

Portfolios

We need a more robust display of evidence than a collection of grades can provide to tell the full story of student achievement and of their journey toward competence. More importantly, so do students.

Portfolios have at their heart the desire to capture and communicate depth of student learning. A *portfolio* is a collection of artifacts put together to tell a story. We often associate portfolios with artists, who use them to communicate visually about their talent, style, and range of work; or with writers, who put them together to illustrate their writing capabilities. The contents are selected to offer a rich and detailed view of their subject's characteristics or qualities.

Beyond their potential as a rich source of information, in the classroom portfolios can play a significant role in learning. Many times the responsibility for collecting, interpreting, and sharing portfolio contents falls to the teacher. However, we overlook a powerful learning opportunity when the *subject* of the portfolio—the student—is not also the *creator*. Collecting, organizing, and reflecting on their own work builds students' understanding of themselves as learners and nurtures a sense of accomplishment. Becoming reflective learners, developing an internal feedback loop, learning to set goals, and noticing new competencies and new challenges are all habits of thought we can cultivate in students through the use of portfolios.

Portfolios can tell lots of different stories. The keys to effective and efficient portfolio use lie in knowing which story you want to tell, maximizing the students' role, and managing the variables accordingly. In this chapter we will explore the kinds of portfolios commonly used today and purposes for each, student and teacher roles in preparing portfolios, sharing options, and keys to their successful use.

Chapter 11 addresses the shaded portions of Figure 11.1. Figure 11.2 summarizes the portfolio decisions we will address.

Chapter 11 Learning Targets

At the end of Chapter 11, you will know how to do the following:

- Select the kind of portfolio best suited to your context.
- Determine the learning targets that will be the focus of the portfolio.
- Engage students in selecting artifacts to include.
- Prepare students to annotate entries and reflect on the portfolio contents.
- Plan for sharing options.
- Manage the process and minimize the mess.

