HIGH SCHOOL STUDENT'S RESPONSE TOWARDS AUTHENTIC-COLLABORATIVE ASSESSMENT MODEL BOOK OF POETRY WRITING

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ABSTRACT

The current research is a part of improvement research on authentic-collaborative assessment model book for High School. Book's arrangement was based on the problem that implementation on authentic assessment in poetry writing class at introduction study in three student groups collaboratively has not been well accomplished. Poetry writing learning aims at objective authentic assessment and involves student collaboratively. Tested unlimited and extensive student groups, the book is able to be accepted and applied as assessment model which improves learning result.

Keywords: authentic-collaborative assessment book model, student's response, acceptability, and applicability book model

INTRODUCTION

The study is a part of improvement product research using authentic-collaborative assessment model book of poetry writing for high school. The book's arrangement is based upon empirical and theoretical problems. The primary empirical problem is the unimplemented activity of authentic assessment in the literature subject class, especially poetry in high school. Empirical data were gathered through the previous study towards a senior year of three high schools in 2016 in Bandung and Sukabumi, West Java showing authentic assessment in poetry writing class is not yet well implemented. The teacher still plays role dominantly (78,51%) in assessing poetry writing, while the student is not yet in place for playing an optimal

role in the assessment. Peers involvement in the assessment is only 45,10%, self-assessment is sufficiently dominant 72,15% despite the absence of assessment instrument. Meanwhile, assessment discussion with teacher data is as high as 23,61% and portfolio assessment is as high as 21,88%. The data communicates problems namely (1) teacher does not yet fully and overtly involve students in the assessment activity in the classroom; (2) minimum culture of discussing literary work taken from the student's own script; and (3) minimum culture of recording activity as source of assessment data (Sundusiah, 2016). Based upon these, data were found showing authentic assessment activity is not yet well implemented in literature class, especially poetry writing

Moreover, interview data towards four teachers regarding assessment activity in poetry writing class demonstrate that teachers perceive authentic assessment to be rather difficult to implement in class. Authentic assessment requires a long period of time. Meanwhile, these four teachers do not have assessment instrument to help them to execute the authentic assessment in class (Sundusiah, 2016: p 255). The main source of the problem is teacher's lack of understanding in authentic assessment itself. Eight hours total of learning Indonesian each week found to be helpful in employing authentic assessment activity in class.

Theoretically, the ideal way of assessing poetry writing in class is synchronized with the authentic assessment. Poetry writing is a step-by-step learning process as well as authentic assessment which is an assessment concerning learning process in class. Poetry, like life, is an ongoing process (Mock, 1998: p 8). On the other spectrum, authentic assessment is assessment term which uses authenticity as its data source. Authentically refers to tasks in realistic situation and condition. As Frey, Schmitt, and Allen (2012: p 5) claim about authentic assessment, therefore authentic assessment of poetry writing in assessment context denotes that (1) it should be based upon the activity or student's realistic context as a good writer in generating as well as developing an idea; (2) creating a product; and (3) writing and assessing process entails complex cognitive level. In context, student's role requires

collaboration between student (peer work) and teacher. In scoring context, authentic assessment of poetry writing must be acknowledged to or arranged with the student; assessment indicator is complex and accessible in the form of assessment section; as well as making portfolio imperative as one of the references for assessment activity.

Some of the previous research foundation on authentic-collaborative assessment model book of poetry writing namely: (1) poetry writing is authentic and process-oriented (Mock, 1988; Somers, 1996); (2) authentic assessment necessitates student and teacher contribution collaboratively (Frey, Schmitt and Allen, 2012; O'Malley, 1996; Popham, 1998); (3) poetry assessment requires analysis towards poetry structure (Dymoke, 2003; Locke, 2013); (4) poetry assessment involving discussion (conference) strengthens assessment result more (LeNoir, 2002; Griswold, 2006; Locke, 2013); (5) peer assessment reinforces assessment result of writing learning activity (Basuki, 2008); (6) assessment activity towards poetry entails response from teacher in classroom discussion (Pater and Loud, 2015).

The model book of authentic-collaborative assessment for poetry writing comprises with student textbook and teacher guide book titled "The Art of Writing and Poetry Assessment, Assemble Word in the Realm of Light". Textbook for student consists of guideline with writing practice and poetry assessment with the authentic-collaborative model. Meanwhile, a textbook for teacher covers guideline on how to utilize textbook for the student. Textbook for the student is divided into three parts i.e. (1) writing and assessing poetry concept; (2) writing practice and poetry assessment; (3) poetry celebration. Textbook provides attachment of poetry term dictionary and collection of poetry samples.

The study aims at learning student's response towards the product of authentic-collaborative assessment model in high school. The study towards student's response is a part of the main research objective i.e. learning validity of model book practice. The textbook is tested on limited and extensive student groups. Specifically, several research questions the study aims to reply namely:

(1) How is the applicability of authentic-collaborative assessment model book in high school?

(2) How is the acceptability of authentic-collaborative assessment model book in high school?

METHOD

The research is a part of advanced research at the level of product development. In order to be able to yield a product that can be disseminated widely, the product requires being validated first. Validation includes validation theory and practice. Validating product process is done in recursive (Willis, 2000) or in a circle, cycle to attain product quality in order to be able to revise excellently as needed in the field. Validation practice focused in the research is student's response towards the product. The response covers acceptability and applicability of the product in high school.

