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Florida Studies:
Selected Papers from the 2012 and 2013 Annual Meetings of the Florida College English Association

Edited by

Paul D. Reich and Andrew Leib

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ACKNOWLEDGEMENTS

Many thanks to all who participated in the 2013 meeting of the Florida College English Association (FCEA) at Hillsborough Community College Ybor Campus. Speakers representing institutions from all around the state (and even beyond its borders) convened to present their research, exchange ideas and refresh their spirits with colleagues from other institutions.

We hope the conference's broad offerings met the needs of all of the participants and presenters. Attendees were treated to the music of McKee & Papagan, aka Whatever, at the Thursday evening reception, after which members were invited to join Gianna Russo for an evening of poetry and prose at the Don Vicente de Ybor Historic Inn. At the closing luncheon on Friday afternoon the conference ended on a high note with wonderful readings by Sterling Watson and Gianno Russo.

This volume is a record of some of the fine work that came out of both conferences in Ybor City. We are honoured to work with the scholars who have produced the essays in this collection. Special thanks also go to *Florida Studies* editor Paul D. Reich who collected, reviewed and edited the submissions, planned and organized this volume, and worked with the publisher to ensure a high-quality product.

FCEA would like to thank Hillsborough Community College and Eastern Florida State College for supporting the 2013 conference. Special thanks also goes to Shawn Robinson for taking time out of his busy schedule to help make the conference a success for the second year in a row.

We hope that everyone will join us in 2014 at the Hutchinson Island Marriot Resort for our *Converging Voices of the Pirate State* themed conference.

PREFACE

Welcome to the eighth volume of *Florida Studies: Selected Papers from the Florida College English Association*. This volume is unique in that it contains papers from both the 2012 and 2013 annual meetings, both of which were held in Ybor City. As always, I am impressed with the depth and breadth of these submissions, and I'm confident that you will share in my enthusiasm for this collection. After two engaging conferences in October 2012 and October 2013, these sixteen presenters edited and expanded their presentations, and their work is remarkable both for their variety and passion for Florida studies.

The essays in the first section, "Pedagogy," focus on the college classroom running the gamut of experiences found in institutions of higher learning in Florida. Christopher Nank chronicles his use of Pat Frank's seminal Cold War novel *Alas, Babylon* to explore the state's complicated—and often under-discussed—history of racial discrimination. In "Assessing Self-Assessment," Lisa Gibilisco Rosa and Sallyanne Fitzgerald discuss their study of self-evaluative practices in composition courses and conclude that "specific self-evaluation training helps to produce more significant self-diagnosis," which typically results in better student performance. Lillian Schanfield concludes this section with an engaging narrative on the contemporary English major as seen through the lens of the discipline's National Honour Society conference.

In the next section, "Old Florida," our contributors focus on the state's varied and unique geographies. Salena Coller examines Nilo Cruz's play *Anna in the Tropics*—set in an Ybor City cigar factory right before the start of the Great Depression—which "explores the idea that literature has the power to educate and inspire people." Just east of Ybor City, Bartow, Florida, is the subject of Sallyanne Fitzgerald's essay, in which she chronicles the town's development and the continuing legacy early settlers have on its identity. Carol Ann Moon brings the greater Tampa area to our attention as her essay paints a fascinating picture of flamenco dancing and its early influence on Ybor City and Tampa Bay. Lawrence Byrne moves us to the east coast of the state, exploring the writings of Laura (Riding) Jackson who moved to Florida in the early 1940s. Byrne calls for a re-evaluation of (Riding) Jackson's work, which demonstrates "the central place of true, authoritative, and living language in all human life and all

human moral action." Maurice O'Sullivan closes this section with an exploration of the influence British settlers had on the state before returning the land to Spain following the end of the American Revolution; his analysis of English writings on the region are a fascinating and underexplored picture of the state during this period.

