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Designing a digital portfolio as an instrument to address literary texts in the EFL classroom

Abstract. This study discusses the use of a digital portfolio as a means of incorporating literary texts as didactic resources in the EFL classroom. It is structured as follows: (i) introduction, (ii) advantages of using literary texts in the EFL classrooms; (iii) an analysis of portfolios in general, and digital portfolios in particular; (iv) a description of the current proposal for teaching and learning, involving an e-portfolio which focuses on the book *Frankenstein, or The Modern Prometheus*, by Mary Shelley; and (v) conclusion. In using such a digital resource, students not only read the book itself, but need to complete the three components of the portfolio – a language diary, a language biography, and a section about literary landscapes – all at the different stages in the learning process. The benefits to students were expected to include a positive effect on their overall acquisition of the foreign language, along with the development of other skills and competences, particularly self-assessment and digital competence, while also gaining knowledge about the literary text in question.

Keywords: digital portfolio (e-portfolio), teaching and learning a foreign language, language diary, language biography, self-assessment, digital competence.

> *Literature has the tremendous quality of allowing us to*
> *engage imaginatively in the lives of others.*
> *It enables us to move beyond ourselves and our own experiences.*
> *If we allow ourselves to respond to it fully, it can be a great educator.*
> *For those of us brought up monoculturally, literature which springs*
> *from outside our own boundaries can be a life line* (Naidoo 1992).

1. INTRODUCTION

In present-day society, our lives are increasingly dominated by screens and images, and whereas it is still absolutely necessary to preserve a space for the enjoyment of reading, this is increasingly difficult to achieve, especially for young people. The question of how teenagers can be encouraged to engage in the practice of reading is one that institutions and governments have been trying to resolve in recent times by means of diverse programs and even regulations. Indeed, the Eu-

ropean Union has implemented "EURead", a consortium of organisations for the promotion of reading. As the consortium observes, "Reading is a prerequisite for full participation in today's media-led and culturally diverse society" (n.p.no.[1]). National governments have also addressed the issue. The Spanish government, for instance, recently passed an education law which specified that all second- ary education subjects should encompass a period of time devoted to reading as a means of promoting this activity among teenagers (Organic Law 3/2020). In the same line of initiatives, in this article the resource of a digital portfolio (or e-portfolio) is proposed, in that its holistic and flexible nature as a didactic tool allows for reading to be established as the main purpose of working with the portfolio, albeit accompanied by other extra didactic resources and activities, this in order to promote the remaining language skills, as well as to develop other competences and to encourage engagement with cross-curricular topics and values. Indeed, digital competence will be at the centre of this proposal, an issue also highlighted by the European Council through its *Digital Education Plan (2021–2027)*, which encompasses two main priorities: "Fostering the development of a high-performing digital ecosystem" and "Enhancing digital skills and compe- tences for the digital transformation" (n.p.no.). Similarly, the Spanish government in the previously-mentioned educational law defines digital competence as being at the very core of the educational system, given that it has become a requirement for any citizen in present-day society (Organic Law 3/2020).

Furthermore, the portfolio as described here is a didactic resource which perfectly connects the teaching and learning process with that of assessment, and its specific characteristics, described below, allow for the type of assessment set out in the current legal framework for secondary education in Spain: continuous, formative and integrative (Organic Law 3/2020). On the other hand, the portfolio proposed here, plus the various components therein, serve to address the diver- sity of students in the modern classroom by means of a varied set of assessment instruments which can be adapted to different learning styles and hence can be used to achieve the objective evaluation of all students (Royal Decree 984/2021). Finally, work on the portfolio is of an interdisciplinary nature, and in the present proposal students develop content from other subjects on their curriculum, spe- cifically geography, by means of the component of literary landscapes[2].

The text used as an example in what follows will be Mary Shelley's *Franken- stein, or the Modern Prometheus* (1818). It was chosen because, in both its original

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[1] n.p.no. – no page number.