Data gathering to access student response involves two student groups namely limited and extensive student groups. The limited student group is five students from chosen high school students to represent advanced, medium, and low language skill. Meanwhile, the extensive student group is twenty-eight high school students with the varying language skill. The research was conducted from March to May 2017 in SMA Negeri 4 Kota Sukabumi (High School Number 4 at Sukabumi) with the attention to good teacher's skill in literature subject. Teacher's requirement in good literature skill is anticipated to deliver positive contribution towards the product and learning practice of poetry writing in the classroom. Revealing and analyzing data qualitatively are done to access data in full.

Table 1. Data Subject

Data Subject	Number of Students	Language Competence
Limited	2	Advance
	2	Medium
	1	Low
Extensive	30	Varying

The following is data collection design based on authentic-collaborative assessment model cycle of poetry writing in the book.

Chart 1. Authentic-Collaborative Assessment Model Cycle of Poetry Writing
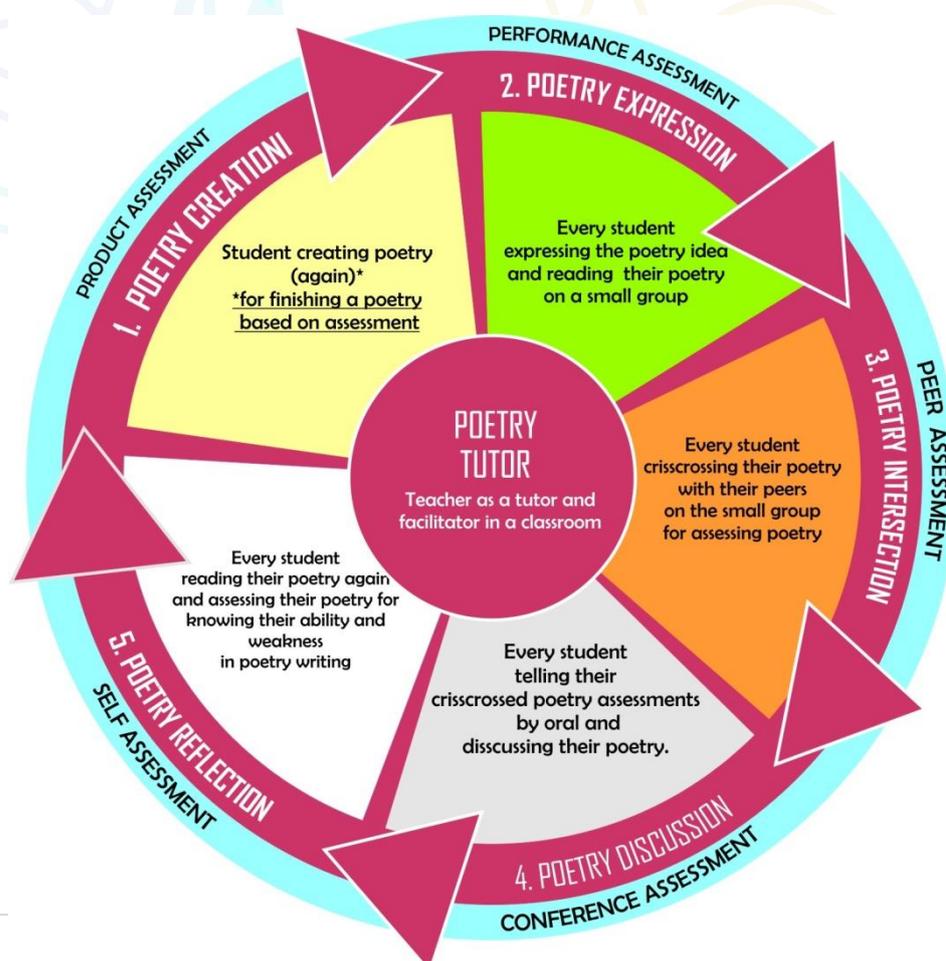
The design promotes each learning activity takes place forty-five minutes for four days or twice meetings in a limited and extensive student group. The following is data gathering process in a limited and extensive student group.

Table 2. Data Research Collection

Group	Session	Subject Matter	Poetry Topic	Learning Method and Media
Limited	1-2	Idea and Emotion	Social, Economic, and Cultural Phenomena	CTL *(Contextual Teaching and Learning)* with short film footage and instrumental music
	3-4	Diction	Parental Love	*Suggestopedia* with instrumental music media and short film footage
	5-6	Imagery and figurative language	Environmental Phenomena	Environment observation in environment media reality in the park
Extensive	1-2	Idea and emotion, Diction, Imagery, figurative language, Sound, Typography	Parental Love	Suggestopedia, Jig Saw (for group discussion process); instrumental music media and short film footage

Data gathering was based upon poetry subject matter inside product namely (1) idea and emotion, (2) diction, (3) imagery, (4) figurative language, (5) sound, and (6) typography. Data gathering and revealing are interrupted at the certain subject matter as completeness and adequacy data level.

