# Opening dialogues for EFL student writers

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It has been obvious that EFL (English as a Foreign Language) learners tend to consider English writing as a lonely task. Though teachers have recently implemented peer review or teacher-student conference to writing instruction, the reciprocal interaction that values idea exchange and respects students as writers is still insufficient. With the application of Bakhtin's (1981) authoring/answering as dialogue, Freire's (1970, 1993) dialogic pedagogy, Peter Elbow's (1989) sharing and responding, and Graves and Hasen's (1983) Author's Chair, this study attempts to investigate how reciprocal dialogue occurs in an EFL writing class and how dialogical learning changes students' perception of English writing. Twenty-two sophomore English majors in Taiwan participated in this study. Students' perception of dialogical writing class was collected from questionnaires, their self-evaluation, and their on-going written comments. The results show that the dialogical writing course helps enhance students' ownership, autonomy and reader awareness, and dissolves the fear and reluctance hidden in EFL student writers.

　EFL学習者が英語のライティング作業を孤独なものと考える傾向があることは明らかでした。近ごろでは教師は同分野の専門家による評価（peer review）または教師と生徒のライティング指導会を実施してきましたが、アイディア交換を評価する相互交流や書き手の生徒を尊重することはまだ不十分であります。Bakhtin (1981) "authoring/answering as dialogue," Freire(1970,1993) "dialogic pedagogy," Peter Elbow (1989) "sharing and responding" やGraves and Hasen's (1983) "Author's Chair"の応用と共に、この研究は相互の対話がどのようにＥＦＬライティングクラスで起こり、対話式学習がどのように生徒の英語ライティングの認識を変えるのかを調査する試みです。 ２２人の台湾で英語を専攻する大学二年生がこの研究に参加しました。対話式ライティングクラスでの生徒の認知はアンケートや自己評価、生徒自身により書かれたコメントから集められました。結果として対話式ライティングコースは生徒の所有、自立、読者の自覚を強化、助けることを示し、ＥＦＬの生徒の隠された懸念や不本意であることを解消します。

I t has been obvious that EFL learners of English writing tend to consider English writing as a silent, lonely, tedious and non-rewarding task. This assumption is assumed to be attributable to the instruction of EFL writing. Though teachers have recently implemented peer review or teacher-student conference to writing instruction, the reciprocal interaction that values idea exchange and respects students as writers is still insufficient. This study attempts to investigate how reciprocal dialogue occurs in an EFL writing class and how dialogical learning changes students' perception of English writing.

### Operational Definition of Terms

#### Dialogical writing class

A writing class that is designed with the theories of dialogic way of learning is called a dialogical writing class. In this study, such a dialogue especially refers to horizontal and reciprocal type of dialogue. Student writers constantly conduct dialogues with self, with peers, and with the teacher.

#### Extended Author's Chair

The extended Author's Chair in this study refers to students' final poster presentation. Like the poster session in an international conference, students as writers professionally present their writing with a self-designed poster and their complete portfolios. In their presentation, they need to actively introduce their writing pieces, the motives for writing certain pieces, and the difficulties or pleasure in the writing process, etc. They may also answer the questions raised by their classmates who play the role of readers. After the interaction with the readers, the writers give their signatures to the readers.

### Review of the Related Theories

In order to highlight the concept that ideas are worthy to be shared and valued, the dialogic way of learning is reviewed.