[2] In this regard, cross-curricular values, including ecological issues, might be addressed dur- ing the development of the portfolio. As Rojas Encalada (2021) has shown, by including a topic like this, students can improve their language skills while also practicing critical thinking in the EFL classroom.

version and in adaptations for young readers, the work has figured recurrently in reading programs for students of secondary education, where in their mother tongue or in English[3]. Thus, there are usually a variety of editions of the text in different languages available for the students. Due to this, the section of the e-portfolio that focuses on literary landscapes clearly becomes one of its most attractive parts, as will be observed below, but work here also involves the inclusion of knowledge from the subject of history, given that the story is set in the first decades of the nineteenth century, as well as scientific issues, in that the novel mentions several scientific theories of the time[4].

2. LITERARY TEXTS IN THE EFL CLASSROOM

Literary texts have traditionally been a frequent educational resource in the language classrooms, in general teaching and in the foreign language classrooms in particular. However, in recent years, due to the expansion of communicative approaches, they are being used less often, in favour of texts dealing with academic and work environments (Ur 2012). However, many authors still consider the use of literary texts to be an enriching practice, in that they introduce variety into teaching programs and constitute an endless supply of authentic texts (Jáimez & Pérez 2005; Alonso Belmonte & Fernández Agüero 2003). Furthermore, numerous studies have argued that students of all ages are able to appreciate literary texts and that such texts should be included as reading materials in the classroom, so that children and teens are encouraged to develop adult skills and thus be equipped with the necessary abilities to fully understand and enjoy them (Herz & Gallo 2005; Navarro Durán 2006; Núñez 2007; Rodríguez-Chaparro 2017, among others). However, students' interests and age should be taken into consideration, and this typically implies updating and adapting texts by means of summaries or adaptations, in order to make them more accessible (Rodríguez--Chaparro 2017; Cerrillo 2013).

Some of the advantages of using literary texts in the language classroom have been identified by Lazar (1993), who considers aspects such as their motivating nature, their contribution to the language acquisition and the development of interpretative abilities, creativity, critical thinking and emotional skills, while they also offer a means of gaining access to the culture in which they were created.

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[3] For more information on adaptations and translations of Mary Shelley's *Frankenstein* for young readers, see Lasa-Álvarez (2022).

[4] Relevant values related to the field, such as the ethical dimensions of scientific research, or the use of certain stereotypes, such as that of the mad scientist, might also be incorporated into the proposal (Cambra Badil, Guardiola Pereira & Baños Díez 2021).

Jáimez and Pérez (2005), in turn, offer more specific reasons for using literary texts in the classroom, grouping these into three areas. As for linguistic benefits, literary texts improve reading skills, foster good reading habits, develop the three other language skills (listening, writing and speaking), enrich the appreciation of language content and the use of grammar and vocabulary, enhance discursive competence, address the importance of the linguistic register and that of stylistic and linguistic variety, among others. Regarding educational benefits, Jáimez and Pérez (2005) note that literary texts allow students to connect with other people's experiences and to learn from them, to promote personal growth, improve social relations, develop human values, address cross-curricular topics, explore emotions, promote intellectual and aesthetic development, and contribute to student autonomy, among others. Finally, they also mention intercultural advantages, including gaining experiences and information about the target language, helping students to appreciate other cultures, facilitating the knowledge and understanding of students' own cultures, and promoting intercultural reflection, awareness and tolerance of other ways of living and thinking, among others.

Ghosn (2002: 173) also offers four substantial reasons for using literature in the EFL classroom: first, authentic literature provides a motivating and meaningful context for language learning, since children are naturally drawn to stories; second, literature presents not only natural language but language at its finest, and can thus promote vocabulary development in context; third, it can lead to the development of academic literacy and thinking skills; and fourth, literature deals with central aspects of the human condition, and can thus contribute to students' emotional development, fostering positive interpersonal and intercultural attitudes.

Finally, it is interesting to note in this context the *Companion volume of the Common European Framework of Reference for Languages* of 2018, a revised version of the earlier, original document (2001) includes, among various other changes, "Literature" as a new content area. Specifically, three new scales are introduced in relation to the descriptors for this new area (2018: 50). The first one refers to reading as a leisure activity, that is, the purely receptive process, the second one to the expression of personals responses to creative texts, which implies certain intellectual abilities, but of lower levels, and thirdly, a scale about analysing and criticising of creative texts, which requires higher level intellectual skills.

