

Writing Portfolios: A Tool for Instruction & Assessment

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Abstract – This paper reviewing the pedagogical approaches toward ESL/EFL writing assessment and taking into consideration the advantages of portfolio assessment over the other assessment tools, tries to explore into the scope of simultaneous instruction and assessment. It highlights the significance of taking assessment into the classroom by describing the different aspects of portfolios that enable them to be used as the means of instruction. Finally, it introduces Six-Trait Analytic Model of writing instruction and assessment that using portfolios can be efficiently targeted towards quick and great development in the writing skills of ESL/EFL learners.

Keywords – simultaneous instruction and assessment; Six-Trait analytic models; portfolio assessment; ESL/EFL writing.

1 Conducting Analytic Assessment through Portfolios

As suggested in the Six-Trait analytic writing model earlier, there is a need for documentation of the amount of effort and progress of the learners in the writing process. Therefore, the gradual development of the writing skills of them can actually be recorded in **portfolios**. Making use of this complementary activity, the instructor is able to focus on a particular issue trait at a time, and observe the actual amount of effort and progress of each of the learners. In addition, by getting individual feedback, the rater judges on each of the traits through putting them on the defined rating scales. It facilitates for the educator to refer to a learner's weak points on the spot at any of his works.

2. A Glimpse into Issue

2.1 Portfolios

Portfolio assessment is considered to be the best-known and most popular form of alternative writing assessment as claimed by Hamp-Lyons (1999). He says:

A portfolio is a collection of the writer's own works over a period of time, usually a semester or school year. The writer, perhaps aided by classmates or the teacher, makes a selection from the collected work through a process of reflection on what she or he has done and what it shows about what they have learned (p.43).

These three elements—*collection*, *selection* and *reflection*, as Hamp-Lyons (1999) believes, are the core of a portfolio, but if a portfolio assessment is to be authentic it must involve more than a representation of the writer's own work. It must use criteria and a means of arriving at scores or grades that make sense in the eyes of the writers and their teachers, and in the context for which an assessment is required.

Early portfolio assessment programs did not take into account that the requirements of good assessment practice

apply to performance assessments also, and a number of studies uncovered problems with portfolio assessments in practice –as pointed out by Hamp-Lyons (1999), while others proposed means of remedying the difficulties—such as Elbow (1997). But all commentators on portfolio assessment agree that it is an excellent form of professional development activity for teachers. Smith & Murphy (1992) make this point strongly in the case of school-level staff development programs in Hong Kong in a professional development program on portfolios, working with mainly *nonnative* writing teachers, and focusing on college freshman EFL students. Hamp-Lyons (1999) has found the same benefits and the same enthusiasm.

However, as Smith & Murphy (1992) caution, developing a writing course based on the students building up a portfolio of their work is a skilled teaching activity, but one that teachers find extremely rewarding because it brings them so close to their students and the best aspects of the teacherly role. But as I myself was concerned with the issue building, a portfolio assessment is an equally skilled activity. Making the *transfer* from portfolios for teaching to portfolios for assessment requires, for most teachers, good professional development support (one option for which is peer support). Taking responsibility for assessment makes some teachers uncomfortable, because it puts assessment at the heart of their teaching, whereas many teachers would like to put assessment as far away as possible. But learners can't escape assessments; why should teachers?

Portfolios let students realize what they have done. A portfolio often also shows the weak points in a student's mastery: but this is an opportunity for the teacher or the program to use the information to provide the right kind of teaching, the right kind of environment for the learner. This is particularly important for writers using a language that is not their own, as Hamp-Lyons (1999:23) argues that "the opportunities for improvement are often much greater, and the skills they have already mastered may not be well-balanced." He believes that a well-planned portfolio can show the teacher **and** the learner where the high and low points of the skills are.