FIGURE 11.1 Keys to Quality Classroom Assessment

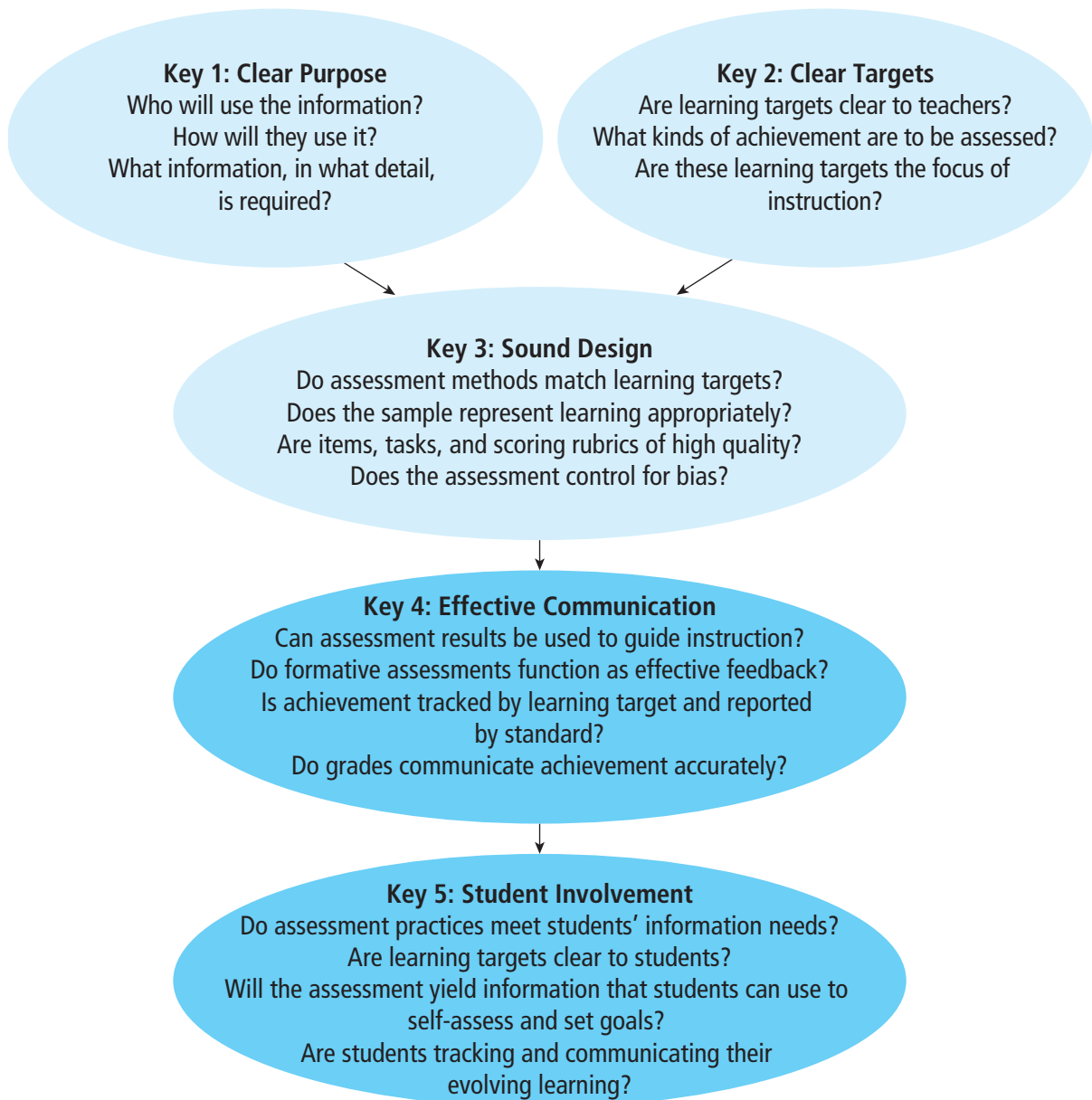


FIGURE 11.2 Portfolio Decision Flow

1. What kind(s) of portfolios will we assemble? What story do we want to tell?
2. Which learning target(s) will be the focus of our portfolios?
3. Based on purpose and target(s), which pieces of evidence will we include? What are our guidelines for inclusion? How will we ensure a representative sample of student work?
4. What kinds of annotations will students make on each piece?
5. What kinds of reflection on the overall contents will students engage in?
6. When and with whom will we share the portfolios?
7. How will we organize the materials?

KINDS OF PORTFOLIOS—FOCUS ON PURPOSE

As a collection of evidence, the portfolio itself is only an organizing tool. The *artifacts*—the individual items—in an artist’s, an author’s, or your own assessment portfolio require more than placement in a folder to hang together. The portfolio story, like all other stories, needs a theme to guide the selection of ingredients.

The purpose of a portfolio is essentially the theme of the story it is designed to tell. In this section, we will look at five basic purposes for portfolios: growth, project documentation, achievement, competence, and celebration (Figure 11.3). After choosing the purpose that fits your context best, you will be in a position to make logical decisions about artifacts to select, student commentary to include, and options for sharing the contents with others.

Growth Portfolios

Growth portfolios show progress toward competence on one or more learning targets. They document increasing levels of achievement. Students select evidence related to a given learning target at two or more points in time and their annotations explain the level of achievement each artifact represents. Each selection may represent best work as a point in time or typical work. The sampling challenge is to ensure that the samples chosen really do represent best *or* typical work, and not anomalous work from which to judge growth (e.g., selecting a piece of poor quality at the beginning that underrepresents the student’s true level of achievement at that time). The student writes a self-reflection to summarize growth: “Here’s how far I’ve come and here’s what I know and can do now that I couldn’t do before” or “I used to . . . , but now I . . .”

Project Portfolios

Project portfolios are, as the name suggests, focused on the work from an individual project. Their purpose is to document the steps taken, often to show evidence of having satisfactorily completed intermediary steps along the way to the finished product. Sometimes their purpose is to show competence, such as with writing processes or scientific processes. They also can document such things as time management capabilities.

Artifacts are chosen to provide evidence suited to the project to be documented. In the case of a research paper, students might show their progression of work from initial question to finished product, including those pieces of evidence that best illustrate the major steps they took. Each piece of evidence is accompanied by an explanation of what step or steps it is intended to show and how it does that. Students may write a comprehensive “process paper” or they may annotate each artifact. In either case, students will learn more from the process and remember it better if they also write a reflection on what they learned from completing the steps involved in the project.

Achievement Portfolios

Achievement portfolios document the level of student achievement at a point in time. They are comprised of best, most recent work organized by the learning target each represents. In the case of achievement portfolios, it is important to attend to the number of samples collected. Certain learning targets will call for multiple samples to demonstrate level of achievement while other achievement targets may need only one. Student annotations refer to the learning target and level of competence each sample shows. These are often used as the basis for discussion and goal setting at conference time.

