

DEVELOPING DIGITAL STORY TELLING TO IMPLEMENT PORTOFOLIO ASSESSMENT

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ABSTRACT

In attempting to move away from the traditional classroom testing based on paper and pencil test, Portfolios are intended to aid teachers in the evaluation of students' oral and written work by showing a student's progression. A student's oral ability can be assessed through the use of audio and/or video recordings. All drafts of written work must be submitted to show improvement and advancement. Digital story telling which explore imagery, moving imagery, video, sound, and text can be used to facilitate the implementation of Portfolio Assessment. Digital story telling will show students' ownership in their story and redefine their understanding toward the way they are assessed in English Language Teaching. Digital story telling promotes students engagement in the task.

A. Introduction

For the new trend of teaching English, students should be trained to reflect on their skills and develop the ability to self-assess their work. In addition, traditional measurements such as multiple-choice tests are not authentic because they do not represent activities which students typically perform in the classroom. Multiple-choice test also does not reflect current theories of learning and cognition and are not based on skills students actually need for future success (O'Malley and Pierce, 1992). To overcome this problem, portofolio assessment can be implemented interactively. Portfolio assessment provides the teacher and students an opportunity to observe students in a broader context: taking risks, developing creative solutions, and learning to make judgments about their own performances. Therefore, George (in Richard, 2000) states that portfolio has some advantages for both the teachers and the students as one ongoing assessment type which allows student's total writing process to be considered in the assessment of writing proficiency, rather than one final exam paper. It allows students to show their writing at various stages in the process, at a different point in the semester, and on a variety of assignments. Portfolio assessment helps students to improve their writing process by giving them opportunities to examine their own writing process. By examining their own learning process, students think about, invent, prewriting, draft, revise and edit, come to understand the overall strengths and weaknesses of their writing so that they can make effective changes.

B. The Advantage of Portfolio Assessment

Tierney, Carter, and Desay (1991) suggest that the benefits of portfolios are most obvious when portfolios are compared with what seems to be traditional practices. Portfolio represents the range of skills students, while testing assesses students across a limited range of language skills such as reading and writing assignments which may not match what students do. Another benefit of using portfolio when it is compared with conventional testing is that portfolio engages students in assessing their progress and accomplishments and establishing on-going learning goals. In the use of testing, it is mechanically scored by teachers who have little input.

Moreover, portfolio measures each student's achievement while allowing for individual differences between students; it has a goal of student self-assessment. It also allows students for their total writing process to be considered in the assessment of writing proficiency, rather than one —final exam paper. Portfolios allow you to show your writing at various stages in the process, at different points in the semester, and on a variety of assignments.

It offers the possibility of assessing the more complex and important aspects of an area and topic. The greatest potential of portfolios is to document and chart students' growth in proficiency in the four language skills. Specifically, items placed into the portfolio over time enable anyone to examine the students' increased knowledge and sophistication with using vocabulary, greater accuracy in spelling, increasing fluency of written production, and growth in using the language for written purposes.

C. Portfolios and Test

As with any other form of assessment, the decision to use portfolios needs to be based on a consideration of the qualities of test usefulness. It may be helpful, therefore, to look at portfolios through the lens of Bachman and Palmer's model of the five qualities of test usefulness—construct validity, reliability, authenticity, interactiveness, impact, and practicality—especially in comparison with timed.

Here the detail explanation about those components

1) Construct Validity,

Perhaps the most important benefit of portfolio assessment is its potential for demonstrating the validity of inferences about a broader construct or definition of writing than is possible with timed writing tests. The construct of writing that is tapped in portfolio assessments can potentially be broadened in two ways. First, the inclusion of a variety of writing

samples in different genres, written for different purposes and addressing different audiences, allows us to feel more confident in generalizing from the results of a portfolio assessment to a broader domain of writing. Second, including multi-draft essays in a portfolio allows us to make inferences about students' ability to apply aspects of the writing process such as revising for content and organization and editing for sentence-level errors and mechanics. These aspects of the writing construct are particularly important for academic writing, where multi-draft, process-oriented writing and writing for different audiences and purposes are important focuses of instruction. Silva, (2002)

