

ABSTRACT

Title of dissertation: USING A THEORY OF EMOTIONAL
INTELLIGENCE TO TEACH BASIC WRITERS
AT A TWO-YEAR COLLEGE

Andrea Deliece Dardello,
Doctor of Philosophy, 2007

Dissertation directed by: Associate Professor Shirley W. Logan
Department of English

Emotional intelligence scholars such as Daniel Goleman, Reuven Bar-On, John Mayer, David Caruso, and Peter Salovey have all claimed that cognitive ability alone is insufficient to determine an individual's success. Each has pointed to emotional intelligence as a skill needed to obtain one's life goals. The Mayer-Salovey-Caruso Emotional Intelligence Test (MSCEIT), the only ability-based test of emotional intelligence developed by John Mayer, Peter Salovey, and David Caruso, was used to teach basic writers at Howard Community College to recognize, understand, use, and manage emotions to determine if being taught emotional intelligence skills in a fifteen-week semester would improve students' emotional intelligence skills and their success in the course. Students also kept emotional intelligence journals wherein they recorded their emotions during six stages of the writing process, including brainstorming, developing a thesis, developing an outline, writing the first draft, receiving feedback, and

revision. Using Alice Brand's glossary of positive and negative emotional vocabulary for writers, students identified emotions that aided and stifled their writing process. Although this study did not find that teaching emotional intelligence skills in a fifteen-week semester significantly increased student's emotional intelligence as determined by the MSCEIT, it did find a relationship between students' emotional intelligence score, students' writing skills and their success in the course. Students' reported emotions throughout the course contribute to a success-oriented pedagogy for basic writers.

USING A THEORY OF EMOTIONAL INTELLIGENCE TO TEACH BASIC
WRITERS AT A TWO-YEAR COLLEGE

Andrea Deliece Dardello

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
2007

Advisory Committee:

Associate Professor Shirley W. Logan, Chair
Professor Jane Donawerth
Professor Jeanne Fahnestock
Dr. Leigh Ryan
Associate Professor Wayne Slater

©Copyright by

Andrea Deliece Dardello

2007

Acknowledgements

I would like to thank everyone who has been instrumental in helping me throughout this eight-year endeavor. There is a saying that you can tell who your friends are by seeing who awaits you on the other side of the finish line. But there are some who have run *with* me, and they are the ones to whom I am especially indebted. Dr. Shirley Logan, I appreciate your constant encouragement and for making the idea of completion a clear and tangible goal. I owe a lot to the faculty and staff of Howard Community College. Zoe Irvin from the office of Planning, Research, and Development procured the funding for this project and prioritized it so that I could finish the dissertation in a timely manner. Nidhi Srivastava analyzed the data and demonstrated nothing but kindness in my constant requests to simplify the data for non-mathematical folks like myself. As always, my division chair, Tara Hart, has been enthusiastic and supportive since I first embarked upon this project.

I would like to thank my mother, Mattie Duckworth, who has always believed in me and my dreams; my sister, Dannette, who always offered a reprieve from studies with cheerful phone calls throughout the day; my husband, Darryl, who has consistently provided balance, encouragement, and a safe refuge.

Finally, I would like to thank my students, those called “basic” and “developmental.” Your stories and your lives inspire me to dream, hope, and become the teacher I’ve always wanted to be.

TABLE OF CONTENTS

| | |
|--|----|
| List of Tables..... | v |
| List of Figures..... | vi |
| Chapter 1: Emotional Intelligence Theory as an Agent of “Passing” for Basic Writers”..... | 1 |
| Mina Shaughnessy and the Legacy of Basic Writers..... | 9 |
| Basic Writers at Howard Community College..... | 17 |
| Outline of Chapters..... | 19 |
| Conclusion..... | 21 |
| Chapter 2: Emotional Intelligence: An Overview..... | 24 |
| Defining Emotional Intelligence..... | 24 |
| Emotional Intelligence in Education..... | 38 |
| Writing, Emotions, and English Composition..... | 46 |
| Chapter 3: Emotional Intelligence: The Absent Presence in Composition Studies..... | 54 |
| Modern Composition: An Emotionally Intelligent Field..... | 54 |
| The Presence of Emotional Intelligence in Process Theory..... | 55 |
| The Presence of Emotional Intelligence in Expressionist Theory..... | 60 |
| The Presence of Emotional Intelligence in Social Constructivist Theory..... | 63 |
| Basic Writing: an Emotionally Intelligent Field..... | 67 |
| Basic Writers as Cognitively Deficient..... | 67 |
| Transforming the Outsider Status of Basic Writers..... | 69 |
| Valuing what Basic Writers Know..... | 73 |
| Conclusion..... | 75 |
| Chapter 4: Assessment: A Lesson in Values..... | 76 |
| A Description of the Research Design..... | 76 |
| Research Site..... | 77 |
| Sample Population..... | 78 |
| Methodology Based on Quantitative Study..... | 81 |

| | |
|--|-----|
| Marginal Homogeneity Test..... | 81 |
| Independent Sample T-Test..... | 82 |
| Pearson’s Chi Square Based Exact Test..... | 82 |
| One Way Anova..... | 83 |
| Using the MSCEIT: Performance Does not Always Lead to Practice.... | 84 |
| The Challenge of Capturing “True Emotions in Emotional Intelligence Journals..... | 87 |
| Emotional Intelligence as Authentic Practice in the Writing Classroom..... | 94 |
| Essay Five: The Challenge of Assessing Writing in Controlled Settings..... | 98 |
| The Challenge of Reliability and Validity in Holistic Scoring Methods..... | 99 |
| Conclusion..... | 110 |
| Chapter 5: Towards a Pedagogy Informed by Emotional Intelligence Theory..... | 112 |
| Part I: Findings Based on Quantitative Analysis..... | 115 |
| Part II: Findings Based on Qualitative Analysis..... | 124 |
| Implications for Teaching..... | 132 |
| Two Case Studies..... | 139 |
| Case Study #1: A Look at Writing Skills Based on Four MSCEIT Performance Levels..... | 139 |
| Case Study #2: A Look at How Emotions Influence Writing Skills..... | 158 |
| Daryelle’s Emotions Across Assignments..... | 159 |
| Clarissa’s Emotions Across Assignments..... | 166 |
| Study Limitations..... | 174 |
| Implications for Basic Writing Scholarship..... | 176 |
| A Definition of Basic Writers Informed by a Success-Oriented Pedagogy..... | 178 |
| Conclusion..... | 180 |
| Appendices..... | 183 |
| A.1 Consent forms..... | 184 |
| A.2 Demographic Survey..... | 190 |

| | | |
|-----|--|-----|
| A.3 | Informal and Formal Writing Assignments..... | 192 |
| A.4 | Reflective Assignment on the Writing Process..... | 204 |
| A.5 | Essay Five..... | 205 |
| A.6 | Pre- and Post-Writing Sample Prompts..... | 208 |
| A.7 | Summary of Aiding and Stifling Emotions at Each Stage of the Writing Process..... | 209 |
| A.8 | Daryelle’s Writing Assignments..... | 211 |
| A.9 | Clarissa’s Writing Assignments..... | 220 |
| | Bibliography..... | 234 |

List of Tables

| | | |
|------|--|-----|
| 4.1 | Methodology for Treatment and Comparison Groups | 80 |
| 4.2 | Data Analysis Plan | 84 |
| 4.3 | Grades on Post-test and Course Grades-Cross Tabulation | 110 |
| 5.1 | Participant' Pre-Test MSCEIT Score Total Scores | 114 |
| 5.2 | Descriptive Statistics of Pre- and Post-MSCEIT Scores | 115 |
| 5.3 | Analysis of difference between Control and Experimental Groups on MSCEIT Scores | 116 |
| 5.4 | Post-MSCEIT Total and Performance—Descriptives | 118 |
| 5.5 | Statistically Significant Relationships between MSCEIT and Performance | 122 |
| 5.6 | Frequency of Positive and Negative Emotions | 125 |
| 5.7 | Number of Times Positive Aiding Emotions was Reported | 130 |
| 5.8 | Number of Times Negative Impeding Emotions was Reported | 130 |
| 5.9 | Daryelle's Emotions for Assignment #1 | 160 |
| 5.10 | Daryelle's Emotions for Assignment #2 | 161 |
| 5.11 | Daryelle's Emotions for Assignment #3 | 163 |
| 5.12 | Daryelle's Emotions for Assignment #4 | 165 |
| 5.13 | Clarissa's Emotions for Assignment #1 | 168 |
| 5.14 | Clarissa's Emotions for Assignment #2 | 169 |
| 5.15 | Clarissa's Emotions for Assignment #3 | 170 |
| 5.16 | Clarissa's Emotions for Assignment #4 | 171 |

List of Figures

| | | |
|-----|---------------------------------------|----|
| 4.1 | The Components of the MSCEIT Score | 85 |
| 4.2 | Emotional Intelligence Journal Sample | 88 |

Chapter 1: Emotional Intelligence Theory as an Agent of “Passing” for Basic Writers at Howard Community College

“. . . [M]ost colleges and universities don’t accept responsibility for making sure those they admit actually succeed” (vii).

A Test of Leadership: Charting the Future of U. S. Higher Education—a report of the commission appointed by Secretary of Education Margaret Spellings.

At the beginning of the semester, I write a letter introducing myself to students enrolled in my developmental writing course. I share aspects of my life that extend beyond who I am in the classroom. I tell them about my love for the South and my longing to be near my family back home in Mississippi. In my most recent letter to them, I told them about my own love-hate relationship with writing--my delight in, yet my growing anxiety with writing this dissertation, for instance. It is an informal letter, a way to break the ice and a chance for my students to see me as human. At the end of the letter, I ask them to write me back so that I can learn something about them in turn. I have chosen some of the more interesting and longer responses to include here although each student has his or her own story, which is intriguing in its own right. With their permission, I have included excerpts of students’ letters here because they illustrate more clearly than I ever could the developmental writer as a complex subject with a range of experiences and needs. I have kept the grammatical structures of the letters in tact and have omitted students’ names to protect their identities.

Student 1:

Hi,

Goodmorning Mrs Dardello thank you for your e-mail I have just gotten home from work I worked at night from 11pm-7am at . . . [a] Rehabilitation Center. As you already know that I came from the beautiful Island of Trinidad and Tobago where the food, flowers and birds are very exotic I am the mother of four beautiful kids three girls and one boy I have been raising my kids by myself for the past five years I am a very hard working mother who is currently working two jobs and going to school to support my kids every need. At age 43 the opportunity finally came knocking on my door to fulfill my life long dream to become a Registers Nurse. I must say that I am very intimidated by my youthful class-mates, my lack of knowledge for the computer and my shyness, but very deep inside I have this boiling determination to succeed and I know I will. Thank you once again and I am looking forward for this wonderful challenge to be working with you.

Student 2:

I was born in Baltimore, MD. In 1969 my mother died then me and my family moved to Howard County. Graduated from the HCPSS in 1979 started working here and there. Used to [work] in retail sales until 1992 then started doing home improvement and remodeling. Started own business in 1995 until 2000 had a auto accident which left me paralyzed. I was in nursing home until 2003 then move into own apartment, and also started here at HCC working toward a degree as a Disability Counslor.

Student 3:

Something for you to know about me..

I have some learning problems, I only like reading what I'm interested in, I have a short attention span, I trail off drawing... but I promise to be more serious about this and not trail off into my own little [world], I wish had a zap collar so whenever my mind was like "Oooo a butterfly" I didn't get off task. But If I really like what I'm learning about and interested I'm on task and a fast worker when I know what I'm doing, so there shouldn't be any problems with me, I love writing, I have like 5 of my own written Screenplays on my home computer in hopes to sell them to a movie studio Hollywood is out of ideas..

i suffer from writers block..alot...I've re-written my favorite story about 6 times.. still not happy with it.

Well Not sure what else to say... {i hope i did this right :)} see you thursday.

Student 4:

This is my second time taking this course. I was here last fall semester but had to drop out because my girlfriend was pregnant and [I] had to get a full time job. There's a long story behind that but we don't need to get into that discussion. I plan on taking this course very seriously because this time around I have my money in it so that will motivate me to take it more seriously. I hope we have a wonderful semester together.

Student 5:

Well the thing is that I am a good writer and sometimes I make grammar mistakes. I have a device with voice output that will help me communicate more effectively in terms of participation and other aspects of the college environment. I have medical issues that require me to miss class every 4 weeks for the whole day and next Wednesday I will be going to have a blood transfusion. I am not very social sometimes I do things alone and it is very hard for me to meet new people. If you get me, you will discover that I am a very pleasant person to talk to if you have issues that you want to talk about. Even though I can't talk and I have to rely on assistive technology to communicate, I still can help you when you need help.

I could have included many other letters like the ones I have incorporated here. These students are indicative of the more than 5.6 million students attending two-year open-access institutions today (United States Department of Education). In "This New Breed of College Students" (1994), Mary Needham summarizes the diverse student population found at many two-year schools:

As a population of learners, today's two-year college students are interesting in ways not envisioned even a few years ago. Their ages run the gamut from the most pink-cheeked, inexperienced youngsters to the most worldly senior citizens. Oftentimes, they've experienced only minimal success in school. Their education may have been curtailed by marriage or by early or unexpected parenthood. They may have faced mounting financial pressures that relegate education to the back burner. . . . These students are pressed for time; they manage a job (often, even two jobs), a home, and a family. The life they build is often tenuous—one illness, extra overtime shift, problem with a secondhand car, or family disagreement can throw their whole world into long-term chaos. Many have experienced recent divorce and feel wounded and torn. Stepchildren and ex-families easily drain their resources of time, money, and talent. Struggling to meet the formidable constraints of time and money, they are frequently stretched wire thin. (Needham 16)

While the age of undergraduate students has increased overall (44% were 25 and older in 1995) (Saunders and Bauer 11), an increasing number (65% in 2000) of community college students are non-traditional aged students (Bragg 95). Most are women, members of non-Caucasian racial and ethnic groups, and first-generation students (Bragg 95). In addition, many juggle family and job obligations as well as suffer with issues related to self-esteem (Saunders and Bauer 11).

However, many traditional-aged students, those between the ages of 18 and 22, face a number of challenges as well. As indicated by the student letters above, a growing number have documented learning disabilities, and as a result, have low attention spans and are easily bored (Saunders and Bauer 10). Add alcohol and drug use, eating disorders and extreme sports, and one has a more complete idea of the plethora of issues with which today's college students must contend (Saunders and Bauer 10).

For most students, the decision to come to school to complete their educational goals requires not only academic acumen, but also, to some degree, emotional ingenuity. Part of their success will be based on how they engage their emotions to make decisions that aid them academically. The ability to use emotions to make decisions that benefit the individual and others is known as emotional intelligence (EI). This dissertation examines the extent to which a theory of emotional intelligence can aid in students' success.

In *A Test of Leadership: Charting the Future of U. S. Higher Education* (2006), the commission appointed by national Secretary of Education, Margaret Spellings, developed strategies for meeting the needs of students attending post-secondary schools. In the report, the commission pointed out the failure of many colleges and universities to

accept responsibility for making sure those who enroll at their institutions succeed (United States Department of Education, vii). Hence, this dissertation is, in part, a response to the commission's call to help students in post-secondary schools achieve their academic goals. Because students' educational journeys are as emotional as they are academic, the hypothesis guiding this study is that a relationship exists between those who are emotionally intelligent and those who achieve their academic goals. More specifically, I am interested in how basic or developmental writers use emotions to write and to pass the developmental writing course. Additionally, this study seeks to determine if teaching emotional intelligence skills can positively impact the success of those called basic or developmental writers.¹

Certainly, anyone could benefit from emotional intelligence skills. This study could have been conducted from any number of perspectives, from the doctoral student to the writing professional to the first-year composition student, but the basic writing student makes for an interesting subject, especially the basic writing student at the community college, because an increasing number of these students are older, have more obligations outside of the classroom, and have to wait even longer to potentially fulfill their academic goals. Writing requires more from these students designated as "developmental" or "basic." Their placement test scores signal to them that they have much to learn about writing, which means they must be willing to sacrifice a greater portion of their already limited time. Many students designated as "basic" or "developmental" are no strangers to failure, and that remains their greatest fear about

¹ I use the terms "basic" and "developmental" writers interchangeably. Students in this study are referred to as developmental writers at Howard Community College. I defer to this description when discussing them specifically.

writing, as it does for many of us who write for others. For those who are taught writing as a dialogic process,² taking the course also means they must share their ideas and their writing. Many who have been away from academia for a number of years question the knowledge they bring and are reluctant to exchange or even question ideas and concepts of others for fear of exposing what they do not know.

Clearly, there is nothing “basic” about these students; their lives are quite complex. Yet, I think that those of us who teach writing courses labeled “developmental” or “basic” have a responsibility to these students who, for the most part, have risked much to be in our class. It is not enough to teach the writing process, but we must also be willing to help students *get through* the process time after time. In their report, the Commission acknowledged that for almost a century, access to higher education had been the primary route for social mobility in this country; to this end, the Commission encouraged post-secondary schools to continue to fulfill that role of being a vehicle that allowed individuals to move upward or to pass from a less desirable state to a desirable one. This dissertation considers the basic or developmental writing course as an agent of passing.³ For many, the basic or developmental writing course is the threshold through

² Borrowing this concept from Mikhail Bakhtin, Kay Halasek in *A Pedagogy of Possibility: Bakhtinian Perspectives on Composition* describes dialogism as a way of understanding the world by coming in contact with others (8). This type of interaction displaces normalized or hegemonic and thus accepted discourses of academic communities by introducing the discourses of those who lack power or recognition (37). The goal of dialogism is to displace a single, dominant viewpoint with multiple ones.

³ In African American culture, the term “passing” is often used to refer to African-Americans able to pass as white because of their fair complexion, thus offering them the financial and social benefits of being a member of the dominant group. While the use of this metaphor would be quite appropriate for basic writers who in order to be accepted into academia often struggle with giving up part of their identities in order to be accepted by members of the academic community (I discuss this phenomenon in Chapter 3), I use

which many students will pass in order to get to college-level courses, transferable credit courses, and ultimately, a better life. The pedagogical implications of a study involving the emotions of basic writing community college students are great. By having students monitor their emotions during each part of the writing process, basic writing instructors can more clearly optimize students' potential for success through taking note of those experiences that enable them to persist.

The popularization of emotional intelligence has resulted in numerous emotional intelligence tests and as many models that appeal to the public. However, I have chosen the Mayer-Salovey-Caruso model of emotional intelligence because it is the only model that defines emotional intelligence as an ability that can be scientifically measured and assessed. This model defines emotional intelligence as the ability to: 1) identify emotions 2) understand emotions 3) use emotions and 4) manage emotions to get desired results. This dissertation examines the use of emotional intelligence in an academic setting, particularly the community college basic writing classroom, and seeks to answer the following:

- Can teaching emotional intelligence skills in a fifteen- week semester improve students' emotional intelligence?
- Does a relationship exist between emotional intelligence skills and success and emotional intelligence skills and retention rates for basic writers?

the term "passing" to refer to the academic, social, and financial mobility offered to basic writers who succeed in their courses. Hence, my intended use of the term is more literal than metaphoric.

- What role does emotional intelligence play in the writing process? That is, how do basic writers use emotions to write? Which emotions are most helpful in the writing process? Which emotions impede the writing process?
- What part of the writing process is the most emotionally difficult for basic writers? What part of the writing process do basic writers perform with the greatest emotional ease?

Although every major approach to composing in academic settings has incorporated vestiges of the emotional, to date, with the exception of Alice Brand, no compositionist has explicitly studied the impact of emotions on the writing process of those designated as basic writers.⁴ While Brand's study examines the role of emotions in five different types of writers, including college writers, advanced expository writers, professional writers, English teachers, and student poets, this study examines the role emotions play in the writing process of basic writing students enrolled in a course that requires them also to submit five essays over a fifteen-week semester, but to complete homework assignments, learn specific rules of grammar, and attend class--all while juggling responsibilities of home, community, and work. Because this study examines the writing process of basic writers in a fifteen-week academic semester, it attempts to capture the real-life emotional dilemmas basic writers face when they may not like writing; may not want to be in the class, and face challenges of space, time, resources, and discipline. By applying theory to real-life practice, this study will contribute to knowledge about how students use emotions to negotiate the writing process.

⁴ A dissertation by William Holbrook entitled *A Study of the Relationships Between Emotional Intelligence and Basic Writers' Skills* (1997) provided a qualitative measurement of basic writers' skill level, but did not analyze their writing process.

Mina Shaughnessy and the Legacy of Basic Writers

Because the term “basic writer” is a highly contested one, it may be helpful to historicize the term first before providing my application of its use. Long before the sixties and Open Admissions, under-prepared writers were a known presence in American colleges and universities. In 1921, Yale designated a class for those students who wrote below college-level proficiency, and in 1939, administrators at Harvard complained that their graduates were not able to write correctly or fluently (Berlin, *Rhetoric and Reality* 91). As early as 1944, basic skills courses were offered at the State University of Iowa to those who demonstrated low competency in reading, writing, and speaking skills (Crowley 132). However, it would be the advent of Open Admissions at CUNY in the 1960s that would inform the rhetoric that shapes how we have come to perceive students called basic writers.