Competence Portfolios

Competence portfolios offer evidence in support of a claim to have attained an acceptable or exemplary level of achievement. They sometimes take the form of “exhibition of mastery” portfolios or “school-to-work” portfolios. As with achievement portfolios, competence portfolios require that we attend to sampling issues. It is crucial to their success to determine in advance the number of pieces of evidence needed to support an assertion of competence for each learning target addressed. We want to show that a high level of achievement has been sustained and is not just the result of chance.

Celebration Portfolios

Celebration portfolios give students the opportunity to decide what accomplishments or achievement they are most proud of. In this case, students decide what to put in and why, and sampling is not an issue. The elementary teacher may choose to leave the subject of the celebration open ended—“anything you’re proud of”—or focus it more

FIGURE 11.3 Kinds of Portfolios		
Type of Portfolio	Purpose	Artifacts to Collect
Growth	To show progress toward one or more learning goals	Artifacts from before, during, and after learning
Project	To document the trajectory of a project	All drafts of work during the creation of the product or performance
Achievement	To demonstrate current level of achievement over a collection of learning targets	Artifacts comprising a representative sample of achievement
Competence	To provide evidence of having attained competence in one or more areas	Artifacts representing highest level of achievement
Celebration	To showcase best work or what the student is most proud of	Student choice based on quality of work or preference

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narrowly—“your work in science” or “things that show you are a reader.” Secondary teachers using celebration portfolios generally narrow the focus to some aspect of the subject they teach.

Working Folders

Working folders are not portfolios. They function as holding bins, sometimes for every scrap of paper related to a project, sometimes as an idea “seed bed,” sometimes as a collection of works in progress, and other times as an undifferentiated collection of finished pieces. Working folders are often used as the place to go to review work that might be included in the portfolio, the collection of all possible artifacts from which to make selections. Portfolios serving more than one purpose can be developed from a single working folder. Similarly, the same piece of student work can be selected for portfolios having different purposes.

PORTFOLIO CONTENTS—FOCUS ON LEARNING TARGETS

What goes into a portfolio? All of a student’s work? Only the best? “Before” and “after” samples? Whatever the student selects? Artifact selection is first governed by the purpose. As we saw in the previous section, different portfolios require different artifacts to tell their stories.

Although portfolios lend themselves naturally to artifacts created by performance assessments, we are not limited to the evidence produced by that one assessment method. All five kinds of learning targets—knowledge, reasoning, skill, product, and disposition—can be the focus of evidence gathering for portfolios. Thus, all forms of assignments and assessments, both formative and summative, can be included, as suited to the intended purpose of the portfolio.

Contents can reflect a single learning target, a series of learning targets, or all learning targets in a given subject. They can also reflect learning targets that cross subject areas. For example, a middle school portfolio project may require students to demonstrate their achievement of research skills in English, social studies, and science.

Artifact Selection

The artifacts in a portfolio should not consist simply as proof of direction following, as when the only instructions students receive are to include three samples from September, three samples from October, and three samples from November. They must be aimed at telling a story about specific, intended learning. It might seem to be a simple point, but it bears emphasizing: Clearly identify in advance the learning targets about which the portfolio is intended to communicate. *Do not skip this step.* Much portfolio chaos can be avoided entirely right here. You have identified the purpose (to document project work, growth, achievement, or competence, or to celebrate), and now you must identify what learning targets are the appropriate focus of the examination of growth, project work, achievement, competence, or celebration.

Let's say your students will assemble a project portfolio. The project consists of a task: to design and conduct a scientific investigation, to document the work and the results, and to prepare a written report. What learning targets are at the heart of this project? What aspects of the learning will the portfolio document? You may be focusing on the learning target "designs and conducts a scientific investigation." So you might choose to have the students document the steps of their investigations. Therefore the artifacts they will collect should show how they formulated the question, how they came up with the investigation design, what they did at each step, the thinking behind their data interpretation, and the options they considered in settling on an explanation. This list sounds like it could be accomplished through a written report—it includes the question, a description of the investigation, presentation of data, and conclusions. The difference between the collection of artifacts and a written report is this: the portfolio contents are chosen to *illustrate the thinking behind the steps* of a scientific investigation, not just to document that they were done. The goal of this kind of portfolio is *not* to show that students completed each step—the report can do that—but to show how they thought through and implemented each step.

Suggestions for types of artifacts suited to each kind of portfolio were offered in the previous section and are summarized in Figure 11.3.