2) Authenticity

Again, for school based writing in particular, portfolios are clearly superior to timed writing tests in terms of authenticity. Indeed, one of the great strengths of portfolios is that they can be designed to include writing samples that were written for some authentic purpose other than the evaluation of writing process – for example, papers that were written for other academic courses. In many writing programs, where many or all of the essays written in class are included in the final portfolio, the test tasks (the portfolio contents) and the TLU (Target Language Use) tasks (the writing classroom tasks) are virtually identical, which is of course the ultimate in authenticity.

It is important to bear in mind that out-of-class and multi-draft essays are not the only authentic writing tasks for academic writers, particularly at the secondary school and university levels: on the contrary, timed writing is also an authentic TLU tasks for these students, as they are required to take essay examinations in their content courses. It is therefore not the case that only untimed, multi-draft essays should be included in a portfolio.

3) Interactiveness

Interactiveness was previously defined as the extent and type of involvement of the test taker's individual characteristics in accomplishing a test task' (Bachman and Palmer in Alderson and Bachman, 2002). Specifically, an interactive test task engages a test taker's language ability, metacognitive strategies, topical knowledge, and affective schemata. By this definition virtually any writing task that involves generating and organizing content is interactive, including timed writing tests. However, compared to timed writing tests, portfolio assessment clearly on the high end of interactiveness. In particular, the act of collecting, selecting, and arranging the portfolio contents engages the metacognitive strategies to a considerable extent and, ideally, involves personal investment on the part of the student/portfolio author. This level of interactiveness can have many benefits, as the process of putting portfolios together can help students learn a great deal about the writing

process and can serve as a motivating factor for students. On the other hand, it is probably most beneficial in contexts where writing is a central focus of instruction and may be less appropriate for students who have limited need for writing in their second language.

4) Impact

Apart from construct validity, the most important cited benefit of portfolio assessment is the impact that it can have on students, teachers, and programs. Murphy and Camp as cited by Alderson and Bachman (2002) discuss three principle benefits of portfolios to students. First, portfolios offer opportunities for reflection and the development of self-awareness, both of which play important roles in learning.. Second, students develop a sense of ownership of their writing through having some control over both the conditions for writing and the selection of portfolio contents, which leads to a sense of agency and responsibility.. Finally, students can use portfolios as a basis for self-assessment and development standards, if they are given clear criteria and opportunities to evaluate and revise their own work in preparing their portfolios. **5) Reliability**

Reliability is an area where timed writing tests have an advantage over portfolio assessment, as certain aspects of portfolios make reliability of scoring somewhat problematic. Results from large-scale portfolio assessments have frequently been shown to be less reliable than timed writing tests – for example, in a highly publicized statewide assessment of writing in Vermont, inter-rater reliabilities for writing portfolios in 1993 for 4th and 8th graders were reported as .56 and .63, respectively. For the individual classroom teacher using portfolio assessment, reliability may not be a major concern, although conscientious teachers will certainly strive to maintain consistent standards for judging their students' portfolios. Reliability is a much more important concern when portfolios are being read by people other than the classroom teacher, who may not be familiar with students or the curriculum, and when the stakes for the individual student are high (Koretz et al, Herman at al in Alderson and Bachman, 2002).

D. Essential Elements of Portfolio

O'Malley and Pierce (1996) say that portfolio consists of some elements; they are (1) samples of students' work, (2) student's self-assessment, and (3) clearly stated criteria.

□ Samples of Student's Work

Most portfolios consist of a sample of student work that shows growth over time.

The sample may consist of writing samples, audio or videotapes, mathematics problems, social studies reports, or science experiments. The content may

depend on student or teacher preferences, the purpose of portfolio, or the instructional the portfolio is designed to reflect. The whole point of having portfolios is to individualize them as much as possible-not only to suit classroom goal, but to suit each student's goal as well. Because of this, no two portfolios may ever be like.

