5	3.2	3.2	3.5	3.2	3.6	3.1	3.2		/	/	2	12	13
TJ8	3.1 3.4			1.4 3.1 3.3		3.1 3.7	3.2		3.6 3.7	3.1	3.2 3.5	3.1 3.5			3.1 3.5	3.5	/		/	2	18	10
TJ9	3.3			3.3	3.5				3.6	3.5				3.5	3.5	3.1			/	1	8	8
TJ10		2.2	2.2					2.2										/		1	3	3
TJ11	2.2			2.3	2.2	3.5 3.7	3.5	3.2 3.5	1.4	1.4			3.1				/	/	/	3	11	9
TJ12	2.2		2.2	2.2		1.2 1.4		3.5		2.3 2.2	2.3	2.3 3.5					/	/	/	3	11	8
TJ13		2.2	2.3 2.2		2.2	2.1 2.2	2.2	1.3 3.2		3.5	3.1 3.5				3.1 3.4 3.5	3.4 3.5	/	/	/	3	17	10
TJ14								3.3 3.5	3.5	3.1	1.6 3.3 3.5	3.3 3.4	3.3	3.3 3.5	3.3 3.5	3.3 3.5	/		/	2	16	9

\*Key: E = Extrinsic Category C = Contextual Category T = Textual Category



APPENDIX 7C (Continued)

Pupil Number	Writing Task Number																Categories Used *			Total Cat. Used	Total Criteria Used	Total Reflective Pieces
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	E	C	T			
TJ15	2.2		1.3		1.1	3.1				2.2					1.3 3.2		/	/	/	3	7	6
TJ16	1.2	1.4		1.4			1.3		1.4 3.1	2.2	3.3		3.5 1.3		1.6	1.6	/	/	/	3	12	10
TJ17	3.1	3.1		3.1	3.1	3.1			3.1	3.1	3.1	3.1	3.1	3.1	3.1	3.1			/	1	13	13
TJ18	2.2					2.1		2.2	2.1	2.2	2.3						/			1	6	6
TJ19		2.2			2.3 2.2		3.3 3.5	3.2 3.3		3.2			3.2 3.3	3.2 3.3			/	/	/	2	14	8
TJ20		2.2	2.3 3.1		3.2	2.1 3.2	3.1 3.3	3.3		3.2 3.5	2.1	3.1 3.5		3.1 3.3			/	/	/	3	18	11
TJ21	2.3 2.2		2.3 2.2			2.3 2.2	3.1	2.3	3.5	2.3	2.3	2.3			1.4		/	/	/	3	13	10
TJ22	2.2		1.4 3.2		1.4 3.2	2.1	1.3 3.2		3.5	3.1 3.5		1.3 3.1	1.3	1.3 3.1	3.1	3.1	/	/	/	3	18	12

\*Key: E = Extrinsic Category C = Contextual Category T = Textual Category



APPENDIX 7D

CLASSIFICATION OF PUPILS ACCORDING TO TYPES OF PROGRESSION

Pupil No.	Writing Task Number																Categories Used*	Progression Type
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16		
HS1	2.2				2.2	1.1	2.3			2.2	2.2			2.2	2.2	2.1	E/C	Negative
HS2	2.3			2.3 3.5			2.3		3.3		1.1						E/C/T	Mixed
HS3		2.3			1.3	1.2	1.2	1.3			1.3		1.3	1.3	1.3	2.3 3.2	E/C/T	Mixed
HS4		3.3				3.3		2.2		3.1							C/T	Mixed
HS5					2.1	2.2				2.2	2.2	2.1					C	Negative
HS6					1.3	1.3 1.4	2.3 3.1		1.3 2.3	1.3 3.1		1.3 1.4 1.6					E/C/T	Mixed
HS7	2.2	2.2		3.3		3.4	2.1	3.1 3.3		3.1	3.3	2.1	3.4	1.4 3.3	3.5	1.4	E/C/T	Mixed
HS8		2.2				1.1	1.1	2.2	2.2							3.5	E/C/T	Positive
HS9	3.3			3.5			3.3			3.4 2.3	1.3		3.5	1.5	3.5	1.3	E/C/T	Mixed
HS10			2.2				2.3		3.3								C/T	Positive
HS11	2.2	1.4		2.2	2.2	1.4	1.4		1.2	1.2	1.4	1.4	1.4	1.4	1.4	1.4	E/C	Negative
HS12						3.1			1.3	3.1							E/T	Mixed
HS13	1.1	1.1			1.1	1.1	1.1		1.1		1.3		1.3	1.4	1.1	1.1	E	Negative
HS14		2.2	2.2				3.7	2.2 3.5		3.2 3.7		3.5	3.1	3.7	1.6		E/C/T	Positive
HS15	2.3		3.5			3.5		3.3	2.2								C/T	Mixed
HS16	3.7	2.2	1.1			2.3	1.5		3.1								E/C/T	Mixed
HS17					1.3		1.3	3.5		2.2		1.3 3.5	1.5 3.5	3.5	3.5	3.5	E/C/T	Positive
HS18	2.2					1.4			2.2		2.2						E/C	Negative

