CHAPTER 2

LITERATURE REVIEW

2.1. Theoretical Framework

2.1.1. Brief discussion of Portfolios

The study of Farell (2020) systematically analysed how the idea of the portfolio continues to evolve based on history in higher education. It observes how portfolios have transformed from a file collection of artist's work to practice as assessment in education. This also deliberates how technology has formed and influenced the intent, use of and engagement with electronic portfolios in the late twentieth and early twenty-first centuries. Portfolios were known as the collection of arts before it deliberated into higher education in early 1970 in various ways such as exchanging from standardised testing, increased target quality assurance, and new research and theories of learning (Farrel, 2020). The origins concept of the portfolio introduced in Renaissance Italy; where the architects and artists collected their artwork. The meaning of portfolio developed from its original function as a case for holding loose papers to be used in broader contexts like government, finance and education. Within the context of art, portfolios were the way of presenting a set of the best work of an artist like a catalogue for a selected audience.

The concept of portfolios in literature is actually sort of like its practicality   in an art context. As Ford and Larkin (1978) stated; the portfolio as a system that "entails the disinterested judging of each student's work, collected, like the best representative work of an artist" (951). This was somewhat such as

its original artistic purpose (Farrel, 2020). One of the considerations within the introduction of portfolio assessment in higher education came from the dissatisfaction with quantitative standardised testing. As a result, portfolio assessment was seen as another to the testing tradition (Habib & Wittek 2007; Lam 2018). For this reason, a portfolio in this context is considered as the mean collection of texts ranging from drafts of their assignment to represent a student's work.

2.2.2. Portfolio-based Writing Assessment

Related to the term of collecting and evaluating, the writing assessment refers to a useful principle of improving teaching and learning. According to Weigle (2002), this approach of writing assessment is limited to some limitations; (1) writing under the period of time with an unfamiliar topic doesn't perfectly reflect the conditions under which most writing is done in a non-testing situation or practised in the classroom. (2) The difficulty in generalising the writing genres for diverse purposes and audiences. To deal with these limitations, an alternative approach is required in writing assessment that enables broader implications about writing ability.

In classroom settings, the use of a portfolio is considered as an alternative assessment (Cheng & Fox, 2017) that indicates the significance of students' progress, and achievements completed in their writing development. In collaboration with their teachers and peers, a portfolio specifically offers a place such as a folder, a notebook, a binder, or a file in order to collect the evidence of students' work during the course (Cheng & Fox, 2017). It also can be an

alternative approach to writing assessment that highlights the related process, students' independence, and self-reflective capability (Hamp-Lyons & Condon, 2000). By creating a portfolio, it enables the teachers to evaluate the students' writing development as their reflection through the constructivist based approach (Habib & Wittek, 2007). In this sense, the portfolio implies a great opportunity for both teacher and students in the language classroom.

Hymp-Lyons and Condon (2000) present nine features of a good portfolio include as follows;

1. Collection: portfolios assess more than a single performance.

2. Range: it allows the students to present more than one genre to express their different expertise in writing skills.

3. Context: students can include personal experiences in their assignments (in writing skills).

4. Evaluation is delayed: students can go back and check the results of their performance.

5. Selection: students participate in the selection process.

6. Student-centred control: students have the responsibility for their success in learning.

7. Personal reflection and assessment: students can measure what they have mastered.

8. Grow along with specific parameters: portfolios give a detailed description of students' progress.

9. Development in a certain period of time: each progress of students' improvement can be tracked.

2.1.3. Creative Writing

Theoretically, creative writing is defined as any writing in which the writers deliver their thoughts and feelings in an artistic, unique, and poetic way for entertainment and/or education purposes (Manalastas, 2020). In higher education, creative writing is learned as the course which is designed and led by the teacher to facilitate and develop students' writing. It involves not only general writing skill but also the aspect of creativity. In this sense, writing is considered as the practice to develop creativity such as curiosity, freedom of expression, thinking, reasoning and exploring (Wang, 2012). In contrast with the texts in other disciplines, creative writing texts rarely offer the instructor's editions or supplements which ground the instructions and exercises in theories about learning to write (Swander, Leahy, & Cantrell, 2007).