ASSESSMENT OF INDIVIDUAL ARTIFACTS. For growth, achievement, and competence portfolios, artifacts should have been assessed by the teacher or student either formatively or summatively, before or during selection. A piece of evidence with no form of assessment attached is of limited use in illustrating growth, achievement, or competence. Often the piece has been assessed previously; other times, the annotation serves as the assessment.

For project portfolios, the artifacts do not need to have been assessed. The annotations and reflection function as a kind of assessment: “I chose this to illustrate . . .” If students write a process paper as their reflection, you may wish to assess it. Just make sure the assessment criteria are based on learning targets as described in Chapter 7.

For celebration portfolios, almost anything goes. The value in them is that students are creating their own criteria for selecting artifacts. Their annotations and reflections become the only assessment needed to accomplish the purpose of this type of portfolio.

SAMPLING. Sampling is an important issue for achievement and competence portfolios. For example, if the portfolio’s purpose is to demonstrate level of achievement in a student-led conference and the target is mathematics problem solving, we will have to think about how much evidence is enough to show level of achievement. How many and what types of artifacts would need to be included in the portfolio to be sure that any inference we make about overall student problem-solving competence is accurate? We might need 10 examples from a variety of content strands, some of which may include real-life applications. Therefore, to ensure that students are selecting a broad enough sample of accurate information to share with their parents, we might specify how many and what types of items must be included, and which learning targets are to be represented. The size of the sample, as always, depends on the intended use and the type of learning target at the focus of the achievement.

WHO DECIDES? Usually the teacher decides on the type of portfolio. Depending on the age of the students and the type of portfolio, either the teacher or students (or both) will select the targets to illustrate. When sampling is a consideration, the teacher generally crafts guidelines to ensure selection of a sufficient number of artifacts. However, to the extent possible, choice of the artifacts themselves should be within the student’s control.

When students participate in assembling the portfolio, reflect on what the evidence says, and prepare to share, they become more invested in the process and the outcome. Inviting students to help determine what will go into the portfolio offers them an opportunity to practice thinking about what constitutes evidence in a given context. Help them think through the criteria for the selections they will be making—you may also want to engage them in the same kind of thinking you had to do about purpose and learning targets. To the extent that your students are able to do it (and even young

FIGURE 11.4 Who Decides?

The teacher generally decides on the kind of portfolio to use. Either the teacher, the students, or both make the rest of the decisions.

Decision	Project	Growth	Achievement	Competence	Celebration
Learning Target(s)	Teacher or both	Teacher or both	Teacher or both	Teacher	Student or both
Number and Kind of Entries	Student or both	Teacher or both	Teacher or both	Teacher or both	Student
Artifact Selection	Student or both	Student or both	Student or both	Student or both	Student
Kind of Annotations	Teacher or both	Teacher or both	Teacher or both	Teacher or both	Student or both
Kind of Reflections	Teacher or both	Teacher or both	Teacher or both	Teacher or both	Student or both
Audience	Teacher or student	Teacher or student	Teacher or student	Teacher or student	Teacher or student

ones can complete much of this), let the majority of work shift from you to them, where the ownership belongs. Figure 11.4 summarizes the extent to which teachers and students can make various decisions for each kind of portfolio.

Work Sample Annotations

If a portfolio's contents consist solely of samples of student work, no matter who collects them, it will not function effectively either as a communication tool or as an enhancement to learning. It can be an awkward experience for the student, parent, and teacher to engage in a conference where the student opens up a folder and says "Here is my social studies work," with nothing else to do but flip through pages of assignments, projects, and tests. More thought on the student's part is needed to bring the story to life and to be the catalyst for increased achievement.

Work sample annotations are comments students or teachers make about each piece of evidence selected for the portfolio. Generally, they link the work to the intended learning in some way. Creating these comments helps portfolio creators be clear about why they are choosing each artifact and what it shows. They also help the portfolio's audience know what to notice; without some form of explanation for each artifact included, the audience will most likely not make a link to the learning. If students prepare annotations when selecting their artifacts, when the time comes to share their portfolios with others, nervousness or other distractions will not cause them to forget *how* this particular entry demonstrates their learning.

An unstructured form of annotation is the “pause and think” comment. Students use a work sample to reflect in an open-ended way about what they are learning, such as in the following:

- Why the learning is important to them
- Something they notice about themselves as learners
- A key point they have learned from doing the assignment

Annotations can also take the form of statements of the learning target each artifact represents, along with an explanation of how this artifact demonstrates achievement. (“I can summarize stories. I have included the biggest events and main characters. I have left out the details. I have put things in the right order and used my own words.”)