3. THE DIGITAL PORTFOLIO

The didactic resource of the portfolio has its origins in the professional world, in that many professionals, including artists, architects and designers, have traditionally used portfolios or folders as a means of collecting their best work in order

to present to potential employers or clients. Given the effectiveness of this way of showing one's endeavours in the best possible light, the practice started to be used for educational and didactic purposes, first in the 1970s in the Anglophone world, subsequently to be adopted as a teaching practice around the world in all the areas and levels of education (Cassany 2007: 2). The portfolio is used mainly to collect students' learning experiences and to allow for reflection on these; hence, it is a useful instrument for assessment, particularly in terms of what is known as alternative assessment. This in turn arises as a consequence of a new culture of assessment, one which does not concentrate exclusively on tests or exams, but rather seeks alternative tools to evaluate students in a more global, efficient and fair way.

Alternative assessment has been developed along with new active methodologies, which focus primarily on the students themselves. Thus, when assessing students, similar techniques and procedures to those used during the teaching and learning process are used. Also, assessment tasks can be authentic and real, in that they are activities which can be done as part of a learner's daily life. However, Brown and Hudson (1998) prefer to use the expression "alternatives in assessment", arguing that tools defined as alternative, in the sense that they are innovative, such as portfolios, journals, contracts, conferences, self-assessment and peer-assessment, are nevertheless instruments of assessment just like traditional exams, and teachers can use any of them in the most effective and efficient way, as they always have. The same authors go on to offer a series of innovations of these alternatives in assessment, as they use authentic contexts and situations, they are meaningful for the students, they promote the development of higher-level thinking and problem-solving skills and provide information on students' strengths and weaknesses, so that they can improve their performance, and most importantly, alternative assessment tools usually require students to create, produce or do something.

Portfolios, then, form part of those assessment tools which have been established in education to make the teaching practice more holistic, while engaging students more directly in the whole teaching and learning process, as well as in assessment. Indeed, with the purpose of determining the main features of portfolios, Gottlieb (1995) used the acronym CRADLE (Brown 2003):

- collecting: students have to choose what to include in the portfolio according to their experiences, ideas, personality, etc., and in this way the portfolios will reflect students' personalities and the diversity of the classroom (Cassany 2007),
- reflecting: on the part of both students and teachers,
- assessing: both the process and the product,
- documenting: portfolios reflect the results obtained by students,
- linking: they establish a stronger bond between students and teachers, family, classmates, and the wider community,

– evaluating: involving the whole process, this requiring time and responsibility.

Additionally, Cassany (2007) provides some more distinctive features of portfolios:

– the tasks and activities to be included in a portfolio are chosen chiefly by the students, while the worst are discarded,
– portfolios connect what the students have judged to be valid in light of their future academic and professional demands,
– students are at the centre of the activity, which enhances their autonomy,
– portfolios can be interdisciplinary,
– they are flexible, in that they are compatible with diverse methodologies and can lead to the development of multiple skills and include other types of assessment,
– they can also adapt to diverse contexts and purposes.

Focusing now specifically on the digital portfolio or e-portfolio, in a very simple way, it can be defined as a folder created and developed electronically. Hence, there are substantial differences with respect to a traditional portfolio. In Rey Sánchez and Escalera Gámiz (2011) or Cuesta García and González Argüello (2020) the differences with respect to the e-portfolio are summarised as follows:

– it allows the inclusion of multimedia documents and materials, which are much more manageable,
– it is interactive, meaning that its materials can be mixed and other extra elements can be added,
– its content can be updated and managed easily,
– it permits for a greater degree of personalization,
– the website or platform on which students develop their digital portfolios provides them new ways of communication, such as interaction with other users by means of comments on their work.