Earnshaw (2007) stated Creative writing courses do not have as yet the explicit national standards or 'benchmarks' for assessment that have been compiled for many other longer established subjects. However, most Creative Writing being taught is more than creative writing and has several methods of assessment. This is intended to motivate the students to acquire and practise new techniques, to read widely, and to analyse what they have written and read, so they can reflect on your creative processes. The assignments should also allow the tutor/teacher to draft the students' progress and offer expert feedback. It also requires the 'assessment pattern' to recognise their achievement and writing

development. In this sense, the practice of portfolio-based assessment can be seen as the alternative approach in the creative writing course

2.1.5. Skills in Creative Writing

Writing skills involve the aspect of micro and macro that should be considered by the learners.   In micro-skills, the learners practice specific written forms (language use) such as grammatical system, ability to express a meaning in different grammatical forms and cohesive devices. On the other hand, macro skills are further strategies that cover the ability to convey the meaning as a means of communicative function (discourse, context, target audience).

Table. 2.1. Taxonomy of micro and macro skills of writing (Brown, 2019)

Micro-skills	Macro-skills
1. Produce graphemes and orthographic patterns of English	1. Use the rhetorical forms and conventions of written discourse
2. Produce writing at an efficient rate of speed to suit the purpose	2. Appropriately accomplish the communicative functions of written texts according to form and purpose
3. Produce an acceptable core of words and use appropriate word order patterns	3. Convey links and connections between events and communicate such relations as the main idea, supporting the idea, new information, given information, generalization, and exemplification
4. Use acceptable	4. Distinguish between literal and implied

grammatical systems (e.g., tense, agreement, pluralisation), patterns, and rules	meanings when writing
5. Express a particular meaning in different grammatical forms	5. Correctly convey culturally specific references in the context of the written text
6. Use cohesive devices in written discourse	6. Develop and use a battery of writing strategies, such as accurately assessing the audience's interpretation, using prewriting devices, writing with fluency in the first drafts, using paraphrases and synonyms, soliciting peer and instructor feedback, and applying feedback when revising and editing

2.2 Study of Relevant Research

There are numerous studies related to PBWA. According to Etheridge (2006), Burner (2014), Qinghua (2016) PBWA implied the advantageous impacts for the learners. In a postsecondary context, Etheridge (2006) revealed that portfolio-based writing assessment will be recognised as a more acceptable alternative to traditional methods of assessment based on its composition. These compositions include (1) PBWA is perceived as the strategies that combine the realistic and evaluation rubrics that allow teachers to accomplish a series of goals. (2) Students are also able to make a smoother transition from high school English to university level composition. (3) The deeper relationship between teachers and

students is established by frequent sessions that dedicate themselves to the program of portfolio-based writings. The application of portfolios as writing alternative assessments is seen as an accurate approach in evaluating students' writing.

In the EFL setting, PBWA also considered having an essential implication in the writing classroom. A current study conducted by Qinghua (2016) revealed that the students who are actively involved during the PBWA project can take responsibility for their learning and encourage them to write better. They found PBWA as an effective assessment tool that developed their writing strategies that lifted their attention to be oriented more on the process of writing than the product. It also provides them with the stationary assessment as it has writing indicators to evaluate their ability. It showed how the application of portfolio assessment in academic writing has been proved as an impetus to writing practice.

The application of PBWA has been done by many researchers who tend to focused on academic writing such as essay writing and/or paperwork. In EFL context, utilising the portfolio in writing an essay implies an autonomous learning process through self-reflection and peer practice (Qinghua, 2016; Tyas 2020). PBWA facilitates the students to be autonomous learners because it encourages them to implement self-reflection as their writing evaluation. Another recent study was done by Yan (2020) also refers to the process of writing assessment in applying PBWA of students' final academic paper. The study presents how the writing assessment enables both language practice and writing activities as an

integrated process to increase class contribution and confidence in writing. Besides, another scrutiny done by Al Hosni (2017) focuses on investigating the impact of the portfolio as an autobiographical text on learners' engagement in the learning process. However, empirical investigations outside academic writing are not commonly found.