### Authoring/answering as Dialogue

Mikhail Bakhtin studied philosophy, the classics, and later physics, but his theories on how meaning and understanding are created are important to the teaching of reading and writing. According to Holquist (1990), that Albert Einstein revealed a complex unity of differences through "one body's motion has meaning only in relation to another body" may have influenced Bakhtin's idea that meaning is relational via dialogue (pp. 20-21). Bakhtin believes that in the broadest sense of dialogue, existence itself is basically dialogic. The self always exists in relation to others, and in interaction with different social and cultural contexts (Hoel, 1999). In Dialogical Imagination (1981), Bakhtin explained, "the word in language is half someone else's, [and] becomes 'one's own' only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting to his own semantic and expressive intention" (p. 293). Therefore, dialogue, to Bakhtin, is a communicative interaction between the speaker and the listener, and the reflection to the relationship between the two. Similarly, meaning, to Bakhtin, is not located in a text itself; whereas, it is constructed between the reader and the text, or the conversation partners, in an interpreted context (Hoel, 1999). Given these concepts are put into practice in a writing class, students' writing will develop in dialogues with other persons and the various personal experienced worlds which each individual student brings with him/her into the class. Moreover, when students work in groups, each individual writing piece also develops in dialogues with other students' comments and written drafts (Hoel, 1999).

### Dialogic Pedagogy

One of the important concepts in Paulo Freire's writing is dialogical pedagogy versus anti-dialogical pedagogy. In Chapter 4 of *Pedagogy of the Oppressed*, Freire (1993) made a distinction between anti-dialogic and dialogic theory.

Dialogue, for Paulo Freire, is not only a way of making friends or a tool for controlling others, but a part of human nature. As Gadotti's *Reading Paulo Freire: His Life and Work* (1994) says, Paulo Freire believed, "Human beings are constructed through dialogue as they are essentially communicative" (p. 29). Through dialogue, human beings discover, construct, and process knowledge. It is a natural way of discovery. Since schools are places for human beings to discover knowledge, in the view of Freire, dialogue should be included as a teaching strategy in education. The dialogue that Paulo Freire emphasized is a horizontal relationship. It values respect for those involved in dialogue. They may be different, with different views, but they are never antagonists. Such dialogue is fed by love, humility, hope, faith, and confidence (Freire, 1970, 1993). Freire believed that "love is the most crucial characteristic of dialogue and the constitutive force animating all pedagogies of liberation" (McLaren, 1999, p. 53). In addition to love, he strongly declared that dialogue could not exist without humility, intense faith in humankind, hope, and critical thinking (Freire, 1970, 1993). These features are not only essential to dialogue but also vital to education. To Freire, without these features there is no dialogue; without dialogue there is no communication, and without communication there can be no true education. From what Freire insisted in dialogic pedagogy, we can see that education, for him, is part of the process of humanization.

### Sharing and Responding

Peter Elbow (1989) mentioned in *Sharing and Responding*, "We speak because we are trying to *communicate*. We certainly don't expect listeners to give us a grade. … You'll find that it's a relief to give your writing to others (aloud or on paper) just to communicate, just for the fun of it—just so they can hear what you have to say and learn from you" (p. 9). According to Elbow (1989), there are three essential elements that help students improve their writing: private writing, sharing, and responding. Private writing is needed because of the safety it provides. Owing to the safety, writers are willing to take risks. Sharing—giving your writing to a reader without judgment—is a helpful, empowering, and an enjoyable process. However, many students have never had this experience. Most of the time, their only reader is the writing teacher who plays a role of attorney finding faults in the document. In order to help students write better, Elbow strongly suggests that students practice sharing their writing in a supportive setting. By so doing, students can experience the pleasure of reading for the sake of communication, but not for the sake of getting criticized. Sharing, Elbow believes (1989), helps students develop "a better ear and a better sense of voice and rhythm" and these are "the strongest foundations of good writing" (p. 3). Moreover, proper responding—nonjudgmental feedback helps students see more clearly what they have written and tells them what was understood by the readers so that students as writers may decide what to think and do about it (Elbow, 1989). With the balance of private writing, sharing, and responding, student writers may dramatically improve their writing.

### Author's Chair

The emphasis on sharing and responding echoes the concepts of Author's Chair proposed by Graves and Hansen (1983). Author's Chair helps students share their reading and writing

with others. Usually, students come to Author's Chair to share either a student-authored text or a professionally authored article by reading that text aloud to a group (Short, Harste, & Burke, 1996). The talk at Author's Chair is basically sharing and responding without criticism. The group might respond to the author by talking about their understanding and reflection of the piece, but they would not suggest revisions or make any criticism. While re-reading what they have written, student writers may notice the need of revision because of the change in perspective from writer to reader.