4. DESIGNING THE DIGITAL PORTFOLIO: COMPONENTS AND STRUCTURE

4.1. Methodological approach and main objectives

This study showcases a teaching and learning resource in the form of a digital portfolio, which has been designed to address the problematic issue of engaging young people in reading, particularly classic literary texts, such as *Frankenstein*, by Mary Shelley, which has been proposed here as an example. Moreover, the results of the most recent survey in the PISA program (2018) have shown that

Spanish Secondary Education students' scores in reading comprehension are lower than in the previous survey (2015), as well as being lower than the average for students in the rest of the European Union (Spanish Ministry of Education and Professional Training, 2020). Thus, fostering this language skill is also an essential aim of the current digital portfolio.

4.2. Context: Students' exit profile in Spanish compulsory secondary education

Secondary education in Spain is divided into two stages, the compulsory one in four years (12–16) and the upper-secondary education or baccalaureate in two (16–18). This portfolio has been designed for the first of the two stages and for the subject English as a foreign language, as part of its reading program. At the end of the Compulsory secondary education (Educación Secundaria Obligatoria, ESO, in Spanish) students should develop the key competences expected in order to achieve an exit profile, which is directly connected to the challenges of the 21st century, as exposed in the "Key Drivers of Curricula Change in the 21st Century" (UNESCO, 2017), to the *Key Competences for lifelong learning* recommended by the European Union (2019) and to the *Sustainable development goals* adopted by the United Nations. The exit profile is described in the Spanish Curriculum for Compulsory Secondary Education in the form of eight key competences: 1) in linguistic communication, 2) plurilingual, 3) mathematical and science and technology (STEM), 4) digital, 5) personal, social and learn to learn, 6) citizenship, 7) entrepreneurial and 8) cultural awareness and expression (Royal Decree 217/2022). For each of the key competences, several operative descriptors have been defined, so that the level of achievement of them can be evaluated. All the subjects have to address and develop the eight competences, which, along with the stage aims, constitute the referential framework for the specific components of the curriculum. In a subject about learning languages, the first two competences, in linguistic communication and plurilingual are obviously present; however, due to the nature of the portfolio here showcased, the digital competence, the personal, social and learn to learn competence and the cultural one are of relevance too. In any case, being the portfolio a flexible resource the rest might be easily incorporated in it.

4.3. Procedure

The present portfolio has been designed to last for one term (although it could also be planned for the whole academic year) and for students of any year of

secondary education, with the corresponding adaptations to students' level. The proposal is based on a classic work of English literature, one that students have to read. However, instead of simply reading it and responding to questions at the end, as habitually occurs in the EFL classroom, they will read the book while doing activities related to the text. These will take the form of a digital portfolio, with the main goal here being a thorough and deeper understanding of the text itself. As noted in the introduction, Mary Shelley's *Frankenstein, or the Modern Prometheus* has been selected to exemplify the proposal, and will be read by the students in English, in an adapted version. For the creation and development of the digital portfolio, we propose the use of Google Sites, since, as Barceló Martínez (2020) has observed, this resource offers notable educational opportunities, while students can also develop their digital skills in a secure environment and in many cases can establish their own digital identity through this kind of tool. Its advantages are clear: Google Sites is free, easy to use, and allows users to gather together different types of materials very quickly. Besides, using Google Sites and other Google applications for the inclusion of materials in the digital portfolio is a simple and efficient way for students to share their tasks with the teacher – and with other Google users, if necessary or desired – in that we all tend to have a Google account these days.

The present digital portfolio features three parts which are addressed simultaneously by the students as they are reading the proposed literary text: a language journal or diary, a language biography and a third section about literary landscapes.

4.4. Language journal or diary

In the field of educational, a journal is a didactic resource in which first-person reflections about teaching or learning are gathered, and can be used both by teachers and students (Bailey 1990). In both cases, emotional experiences can be expressed, but teaching and learning content, various considerations, strategies, techniques, etc. can also be included. Journals are very useful for obtaining information about what really happens in the classroom, which would be impossible to get by other means, like simple observation (Bailey 1990; Numrich 1996). As Curtis and Bailey (2009) note, once the decision to keep a diary in the classroom has been taken, it should incorporate both subjective and objective content. Hence, there should be entries describing the emotions and feelings experienced at a given moment in the classroom, as well as the recording of objective facts, so that the information provided in the entry is supported by objective facts.