Chart 2. Poetry Subject Matter
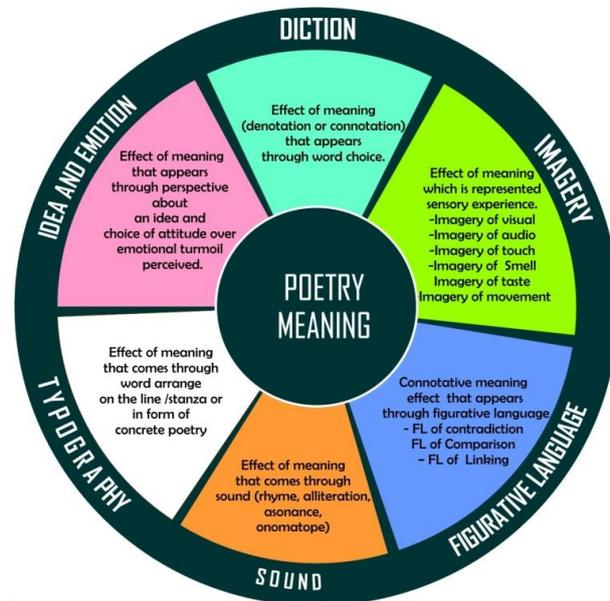
Data were collected through student questionnaire instrument and learning observation piece in class. The instrument was given to a student involved with product acceptability and applicability. The following is observation and questionnaire instrument map.

Table 3. Research Instrument Map

Data	Student Questionnaire	Class Observation
Product Acceptability	1. Student understanding toward concept in the product 2. Product Feature 3. Product use effect	1. Spontaneous response during product use 2. Verbal response towards product
Product Applicability	1. Activity cycle : a. First poetry creation b. Poetry expression c. Poetry intersection d. Poetry discussion e. Poetry reflection f. Poetry creation n-	Detail student activity in: g. First poetry creation h. Bulkpoetry i. Crisscrossed poetry j. Poetry discussion k. Poetry reflection

times	l.	Poetry creation n-times

2. Assessment instrument:
  a. Assessment section
  b. Table score		

FINDINGS AND DISCUSSION

Findings

Limited Student Group Data

Prior to data gathering in limited student group class, a researcher in introduction session presented the students with the product book. Teacher, researcher, and student face to face in a roundtable with communicative interaction pattern. Introduction session aims to: (1) introduce the goal of the product book to the students; (2) present the students with the product concept; (3) stimulate the students to identify with poetry and poetry writing activity. Initial student questionnaire data shows 100% of the students respond the book feature and preface titled "Welcome to the Realm of Light" positively.

Table 4. Student Comprehension Towards Product Concept

Concept	VG (%)	G (%)	O (%)
Authentic-collaborative assessment cycle	81,25	17,25	1,5
Assessor role	85	15	0
Assessment border (poetry subject matter)	72	28	0

Note: VG : Very Good, G : Good, O : others

Observation data in the first data gathering shows students went through adjustment activity with the product. The product with many table contents comprising assessment section and scoring follows the students to be confused. This

is where teacher steps in helped by the researcher to explain each table function. In addition, to become a facilitator in the assessment cycle, the teacher also plays a role as an information source to explain assessment sections in the product. Teacher's mastery towards poetry concept is highly required.

Student's mastery towards authentic-collaborative assessment practice on each subject matter based on questionnaire data is explained in the following table.

Table 5. Limited Group Student's Mastery Towards Assessment Practice

| Activity	First Data Gathering Idea and Emotion (%)			Second Data Gathering Diction (%)			Third Data Gathering Imagery and Figurative Language (%)		
	VG	G	O	VG	G	O	VG	G	O
First poetry creation	87,5	12,5	0	87,5	12,5	0	87,5	12,5	0
Poetry Expression	75	25	0	75	25	0	85	15	0
Poetry intersection	87,5	12,5	0	95,8	4,2	0	83,3	19,7	0
Poetry Discussion	95,8	4,2	0	87,5	12,5	0	91,7	8,3	0
Poetry Reflection	55	40	5	85	15	0	85	15	0
Poetry Creation n-times	50	50	0	62,5	37,5	0	81,25	18,75	0
Celebrating Poetry	85	15	0	70	30	0	95	5	0

Note: VG : Very Good, G: Good, O: Others

The table above explains that the data increases and decreases significantly nevertheless first poetry creation remains stable in three times of data gathering with different subject matter and poetry topic with similar cycle pattern of assessment activity. Expressing poetry assessment goes up at mastery level on third data gathering (up by 10%). Intersecting poetry rises at the second data gathering (up by 8,3 %) and declines at the third data gathering (down by 12,5%). Student's mastery of poetry discussion goes down at the second data gathering (down by 8,3%), however, it goes back up at the third session (4,2%). Student's mastery of poetry reflection goes up in the second meeting (up by 30%) and remains stable in the third data gathering. Poetry creation n-times goes up on every data gathering (up by 13,5 in the second data gathering and 17,75 in the third). In celebrating poetry, student's mastery goes down in the second data gathering (down by 15%) and goes back up in the third data gathering (up by 25%).

Ad interim, poetry creation assessment result data during data gathering process can be perceived in the chart below.