2.2 Studies in Portfolio Assessment

In discussion of the literature on portfolio assessment, we shall restrict our comments to those studies in the field of **writing portfolios** in order to establish a firmer link and a more explicit correlation with my study. Although the number of articles to be investigated is somehow small due to limited material accessibility, I find that they are consistent in their views, observations, and conclusions.

All the papers studied set out basic concepts of portfolios as instructional and assessment tools that are in agreement with my understanding of portfolios in the academic context of the group under my investigation. I find this uniformity encouraging and so feel comfortable engaging in an in-depth coverage of a small number of studies, rather than a more superficial coverage of a larger number.

Arter and Spandel (1992) attempt to clarify the notion of portfolio assessment, the rationale underlying this and inherent pitfalls. According to the authors, the term portfolio has become a popular alternative for assessing student outcomes after great deals of problems were recited by educators and critics concerning the structured format of tests and examinations. They point out that there has been an “explosion” of activity searching for assessment alternatives. These alternatives will accomplish the following as stated by Arter & Spandel (1992:38). Assessment alternatives can:

- capture a richer array of what students know and can do than is possible with structured tests,
- portray the processes by which students produce work,
- make assessments align with what is considered to be important outcomes for students in order to communicate the right message to students and others about what is valued,
- have realistic contexts for the production of work so that we can examine what students know and can do in real-life situations,
- provide continuous and on-going information on how students are doing in order to chronicle development, give effective feedback to students, and encourage students to observe their own growth, and
- integrate assessment with instruction in a way consistent with both current theories of instruction and goals for students.

Arter & Spandel (1992) arrive at a definition of portfolios that they believe embodies the values listed above:

A purposeful collection of student work that tells the story of the student's effort, progress, and achievement in a given area (p.36).

Teachers who have made the transition from traditional assessment to portfolio assessment advise that it requires a refocusing, not an increase in teacher effort. Hamp-Lyons (1999:63) says:

Since the kinds of materials collected are typical classroom tasks, assessment and instruction are joined together with curriculum. Time spent in

this kind of assessment, then, is not time taken away from teaching and learning activities.

In their study, Arter & Spandel (1992:42) go on issuing the following caveat:

Just because the use of portfolios can have instructional and assessment advantages, it does not mean that the use of portfolios automatically will have these effects.

The above is of significance to both students and teachers. If the portfolio approach is not carried out well and not interpreted properly, then the results can mislead as much as, if not more than, structured forms of testing that we are so eager to put away. Arter & Spandel (1992) propose that good, clear criteria will help to eradicate potential problems and increase the value of the assessment. They continue:

Accordingly, helping to clarify instructional goals, making students part of the evaluation process, and a means of judging performance are potential benefits of clear criteria (p.39).

We consider this to be a vital consideration for any educator who engages his students in the writing portfolio processes. As Arter and Spandel believe, the teacher must ensure that the work in the portfolio truly illustrate what the student is capable of doing and the criteria, used to assess this product, reflect the most useful elements. Failure to meet these requirements could lead to lack of validity of the portfolio and frustration and lack of motivation on the part of the learner.

Another study which undertakes a similar investigation into the value of portfolio assessment is that of Adams & Hamm (1992), who carried out research in the field of social studies. While Arter & Spandel view the portfolio as a story telling device, Adams & Hamm consider it to be like a conversation between the student and the teacher or the student and himself and believe that, through this dialogue, students can construct meaning and build knowledge of themselves and the world. Like Arter & Spandel, they examine the portfolio as an assessment tool and reach similar conclusions concerning its validity. They believe that portfolio assessment is more meaningful and allows students to select, collect, and reflect on their learning and gives them an opportunity to use ‘critical-thinking’ skills.