□ **Student's Self-Assessment**

Without self-assessment and reflection on the part of student, a portfolio is not a portfolio. That is, a portfolio is not just another assessment measure that is done to a student by a teacher or someone else. A portfolio is a unique opportunity for students to learn to monitor their progress and take responsibility for meeting goals set together with the teacher.

Paulson and Paulson in O'Malley and Pierce (1996) describe three kinds of selfassessment. They are: documentation, comparison, and integration. In documentation, the students provide a justification for the items selected for the portfolio. Students asked to select their best work and they have to give the reason why they select it. In selfassessment through comparison, students compare their recent work with an earlier one by looking for ways that they have improved. In the third kind of self-assessment, integration, students address their learning in more general way. They use portfolio to provide example of their growing strength in oral or written language or their independence as a learner.

□ **Clearly Stated Criteria**

It is important for the students to know how their work will be evaluated and by what standards their work will be judged. Specifying criteria and standards and providing representative samples of what these look like helps students set goals and work toward them. Rather than making the students guess at how teacher is grading or applying criteria, the teacher involves the students in setting standards and clarifying them.

O'Malley and Pierce (1996) suggests that in portfolio assessment, criteria can be identified for selecting the work samples that go in portfolios as well as for judging the quality of each sample. More, criteria for portfolio assessment need to be clear to students and parents.

E. Digital Story Telling

Digital storytelling is a process that blends media to enrich and enhance the written or spoken word. Digital storytelling can cover many topics beyond the

classic story, take many forms, and employ a lot of software applications. A digital story may have a narration and sometimes a music background; it may combine, in any number of ways, images, audio, and video to tell a story or to make a factual presentation. In many cases, sound, music, and images surround the written or narrated content.

Many of today's students already use creative and collaborative technologies during their own time. Most view them as key components of the world they live in and the world they will one day work in. They will need these skills in college and in the workplace. Furthermore, they are more likely to engage in the work of telling a story when the result will be presented as a multimedia activity. Digital story creation has the potential to motivate and engage students, and to demonstrate to them the complexity of project management and the importance of audience. These activities help them develop and hone skill sets they may need in their future workplaces.

The stages of digital story telling production can be divided into three stages;

1. Preparation

During this stage, students may develop a concept map, generate storyboards, and then create a script for written text or narration. During the preparation process, the teacher should generate a formative assessment rubric in details to guide students to accomplish the goals.

2. Production

During this stage, Students select visual and audio elements of the digital story or report. If they are creating a video product they will most likely be working with a slide presentation application. If students are creating a podcast, they will be using audio production software. Guided by storyboard and script, students prepare a narration. The teacher acts as mentor, depending on grade level, and assists with activities such as putting the slides in order or timing the slides.

Music and sound effects may be employed in this stage.

3. Presentation

For presentation, the digital story should be saved onto a file-sharing site or archived onto a CD or DVD. The digital story is played for the classroom or posted to the web. There is some classic digital storytelling such as video production and there are photo essays, ePortfolios, and scrapblogs.

F. The Power of Digital Story Telling

Digital storytelling, in its numerous forms and genres, is a good fit for today's classrooms. It is well worth the extra effort to learn it and incorporate it into your teaching. But despite the term —digital in digital storytelling, the emphasis of the digital story telling is on the *story* and the *telling*. Workshops typically begin with narrative exercises. It may include verbal games, making lists (loves and hates), and writing scenarios, as well as scripting what will become each person's own story. The idea is not only to tap into people's implicit narrative skills, but also to focus on the telling, by prompting participants to share their ideas, and to do so spontaneously, quickly, and in relation to all.