## Methodology

Two strands of research will be conducted in parallel: one is to investigate the theories of dialogic pedagogy and to implement the theories into an EFL writing course. The other is to evaluate the implementation, especially Author's Chair and Extended Author's Chair, by observing students' performance and analyzing their feedback to the course design.

### Participants

The participants in this study were 22 sophomore English majors at a private university, 2 males and 20 females. They had had one-year English writing practice in the university prior to participating in this study.

### Major Classroom Activities

This writing class was designed as a dialogical one. That is, many activities were involved with various types of dialogues.

In class, the teacher seldom lectured but frequently facilitated brainstorming and thought-provoking inquiry. For example, when new information needed to be introduced, students were always encouraged to build the unfamiliar on the familiar. Through brainstorming, sequential follow-up questions and answers, students learned new information. Teacher's responses to students' journals were another type of dialogues. Like dialogical journals, all the responses focused on content and idea exchange.

Student writers also experienced the dialogues with themselves while composing essays, making draft revision, preparing for journal entries, and conducting self-evaluation. When students were engaged in theme projects, wrote reading responses or developed these responses into their journals, they had constant dialogues with their interests and inquiries.

In addition to the dialogues with the teacher and the self, in the whole school year, students were encouraged to have two-way communication with their peers, like draft discussion, idea generation, and Author's Chair. For peer review on their first draft of each essay, they conducted frequent dialogues with their pairs. They read their partner's drafts thoroughly and asked questions to clarify the confusing part. They usually raised the questions on the missing topic sentence, the weak supporting evidences, and the redundant or irrelevant sentences. Some also questioned the development of the ideas, such as cohesion

and coherence. The student writers corrected their answers themselves, and discussed the unclear or illogical expression with their peers in order to get proper and helpful suggestion to revise the first draft into the second draft.

For idea generation and draft editing, student writers had discussion with peers in group. Besides providing proper correction for certain grammatical mistakes, they also shared their suggestion for re-organization of the whole piece. Moreover, different ways of thinking or interpreting the same topic would be discussed as well. By so doing, both student writers and readers could investigate their own thinking in order to reflect and relearn.

Among all these activities, Mid-term Author's Chair, Extended Author's Chair, and Newspaper Design were the three major avenues of interacting with their peers.

### Mid-term Author's Chair (Oral Report)

The most exciting dialogues occur in the session of Author's Chair. There were two sessions of Author's Chair in each semester. In the first Author's chair, each student writer orally shared his/her favorite journal or essay writing and the difficulties he/she encountered in the writing process. They might include the introduction of their theme reading articles and explained why they chose the themes and where they found the articles. After each person's oral sharing, there was a 5- to 10-minute Question and Answer session. Student writers welcomed questions, comments, and suggestions from their peers, the readers/audience. Through reciprocal dialogues, they exchanged opinions, received new information, and clarified their understanding of issues (See Appendix A).

### Extended Author's Chair (Poster Presentation)

The second Author's Chair was much more exciting and challenging. Student writers conducted a professional-like poster presentation individually with their self-designed posters and portfolios. On the poster, they could either show their theme reading outline or their favorite journals and essays. As for the portfolio, it contained whatever they had done in the learning process, such as theme reading articles, multiple drafts of essays, journal entries, and reading responses. In addition, in the beginning of the portfolio, there is a preface written by the student writer to guide the readers to understand the ideas in the portfolio. Also, in the end of the portfolio, peer evaluation and self-evaluation were included. At the time of poster presentation, each student writer actively introduced his/her portfolio to the readers who came to his/her exhibition booth and patiently answered all the questions the readers might raise. Through such dialogues, the ownership of writers was enhanced and the awareness of readers was emphasized. Student writers had a chance to retrospect and introspect their opinions, ideas and learning process. Student readers had an opportunity to gain new information and interest. They would learn a lot more from their peers than what we could imagine (See Appendix B).