Between 1847 and 1965, the City College of New York provided a free education to New York citizens who were poor, but were top performers in their class (Reeves 117). However, in 1969, the Board of Education for CUNY, responding to the demands of Black and Puerto Rican students, implemented an open admissions policy that would make it possible for *all* New York High School graduates to be admitted to their schools (Horner 5-6). Although the *New York Times* reported that open admissions mainly benefited non-Puerto Rican Roman Catholics (Reeves 123), the new policy created a backlash against politicians who voted for it, as well as against the students who fought for their right to an education, because many feared that Open Admissions would dilute standards to pacify “unqualified” minorities who displaced more “qualified” whites (Horner 8). Despite this falsehood, the basic writer as a racialized subject has been

difficult to erase. This legacy of basic writing as a course serving mainly minority students who had not earned their right to a higher education has informed much of the literature and the treatment of basic writers in academic institutions.

Mina Shaughnessy was a vocal proponent of Open Admissions as well as the director of CUNY's basic writing program throughout the seventies. At a time when Open Admissions was highly criticized and when some felt that minorities who benefited from Open Admissions policies were uneducable, Shaughnessy argued the need for teachers to quantify students' growth so teachers could prove through scientific measures that the new students entering post-secondary schools could be taught. In her 1973 address to the Conference on College Composition and Communication, entitled "Open Admissions and the Disadvantaged Teacher" (1973), Shaughnessy explains that one way to account for students' growth would be to focus on error:

We must begin to keep our own books, recording in systematic ways our observations of our students' growth over significant developmental periods. We must organize our energies around questions that bear upon the ways we teach, questions about the nature of error and its relationship to linguistic growth, about the schedules of institutions versus the imperatives of learning about the costs and complexities of code shifting within the academy, about the very nature of the act of writing, with its power to intimidate or free. (qtd. in Maher 252)

In memorandum to the City College English department, Shaughnessy reveals her desire to focus on issues other than error, but feeling pressured to do otherwise:

There is a . . . kind of pressure . . . to do a quick job of producing correct writing since the ability to manage Standard English is often unconsciously accepted as proof of educability . . . Yet our sense of our students and of the skill we are trying to teach suggests that our priorities ought to be different from those pressed upon us by the exigencies of open admissions . . . (qtd. in Horner 15)

Shaughnessy's decision to respond to the politics of open admissions students would render the basic writer as a bifurcated construct wrought with contradictions. Although Shaughnessy's intentions were to create access for those traditionally denied opportunities to receive a higher education, her articulation of basic writers in terms of error would ironically reinforce the hegemony of those who argued against open door policies.

Shaughnessy's description of basic writers in terms of error would greatly influence scholarship on those she called basic writers. In her highly acclaimed text, *Errors and Expectations* (1977), Shaughnessy describes basic writers as "true outsiders" (203) and "strangers to academia" (3). This description of basic writers would foster two types of rhetoric: 1) a rhetoric of difference that would reinforce the depiction of basic writers as intruders on the academic landscape and 2) a rhetoric of resistance that would challenge the view of basic writers as foreigners and would encourage basic writing instructors to use basic writers' outsider status as a tool of empowerment.

Many of the early responses to Shaughnessy's work reinforce the depiction of basic writers as outsiders. Although Jeffrey Youdelman argues against a strict grammatical approach to teaching writing to those he refers to as "remedial" students in "Limiting Students: Remedial Writing and the Death of Open Admissions" (1978), his description of these open admissions students is shrouded in a rhetoric of difference and doom. Youdelman, an instructor at CUNY community college at the time, is critical of the pedagogy that informed basic writing instruction. With a curriculum that emphasized sentence correctness and grammar, few instructors encouraged basic writers to explore issues such as race relations that manifested in their writing. Having received the cue that

it was grammar that truly counted in their writing, students in Youdelman's class were reluctant to address these broader socio-political issues that seemed relevant to him. As a result, Youdelman describes his basic writing students as those with "limited horizons" and a "stunted consciousness" (564); later, he describes them as being an "unusually passive" people who were merely trying to "get over" (565). Youdelman never considers that these working students may have had a sense of urgency to learn the skills they needed to find suitable jobs and that their goal of economic survival may have been more important to them than his desire to talk about politics and race. Indeed, while Youdelman's goal of creating critical thinkers is noble, it was no match for the more tangible need of his students to learn the skills that would be of value to them in the market place. Andrea Lunsford in "Cognitive Development and the Basic Writer" (1979) also characterizes basic writers in a way that further marginalizes them. Arguing that basic writers' errors are a result of their cognitive deficiency, she explains that because basic writers are egocentric, they have difficulty writing on topics that are outside of their experience. Her solution to the problem is not understanding how and why basic writers apprehend knowledge, but providing them with inductive-reasoning and sentence-combining exercises. David Bartholomae's much-anthologized essay "Inventing the University" (1985) describes basic writers as "initiates" who, without much agency, must reproduce a discourse unfamiliar to them before being accepted by the privileged members of the academy. This accommodationist view never questions the academy's perception of knowledge; it merely assumes that since it wields more privilege and power, it is right.

More modern contributions to basic writing scholarship attempt to repair the image of the basic writer depicted as culpable and ineffectual. In “The Language of Exclusion: Writing Instruction at the University,” (1985), Mike Rose argues that the teaching of basic writing should emphasize writing as a complex activity with less focus on error and more on content. He questions the accusation that basic writers are illiterate by asking whose standard of literacy is being used to judge basic writing. In “Narrowing the Mind and Page” (1988), Rose rejects the premise that basic writers are field-dependent learners, meaning they have difficulty abstracting information outside of their own experience; instead, Rose argues that basic writers’ responses to written assignments are a reflection of how they communicate in their own culture and environment. To get basic writers to think abstractly, Rose suggests that they write on a variety of subjects for a variety of audiences. In “Writing as Positioning” (1990), Min-Zhan Lu questions academic discourse as the only relevant discourse for basic writers. She proposes that basic writing instructors expose their students to a “range of competing discourses” (18) including their own, thus making students’ personal concerns, feelings, and beliefs relevant in the academy.

Other attempts to make basic writers’ experience relevant in the academy involve a pedagogy informed by the skills basic writers bring to the classroom. In *Rethinking Basic Writing* (2000), Laura Gray-Rosendale attempts to alter the image of basic writers as foreigners by focusing on skills they use every day. Using features of conversation, Gray-Rosendale’s students examine how their identities are transformed by rules that govern face-saving accounts, politeness strategies, and establishing common ground. Ultimately, Gray-Rosendale’s students transfer conversational strategies they use on a

regular basis to writing skills. In “Students’ Right to Possibility” (2001), Keith Gilyard and Elaine Richardson demonstrated that the use of black discourse styles, including evocative language, proverbs, aphorisms, Biblical verses, direct address, signifying, and testifying enhanced the quality of student writing. Objective scorers gave equivalent or higher scores to essays that incorporated these rhetorical strategies as compared to those that did not.

While scholarship about basic writers has tried to alleviate them of their outsider status, academic institutions are increasingly sending basic writers the message that they do not belong. In 1998, CUNY’s board of trustees voted to end remedial classes beginning in 2001 (Reeves 125). Due to budget cuts and a conservative legislature, a growing number of four-year schools have followed suit (McNenny 1-2). Several of the writing instructors Gray-Rosendale interviewed in “Basic Writing’s Past, Present, and Future” (2001) indicated that students without adequate performance scores must take basic skills courses at a community college before they are admitted to four-year schools. Rather than eliminating under-prepared writers altogether, others advocate mainstreaming basic writers into college-level writing classrooms.⁵ However, some fear that eliminating basic writing courses will reverse the mission of open access policies, thus making college campuses less diverse (Soliday 55). Furthermore, eliminating the category may not necessarily eliminate the issues many basic writers face, including lack of familiarity with standard English sentence patterns, uncertainty about the writing process, and conflict of identity in the academy (Shaughnessy, *Errors* 73).

⁵ See *Mainstreaming Basic Writers: Politics and Pedagogies of Access* (2001), eds. Gerri McNenny and Sallyanne H. Fitzgerald for a comprehensive view of this subject.

In that same interview with basic writing instructors across the country, Laura Gray-Rosendale illuminated the concern that, for some institutions, basic writing remains a racial construct. At some institutions, students who are first-generation students, ethnic minorities, and ESL students are automatically designated as basic writers (“Basic Writing’s Past, Present, and Future”).⁶ This type of practice reinforces the concept of basic writers as foreigners, as well as preserves difference between basic writers and their counterparts. Unchecked by theory or pedagogy, such categorizing is the worst type of academic profiling and the most blatant form of academic hegemony. It is this type of activity that sullies the label “basic writer” and makes us leery of it, causing some to disown it or get rid of it altogether.

Because the category of “basic writer” continues to be constructed and even deconstructed in our scholarship and in our institutional practices, we have not arrived at any uniform answer of who the basic writer is. While some have used Shaughnessy’s conception of basic writers as “foreigners” to the academy as a means of creating barriers to access, those of us who teach basic writers and write about them must remain cognizant of Shaughnessy’s broader purpose, which was to create a place for basic writers in the academy and ultimately society. In a speech called “The Miserable Truth” delivered to the Conference of the CUNY Association of Writing Supervision in New York on April 26, 1976, Shaughnessy paints a picture of basic writers that focuses less on their errors and more on what we can expect from them. She describes them as

⁶ In this article, Laura Gray-Rosendale writes that a “basic writing related program” at Northern Arizona University, STAR (Successful Transition and Academic Readiness) enrolls first generation students, ethnic minorities, and students with financial need (41). Alan Meyers from Truman College indicated that although faculty members did not regard all ESL students as basic writers, their administrators and board members automatically relegated them to this group (40).

Young adults who are capable because of their maturity of observing the processes they are going through as learners of taking conceptual short-cuts that are not available to children, of alerting us easily and swiftly to the effects of our instruction, of committing themselves to routine and work and constant, often discouraging evaluation, in order to change the quality of their adult lives. (qtd. in Maher 266)

Although some have criticized her methodology,⁷ Shaughnessy, too, was an agent of passing for those she called basic writers. Not only was it necessary for her to remain sensitive to the politics surrounding Open Admissions; it was equally important that she remain sensitive to students who were in search of a better life for themselves and their families. While we are no closer to arriving at a homogeneous definition of who the basic writer is, I think that at the heart and soul of every basic writer is the desire to advance to a higher level. A study by Linda Adler-Kassner revealed that students care less about the labels we use to describe them. Instead, their concern gets at the heart of the debate surrounding higher education today—what we do to help them pass.⁸

⁷ While most critics laud Shaughnessy's efforts to make a higher education obtainable to those who traditionally were not able to afford it, they oppose her method of helping students advance academically. In "Redefining the Legacy of Mina Shaughnessy: A Critique of the Politics of Linguistic Innocence" (1991) and in "Conflict and Struggle: The Enemies or Preconditions of Basic Writing" (1992), Min Zhan-Lu argues that Shaughnessy's over-emphasis of error presents an essentialist view of language and does not consider the inner and inevitably political conflict that arises when students must choose between their home dialect and that of the academy. In *A Teaching Subject: Composition Since 1966* (1997), Joseph Harris argues that more emphasis should be placed on getting basic writers to reflect more critically and deeply about themselves and the world around them and less focus should be given to error.

⁸ In "Just Writing, Basically: Basic Writers on Basic Writing" (1999) (75).

Basic Writers at Howard Community College

I use the term “basic writer” to refer to students who have not mastered college-level writing skills.⁹ At my institution, Howard Community College, students are placed into what we call developmental writing after they have taken the computerized sentence-skills component of the Accuplacer test. This portion consists of twenty multiple-choice items wherein students must demonstrate their ability to correctly construct sentences both grammatically and syntactically. Students are given unlimited time to complete the test. Scores for the test are computer-generated. The maximum score that any student can receive is 120. Students who score less than 50 must retake the test. Those who score between 50 and 89 are given the option to write an essay or retake the sentence skills portion. A retest score between 50 and 89 places students in developmental writing, or if students choose to complete the essay portion, two or three members of the English placement committee¹⁰ determine their placement (Quinn). Initially, a pair from the team reads the essays holistically and determines in which writing course the student should be placed. In the event that the first two readers disagree on the placement, a third reader resolves the discrepancy.

⁹ In *An Essential Question: What is “College-Level” Writing?* Patrick Sullivan contends that students writing at college-level should be able to respond critically to multiple texts offering different perspectives about a central theme. When responding to these texts, students should be able to question and analyze ideas, to organize ideas effectively, to integrate ideas from the reading, and to abide by rules of standard grammar, spelling, and punctuation (16-17). Sullivan’s conception of college-level writing skills expresses the goal of the developmental writing curriculum at Howard Community College.

¹⁰ This group meets twice per semester to norm placement essays. The goal of this committee is to ensure that similar standards are used among readers for placing students appropriately. Committee members also have the responsibility of reading placement essays during Fall, Spring, and Summer semesters.

The essay portion of the placement exam consists of three topics.¹¹ Students are given forty-five minutes to write on one of these topics by either typing the essay or writing it by hand. Students are usually placed into developmental writing if they do not produce an essay that is clearly organized around a central thought; if the essay lacks coherence and organization; if ideas within the essay lack development, and if the writer produces an inordinate number of grammatical and syntactical errors. If the first two readers disagree with a student's placement, a third reader determines which writing course the student must take. Consequently, placement into developmental writing courses at Howard Community College is performance-based. The designator of "developmental writer" means these students lack knowledge of the rules used to govern most academic writing.

Our developmental writing course (ENGL-097) is a non-transferable three-credit course. It is one of our "gateway" courses. Students must take this course before taking many of the courses they will need to advance in their area of study. Students enrolled in the course meet for four hours, twice weekly in a computer-networked classroom/lab setting. Each class is limited to twenty students and is designed to provide one-on-one instruction. While some students may be relieved by the opportunity to acquire or polish writing skills, others may perceive the course as a waste of time. While embarking upon any new experience involves a certain degree of emotion, being designated a basic writer at a two-year institution carries with it a certain emotional weight because not only does the designation connote a lack of skill, but it also means that many of these students who

¹¹ The Maryland Association of Community Colleges furnishes writing prompts. After reviewing the prompts, English faculty decide which prompts will be assigned to students.

are returning students, parents, employees, recent immigrants, learning-disabled, and the working poor must wait even longer to fulfill dreams that have already been deferred. For many students, the developmental writing course is one they would not have chosen, and in fact did not choose; it is an institutional requirement they must complete if they wish to matriculate. Add to this the fact that the credits do not transfer and the potential for developmental writing to become an emotional venture heightens. How do students maintain motivation in light of these circumstances? What does it mean or even take for these students to write to completion? These are the questions that provide the impetus for this study.

Outline of Chapters

Chapter 2, “Emotional Intelligence: An Overview” defines emotional intelligence by distinguishing between its two major categories: emotional intelligence defined by personality traits and emotional intelligence defined as an ability. Chapter two justifies using the ability model since it views emotional intelligence as a measurable skill that can be reliably assessed and since the test based on this model, the MSCEIT (Mayer-Salovey- Caruso Emotional Intelligence Test), is the only one of its kind that measures emotional intelligence based on demonstrated ability (Gohm 223). Although the field of emotional intelligence is still new and still has much to prove in the scientific community, I justify using the MSCEIT because researchers argue that it is the best model available. This second chapter then shows how emotional intelligence theory has been incorporated into the curricula of colleges and universities. Finally, I conclude with a summary of Alice Brand’s study of the influence of emotions on the writing process; then I explain how this current study builds on her work.

Chapter 3, “Emotional Intelligence: The Absent Presence in Composition Studies” makes the case for emotional intelligence theory in Composition Studies, and more specifically, in basic writing classrooms. I argue that while major approaches to modern composition—cognitivism, expressionism, and social constructivism—all anticipate emotional intelligence theory in modest ways, a more explicit study of emotions should be conducted to understand more fully how emotions inform the writing process. I further show that basic writing theorists have anticipated emotional intelligence theory in their approaches to teaching basic writers, and demonstrate a need for filling this gap.

Chapter 4, “Assessment: A Lesson in Values,” describes the research project and explains how competing values of science, researcher, institution, and student converged in this study. The result is a number of interesting perspectives that all work to shape the study and its results. Also included in this chapter is an explanation of the methodologies used to analyze the data as well as an explanation of the theoretical underpinnings that informed the instructional component of the study. In short, this chapter provides a description of both qualitative and quantitative components.

Chapter 5, “Towards a Pedagogy Informed by Basic Writing Theory” provides results of both qualitative and quantitative components of the study; discusses the study’s limitations, provides implications for teaching and further research, and summarizes what the research revealed and what can be gained from it.

Conclusion

Most articles about student writing in academic journals focus on the act of writing from the perspective of the teacher/researcher/investigator. Less often is writing discussed from the students' perspective. Because most basic writers take basic writing to fulfill course requirements, their attitude towards writing is simple: they want to pass the class so they can move on with their lives. Basic writers' perception of what it means to write often clashes with their instructors' more altruistic goals. Those of us who teach basic writing want to provide basic writers with an understanding of the writing process; to allow them opportunities to participate in a community of writers in which their ideas can be heard and challenged; and to give them the opportunity to understand as well as challenge others' perspectives.

Yet, at the same time, students' practical goals of learning the rules of writing so they can pass are indeed very real and legitimate. Not only does their passing allow them access to other courses in the academy, but it also provides them access to the culture of those who have power (Delpit 283). Knowing how to communicate effectively increases one's chances of participating fully in a democratic society. Having greater options and greater control over their lives and destinies is the dream of nearly every student who takes advantage of the open door of community colleges. Those who would have been denied access to four-year schools because of lack of resources or lack of skills find hope in the community college setting. Consequently, to some degree, those of us who teach at community colleges feel an obligation to help students who lack access to power succeed.

In “The Silenced Dialogue: Power and Pedagogy in Educating Other People’s Children” (1988), Lisa Delpit argues that knowing the rules of those in power is key for basic writers if they also want to wield that same power. Thus, it is the job of those of us who teach students called basic writers to be explicit about the rules that govern writing practices in academic settings (283). However, I submit that it is more than just the rules of writing that basic writers need to gain power in society, but also knowing how to behave until one has obtained access to power. Operating the wrong strategy can upset one’s goal, causing delay or complete forfeiture. Therefore, I would like also to consider writing for those called basic writers as an act of passing, as the right to move ahead in their courses, on their jobs, in their lives. Passing for basic writers, then, is a mark of success. The basic premise of this dissertation is that understanding the rules of writing alone does not guarantee one’s success in the course. Part of my goal, then, is to explain a pedagogy based on a theory of emotional intelligence of emotional intelligence used to teach writing that may serve as an agent of passing. My hypothesis is that learning and applying both rules of writing and emotional intelligence can greatly increase the chances of success for those designated as basic writers.

Even as early as the late 1940s, researchers were making the connection between academic intelligence and the emotions. Some believed that educational disabilities and failure to learn were the result of “emotional insecurity” (qtd. in Weschler 81). Defined as individuals’ response to their environment, emotion is a survival mechanism that enables us to adapt to change (Fromme and Clayton 338; Plutchik, *Emotions* 56). Darwin believed that the correct emotional response to one’s environment could increase one’s survival (Plutchik, “Psychoevolutionary Theory” 197). If this is true, then the

correct emotional response in academia can increase one's chances of academic survival. Taken a step further, if intelligence is, as Howard Gardner suggests, the ability to solve problems (*Frames* 6), and if correct emotional responses can contribute to one's survival, and for our purposes, one's academic survival, then those who learn to solve problems using their emotions can also wield some power in the academy and the workplace.

Indeed, one of the reasons the study of emotional intelligence is important is it helps us to reconceptualize what it means to be smart (Mayer, "Popular Science" 2). For the "new breed" of students who have experienced little academic success and who juggle any number of responsibilities both inside and outside of the classroom, knowing how to use emotional intelligence skills could provide them choices that would enable them to pass to other academic courses and to greater possibilities in their lives.

Chapter 2: Emotional Intelligence: An Overview

Abstract: This chapter is divided into three sections: Part I: Defining Emotional Intelligence explains the controversy surrounding concepts of emotion and intelligence; provides historical and background information about the two major branches of emotional intelligence theory and its major proponents; explains major critiques of each model, then provides a justification of my choice of the Mayer-Salovey-Caruso Emotional Intelligence Test upon which this study is based. Part II: Emotional Intelligence in Education describes studies employing the use of emotional intelligence theory with post-secondary students and basic writers. Part III: Writing, Emotions, and English Composition summarizes the work of Alice Brand, the only compositionist that has explicitly studied the impact of emotions on writers. I then describe how this dissertation builds on her work.

“[W]e use [the word *intelligence*] so often that we have come to believe in its existence, as a genuine tangible, measurable entity, rather than as a convenient way of labeling some phenomena that may (but may well not) exist” (69).

Howard Gardner in
Frames of Mind

Part I: Defining Emotional Intelligence

Much debate surrounds the two terms that make up the concept of emotional intelligence. Scientists argue over the nature of both emotions and intelligence. However, since this study is based on the model of emotional intelligence first theorized by John Mayer and Peter Salovey, it is their definitions of emotions and intelligence that I will use. In their premier article, “Emotional Intelligence,” Salovey and Mayer define

emotions as internal and external responses to events that can either be interpreted as positive or negative by the individual undergoing the experience (186).¹² Positive emotions occur when individuals perceive the person or thing producing the emotion to be good for them; thus, they are drawn to it. Negative emotions produce the opposite reaction in people. Perceiving the emotion-producing event to be harmful, threatened individuals try to escape or destroy the potentially harmful person or thing (Plutchik, *Facts, Theories and a New Model* 61-74). Citing noted psychologist David Weschler, Mayer and Salovey define intelligence as “the aggregate or global capacity of the individual to act purposefully, to think rationally, and deal effectively with his environment” (qtd. in “Emotional Intelligence” 186). They later borrow Gardner’s definition, the ability to solve problems effectively (“Zeitgeist” 102).