Their comments regarding the portfolio as an assessment tool imply that it must be *more* than a “folder” of work and, in order to go beyond this, must represent *a deliberate, specific collection of a student's accomplishments*. The authors state that the student and the teacher should select the items carefully to represent a cross-section of the students' creative efforts. They see portfolios as being used to document students' development and to focus on their growth over time, emphasizing performance and application rather than knowledge. Adams and Hamm consider that a good portfolio assessment scheme can help students to improve their learning and teachers to improve their teaching. Adams & Hamm (1992) suggest that in order for portfolios to provide a mean of gathering representative material over time, educators should give careful attention to some factors effective for the learners. Here is a summary of them:

- what is assessed,
- the portfolio design,
- the appropriateness of the contents to what is assessed, and
- the intended audience.

Furthermore, they suggest the following criteria for evaluating:

- evidence of critical and creating thinking,
- quality of activities and investigations,
- variety of approaches and investigations,
- demonstration of understanding and skill in situations that parallel previous classroom experience, and
- integrative assessment.

They conclude that, "Portfolios provide a powerful way to link learning with assessment. They can provide evidence of performance that goes far beyond factual knowledge and offers a clear and understandable picture of student achievement (p.43)."

The potentials of portfolio assessment, not only for a group of students, but even for course and personnel assessment, was the subject of a study undertaken by French (1992) and his main area of interest was its role for Limited English Proficiency Students. He, too, found that there is an international demand for alternative forms of assessment. French's arguments for new assessment methodologies are in accordance with those suggested by the previous studies examined. All are reflecting changes in society at large and, in this case, hoping to prepare students for anticipated future changes.

The underlying principles for change stem from a desire for a collection of work rather than a single entity, the ability to observe and document progress by evaluating the work chronologically, and engaging in a purposeful construction according to the predetermined criteria, all of which elements conform to the definitions of "portfolio".

Hamp-Lyons & Zhang (2001), in a review of the literature of writing assessment refer to portfolios and say, "Portfolio assessment is the best known and now most popular form of alternative writing assessment. A portfolio is a collection of the writer's own works over a period of time, usually a semester or school year (p. 105)."

They further point to the learner as a writer and continue: Perhaps aided by classmates or the teacher, the learner makes a selection from the collected work through a process of reflection on what she or he has done and what it shows about what they have learned. These three elements—collection, selection, and reflection—are the core of a portfolio...all commentators on portfolio assessment agree that it is an excellent, if not the best, form of professional development activity for teachers (p. 106).

2.3 Three aspects of portfolios

Because of the number of goals associated with the

implementation of portfolios, Allen & Yancey (1997) categorized them into three groups: *teaching tools*, *professional development*, and *assessment purposes*.

1) In the literature on portfolios and portfolio assessment, most teachers and researchers in the field of writing instruction make clear that their use of portfolios fit into at least one of the three categories established by Allen & Yancey (1997). For instance, Schuster (1994) ascertained that portfolios are used as **teaching tools** in his own writing classrooms. He implemented portfolios to encourage *weak* writers. In order to review student writing and portfolio content, he incorporated student-teacher conferences. What he discovered was that portfolios have come to serve primarily an instructional purpose. He maintains:

Students were encouraged and motivated by the implementation of portfolios because they presented their best work at the time of the conference and subsequently were made aware of the progress they had made during the course of the class (p.319).

2) In addition to his discovery of the use of portfolios as a teaching tool, others in the field have demonstrated that their use of portfolios fit into the second category established by Allen & Yancey (1997): **professional development**. Murphy (1996) has shown that portfolios can become a vehicle for informing teaching and curriculum. Prior to beginning her research, Murphy inquired about the use of portfolios to improve the effectiveness of teaching and the curriculum. Consequently, she compared different scenarios where portfolios were implemented in three different schools, one at the secondary level and two at the university level. She concludes:

Portfolios provide various samples of performance which give profiles of teaching and curriculum. And these various samples, the data collected, including student *feedback*, inform instructors of the degree of *effectiveness* of classroom strategies and writing programs. In most classroom settings, teachers are not given appropriate student feedback needed to improve teaching and the curriculum. A standardized teacher evaluation administered at the end of the term hardly constitutes an effective method for achieving the above-mentioned goal. Hence, the implementation of portfolios is a possibility for improving the effectiveness of writing instruction and the curriculum (p.292).