Another form of annotation consists of student self-assessment against established criteria. For growth and achievement portfolios, students can point out features of the work that match phrases in the criteria and draw conclusions about level of quality, strengths, and areas for improvement. For competence portfolios, students can explain why a particular artifact constitutes proof of proficiency, showing how it meets established criteria. (“This work is an example of level _____ on the _____ criteria because it _____.”)

Frequently, annotations are written on a cover sheet. For Example 11.1 shows two versions of a portfolio entry cover sheet.

Student Self-reflection

Portfolios also offer an opportunity for student self-reflection. It can be tempting to pass over having students reflect on what the portfolio as a whole means to them. But, if we pull up here, we have stopped just short of increased learning.

Self-reflection is somewhat different from the self-assessment students may have engaged in for each artifact. With self-reflection, students revisit their experiences, looking back over a body of evidence to make statements about what they have learned, how they have learned it, what worked and what didn’t work, and what they would do differently, or how far they have come (Chappuis, 2009, p. 159). While success at self-reflection may seem serendipitous at first, we can nurture learning beyond the bounds of our targets if we allow students to think about themselves as learners and provide opportunities for them to dig a little deeper into what the learning means to them. When they have selected and annotated artifacts, they are primed to uncover insights into themselves. Insight requires time to reflect and something to reflect on, which is what this part of the portfolio process provides.

If students have not done reflective thinking before—open-ended, who-am-I-as-a-learner thinking—be prepared to devote a little class time to practicing. Figure 11.5 offers prompts to stimulate self-reflection. Choose one, or create your own, explain the task, model it, let students discuss it, then give them time to try it out. Let volunteers

For Example 11.1

Portfolio Entry Cover Sheets

(Form A)

Date: _____ Title of Selection: _____

Learning target(s) this selection addresses:

What this selection illustrates about my learning:

Why I chose this selection:

(Form B)

Date: _____ Name of Assignment: _____

What this shows I am good at/have learned/know how to do:

What this shows I need to work on:

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share their self-reflections and ask them what doing this has taught them. After they know what is required in this kind of thinking, self-reflection makes a good homework assignment, especially if students discuss their thoughts with their parents before, during, or after writing.

FIGURE 11.5 Prompts to Stimulate Self-reflection

Reflect on . . .	Prompts
Growth	<p>I have become better at _____. I used to _____, but now I _____.</p> <p>I have developed a better understanding of _____ through _____.</p> <p>What helps me as a learner?</p> <p>What did I learn about myself as a learner?</p> <p>What gets in my way as a learner?</p> <p>What things are difficult for me as a learner?</p> <p>What used to be difficult that is easier now? How did that happen/What did I do to make that happen?</p> <p>What are my next questions?</p> <p>Here are "before" and "after" pictures of my learning.</p>
Project	<p>What did I learn about myself as a learner by doing this project?</p> <p>What skills did I develop? What skills would I like to develop as a result of doing this project?</p> <p>What did I like most/least about this project? Why?</p> <p>How did my thinking about _____ change as a result of doing this project?</p> <p>What impact has doing this project had on my interests regarding _____?</p>
Achievement	<p>What did I learn? How did I learn it?</p> <p>What learning targets have I mastered?</p> <p>What are my strengths (in this subject/on these learning targets)?</p> <p>What do I still need to work on?</p> <p>What learning targets have I not yet mastered?</p> <p>What would I change about what I did?</p>
Competence	<p>Here is what doing _____ taught me about myself as a learner: _____.</p> <p>What does my evidence show that I have mastered? How does it show that?</p>
Celebration	<p>What am I proudest of/happiest with?</p> <p>What did I enjoy doing the most?</p> <p>What does my portfolio say about me?</p> <p>What impact has putting together this portfolio had on my interests, attitudes, and views of _____ (content or process)?</p>

Source: Adapted from *Seven Strategies of Assessment for Learning* (pp. 159–166), by J. Chappuis, 2009, Upper Saddle River, NJ: Pearson Education. Adapted by permission.

FIGURE 11.6 Creating Specific and Challenging Goals**Creating Specific and Challenging Goals**

Specific and challenging goals include the following key elements:

- A clear statement of the intended learning: “What do I need to get better at?”
- A description of current status: “Where am I now with respect to my goal?”
- An action plan: “How will I do this?”
 - My actions: “What steps will I take?”
 - Assistance: “Who can I work with? What materials will I need?”
 - Time frame: “When will I accomplish my goal?”
- Evidence of accomplishment: “What will I use as my ‘before’ and ‘after’ pictures?”