Though Mayer and Salovey were the first to theorize the concept of emotional intelligence, Daniel Goleman was the first to popularize it. In his best-selling book *Emotional Intelligence: Why it Can Matter More than IQ* (1997), Goleman’s definition of emotional intelligence includes behavioral traits such as self-control, zeal, and persistence (xii). Goleman then goes on to assert that emotionally intelligent people have an advantage over those who lack emotional intelligence in almost every aspect of their lives (36). Part of Goleman’s success was a result of the timing of his book. It came on the heels of Richard Herrnstein’s and Charles Murray’s highly controversial tome, *The Bell Curve*, which resigned those of low social class and birth to low intelligence (Matthews, Zeidner, and Roberts, *Science and Myth* 6-7). Goleman’s concept of

¹² Although they have some common features, emotions and moods are different. Moods are less intense and last longer than emotions. Unlike emotions, moods may not be pinpointed directly to a cause. Also, whereas people might have an emotion and not be aware of it, our thoughts can induce a certain mood (Thayer 4- 8).

emotional intelligence was embraced by many because it widened the playing field for those marginalized by Herrnstein and Murray. At the same time that Goleman's model speaks to the needs of lay people, Mayer and Salovey's model appeals to scientists; hence both popular and scientific models of emotional intelligence exist. While Goleman's model has generated a plethora of "experts" and tests, I will limit my discussion to those whose works have been critiqued in scientific journals. I will first discuss popular models of emotional intelligence (those who view emotional intelligence as a personality trait); then, I will turn to the work of John Mayer, Peter Salovey, and David Caruso, who conceive of emotional intelligence as an ability.

Daniel Goleman's concept of emotional intelligence is, in some ways, similar to that of Mayer's, Salovey's and Caruso's. He defines emotional intelligence as: "being able to motivate oneself and persist in the face of frustrations; to control impulse and delay gratification; to regulate one's moods and keep distress from swamping the ability to think; to empathize and hope" (34). However, because Goleman's definition includes other traits, such as "emotional awareness, accurate self-assessment, self-confidence, self-control, trustworthiness, conscientiousness, adaptability, innovation, achievement drive, commitment, initiative, optimism, understanding others, influence, communication, cooperation, and so on . . . ," it has been criticized for being too inclusive (Hedlund and Sternburg (146). The problem that arises from this expansive definition is determining which traits are actually emotional ones and how to go about measuring them.

Some argue that Goleman's emotional intelligence test, the Emotional Competence Inventory (ECI) does not reliably measure emotional intelligence. According to Matthews, Zeidner, and Roberts, ". . . an actual evaluation of the validity of the ECI is

difficult. Almost all of the empirical studies examining this measure, emanate from working papers, unpublished manuscripts, or technical reports (or sometimes notes). . . .” (*Science and Myth* 217). Hedlund and Sternberg agree: “Goleman bases his work primarily on anecdotal evidence and questionable extrapolations from past research” (146). Without applying scientific measures to determine if certain traits are indeed functions of the emotions, the ECI becomes a questionable instrument because it fails to measure what it claims, and is therefore invalid.

Matthews, Zeidner, and Roberts also criticize the ECI for using the same scales for measuring certain competencies as other personality tests. In other words, they argue that the ECI is not a unique test, but merely a repackaging of old concepts already investigated by the scientific community (*Science and Myth*. 218). In “Models of Emotional Intelligence,” Mayer et al. suggest that because the ECI only consists of ten multiple-choice items, it was never meant to be taken seriously as a scientific instrument (102). When tested, the ECI had a low reliability of .18 (102).¹³ Although Goleman fails to convince the scientific community of the reliability and validity of his project, his work continues to resonate with the public. In his introduction, Goleman claims that emotional intelligence can serve as a corrective to “the present generation of children [who are] more troubled emotionally than the last: more lonely and depressed, more angry and unruly, more nervous and prone to worry, more impulsive and aggressive”

¹³ This means that if the same population took the test under the same conditions, they would perform the same only 18 out of 100 times. This lack of consistency points to some fault in the test and/or in the way it is administered. Because of the low consistency of results, the reliability of this test is low. Most researchers aim for a reliability score of 1, which would indicate 100% consistency each time a test is administered.

(xiii). Because Goleman's model provides hope for curing some of society's ills, it succeeds with the public, but raises questions and doubts with scientists.

The Emotional Quotient Inventory, originally developed by Reuven Bar-On in 1983, is a self-report measure of emotional intelligence based on a 133-item Likert scale (Bar-On 364-65). Bar-On combines concepts of social and emotional intelligence, defining them as "an array of emotional, personal, and social abilities that effect [sp] one's overall ability to effectively cope with daily demands and pressures; this ability is apparently based on a core capacity to be aware of, understand, control, and express emotions effectively" (Bar-On 373-74). The published version of the EQi (1997)¹⁴ was normed on a sample of nearly 4000 male and female participants of diverse ages, ethnic, racial, and socio-economic backgrounds from the United States and Canada (Bar-On 366). The test measures major components of emotional and social intelligence including self-regard, emotional self-awareness, assertiveness, perceptiveness, empathy, social skills, stress tolerance, impulse control, optimism, achievement drive, happiness, independence, social responsibility, and problem-solving (Bar-On 374-84).

Because the EQi measures such a vast array of traits, it too has been criticized for its broad conceptualization (Mayer, Salovey, Caruso "Zeitgeist" 102). Mayer and Salovey call models like Goleman's and Bar-On's "mixed models" because they confuse the definitions of emotion and intelligence by including traits unrelated to either concept. According to Mayer, Salovey, and Caruso, Bar-On's scale neither truly measures emotions (how individuals respond to their environment to ensure their survival) nor intelligence (the ability to solve problems). Like the ECI, the EQi has also received

¹⁴ Bar-On notes that the EQi was the first emotional intelligence test published by a psychological test publisher (364).

criticism for replicating older tests that measure social and emotional skills (Matthews, Zeidner, and Roberts, *Science and Myth* 213). Although the development of the EQi appears to have been more thoroughly researched and clearly documented than Goleman's ECI, the instrument still lacks credibility for some because of its lack of originality as well as its failure to clearly distinguish items associated with emotions and intelligence.

Opposed to the personality models of emotional intelligence is the ability model. Proponents of this model view emotional intelligence as a skill that can be demonstrated by directly measuring people's ability to act and think in emotionally intelligent ways. The Mayer-Salovey-Caruso Emotional Intelligence Test (MSCEIT) consists of 141 multiple choice items that measure individuals' ability to identify emotions in facial expressions and landscapes; understand the cause of emotions and how they may change over time; and use emotions to solve problems and to decide which course of action would best resolve personal and interpersonal conflicts.¹⁵ To assess individuals' ability to identify emotions, test-takers are asked to correctly identify emotions or degrees of emotion in faces, landscapes, and abstract designs. To assess test-takers' ability to use emotions, respondents are asked to match different sensations with an emotion, such as determining how hot or cold envy is. Under the same branch, respondents are asked to determine which mood would best help accomplish a task. For example, one question asks respondents which emotion would best be used for planning a party. To assess

¹⁵ Researchers can obtain either booklet or web-based formats of the MSCEIT, Version 2 through psychological test distributor, Multi-Health Systems (MHS). However, to obtain the test, "users...must have completed university-level courses in tests and measurements or have received equivalent documented training" (Mayer, Salovey, and Caruso, *MSCEIT User's Manual 2*). Test administrator Nidhi Srivastava obtained permission to use the test for this study.

respondents' ability to understand emotions and how they change over time, participants are asked to identify what combination of emotions leads to other emotions. For example, one test item asks respondents to choose the emotion that is a result of envy and aggression; the correct response is malice. Finally, in the management task, respondents are asked to determine the best solutions to intrapersonal and interpersonal conflicts. One question asks what a character might do to reduce anger and prolong joy. In this same category, respondents are presented with various conflicts and are asked to choose the most effective solution for resolving the conflict. (Mayer, et al. "Measuring Emotional Intelligence" 183)

Correct answers are determined through consensus scoring, target scoring, and expert knowledge. Correct answers for the consensus method are determined by a decision rendered by members of a group. The right answers for the expert model are determined by psychological experts. In the target model, an individual is asked a question about how he or she feels; the answer is rendered correct if the test-taker's answer matches that of the target (Mayer, Caruso, Salovey, "Traditional Standards" 270-71). The designation of a correct answer for each test item more closely aligns the MSCEIT with standard measures of intelligence (Mayer, Salovey, and Caruso "Traditional Standards" 270).¹⁶ Self-report measures like those used by Goleman and Bar-On are deemed less reliable than performance (ability) measures since people do not always accurately report their true emotions, but instead report what test-givers want to

¹⁶ Mayer, Caruso, and Salovey report that three criteria must be met for establishing an intelligence test. It must 1) measure what it purports to measure, that is some type of mental performance 2) describe abilities that are similar to yet distinct from mental abilities and 3) develop with age and experience (Mayer, Caruso, Salovey, "Emotional Intelligence Meets Traditional Standards" 269-270).

hear (Matthews, Zeidner, and Roberts, *Science and Myth* 39-40). Because of its objective scoring methods, the MSCEIT has been dubbed as “the most original and intriguing tests of emotional intelligence yet devised” (Matthews, Zeidner, and Roberts, *Science and Myth* 20).

Although their approaches to emotional intelligence differ, Goleman, Bar-On and Mayer, Salovey and Caruso each suggest that exercising emotional intelligence as a skill places people at an advantage over those who do not possess or use the skill. Goleman claims that “People with well-developed emotional skills are also more likely to be content and effective in their lives, mastering the habits of mind that foster their own productivity; people who cannot marshal some control over their emotional life fight inner battles that sabotage their ability for focused work and clear thought” (36). Bar-On suggests that average or above-average scores on the EQi are an indication of emotional and social intelligence while low scores on the test predict low emotional and social skills that can result in a lack of success (366). While Salovey and Caruso are careful not to guarantee positive life outcomes with their model (Caruso and Salovey, *Manager 100*), they do see benefits for those who demonstrate emotional intelligence skills:

The person with emotional intelligence can be thought of as having attained at least a limited form of positive mental health. These individuals are aware of their own feelings and those of others. They are open to positive and negative aspects of internal experience, are able to label them, and when appropriate, communicate them. Such awareness will often lead to the effective regulation of affect [or mood] within themselves and others, and so contribute to well-being. Thus, the emotionally intelligent person is often a pleasure to be around and leaves others feeling better. The emotionally intelligent person, however, does not mindlessly seek pleasure, but rather attends to emotion in the path toward growth. (Salovey and Mayer, “Emotional Intelligence” 201)

On the contrary, a lack of emotional intelligence predicts a range of deviant behaviors

including drug abuse (Mayer, Salovey, and Caruso “Theory” 207).

While Goleman, Bar-On, and Mayer, Salovey, and Caruso all tout the benefits of emotional intelligence, Mayer, Salovey, and Caruso’s model is the only one that provides an objective way to measure emotional intelligence based on their definition of it. It is for this reason that scientists favor the approach rendered by Mayer, Salovey, and Caruso. Not only are the trio lauded for having provided the “first clearly delineated theory and first systematic program of research” (Sternberg, *Science and Myth* xii), but they also yield the greatest promise in producing sound evidence about emotional intelligence (Gohm 226-227).

Despite the respect accorded the model in the scientific community, Mayer, Salovey, and Caruso’s emotional intelligence model has also received its share of criticism. A primary concern is that Mayer, Salovey, and Caruso have not clearly made the case that emotional intelligence is a new concept. Although Peter Salovey and John D. Mayer were the first to theorize the term “emotional intelligence,” the concept of a crystallized intelligence, that is, the type of intelligence that people acquire as the result of observing others and interacting with them (Matthews et al., *Science and Myth* 61), has been around for quite some time. In *Frames of Mind*, Howard Gardner argues that the opinion that distinct parts of the brain are responsible for various mental operations reached its height in the early nineteenth century, long before scientific psychology became a respected field (280). In the 1920s, E. L. Thorndike argued that there were at least three different kinds of intelligences: abstract, social, and practical (Weschler 79). And in 1950, David Weschler, then president of the Division of Clinical and Abnormal Psychology, argued for a more extensive view of intelligence that included “the ability to

learn, to abstract, to profit from experience [as well as to] adjust and to achieve” (78). He went on to argue that:

. . . factors other than intellectual contribute to achievement in areas where, as in the case of learning, intellectual factors have until recently been considered uniquely determinate, and, second, that these other factors have to do with functions and abilities hitherto considered traits of personality. Among those partially identified so far are factors relating primarily to the conative functions like drive, persistence, will, and perserveration [perserverance], or in some instances, to aspects of temperance that pertain to interests and achievement. (82)

Further complicating the issue of emotional intelligence being a unique intelligence is that Mayer, Salovey, and Caruso have at times defined emotional intelligence as a subset of social intelligence (Salovey and Mayer, “Emotional Intelligence” 189). It is the overlap of their concept of emotional intelligence with Howard Gardner’s concept of intrapersonal and interpersonal intelligence that has caused scientists to question the Mayer, Salovey, and Caruso model. Gardner defines intrapersonal intelligence as the ability to get in touch with one’s feelings, to be able to name and distinguish between different emotions, and to be able to use feelings to understand and direct one’s behavior (239). Interpersonal intelligence has to do with one’s ability to read expressions in others and cultural signs as a way to dictate behavior (244). The Mayer-Salovey-Caruso model that calls for identifying emotions, understanding emotions, using emotions and managing emotions appear to be a rearticulation of Gardner’s initial concept.

Although Mayer-Salovey-Caruso’s overlapping use of Gardner’s concepts of interpersonal and intrapersonal intelligence has spawned criticism for their conception of emotional intelligence, they have, at times, embraced the duality. Not only have Mayer

and Salovey defined emotional intelligence as a *type* of social intelligence¹⁷ (“The Intelligence of Emotional Intelligence” 433), but in another work entitled “Emotional Intelligence and the Identification of Emotion,” John Mayer and Glenn Geher argue that rather than trying to distinguish emotional intelligence from social intelligence, one could understand social intelligence better by seeing it as dependent upon emotional intelligence (defined as recognizing, reasoning, and thinking with emotions) *and* motivational intelligence, (defined as understanding what motivates people and the goal-setting related to these motivations) (90). Using this approach, emotional intelligence expands on rather than merely replicates the definition of social intelligence.

Yet, to appease critics and thus legitimize emotional intelligence as a unique science, Mayer, Salovey, and Caruso have had to distinguish emotional intelligence from social intelligence. In one article, Mayer and Salovey argue:

Emotional intelligence represents an alternative grouping of tasks to social intelligence. On one hand, emotional intelligence is broader than social intelligence, including not only reasoning about the emotions in social relationships, but also reasoning about internal emotions that are important for personal (as opposed to social) growth. On the other hand, emotional intelligence is more focused than social intelligence in that it pertains primarily to the emotional (but not necessarily verbal) problems embedded in personal and social problems. (“Emotional Intelligence Meets” 272)

Convincing other members of the scientific community that emotional intelligence is its own unique brand of intelligence remains one of the greatest challenges for Mayer, Salovey, and Caruso.

¹⁷ Borrowing Edward Lee Thorndike’s definition, Mayer, Caruso, and Salovey define social intelligence as “the ability to understand men and women, boys and girls, to act wisely in human relations.” Because verbal communication is social by nature, scientists concluded that verbal intelligence and social intelligence were the same (“Emotional Intelligence Meets” 272).

Another major problem with the MSCEIT is the uncertainty of obtaining a “correct” response. Matthews, Zeidner, and Roberts claim, and rightfully so, that choosing the “correct” emotional response for any given situation often must be determined by the context (*Science and Myth* 19). Equally problematic is determining the extent to which a “correct” response is culturally biased (*Science and Myth* 22). Matthews, Zeidner, and Roberts pose the question: “Are the leading researchers who belong to the International Society for Research on Emotions (ISRE) and who provide the item-weightings for expert scores still predominately white, middle-class, Western, and highly educated?” (*Science and Myth* 199). Implicit in the question is that the answers the experts deem as appropriate or correct for the test may be based on values that result from being members of the white, Western, middle-class. Hence, those outside of this cultural construct would be at a disadvantage when determining their degree of emotional intelligence. For this same group of scientists, consensus scoring is also suspect because what may be deemed a culturally correct response at one time may change at some later point (43). An example would be America’s changing views about slavery. At one point in history slavery was socially acceptable. However, most would agree today that the practice is socially reprehensible. In this regard, understanding the social practices of a culture, whether one agrees with them or not, is a key ingredient of emotional intelligence.

Beyond the issue of correctness, critics contend that the MSCEIT measures emotional intelligence inconsistently. They maintain that asking test-takers to identify an emotion in a facial expression or in a landscape painting requires a different type of brain function than asking them to resolve a conflict with another party: “Processing emotional

stimuli depends on many independent subroutines at different levels of the cognitive architecture, some of which are stimulus-driven and automatic, and others of which are strategy-driven and controlled” (Matthews, Zeidner, and Roberts, *Science and Myth* 535). One problem with the cognitive model of emotional intelligence is that the test does not distinguish between these two processes. In addition, scientists are asking for evidence that something different happens in the brain when an emotionally intelligent person responds to his or her environment and an emotionally unintelligent person does not, although others argue that measuring emotional intelligence based on the MSCEIT does not require the rational and emotional functions of the brain to operate separately (Gohm 224).

In response to their critics, Mayer, Caruso, and Salovey explain that emotional intelligence can be defined to elicit correct responses. By establishing that emotional intelligence meets the standards of traditional measures of intelligence—that is, that emotional intelligence is a mental ability, constitutes a unique ability, and develops with age (Mayer et al. “Emotional Intelligence Meets” 270)--they have argued that emotional intelligence can yield a correct response. They contend that not only are their use of target audience, consensus, and expert opinion legitimate ways of obtaining correct answers, but also that the correlation between these three types of tests is positive (“Selecting” 327). Regarding consensus scoring, Mayer, Salovey, and Caruso maintain that it is the best single means of determining correct answers since members of society read and give meaning to cultural signs. To agree with the group means that one has an understanding of cultural signs and the meanings ascribed to them. While they acknowledge that the group could be wrong (Mayer, Salovey, Caruso “Theory” 200),

consensus scoring has for over a millennium been an acceptable practice, for example, in electing government officials and resolving political debates (Matthews, Zeidner, and Roberts, *Science and Myth*. 90).

Mayer, Salovey, and Caruso argue further that members of the International Society for Research on Emotions, those experts upon whom correct answers are based, “can be expected to be conversant with how emotion is portrayed and expressed (e.g., in faces), to have a rich and sophisticated emotions vocabulary, and to know the conditions that elicit emotions” (“Theory” 201). More generally, Mayer, Salovey, and Caruso have acknowledged that there are perhaps thousands of ways in which the MSCEIT can be improved, but their research necessitates establishing priorities, which include proving that emotional intelligence exists and that it does have several predictive values: “The MSCEIT is, indeed, a convenient-to-administer test that is highly reliable at the total-score, area, and branch levels, and provides a reasonably valid measure of EI in the many psychometric senses of the word *valid*” (“Theory” 211). Because emotional intelligence is a new field, there is still much work to be done in the area. Mayer, Salovey, and Caruso report that “Investigators have just begun to examine cross-cultural issues, the development of emotional intelligence, and the application of emotional intelligence in clinical, educational, and workplace settings” (“Selecting” 338). This dissertation contributes to the ongoing exploration of the subject. Despite the criticism the MSCEIT has received, I have chosen it not because it offers a perfect model but because at present, it offers the best one. Even their staunchest critics admit that the emotional intelligence model provided by Mayer and colleagues is “the most satisfactory approach to date” to measuring emotional intelligence (Matthews, Zeidner, and Roberts 226).

The rest of this chapter now turns to educational applications of emotional intelligence theory. Although many educators incorporate components of emotional intelligence into their curriculum,¹⁸ I have limited my study to those who have used emotional intelligence measures based on one of the primary emotional intelligence models mentioned in this work: Goleman, Bar-On, and Mayer, Salovey, and Caruso. I have further limited this study by focusing on research projects featured in academic journals and published as master's theses and dissertations that share some common components with my project. These include emotional intelligence projects involving college students, more specifically, community college students or basic writers. I then turn to Alice Brand's work on emotions and writers, which serves as a prototype for my own research with basic writers and emotional intelligence theory.

Part II: Emotional Intelligence in Education

The popularization of emotional intelligence has led to the incorporation of SEL (social and emotional learning) programs in grade schools. These programs have been adopted mainly to help students avoid making potentially unhealthy choices, such as violence, drug abuse, and unprotected sex (Graczyk et al. 391; Goleman 232). However, an increasing number of post-secondary schools are also incorporating SEL programs into their curriculum. Reports from participating institutions not only indicate different approaches to measuring emotional intelligence, but they also reveal different results.

¹⁸ Most educators who apply modern-day approaches to teaching composition unwittingly incorporate aspects of emotional intelligence into their curriculum. In Chapter 3, I demonstrate how cognitivists, expressionists, and social constructionists all anticipate emotional intelligence theory in their methodology without naming it as such.