3) Finally, teachers and researchers have used portfolios in their classrooms for **assessment purposes**. Consider for example, Belanoff, & Marcia (1991), who opted to use portfolios as a suitable, valid way to assess the writing skills of upper-division university students wanting exemption from a required advanced composition course. As a result, they found 'a

shift in the way they looked at evaluation and assessment'. They say:

Prior to implementing portfolios, assessment and evaluation were viewed only as tests which assess and evaluate specific skills or knowledge. After the implementation of portfolios, assessment and evaluation helped students learn about themselves, their strengths and their needs (p. 90).

Moreover, portfolios used for assessment purposes not only modify one's perspective of assessment, but have also become a favored replacement for the traditional means of assessment, such as worksheets and timed, standardized tests. Smith (1991: 19) says:

In the late eighties, portfolios began replacing traditional assessment, and many school writing programs have abandoned the traditional timed examination in favor of a portfolio system to assess student writing.

2.4 An Adjustment with Learners: Likely to Happen in Portfolios

In the current literature, as we said before, teachers and researchers have pointed out several shortcomings of the traditional product-oriented means of assessment. Now that the significance of portfolios has somehow been clarified, it seems reasonable to argue why portfolios have replaced or are supplementing traditional means of assessment.

To begin with, one shortcoming of some traditional means of assessment is that they *limit* students' achievement to a *timed performance*, which does not present a true picture of student writing ability. Some researchers discovered a timed final examination placed too much *stress* on students to perform at their best. Students who had studied the material through the entire term came to the final exam anxious and unable to concentrate on what they had learned, knowing their complete course grade was based on their performance in this artificial writing environment. Kroll (1990: 41) says, "Writing under pressure by means of a timed examination perhaps cannot lead to work that is truly representative of anyone's best capabilities." However, as Smith (1991) believes, with the use of portfolios papers are written under normal class conditions; real papers are the ones that include drafts, revisions, writing-group commentary, and so on.

Another shortcoming of traditional means of assessment is that, as Kroll (1990) considers, they cannot be totally individualized to meet the educational needs of the students as portfolios can. He says:

This is not to say that written tests could not be individualized to a certain degree by way of computer administration, for example. However, they cannot entirely accommodate learning differences among students as portfolios can. This accommodation for learning differences benefits many students, especially those in a multi-proficiency level language classroom (p.65).

It means that although the students share common instructional goals and objectives, the expected performance level of achievement can be varied because of the ease in individualizing portfolios to meet student needs.

A third shortcoming of traditional writing assessment is that they emphasize students' weaknesses rather than strengths. For example, Smith (1991) in this regard says:

When evaluating writing, by human nature, it is much easier to focus on students' mistakes rather than their accomplishments. Obviously, concentration on the negative as opposed to the positive is much less encouraging and motivating for students. Portfolios advocate students submitting examples of their best work for the primary purpose of identifying strengths rather than weaknesses in order to encourage and motivate students (p.32).

On the other hand, portfolios are sometimes criticized because they only highlight student accomplishments and ignore student weaknesses. Critics say this results in a twisted picture of a student's performance, but this isn't necessarily so. The student's deficiencies are not being completely neglected. Instead, as Kroll (1990) reminds, a student's weaknesses are being addressed in an *alternative* manner; that is they are being presented as goals the student must work to improve during the term.

2.5 The Creation of Computer-Based Portfolios and The Limitations

In larger scales, it is of crucial importance to decide on how to store and manage portfolio materials. It is a concern shared by many educators interested in implementing portfolio programs. Allen & Yancey (1997), conducting an online evaluation, note that in order to keep portfolios which would include papers and projects for a class of students for some years, an education center would need several additional classrooms to store this wealth of information. They maintain that many educators have been reluctant to implement portfolio assessment programs in their institutes because of storage concerns like these. It seems that a likely solution to this problem is the creation and storage of portfolios using computer technology.