Chart 1. Improvement score data on poetry creation of limited student group
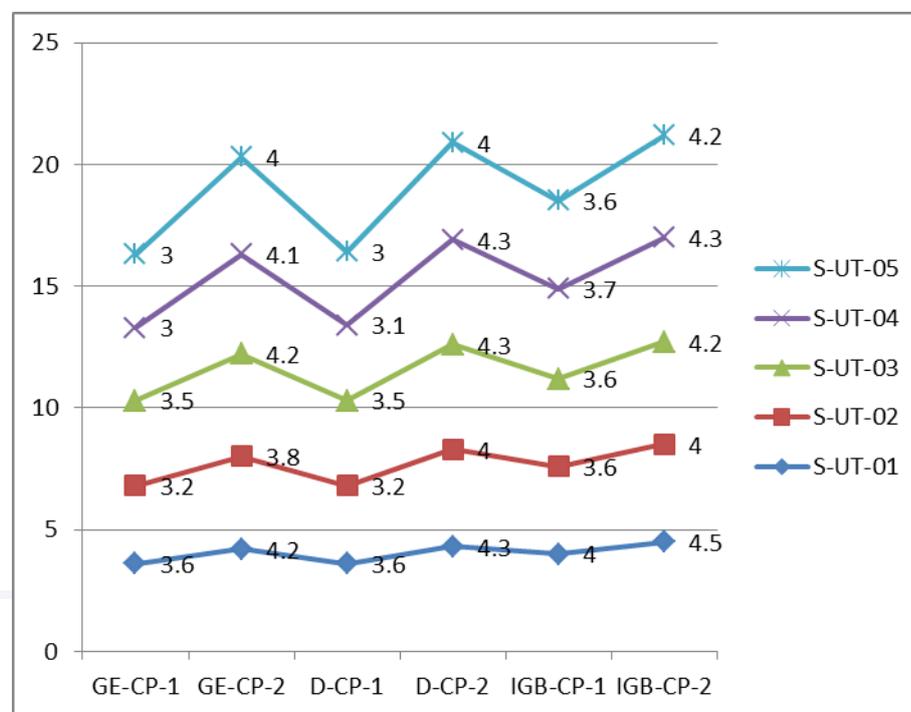
Note :

a. *S-UT-01   : Student with high competence in language*
b. *S-UT-02   : Student with high competence in language*
c. *S-UT-03   : Student with medium competence in language*
d. *S-UT-04   : Student with low competence in language*
e. *S-UT-05   : Student with low competence in language*
f. *GE-CP-1   : Emotion idea first poetry creation*
g. *GE-CP-n   : Emotion idea poetry creation n-times*
h. *D-CP-1   : Diction first poetry creation*
i. *D-CP-n   : Diction poetry creation n-times*
j. *IGB-CP-1 : Imagery and Figurative Language first poetry creation*
k. *IGB-CP-n : Imagery and Figurative Language poetry creation n-times*

Assessment towards student's work in the first and n-times poetry creation was done by the students themselves, their peers as many as three people and teacher. Therefore, poetry creation score above is an average score from the collective score of the assessor. The chart above explains that each student with the high, medium and low competence in a language increases their score of poetry

creation in every data gathering. Nevertheless, score range of each student decreases in the first and n-times poetry creation. As example, student with high competence in language (S-UT-01 and S-UT-02) each increases 0,6, 0,7, 0,5 and 0,6 0,8, 0,4 respectively in data gatherings. Student with medium competence (S-UT-03 and S-UT-04) each increases in every data gathering 0,7, 0,8, 0,6 and 1,1, 1,3, 0,6. A student with low competence (S-UT-05) increases 1,1, 0,6 in every data gathering.

Extensive Student Group Data

As the limited student group presents, extensive student group consisting twenty-eight subject students overcome introduction session regarding the product first. The class was highly cooperative with the data gathering activity. As with the limited group, the extensive group went through introduction session to identify (1) the aim of the book, (2) the concept of the book, (3) to stimulate the amicability of poetry and poetry writing to the students. Students responded the book feature and preface of the book relatively well. The table below shows that more than 50% of the students respond the feature, language, completeness, and arrangement of the book well.

Table 6. Student's Response towards Product

Response towards	VG (%)	G (%)	O (%)
Book Feature	51,19	42,86	5,95
Book Language	32,14	60,72	7,14
Book Comprehensiveness	44,28	52,15	3,57
Book Arrangement	46,43	53,53	0,04

Note: VG : Very Good, G : Good, O : Others

In the learning activity, students are compartmentalized into six groups based on poetry subject matter namely: (1) idea and emotion group, (2) diction group, (3) imagery group, (4) figurative language group, (5) sound group, (6) typography group. The group classification is anticipated to reveal product revision as well as to reinforce the structure and content of the product in every subject matter. Regardless of each group having different subject matter, the teacher still guides the students traditionally and supervises the group for the assessment. In certain circumstance at the end of the assessment, teacher guides the student to present the group discussion in the traditional forum.

All of the responses are characterized as positive towards the book with many comments. Below are several comments from the students regarding the book and assessment activity.

a. with this (book) I can gather new knowledge about poetry
b. with the system and genetic engineering, a cat can start to swim
c. *now I love a poetry*
d. through poetry, I can express my emotion, thank you
e. *feel fantastic*, inspired to write poetry again where I want to write
f. the book is amazing
g. awesome
h. happy and baffled
i. very entertaining
j. the book gives me new experience about words, love it
k. I like poetry, feel excited and different when I learn poetry, interesting
l. thank you, now I know how to write poetry
m. I feel like I just get off my chest on this book

Comprehension data result toward product in the extensive study group is various. A student who recognizes the assessment and poetry concept of the product book under the characterization 'very good' and 'good' is well-adjusted. Nevertheless, the result of the student comprehension towards the concept in the book can still be categorized as already good. Table below will further explain the student comprehension towards the concept in the book

Table 7. Student Comprehension towards Product

Concept	VG (%)	G (%)	O (%)
Authentic-Collaborative assessment cycle	46,43	47,21	6,36
Assessor role	32,14	59,31	8,57
Assessment border (poetry subject matter)	42,85	53,58	3,57

Note : VG : Very Good, G : Good, O : Others

Based on questionnaire data, the extensive student group mastery towards authentic-collaborative assessment practice in each subject matter can be explained in the table below.