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Goal Setting

A good strategy for establishing an “I can do it” mindset toward learning is for students to show themselves and others that they are accomplishing goals. In one form of goal setting, the student’s annotation for each artifact includes an area or learning target to work on, based on analysis of the artifact’s strengths and weaknesses. In another form, students set goals after reviewing the whole portfolio.

Goals that have the greatest impact on achievement are specific—they identify the intended learning, describe the current status, and outline a plan of action. Figure 11.6 offers a formula for creating specific and challenging goals most likely to lead to further learning. (For a more in-depth treatment of self-assessment, self-reflection, and goal setting, see Chappuis, 2009, Chapters 4 and 7.)

SHARING OPTIONS

We determine the audience for a portfolio by thinking about the story it has to tell. Who might be interested in this story? Audiences for portfolio sharing include parents, other students, teachers, the principal, central office staff, community members, grandparents, friends, businesses, review committees, and potential employers. Student-involved conferences often rely on portfolios to focus or augment the discussion.

The audience for a portfolio can also be its creator. After assembling your own classroom assessment portfolio, you may be the only one who sees it. If so, is it a waste of time? We believe not. However, for most students, sharing their work with an interested audience can generate additional learning and insight into themselves

as learners, as well as increased motivation to keep working. See Chapter 12 for guidance on how to plan for and conduct portfolio-based conversations.

KEYS TO SUCCESSFUL USE

We offer a few reminders and suggestions for effectively implementing portfolios, related to four keys to success: ensuring accuracy, keeping track of evidence, investing time up front, and making the portfolio experience safe for students.

1. Ensure Accuracy of the Evidence

A portfolio as a reflection and communication device is only as good as its contents. Each piece must provide credible evidence. Each entry is only as good as the assignment given: The underlying assignment must provide accurate evidence of the intended learning target, or the evidence will not be useful. It is a good idea to verify that it shows what you and the student think it shows prior to sharing the portfolio with others.

2. Keep Track of the Evidence

Keeping track of artifacts has been a personal Waterloo for more than one teacher. The following guidelines should help you institute a system to avoid the nightmare of thousands of papers spilling out of folders and milk crates. One key to success is to find a system that fits your natural (or learned) organizational style.

- *Identify the type of artifacts you will be keeping.* Will they include the physical product itself, a photograph of articles or projects that do not lend themselves to storage, a videotape, an audiotape, the artifact on a computer hard drive or disc, or something else?
- *Organize the artifacts.* How you choose to do this depends on what type of artifacts you will be collecting. Options include notebooks, file folders, accordion folders, hanging files in a file drawer, clear-view binders, 11 × 17 paper folded in half as dividers (especially for growth portfolios—artifacts can be pasted on each facing page, with flip-up annotations), binders with categories, and binders with envelopes for computer discs.
- *Store the collections.* Options include magazine file boxes, cereal boxes, laundry detergent boxes, plastic crates, or file cabinet drawers (with collections organized by period at the secondary level and by table group, row, or subject at the elementary level). If choosing to store artifacts in a computer program, remember that the software is only a place to keep artifacts. Computer programs won't automatically create quality portfolios; you still have to make all of the decisions outlined in this chapter.
- *Schedule time throughout the process.* Periodically schedule time for students to select, date (this is crucial), and annotate artifacts while they are collecting them. Don't wait to do this until it is time to share or publish the portfolio.

3. Invest Time Up Front

Dedicate time at the beginning of a portfolio project to save time later. Teach students the purpose and process for portfolios, the criteria for selecting individual entries and annotating them, and strategies for self-reflection. Turn responsibility over to students as soon as possible. In our opinion, portfolios are not worth the time and effort they take if teachers do all the work.

4. Make the Experience Safe

Although it might not appear so on the surface, creating and sharing a portfolio can be a risky business. We are asking students to publicly share what they have accomplished and who they are as learners. To students, the risks include these:

- Someone else's artifacts will be better than mine.
- Mine will be better than everyone else's.
- Mine will be better (or worse) than my friend's.
- I will look clueless.
- I will come off as smug.

From your own experiences, you may be able to add to the list. We reduce the risk factor for students by what we model and what we allow, by how we treat each student and how we allow each student to treat others. Set norms for your students that make them comfortable with the whole portfolio process.

Summary

Portfolios serve two functions: to improve communication about complex student learning targets; and to promote student learning.