The final section, "Contemporary Florida," continues to point to the state's distinctive sense of place while also locating Florida within larger literary, cultural and political traditions. Lee Campbell and Debra Jacobs, for example, closely examine the linguistic patterns of Betty (Proctor) Brown (Wiggins)—a participant in the Florida Oral History Project—to "investigate dimensions of ethnicity, region, and style in the language of a woman who was an educator and community activist in Tampa from 1955 until her death in 2011." Doris Van Kampen-Breit explores the environmental activism found in one of the state's most famous authors, Carl Hiaasen, connecting his work to other American writers concerned with land preservation. In his discussion of Denis Johnson's 1985 novel *Fiskadoro*, Christopher Nank returns us to another post-apocalyptic vision of Florida. Set in Key West, *Fiskadoro* imagines an isolated place that, like much of post-World War II Florida, will have to prepare itself for an often radical identity shift. Steve Danzinger's essay "The Dream State" explores some of that identity shift as he examines that state through the lens of a New Jersey transplant, and Salena Coller's essay on Cristina Garcia's novel *Dreaming in Cuba* continues the exploration of identity by examining the "alienation within a transnational family" of Cuban Americans. Lawrence Byrne's second essay turns its attention to three contemporary poets—Peter Schmitt, Gianna Russo and Rick Campbell—whose work uses the landscape of Florida to discuss bonds between "the human and the natural worlds." The final two essays include Bonnie Bonincontri's look at representations of Florida in film and Laura Head's analysis of three island novels, including Connie May Fowler's *The Problem with Murmur Lee*. As the subject of so much writing on Florida, the increasing impact of tourism and commercial development challenges these islands' unique local identities.

As you can see from these brief summaries, the essays in this collection provide strong evidence of a rich and diverse interest in Florida studies. They also provide a representative sample of the fascinating work presented at the 2012 and 2013 FCEA annual meetings. This will be my last volume of *Florida Studies*, and while I'll miss my interactions with this talented group of Florida scholars, I'm confident the journal's new editor, Laura S. Head, will continue to provide a showcase for this region's literary and historical traditions.

Paul D. Reich, Editor

PEDAGOGY

CHAPTER ONE

ALAS, BABYLON AND FLORIDA'S DEEP SOUTH HERITAGE

CHRISTOPHER NANK

When I taught Florida Literature in the fall of 2011 at Ringling College, at the beginning of the semester my students' perceptions of the state initially seemed to revolve around beaches, theme parks, strip malls and retirement communities (to judge from their informal responses to a rather general prompt about the "idea" of Florida). Those who were raised there threw in mentions of the space program or the fruit or cigar industries. They do not always, or readily, classify the state as "Southern," which probably reflects the popular view of Florida as a world apart from its bordering neighbours Alabama and Georgia.

For instance, last fall, when I shared an article about the lynching of Claude Neal from the October 21, 2011 issue of the *Tampa Bay Times*, a lot of students were surprised, or pointed out that it occurred in Greenwood, right on the border with Alabama. But we also read some of Zora Neale Hurston's works, and watched John Singleton's film *Rosewood*, which details the destruction of a small black township in Levy County in 1923 by a crazed white mob, which often provide at least a jumping-off point for a further discussion of the state's troubled history with race relations.

Pat Frank's *Alas, Babylon*, which I taught in that class, is a novel that explores (and critiques) this heritage, offers glimpses of Florida's future, and uses nuclear war as a "reset button" to erase the legacy of Jim Crow. It utilizes a lurid science fiction plot (which students readily, even eagerly, absorb) to "sugar-coat" the theme of Florida's redemption from the sins of its racist, "Southern" past. The point, pedagogically, is not to "trash" the state's history for students or suggest that this is how Florida *should* be primarily defined, but rather to reveal a history that most students are only peripherally aware of, if at all.