Table 8. Extensive Student Group Mastery towards Assessment Practice

| Activity	Student Mastery Level (%)		
	VG	G	O
First Poetry Creation	66,07	37,5	3,57
Poetry Expression	52,85	41,44	5,71
Poetry Intersection	35,71	54,18	10,11
Poetry Discussion	59,52	37,51	2,97
Poetry Reflection	47,8	47,92	4,28
Poetry Creation n-times	57,14	37,5	5,36
Celebrating Poetry	40	53,58	6,42

Note : VG : Very Good, G : Good, O : Others

Data above show student mastery towards each commotion of assessment practice is diverse. In the first poetry creation, poetry expression, poetry intersection, poetry discussion, and poetry creation n-times, students dominantly master the commotion very well. In the crisscrossed poetry and celebrating poetry, students mainly master the activity well. Whilst in poetry reflection, student mastery is balanced between very well and well. Student mostly reigns more authentic-collaborative assessment commotion at the category of very good and good than student with low comprehension and less dominating the assessment activity

Chart data below shows student poetry creation score improvement in extensive class.

Chart 2. Poetry Creation Improvement Score Data of Extensive Student Group
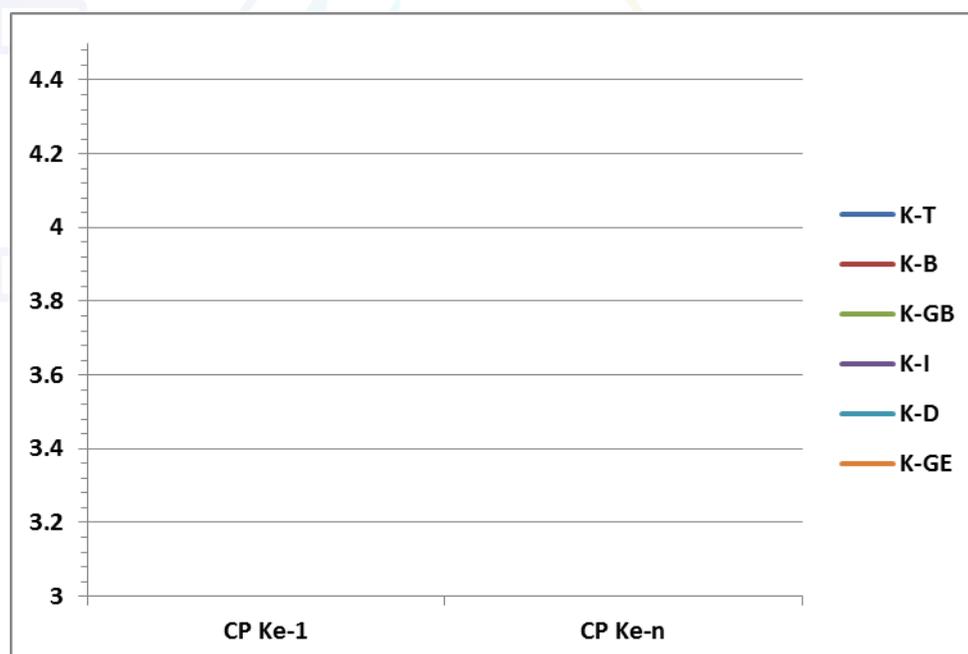
Note:

K-T   : Typography group

K-B   : Sound group

K-GB   : Figurative Language group

K-I   : Imagery group

K-D   : Diction group

K-GE   : Idea and emotion group

CP Ke-1 : First poetry creation

CP Ke-n : Poetry creation n-times

Discussion

Book Acceptability in Limited and Extensive Class

Communication among teacher, researcher, and limited student group initiated with welcoming and encouraging atmosphere can help the students to grow positive response towards learning activity. This friendly and fun situation is propelled to make an effort to cultivate motivation to learn for students (DePorter dan Hernacki, 2001). Meanwhile, an extensive class with more students and various atmosphere require maximum effort from teacher to concentrate on student's participation in learning. According to DePorter in *Quantum Teaching*, it must be very pivotal for the teacher to smile and be joyful to build student's desire to learn. In writing poetry, the *Quantum Teaching* concept is found to be highly contributive to grow student's motivation to appreciate poetry as well as expressing it. The previous study towards high school students regarding student's motivation to write poetry demonstrated that motivation towards poetry is fairly high (84,61% and 63,39%) (Sundusiah, 2016). As a matter of fact, the willingness to learn is not yet supported with proper outline and frequent student communication process in the school as well as their home. Consequently, the will to learn is overlapped with student competence in writing poetry. In other words, with minimum experience of writing poetry, the student competence regarding poetry or its practice is considered as low. In the opening of learning activity, the building will learn for the students with introducing Indonesian poetry is a strategic way to nurture their competence.

Marzano and Brown claim that the key for each student's maturity level to learn the content of learning is intellectual, emotional, and social preparation.