The terms 'computer-based portfolio' and 'electronic portfolio' are used to describe portfolios saved in electronic format. Electronic portfolios contain the same types of information as the portfolios discussed earlier, but the information is collected, stored, and managed electronically. Allen & Yancey (1997: 67) say:

Since current technology allows for the capture and storage of information in the form of text, graphics, sound, and video, students can save writing samples, samples of art work, science projects and multimedia presentations in one consistent document. A single computer with a large storage capacity can store portfolios for all of the students in a class.

It seems that with more students creating multimedia projects, however, a floppy or even a hard disk might not be sufficient for storage. An alternative is to store student

portfolios on a CD-ROM (a compact disk which stores text, sound, graphics and video). A CD-ROM can store approximately 650 MB of information or 300,000 sheets of typed text. This might include all of the portfolios for an entire grade level of students. A computer-based portfolio program also allows for easy transfer of information. Allen & Yancey (1997) believe that an individual computer disk or CD-ROM could be created to transport a student's documents from teacher to teacher or institute to institute.

3. Portfolio Facets

3.1. Isolated Versus Integrated Assessment

According to the specialists of the NWREL Group (2001) viewing a test only as an 'event' signaling completion of instruction is no longer appropriate for the new vision that learning is a process in which students orchestrate learning strategies in a dynamic flow as they move in and out of different tasks and phases of learning. They believe that assessment, too, needs to be considered as an ongoing dynamic process.

Figure 2 shows assessment as part of a process which enables students to become successful learners. Assessment, in this diagram, becomes the *feedback* that enables students to be strategic in their own learning process and enables teachers to adapt the instructional process to meet the needs of their students. As it is said in NWREL (2001), assessment helps teachers communicate expectations and standards of learning and performance to students. It is understood from the research that assessment helps students gain information about what is valued, set personal academic expectations, internalize the required knowledge and skills, promote their self-knowledge about performance, understand who is in control of learning, and improve their learning.

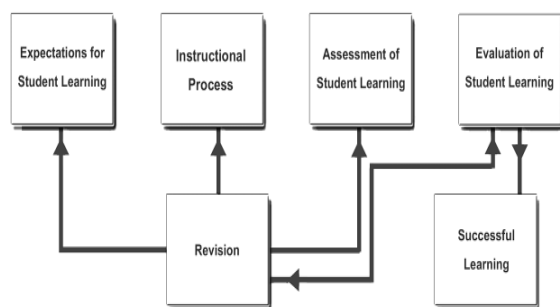


Figure 1: Assessment & Instruction

The direct linkage between expectations, instruction, and assessment is evident in Figure 2 according to NWREL (2002: 26). The expectations for learning will drive both the instructional and assessment process. If it is important that expectations and assessment be linked, then it is also appropriate to say that a teacher should be teaching to the assessment given that assessment is authentic. Without a clear relationship between the two, neither students nor teachers can use assessment information to its greatest potential in promoting learning.

3.2 Six Traits of Writing in Portfolios

These traits are the results and reflections of the experiences of ESL/EFL teachers who were continuously attempting to explore the areas of difficulties and weaknesses in their learners' learning strategies during their career. The standard 'Six-Trait' Model, assesses a range of performance across the traits (beginning to strong), and is applicable to writers of all ages, given that there is enough text to evaluate against these criteria.

NWREL Group believes that the writing traits are most effective when they become totally integrated into the writing process – the real heart of a dynamic writing program. According to NWREL (2001), students become 'reflective' learners when they apply the '6 Trait scoring guide' (see appendix I) with accuracy and reliability to their portfolios, and they can talk about their writings using a **shared vocabulary** with their teachers. This ability to assess and reflect on their writing serves them well throughout their lives. Here is illustrated an overview of the writing process in Figure 3, adapted from NWREL (2002:36) which simply shows this integration of the traits into the writing process of the learners.