First published in 1959, *Alas, Babylon* has long been pigeonholed as a "post-apocalyptic" narrative, in Hal Harger's view a "classic reminder of what preoccupied millions during the 1950s and 1960s" (1999, 317). The story follows the trials of the rural Central Florida town of Fort Repose, struggling to survive in the aftermath of a nuclear war. For Harger, this exemplifies that era's feeling that places and concepts and technology "once remote and unimaginable had become familiar" (Ibid., 321). Harger praises Pat Frank, additionally, for reflecting in his novel "the realities of [his] day" and for predicting future events in the Cold War. But the afterword to the 1999 edition of *Alas, Babylon* mentions only those realities and "futures" related to missile technology, nuclear fears, military advancements, and the subsequent proliferation of other popular fictions of world annihilation. Moreover, bookstores frequently display the novel on the science-fiction shelves.

However, *Alas, Babylon* also assaults readers' notions of what the United States was in 1959 and would become socially, politically and culturally with specific import for the rural Florida setting. The "new war" that *Alas, Babylon* depicts, in which all the old rules of armed conflict are discarded, is reflected in almost every facet of the community as it struggles to adapt to the loss of electricity, running water, gasoline and sanitation. The plight of the town of Fort Repose, if representative of the Southern U.S. as a whole during the late 1950s, suggests that the region must discard old notions, old traditions, old codes of behaviour and social interaction if it is to survive in the "new" post-WWII culture. Issues such as segregation, distrust of Northerners and industrialization frequently appear as manifestations of this urgent need. Pat Frank was himself born and raised in Chicago, but attended the University of Florida at Gainesville and began work in 1927 as a reporter for the Jacksonville *Journal* (Harger 1999, 317). As an observer and author his position could be defined as a transplanted Northerner observing Southern culture, and the novel reflects in some ways an ideology more aligned with the "North" and critical of the central Florida culture within which the novel is set. A reconsideration of *Alas, Babylon*, read as an allegory of the American South's emergence into the postmodern culture at large, removes the novel from the limiting category of science fantasy into which it has often been relegated, and regarding which the few scholarly works to treat the text have narrowly interpreted it. Richard Schwartz's study of *Alas, Babylon* and three other post-nuclear war novels of the 1950s does point out that the novel criticizes "the failure of Americans to acknowledge the real threats before them or to be well informed about current events" (2006, 410), but his analysis focuses mainly on the ways in which the books filled a gap in the

popular discussion of nuclear war, since Hollywood tended to avoid any material even remotely associated with communism or appeasement in light of the HUAC hearings of that era. Literature, he states, was "less inhibited by red scare practices than television and film" (ibid., 408–9).

Further, Schwartz states, civil rights agendas were frequently conflated with the communist threat in the South during the 1950s as a way of discrediting the movement (ibid., 421). *Alas, Babylon* notably draws heavily on this association ultimately to critique it as backward and obstructionist. Themes such as desegregation and national identity are explicitly treated in the novel, but frequently more subtle signifiers of the old South, such as Confederate money and "Whites Only" drinking fountains appear, to be discarded or their value re-defined in the post-war world. For these reasons, the novel is an ideal tool to help students perceive the links between Florida and the rest of the Deep South and to understand how the dynamics of the Cold War were perceived in rural Southern communities. It also, in a sense, points toward the state's future development in its treatment of the aftermath of nuclear war.

The narrative focuses on the family and friends of Randolph Bragg, grandson of a US Senator and a failed candidate for the state legislature. The reasons for his loss in the election are overtly tied to his alien political views and other perceived oddities that mark him as an outsider, despite his long residence in the isolated rural community. Bragg's recollection of the campaign also reveals the limitations of his community's political interest and cultural introversion, which serve as metaphors for the views of the South as a whole. The passage reads, in part:

> Randy had been making his first speech, at Pasco Creek, a cow town in the north end of the county, when somebody shouted, "Hey, Randy, where do y'stand on the Supreme Court." He had known this question must come, but he had not framed the right kind of answer: the moderate Southern quasi-liberal, semi-segregationist double-talk that would've satisfied everybody except the palmetto scrub woolhats, the loud-mouthed Kluxers and courthouse whittlers … and the Georgia and Alabama riffraff crowdingthe Minorcans for living space in the shanties and three-room bungalows of Pistolville … The truth was that Randolph Bragg had certain convictions. He had served in Korea and Japan and he knew that the battle for Asia was being lost in counties like the Timucuan. He also knew that Pasco Creek had no interest in Asia. He believed integration should start in Florida, but it must begin in nursery school and kindergarten and would take a generation. This was all difficult to explain, but he did voice his final conviction … He said: "I believe in the Constitution of the United States—all of it."
>
> (*Alas, Babylon* 8–9)

Randy's answer is met with "snickers," and during the rest of the campaign he is called "a fool and a traitor to his race" (9). Though he clearly represents the most unpopular political and social views of the novel's segregated 1950's Florida, Bragg will emerge as the leader of the new community that forms in the region following the nuclear strikes. There are numerous allusions to the residents of Fort Repose and their indifference to world affairs or even to domestic national policies prior to "the Day," as the very brief, devastating nuclear exchange is called. Florence, the town's Western Union manager, upon hearing of troop movements in Syria, reflects that she "did not understand, and could not become interested in, the politics of the Middle East" (5). Edgar Quisenberry, the bank president, exists in a world where his faith in the financial system and a blithe belief in the importance of his role as "sole representative of the national financial community in Fort Repose" are inviolable and unshakable (39). When currency is rendered useless and obsolete, he commits suicide in his office: "If the dollar was worthless, everything was worthless," he thinks, reading a note from his wife that naively apprehends the situation: "Hadn't we better fill both cars with gas?" it reads. "There may be a shortage. You remember how it was last time, with those silly A and B ration cards" (121–2).

Ignorance is, in fact, a pervasive symptom of what Frank's novel implies is a collective sickness of the region, so to speak. Frank shows this not merely in terms of failure to understand the implications of nuclear conflict and global military politics, but also of the community's need to shed a complacent sense of autonomy from the destiny of the United States as a whole and to cast off outdated modes of behaviour. By the end of the 1950s, Jeffrey Porter writes, "most Americans feared that a nuclear war would come within their own lifetimes." Correspondingly, a large body of literature and film appeared at this time, revealing, in Porter's words, "the interesting contradictions that shaped the nation's efforts to come to terms with a technology it little understood," paralleling, in many cases, the "limitations of the culture at large" (1993, 41). In the case of *Alas, Babylon*, the logic of "techniques of survival" requires the dismantling of the bourgeois mentality and its attendant comforts (ibid., 43), as the "middle-class durables" of razor blades, electricity, gasoline, whisky, steak, honey, salt, and first aid become precious commodities rather than conveniences. The limitations of the "culture at large" in Fort Repose are soon exposed and then discarded. The suicide of Edgar Quisenberry, reflective of an inability to adapt to the new culture and economy, represents one example of this "dismantling."

The "bourgeois mentality" of Fort Repose folds under the strain of the larger national crisis, which inflicts social change at the highest levels of American government. The President, Vice-President and most of the cabinet are killed in the first phases of the war—the highest-ranking cabinet member to survive is Josephine Vanbruker-Brown, the Secretary of Health, Education, and Welfare, who assumes the post of Acting President. The idea of a female president alone shocks the residents who hear the broadcast of an emergency statement over an undamaged radio band. Their comments in response to the news: "Still, … there is a government," "I guess that's some comfort. I wonder what's left. I mean, what cities are left," and "It's about what I expected, but it's awful to hear" (*Alas, Babylon* 128). The characters fear, on the most basic level, that their mode of existence has fundamentally changed in ways that can't be undone; Orlando (144), Tampa (94–95), Jacksonville (111–12), and Miami (92) are all destroyed in the course of the brief conflict (this removes, for readers and the characters, the complacent assumption that the destruction would be limited to NYC, DC and other large population centres in the north). The small town begins to receive refugees fleeing the contaminated areas, swelling the population greatly with outside elements, people who are in a sense an unknown quantity to the native residents; this can possibly be read as allegorical of the massive influx of "snowbirds" and outsiders to Florida that occurred in the post-WWII years, and which fundamentally altered the state's cultural and social landscape.