\*Key: E = Extrinsic Category C = Contextual Category T = Textual Category



APPENDIX 7D (Continued)

Pupil No.	Writing Task Number																Categories Used*	Progression Type
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16		
HS19	2.3	2.3	2.3	2.3	1.3	3.1	2.3	3.1	2.3	2.2	3.1	3.1	1.5 3.1	1.3	1.3	3.1	E/C/T	Mixed
HS20	3.3	2.3 3.3		3.2 3.3	3.5	2.3	3.3	3.2		3.2 3.3		3.3				3.5	C/T	Positive
HS21		3.2		3.2	1.2	3.2	3.1			3.2		3.1 3.3	2.3 3.5		1.3 3.5	3.5	E/C/T	Mixed
HS22	2.2				1.4	1.3 1.4	1.2		1.4	1.4	1.2	1.3 3.1		3.1 1.2	1.4	1.6	E/C/T	Mixed
HS23	2.2						2.2	2.2	2.2	2.2	2.2			2.2	1.3 3.4		E/C/T	Mixed
TJ1	3.3			3.5	3.5	2.3			3.5	3.5				3.5			C/T	Positive
TJ2	2.2				1.5		2.3	3.2	1.3	1.3	2.1	3.1	3.2	3.1	3.1	3.2	E/C/T	Positive
TJ3		2.2	1.1			1.3	1.2	1.3				1.2		1.2			E/C	Negative
TJ4	2.3				3.2 3.3		2.2	2.3	2.3		2.3			3.1			C/T	Mixed
TJ5		3.2			3.2	2.2			2.2 3.2	3.5		1.3					E/C/T	Mixed
TJ6	3.3			3.1 3.3	3.5		3.5	3.5	3.6	3.1	2.2	3.5 3.2					C/T	Positive
TJ7	2.3			2.3	3.2	3.3			3.5	3.2	3.2	3.5	3.2	3.6	3.1	3.2	C/T	Positive
TJ8	3.1 3.4			1.4 3.1 3.3		3.1 3.7	3.2		3.6 3.7	3.1	3.2 3.5	3.1 3.5			3.1 3.5	3.5	E/T	Positive
TJ9	3.3			3.3	3.5				3.6	3.5				3.5	3.5	3.1	T	Positive
TJ10		2.2	2.2					2.2									C	Negative
TJ11	2.2			2.3	2.2	3.5 3.7	3.5	3.2 3.5	1.4	1.4			3.1				E/C/T	Mixed