These six traits of writing ability are defined in NWREL (2001). Following is a summary of them:

- **Ideas** (details, development, focus) are the heart of the message, the content of the piece, the main theme, together with all the details that enrich and develop that theme.
- **Organization** (internal structure) is the internal structure of a piece of writing, the thread of central meaning, the pattern, so long as it fits the central idea.
- **Voice** (tone, style, purpose, and audience) is the writer coming through the words, the sense that a real person is speaking to us and cares about the message. It is the heart and soul of the writing. When the writer is engaged personally with the topic, he imparts a personal tone and flavor to the piece that is unmistakably his alone. And it is that individual—something different from the mark of all other writers—that we call voice.
- **Word choice** (precise language and phrasing) is the use of rich, colorful, precise language that communicates not just in a functional way, but also in a way that moves and enlightens the reader. Strong word choice is characterized not so much by an exceptional vocabulary that impresses the reader, but more by the skill to use everyday words well.
- **Sentence fluency** (correctness, rhythm, and cadence) is the rhythm and flow of the language, the sound of word patterns, the way in which the writing plays to the ear, not just to the eye. How does it sound when read aloud? That's the test. Fluent writing has power, rhythm, and movement. It is free of awkward word patterns that slow the reader's progress. Sentences vary in length and style, and are so well crafted that the writer moves through the piece with ease.

- **Conventions** (mechanical correctness) are the mechanical correctness of the piece—spelling, grammar and usage, paragraphing (indenting at the appropriate spots), use of capitals, and punctuation. Writing that is strong in conventions has been proofread and edited with care. Handwriting and neatness are not part of this trait. Since this trait has so many pieces to it, it is almost a holistic trait within an analytic system. As you assess a piece for convention, ask yourself. Conventions is the only trait whereby we make specific grade level accommodations.

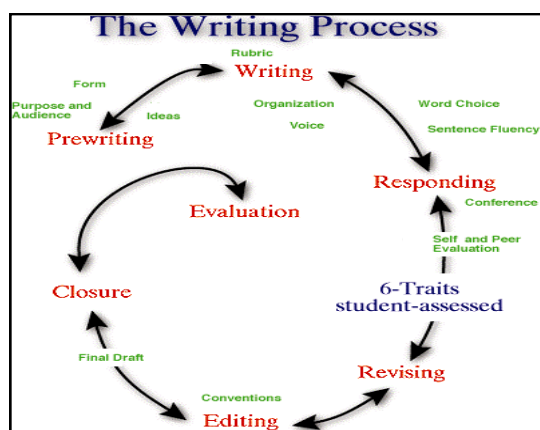


Figure 2: An Overview of the Writing Process

3.3 What is the NWREL (Six-Trait) Writing Model?

The Six-Trait Writing Model was developed in the 1980s by teachers based on their beliefs about what they valued in student writing and their analysis of hundreds of student writing samples first in their native languages, then in ESL/EFL for strengths and weaknesses. According to NWREL (2001), these continuous explorations yielded six traits that indicate *qualities of good writing*. As stated by NWREL (2002), the traits are interrelated yet the criteria of each are distinct enough to allow for individual scoring of each trait. Once the six traits had been identified and implemented in teaching and assessment, revisions followed. As it is claimed in the above-mentioned report of NWREL, more than 50 versions of the model now exist and can be found in educational settings in America as well as Great Britain, France, South American, China, Australia, and the Middle East.

The *link* between writing assessment and instruction is so strong that teachers everywhere are embracing the Six-Traits with open arms. *Revision* has been the hardest part of fully implementing the writing process in classrooms at all age levels. For the first time, we have language to explain to students **WHAT** to revise, and, through the process, we explore many ways to teach students **HOW** to revise.