All decisions regarding portfolios, from selecting content to determining the amount of student involvement, depend on the purpose of the portfolio. We examined five types of portfolios—growth, project, achievement, certifying competence, and celebration—and the effect of these purposes on portfolio design decisions. We offered suggestions for maximizing success in four areas: ensuring accuracy of results; keeping track of the evidence; investing time up front; and making the experience safe.

In this chapter, we have encouraged you to involve students in preparing and maintaining portfolios. They are too much work to be used solely by the teacher as backup evidence for a grade. No matter what kind of portfolio you have, to be worth the investment of time as a learning and communication tool, include three elements:

- Student involvement in content selection
- Student commentary on the contents—why they were selected and what they represent
- Self-reflection about what they learned

Portfolios are a means to an end, not the end itself. They provide a direct route to students thinking more deeply about their learning and retaining it longer. They are a medium in which students can take responsibility for their

own learning and engage in the critical thinking needed for self-assessment and self-reflection. They foster richer conversations with others about complex student achievement. And if students are the ones talking, so much the better.

CHAPTER 11 ACTIVITIES

End-of-chapter activities are intended to help you master the chapter's learning targets. They are designed to deepen your understanding of the chapter content, provide discussion topics for learning team meetings, and guide implementation of the practices taught in the chapter.

Forms for completing each activity can appear in editable Microsoft Word format in the Chapter 11 CD file. Documents on the CD are marked with this symbol: 

Chapter 11 Learning Targets

At the end of Chapter 11, you will know how to do the following:

1. Select the kind of portfolio best suited to your context.
 2. Determine the learning targets that will be the focus of the portfolio.
 3. Engage students in selecting artifacts to include.
 4. Prepare students to annotate entries and reflect on the portfolio contents.
 5. Plan for sharing options.
 6. Manage the process and minimize the mess.
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Activity 11.1 Keep a Reflective Journal

Activity 11.2 Try a New Portfolio Option with Students

Activity 11.3 Revise an Existing Student Portfolio System

Activity 11.4 Start a Personal Portfolio

Activity 11.5 Review Your Own Classroom Assessment Portfolio

Activity 11.6 Reflect on Your Own Learning

Activity 11.7 Select Portfolio Artifacts

Activity 11.8 Reflect on Your Learning over Time

Activity 11.1

Keep a Reflective Journal

Keep a record of your thoughts, questions, and any implementation activities you tried while reading Chapter 11.



Reflective Journal Form

Activity 11.2

Try a New Portfolio Option with Students

Work independently, with a partner, or with your team to complete the following activity.

1. Review the section, “Kinds of Portfolios—Focus on *Purpose*.” Decide on one kind of portfolio to establish in your classroom.
2. Decide the length of time students will keep the portfolio.
3. Determine what decisions students will make in creating the portfolio. Refer to Figure 11.4 for suggestions.
4. Review the section, “Portfolio Contents—Focus on *Learning Targets*.” Determine the scope of learning targets to be represented in the portfolio, or determine learning targets in conjunction with students.
5. Identify the artifacts or types of artifacts that will go into the portfolio, either yourself or with students. Attend to the sampling considerations described in the section, “Portfolio Contents—Focus on *Learning Targets*.”
6. Plan for individual work sample annotations. What kinds of comments will students make on each piece?
7. Consider making student goal setting a part of the portfolio process, either along the way or at the conclusion.
8. Plan an opportunity for students to review and reflect on the contents of the portfolio as a whole.
9. Determine what form students will use to reflect on the portfolio as a whole.
10. Decide how, with whom, and when students will share their portfolios.
11. Try the process out. Note strengths and areas needing revision.
12. Discuss with a partner or your team what you tried, how it worked, and what you noticed as a result.



Portfolio Planning Form

Activity 11.3

Revise an Existing Student Portfolio System

Conduct this activity independently, with a partner, or with your team if you have a portfolio system already in place.

1. Review the section, “Kinds of Portfolios—Focus on *Purpose*.” Determine what type of portfolio you have assembled. If it includes a combination of purposes, determine whether it works well for you that way or if you want to narrow the focus or separate it into two or more different types of portfolios.
2. Examine the contents called for in your portfolio.
 - Is it clear what learning target or targets are the focus of the portfolio?
 - Do the artifacts called for all align with the purpose of the portfolio? Do they all work to tell the story the portfolio is designed to tell?
 - For growth, achievement, and competence portfolios, have all artifacts been assessed before or during selection?
 - Have sampling issues been adequately addressed?
 - Is there sufficient opportunity for student ownership of the contents?
 - Are individual work samples annotated with helpful information?
 - Are students provided an opportunity to reflect on the portfolio as a whole?
 - Has student goal setting been incorporated, if appropriate?
 - Does each student have a viable sharing opportunity to discuss their portfolio with someone?
3. Audit your portfolio process according to the four recommendations in the section, “Keys to Successful Use.”
4. Make any changes suggested by your work in steps 1, 2, and 3. You may want to use the Portfolio Planning Form from Activity 11.2 if you are making extensive revisions.