Curtis and Bailey (2009) suggest considering some basic guidelines when keeping a diary:

– chronological order of the entries,
– date and hour of each entry,
– inclusion of a summary of the daily activities,
– incorporation of documents used both in and out of the classroom,
– integration of a list with ideas and questions to be considered in the future.

Additionally, Brown (2004) provides several useful ideas for the successful implementation of diaries as a didactic resource in the classroom. First, the teacher should "sensitively introduce students to the concept of journal writing" (2004: 262) and to what keeping a diary means, in that for many of the students it will be something new and perhaps difficult. It is also necessary to assure them that this task does not involve scrutinizing their personal lives, and that its aims revolve around teaching and learning. The objectives of the classroom diary should be clearly explained, as well as the possible topics to be dealt with and the assessment criteria to be used. During the whole process the teacher should provide feedback and help the students with their diary entries, and this should be done according to specific time schedules. Although diaries are predominantly a source of formative assessment, at the end of the process the teacher should offer comments and remarks in order to provide positive washback.

In the current proposal, while students are reading Mary Shelley's *Frankenstein*, they will write the new vocabulary and elements of grammar that they have found using the format of journal entries, which should also include a brief definition and explanation of each of these new elements. Besides, they will select any aspect of the book, such as characters or events that they have found interesting and try to justify these choices. To do so, a brief questionnaire created using Google Forms will be used for the weekly entries, and students will share these with their teacher. Given that in this task dates are fundamental, students will organise their submissions using Google Calendar.

4.5. Language biography

Similarly to Dr. Frankenstein, who in Shelley's text narrates his life in the first person, the students will be asked to write a text in the first person about certain personal experiences. However, there will be some differences here, in that they will be asked to focus on their linguistic and cultural identity. Autobiographical texts are usually motivating for learners, as the topic and form is familiar to them, not least because of our present-day society's obsession with self-exposure and for giving first-person accounts, both in the media and on social network. The

emotional content of this type of text is also engaging for the students, and can sometimes provoke empathic responses (Lasa-Álvarez 2017). For the development of the language biography, the European Language Portfolio model, as designed by the European Council, will be used. However, just one of its three parts has been chosen, with students completing only the biography section[5].

Needless to say, the Language Portfolio is a particularly useful document in the EFL classroom, in that it aims at the promotion of linguistic and cultural diversity and intercultural learning, the improvement of plurilingual learning, and the development of student autonomy. By means of the language biography in particular, students can reflect on and self-assess their own use of language and about how they learn them, an aspect which is considered to be crucial for the current proposal. In this section of the portfolio students will have to specify the following issues: which languages they use to communicate and with whom; what things they are able to do in the languages they use; what languages are spoken around them; how they have learnt languages in the past and how they are learning them at the moment; and their learning plans for their future. In order to make this assignment easier, students will be given an outline with the steps they have to follow when creating the text in Google Docs. However, for the final version, they can use other editing options, such as the applications Typorama and PicLab, in order to create more attractive texts. These applications make it possible to provide more varied and interesting typography with the use of a diverse range of fonts in different colours and sizes, as well as to include images, filters, ornaments etc. Students will also be able to combine the biographical text with an interactive timeline to mark any outstanding events of their lives, this by means of applications such as Time Toast and Rememble.

4.6. Literary landscapes

The third part of the digital portfolio is based on a program of the Education and Cultural Department of the Galician Government, which was chosen to be developed in all school libraries and reading projects of the Autonomous Community of Galicia. The origin of the proposal is related to the difficulty that we can face when we want to move around and travel physically to different locations, particularly to distant regions or countries. In recent times, the Covid-19 pandemic has made this even more problematic. Hence, reading offers the possibility of travelling using the imagination. As pointed out by Lores Pérez (2021),

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[5] The European Language Portfolio, as conceived by the European Council, has three components: the Language Passport, the Language Biography and the Dossier.