Some researchers have developed their own emotional intelligence tests to cater to the needs of their specific populations. For example, Darwin and Kaye Nelson, professors at Texas A & M University at Kingsville and Corpus Christi, respectively, used Personal Achievement Skills System (PASS), a self-report measure developed by Darwin Nelson and N. T. Pierce in 1988, that queries students about a number of skills, including self-efficacy, stress management, empathy, goal attainment, time management, problem solving, assertiveness, anger control, and anxiety management to determine the impact of emotional intelligence skills on students' academic performance (4).¹⁹ Test developers based PASS on a cognitive behavioral model and have used it in a variety of settings. Researchers have found that the test can be used to identify emotional intelligence skills needed for intervention programs as well as those designed to help develop emotional intelligence skills (4). In 1994, Nelson and Nelson administered the test to 165 freshmen students during their Freshmen year and four years later, compared students' PASS scores with their GPA. These researchers found that emotional intelligence skills such as time management, goal achievement, and assertive communication correlated with academic success (a GPA of 2.0 or better) (7).

The Javelina Emotional Intelligence Program, an award-winning emotional intelligence program,²⁰ also operates under the auspices of Texas A & M University-Kingsville. In 1999, Gary Low and Darwin Nelson designed an emotional intelligence

¹⁹ The authors indicate that doctoral level research determined that PASS scales could be used to identify emotional skills used for skill development and intervention (4).

²⁰ The Javelina Emotional Intelligence Program received a national award given by the American College Personnel Association (ACPA) for being an "exemplary program committed to student development, successful transition to college, achievement, and retention" (Low and Nelson 1).

instrument called the Emotional Skills Assessment Process (ESAP),²¹ a self-report instrument consisting of 213 items that measures ten different skills including assertion, comfort, empathy, decision-making, leadership, self-esteem, drive, time management, stress management, and personal responsibility (4). In 2003, the test was administered to high school and first-year college students. The test indicated that time management, goal-setting, and personal responsibility all contributed to student achievement and retention during students' first semester of college (5). Based on these results, the authors propose a transition course offered prior to and during students' enrollment in college that teaches emotional intelligence skills to college-bound students. One such program is the Javelina Emotional Intelligence Program. It is incorporated into the required course for freshmen attending either branch of Texas A & M University. This program teaches students time management skills, goal-setting, and personal responsibility.²² In addition, students are connected with support services at the school to assist in their academic achievement (5-6). No results have yet been reported to determine the extent to which the program has influenced academic retention and success. Nevertheless, Nelson and Low conclude: "Time management, goal-setting, and personal responsibility skills are essential to student success in the first semester of college" (6).

Another test developer, William Holbrook, did not witness the same positive results. Holbrook's 1997 dissertation records the results of measuring emotional intelligence in basic writers at Ball State University. Holbrook defines emotional

²¹ The authors indicate that the test is both valid and reliable but provide no statistics to support this claim.

²² The authors do not elaborate on how these skills are taught.

intelligence as “self-awareness, motivation, empathy and relating to others” (66). Holbrook’s hypothesis was that “acceptable writing skills²³ [would correlate with] positive degrees of emotional intelligence” (4). The author’s study examined basic writers’ use of emotions to write: “Using prompted and timed writings plus two EQ surveys, developed by the investigator, the study analyzed students’ emotional cognition in their writing environments” (ii). Students’ emotional intelligence skills were determined by self-report measures, surveys which asked instructors to evaluate students’ emotional intelligence skills, and metacognitive writings produced by student participants (ii). Students’ portfolio grades, course grades, and teachers’ perceptions of students’ emotional intelligence skills were compared with the emotional intelligence surveys. Holbrook did not find positive correlations between students’ writing skills and grades and their emotional intelligence skills (97). Inconsistencies in the study made it difficult to establish firm conclusions:

There were few students who scored high on all survey instruments, and who received an A in the course, and who also were given high EQ marks from the instructor, and who produced a portfolio with a high mean score for the four written essays. No matter how the results are considered in this investigation, there is the difficulty that a majority of the students who received an A and scored high in the EQ score may have received only average assessments from the two readers of her portfolio. (93)

Studies using the EQi and the MSCEIT have also produced mixed results. In their 2004 report entitled “Emotional Intelligence and Student Retention: Predicting the Successful Transition from High School to University,” Parker et al. compared the academic performance of academically successful students (those who had GPAs of 79%

²³ Holbrook does not define what he means by “acceptable writing skills,” nor does he describe the rubric used to assess student portfolios. No clear writing theory informs the work he describes here.

or better) against academically unsuccessful students (those with GPAs less than 60%) at a small university in Ontario, Canada. Participants used the EQi-short, a 51-item self-report scale that assesses intrapersonal abilities, interpersonal abilities, adaptability and stress management abilities on a Likert scale. Participants were limited to recent high-school graduates who registered as first-year, full-time college students between the ages of seventeen and twenty-one. Parker et al.'s study indicated a correlation between emotional intelligence score and success. Those with higher GPAs had higher emotional intelligence test scores. A separate study involving different participants with similar profiles of those who participated in the previous study rendered similar results. In the second study, correlations were found between persistence and emotional intelligence score.

A study using the Mayer-Salovey-Caruso Emotional Intelligence Test did not find a positive correlation with emotional intelligence score and student persistence. In her Master's thesis entitled "Relationship of Emotional Intelligence to Student Persistence (2001), Mary Jo Wood conducted a study at Siena Heights University consisting of 138 freshmen students. Incoming students were administered the Mayer-Salovey-Caruso Emotional Intelligence Test. Wood hypothesized that students who scored high on the emotional intelligence test would also be the same students who persisted for another semester at the school. However, the actual study did not verify Wood's hypothesis. Rather, students who did not return for the Winter term scored higher on the test than those who remained at the institution. Wood does not indicate if students who did not return transferred to other institutions, nor does she indicate on which branch of the MSCEIT did non-returning students receive higher scores.

The studies cited above demonstrate the challenges of assessing emotional intelligence skills in academic settings. Not only does each institution use different instruments for measuring emotional intelligence, but they also use different criteria for determining what emotional intelligence is. These inconsistent findings raise questions about whether or not emotional intelligence has truly been measured. While these discrepancies attest to the newness of the field and the complexity of the phenomena we call emotional intelligence, they further indicate that more research needs to be done before any solid conclusions are formed about what emotional intelligence can predict in terms of student performance. Furthermore, only one of the studies cited above (Nelson and Low) included an intervention component. Such studies could provide evidence about the extent to which emotional intelligence skills can be taught. Mayer, Salovey, and Caruso reported that two studies using an intervention method to raise emotional intelligence scores on the MSCEIT test saw no significant increase in scores based on the intervention; they contend that more research needs to be done in this area (“Theory” 209).²⁴ This dissertation is an attempt to add to this body of research. More specifically, it will indicate what is possible when a specific model of emotional intelligence (MSCEIT) is used with a specific population, basic writers.

The PATH (Promoting Alternative Thinking Strategies) program, an emotional intelligence program used for school children in grades one through five, provides an exemplary model for academic settings. Participants are supplied with a vocabulary for naming and describing emotions; are taught to identify emotions in themselves and

²⁴ One study was used for counselors; the other study was used for adolescents. Both studies were conducted during short-term training programs. (Mayer, Salovey, and Caruso, “Theory” 209). The bibliographical reference indicates that one study was an unpublished dissertation, and the other was a senior honors thesis.

others, and are taught to monitor and control emotions. The program has been tested using randomized control groups in clinical settings. Three separate studies indicated that children in the PATH program “had superior abilities to recognize emotions and social problems, increased respect for self and others, increased empathy, more effective thinking skills and solutions to social problems, and fewer aggressive and violent acts” (Matthews, Zeidner, and Roberts 48). Matthews, Zeidner, and Roberts strongly recommend it as a model for a successful social and emotional learning program. According to the authors, a successful program would incorporate the following elements:

1. an intervention component that extends over a number of years;
2. clearly defined components of emotional intelligence;
3. culturally sensitive material that takes into account students’ and faculties’ race, ethnicity, and gender;
4. a list of skills the students will learn;
5. instructors and program leaders who demonstrate and model emotional intelligence skills;
6. clear documentation of the program, including a description of the participants, the method by which emotional intelligence skills were taught and implemented, and an assessment instrument to determine if program goals and objectives were accomplished;
7. a pedagogy that would actively engage students through techniques such as “modeling, role playing, performance feedback, expressive arts, play, community-building skills, exhibitions, projects, and individual goal setting” (461-65).

Although the blueprint that Matthews, Zeidner, and Roberts provide is based on a program geared towards grade school students, many of its components can be applied at the post-secondary level. Of particular importance is the incorporation of an intervention component that allows students to practice using emotional intelligence skills.

Participants in this study practiced using emotional intelligence skills both indirectly and directly.

One aspect of the intervention component consisted of students responding to case studies involving issues that most, if not all, students face, including managing obligations of work, family, and friends while attending school; persisting in classes that might not hold their interest; and resolving conflicts with classmates and professors.²⁵ Using the four branches of the MSCEIT model, students identified emotions of each case study character, explained the cause of those emotions; determined which emotions characters would need to use to get the results they wanted; then provided solutions to resolve the dilemma. Students developed skits, engaged in debates, and wrote letters to characters to explore the emotional dimension presented in each case. These class activities not only prepared students to write on pre-determined topics based on relevant issues that arose from the case studies, but ideally, they would also help students to anticipate some of these dilemmas and effectively address them if ever they were faced with them.

The second intervention component allowed for a more direct use of emotional intelligence skills. In what I call “emotional intelligence journals,” students monitored

²⁵ See Appendix 3 for writing assignments using case studies.

their emotions throughout the writing process for each essay they wrote.²⁶ As a part of their journal responses, students identified emotions that aided and hindered their writing process. By keeping track of their emotions, students were able to identify which emotions helped them write and which emotions made writing difficult. With this knowledge, students would develop strategies that helped them complete each writing assignment. For example, if a student found that boredom slowed down his or writing process, this student would need to determine what emotion(s) would best serve him to get the assignment done; then he would have to generate that emotion and use it to finish the assignment. While the journals incorporated concepts from the Mayer-Salovey-Caruso model, it also integrated ideas from Alice Brand's work *The Psychology of Writing: The Affective Experience* (1989). Not only does Brand's study provide a vocabulary to describe emotions commonly associated with writing, but it also provides a method for writers to record their emotions before, during, and after each writing engagement. The following section provides a description of her project and an explanation of how it informs this study.

Part III: Writing, Emotions, and English Composition

The Psychology of Writing: The Affective Experience (1989) is a seminal text in that it is the first to theorize how emotions impact the writing process of novices and professionals alike. In this work, Alice Brand argues that a theory of the writing process is incomplete without an emotional component:

Only by enlisting emotion in composing is the [writing] process fully realized. Otherwise there is no human point to it, no urgency or momentum for it. Emotion mobilizes us for writing, accompanies it, sustains us through laborious revisions, helps us find closure, and colors the way we approach writing the next time. It is appropriate to appeal to

²⁶ See Appendix 4 for an emotional intelligence journal sample.

emotions theory and research in order to obtain a full picture of writers' mental lives when composing. (4)

Brand further argues that to ignore the presence of affect in cognitive models of writing is to imply that emotions are non-existent throughout the writing process (*Psychology* 4). However, emotions must be present in writing since writers use emotions when they establish a purpose for writing; are interrupted while writing; experience difficulty thinking what to write or struggle to write in ways that are acceptable to their audience (*Psychology* 24). Not only is the failure to acknowledge the presence of affect in cognitive models problematic, but also writing protocols which have writers articulate what they are thinking as they write produce a false representation of the writing process since most writers do not talk out loud as they are writing. Further, due to the scientifically controlled environments in which writing protocols take place, subjects' responses are limited to those requested by the researcher. In these instances, valuable information about how the writer's feelings may influence his or her decision-making processes may be omitted (Brand, *Psychology* 24-25). Brand proposes a way of filling this gap:

What would help complete the "process" picture is an account of how much information was lost in data reduction, where it occurred, and what it was. This would undoubtedly include a lot of grunts and groans, but it would also reveal imagistic and free associative thinking and connotative commentary. This is precisely where differences in cognitive style and personality may be observed. This is where emotions happen. (25)

In an effort to connect both cognitive and affective processes in writing, Brand determines which emotions enable the writing process to begin and continue to its

completion (60). Using Carroll E. Izard's Differential Emotion Scale²⁷ as a base, Brand developed an emotion scale specifically for writers. After surveying creative writing students, graduate students, and faculty about emotions they felt during the writing process, Brand modified Izard's scale to include terms such as "frustrated, lonely, bored, and inspired" (68). She refined the list even further by consulting with writing specialists, and emotions and cognitive psychologists. The result was the Brand Emotional Scale for Writers (BESW),²⁸ a list consisting of twenty emotion words commonly associated with writing, including *adventurous, affectionate, afraid, angry, anxious, ashamed, bored, confused, depressed, disgusted, excited, frustrated, happy, inspired, interested, lonely, relieved, satisfied, shy, and surprised*. In addition to this list, the BESW also includes a Trait-When-Writing form (BESW TWW) as well as a State form (BESW S). The Trait-When-Writing form asks participants to describe their feelings about writing in general and asks about the frequency of emotions. The State form refers to subjects' feelings about a specific writing exercise; it gives an indication of how far subjects' emotions move from their baseline emotion before, during, and after each writing session (Brand, *Psychology* 68-69).

Brand chose English and psychology majors, advanced expository writing students, professional writers, English teachers, and student poets for her study, surmising that these groups would be of interest to both composition researchers and practitioners. The

²⁷ Brand describes Izard's scale as a "unidimensional instrument consisting of thirty affective items grouped into ten primary emotion clusters (interest, joy, surprise, distress, fear, anger, disgust, contempt, shyness, and guilt." Brand expanded the list based on emotions reported by writing students at a Midwestern university and feedback from cognitive psychologists and writing specialists who were asked to provide synonyms for terms originally appearing in the list from Izard's scale (67).

²⁸ Brand reports that the BESW has an internal consistency ranging from .79 to .88 (83).

majority of the participants were enrolled at a public university in a Midwestern city. The conditions upon which each group wrote varied in order to reproduce situations that reflected their normal writing environment. At times, participants chose the topics upon which they wrote (self-sponsored); at other times, topics were assigned. Each participant was given a questionnaire that asked about the nature of their writing and the degree of their writing skill experience. They were also given the BESW glossary along with both trait and state forms as well as a “very moment” page, which required them to record points at which their writing was interrupted. Finally, participants recorded which emotions were most useful to them in the writing process and which emotions helped them write the longest (Brand, *Psychology* 87-89).

Brand’s study rendered a number of interesting insights about how emotions inform writers’ writing processes. Below, I include those findings that are particularly relevant to this dissertation:

1. both positive and negative emotions can help writers begin writing and sustain writing until they have generated a finished product (16);
2. sustained writing may mean working through negative emotions to clear a path for the more positive emotions that enable writing (17);
3. skilled writers experience more positive emotions than unskilled writers, nor are they as bored with writing as unskilled writers; both groups experience anxiety before writing and some relief completing a writing project (101);
4. feeling good about writing does not always mean that one will produce a good product (109);
5. students feel more positively when they write about themselves (112);

6. students who feel they can write have more positive reactions to writing (123);
7. feelings of interest or relief about a project does not necessarily mean that the writing is good (199);
8. unskilled writers are often satisfied with their writing too quickly (199);
9. after writing, the positive feelings of unskilled writers are just as high as skilled writers (201);
10. students perform better in classes they enjoy (201);
11. students' perceptions of themselves as writers more greatly impact how they feel about their writing than instructor feedback (201);
12. writers who had more experience with self-sponsored writing were more confident in their writing ability (202);
13. students had more positive emotions and experienced less anxiety when writing topics were assigned (204);
14. personal essays or "emotionally toned essays" received the greatest increase in positive emotions (205).

While Brand's study reveals much about the influence of emotions on writers in general, my project is an attempt to expand on hers by examining basic writers specifically. I have incorporated some components of Brand's glossary and State Form to help writers name their emotions. I examined which emotions guide the writing process for those called basic writers throughout various stages of the writing process including brainstorming, thesis development, outline development, first draft development, feedback, and revision. I also investigated specific points of the writing process that were most difficult for basic writers and how basic writers use emotions to

overcome those difficult moments to complete the writing process. These strategies could inform a pedagogy for teaching basic writers and could expand our perception and invariably our treatment of them.

Brand's study of the emotional nature of writing shows that emotions influence writing as much as cognition. As researchers determine which emotions are most useful during different parts of the writing process, instructors can teach beginning writers how to generate emotions that not only help them begin the task of writing, but also help them sustain writing until its completion. Brand asserts that how one handles difficult emotions during the writing process might be the distinguishing quality between skilled and unskilled writers (Brand, *Psychology* 212). If this is true, then learning how to use emotions to one's benefit while writing may be a useful task, especially in academia when writing is most often assigned and not self-sponsored.

While Brand's study helped writers to identify their emotional states, this study taught them to understand, use, and manage emotions to guide and complete their writing tasks. Completing the tasks requires more than knowing the rules of writing; it means knowing basic concepts of emotional intelligence. It is the combination of both cognition and affect that can widen the path of success for those seeking one simple goal--to pass.

Conclusion

Although concepts of emotional intelligence have been around for some time, it is only recently that emotional intelligence has been conceptualized as a unique intelligence. While popular models of emotional intelligence such as Goleman's seek to even the playing field between the "haves" and "have nots" and create a better society by fostering clearer self-understanding and better relationships, the ability model argues that

emotional intelligence can indeed be measured using methodologies similar to those used in traditional IQ tests. Because of its unique approach, the Mayer-Salovey-Caruso Emotional Intelligence Test has gained a substantial amount of respect in the scientific community. It provides the greatest hope that emotional intelligence can be objectively and consistently measured, which also means this skill can be taught and assessed.

While research is ongoing, it is important that educators continue to seek out the value of emotional intelligence theory in classroom settings, particularly those of us who teach writing. Alice Brand, the only compositionist who has written extensively on how emotions inform the writing process, has argued that the role of emotions during the writing process cannot be denied. Not only can a theory of emotions provide a more complete explanation of what happens when writers write, but it can also provide researchers and teachers alike with another way in which to view and understand the choices that make writing possible for most of our students and the realities that make it almost impossible for others. This information can be particularly valuable for those of us who teach in community college settings where students' identities in the classroom often compete with their identities as learning- and physically-challenged, parents, employees, first-generation students, or recent immigrants. In this context, the act of writing becomes an even more complicated task since the student must learn to negotiate these roles in order to write in the first place. For these students, writing is more than untangling a web of meaning; it is a continuous act of overcoming. Understanding how to do this is nothing short of emotional intelligence.

While some students will achieve the goal of writing almost effortlessly, others will need a guide, a strategy to help them anticipate and respond to the inevitable

challenges of writing. Indeed it is true that any writer can benefit from such a plan, but this is especially true for students called basic writers. The following chapter argues for a theory of emotional intelligence to guide basic writers through the writing process. While Modern Composition Studies has favored a scientific rhetoric to explain its theories of writing, until Alice Brand's work, it has never acknowledged the emotional aspects of writing. Like Brand, I argue for a clearly defined presence.

Chapter 3: Emotional Intelligence: The Absent Presence in Composition Studies

Abstract:

In this chapter, I explain how three major approaches to teaching modern composition—process, expressionist, and social constructionist (epistemic)—evolved from the early twentieth century to present times. I provide modern-day examples of each approach and demonstrate how all of them point to, even if they do not elaborate on, an emotional intelligence theory of writing. I contend that a writing process theory informed by emotional intelligence has been alluded to, but needs to be pursued more deliberately. I conclude the chapter by exploring the need for emotional intelligence theory in basic writing.

“We get in trouble if we write off emotions or fail to take them seriously or don’t allow them a central role in our thinking about writing and teaching.”

Peter Elbow, foreword to *A Way to Move: Rhetorics of Emotion and Composition Studies*

Part I: Modern Composition: An Emotionally Intelligent Field

In her 1998 essay “Race: The Absent Presence in Composition Studies,” Catherine Prendergast argues that race is only talked about in limited ways in composition scholarship, for example, to delineate certain ethnic groups who are part of composition research; however, while the presence of race is acknowledged, rarely is it theorized or problematized (36-37). The same can be said about emotions as they relate to the writing process; although we know they are present, rarely do researchers theorize the role emotions play in the writing process. In *The Psychology of Writing: The Affective Experience* (1989), Alice Brand states that, except for writing fears and writer’s

block, very little research has been done to determine how the emotions influence writing (2). Like the subject of race, the subject of emotions has been discussed in composition scholarship, but in a very limited way. Brand's project as well as this one expands the topic of emotions beyond that of fear. We examine the role of both positive and negative emotions to determine which emotions allow writing to begin and continue to its completion. To talk about the emotions in this way, as an agent in the writing process, as a tool to complete one's goals—is to talk about emotional intelligence. This chapter examines the absent presence of emotional intelligence in three major theories informing modern composition: cognitivism, expressionism, and social constructivism. I demonstrate how aspects of emotional intelligence are alluded to by major proponents of these theories, and then I demonstrate the value of supplementing these theories with a clearly articulated goal of emotional intelligence.

The Presence of Emotional Intelligence in Process Theory

Jerome Bruner, a Harvard psychologist, introduced cognitive psychology to the field of education during the early sixties. He taught learning as a process as well as emphasized the role of discovery in learning. He believed students could learn a subject by actively engaging it, following their own intuition, and by solving problems as they occurred (Berlin, *Rhetoric and Reality* 123). Bruner's work would contribute to a cognitive process theory of writing.