### Newspaper Design

The group work on newspaper design caused students to face the unknown readers. The articles they wrote for the newspaper represented their opinions, identities, and voices. Their pieces of the newspaper were posted on the public bulletin board on campus. Therefore, people who came and went might read the newspaper. At this point, writing could not be isolated anymore but became an authentic dialogue.

### Materials

The materials used in the research study included questionnaires, self-evaluation forms, and students' written comments.

### Questionnaire

The questionnaire, created by the researcher, contained 30 items in a form of 5-point Likert scale, ranging from 5 (strongly agree) to 1 (strongly disagree), and 8 open-ended questions. The students were asked to fill out the questionnaire at the end of the school year (Appendix C).

### Self-evaluation form

The self-evaluation form contained three parts. The first part was about the amount of reading and writing done by students in the learning process. The second part was related to students' attitudes and interest toward reading and writing. The third part asked students to evaluate their progress as readers and writers. The students were asked to fill out the form twice: one for the first semester and the other for the second semester. Both were done at the end of each semester (Appendix D).

### Students' written comments

The two major written comments were the feedback to their Author's Chair presentation. Some of the comments were presented in a form of journal writing, and some others were shared in a form of e-mail response. All these comments, along with the preface of students' individual portfolios and other in-class writing, served as supporting evidences for the evaluation of this course.

### Data Analysis

The teacher as researcher independently evaluated and analyzed all the data gathered. Agreements upon the judgments of all the analyzed data were demanded to ensure the reliability of the results, the explanations and the generalizations of the findings. Frequency count and percentages were used to explain students' acceptance of or resistance to the dialogic way of learning.

## Results

Students' pre-class written sharing, final self-evaluation and responses to the post-class open-ended questionnaire were collected and investigated to answer the research questions: how reciprocal dialogue occurs in an EFL writing class and how dialogical learning changes students' perception of English writing?

### Results from Questionnaire

Students' responses to questionnaires showed that they love both Mid-term and Final Author's Chair. As shown in Figure 1, 18 out of 22 students loved Mid-term Author's Chair and 19 students loved Final Author's Chair; moreover, students preferred Final Author's Chair to Mid-term Author's Chair. There were 11 students who showed strong interest toward Final Author's Chair but 7 showed strong interest toward Mid-term Author's Chair. No one disliked either type of Author's Chair.
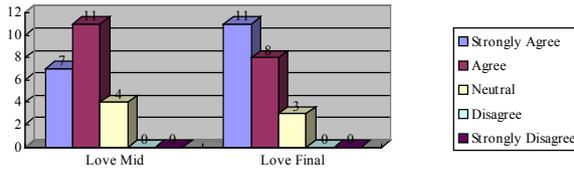
**Figure 1. Feedback toward mid-term author's chair and final author's chair**

Students also had positive feedback toward sharing and responding. Figure 2 shows that 19 out of 22 students enjoyed sharing their reading and writing with others, and among them, 13 students strongly enjoyed sharing reading/writing with others. Similarly, 20 out of 22 students enjoyed reading other classmates' portfolios; among them, 12 students showed strong interest. In addition, 17 students felt proud of themselves when others read their portfolios, and 19 students felt like real authors when they shared their work with others.
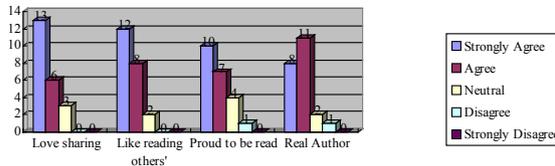