\*Key: E = Extrinsic Category C = Contextual Category T = Textual Category



**APPENDIX 7D (Continued)**

Pupil No.	Writing Task Number																Categories Used*	Progression Type
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16		
TJ12	2.2		2.2	2.2		1.2 1.4		3.5		2.3 2.2	2.3 2.3	2.3 3.5					E/C/T	Mixed
TJ13		2.2	2.3 2.2		2.2	2.1 2.2	2.2	1.3 3.2		3.5	3.1 3.5				3.1 3.4 3.5	3.4 3.5	E/C/T	Positive
TJ14								3.3 3.5	3.5	3.1	1.6 3.3 3.5	3.3 3.4	3.3	3.3 3.5	3.3 3.5	3.3 3.5	E/T	Positive
TJ15	2.2		1.3		1.1	3.1				2.2					1.3 3.2		E/C/T	Mixed
TJ16	1.2	1.4		1.4			1.3		1.4 3.1	2.2	3.3		3.5 1.3		1.6	1.6	E/C/T	Mixed
TJ17	3.1	3.1		3.1	3.1	3.1			3.1	3.1	3.1	3.1	3.1	3.1	3.1	3.1	T	Negative
TJ18	2.2					2.1		2.2	2.1	2.2	2.3						C	Positive
TJ19		2.2			2.3 2.2		3.3 3.5	3.2 3.3		3.2			3.2 3.3	3.2 3.3		3.2 3.3	C/T	Positive
TJ20		2.2	2.3 3.1		3.2	2.1 3.2	3.1 3.3	3.3		3.2 3.5	2.1	3.1 3.5		3.1 3.3		1.4 3.5	E/C/T	Mixed
TJ21	2.3 2.2		2.3 2.2			2.3 2.2	3.1	2.3	3.5	2.3	2.3	2.3			1.4		E/C/T	Mixed
TJ22	2.2		1.4 3.2		1.4 3.2	2.1	1.3 3.2		3.5	3.1 3.5		1.3 3.1	1.3	1.3 3.1	3.1	3.1	E/C/T	Mixed

**\*Key:** E = Extrinsic Category C = Contextual Category T = Textual Category



PUPILS' FINAL YEAR EXAMINATION SCORES

HSPS Group				
Pupil Number	Writing Component (25 Marks)	Adjustment (20 marks)	Total Score (100 marks)	Adjustment (20 marks)
SH1	17	13.6	46	9.2
SH2	13	10.4	53	10.6
SH3	20	16	58	11.6
SH4	17	13.6	61	12.2
SH5	21	16.8	69	13.8
SH6	15	12	55	11
SH7	20	16	81	16.2
SH8	16	12.8	59	11.8
SH9	18	14.4	72	14.4
SH10	12	9.6	39	7.8
SH11	15	12	64	12.8
SH12	12	9.6	36	7.2
SH13	14	11.2	47	9.4
SH14	23	18.4	93.5	18.7
SH15	14	11.2	50	10
SH16	15	12	61	12.2
SH17	18	14.4	67.9	13.58
SH18	11	8.8	43	8.6
SH19	20	16	77.8	15.56
SH20	19	15.2	88.3	17.66
SH21	20	16	84.4	16.88
SH22	0	0	76.7	15.34
SH23	15	12	63	12.6
Total	365	292	1446	289.1
Avg	15.9	12.7	62.9	12.6

TJPS Group				
Pupil Number	Writing Component (25 Marks)	Adjustment (20 marks)	Total Score (100 marks)	Adjustment (20 marks)
TJ1	16	12.8	75.6	15.12
TJ2	15	12	69	13.8
TJ3	4	3.2	32	6.4
TJ4	6	4.8	31	6.2
TJ5	11	8.8	64	12.8
TJ6	13	10.4	52	10.4
TJ7	21	16.8	81.4	16.28
TJ8	20	16	75.7	15.14
TJ9	9	7.2	56	11.2
TJ10	13	10.4	56	11.2
TJ11	13	10.4	62	12.4
TJ12	10	8	47	9.4
TJ13	11	8.8	57	11.4
TJ14	24	19.2	90.9	18.18
TJ15	6	4.8	31	6.2
TJ16	23	18.4	79.8	15.96
TJ17	21	16.8	87.2	17.44
TJ18	13	10.4	66	13.2
TJ19	16	12.8	42	8.4
TJ20	16	12.8	63	12.6
TJ21	16	12.8	78.5	15.7
TJ22	18	14.4	85.3	17.06
Total	315	252	1382	276.5
Avg	14.32	11.45	62.84	12.57