Opposing traditionalists who taught writing in a series of discrete, linear steps, process theorists used scientific approaches to writing to draw out the distinction between how some writing instructors thought writing should be done and how people actually wrote. In *The Composing Processes of Twelfth Graders* (1971), Janet Emig

accomplished this task by objectively documenting the writing process of high school students by having them think aloud as they drafted their essays.²⁹ Their thoughts, however, were limited to the act of composing itself; the emotional dimension was not considered: “How the writer feels about the subject matter and how his feelings may influence what he writes—the affective dimension—are not really considered in these texts. The notion that there might be a press of personality upon all components of the process is not present” (16). Though Emig did not explore the impact of emotions on the writing process, she did acknowledge its importance. Regarding the affective dimension of the writing process, she asks but leaves unanswered the questions, “What psychological factors affect or accompany portions of the writing process? What effects do they have? What is a block in writing (other than dysgraphia)? When and why do students have blocks? How can they be overcome?” (8). Despite their importance, Emig left these questions unanswered because she did not consider rhetoric and composition texts to be a useful source of data for analyzing emotions; rather, the study of emotions was more appropriate for literary texts (16).

However, Emig could not ignore altogether the presence of affect in student writing. Because she had her subjects write in both reflexive and extensive modes,³⁰ Emig’s study combined both emotional and cognitive skills. Reflexive writing in

²⁹ The act of having the student to speak what he or she was thinking as they wrote is called a “writing protocol.” While students at times kept their own writing autobiographies, during writing protocols, Emig would use a tape recorder to capture students’ accounts of their thought processes.

³⁰ Emig defines the extensive mode as “the mode that focuses upon the writer’s conveying a message or a communication to another; the domain explored is usually the cognitive; the style is assured, impersonal and often reportorial” (4).

particular enacts the most fundamental concepts of emotional intelligence theory, identifying emotions in one's self. Emig defines the reflexive mode as "the mode that focuses upon the writer's thoughts and feelings concerning his experiences; the chief audience is the writer himself; the domain explored is the affective, the style is tentative, personal, and exploratory" (4). Emig's definition of the reflexive mode satisfies two criteria for emotional intelligence based on the Mayer-Salovey-Caruso model. Writing one's thoughts is a way to identify emotions and the elaboration of one's feelings is a way to understand their cause. Although Emig's aim was to help scientize the field of composition, she also gave a nod towards affect by promoting the reflexive mode. She even suggests for future research the examination of the relationship between students' composing process and their scores on "certain standardized personality and creativity tests" (96).

Emig also demonstrated the difficulty of discussing the role of cognition in the writing process without discussing emotions. In "The Uses of the Unconscious in Composing," she considers the multiple identities students bring to the classroom, but stops short of considering the impact of multiple identities on student writing: "During the same seven days that we are asking our students to be journeymen writers, others are simultaneously asking them to be journeymen geometricians, zoologists, physicists, classicists, not to mention right halfbacks, debaters, glee-clubbers, friends, lovers, sons" (7). This statement stands at the threshold of emotional intelligence theory. Without fully engaging the idea, Emig briefly alludes to the impact of these multiple identities on the writing process. Indeed, a representation of the writing process for students is incomplete without considering the impact of multiple obligations and responsibilities on

the writing process; the types of negotiations or even sacrifices that must be made to complete a writing assignment in light of other tasks; the types of emotions that must be present to write at all. A closer examination of how these various factors affect student writing would logically be the next step to a more complete rendering of students' writing process.

Sondra Perl's study, "The Composing Processes of Unskilled College Writers" (1979), amplified the work of cognitivists such as Emig. Not only did Perl use writing protocols to document what students thought as they wrote, but she also used composing style sheets to visually map every composing act made by the subject. Yet, despite her efforts to objectively record data, Perl still had to incorporate affective elements into her research. Like Emig, Perl had her subjects write in both reflexive and extensive modes. She discovered that students had fewer pauses, were prone to fewer errors, and wrote more extensively when they were able to write about themselves and draw from their own experiences (26). Her study proved that, like skilled writers, unskilled writers have a process. However, that process becomes heavily embedded and recursive, causing beginning writers to become stuck due to their preoccupation with sentence-level error (26). Thus, like Emig, Perl encouraged more reflexive writing assignments for unskilled writers since this mode of writing allowed them to write more fluently and easily (26).

In "A Cognitive Process Theory of Writing" (1981), Linda Flower and John Hayes examined the writing process of professional writers. They determined that writers' success can be attributed to their ability to accurately define their rhetorical problem and resolve their problems through the implementation of goals throughout the writing process (369). Identifying the rhetorical problem means 1) identifying the

rhetorical situation—understanding what has prompted the writing 2) identifying the audience—knowing to whom the writer is writing and 3) understanding the writer’s own goals in writing (369). Because the aim of emotionally intelligent behavior is to solve problems using strategies that ultimately lead to one’s goal, the Flower-Hayes approach anticipates emotional intelligence theory. Many of the same strategies for problem-solving advocated in the Mayer-Salovey-Caruso model are incorporated in the approach to writing suggested by Flower and Hayes. Identifying one’s audience requires that the writer consider the audience’s values and why they feel the way they do. Having this understanding, the writer bases her rhetorical decisions on this prior knowledge. Hence, the Flower-Hayes model builds on three aspects of emotional intelligence: identifying emotions, understanding them, and using that understanding to make decisions, thus managing emotions.

Through the use of writing protocols, Emig, Perl, and Flower and Hayes use scientific approaches to explain the writing process for writers of various skill levels and experience. However, each of these researchers illustrates the limitations of a purely cognitive approach. The decision not to elaborate on the affective elements of writing only draws more attention to their presence. While writing involves cognition, it also involves affect. Although cognitive process theorists have provided strategies to help students think through the writing process, it is equally important that students *complete* the writing process time and time again; this will, no doubt, involve engaging the emotions. It behooves instructors, then, to help students accurately state the broader context of their rhetorical situation—writing when tired, bored, or despite a busy schedule—and provide them tools for engaging it. The use of emotional intelligence

skills to accurately define and fully address their rhetorical situation is an essential tool for the modern student.

The Presence of Emotional Intelligence in Expressionist Theory

The rhetoric of liberal culture, or what Berlin calls expressionistic rhetoric, was regarded as the rhetoric of the elite in the early part of the twentieth century. This rhetoric was reserved for the “geniuses” (Berlin, *Rhetoric and Reality* 35). Unlike traditionalists who saw the teaching of rhetoric as a way to broaden economic possibilities for the middle class, expressionists preferred a rhetoric not tied to economics. Expressionism provided a means for those already members of the aristocratic class to create art. These students would not write to impress future bosses. Rather, their own ideas and opinions were sanctioned. Their voices were an indication of “a gifted and original personality at work” (Berlin, *Rhetoric and Reality* 45). Members of this elite group wrote about literature which made them “more sensitive, more observant, more just, more consistent, more spiritual” (Berlin, *Rhetoric and Reality* 44). The goal for writing, then, fulfilled a greater purpose than obtaining a job; these students would write to become better people and ultimately create a better society (Berlin, *Rhetoric and Reality* 43-45).

Modern-day expressionists oppose process theorists and the notion of good and bad writing. Unlike process theorists who see planning and organization as tools for good writers, expressionists like Peter Elbow, Ken Macrorie, and Donald Murray encourage disorganization, chaos, digression, failure, and the deconstruction of the role of the instructor as the authority figure in the classroom. Like expressionists from the early part of the century, modern-day expressionists see writing as a way to allow students to

find their own truth through their writing. In *Writing Without Teachers* (1976), Elbow encourages what he calls the “believing game” wherein writers, by placing themselves in another’s perspective, can share an outlook that may be different from their own. The “truth” emerges, then, based on how well group members can identify with a certain vantage point or see some value in it (*Writing* 162-174). This approach stands in contrast to what he calls the “doubting game,” or critical thinking that focuses more on finding errors in ideas or writing based on preconceived notions of correctness and truth (*Writing* 148). Elbow argues that it is the doubting game, the type of thinking espoused by most academic institutions that stifles writing. The “believing game” affirms the writer and experiences had by those reading the writers’ work. Three decades later, in the foreword to *A Way to Move: Rhetorics of Emotion and Composition Studies*, (2003), Elbow says that the believing game invites “*thinking with feelings*” (viii). Indeed such a combination is at the heart of emotional intelligence theory.

Expressionists are leery of “truths” prescribed by academic institutions. Ken Macrorie in *Telling Writing* (1985) calls prescriptive writing “Engfish,” a phony, empty language used to please professors that denies students their natural voices and thus leads to lies rather than truth (11-14).³¹ Macrorie notes that experience is the ultimate source of writers’ power since it allows them to write about what they know (201). By writing about topics that naturally evolve from freewriting, using descriptive language, economizing words, and including the element of surprise, writers can resist engfish and produce writing that resonates with the reader and thus speaks some level of truth.

³¹ Macrorie defines “truth” as the connection the author is able to make with his subject because he or she is familiar with it and knows it well (15).

One of the features of expressionism is that of the decentering of authority in the classroom. In *A Writer Teaches Writing* (1985), Donald Murray writes: “Our greatest challenge in developing the craft and the art of teaching is to learn how. . . to get out of the way of our students, so that we can run after them, supporting them when they need support, encouraging them when they’ve earned it, and kicking tail when they need to get going” (5). He encourages discovery, surprise, and even failure as a part of the writing process for students. Murray emphasizes that writers must first write to please themselves, not the teacher or even their peers. It is writers themselves who choose the topic for the text, write it, and determine its worth. The teacher’s or “colleague’s” job (Murray’s terminology) is to monitor students’ response to their own text, and to provide feedback to that response to make the essay better. Students are graded on what they have learned throughout their writing process (139-42). Murray is similar to Elbow in that he suggests that one of the ways for searching out truth is to entertain the view of someone who is different. Murray calls this activity “empathy.” He writes, “when the writer becomes that [other] person, the writer puts on a movie in the brain and discovers how this person . . . will feel and act and speak and respond in a series of dramatic situations” (15). Murray encourages this type of empathy when he advises writing instructors to allow students to write on what interests them and to allow students to find their own truths by exploring their ideas and experiences that are relevant to them. By viewing the act of writing from the students’ perspective, Murray anticipates (like the cognitivists who preceded him) that writers will write more easily and readily when they write about themselves. In addition, by de-emphasizing his role as authority-figure, he removes the fear of judgment that makes writing difficult and uncomfortable for

beginning writers. Because Murray understands the difference between himself and his students and the effects that difference can have on the writing process, he promotes a pedagogy that minimizes the power relationship enacted in traditional writing classes. Because Murray is able to identify how students feel about writing in academic settings and engages a practice that would enable writing, emotional intelligence theory is enacted. In some ways, modern-day expressionists have anticipated emotional intelligence theory because writers are encouraged to identify their feelings and the feelings of others as well as to understand the cause of those feelings.

The Presence of Emotional Intelligence in Social Constructivist (Social Epistemic) Theory

Whereas expressionists seek to create better people by allowing them to find truth within themselves, constructivists seek to create a better society by interacting with others. Initially called transactionist theory, social constructivism is based on John Dewey's progressive education, which "reflect[ed] his conviction that the aim of all education is to combine self-development, social harmony, and economic integration" (Berlin, *Rhetoric and Reality* 47). During the progressive era, transactionists saw writing as a way to resolve conflict. Warren Tayler's 1938 essay "Rhetoric in a Democracy" touted writing as a way to help students become agents of democracy. He wanted students to analyze critically what they read or witnessed in various forms of media to determine not only what was revealed but also what was hidden. Taylor advocated a discourse wherein citizens, not science, would determine the political course a nation or community should take (Berlin, *Rhetoric and Reality* 86-88). Berlin calls the interaction between interlocutor and audience to arrive at truth an epistemic rhetoric (*Rhetoric and*

Reality 165). An epistemic rhetoric centers on the belief that truth can be discovered and communicated: “The epistemic position implies that knowledge is not discovered by reason alone, that cognitive and affective processes are not separate, that intersubjectivity is a condition of all knowledge, and that the contact of minds affects knowledge” (Berlin, *Rhetoric and Reality* 165).

Social Constructivism or epistemic rhetoric places writers in contact with others as opposed to having them write in isolation. Unlike expressionists, truth is not determined by the lone individual but by the discourse community of which writers are a part (Berlin, *Rhetoric and Reality* 167). Kenneth Bruffee in “Collaborative Learning and the ‘Conversation of Mankind’” (1984) argues that our goals as writing teachers should be to introduce students to the kinds of discourse used in their fields of specialization³² since it is those specialized communities that determine what counts as knowledge in their areas of expertise (643-646). Since emotional intelligence depends on one’s understanding of cultural norms, then subscribing to normal discourse (or assimilating) is an emotionally intelligent move if one’s goal is to become a part of a particular discourse community.³³ Whereas Bruffee relies on the agreement among community members to arrive at truth, other constructivists find strength in communal differences.

Some social constructivists resist the idea of consensus because it implies the omission and thus the silencing of minority voices. In “Reality, Consensus and Reform in the Rhetoric of Composition,” (1986) Greg Myers encourages community members to

³² Borrowing from Thomas Kuhn, Bruffee calls this type of acculturation “normal discourse.”

³³ Certainly, there are personal and emotional costs that come with assimilation, particularly for basic writers. I elaborate on some of them in the section on basic writers that follows.

understand the historical processes that inform their ideologies rather than simply forming a consensus among group members. In “Consensus and Difference in Collaborative Learning” (1989), John Trimbur sees collaborative learning as a way to displace hierarchy in the classroom with democracy. He calls for a “rhetoric of dissensus” in which students look at how people differ, why, and whether or not they can co-exist with those differences (610). According to Trimbur, consensus in its utopian form allows the participants to consider who gets to speak, what gets to be spoken, what prevents speaking, and what enables it (612). Kay Halasek in *A Pedagogy of Possibility: Bakhtinian Perspectives on Composition Studies* (1999) also resists a “normal discourse” in the writing classroom. Instead, she recommends recognizing differences and making those differences a part of the class. For example, rather than asking students to reach consensus, she asks them to discuss the points upon which they disagree (20). Students are also asked to examine the source of their beliefs and how family, community, and various institutions influenced their beliefs. Halasek argues that a dialogic classroom happens when one is able to “regard one language. . . through the eyes of another. . .”(qtd. in 7). Hence, diverse perspectives rather than competing perspectives are valued.

In *A Teaching Subject* (1997) Joseph Harris questions the idea of a discourse community. He argues that a community in an academic community is not readily achieved since community implies a “free and voluntary gathering of individuals with shared goals and interests” (102). Since most students attend writing courses out of necessity as opposed to genuine interest, Harris suggests that teachers implement the idea of a public discourse as opposed to positing the idea of a community. Public discourse

would allow students to discuss their differences while at the same time maintaining their autonomy (109). Rather than relinquishing their identity to learn the rules of the academy, students would “reflect critically on those discourses—of home, school, work, the media and the like—to which they already belong” (105).

Social constructivists who envision the writer in dialogue with others to discuss differences also enact principles of emotional intelligence since they seek to understand how and why they and others feel and behave as they do. Social constructivism foregrounds audience as a necessary component in the meaning-making process. This constant negotiation with others to arrive at truth is a mark of emotional intelligence since both interlocutor and audience member strive to understand each other’s perspective and since both must use that understanding to reach desired goals. Indeed, emotional intelligence is important in any classroom where the ultimate goal is the perpetuation of democracy. Understanding the values of a community and responding based on one’s knowledge of those values is a mark of emotional intelligence.

Although emotional intelligence theory is a new concept, modern compositionists have always used aspects of it to teach writing. Even in their quest to scientize the field, cognitivists could not deny the role emotions played in the writing process. Reflexive writing revealed to these scientists that when students contemplated their own feelings, they produced longer texts with fewer errors. Expressionists who encouraged students to write to find the truth within themselves did so with a motive of self-awareness; likewise, when expressionists asked students to empathize with writing that had been produced by others, they were employing the skill of identifying and understanding other’s emotions. Finally, social constructivists who view the writing project as a collaborative effort

between the writer and her peers utilize emotional components of identifying and understanding emotions in others. Understanding the concept of audience not only helps the writer determine what to say, but also how to say it, a feature of emotional management. Regardless of the approach one adopts, the element of the emotional is an undeniably ubiquitous and necessary part of writing.

Part II: Basic Writing: an Emotionally Intelligent Field³⁴

Like modern Composition Studies, the absent presence of emotional intelligence is evident in basic writing studies as well. Basic writing researchers who have used both cognitivist and social constructivist approaches to broaden our understanding of who basic writers are have unwittingly incorporated—or at least invited—features of emotional intelligence theory into basic writing curriculum to address more holistically the needs of basic writers.

Basic Writers as Cognitively Deficient

Perhaps the most notorious argument about basic writers and cognitive deficiency can be found in Andrea Lunsford's 1977 essay "Cognitive Development and the Basic Writer." Applying the theories of cognitive psychologists Lev Vygotsky and Jean Piaget,³⁵ Lunsford argues that one of the most defining characteristics of basic writers is

³⁴ While I have incorporated some of the same examples of basic writing scholarship that I used in Chapter 1, I discuss them differently. My purpose in Chapter 1 was to discuss how basic writers are articulated and defined differently. My purpose here is to discuss how research about basic writers anticipates a theory of emotions.

³⁵ According to Linda Flower in "Writer-Based Prose: A Cognitive Basis for Problems in Writing" (1979), Vygotsky and Piaget believed that in early stages of development, children talk to themselves without regard to their audience. While Piaget felt that this "egocentric" speech indicated children's lack of ability to understand another's perspective, Vygotsky thought this "inner speech" was a precursor to adult private thought, and in fact was a useful tool to help children conceptualize, arrange and take

their inability to “de-center” themselves in their writing (39). In other words, while basic writers have little difficulty writing about their own experiences, they have greater difficulty inferring from those experiences or engaging more abstract concepts commonly associated with academic writing (39). Ignoring the possibility that basic writers may have lacked opportunities to write in ways validated in academia,³⁶ Lunsford argues, instead, that the problem is the result of students’ failure to reach the mature stages of cognitive growth. To address this problem, Lunsford proposes a series of grammar and sentence exercises designed to hone students’ analytical skills. However, Lunsford addresses the cognitive at the expense of the personal. By neglecting the emotional, Lunsford only solves part of basic writers’ dilemma. In response to Lunsford’s essay, Regina C. Rinderer of Southern Illinois University at Carbondale writes:

One problem I see with Lunsford’s approach has to do with providing support and encouragement at the beginning of a term. If a basic writing course avoids narration and description and plunges too quickly into analysis, it can leave students feeling that they are being judged inadequate to the task at hand, a task which they will not handle easily. A basic writing course, I believe, needs to build on success—what students can do—and move from there to what they cannot. (87)

Rinderer makes clear that merely addressing students’ analytical ability without any regard to their emotions is an inadequate solution to basic writers’ writing dilemmas. A true “fix” would combine both cognitive and affective skills.

Mike Rose would become a staunch critic of cognitive deficient theories. In “Narrowing the Mind and Page” (1988), he argues that environment is a significant factor

charge of their activities (20-21). Flower differs from Lunsford and does not view inner speech or egocentric speech as an indication of cognitive deficiency, but rather sees it as a natural mode writers use at the beginning stages of idea-development.

³⁶ Mike Rose strongly makes this argument in “Narrowing the Mind and Page” (1988).

when it comes to the approach basic writers take in their writing. Instead of attributing fault to the basic writer, Rose admonishes researchers of composition to be more skeptical of cognitive theories used to draw conclusions about the ability of basic writers since they do not take into account students' race, culture, and class, issues that also determine the content of basic writers' essays (294-97). Social constructivists began to consider these broader issues associated with basic writers. As most researchers moved beyond error, they began to question the stigma of "outsider" on basic writers' writing process.

Transforming the Outsider Status of Basic Writers

The basic writer as an academic outsider is an all too familiar theme in basic writing literature. I have already mentioned how Mina Shaughnessy referred to basic writers as "true outsiders. . . unprepared for the sorts of tasks their teachers were about to assign them" (*Errors* 3). Most of these students were bilingual and had difficulty switching between their home languages and the language valorized in academic institutions (*Errors* 3). Shaughnessy makes it clear that the Academy would force basic writers to choose between those languages, but does not explore the impact such a choice might have upon the writer:

College both beckons and threatens them, offering to teach them useful ways of thinking and talking about the world, promising even to improve the quality of their lives, but threatening at the same time to take from them their distinctive ways of interpreting the world, to assimilate them into the culture of academia without acknowledging their experience as outsiders. (292)

David Bartholomae explores this dilemma even further:

The student has to appropriate . . . a specialized discourse, and he has to do this as though he were easily and comfortably one with his audience, as though he were a member of the academy or an historian or anthropologist

or an economist; he has to invent the university by assembling and mimicking its language while finding some compromise between idiosyncrasy, a personal history, on the one hand, and the requirements of convention, the history of a discipline, on the other. (“Inventing” 135)

In the same essay, Bartholomae contends that basic writers must “have a place to begin” as well as “steps along the way” to help them become acclimated to academic life (157).

He and Anthony Petrosky provide those steps in *Facts, Artifacts, and Counterfacts:*

Theory and Method for a Reading and Writing Course (1986). These recommended

steps involve emotional intelligence strategies, although they are not so called. The course that Bartholomae and Petrosky describe is a seminar that meets three times a week for two hours each. Among the reading and writing assignments is a collective autobiography in which students explore the intersections between themes from texts they read and their own lives. The course also incorporates emotional intelligence elements similar to that of the University of Denver project discussed earlier in this chapter. Students showing signs of apathy or who disrupt the class analyze the cause of their behavior (139). Bartholomae’s and Petrosky’s seminar is a course designed to help basic writers often regarded as “outsiders” to academia assimilate to life in post-secondary institutions. That assimilation involves identifying emotions and understanding their cause, attributes of emotionally intelligent beings.