More specifically, two very telling scenes reveal the drastic change in the town's racial codes of behaviour and serve as particularly strong indictments of the town's social structure. One occurs when Randy arrives at the town square, converted into a sort of "swap meet" where goods and services are bartered:

> A third of the traders in Marines Park, on this day, were Negroes. The economics of disaster placed a penalty upon prejudice. The laws of hunger and survival could not be evaded, and honored no color line … There were two drinking fountains in Marines Park, one marked "White Only," the other marked "Colored Only." Since neither worked, the signs were meaningless.
>
> (*Alas, Babylon* 190–1)

A clear signifier of the old "color line" of the South, the "meaningless" drinking fountains also signify, on a larger scale, the obsolescence of Fort Repose's pre-apocalypse reliance on those social barriers. Randy and his neighbours must now, for instance, rely on the black family who have been labourers and house-servants for the more well-to-do white

households, for initially they have one of the only surviving sources of livestock and poultry, as well as an artesian well from which they must acquire drinking water after all utilities are shut down. Bill McGovern, a white man, is asked to serve under Malachai, "the brother of the cleaning woman," as "mechanic, second class," in essence accepting an African-American boss (171). This increased interaction, and the attendant shifts in social status, extend to levels that Randy had predicted would never happen in his generation, as displayed in the following scene when his niece and nephew, who have fled a Nebraska SAC base with their mother, attend the newly opened school later in the year, and black children are in attendance in the same classroom:

> … Randy was a little surprised. He saw that Peyton and Ben had expected it, and then he recalled that in Omaha—and indeed in two-thirds of America's cities—white and Negro children had sat side by side for many years without fuss or trouble
>
> (*Alas, Babylon* 300)

This last thought of Randy's casts a particularly critical light on policies of segregation, as his "recollection" that a significant majority of American cities have long since abandoned such regulations suggests a deliberate contrast with the perceived backwardness, bigotry or ignorance of the South. Schwartz suggests, in his analysis of the nuclear war's aftermath, that "children must become adults," indicating that the younger, newer generation must "instruct" their (antiquated) elders in the new values (416–17).

Moreover, these scenes represent a suggestion on the part of the author that the nuclear war has in some way been beneficial for the region in terms of enforcing class and racial equality. The technology and the politics of the Cold War, regarded by so many of the book's characters as intangible, alien and foreign, symbolize for Pat Frank the pinnacle of human scientific advancement in terms of the array of detection, transport, weapons delivery systems and, ultimately, destructive potential. In this sense it is the very opposite of what the town of Fort Repose signifies, and its citizens have ignored scientific and political developments at their own peril. When Frank writes that Orlando has been destroyed, and "[t]hus the lights went out, and in that moment civilization in Fort Repose retreated a hundred years" (144), there is more than a suggestion that the "retreat" is destructive only in technological terms. The potential for reshaping and possibly improving social and behavioural systems has in fact been facilitated by the disaster. Ecologically, even, there is evidence that the war has been beneficial; panthers and wild turkeys, which Randy notes

"had been hunted almost to extinction" in the county, return in plentiful numbers (228, 300). This last point seems particularly prescient given the emphasis Florida has placed on the protection of threatened species such as the alligator and manatee since World War II.