Learning interest in a student can be captivated through self-system which involves the student in topic, idea, and process that are interesting and beneficial for the student (Marzano and Brown, 2009: p 157). In the current research, the teacher invites the student to recognize poetry and enter the world of poetry. Preface public reading in a limited and extensive student group is a way to charm student to allow them to enter the world of poetry and be a part of "word engineer in the realm of light" as stated in the book instruction. Therefore, book introduction activity for students is basically an activity to entice and include student optimally with authentic-collaborative assessment activity. The student is asked intellectually to identify and interact with the varying poetry form and structure. Emotionally, the student is brought as part of poetry writers. Consequently, in a social context, student communicates in the group with their peers during the learning and assessment occur.

Consequently, student's positive response towards the book is an accumulation of intellectual, emotional, and social process itself. In intellectual strengthening activity, the student is asked to read poetry concept included in the book followed by the teacher explaining the concept in front of the classroom. Assessment process which occurs in groups turns out to firm the concept that they already achieved independently. This is in line with Marzano and Brown who confirm that learning in the limited group not only offers to facilitate the improvement of knowledge but also build self-awareness that can be difficult to build on its own. Marzano and Brown strongly agree that learning in group or pair is an effective configuration for the student to gain new knowledge and creativity (Marzano and Brown, 2009: p 56). This claim reinforces another aspect of authentic-collaborative assessment model which centers upon work inside group as a part of learning and assessment activity.

Nevertheless, it would not be incorrect if limited student group states a comment regarding benefit from the book, motivation to love poetry, and a new perspective about poetry. Whilst, extensive student group express their positive

response through various ways however they all agree that the book gives them new insight and inspiration to write and assess poetry.

Book Applicability in Limited and Extensive Class

Statement from Marzano and Brown (2009) regarding learning efficiency in the group also emphasizes Bulk Poetry and Poetry Discussion. In Bulk Poetry and Poetry Discussion, student appreciates and express thoughts on each other's work. In addition, they convey their assessment on each other's work orally. This commotion aims to improve student awareness that the most important thing is to appreciate the work of one another. To add, the student would also learn to deliver their own argument inside the group. In this commotion, the student learns to pay attention and tie their individual knowledge to their peers' in the group. This activity makes their intellectual, emotional, and social relationship with poetry as well as their peer better.

Fundamentally, authentic-collaborative assessment cycle in the product (Poetry creation assessment, bulk poetry, crisscrossed poetry, poetry discussion, poetry reflection) is designed to promote knowledge and experience of students with poetry excellently. This is in line with Lev Vygotsky's theory (1978: pp 86-90) concerning zone of proximal development which states that student's learning improvement occurs in two phases namely "actual development level" and "potential development level." While a zone of proximal development is between developmental level (independent problem solving) and potential developmental level (collaborative problem solving which needs capable peer (Fisher and Frey, 2010: p 1). In other words, Vygotsky acclaims that improvement variation on knowledge and competence will come to surface well if the student is able to interact with their teacher and friends in the classroom.

Vygotsky's theory advances to be scaffold or scaffolding theory comprises of several principles namely: intentionally, appropriateness, structure, collaboration, and internalization (Fisher and Frey, 2010: p 2). Scaffolding principles are internalized in

authentic-collaborative assessment activity of writing poetry. First, writing poetry entails process. For a beginner (student), writing poetry involves guidance starting from introduction to poetry until poetry writing steps. In product book, poetry writing practice is arranged based on several steps namely: (1) preferring focus and idea as well as emotional improvement; (2) training to create proper diction for poetry; (3) training in seeing the depth of the imagery; (4) training in arranging and determine figurative language properly for poetry; (5) training in making sound in order to create the most harmonious poetry heard; (6) training in making arrangement regarding typography which creates meaning or harmony. In addition, scaffold principle also anticipates modeling as well as structured discussion activity. In assessment model of bulk poetry and poetry discussion, the student learns to convey thoughts, appreciation towards other's work in structure while being helped by assessment section. Besides, a collaborative concept in scaffold becomes primary in the authentic-collaborative model in poetry writing due to its name being collaborative and requires collaboration as well as assessment between each student and teacher.

Also, measured poetry training is emphasized by Mock (1998) in the book *You Can Write Poetry*. Mock associates poetry writing activity with gardening (Mock, 1998: pp 1-2). gardener requires the process to plant and nurture his plants. Nurturing plants involve some skills, discipline, and same pattern. Same applies to poetry writing which needs language proficiency. Writing poetry also entails discipline from the writer to practice and resolve which vocabulary is deemed proper in his or her poem. This argument is contradictory with statement "poetry writing is instantaneous." Nonetheless, the state of poetry being instantaneous (for professional) is essentially the result of self-conflict, careful thoughts, and emotion which takes a poem as its fruit. Nurturing and practicing is done unconsciously.

In a limited group, writing activity using product book is considered easier rather than an extensive group. In the limited group with less student, teacher controls the learning activity better proved by percentage score of data gathering

activity (table 6) which explains that there is no student who could not comprehend assessment activity. Product book can be easily implemented by the teacher, e.g., in crisscrossed poetry, the student is able to assess their peer's work without difficulty. Student's comment on their peer's work is concentrated and understood towards what is being evaluated. This agrees with Vygotsky's argument (1978) that bulk poetry altogether will reinforce student's comprehension towards new knowledge. Moreover, if the strengthening activity itself occurs in the limited group the result will become more significant. This argument is reinforced by the fact that the most protruding activity conquered by the students is Poetry Discussion (95,8%, 87,5%, and 91,7%). However, data in table 6 also shows fluctuance in student's comprehension of the assessment activity. This happens due to the same and repeated activity which creates dullness. Therefore, teacher's role to revive student's motivation to learn is highly necessary. Additionally, product book accentuates student to be able to yell jargon automatically during the assessment session switch. This is in line with *Quantum Teaching* concept which states fun atmosphere in learning will rejuvenate student's desire to learn (DePorter and Hernacki, 2001).