the coordinator of the library team and the reading club of San Paio Secondary School in Tui (Pontevedra, Spain), reading and geography are mutually enriching in any circumstance, and thanks to both of these we are able to circumnavigate the globe while we design our particular world map and trace our personal reading journey. Accordingly, Gundín and Pousa (2021), school library advisers of the Galician government, suggest various possibilities for mapping students' reading through various reading proposals which:

– invite us to travel, allowing us to reach to faraway places without moving from the school (or our home),
– lead us to engage in exploration and investigation,
– help to promote nonconformism, the need to experience other worlds, thus expanding our vision through reading the world,
– help us to know the other,
– serve to build our reading identity and our literary geography,
– promote comfort and healing through an approach to the reading practice from the perspective of our own body,
– connect literature and cartography, creating both real and imaginary maps.

Indeed, most of the aforementioned possibilities are viable thanks to the text selected for the present e-portfolio. Just because it is from a different culture, *Frankenstein* connects readers with this new and specific cultural context; but more than that, the text also offers a journey through diverse European countries in which the action takes place, given that some passages of the book resemble a travel narrative. Finally, if students prefer to study the author of the text, Mary Shelley's life itself provides an interesting European itinerary, with an obligatory stop at Villa Diodati in Geneva, where *Frankenstein* was created. For this section the students will use Google Maps and will create interactive maps.

4.7. Designing the digital portfolio: Structure and steps

The central task in this teaching and learning proposal is reading Shelley's text, but the students will do so following some assignments that are planned beforehand, for which the unifying thread will be the digital portfolio. As for the structure of the portfolio, two main parts can be distinguished, depending on when they are produced: the process and the product. According to Barrett (2010), process refers to the students' work during a period of time in which they collect and add materials to their portfolios; the second step takes place at the end of the period, when the time stipulated to finish the portfolio is approaching and students select and arrange the materials as a final product. However, for designing the specific e-portfolio for this study, the model formulated by

Coromina, Sabaté, Romeu and Ruiz (2011) will be followed because, while it distinguishes these two general steps, it also provides a more detailed version, including some secondary steps or sections which are integrative and not necessarily successive.

Table 1. Structure and steps of the digital portfolio

FIRST STEP – CONTEXTUALIZATION	
To be carried out at the beginning of the process, although it can be revised later on. At this time objectives and assessment criteria are established. According to Barberá et al. (2006), this step might include:	
1.1. Presentation	• Students introduce themselves by giving some personal details, so that they can be identified properly.
1.2. Table of contents	• All the content and structure of the e-portfolio is specified, after the students have reached agreement here with the teacher. The content and structure might be modified during the process, and indeed typically they are. The table of contents will also serve to guide the development of the e-portfolio. • In our own case, the three components of the e-portfolio will be mentioned: the language diary, the language biography, and the literary landscapes.
SECOND STEP – CREATING THE E-PORTFOLIO AS A PROCESS	
To be completed during the established period for producing the portfolio, with the aim of gathering all the material relevant to the student's learning process. It includes various subsections:	
2.1. Collecting information	• Students have to demonstrate that they are progressing in their learning process. The type of information they have to collect depends on the specific aim of the e-portfolio. • Given the nature of the three components of the digital portfolio proposed here, the procedure is as follows: • Language diary: the students will receive a form to be filled out as a weekly entry in a journal. They have to describe the content that they have acquired, relating to both grammar and vocabulary, together with the corresponding explanation of each of the elements therein. Additionally, students will give their personal opinions on any issues in the book that they find interesting or appealing. • Language biography: students will receive an outline or worksheet with the steps to produce a text (adapted from Glazer et al. 2017): • Create an outline or draft using Google Docs and share it with the teacher for editing and comments. • Use an online program or application so that the text looks like a professional publication. This might involve enhanced typography, different fonts, filters, decorations, etc. or an attractive background. • Resubmit the text to the teacher for further editing and corrections. • Each of the steps in this section will last two or three weeks. • Literary landscapes: the students will take notes of the different places mentioned in the text and will then select information about these in the form of words and images. They will also have the opportunity to collect information on places associated with the life of the author of the text.