Linda Hutcheon writes that "the 'imagined community' of the nation is frequently based as much on shared 'forgetting' as on shared nostalgic 'memory'" (2002, 10). In *Alas, Babylon*, as the United States essentially ceases to exist as a political entity and adopts in a very tangible sense the identity of an "imagined community," Hutcheon's idea regarding national literatures is given a unique fictional treatment. The nostalgia for a simpler way of life, for subsisting on artesian water, preserving meats with salt licks, cultivating one's own crops and raising one's own livestock, becomes a reality for many Fort Repose residents in the aftermath of the conflict. When Randy's girlfriend fearfully wonders if the surviving government offices and military units have "forgotten" their isolated colony of survivors or have stopped any potential rescue efforts, Randy replies, "They'll come back … They have to. We're still part of the United States, aren't we?" (239) Hutcheon's "shared forgetting," represented here by a shedding of segregation and of the aforementioned "modern Southern quasi-liberal double talk" of regional politics that Randy so despises, indeed all the old definitions of national identity, offers hope for a new vision of the small Florida community and implicitly for the entire South. This is a theme that the book expresses emphatically and is ideal for students trying to understand Florida's evolution during the twentieth century.

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CHAPTER TWO

ASSESSING SELF-ASSESSMENT

LISA GIBILISCO ROSA
AND SALLYANNE H. FITZGERALD

As the field of composition developed in the 1970s, processing theory flourished. Students were taught to prewrite, draft and revise. Then, with the influence of social construction theory, composition teachers more and more emphasized peer editing as an aspect of the revision process, and several methods were used to encourage peer editing (see Wendy Bishop for the research and practice). One of the next major influences on teaching composition was the assessment movement. As part of the interest in assessment, several recent studies have compared peer editing and self-reflection or self-evaluation against using no approach to determine which revision strategy would most likely result in improved student writing (Covil 2010). Formative assessment is reflected in this comparison of the three approaches and the underpinning of metacognition supports the entire construct. With this foundation in research, we compared two methods of self-assessment in three first-semester freshman composition classes taught by two different instructors in a Florida state college. One teacher has taught in various states and has experience with a national testing service. The other has taught in three states at three levels and has been an academic administrator. The students in this multiple-campus college were placed in the class on the basis of a state test or took developmental classes to qualify for freshman composition. They served as a convenient sample—not randomly selected, but as representing students similar to those the two teachers have taught previously on this campus.

Formative Assessment of Student Writing

Formative assessment, as opposed to summative assessment, in a writing classroom relates to both peer editing and self-reflecting because it happens during the writing process, especially editing, and does not depend on a final grade for the writing. Rather, it is intended to influence the quality of the final product and, hence, the final grade. Cauley & McMillan, in a study of formative assessment, state that such assessment should be "supportive and trusting … [and should focus] on developing skills, understanding, and mastery, and treat mistakes as opportunities to learn …." (2010, 2–3). The authors state that the goal of this approach can influence students to self-assess, which in turn "encourages student decision making about what to do and when to do it" (ibid., 5). There is criticism of self-report/self-assessment, but Bowman cites Kuh & Umbach who have reported that self-report is valid when:

> (a) the information requested is known to the respondents, (b) the questions are phrased clearly and unambiguously, (c) the questions refer to recent activities, (d) the respondents think the questions merit a serious and thoughtful response, and (e) answering the questions does not threaten, embarrass, or violate the privacy of the respondent or encourage the respondent to respond in socially desirable ways.
>
> (2010, 54)

Harrison & Beres assert that "few studies have combined direct assessment of writing with students' own reports of their approach to the writing task" (ibid., 224).

Whether or not the self-report is reliable and valid, Dunning, Heath & Suls found that it does not agree with teacher evaluations and is usually overconfident. But, they state the case for self-assessment as making students "autonomous agents in their education, taking responsibility for gaining and improving on their knowledge and skill" (ibid., 85). They discovered that peer assessments, on the other hand, do conform to teacher evaluation more closely. These same authors report that distributed practice is more effective than mass practice, which conforms to other research about studying for tests, but they do not show that this same relationship applies to student writing. They also found that when there is a delay between the learning and the testing, more-positive results happen. O'Neil agrees with this delay, and says that "we need to disrupt the one-way communication from teacher to student …" (1998, 62).