**Figure 2. Feedback toward sharing and responding**

## Results from Written Comments

Students' written comments reveal their positive feedback toward this dialogical writing course. The comparison between students' pre-class and post-class attitudes clearly shows that this theme-reading-based dialogical writing course changes their perception of reading and writing. Before class, 7 out of 22 students viewed theme reading/writing and portfolio sharing negatively and 10 students had no special feeling toward this dialogical way of learning. Only 5 students showed positive attitudes. However, after a year of taking this dialogical writing class, 20 out of 22 show positive attitudes toward theme reading/writing and portfolio sharing, and no one feel negatively toward this dialogical way of learning (Figure 3).
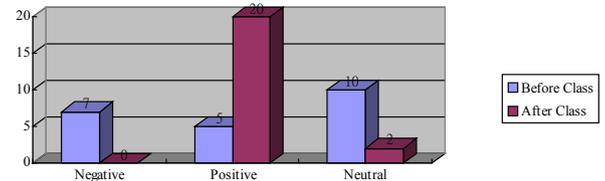


**Figure 3. Comparison between pre-class and post-class attitudes toward theme reading/writing and portfolio sharing**

## Discussion

The results show that students, before taking the course, considered writing mainly as a skill, a tool or an ability to organize the words and phrases they learned, and viewed a writer as a skillful person who could properly use grammar and vocabulary to convey ideas smoothly. After taking the course, students, though, still put accuracy and precision in an important place, their concerns actually went beyond the domain of mechanical correction. They noticed the relation between reading and writing (e.g. *"Only through read[ing] more can a person polish his/her writing ability"*), the real purpose of revision (*e.g. "I learn[ed] that a writer must let readers understand his/her articles easily, so he/she has to revise the drafts again and again"*), and the meaning and importance of sharing (*e.g. "To be a writer, you need to communicate with [an] audience, the Author['s] Chair gave me the chance to improve the skill"*). Also, some of them started viewing writing as part of their life not just for assignments.

According to the results, students participating in this dialogical writing course show positive reaction to reciprocal dialogues. Two main reasons that may cause these changes are discussed as follows:

### Reciprocal dialogue enhances reading, writing, and thinking

This dialogical writing course helps students form a new perspective of English reading/writing and benefits them with critical thinking. With self-selected theme project, students conduct more extensive research. They not only search for reading materials but also discover their own interests and inquiries. How to integrate their interests into English reading/writing or vice versa challenges their ability of decision making and synthesizing. Student T's Author's Chair, which usually impresses his classmates, is the good evidence:

> "T's presentation gives me the most informative impression. Every time when he made a presentation he gave us the varieties of knowledge which we wouldn't notice in our daily life. To tell the truth, he overthrows the image of slothful college students who are not willing learning new things. ..." (Quoted from Student B)

Sharing their reading responses, either in written or oral form, pushes students to honestly face their comprehension of the self-selected articles or books. In order to respond to other students' clarification requests, they read, reflect on, and furthermore transact with the content, the author and themselves more profoundly. As student J shared in her self-evaluation:

> "Through [writing and sharing], we can find what problems we have in our writings or whether we had made progress or not. For another thing, after listening to others' sharing, we learned different ways [of] thinking. We can realize others' advantages and what we can do to improve ourselves."

Sometimes, even the strong self-reflection may pave the way for their breakthrough:

> "Through the Author's Chairs, I see my classmates have made great progress in the year, and I also see I am still standing at the starting point;

I didn't make good use of the precious time for a sophomore. And the problem is I never push myself to be better, maybe I was the one who is too proud and shortsighted. …" (Quoted from Student M)

Meaning, then, is continually constructed by the transaction between student writers and the materials and by the transaction between the student writers and student readers. As Bakhtin's idea, meaning is relational via dialogue (Bahktin, 1981; Holquist, 1990). The reading of articles, the revision of writing drafts, and the cultivation of critical thinking, thus, become authentic and purposeful to student writers.

### Reciprocal dialogue values readers, writers, and learning community

The interaction this dialogical writing course provides is a horizontal but not a vertical interaction.  Therefore, students constantly have reciprocal dialogues with their peers and the writing teacher.  They share their theme reading or writing drafts, exchange their opinions toward certain issues or revision, and discuss the solution of difficulty in reading/writing. The whole class is like a learning community and those who are in this community learn from one another. As Peter Elbow (1989) mentions, sharing and responding without criticism drives the fear and frustration away. The trust and the bond are built, which in turns strengthens the value of respect and appreciation. Student writers in this supportive learning community experience the benefits of give-and-take. As Student F's sharing,

"I hated to speak in front of a lot of people but from this experience I learn to be confident. … I love to share and exchange my experiences with other people and it makes me learn so many things."