When we use the language of the traits, students learn that they need to examine their work for clarity of ideas, the appropriate form of organization, the alignment of purpose and audience in their voice, the

precision and accuracy of their word choice, and to make sure their sentences are not only formed correctly, but also have a rhythm that makes their work read smoothly and with style. The traits also emphasize the difference between *revision* and *editing* activities—another often-confusing part of the writing process. By separating these two processes, writers learn that ‘*conventions*’ is the trait that they go to when it is time for a final, clean copy. First, however, they need to polish their work so it makes sense and shows the best they can do with the first five traits.

Traits and the writing process are a perfect fit. The traits make teaching writing more focused and purposeful and allow teachers everywhere to maximize the power of the writing process. The Model provides the teacher with the ways to teach traits to the students. Guided by the traits, learners become more confident writers, better equipped to reach for excellence.

S. Baker, an ESL instructor in a language institute in Austria, began introducing the traits to her students right after getting familiar with them. As stated in NWREL report (2002), she says:

Using the traits in class has shown to be quite useful and beneficial for me, as well as my students. It lessens the burden of checking for every single problem within their writing. Now we can focus on one or two areas at a time, and it is a little less overwhelming. Students are not getting a paper that is full of red circles because they know we are working on one specific area at a time (p.25).

J. Wright—the trainer of NWREL assessment program—in an English workshop, as cited in NWREL (2002: 21), points to her experience of the Model and says, “The Six Trait Model offered students a ‘*common vocabulary*’ for giving one another helpful feedback, so we could build on our strengths).

3.4 A Regional Research on the Effectiveness of NWREL Model

In a study, conducted by NWREL Group, in the year 2000 four pre-intermediate classrooms were selected as study sites to determine the effect of teaching the six analytic traits to learners. According to NWREL (2001), two groups received traditional product writing instruction while the other two were taught the Six-Trait Model. These classrooms represented diverse student populations in second or foreign language English speakers/writers, and a diverse range of ethnicities.

This group chose to implement the new model as an intervention to address language expression (ideas, organization, voice, word choice, fluency) and mechanics (conventions). The pre- and post-test writing assessments were administered. Growth percentages were determined between the beginning and end of the cycle. Student mastery was noted on a rubric scale form 1-5. Scores of 3, 4, and 5 were acceptable.

After the study period, the group reported improvement occurred after the model was used. At that time, the

practitioners questioned the **applicability** of the model by posing this question: *Can we actually use the traits with writers who are still working on creating a complete sentence?*

As mentioned in NWREL (2002:33), the specialists in this group answer the question in this form, "It is the best time to start! Teachers of first level students can begin building a strong foundation **using the language of the traits** to respond to student writing. The traits are there from the beginning." Spandel (2001), referring to this issue, believes that a drawing full of details indicates keen observation and attention—that is **Ideas**. Sequential pictures are an indication of **Organization**. She maintains:

*Voice might first show itself through speaking and storytelling. By stepping back and recognizing that writing includes thinking, listening, reading, planning, talking, drawing ... we open our eyes to all sorts of possibilities. We teach our learners and ourselves what rubrics are and how to use them in all different aspects of their learning; we focus on helping learners **internalize** that 'process' is a huge part of learning and that the writing process is something we all work on together (p.21).*

This study, which was conducted at the Northwest Regional Education Lab, noted the Six-Trait Model *captures teachers' imaginations*. It doesn't ask him to discard what works; it gives him a structure to build on those successful techniques.

4. CONCLUSION

This paper reviewed the pedagogical approaches toward ESL/EFL writing assessment and took into consideration the advantages of portfolio assessment over the other assessment tools, and tried to explore into the scope of simultaneous instruction and assessment. It highlighted the significance of taking assessment into the classroom by describing the different aspects of portfolios that enable them to be used as the means of instruction. Finally, it introduced Six-Trait Analytic Model of writing instruction and assessment that using portfolios can be efficiently targeted towards quick and great development in the writing skills of ESL/EFL learners.

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