The Relationship of Metacognition to Student Assessments of Writing

The relationship of metacognition to formative assessment, and in turn to student self-reports, lies in the student ability to do what Negretti calls "agency," being: "Individuals' ability to exert agency presupposes their awareness of what they do and their ability to develop strategies to control and regulate it" (2012, 144). O'Neill finds the same benefits and says that: "Encouraging students to become their own evaluators gives them more power and control over their writing" (1998, 61). Bond & Falchikov (2006) agree that students need to be able to evaluate their own work. Negretti mentions that by the conclusion of her project students were not only more metacognitively aware but were also more positive. In her study, she calls for further research "on the role metacognition plays in the learning experiences of student academic writers" (2012, 146). Using self-assessment addresses Principles 2, 4 and 6 of the *Principles for Good Practice in Undergraduate Education.*

Studies use various types of self-report in teaching writing. For example, Harrison & Beres (2007) asked students to respond verbally to questions about their writing process. Judith Ditz first exposed students to terminology and then used those terms in a rubric for students to apply to their writing to describe it. Donald Murray asserts that students need to know what to do about their own writing and suggests asking students the following questions: "What's your problem in this paper? How do you think you can solve it?" (1968, 150-51).

Student Population and Process for the Study

This study examined three first semester freshman composition classes taught by two different instructors using a formative approach to assessment and Murray's questions. The study involved 43 students, three classes and two instructors. Eight students provided with extended time accommodations for all work because of a diagnosed disability were excluded from the calculations to keep the testing to 75 minutes, which is the typical time allotted to this essay test. Students were given a time frame in which to compose an essay on one of two topics (see Appendix A). At the thirty-minute mark they were instructed to stop composing and to answer Murray's three questions (see Appendix B). They were then instructed to make revisions to their writing in a different coloured ink and to complete their essays in the remaining minutes, which were collected along with the answers to the three questions.

Evaluation of Student Questionnaires and Essays from the Study

To evaluate students' revisions, each instructor graded the essays with a rubric normally used for the college midterm essay exam (see Appendix C). Then, because our purpose in this project was to encourage student reflection on their writing and for them to make revisions where they determined they were needed, we counted the number of changes made. These changes were grouped into 0–5 changes, 6–10 changes, and 11+ changes (see Appendix D). Finally, we categorized the answers to the three questions into the percentages of students who responded that they thought they were writing with clarity (78%), those who proposed specific planned changes (72%), and those who considered the specific changes they would make if they started again (74%) (see Appendix E).

Conclusions of Study

Based on the results of this study we drew the following conclusions:
(1) There is a connection between the number of edits and the teacher's score of the essay using the rubric. Those students who earned a 5 or 6, for example, also scored highest in the number of changes they made and in the comments on the reflection questionnaire.
(2) Specific self-evaluation training helps to produce more significant self-diagnoses. The students who received extensive self-assessment questionnaires for every essay during the semester made more extensive reflection comments and more changes than the students who typically are only asked to reflect on the three questions similar to Murray's.

Future Goals Based on the Study

As the result of this study we have decided to set the following goals in the future for our first-semester, freshman composition classes:
(1) Explicit instruction in self-evaluation will be used by both teachers.
(2) A future study will use revised instructions to allow students to self-reflect without time constraints.
(3) The teachers will respond to both the essay and the self-assessment for all students. O'Neill asserts that reading both the self-evaluation and the essay is important (1998, 62). She suggests responding to the self-assessment regardless of what it addresses.
(4) The teachers propose to present the study in fall 2013 at the Florida College English Association conference.

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Appendix A

DIRECTIONS FOR IN-CLASS ESSAY

You will have 60 minutes to plan, write and proofread an essay on one of the topics below. READ THE TOPICS VERY CAREFULLY TO MAKE SURE YOU KNOW WHAT THEY ARE ASKING YOU TO DO.

Current values that are reflected in a film or television show.

A crisis or critical moment that made thinking as usual no longer possible.

Read the two topics again, and select the one on which you wish to write your essay. In order for your essay to be scored, it must be on only one of these topics, and it must address the entire topic.

In your essay, you should introduce the subject and then either

—explain the subject you have chosen, or

—take a position about your subject and support it.