Portfolio Auditing Form

Activity 11.4

Start a Personal Portfolio

Work independently to complete this activity.

1. Select an area of focus. It could be a part of your professional activities or something you do away from work.
2. Review the section, “Kinds of Portfolios—Focus on *Purpose*.” Determine the purpose for your portfolio—the story you want your portfolio to tell.
3. Review the section, “Portfolio Contents—Focus on *Learning Targets*.” Determine the scope of your own personal learning (your “learning targets”) to be represented in the portfolio.
4. Identify the artifacts or types of artifacts that will go into the portfolio. Attend to the sampling considerations described in the section “Portfolio Contents—Focus on *Learning Targets*,” as needed.
5. Plan individual artifact annotations. What kinds of comments will be most helpful on each piece?
6. Assemble your portfolio, either over time or from artifacts you have already created.
7. Review and reflect on the contents of your portfolio as a whole.
8. Decide how and with whom you might share your portfolio.
9. Consider discussing with a partner or your team what the process of keeping a portfolio has contributed to your learning.



Personal Portfolio Decision Form

Activity 11.5

Review Your Own Classroom Assessment Portfolio

Work independently or with a partner using your own growth portfolio to complete this activity.

1. Review the section, “Kinds of Portfolios—Focus on *Purpose*.” Is the purpose for your portfolio clear? If not, what will you need to do to refine it?
2. Review the section, “Portfolio Contents—Focus on *Learning Targets*.” Are the learning targets represented by each artifact clearly identified? If not, either identify the learning target each artifact illustrates or move the artifact into a different file for possible use for a different purpose.
3. Do the artifacts represent a sufficient sample size to fulfill the purpose of your portfolio? Do you have enough evidence to support the intended use of the portfolio? If not, consider adding more artifacts by completing additional activities associated with the learning target(s).
4. Is each individual artifact annotated with helpful information? If not, consider using the Portfolio Entry Cover Sheet (or a variation of it) to elaborate on how the artifact illustrates the learning target (see For Example 11.1).
5. Make any revisions suggested by these questions.
6. Review the section, “Student Self-reflection.” Select (or create) a reflection option and reflect on the contents of your portfolio as a whole.
7. Discuss with a partner or your team what the process of keeping a portfolio has contributed to your learning.

 Personal Portfolio Review Form

Activity 11.6

Reflect on Your Own Learning

Review the Chapter 11 learning targets and select one or more that represented new learning for you or struck you as most significant from this chapter. If you are working individually, write a short reflection that captures your current understanding. If you are working with a partner or a team, either discuss what you have written or use this as a discussion prompt for a team meeting.

 Reflect on Chapter 11 Learning

Activity 11.7

Select Portfolio Artifacts

Any of the activities from this chapter can be used as portfolio entries. Select any activity you have completed or artifacts you have created that will illustrate your competence at the Chapter 11 learning targets:

1. Select the kind of portfolio best suited to your context.
2. Determine the learning targets that will be the focus of the portfolio.
3. Engage students in selecting artifacts to include.
4. Prepare students to annotate entries and reflect on the portfolio contents.
5. Plan for sharing options.
6. Manage the process and minimize the mess.

If you are keeping a reflective journal, you may want to include Chapter 11's entry in your portfolio.



Chapter 11 Portfolio Entry Cover Sheet

Activity 11.8

Reflect on Your Learning over Time

Once you have a collection of artifacts representing your learning from your work throughout this book, select one or more of the following reflection options. You can use each relevant chapter's learning targets as the basis of self-reflection.

1. Use or adapt one of the suggestions for reflecting on growth given in this chapter to reflect on your own growth demonstrated by your collection of artifacts.
2. Use or adapt one of the suggestions for reflecting on growth given in this chapter to reflect on your students' growth as demonstrated by your collection of artifacts.
3. Use or adapt one of the suggestions for reflecting on a project given in this chapter to reflect on your own learning with this book.
4. Use or adapt any of the suggestions for self-reflection given in this chapter to reflect on any aspect of your work with this book.



none