Also, Student Z added,

"After taking this class, I notice the importance of being perceptive, critical,…[otherwise,] the writer is just the same as the loudspeaker, [whose] function is only to diffuse others' opinions. How sad it is, right? So, being an undergraduate, the minimum thing we have to learn is to speak out our own opinions."

Student R's comments reveal the great sense of achievement and hilarity:

"Writing was at first annoying, but finally is intriguing. It [is] like having a baby. … After the baby [is] delivered, all [the] efforts that [a] mother has made are worthwhile. …"

What they gain is a lot more than skill training and what they gain can not be obtained from one-way communication or vertical dialogue with authoritarian attitudes, as Freire (1993) repeatedly emphasized.

### Conclusion

To conclude, students who participated in this dialogical writing course gained knowledge, polished skills, and experienced self-discovery in a supportive learning community that reciprocal dialogue provides. The design of a dialogical writing course might be diverse, but the spirits

of valuing learners and their voice would always be the key of successful implementation.

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### APPENDIX A Guidelines for Mid-term Author's Chair

- Minimum requirements
  - Prepare the sharing in advance
  - Come to class on time or earlier
  - Share the following things
    - Share the difficulties you usually encounter in the writing process and how you usually solve the problem.
    - Read out loud your favorite writing piece, either essay or journal, and share why and how you wrote it (e.g., Why are you interested in this topic? How do you generate the ideas?)
    - Then, try to lead the Q&A session to have more interaction with the audience/readers.
  - Other suggestion
    - Each person may have 5 minutes or so for the sharing, and try to pay attention to time management.
    - While sharing your favorite piece, the use of visual aids or ppt file would be highly recommended.

### APPENDIX B Guidelines for Final Author's Chair

- Minimum requirements
  - Come to class on time or earlier
  - Design your own Author's Chair (exhibition spot)
  - Exhibit the following things
    - One or more self-designed posters (highlight your presentation)
    - Theme reading list (along with one most interesting article, if you want)
    - Your favorite composition
    - Your complete portfolio
  - Orally explain the following things
    - Why did you choose these themes for exploration?
    - What article (or theme) interests you most?
    - Why is this your favorite composition? What is special?
    - What are the features of your portfolio?
    - Generally speaking, what makes you feel the sense of achievement in this semester? (or what progress you made as a reader and writer?)

**JALT2006 — Community, Identity, Motivation**

## APPENDIX C Questionnaire

**Background Information**

1. Major: _____

2. Class year: a. Sophomore ___ b. Junior ___ c. Senior ___

3. Gender: a. Female ___    b. Male ___

4. How many pieces of writing did you finish this year?
1st semester _____    2nd semester _____

5. How many English books/articles did you finish this year?
(1st semester) books: _____    articles: _____
(2nd semester) books: _____    articles: _____

Direction: Please read the statements and circle the number that describes your opinions.

5 = strongly agree, 4 = agree, 3 = neutral (so-so),
2 = disagree, 1 = strongly disagree