SCORES FOR WRITING PERFORMANCE ASSESSMENT BY ASPECTS OF WRITING

HSPS Group					
Pupil No.	Content	Accuracy	Organis.	Style	Mean
HS1	1.82	1.86	1.71	1.82	7.21
HS2	1.75	1.63	1.38	1.69	6.44
HS3	2.58	2.00	2.58	2.35	9.50
HS4	1.50	1.39	1.39	1.56	5.83
HS5	2.58	2.15	2.35	2.15	9.23
HS6	2.03	1.91	2.22	1.91	8.06
HS7	2.77	2.57	3.03	2.70	11.07
HS8	2.25	2.10	2.40	2.10	8.85
HS9	2.67	2.43	2.50	2.27	9.87
HS10	1.75	1.75	1.70	1.50	6.70
HS11	2.04	1.82	1.89	1.93	7.68
HS12	2.00	1.75	1.58	1.58	6.92
HS13	2.25	1.82	2.14	2.14	8.36
HS14	4.16	3.69	4.06	4.25	16.16
HS15	1.75	1.83	2.00	2.00	7.58
HS16	1.81	1.73	1.73	1.62	6.88
HS17	2.78	2.34	2.56	2.34	10.03
HS18	1.83	1.71	1.75	1.63	6.92
HS19	2.75	2.46	2.93	2.61	10.75
HS20	3.41	2.75	3.19	3.31	12.66
HS21	3.13	2.50	3.13	3.09	11.84
HS22	3.13	2.40	2.90	2.83	11.27
HS23	2.46	2.14	2.57	2.39	9.57
Mean	2.40	2.12	2.33	2.25	9.10

TJPS Group					
Pupil No.	Content	Accuracy	Organis.	Style	Mean
TJ1	2.30	2.07	2.37	2.30	9.03
TJ2	2.20	2.13	2.03	2.03	8.40
TJ3	1.86	1.61	1.50	1.57	6.54
TJ4	2.18	1.75	1.75	1.79	7.46
TJ5	1.91	2.00	1.82	1.91	7.64
TJ6	2.03	2.07	1.87	1.87	7.83
TJ7	3.44	3.00	3.06	3.13	12.63
TJ8	2.63	2.22	2.34	2.25	9.44
TJ9	1.82	1.57	1.43	1.57	6.39
TJ10	1.70	1.55	1.40	1.70	6.35
TJ11	2.22	1.91	1.94	1.97	8.03
TJ12	1.86	1.68	1.68	1.68	6.89
TJ13	2.67	2.43	2.33	2.57	10.00
TJ14	3.80	3.80	3.60	3.70	14.90
TJ15	1.15	1.12	1.04	1.15	4.83
TJ16	2.36	1.96	2.36	2.11	8.79
TJ17	3.66	3.28	3.34	3.31	13.59
TJ18	2.44	1.94	2.11	2.06	8.56
TJ19	2.21	1.86	1.93	2.11	8.73
TJ20	2.88	2.34	2.66	2.56	10.44
TJ21	2.69	2.27	2.65	2.46	10.08
TJ22	2.94	2.66	2.91	2.59	11.09
Mean	2.41	2.15	2.19	2.20	8.98



STATISTICAL MATRICES

Matrix A: Correlations between writing performance levels and progression types.

Group	Mean		SD	N	Correlation	Sig.
Whole Group	Performance levels	1.8444	.7057	45	-.349*	.019
	Progression types	2.7556	.7121			
HSPS	Performance levels	2.7391	.7518	23	-.448*	.032
	Progression types	2.0000	.6742			
TJPS	Performance levels	2.7727	.6853	22	-.251	.259
	Progression types	1.6818	.7162			

\* Correlation is significant at the 0.05 level (2 tailed).

Matrix B: Correlations between proposition count and writing performance levels.

Group	Mean		SD	N	Correlation	Sig.
Whole Group	Proposition count	1.5022	.4688	45	.294*	.050
	Performance levels	2.7556	.7121			
HSPS	Proposition count	1.4696	.4547	23	.401	.058
	Performance levels	2.7391	.7518			
TJPS	Proposition count	1.5364	.4914	22	.181	.420
	Performance levels	2.7727	.6853			

\* Correlation is significant at the 0.05 level (2 tailed).

Matrix C: Correlations between number of propositions and progression types

Group	Mean		SD	N	Correlation	Sig.
Whole Group	Proposition count	1.5022	.4688	45	-.184	.225
	Progression types	1.8444	.7057			
HSPS	Proposition count	1.4696	.4547	23	-.074	.737
	Progression types	2.0000	.6742			
TJPS	Proposition count	1.5364	.4914	22	-.263	.237
	Progression types	1.6818	.7162			

Matrix D: Correlations between performance levels and progression in reflection according to gender.

Group	Mean		SD	N	Correlation	Sig.
Whole Group	Performance levels	1.8444	.7057	45	-.349*	.019
	Progression types	2.7556	.7121			
Male	Performance levels	1.4783	.5108	23	.085	.701
	Progression types	2.8696	.4577			
Female	Performance levels	2.2273	.6853	22	-.476*	.025
	Progression types	2.6364	.9021			

\* Correlation is significant at the 0.05 level (2 tailed).