2.2. Immediate reflection	• Students will be asked to justify why they have selected or discarded certain material. In addition, they will have to establish the connection between the evidence provided and what they have achieved in terms of learning. For instance, they will reflect immediately after writing a journal entry, correcting the outline of the biography, or indicating a place.
2.3. Feedback	• The teacher intervenes to assess both the collected materials and the subsequent reflection on these by the students. In that the main strategy at this point of the process is formative assessment, the teacher can also participate by providing help and guidance to students (Barberá et al. 2006). Instructional dialogue might be employed to this end, and the students can use the teacher's advice and indications to correct what they have produced thus far. • Dates will be established so that the teacher knows to offer feedback to all students at prescribed times. Additionally, once a week there will be a specific session devoted to develop the digital portfolio in the classroom, and it might be used this time to promote the instructional dialogue as a technique to provide feedback.
2.4. Publication	• The e-portfolio will be published at the end of this step, when the student and the teacher consider that all the objectives proposed for this step have been achieved. However, the online publication of the portfolio for a wider audience depends on what they have agreed in the previous stage.

THIRD STEP – CREATING THE E-PORTFOLIO AS A PRODUCT

Students will select the content that they want to highlight in order to demonstrate what they have learned. Various secondary steps can be distinguished:

3.1. Selecting evidence	• Students chose evidence to prove that certain contents and skills have been acquired. The outcome of this section will depend on the general objectives of the portfolio, on how it is going to be assessed, on the audience to be addressed, etc. • A student can select: • Diary entries to show what grammar or vocabulary they have acquired. • Drafts and texts to illustrate how the composition of the biography has developed. • Information about the places they are going to concentrate on.
3.2. Retrospective reflection	• Students reflect on what they have acquired in a holistic way so that they become aware of the learning process: they examine their strengths and weaknesses and how they can improve their performance in the future.
3.3. Receiving summative assessment from the teacher	• The teacher assesses the students according to the criteria established at the beginning of the process. The criteria might be proposed solely by the teacher, but students' opinions can also be also taken into account. A student will receive not only a mark, but also feedback about their general performance, which can be useful for similar projects in the future.
3.4. New retrospective reflection	• Students reflect on their work, this time including the teacher's assessment. The student's self-assessment will be also taken into consideration at the end of this stage.

FOURTH STAGE – PRESENTATION OF THE DIGITAL PORTFOLIO (OPTIONAL)

There is normally a presentation of the portfolio at the end of the process. However, partial presentations can also be given on certain specific dates.

| 4.1. Presenting to the audience | • The students decide which parts of the portfolio to show and how to present them to the audience. For instance:
• For the diary: a calendar with links to the entries that they want to show.
• For the biography: those parts that feature enhanced presentational devices such as typography, together with an interactive timeline.
• For the literary landscapes: an interactive map with links to the most attractive places (images and text).
• A short oral presentation can be added with a summary of the process and the product.
• The e-portfolio allows us to promote peer-assessment very easily by means of an online questionnaire, in which the students have to evaluate their classmates' portfolios using various criteria previously established in the classroom. |

Source: author's own design, based on Coromina et al. (2011).

As previously noted, a continuous and formative assessment will be carried out during the process, together with a final assessment which will consider the final version of the portfolio. Some specific criteria will be defined for each of these assessments, and the students will know these beforehand. While the students are creating their e-portfolios the teacher will take into consideration the completion of their weekly assignments, the selection of materials, the revision of the tasks, and the reflections on all the work done. As for the final assessment, the criteria might be the following:

– the final selection of the materials in every step and in general, and the possible interconnection between all of these;
– the organization of content and ideas;
– the capacity for synthesis;
– the ability for reflection and analysis;
– creativity and originality.
– linguistic clarity and accuracy.

Finally, as set out in the above table, a joint evaluation will be performed during the process, this obviously taking into account issues such as the age and level of students, since as a function of these factors their participation might be more of less extensive. Students will also contribute to the assessment of their own and their classmates' work, this representing a previously-established percentage of the final mark. For this assessment, online questionnaires will be used.