The remotely different thing happened in an extensive group class. There is a group of students who seemed a little bit overwhelmed by the assessment activity, yet compared to students who had no difficulty, the number of students who are overwhelmed is rather not significant. Nevertheless, this shows that in traditional learning, there might be some students who are not capable of concentrating on the learning activity with limited supervision from the teacher. This can be minimized by cooperative learning to lessen the inability to focus in learning (Marzano and Brown, 2009: p 56). Through group method, the student is trained to focus on learning. Moreover, group assessment in book product will make them more aware of their own and peers competence during a group activity. The student is supervised with assessment section in a group activity. The section automatically supervises and guides the student in implementing the assessment and learning activity in the group.

Assessment section which supervises group activity is bulk poetry and poetry discussion assessment section. Additionally, in crisscrossed poetry and poetry reflection assessment, the teacher can supervise students' comments as well as their assessment based on the section provided. Consequently, product book has made meaningful effort to minimalize the inability to focus and be serious in group or assessment activity. The overlooking section consists of two categories of assessment namely cognitive and effective assessment. Cognitive aspect controls student comprehension level towards what they say. This is approved by revised Bloom's cognitive taxonomy concept which places comprehension in the second cognitive level (Anderson and Krathwohl, 2001). Meanwhile, affective aspect overlooks student's behavior towards what they say and what their peers say. This affective aspect is based upon Krathwohl affective taxonomy theory (Krathwohl, Bloom, Masia, 1969) i.e. receiving, responding, valuing, organization, and characterization b a value or value set. Assessment points are synchronized by the context of student activity and their attitude towards what they are supposed to do during the assessment. For instance, student receives with open heart and agrees on the positive response from his or her peer regarding the poem; student appreciates other's poem by giving objective measurement and positive input; student is able to place himself or herself as the writer as well as the judge objectively

Assessment section of student writing is a section focusing on poetry content framed by a term of the subject. The primary factor of assessment for each subject matter is originality. Authentic assessment will focus on the element of originality in the work. Therefore, in poetry writing process, the student is showed to create their own authentic poetry. The topic "Parental Love" was chosen due to its representation as student's authenticity. Each student has various experiences with their parents. Work activities and assessment of the work are expected to be based on the specific authentic things that the students have in a unique and different way. To facilitate the process of casting ideas on poetry creation, students are invited to first build ideas, gather ideas, design ideas, then create poetry. This is consistent with

the concept of the cognitive taxonomy of the stage to create revision that is generated, assemble, design, create (Anderson and Krahwohl, 2001).

Assessment result data of student work demonstrate score that increases consistently in every data collecting (Chart 1 & 2). In limited student group, each student undertakes improvement in score from first poetry creation to poetry creation n-times. This improvement is based upon the effect from assessment section. In the first poetry creation, the student writes without knowledge of the poetry creation section, consequently, they write based on their initial idea. The following of poetry creation section's knowledge, they then arrange their poetry same as the assessment section expects. This strengthens the measured assessment with its section and it will post student in the goal of the learning (Marzano, 2006: p 90; Joughin, 2009: p 17). Poetry creation assessment section directs the student to judge if their poems are originally based on various indicator details in each subject matter. Other than originality, poetry meaning is also part of the assessment. Whether the idea and emotion, diction, imagery, figurative language, and typography of the student work have created depth in terms of meaning for readers? Whether the meaning is ambiguous? Additionally, the element of cohesiveness in poetry also becomes part of the assessment. The cohesiveness reflects that the poetry is already one package and final.

Poetry creation score in the limited group also exhibits a decrease in score in each data gathering. This matter is not necessarily a negative thing. The decrease is an evidence that student becomes more careful in employing assessment towards their poetry. In other words, the student finds it more comprehensible to see poetry creation assessment section repeated in every data gathering and implemented to assess their poems and peers'. This makes the assessment stronger which based upon assessment section adding self-efficiency in the activity. The student becomes more capable and understanding their own skills and lacking. Besides, through self-assessment, the student develops their own capability to see what needs improving in their poetry writing.

A similar thing occurs in an extensive student group. Graphic 2 exhibits student score presentation from each group. The highest score was achieved by typography group and emotional and idea group. This highest number was influenced by group's ability to work as one. Based on researcher's observation, during the learning process, each group member in typography and emotional-idea were supporting each other in the group. In typography, there was a student who was outstanding in poetry. The student helped others in learning and strengthening the assessment. Whilst, in the emotional-idea group, the skills of each individual were balanced. Nonetheless, the ability of the group to work as one to support each other during learning helps to fasten their own understanding in the assessment. Opposite thing became apparent in diction group; they achieve the lowest score. The members of the diction group were less active and responsive in poetry creation as well as in the assessment activity. As it reveals, group's ability to work as one and student's participation in responding learning activity is very influential towards student's average score. The assessment process which focuses on student's activity becomes the foundation in the assessment activity (assessment as learning). Student's participation is admitted as the center point of the learning. A student who was responsible towards the assessment rules and committed towards learning activity will display improvement in their skills. Without tenacity from the student, the assessment process will produce zero benefits (Dann, 2002: p 142).