In “What Happens When Basic Writers Come to College,” (1986) Patricia Bizzell also considers the dilemma basic writers face of maintaining the world view initiated by their home communities or altering that world view as a result of their new experiences in academia. Bizzell argues that it is possible for students to learn the culture of the academy without having to give up their own. Borrowing from educational psychologist William Perry, Bizzell advises that if basic writers weigh multiple world views, they will

be able to decide which ones they are willing to commit to. However, in order to make a commitment, basic writers must interact with others, which means moving beyond the familiar frameworks of home and community; Bizzell argues that making such a move would be “well worth the risks” for basic writers. Because of the privilege the academy wields, basic writers will be able to use the knowledge they gain to aid themselves, their families, and communities (299-301). Indeed, the act of extending one’s self beyond one’s own community to gain an understanding of others is a sign of emotional intelligence, but who will initiate this step? Certainly, it would be difficult for students who are already alienated to make such a move. It would require those already in power to extend an invitation to explore multiple perspectives, including those that students bring.

In “Writing as Repositioning,” (1990) Min Zhan Lu explains how such a language community would work. Lu proposes that teachers can affirm students by making their personal and non-academic lives relevant in the academy. Unlike Bizzell, Lu does not assume the academy’s privilege. Instead, she encourages basic writers to “recall and affirm experiences, activities, and histories which are traditionally dismissed and marginalized by academic discourse and use their experiences of cultural dissonance to problematize the domination of academic culture both within and outside the classroom” (20). Furthermore, in “Conflict and Struggle: The Enemies or Preconditions of Basic Writing?” (1992), Lu proposes that students be given a choice of the discourses they will use (906). Although Lu encourages students to question and even politicize their role in the academy, she does not examine how such conversations enable students’

writing process. Is the mere invitation to talk about students' struggles sufficient to ensure a finished product? And does embracing conflict yield success?

Just as defining basic writers solely on the basis of cognition proffers a limited understanding of basic writers, discussing their identity without considering how their emotions inform their writing process also renders our definition of basic writers incomplete. While cognitivist theories highlight what basic writers do not know about writing in academic settings, social constructivists provide a reason for their lack of knowledge. Rather than blaming basic writers for what they do not know, social constructivists examine and validate the different cultures that contribute to basic writers' knowledge-making experiences. In this sense, the academy does not solely define what counts as knowledge and is even held up to scrutiny. While such practices certainly address basic writers' feelings about being in the academy, a place where they are often marginalized, those of us who are called upon to assess the writing basic writers produce must ask, "To what extent do these conversations about difference and being "othered" enable writing? To what extent do they help basic writers accomplish their common goal of passing?" The goal of social constructivism as it relates to basic writers can prove effective if it is more clearly articulated as an emotional intelligence strategy. To this extent, students can help us understand if using cultural conflicts as a platform to engage difference evokes the emotions necessary to promote and sustain writing. Otherwise, social constructivism becomes an agent to legitimize the practices of instructors, while neglecting the needs of those designated as "basic writers."

Valuing What Basic Writers Know

While some basic writing scholars attempt to close the chasm that often exists between basic writers' communities and academia by providing opportunities to talk about the differences that exist between these seemingly disparate worlds, others have gone a step further to legitimize students' communities by literally importing students' cultures into the classroom. In other words, the students' discourse is validated by becoming the model used to teach academic discourse. In this way, students' knowledge is privileged; it becomes a way of knowing. In *Rethinking Basic Writing* (2000) Laura Gray-Rosendale analyzes the conversations had among basic writers during peer editing sessions. She then demonstrates how conversational features governed by group folk logics³⁷ in peer-editing sessions helped to shape basic writers' final drafts (36). Rosendale's research demonstrates how basic writers serve as their own agents during the writing process. Another attempt to capitalize on what basic writers already know occurs in the 2001 essay "Students' Right to Possibility" co-written by Keith Gilyard and Elaine Richardson. Using black discourse styles, including proverbs, aphorisms, biblical verses, direct address, signifying, and testifying, Gilyard and Richardson showed that the discourse styles reflected in the communities of many basic writers were effective strategies for writing when objective graders assigned higher scores to essays that used black discourse styles than to those that did not. Finally, in "'Real Niggaz's Don't Die': African American Students Speaking Themselves into Their Writing," (1997) Kermit

³⁷ Group folk logics are the rules that govern conversation within a group. Some of these features include giving accounts (conceding, making excusing, providing a justification, and making refusals); saving face; and politeness strategies (36-48).

Campbell worked specifically with African American male basic writers labeled as “at-risk.” In an effort to legitimize and affirm his students’ identities, Campbell assigned his students African American male biographies that used African American discourse forms. Students in turn used the same style in narrative and expository essays to elaborate on their participation in language groups.

Indirectly, the strategy that each of these scholars uses is an attempt to address the emotional needs of students who often feel left out of academic conversations that fail to acknowledge or validate their experiences. Implicitly, each study invites further research on the impact of their unique approaches on students’ attitudes about the course or writing or the effectiveness of their approaches on student retention and success. Certainly, one of the ways to validate each approach is to provide evidence that indicates each strategy in fact motivated students to complete writing projects as well as to submit written products academically sanctioned by the researchers’ respective institutions. Such a project could be supported by a theory of emotional intelligence.

While recent studies indicate a growing shift away from error to define basic writers, research also demonstrates a need to explicitly address the role emotions play in basic writers’ writing process. With much of the literature describing basic writers as defective—error-ridden, cognitively deficient, aliens, and outsiders—there has been no explanation to justify their motivation despite such discouraging diagnosis. This unacknowledged quality that stems from affect can also be added to the list of attributes used to define students called basic writers.

Conclusion

The absent presence of emotional intelligence concepts is evident in major theories informing both Composition Studies and Basic Writing. As we have moved further away from purely objective theories and started observing more closely writers themselves and their process, it has been impossible to talk about writers' processes without considering some aspect of affect. While we have borrowed aspects of emotional intelligence in process theory, expressionist theory, and social constructivist theory, it is time to consider more fully how emotions impact writing, and now that emotional intelligence instruments are available, we can measure the extent to which a theory of emotional intelligence can help improve students' writing, retention, and success.

Although all writers and people in general can benefit from emotional intelligence concepts to guide their decision-making process, basic writers make interesting subjects because of their persistence despite the delimiting ways they have been defined in academic settings. The characterizations of basic writers as error-ridden, cognitively deficient, and outsiders have been a mainstay since the inception of basic writing at CUNY. Yet, basic writers learn to correct their errors and behave in ways that divest them of their outsider status. Certainly, there is a way to tap into this inspiring behavior, and a theory of emotional intelligence can name those emotions that best serve basic writers, thus broadening our perception of them and their writing process.

Chapter 4: Assessment: A Lesson in Values

Abstract: This chapter describes the various methodologies and underlying theories used for this study. At the same time, this chapter explains how the values of each stakeholder including the researcher, the institution in which the research took place, students, and the scientific community, influenced the methodology and, invariably, the outcome.

“But there [is] no distinct advantage in waiting for the perfect instrument—or, for that matter, the perfect research design—before starting, any more than educators would wait for the perfect curriculum before teaching. Just because the perfect study cannot be performed does not mean that it should not be approximated” (76).

Alice Brand, *The Psychology of Writing*

A Description of the Research Design

In “The Politics of Validity” (1996), Maurice Scharton writes, “Indeed, it is not reasonable to hope for truth from an assessment. The best one can hope for is that an assessment faithfully represents one’s values, thereby facilitating the best return in one’s educational investments” (54). Represented in this study are a number of competing values, including those of science, the researcher, the sponsoring research institution, and the students. These conflicting values have enriched the study’s outcome since each constituents’ perspective helped shape the results.

This study incorporated both quantitative and qualitative measures. The quantitative measure consisted of the Mayer-Salovey-Caruso Emotional Intelligence Test (MSCEIT), a 141-item multiple-choice test that measures one’s ability to identify emotions; understand the cause of emotions and how they evolve over time; use emotions to foster a desired attitude or mood; and manage emotions in one’s self and others to

produce desired results. Pre- and post-tests from participants in treatment and comparison groups were compared to determine if teaching emotional intelligence skills in a fifteen-week term increased students' emotional intelligence score. Additionally, students' scores on in-and out-of class writing assignments were compared to students' MSCEIT post-test scores to determine if a relationship existed between emotional intelligence and success and emotional intelligence and writing skills. Qualitative measures consisted of emotional intelligence journals wherein students identified emotions during each phase of the writing process, including pre-writing, developing a thesis statement, outlining, developing a first draft, receiving feedback and revising the essay. Students' responses determined dominant positive and negative emotions during the writing process as well as aiding and inhibiting emotions during each writing assignment. Ultimately, these responses inform a pedagogy based on a theory of emotional intelligence that can be used for basic writing instruction.

Research Site

The research site for this project was Howard Community College where I have taught developmental writing for thirteen years. Howard Community College is located in Columbia, Maryland, a suburb of Baltimore and the metropolitan D.C. areas. This two-year, open-door institution services over 6,000 full-time and part-time students annually. Nearly 70% of them attend part-time. The student population is diverse, with 56% Caucasians, 22% African Americans, 11% Asians, 4% Hispanics, 1 % Native Americans, and 7% who report their ethnicity as "other" or "unknown." Eighty-two percent of the student population are residents of Howard County. The median age of the HCC student is twenty-three, 60% of whom are female (See).

Sample Population

Participants in this study consisted of 31 students enrolled in four sections of ENGL-097 (Fundamentals of Writing) during the 2005-2006 school year.³⁸ Subjects ranged in age from 17 to 43, 68% of whom were traditional-aged (between the ages of 17-22). Out of the 31 participants involved in this study, 64.5% (20) were White; 22.6% (7) were African-American, 3.2% (1) was Native American; 3.2% (1) was Hispanic; 3.2% (1) reported “Other”; and 3.2% (1) reported his or her race “Unknown.” Fifty-eight percent were female. Participants typified the community college student juggling numerous responsibilities while attending school; 80% of this group worked either part- or full-time, and 52% lived independent of their parents.

A quasi-experimental design was used whereby the entire sample was divided into treatment and comparison groups. Individual T-tests performed by Dr. Nidhi Srivastava,³⁹ research associate in the office of Planning, Research, and Organizational Development at Howard Community College, indicated no significant difference between the Fall and Spring groups. To obtain institutional and thus financial support for this project, I submitted a proposal to Howard Community College’s Planning, Research, and Organizational Development office to conduct an outcomes assessment project. This meant working with other faculty members who would be invested in the project. For

³⁸ Only those respondents were included in the analysis who had responded to all components of the quantitative study, i.e. pre- and post MSCEIT, demographic survey, and post-semester attitudinal survey.

³⁹ Dr. Srivastava performed all data analysis for this study. Dr. Srivastava is a Fellow in Management from the Management Development Institute in Gurgaon, India and has a Master’s degree in Business Administration from the University of Lucknow, Lucknow, India.

this study, fellow instructor Amelia Yongue taught the comparison group for the Fall 2005 semester. To ensure consistency in course design and treatment for both groups, we met on a regular basis to synchronize course material and to review as well as to revise lesson plans. Her feedback during this process was invaluable. We taught the courses during the same time of day—the early afternoon, 1:00 p.m. and 2:00 p.m. In order to include non-traditional students in the study, both treatment and comparison groups were taught in the evenings during the Spring 2006 semester. Schedule conflicts prevented Ms. Yongue from teaching during the Spring semester; as a result, I taught both groups. Despite this inconsistency between Fall and Spring comparison groups, an analysis of the data found no differences in the results of either group taught by Ms. Yongue or myself.

Subjects in both treatment and comparison groups took the Mayer-Salovey-Caruso Emotional Intelligence Test at the beginning and end of the semester to determine their emotional intelligence score. Those in the treatment group were taught emotional intelligence skills as determined by the Mayer-Salovey-Caruso model. My purpose was to determine the effect that teaching emotional intelligence skills would have on students' writing skills, retention, and success. Both treatment and comparison groups received the same writing assignments and wrote the same number of essays; however, the treatment group received pre-writing assignments that incorporated emotional intelligence components. Students in the treatment group used emotional intelligence skills to identify and understand the emotions and motives of characters from case studies on which writing assignments were based. Students also practiced using and managing emotions by making judgments about the best course of action characters should take to achieve desired results. Those in the comparison group responded to the same case

studies without incorporating emotional intelligence strategies. Students in the treatment group also recorded their emotions throughout the writing process while those in the comparison group responded to meta-cognitive questions designed to help them explain their thoughts about their writing process.⁴⁰ Table 4.1 outlines the treatment for both treatment and comparison groups.

Table 4.1
Methodology for Treatment and Comparison Groups

| Treatment Group | Comparison Group |
|--|--|
| <ul style="list-style-type: none"> • Took the Mayer-Salovey-Caruso Emotional Intelligence Test at the beginning and end of the semester | <ul style="list-style-type: none"> • Took the Mayer-Salovey-Caruso Emotional Intelligence Test at the beginning and end of the semester |
| <ul style="list-style-type: none"> • Completed pre-writing assignments that incorporated emotional intelligence components | <ul style="list-style-type: none"> • Completed pre-writing assignments that elaborated on some issue raised by assigned reading (case studies) |
| <ul style="list-style-type: none"> • Wrote essays based on case studies that called for problem-solving skills | <ul style="list-style-type: none"> • Wrote essays based on case studies that called for problem-solving skills |
| <ul style="list-style-type: none"> • Kept journals that monitored emotions governing the writing process | <ul style="list-style-type: none"> • Responded to questions about what worked, what did not work, and what they could do differently to improve writing |
| <ul style="list-style-type: none"> • Completed demographic surveys | |

⁴⁰ An example of an emotional intelligence journal entry can be found later in this chapter (see pp. 86-88). Examples of metacognitive questions can be found in Appendix A. 4.

- Completed post-semester attitudinal surveys
- Completed demographic surveys

After explaining the nature of the study to both groups, students signed consent forms granting or denying their permission to participate in the study.⁴¹ Students were informed they would not be penalized for choosing not to participate in the study.

Opting out of the study meant not taking the Mayer-Salovey-Caruso Emotional Intelligence Test, not completing surveys, and not having any written work published in the study. However, all students would have to complete all written assignments including emotional intelligence journals since they encompassed a significant percentage of students' homework grade. This section now turns to the actual study itself. Part I describes the methodology for quantitative components; part II describes the methodology for qualitative components.

Part I: Methodology Based on Quantitative Study

Dr. Srivastava used the Marginal Homogeneity Test, Pearson's Chi Square based Exact Test, and One Way ANOVA to analyze the quantitative data. Srivastava conducted each test using SPSS 14 (Statistical Package for the Social Sciences). This software package allows users to compute statistical data ("SPSS" Vogt 305). The following section provides a description of each test and how it was used.

Marginal Homogeneity Test

⁴¹ Approved IRB consent forms can be found in Appendix A.1.

The marginal homogeneity test is applied to sets of responses consisting of pairs of correlated data. The goal of the test is to compare the probability distribution of the first member of the pair with the probability distribution of the second member. In this study, the test was used to determine the margin in which MSCEIT scores for students in both comparison and treatment groups were the same before and after the test procedure. Since students in the treatment group were taught emotional intelligence theory based on the Mayer-Salovey-Caruso model, ideally responses for the treatment group should have varied more on the post-test than responses from those in the comparison group. The marginal homogeneity test examines the degree to which those responses differed and thus the effectiveness of the methodology used for the treatment group.

Independent Sample T-Test

Known as Students' T-Distribution, this test is based on probability and is used to determine the extent to which results occurred due to treatment or by chance. The T-test is applied when the population follows the normal distribution; when the sample size is less than 30; and when the standard deviation—how far each data point is from the average-- is unknown (Donnelly 197). Independent Sample T-tests were used to compare pre-and post MSCEIT scores for treatment and comparison groups.

Pearson's Chi Square based Exact Test

This test can be used for several purposes. The Chi-squared test can be used for data based on or built around categories. It can also be used to determine statistically significant differences between participants' actual responses and their expected responses. The closer the observed frequency is in comparison to the expected frequency,

the larger the Chi-squared statistic. The larger this number is, the greater is the probability that the treatment worked and the results were not due to chance. (Chi-Squared Test,” Vogt 43). In this study, Pearson’s Chi Square Based Exact Test was used to determine the relationship of students’ emotional intelligence scores and their performance in the course.

Since the study involved a small size ($n=31$), exact tests were used. In statistics, exact tests are used to show the exact relationship between two variables as opposed to their probable relationship. More specifically, exact tests are used in small samples because a probability statistic may not be large enough to determine if the treatment worked or if the results occurred totally by chance.

One Way ANOVA

In case one variable set was normally distributed⁴² and another was not, One-Way Analysis of Variance (ANOVA) was used to analyze the data. One-way ANOVA determines whether a single variable influenced results or if the results occurred by chance. More specifically, ANOVA tests how one factor may have accounted for the difference between sample averages (“ANOVA,” Vogt 8-10). In this study, ANOVA was used to determine whether students’ performance in the course influenced EI score. Table 4.2 shows how the various tests were applied.

Table 4.2 Data Analysis Plan

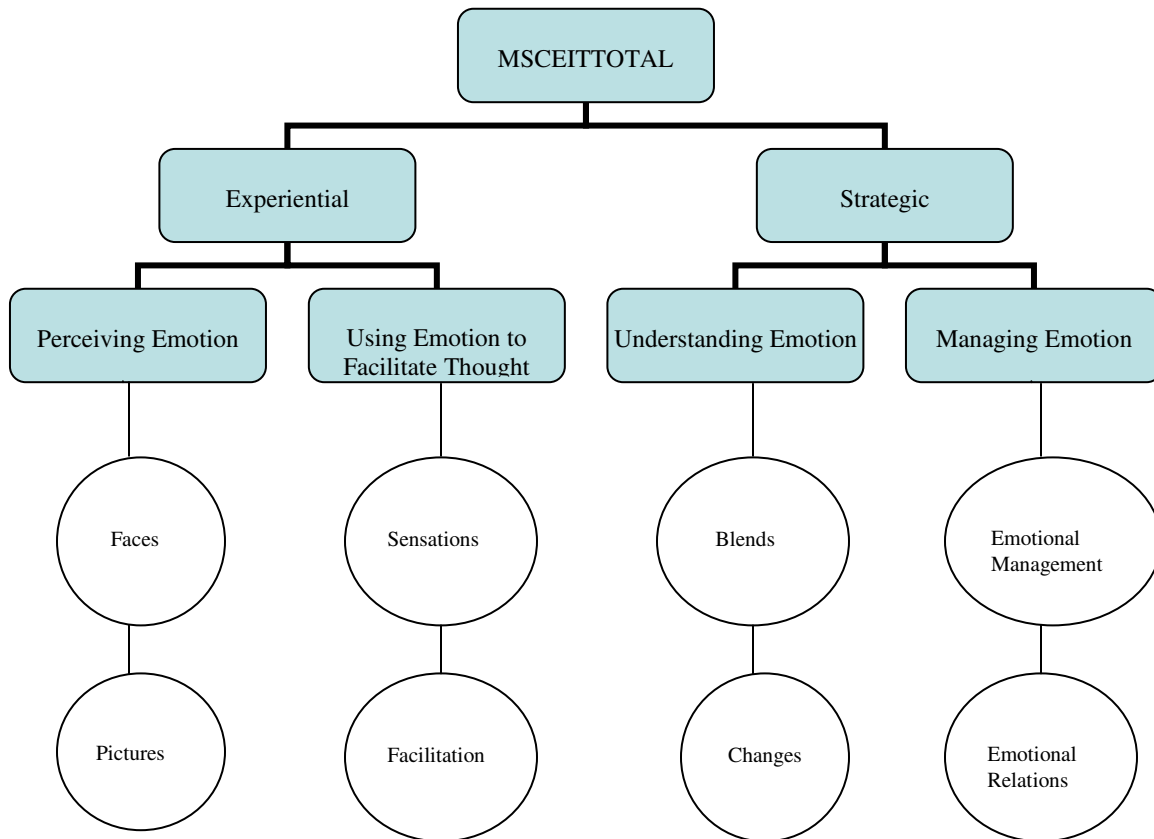
⁴² Normal distribution means that all the points in a data set form to create a bell curve, with most points at the center.

| Research Questions | Statistical Tests |
|--|---------------------------------------|
| Pre and Post EI Comparison | Marginal Homogeneity Test |
| Comparison between Exp and Ctr. Groups on the Pre and Post EI Scores | Independent Sample T Test |
| Demographics and EI | Pearson's Chi Square based Exact Test |
| EI and Performance | Pearson's Chi Square based Exact Test |
| EI and Performance (Scale variables) | One way ANOVA |

Using the MSCEIT: Performance Does not Always Lead to Practice

In Chapter 2, I provided a description of the types of questions the MSCEIT poses to assess specific emotional intelligence skills (see pages 28-29). Here, I provide a brief description of the MSCEIT scores and how they are broken down. The MSCEIT produces four scores: an overall Total EI score, two area scores, four branch EI scores, and eight task scores. The total EI score is first broken down into two area scores: the experiential emotional intelligence quotient and the strategic emotional intelligence quotient. The experiential emotional intelligence quotient is a combination of the perceiving emotions quotient and the facilitating thought quotient. The experiential quotient describes the degree to which participants can recognize emotions in faces and pictures and the extent to which they can use emotions to think (Mayer, Salovey, Caruso, *MSCEIT Manual* 14). The strategic emotional intelligence quotient is a combination of the understanding emotions quotient and the managing emotions quotient. The strategic emotional intelligence quotient indicates the extent to which one can understand emotions and how they change over time as well as the extent to which individuals can manage emotions in themselves and in others. The area scores are further broken down into branch scores: perceiving emotions, facilitating emotions, understanding emotions, and managing emotions. These scores are then broken down into eight different task

scores.⁴³ Figure 4.1 indicates the four branches of emotional intelligence and their subcategories.