|  | SA | A | N | D | SD |
|---|---|---|---|---|---|
| 1. I enjoy doing theme reading/writing project. | 5 | 4 | 3 | 2 | 1 |
| 2. I like to choose reading materials by myself. | 5 | 4 | 3 | 2 | 1 |
| 3. Reading the assigned articles is boring. | 5 | 4 | 3 | 2 | 1 |
| 4. I gain interest in reading if I have my own choice. | 5 | 4 | 3 | 2 | 1 |
| 5. I don't know what I should read if the teacher doesn't assign anything for me. | 5 | 4 | 3 | 2 | 1 |
| 6. Writing becomes interesting if I can choose whatever I like to write. | 5 | 4 | 3 | 2 | 1 |
| 7. I usually have no ideas when there is no assigned writing topic. | 5 | 4 | 3 | 2 | 1 |
| 8. I am getting used to reading and writing because of this theme reading/writing project. | 5 | 4 | 3 | 2 | 1 |
| 9. Theme reading/writing helps me improve my reading ability. | 5 | 4 | 3 | 2 | 1 |
| 10. I feel the amount of my vocabulary increases while doing theme reading/writing project. | 5 | 4 | 3 | 2 | 1 |
| 11. I feel I know more about sentence structures because of this theme reading/writing project. | 5 | 4 | 3 | 2 | 1 |
| 12. I start loving English reading/writing after doing theme reading/writing. | 5 | 4 | 3 | 2 | 1 |
| 13. While doing theme reading/writing, I became to feel that English writing is not so difficult for me. | 5 | 4 | 3 | 2 | 1 |
| 14. I have never tried theme reading/writing project before attending this writing class. | 5 | 4 | 3 | 2 | 1 |
| 15. I enjoy designing my portfolio. | 5 | 4 | 3 | 2 | 1 |
| 16. I feel the sense of achievements when I make my portfolio. | 5 | 4 | 3 | 2 | 1 |

17. I have never made any portfolio
before attending this class.    5    4    3    2    1

18. It is difficult for me to complete
my portfolio.    5    4    3    2    1

19. Making the individual portfolio
is too troublesome.    5    4    3    2    1

20. I would rather take the final exam
than make my portfolio.    5    4    3    2    1

21. Making portfolio helps me read more
English articles/books.    5    4    3    2    1

22. Designing our own newspaper makes
writing interesting.    5    4    3    2    1

23. I am happy to share my portfolio
with other classmates.    5    4    3    2    1

24. I like to read other
classmates' portfolios.    5    4    3    2    1

25. I feel proud of myself when
others read my portfolio.    5    4    3    2    1

26. I love mid-term Author's
Chair (individual sharing).    5    4    3    2    1

27. I love Final Author's Chair
(poster presentation).    5    4    3    2    1

28. I feel like a real author when I introduce
my work with others.    5    4    3    2    1

29. I enjoy sharing my reading
and writing with others.    5    4    3    2    1

30. Writing is not an
assignment for me.    5    4    3    2    1

**Direction: Please honestly write down your opinions.**

1. What did you feel when you first heard that you need to make your own theme reading/writing and portfolio?

_____

2. What do you feel after you accomplish your theme reading/writing and portfolio?

_____

3. What does theme reading/writing help you most in English learning?  Why?

_____

4. What do you feel about designing your own newspaper?

_____

5. What do you feel while holding poster presentation (Final Author's Chair)?

_____

6. Among all the activities we had this year (e.g. in-class writing practice, in-class brain storming, draft discussion, peer review, mid-term/final Author's Chair, final exam, newspaper, etc.), which one did you like most?  Which one did you think was the most helpful?  Why?

_____

7. What is your perception of writing/reading and being a writer/reader after this year of learning?

_____

8. What else would you like to share with the teacher?

_____

**Community, Identity, Motivation — JALT2006**

## APPENDIX D Final Self-evaluation of Portfolio

Writer as Evaluator: _____ Date: _____

For the portfolio collected between _____ and _____

| | Reading | | | Writing | | |
|---|---|---|---|---|---|---|
| Amount of Reading and Writing | Extensive | Moderate | Limited | Extensive | Moderate | Limited |
| | | | | | | |

Comments _____

_____

| | Reading | | | Writing | | |
|---|---|---|---|---|---|---|
| Attitudes and Interests | Positive | Neutral | Negative | Positive | Neutral | Negative |
| | | | | | | |

Comments _____

_____

| | Reading | | | Writing | | |
|---|---|---|---|---|---|---|
| Progress as a Reader and writer | Impressive | Noticeable | Too Limited | Impressive | Noticeable | Too Limited |
| | | | | | | |

Comments _____

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