CONCLUSION

The research demonstrates authentic-collaborative assessment model of poetry writing for high school student which was packaged in student textbook and can be received well by the student. Student positive response exhibits assessment model cycle which makes their awareness of poetry writing (i.e. poetry writing is an inspiring and interesting activity) more elevating. Moreover, authentic-collaborative assessment model book can also be employed well in the limited classroom with more focused learning situation and small groups, whilst in the extensive classroom, assessment model book needs to collaborate with active learning method which

opens up the opportunity for students to gain more understanding towards various subject matter in each group. Furthermore, in extensive class, the teacher is required to become more energetic and active as the assessment facilitator. The research also proves that authentic-collaborative assessment addresses student's needs regarding supervised poetry writing learning process. Assessment section in the authentic-collaborative assessment activity apart from being the center of the assessment also playing the role to (1) motivate the student to achieve learning as stated in the section, (2) train student to learn to support and contribute to the assessment. Lastly, authentic-collaborative activity reinforces the concept that learning in a group can provide space and perspective which is beneficial in gaining comprehension and new knowledge.

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Attachment

Assessment Section Sample

SECTION 1-D. POETRY ASSESSMENT ON DICTION SUBJECT MATTER

Aspect being assessed	5	4	3	2	1
Originality in Diction Creation	**Totality** (90-100%) diction (word / phrase) are created uniquely and differently in terms of novelty and uniqueness as well as in terms of depth of meaning.	**Most** (60-80%)diction (word / phrase) are created uniquely and differently in terms of novelty and uniqueness as well as in terms of depth of meaning.	**Some**(50%) diction (word / phrase) are created uniquely and differently in terms of novelty and uniqueness as well as in terms of depth of meaning.	**Small**(30-40%) diction (word / phrase) are created uniquely and differently in terms of novelty and uniqueness as well as in terms of depth of meaning.	**Very Minimal** (10-20%) diction (word / phrase) are created uniquely and differently in terms of novelty and uniqueness as well as in terms of depth of meaning.
Diction Meaning	Creating symbolic, ambiguous words or phrases	Creating symbolic, ambiguous words or phrases that imply	Creating symbolic, ambiguous words or phrases that imply the **deep**	Creating symbolic, ambiguous words or phrases that imply	Creating symbolic, ambiguous words or phrases that imply the

	that imply the**profound and strong** interpretation of the meaning	the**bottomless and strong** interpretation of the meaning.	**and secure**interpretation of the meaning.	the**lack of depth and strength in** interpretation of the meaning.	**jejune and weak**interpretation of the meaning.
Diction Cohesiveness	Creating metaphorical, symbolic, or ambiguous words / phrases **very effectively, intact, and solid** in the unity of a poem	Creating metaphorical, symbolic, ambiguous words / phrases **effectively, intact, and solid** in the unity of a poem	Creating metaphorical, symbolic, ambiguous words / phrases **quiteeffectively, intact, and solid**in the unity of a poem	Creating metaphorical, symbolic, ambiguous words / phrases **lesseffectively, intact, and solid**in the unity of a poem	Creating metaphorical, symbolic, ambiguous words / phrases **ineffectively, intact, and solid**in the unity of a poem

SECTION 2-GE/D/I/GB/B/T: BULK POETRY ASSESSMENT

	5	4	3	2	1
COGNITIVE	The overall (90-100%) explanation is accurate and specific, explaining thoughts supported by common opinion, showing a general understanding of **the subject (ideas and emotions / diction / imagery / style / sound / typography)** on poetry	Most (60-80%) explanations are accurate and specific, explaining thoughts supported by common opinion, showing a general understanding of **the subject (ideas and emotions / diction / imagery / style / sound / typography)** on poetry	Explanations (50%) are accurate and specific, explaining thoughts supported by common opinion, showing a general understanding of **the subject (ideas and emotions / diction / imagery / style / sound / typography)** on poetry	A small accurate (30-40%) explanation, vague or incomplete and unsupported by opinion, shows a limited understanding of **the subject (ideas and emotions / diction / imagery / style / sound / typography)** on poetry	The explanation is very minimal (0-20%), stammered; does not bring up **the subject (ideas and emotions / diction / imagery / figurative language / sound / typography)** on poetry
	5	4	3	2	1

AFFECTIVE	(1) Recite poetry with excellent inspiration (2) Very able to position himself as a writer who is studying **the subject (ideas and emotions / diction / imagery / style / sound / typography)** of poetry	(1) Recite poetry with good inspiration (2) Able to position himself as a writer who is studying **the subject (ideas and emotions / diction / imagery / style / sound / typography)** of poetry	(1) Recite poetry with acceptable inspiration (2) Sufficiently able to position himself as a writer who is studying **the subject (ideas and emotions / diction / imagery / style / sound / typography)** of poetry	(1) Recite poetry with not very good inspiration (2) Not very able to position himself as a writer who is studying **the subject (ideas and emotions / diction / imagery / style / sound / typography)** of poetry	(1) Recite poetry without inspiration (2)Unable to position himself as a writer who is studying **the subject (ideas and emotions / diction / imagery / style / sound / typography)** of poetry