In Chapter 2, I justified using the MSCEIT because it is the first emotional intelligence test that measures emotional intelligence based on ability; that is, subjects must demonstrate their ability to perform certain tasks. However, my observation of students' behavior at times conflicted with MSCEIT results. A particular student in the study who received an above-average score of 101 on the MSCEIT openly derided another student who had written numerous spelling errors in a draft that he shared in a

⁴³ Mayer, Salovey, and Caruso warn that Task scores should be interpreted cautiously since their reliability is lower than the other three branches (*MSCEIT User's Manual* 18).

group. When I approached this student about her behavior, she did not understand why I had not seen the humor in her fellow classmate's mistakes. This same student complained that I had forgotten to give the class dessert when I treated them to dinner as a way of thanking them for participating in the study. This student's emotional intelligence score did not reflect her ability to demonstrate emotional intelligence in real-life settings. Her behavior certainly did not reflect Mayer and Salovey's claim that "the emotionally intelligent person is often a pleasure to be around and leaves others feeling better" ("Emotional Intelligence" 201). Yet, despite this student's failure to demonstrate emotional intelligence in these situations, she was diligent in her work and received a B in the class. It appears that this student was able to apply emotional intelligence skills in areas where it would benefit her the most. On the other hand, another student who scored less than average on the MSCEIT (under 100) demonstrated emotional intelligence by showing respect towards the instructor and her classmates. This student was also diligent and persistent and also received a B in the course. Such discrepancies raise questions about the ecological validity⁴⁴ of the MSCEIT; in other words, students' scores on the MSCEIT could not always be generalized to how they conduct themselves in real life.

This disconnect between students' scores and their actual behavior is a reminder that objective measures such as the MSCEIT are limited in the information they provide.

⁴⁴ This is a term that Mayer, Salovey, and Caruso use in "Emotional Intelligence: Theory, Findings, and Implications." The psychologists defend the ecological validity of the MSCEIT in a scientifically-controlled experiment in which lower-scoring MSCEIT participants and higher-scoring MSCEIT participants were asked to determine the emotions of videotaped graduate students who were expressing themselves. Those who scored higher on the MSCEIT were more successful at predicting the graduate students' emotions (201). However, experiments like these do not help us to understand the choices individuals make on a day-to-day basis when their interactions with others go undetected.

In its truest sense, emotionally intelligent behavior would result from one's conscious decision to act in emotionally intelligent ways. In other words, a problem with the MSCEIT test is that it only looks at outcomes and does not explain why a person would choose to behave in a certain way (Matthews, Zeidner, and Roberts 26) or in certain circumstances. While the MSCEIT values correct responses on a test, it cannot guarantee that a right answer will lead to acceptable behavior. To this extent, the MSCEIT only offers information about a person's performance, not their lived practice.

The Challenge of Capturing “True” Emotions in Emotional Intelligence Journals

While the MSCEIT measures test-takers' ability to produce correct answers, emotional intelligence journals attempt to get at *how* students use emotional intelligence skills in their writing. Modeled after Alice Brand's Emotional Scale for Writers (BESW) discussed in the previous chapter, emotional intelligence journals allowed students to record their emotions during the writing process. Similar to Brand's scale, students identified the time of day they had completed the writing assignment, the place(s) wherein they had worked on the assignment, the length of time the assignment took to complete, and whether or not they had completed the task. Supplied with Brand's glossary of emotion words, students were asked to choose words from among a list of adjectives that best described their emotional state during specific phases of the writing process. Students were also provided a space to include an adjective not provided in the handout. Figure 4.2 provides an example of the emotional intelligence journals used in this study.

Figure 4.2 Emotional Intelligence Journal Sample

Assignment 1 - Brainstorming

Name:

1. Did you complete this assignment?

| | |
|------------------------------|-----------------------------|
| Yes <input type="checkbox"/> | No <input type="checkbox"/> |
|------------------------------|-----------------------------|

2. When was it written? (check as many that may apply)

| | | | |
|----------------------------------|------------------------------------|----------------------------------|--------------------------------|
| Morning <input type="checkbox"/> | Afternoon <input type="checkbox"/> | Evening <input type="checkbox"/> | Other <input type="checkbox"/> |
|----------------------------------|------------------------------------|----------------------------------|--------------------------------|

3. Where was it written? (check as many that may apply)

| | | | |
|-------------------------------|---------------------------------|-------------------------------|--------------------------------|
| Home <input type="checkbox"/> | School <input type="checkbox"/> | Work <input type="checkbox"/> | Other <input type="checkbox"/> |
|-------------------------------|---------------------------------|-------------------------------|--------------------------------|

4. How long did the writing take?

| | | |
|--|--------------------------------------|---|
| More than 2 hours <input type="checkbox"/> | 1 - 2 hours <input type="checkbox"/> | less than 1 hour <input type="checkbox"/> |
|--|--------------------------------------|---|

5. Did you receive help with this assignment?

| |
|--|
| Yes <input type="checkbox"/> --> Teacher/Lab Aid <input type="checkbox"/> Student <input type="checkbox"/> |
| No <input type="checkbox"/> |

Immediately after you have **finished brainstorming** please check the various emotions you felt **before**, **during**, and **after** this phase. Refer to the list of emotions and their definitions provided to you in class to choose the emotions that most accurately reflect how you feel.

THERE ARE NO WRONG OR RIGHT ANSWERS. TAKE YOUR TIME AND TRY TO BE AS ACCURATE AS POSSIBLE.

| Positive | | |
|---------------------------------------|------------------------------------|-----------------------------------|
| <input type="checkbox"/> Adventurous | <input type="checkbox"/> Excited | <input type="checkbox"/> Happy |
| <input type="checkbox"/> Affectionate | <input type="checkbox"/> Inspired | <input type="checkbox"/> Relieved |
| <input type="checkbox"/> Satisfied | <input type="checkbox"/> Surprised | |

Other:

| Negative | | |
|------------------------------------|-------------------------------------|------------------------------------|
| <input type="checkbox"/> Afraid | <input type="checkbox"/> Anxious | <input type="checkbox"/> Ashamed |
| <input type="checkbox"/> Bored | <input type="checkbox"/> Confused | <input type="checkbox"/> Depressed |
| <input type="checkbox"/> Disgusted | <input type="checkbox"/> Frustrated | <input type="checkbox"/> Lonely |
| <input type="checkbox"/> Shy | <input type="checkbox"/> Angry | |

Other:

Please answer the following questions thoroughly and completely.

Now explain how these emotions evolved over time. That is, which did you feel first, second, third, etc.?

Explain as best as you can what caused you to experience the various emotions you identified above.

Which emotions aided you in **brainstorming**? How did these emotions help you "get in the mood"?



Which emotions made **brainstorming** difficult? In what ways did they stifle your progress?



Please make sure you've answered **ALL** of the questions and then click Submit!

| | |
|----------------|---------------|
| <u>S</u> ubmit | <u>R</u> eset |
|----------------|---------------|

The emotional vocabulary from which students chose were divided into two categories: positive and negative. Brand describes positive emotions as “approach” emotions. They give people a sense of comfort and attract people to others (Brand, “Writing and Feelings” 293-294). Brand creates two categories for negative emotions, negative passive and negative active. Negative passive emotions refer to a slow movement away from people or things that cause discomfort or dissatisfaction. Examples of negative passive emotions are shame, boredom, confusion, depression, loneliness, and shyness (Brand, “Writing and Feelings 294). Finally, negative active

emotions involve tension and result in aggressive behaviors. Examples of negative active emotions are fear, anger, anxiety, disgust, and frustration (Brand, "Writing and Feelings" 294).⁴⁵ Although I used the same list of positive and negative emotions that Brand developed, I did not distinguish between passive and aggressive negative emotions. While Brand wished to record the intensity of writers' emotions, I was more interested in understanding which emotions enabled basic writers to write with relative ease and which emotions inhibited the writing process.

This study also differed from Brand's in that it incorporated a model of emotional intelligence theory to elicit responses from students. While Brand's model asked students to identify their emotions and to report which emotions were most useful during the writing process, she did not have them theorize their cause. Using emotional intelligence based on the model established by John Mayer, Peter Salovey, and David Caruso, students in this study were asked to identify their emotions, describe how their emotions changed over time, and to explain how certain emotions helped the writing process and how others made writing more difficult. These questions, often elaborated on in class, led to helpful discussions about strategies for writing when certain emotions made writing difficult or thwarted it altogether.

Since I was interested in determining which emotions aid in persistence and academic success, it was also important for me to capture basic writers' emotions during a typical fifteen week semester when their patience and endurance are tested not only

⁴⁵ Brand explains that negative active emotions involve high levels of energy and tension. As a result, more writing should occur with these emotions. However, some negative active emotions, such as frustration and disgust can also result in the production of little or no writing. Unlike the negative active emotions, the negative passive emotions result in less activity (*The Psychology of Writing* 65).

because of what may be happening inside the classroom, but also because of what may be taking place outside of it. However, consistently recording their emotions over a fifteen-week period was not an easy task for a number of the participants.⁴⁶ As in Brand's study, students were encouraged to record their emotions immediately after they had completed a task. Yet, this was often not the case, as some would complete journals during class on the day submissions were due. Since several did not complete journals until the last minute—sometimes weeks after they had completed a task—it is impossible to determine the extent to which students accurately recorded their emotions. My value of recording students' emotions as accurately as I could conflicted with students' values of simply doing what was necessary to receive homework credit and complete the course. These issues were not unlike those experienced by Brand. In her study of advanced expository writers taking a traditional fifteen-week writing course that had been condensed to eight-weeks, she explains the difficulty of getting at students' true emotion states. Several weeks into the course, students seemed desensitized to repeated exposure to the BESW; because of fatigue and burnout, students felt “less” of any emotion (*The Psychology of Writing* 112).

More generally, Brand points out some of the problems of self-report scales:

The scales themselves may suggest emotions that respondents are not really feeling, or remind them of emotions that they were feeling but were not sufficiently salient to be reported simultaneously. Pure emotions may be assumed, but mixed emotions are more prevalent in human experience and more difficult to articulate. Furthermore, no matter how sophisticated a feeling state, people can report only those aspects of emotional

⁴⁶ Initially, students submitted paper versions of journals. Eventually, I switched to electronic journals that students submitted online. Electronic journals freed me of the burden of deciphering poor handwriting and theoretically made journal submissions more convenient for students.

experience for which they have language, which may not always capture the experience they are trying to describe. (*Psychology of Writing* 69)

Brand further explains, that even when people do have the language to express how they feel, they do so abstrusely and inaccurately (*Psychology of Writing* 69, 74). However, Brand argues that having people report their emotions provides information about how people think about their emotional states (74). Even still, some participants report what they think the researcher wants to hear, and this interferes with the researcher's understanding of how participants think about their emotions. At other times, participants may resist reporting their emotions altogether. In the present study, some students reported the same emotions repeatedly. For example, one student reported feeling "neutral" about each writing assignment for weeks, and occasionally created his own category of feeling "pissed," especially after receiving feedback. Reporting emotions is a difficult task, especially under test conditions when responses are involuntary and are being recorded and shared by the researcher. Test conditions for this study in which I was not only the researcher but also the students' instructor, may have altered or influenced participants' response. The difficulty of recording students' emotions often resulted from my own desire to get at students' emotions conflicting with students' academic goals of completing the course. This conflict in values may have affected the extent to which students accurately reported their emotions.

Emotional Intelligence as Authentic Practice in the Writing Classroom

In developing this course, it was important to create a seamless approach for infusing emotional intelligence concepts into every aspect of the course. While I wanted to remain true to the core objectives of teaching writing skills, I also wanted to ensure that students did not lose sight of emotional intelligence concepts. I had to consider how

I could use the Mayer-Salovey-Caruso approach to emotional intelligence theory to teach writing and determine how a writing pedagogy using emotional intelligence theory would look. While the methodology I chose was theoretically sound, its application in the classroom generated challenges.

Since emotional intelligence has to do with using emotions to solve problems, it was only appropriate that a problem-solving rhetoric be incorporated into the design of the course to teach writing skills. This concept is most clearly defined in John Bean's text, *Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom* (1996). A problem-solving rhetoric is merely the combination of cognitivist, social constructivist, and expressionist approaches contained within the pedagogical category of the new rhetorics.⁴⁷ The combination of these three modern approaches to teaching writing was ideal for this project. In the previous chapter, I showed how cognitivism, social constructivism, and expressionism each utilized aspects

⁴⁷ The New Rhetorics consists of a number of strategies developed in the 1960s and 70s to move composition instruction beyond the mere teaching of grammar and correctness and to help professionalize the field of Composition Studies. Through scientific inquiry, researchers in the field began to examine how language worked as a knowledge-making tool. Because the research pointed to several explanations, members of CCCC could not decide on a single operational strategy for the term; hence, there are several applications of its use. Basic rhetorical research explains how various rhetorical strategies can be applied to create successful rhetorical products. Metarhetorical research examines the nature of rhetoric and defines its attributes. Rhetorical criticism examines rhetorical strategies applied in texts. Historical or comparative research compares rhetorical theories. However, I am referring to the branch of the New Rhetorics that informs pedagogical research wherein effective ways of teaching writing and speaking are studied and theories are then developed to undergird classroom practices; (Berlin, *Rhetoric and Reality* 132). Cognitivism, expressionism, and social constructionism are three modern approaches to teaching writing that grew out of the movement in the sixties. As has already been discussed, each approach is designed to discover truth from various perspectives, cognitivism in the direct observation of composing processes, expressionism through self-exploration, and social constructionism through the interaction of place, time, author, audience, and language (Berlin, *Rhetoric and Reality* 155).

of emotional intelligence. While the expressionistic approach hones in on the writers' feelings, the social constructivist model helps writers identify the perspectives of interlocutors to negotiate meaning. Finally, the cognitivist approach helps writers map out what they are thinking as they are writing to identify problems in their writing and ultimately resolve them. Although none of these approaches explicitly addresses the need for emotions to write, each implies the need for emotions by using aspects of emotional intelligence. The combination of each approach to formulate a problem-solving rhetoric incorporates *all* aspects of emotional intelligence set forth by the Mayer-Salovey-Caruso model. For this reason, it was the problem-solving approach that I chose as the theoretical framework for my approach to teaching writing.

Writing assignments were based on recommendations from John Bean and Edward White. According to Bean, effective writing assignments must not only use a variety of rhetorical modes, but also should be presented as a problem that the student, who assumes a position of authority on the subject, addresses (84). Additionally, in his chapter on designing effective writing assignments, Edward White says that good writing topics consider students' age, their ability to write on the topic, and their background (*Teaching* 100). All of these factors were taken into consideration when designing students' writing assignments.

Topics for each writing assignment were based on case studies contained in the text *Case Studies for First-Year Experience Students* (Riesen, Szarlan, and Singha, 2003). This text features short vignettes of no more than two or three paragraphs that explain dilemmas often encountered by first-year students. For example, one writing assignment required students to read a case study about roommates, Jose and Christopher.

While Jose is a diligent student who goes to class every day and takes notes, Christopher sleeps in and gets notes from Jose when he returns from class. After the seventh time, Jose begins to feel used and angrily confronts Christopher. The scenario ends here, leaving students to resolve their dilemma. Ultimately, students chose to write essays either about setting limits in relationships or how to remain motivated when a class is no longer interesting. Ideally, students would apply the same advice they gave to characters like Christopher and Jose to themselves.

Writing assignments consisted of three parts. “A” exercises were pre-writing exercises that invited students to write in different genres. Students wrote skits, letters, rap, or poetry to generate ideas that might eventually become integrated into the essay draft. “B” exercises were designed to integrate emotional intelligence concepts into students’ writing, as well as to allow them to brainstorm further about the topic.⁴⁸ Based on the case study that framed each assignment, students would answer questions that required them to identify emotions in characters presented in the case studies, explain the cause of those emotions, analyze the emotional choices each character faced and provide advice to resolve the conflict presented in the case study. Often students were asked to reflect on similar experiences they may have had and to explain how they used specific emotions to resolve the conflict, and to evaluate whether their choice was the best decision. When time permitted, we would discuss these dilemmas in class, often raising issues relevant to students’ experience. “C” exercises were formal writing tasks for which students would receive a grade. “C” exercises asked students to produce multi-paragraph, thesis-driven essays that logically presented a solution to a student’s dilemma.

⁴⁸ Students who were a part of the control group answered a different set of questions pertaining to the case study without using emotional intelligence concepts.

Hence, “C” exercises gave form and shape to ideas presented in the previous pre-writing exercises. Before submitting the “C” exercise for a grade, students would peer-edit with either myself or a lab assistant⁴⁹ and at least three other classmates. After receiving feedback, students had the opportunity to revise their essays and then submit them for a grade. Appendix A.3 provides examples of writing assignments.

Despite the extensive planning that went into the course, it was obvious to me that students were fatigued with topics that centered on the challenges which accompany academic life. In the same way that students in Brand’s study became exhausted with her methodology (*Psychology* 112), students in my study became exhausted with mine. I had hoped that writing about such challenges would not only help students anticipate these issues, but also would provide them the opportunity to utilize emotional intelligence skills to help them effectively address these issues if they were ever to face them. However, some complained that by the fourth essay, they felt they were merely repeating themselves; to them it appeared that they had been writing on the same topic in slightly different ways. My desire to have students utilize and practice emotional intelligence skills in their writing by emphasizing a problem-solving rhetoric may have created the opposite desired effect. Rather than helping students to use emotional intelligence skills, I may have created a resistance to their use. To this extent, the value I placed on students’ learning emotional intelligence skills may have conflicted with students’ own preference for writing about a greater range of subjects that interested them.

⁴⁹ A lab assistant comes in during the second hour of class and shares the instructor’s job of providing students feedback on each step of the writing process. This person must have a bachelor’s degree in English or a related field.

Essay Five: The Challenge of Assessing Writing in Controlled Settings

Essay Five, a departmental final exam, requires students to draft an in-class essay in two hours and is worth 20% of students' grades.⁵⁰ The test is designed to assess students' writing ability at the end of the course. The developmental writing team takes painstaking efforts to prepare students for the exam. Generated from articles, essays, or short stories, exam topics are decided by a subcommittee of members from the developmental writing team. Topics are "tested"⁵¹ and edited by the group and then are sent to the entire team for approval. After the entire team approves the topics, team members develop and share lesson plans leading up to the writing assignment.

Instructors give students the chosen article two weeks before the in-class assignment. Students and faculty discuss the article and freewrite on issues related to the exam topic. More than a week before the exam, students are actually given the topic and are encouraged to practice writing from it at home. Students draft an outline and review it with their instructors before the day of the exam. On the actual day of the exam, most students are allotted two hours to write the essay from the outline alone. Students with documented learning disabilities are permitted to write the essay with no time constraints in the Test Center.

Although the writing team's philosophy has not been recorded or archived, a common understanding of the writing process exists between members. In faculty development sessions, we talk about writing as a reflective, recursive, and collaborative

⁵⁰ The topic for Essay 5 can be found in Appendix A.5.

⁵¹ By "tested" I mean that committee members try writing on the topics they have developed; if they have problems writing on the topics, the topics themselves are edited until it is agreed that students could write on the topics quickly and easily.

effort wherein both product and process are valued. However, faculty at my institution have experienced the same dilemma that has plagued writing instructors for decades—how to assess writing in controlled settings. What is often missing in these sessions is time for collaboration or revision. The omission of these steps in the writing process contrasts with how we teach writing during the semester. While we emphasize writing as a process throughout the semester, we assess only the product at the end. Because of this discrepancy, some question if “real writing” can be measured in testing conditions where writing topics are manufactured and writing conditions are superficially imposed. I discuss these conflicting values more fully in the next section, which details the holistic grading procedures for the pre- and post-writing samples, for many of the same issues regarding the in-class assessment of writing resurfaced during that part of the study.

The Challenge of Reliability and Validity in Holistic Scoring Methods

Developed by the Educational Testing Service in the early 1960s, holistic scoring is a procedure used for evaluating writing directly. The holistic scoring method eventually replaced standardized multiple choice tests, such as the Educational Competency Test issued by the ETS because writing teachers argued that the test did not measure writing but only aspects of writing, such as how to punctuate, choose correct words, organize, use grammar appropriately or stylize sentences. Writing instructors felt that such a piecemeal treatment of composition did not reflect what they taught in the classroom, nor did it accurately predict students’ performance in subsequent writing courses (Elliott 166-167). The issue of what good writing is and who gets to determine good writing was addressed by Paul B. Diedrich of ETS in 1974: “As a test of writing ability, no test is as convincing to teachers of English, to teachers in other departments, to

prospective employers, and to the public as actual samples of each students' writing, especially if the writing is done under test conditions in which one can be sure that each sample is the student's own unaided work" (qtd. in Elliott 186). Diederich's plan involved using college-educated housewives as lay readers for teachers. After taking a variety of tests measuring verbal ability, essay writing, and grading and correcting papers, the readers would work with the teachers who familiarized them with the curriculum, then passed on to them the chore of grading papers (Elliott 190). Diederich's study proved that the use of readers had no negative impact on schools that employed them (190). His plan not only eliminated the need for writing tests developed by the College Board or the Educational Testing Service, but it also allowed teachers control over judging writing ability (191). The direct assessment of writing called for scientific procedures to ensure that testing procedures were both valid and reliable. However, the goals of science that demand exactness and controlled procedures often conflict with the writing process which is often non-linear, messy, and recursive. These conflicting values are often the center of debate about holistic grading assessment.