4.8. Challenges and limitations

All the aspects about portfolios mentioned above can be seen as benefits. However, Brown and Hudson (1998) consider at least four difficulties which can arise when using them: problematic decisions (e.g. who will be in charge of

establishing the assessment criteria and how these will be implemented); logistic issues (e.g. the time and resources needed, teachers' training and skills); challenging assessment criteria (e.g. fairness, clarity, transparency); validity as an assessment tool (e.g. for taking decisions regarding students' achievement, for identifying and controlling any variables which might affect students' performance and results). Moreover, Brown (2004) highlights a further problem, one which affects not only portfolios but also other more recent alternative models of assessment. He argues that they are neither very practical nor reliable, as they take a long time to implement and the subjective component when scoring is very high. Nevertheless, it can be argued that such shortcomings can be balanced against the high percentage of authenticity provided by such tools and also the positive feedback that they typically generate.

Indeed, the abovementioned difficulties can be overcome by following Brown's own recommendations (2004: 257):

1. State objectives clearly.
2. Give guidelines on what materials are to be included.
3. Communicate assessment criteria to students.
4. Designate time within the curriculum for portfolio development.
5. Establish periodic schedules for reviewing and conferencing.
6. Designate an accessible place to keep portfolios.
7. Provide positive feedback in providing final assessment.

5. CONCLUDING REMARKS

When we open a book, first and foremost we have the opportunity to read and enjoy it. However, it is also an opportunity to engage our imagination and extend the horizons of our knowledge. Hence, the selection of reading materials here is crucially important, particularly for adolescent students. Classic literature provides us with an endless legacy, full of timeless topics, and these can contribute to a broader and richer education at the secondary school level. The text selected for our teaching and learning proposal here, an adaptation of Mary Shelley's *Frankenstein*, already exists in our collective imagination, thanks to the long and fruitful life that the work has enjoyed since its initial publication. This in turn means that the text is closer to young readers and thus is somewhat easier to understand, even if a version in the original language is used. Furthermore, the digital portfolio that the students have to develop here has been designed to be motivating and interesting, in that it involves, apart from reading the text itself, an ample use of online searches and the collection of information, plus the use of other digital tools. Similarly, active participation

in the whole process by students is usually much more attractive for younger learners. Even though the development of the digital portfolio implies hard work and greater dedication, because the process of teaching and learning is combined with the assessment, a percentage of the students' final mark can be obtained through this resource. It can also be combined with more practical and simple assessment tools. Finally, in terms of language skills, there is no doubt that the skill of reading is promoted with this proposal; however, throughout the creation and development of the digital portfolio, the diverse tasks also allow students to practice the other language skills, as well as to draw on wider curricular content and thus to expand their digital competence and develop their multicultural awareness, which are crucial elements on any student's educational journey.

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Projektowanie cyfrowego portfolio jako narzędzia do pracy z tekstami literackimi na zajęciach z języka angielskiego jako obcego

Abstrakt. W niniejszym opracowaniu omówiono wykorzystanie cyfrowego portfolio jako sposobu na włączenie tekstów literackich jako zasobów dydaktycznych na zajęciach z języka angielskiego jako obcego. Jego struktura jest następująca: (i) wprowadzenie; (ii) zalety korzystania z tekstów literackich w klasach EFL; (iii) analiza portfolio ogólnie i portfolio cyfrowego w szczególności; (iv) opis propozycji dydaktycznej obejmującej e-portfolio, które koncentruje się na książce *Frankenstein* autorstwa Mary Shelley; (v) wnioski końcowe. Korzystając z takich zasobów cyfrowych, uczniowie nie tylko przeczytają daną książkę, ale będą także wypełniać trzy składowe portfolio – dziennik językowy, biografię językową i sekcję dotyczącą krajobrazów literackich na różnych etapach procesu uczenia się. Korzyści dla uczniów obejmują pozytywny wpływ na ich ogólne

opanowanie języka obcego wraz z rozwojem innych umiejętności i kompetencji, w szczególności samooceny i kompetencji cyfrowych, przy jednoczesnym zdobywaniu wiedzy na temat danego tekstu literackiego.

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