At least two evaluators will read your essay and assign it a score. They will pay special attention to whether you have

—addressed the topic as it is written,

—established a clear thesis or main idea,

—developed your thesis logically and in sufficient detail,

—used well-formed sentences and paragraphs,

—used language effectively and appropriately, and

—followed standard practices in spelling, punctuation, capitalization, and grammar.

Take a few minutes to think about what you want to say before you start writing. Leave yourself a few minutes at the end of the period to proofread and make corrections.

You may cross out or add information as necessary. Although your handwriting will not affect your score, you should write as legibly as possible so the evaluators can easily read your essay.

You may use scrap paper to plan your essay. Your informal outline or plan will not be scored. Only what you write in your essay will be read.

Write on only one side of the page.

Write in ink.

Double space.

Put your name on the back of the pages you write on.

Staple multiple pages.

Do not begin until you are told to do so.

Appendix B

Instructions for ENC1101 Midterm

Before the test begins

As you know, you are taking a midterm today. For the test, you will have one sheet with two different prompts. You are to use your own paper and pens to write on one of the topics. Write on every other line of the paper and on only one side of it. Put your name on the back of the first page.

After 30 minutes, I will stop you and give you an additional piece of paper with a task to do. Complete that task by reviewing what you have written and answering the questions on the paper. As a result of answering the questions, you may choose to revise the draft you have written. If you revise, please use a different color of ink than you used on the original draft.

After the task, you will have the rest of class to complete the midterm essay.

I will grade your draft using the rubric you have already reviewed. Then, for a research project I am participating in, someone else will read your answers to the mid-point questions. Those answers are not part of the grade, only part of the research project.

Do you have any questions?

After 30 minutes.

Here is the paper with the three questions you are to consider as you review your draft of the midterm. If you finish your review and wish to go on to complete your essay, you may do so. You will have the rest of the class to complete the essay.

Time is up. Please give me the sheet with the questions, the original prompt of two topics, and your final draft of your essay.

FOR STUDENTS AT THE 30-MINUTE MARK

Please re-read what you have written. Then answer the following questions:

(1) So far, does the piece you have written communicate what you have to say with clarity?

(2) What will you change so your essay will communicate more effectively?

(3) What would you do differently if you could start all over again?

If you make changes in your draft, please use a different color of ink.

Appendix C

Rubric

Score of 6: The 6 paper presents or implies a thesis that is developed with noticeable coherence. The writer's ideas are usually substantive, sophisticated, and carefully elaborated. The writer's choice of language and structure is precise and purposeful, often to the point of being polished. Control of sentence structure, usage, and mechanics, despite an occasional flaw, contributes to the writer's ability to communicate the purpose.

Score of 5: The 5 paper presents or implies a thesis and provides convincing, specific support. The writer's ideas are usually fresh, mature, and extensively developed. The writer demonstrates a command of language and uses a variety of structures. Control of sentence structure, usage, and mechanics, despite an occasional flaw, contributes to the writer's ability to communicate the purpose.

Score of 4: The 4 paper presents a thesis and often suggests a plan of development, which is usually carried out. The writer provides enough supporting detail to accomplish the purpose of the paper. The writer makes competent use of language and sometimes varies the sentence structure. Occasional errors in sentence structure, usage, and mechanics do not interfere with the writer's ability to communicate the purpose.

Score of 3: The 3 paper presents a thesis and often suggests a plan of development, which is usually carried out. The writer provides support that tends towards generalized statements or a listing. In general, the support in a 3 paper is neither sufficient nor clear enough to be convincing. Sentence structure tends to be pedestrian and often repetitious. Errors in sentence structure, usage, and mechanics sometimes interfere with the writer's ability to communicate the purpose.

Score of 2: The 2 paper usually presents a thesis. The writer provides support that tends to be sketchy and/or illogical. Sentence structure may be simplistic and disjointed. Errors in sentence structure, usage, and mechanics frequently interfere with the writer's ability to communicate the purpose.