Digital story telling will make students become active in the workshops. They will have their opportunity to develop and experience the process of their own digital stories production. Even shy students will experience the process as well. It will create the atmosphere of excitement and fun in the classroom. Students may choose their personal narrative, images, sound or video based on their own choices. It is very effective for both visual and auditory learners because digital story telling accommodate the visual imagery and also the auditory as well. Moreover, digital story telling can be applied to all subject areas because digital story telling involves story construction based on the objective of the study in the class. It may be based on topics such as community, family, identity, and etc. It also fosters the appropriate use of technology within curriculum. Therefore, student will be able to use technology not only for pleasure but also for the learning process.

G. Developing Digital Storytelling to implement Portofolio Assessment in English Language Teaching

The development of digital story telling is started from the use of hypertext which is published through the floppy disc and CDs. After the development of World Wide Web, digital story telling becomes more interactive. The idea of making a story and finishing up with a three-minute digital video which is published on the web will make students are attracted to develop their creativity since their work can be easily accessed. Once it is published, everyone can access it and assess it. Whether digital story telling are told with text or with audio narration, the story or the curriculum content is the most critical part of any digital story. As digital storytelling is applied across the curriculum, teachers should apply the same

standards and criteria as with paper-and-pencil writing, research, reflection, and reporting. The primary focus of this text is to assist students, the teacher, in adapting traditional storytelling and other curriculum-based instruction to work with a variety of multimedia digital tools in the classroom.

When a teacher asks each class to create *one* digital story, the organization of the groups, the task assignment, and motivation, is crucial ingredients that the teacher only can obtain from a class. On the other hand, teacher must be ready to facilitate the making of digital story to accommodate the students need. Teacher must design the task carefully since digital story telling may involve remote audience for the presentation. In any of these cases, there is a different skill set for presentation of the digital story. In the remote settings, obviously it isn't possible for a teacher to assess the student's presentation in the same manner as in a face-to-face environment. Instead, assessment can focus on the presentation within the digital story itself.

Designing the right kinds of assessment tools for curriculum-based digital storytelling projects should be tied to the curriculum requirements of your school district and of course the view of good writing. Successful assessment begins with a well-developed lesson that includes a clearly defined assignment. As the example, digital storytelling projects begin with a single-subject teacher, who assigns the story, then passes the creation and presentation steps to the instructor in the computer lab or library media center. Each student or each team of students should be informally assessed to determine whether they understand the process and goal of the assignment. Teachers may need to prepare a handout or put the assignment of the story's intent and purpose on the class website for reference during the length of the project. As the project progresses, teachers can guide students effectively with the formative assessment tool.

Each rubric section in digital story telling assessment needs a scoring range of numerals for grading. Some teachers include a checklist of specific goals that need to be met for each section of the rubric, for example dealing with the beginning, developing, and accomplishment of the digital story telling. The levels of mastery in a formative rubric should be consistently labeled and clearly understood by students at the time the digital storytelling project is assigned. Assessment pedagogy focuses on digital storytelling for content mastery. The story creation process is a test of how students internalize material. In this mode, teachers distinguish deeply

between form and content. Form is very attractive in digital stories. Therefore, it needs carefully outlined assessment criteria, so that students do not focus on it to the exclusion of story content. Digital stories demonstrate content mastery through the display of research. This can appear in many media forms and also linked in supplemental material. The results can be considered as the form of portfolio assesment which include multiple assignments. Teachers can maintain the progress of students work when students publish their story. The sample of the students work, student self assessment and clearly stated criteria as the element of the portfolio are presents on the students' digital story telling. Multiple assignments in digital story telling will explore students' skills in writing, speaking and understanding the context of digital story production. It also broads' students point of view about the use of technology to replace paper based test.

H. Conclusion

The development of digital story telling from the classical into web based digital story can be considered as the implementation of portofolio assessment since it involves multiple assignments in one digital story. The assessment rubric must be designed carefully based on the goals of the study. So, it is not only focused on the form, but also to the content as well. Therefore, digital story telling may be used as an alternate strategies to replace paper-based test.

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