Matrix E: Gender differences in performance levels, progression types and proposition count in reflective texts.

Variables	Group	Gender	Group statistics			Independent Samples Test		
			N	Mean	SD	t-test	df	Sig.
Performance level	Whole	Male	23	2.52	.5931	-2.367	43	.023
		Female	22	3.00	.7559			
	HSPS	Male	12	2.52	.5222	-1.655	21	.113
		Female	11	3.00	.8944			
	TJPS	Male	11	2.54	.6876	-1.614	20	.122
		Female	11	3.00	.6325			
Progression Type	Whole	Male	23	1.86	.7570	.242	43	.810
		Female	22	1.81	.6645			
	HSPS	Male	12	2.08	.6686	.610	21	.548
		Female	11	1.90	.7006			
	TJPS	Male	11	1.63	.8090	-.291	20	.774
		Female	11	1.72	.6467			
Proposition Count	Whole	Male	23	1.30	.4316	-3.095	43	.003
		Female	22	1.70	.4259			
	HSPS	Male	12	1.38	.5458	-0.948	21	.354
		Female	11	1.56	.3295			
	TJPS	Male	11	1.22	.2611	-3.763	20	.001
		Female	11	1.84	.4783			



PUPILS' RESPONSES TO QUESTIONNAIRES

Questionnaire Number/Type	Item Number	Sub-item / Response Elicited		Number of Responses	Percentage of Responses
Questionnaire 1	1	Yes		40	88.9
		No		5	11.1
	2	A	Storybooks	29	64.4
		B	Newspaper	2	4.4
		C	Magazines	8	17.8
		D	Cartoons	20	44.4
		E	Others	0	0
	3	Yes		33	73.3
		No		11	24.4
		No response		1	2.2
	4	Yes		34	75.6
		No		10	22.2
		No response		1	2.2
	5	A	About self	10	22.2
		B	Surroundings	8	17.7
		C	Ending a story	10	22.2
		D	Publishing stories	35	77.7
		E	Procedural	9	20
		F	Poems	8	17.7
		G	Fictional	3	6.67
		H	Picture composition	9	20
		I	Horror	18	40
		J	Futuristic	14	31.1
	6	Yes		43	95.6
		No		1	2.2
		No response		1	2.2
	7	Yes		33	73.3
		No		10	22.2
		No response		2	6.7
	8	Varied			
Questionnaire 2	1	Yes		36	80
		No		9	20
	2	Yes		40	88.9
		No		5	11.1
	3	Yes		37	82.2
		No		1	2.2
		No response		7	15.6
	4	A	Always	8	17.8
		B	Sometimes	25	55.6
		C	Seldom	8	17.8
		D	Never	2	4.4



**APPENDIX 9A (Continued)**

Questionnaire Number	Item Number	Sub-item / Response Elicited		Number of Responses	Percentage of Responses
Questionnaire 2 (continued)	5	A	Ask teacher	29	64.4
			Ask friend	13	28.8
			Keep quiet	1	2.2
		B	Ask teacher	26	57.7
			Ask friend	12	26.6
			Keep quiet	5	11.1
		C	Ask teacher	28	62.2
			Ask friend	12	26.6
			Keep quiet	3	6.6
		D	Ask teacher	29	64.4
			Ask friend	11	24.2
			Keep quiet	3	6.6
	6	Yes		32	71.1
		No		11	24.4
		No response		2	4.4
	7	Varied			
	8	Varied			
	9	Varied			
	10	Varied			
Questionnaire 3	1	Yes		43	95.6
		No		2	4.4
	2	Best writing pieces		28	62.2
		For examination		12	26.7
		Others		3	6.7
		No response		2	4.4
	3	Yes		17	37.7
		No		28	62.3
	4	Yes		36	80
		No		9	20
	5	Composition only		5	11.1
		Others		37	82.2
		No response		3	6.7
	6	Yes		20	44.4
		No		24	53.3
		No response		1	2.2
	7	A	A few times a week	11	24.4
		B	Once a week	24	53.3
		C	A few times a month	6	13.3
		D	Once a month	4	8.9
	8	Yes		23	51.1
		No		22	48.9
	9	Yes		36	80
		No		9	20
	10	Yes		37	82.2
		No		8	17.8