In *Teaching and Assessing Writing* (1985), Edward White clearly outlines the procedures for holistic grading developed by the ETS: 1) Essay raters are called to read papers at the same time and place with the same number of hours and the same number of breaks; 2) A scoring guide is used to establish grading criteria 3) Sample papers ("anchor papers") that reflect the different points on the scoring guide are distributed to the readers; each reader assigns a grade to each sample paper; the goal is to obtain agreement on the scores of the sample papers as well as to help readers "internalize" the criteria for the scoring guide. White states, "Not until all readers are in close agreement on the

scores of these sample papers and on what characteristics have determined the score can a reliable reading begin” (*Teaching and Assessing* 25). 4) A table leader is present at each table during the rating session to ensure that a consistent reading takes place. 5) Two readers who assign separate grades to the same essay conduct multiple independent scoring; scores may differ by one point; however, papers that differ by a score of two or more receive a third read by a different reader.⁵² 6) Records are kept to determine reliable readers for future sessions (26). Despite attempts to objectify the scoring procedures, questions of reliability and validity are always at issue.

For the purposes of this dissertation, validity means that a test measures what it says it measures (Wiersma 276; Scharton 53) and can take on various forms: 1) Construct validity occurs when the design of an instrument reflects the theory upon which the research is based (Scharton 55). 2) Content validity shows that the test itself measures the skills that were taught. 3) Concurrent validity occurs when students’ performances on a test correlate with their performances on other assessments. 4) Predictive validity shows that the test can accurately predict a student’s performance in a particular course (Scharton 55). Reliability is defined as: “the consistency with which something is measured by maximally similar methods. . . . In practice, this requires obtaining at least two measurements, typically by retesting an individual on the same test, by the use of parallel forms of a test, or through measures of internal consistency” (Shale 78-79). Reliability also means fairness (Huot, “Towards a New Theory” 557) and necessitates a controlled setting that yields consistent results as much as possible.

⁵² While White indicates that the third reader resolves the “split,” others argue that in order to produce a reliable score, the three scores should be averaged (Cherry and Meyer 122).

Problems with construct validity occur when assessments lack any theoretical basis. Earlier in this chapter I provided the theoretical justification for my approach to teaching writing using a problem-solving approach that incorporated cognitivist, social constructivist, and expressionist theories. Their combination led to pedagogy of writing that utilized all four aspects of emotional intelligence theory based on the Mayer-Salovey-Caruso model. Writing assignments used in the holistic scoring session were designed to deliberately hone both writing and emotional intelligence skills. Pre- and post writing samples asked participants to solve a dilemma not unlike one that they may have faced in real life. In establishing ranking criteria for the holistic grading sessions, instructors agreed that the most effective essays were those that clearly identified the problem, provided a solution and explained why that solution would work. This type of essay would require effective writing as well as effective emotional intelligence skills because in providing a solution, one would have, to some degree, understand the person to whom they were giving advice and the possible consequences of following the advice given. To this extent, the test design does measure the skills being taught. Equally important, the design of the test would help determine if demonstrated emotional intelligence in the essay response would correlate with an above-average emotional intelligence score on the MSCEIT as well as students' success in the course. See Appendix A.6 for pre- and post-writing samples.

Participants provided writing samples at the beginning and end of the semester. The samples were collected and used to compare students' writing skills at the beginning of the course with their writing skills at the end of the course after course objectives had been taught. Unlike graded in-class assignments like Essay Five, holistic assignments do

not impact students' grades. Student essays are ranked based on essays in the same set. Essays designated for holistic scoring sessions are but one measure of students' writing skills and are measured based on assignment-specific criteria. White explains: "[A] holistic score is like a percentile rating: It has meaning only in reference to the group that was tested and the test criteria embodied in the scoring guide for that particular test" (28). Holistic scores are meant to compare students' performance on a *single* assignment and is only one indicator of writing skills (Camp 98). Holistic scores allow researchers and teachers to directly assess students' writing ability, and at the same time to generalize to other writing samples (Shale 89). If used properly, holistic scores can predict students' performance in other courses and on other writing assignments.

The procedures used to produce a controlled testing environment for holistic rating sessions often raise questions of content validity. Content validity shows that the skills that were taught were actually the skills being tested (Scharton 55). Although the idea of holistic scoring is to have raters evaluate writing by grading "real writing," some argue that the artificial testing situation imposed by holistic assessment is anything but real. In "Holistic Scorings: Past Triumphs, Future Challenges," Edward White states "While it is true that students producing text during a test are doing a kind of writing, its "reality" is of a peculiar kind: first draft (usually), pressured, driven by external motivation rather than an internal need to say something, designed to meet someone else's topic and grading criteria" (90). Hence, grading holistically means grading the product, not the process (91), my primary concern with Essay Five. At the same time, White admits that most writing is produced under artificial circumstances as are most testing situations (91). Artificially imposed conditions created for holistic scoring require

participants to produce writing diametrically opposed to those who teach writing as a process. This discrepancy jeopardizes content validity. As I have mentioned before, without the benefit of revision and feedback, the writing process is rendered incomplete in restrictive timed sessions.

A solution to the problem of content validity would be to assess students' writing using the portfolio method. In "Portfolio Approaches to Assessment: Breakthrough or More of the Same?" (1996), Sandra Murphy and Barbara Grant describe portfolios as a collection of student writing produced in "natural settings," uninterrupted by artificially imposed testing purposes. This collection prevents overgeneralizations of how students write based on a single sample; portfolios document how students write and revise, offering a more complete rendering of writing as a process. Portfolios also give empowerment to students because they include their own reflections or assessment of what the writing process was like for them (289). Because portfolios include a collection of the stages that occur in writing, they are a more accurate depiction of writing as a *process*. Portfolios have been hailed as "continuous, multi-dimensional, collaborative, knowledge-based, and authentic" (qtd. in Camp, "New Views" 141).

However, despite the efforts of portfolios to correct some of the problems inherent with holistic grading, this method has not gone unchallenged. Some English instructors oppose using portfolios for assessment purposes because of the time that would be required to train faculty to use portfolios, to create assignments and evaluate portfolios (Larson 279). Others have argued that standardizing portfolio usage for assessment purposes undermines the diversity and individualization that portfolios ordinarily allow (Murphy and Grant 295). Furthermore, some school boards and

administrators view portfolios as lacking the rigor and exactitude needed to compare with students' performance in other districts and states (Larson 278). Nearly a decade ago, researchers had not found portfolio usage for assessment purposes to be either valid or reliable (Larson 272). The most recent research in composition studies to date indicates that these findings have not changed.⁵³

The next major problem with holistic scoring methods is that of reliability. One of the areas in which reliability is often jeopardized is writing prompts. For example, giving students the option of choosing among several topics often leads to unreliable tests since different topics may indeed measure different skills. A selection of topics that requires different skill levels from participants can produce inconsistent results, which would make the test unreliable. White recommends that every student be given only one question to ensure that the same skills are being measured (*Teaching and Assessing* 107). For the pre- and post writing assignment used in the holistic grading session, students were given parallel topics about balancing school obligations with other responsibilities. The pre-test asked participants to provide advice to students about balancing school with friend and family obligations, whereas the post-test asked participants to explain how students could balance going to school while working. Similar test conditions were established for both pre- and posttest. In each instance, students were given a short case study to read that explained the dilemma of specific characters. Students were given two hours to read the short vignette, organize their essays, and write essays that responded to the prompt. Although no test is completely reliable (White, *Teaching and Assessing* 22), measures were taken in this study to produce consistent results.

⁵³ See Dale Griffiee in "Portfolio Assessment: Increasing Reliability and Validity" (2002).

While some problems with reliability occur with test design and test conditions, other problems occur after the test has been given. Interrater reliability refers to the extent to which raters agree on a writer's score; the greater the consistency among scorers, the greater the reliability. One of the ways to ensure consistency is to choose selectively those who will rate participants' essays. In "Response: The Politics of Methodology" (1996), Roberta Camp defines assessment as a "value-laden activity" that involves the negotiation of interested parties with varying perspectives about how assessment projects should be designed, carried out, analyzed, and reported (97). In other words, they must be members of the interpretive community who share strategies for writing texts. Members of this community agree on what a text should contain, what a text is supposed to do, and how it is supposed to do it (Shale 94). In "The Influence of Training and Experience on Holistic Essay Evaluations" (1985), Carol O. Sweedler-Brown found that "more training and experience seemed to strengthen the influence of certain criteria and reduce the amount of random variation of idiosyncratic preference as a factor in holistic scores" (54). Hence, to increase the probability of interrater reliability, I asked full-time faculty from our developmental writing team who had participated in discussions that defined "good writing" for our developmental writing students to participate in the holistic ranking session.

Determining how to calculate essay scores is also an issue in terms of interrater reliability. While White expresses concerns about second readers being influenced by first readers' scores,⁵⁴ Roger Cherry and Paul R. Meyer, authors of "Reliability Issues in

⁵⁴ Since this was a relatively small project, we easily overcame this problem. Essays were pre-assigned to scorers in color-coded folders. First and second readers received the

Holistic Assessment” (1993), contend that a greater problem is that researchers are not always clear about the procedure they have used to determine raters’ scores: “in many cases, interrater reliability coefficients have been reported without identification of the particular statistic that has been calculated or of the procedures used to calculate it” (116). Such discrepancies were quite common in the literature informing this study. While White argues that third readers’ scores should determine the final rating for any essay that has received two readings that differed by more than one point (*Teaching and Assessing* 231), he later argues for a “consensus score,” that is an average of the three scores since it would produce a more accurate assessment (White, “Holistic Scorings” *Triumphs* 97, 1993). Other researchers argue that allowing a third reader to resolve a split inflates interrater reliability coefficients” (Cherry and Meyer 116). Cherry and Meyer argue that interrater reliability scores are also compromised when anchor papers are the same readings from the set to be graded because they result in an inflation of reliability scores (121).⁵⁵

For this study, the readers’ scores were averaged, producing a consensus score. According to White, “A consensus score can yield very useful measurement, which reflects the social process of judgment and offers sound statistical data” (“Holistic Scoring” 99). Data analyst Dr. Nidhi Srivastava used Cohen’s Kappa to calculate the inter-rater reliability coefficient. It is calculated as follows:

$$K=(P_o-P_c)/1-P_c$$

same color folders, which allowed both reads to occur simultaneously without the perception of scores.

⁵⁵ The reliability score increases since the anchor papers are openly discussed and agreed on by the group; since second or third reads are not incorporated in the norming, they are not accounted for.

where P_o is the observed proportion of agreement between raters and P_c is the proportion predicted by chance. Since Cohen's Kappa formula only calculates the coefficient using two scores, Srivastava replaced the second reader's score with the third reader, who served as the adjudicator when scores differed by more than one number. The inter-rater reliability value for pre-tests adjusted for the third-read score based on the Cohen Kappa's formula was .39. The post-read inter-rater reliability value was .23. Srivastava indicates in her analysis that a score of 1 indicates perfect agreement among raters; a score below .20 is regarded as "poor"; .21-.40 as "fair"; .41-.60 as "moderate," .61-.80 as "substantial," and .81-1.00 as "almost perfect." Based on the Cohen Kappa formula, both pre-and post-test scores assigned by scorers in the holistic scoring session were only "fairly" reliable.

However, despite what appears to be a fairly low inter-rater reliability coefficient, Srivastava did determine that a statistically significant relationship existed between students' grades on the sample post-test and their course grades. Table 4.3 indicates a great deal of consistency between participants' post-test course and the final grade they received in the course. One hundred percent of those who received a passing score of 3 or better on the post-test received grades of C or better in the course. Out of the seven students who received a score of 1 or 2 on the post-test, 4 or 57% received a D in the course, resulting in their failure. Altogether, the scores raters provided on the post-test coincided with students' performance in the course over 90 percent of the time. If this statistic is chosen, then the interrater reliability among the raters was quite high since the scores assigned to students during the holistic grading session could also be generalized to their performance in the course.

In “Essay Reliability: Form and Meaning” (1996), Doug Shale claims that “perfect marker agreement is not . . . a necessary precondition for high reliability in writing assessment” (94). Instead, Shale argues that what should be counted is the “universe score” which is a prediction of how well scorers can generalize from writing samples to students’ overall writing ability. Shale explains that “if the obtained scores derived from a particular measurement agree closely with the universe score, the observation may be regarded as reliable or generalizable” (87). Based on this premise, the reliability for holistic scorers was high since the obtained scores in the holistic scoring session could be generalized to students’ performance in the course. Unless holistic scoring serves the institution in which it is used, it lacks value. In this case, the use of holistic grading to predict success in the course serves the institutional goal of evaluating students fairly and consistently. Since raters predicted students’ success in the course 90% of the time, it is this statistic that attains value, for it validates the discussions among faculty who make up the interpretive community that determines what good writing is.

Table 4.3 Grades on Post Test and Course Grades - Cross Tabulation

| | | Course Grade | | | | Total |
|------------------|---|--------------|---|----|---|-------|
| | | A | B | C | D | |
| Post-Test | 1 | 0 | 0 | 1 | 1 | 2 |
| | 2 | 0 | 0 | 2 | 3 | 5 |
| | 3 | 1 | 2 | 5 | 0 | 8 |
| | 4 | 0 | 1 | 7 | 0 | 8 |
| | 5 | 1 | 5 | 2 | 0 | 8 |
| Total | | 2 | 8 | 17 | 4 | 31 |

Conclusion

One of the goals of this project was to conduct scientific research in a realistic setting. However, the dynamic context within which this research took place resisted the

controls that scientific research demands. My desire to capture students' emotions during the writing process often collided with the need in scientific research to set controls and limits. While the conflicting values proved to be a challenge for the research, it highlighted the complexity of assessing emotional intelligence and writing.

Studying writers' emotions depend on both the values of science and the students' experiential practice, which may conflict. The Mayer-Salovey-Caruso Emotional Intelligence Test, a multiple-choice test, does not elaborate on the reasons test-takers make certain choices or how they come to make them. Alternatively, even when subjects' own opinions about their emotional states are privileged over objective measures, they, too, must be questioned since individuals often have difficulty naming their emotions due to the sheer complexity of them.

A similar conflict of values existed in describing the act of writing. While the writing process is valued in most writing assignments, the product is valued in others. We clearly see the writing process valued in assignments that ask students to generate ideas and write in different genres and modes without fear of penalty; that allow them to write with the opportunity to receive feedback from peers and instructors, and once given that feedback, provide them an opportunity to revise what they have written. However, these practices collide with those that ask students to produce finished products in unnatural settings with the purpose of getting at "real" writing.

This study is a representation of collective values espoused by the scientific community, the researcher, the research institution, and the students. Though each of these perspectives is different, the combination of them helps to create the knowledge this study attempts to distill. Wherever possible, I tried to reconcile these values and

attempted to make them work together in a way that would produce a study that was as close to being valid and reliable as possible.

Ultimately, what this study values are students and finding more about them so that we can assist “basic” or “developmental” writers to pass. This study values the academic journeys that have led these students to our classrooms and the internal and external processes that coalesce to form their writing. It values the emotional and palpable steps that will help them achieve their goal as writers. While the contradictions inherent in this study make it unlikely that this study will arrive at any conclusions or “truth,” it will widen the opportunity for further exploration in this relatively young field called emotional intelligence.

Chapter 5: Towards a Pedagogy Informed by Emotional Intelligence Theory

Abstract: This chapter provides the results of both qualitative and quantitative components of this study, details the study's limitations, and provides implications for classroom instruction and further research. The chapter concludes with a summary of what the research revealed and what can be gained from it.

“This research [on emotions] is just beginning to fill in the blanks. It means to generate a series of hypotheses that may be tested more vigorously in the future. And if it provides the field with new things to think about and helps vault the barriers to studying emotion and writing, it has more than accomplished its task” (306).

Alice Brand in “Writing and Feelings: Checking Our Vital Signs”

This study had three primary objectives: 1) to determine if a relationship existed between emotional intelligence and writing skills 2) to determine the extent to which a theory of emotional intelligence could aid in students' retention and success in a basic writing course and 3) to determine how basic writers use emotions to complete the writing process. To achieve the first objective students' scores on the MSCEIT pre- and post-tests were compared to their grades on individual writing assignments and their overall grade in the course. To achieve the second objective, the MSCEIT was administered to both treatment and comparison groups at the beginning and end of the semester. Students in the research group were taught emotional intelligence skills based on the Mayer-Salovey-Caruso model while students in comparison group were not. MSCEIT scores from both treatment and comparison groups were compared to determine if teaching emotional intelligence skills within a fifteen-week semester had improved students' emotional intelligence scores. To achieve the third objective, students in the

research group kept emotional intelligence journals for thirteen weeks in which they monitored their emotions throughout the writing process for four writing assignments.

Students who kept journals were required to select from a pre-defined list of positive and negative emotions that enabled them to identify their emotional states for each writing phase. Cross tabulation was performed between the writing phase and students' selection of emotions in emotional intelligence journals. Based on analysis frequencies within and across assignments, percentages were obtained and then were used to determine dominant emotions, dominant positive emotions and dominant negative emotions. Students' responses provide additional insight into how writers unaccustomed to the rules of academic writing use emotions to begin writing and complete the writing process.

The following questions were initially posed in chapter one and were used to frame the study. In the following sections, each of these questions is answered in turn:

1. Can teaching emotional intelligence skills in a fifteen- week semester improve students' emotional intelligence?
2. Does a relationship exist between emotional intelligence skills and success and emotional intelligence skills and retention rates for basic writers?
3. What role does emotional intelligence play in the writing process? That is, how do basic writers use emotions to write? Which emotions are most helpful in the writing process? Which emotions impede the writing process?
4. What part of the writing process is the most emotionally difficult for basic writers? What part of the writing process do basic writers perform with the greatest emotional ease?

Table 5.1 arranges the MSCEIT Total scores from the lowest to the highest with a brief explanation of the emotional intelligence skill level each score indicates. Out of the 31 participants involved in this study, 16 % scored in level 1, which indicates a need to *develop* emotional intelligence skills. Most students (41.9%) scored at the second level, which indicates a need for *improving* emotional intelligence skills; 22.6% scored at level 3 which indicates a low average level of emotional intelligence; 6% scored at level 4, which suggests a high average of emotional intelligence; 12.9 % scored at level 5, which indicates a competent level of emotional intelligence. None of the participants scored at the sixth or seventh level, which indicates emotional intelligence as a definite strength. A score of 100 is considered to be within the average range of emotional intelligence based on the original sample population used in the MSCEIT model (Mayer, Salovey, and Caruso, *MSCEIT Manual* 18). Based on these criteria, most participants in the study, over 80%, scored less than the average range on the pre-test.

Table 5.1 Participants' Pre-test MSCEIT Total Scores

| MSCEIT Score Range | Indicants | Level | Totals |
|---------------------------|----------------------|--------------|---------------|
| 69 and less | Consider Development | 1 | 5 |
| 70-89 | Consider Improvement | 2 | 13 |
| 90-99 | Low Average | 3 | 7 |
| 100-109 | High Average | 4 | 2 |
| 110-119 | Competent | 5 | 4 |
| 120-129 | Strength | 6 | 0 |
| 130 and more | Significant Strength | 7 | 0 |
| | | | 31 |

The following section answers the research questions informing this study.

Part I: Findings Based on Quantitative Analysis

Can teaching emotional intelligence skills in a fifteen- week semester improve students' emotional intelligence?

Table 5.2 reveals that only modest gains were made in terms of students' pre-MSCEIT and post-MSCEIT totals. Whereas the average score for all participants on the pre-MSCEIT was 2.58 or Level 2, which indicated a score of 70-89, their average score on the post-MSCEIT was only slightly higher, 2.61, which would place participants' score in the same range. Hence, the average EI score both at the beginning and at the end of the semester was below 100, indicating a less-than-average score for all participants.

Table 5.2 Descriptive Statistics of Pre- and Post MSCEIT Scores

| Pre and Post MSCEIT Components | N | Mean | Std. Deviation | Minimum | Maximum |
|---------------------------------------|----------|-------------|-----------------------|----------------|----------------|
| PreMSCEIT Total | 31 | 2.58 | 1.232 | 1 | 5 |
| PreExperiential | 31 | 3.26 | 1.437 | 1 | 6 |
| PrePerceiving | 31 | 3.58 | 1.544 | 1 | 7 |
| PreFaces | 31 | 4.26 | 2.113 | 1 | 7 |
| PrePictures | 31 | 3.39 | .989 | 1 | 5 |
| Prefacilitating | 31 | 3.19 | 1.447 | 1 | 6 |
| Prefacilitation | 31 | 3.71 | 1.716 | 1 | 7 |
| PreSensations | 31 | 3.06 | 1.237 | 1 | 5 |
| PreStrategic | 31 | 2.35 | .877 | 1 | 5 |
| PreUnderstanding | 31 | 2.42 | .672 | 2 | 4 |
| PreBlends | 31 | 2.32 | .599 | 2 | 4 |
| PreChanges | 31 | 2.52 | .769 | 1 | 4 |
| PreManaging | 31 | 2.45 | .961 | 1 | 5 |
| PreEmotion | 31 | 2.74 | 1.182 | 1 | 5 |
| PreEmotions_Relationship | 31 | 2.45 | .961 | 1 | 5 |
| PostMSCEIT | 31 | 2.61 | .882 | 1 | 4 |
| PostExperiential | 31 | 3.29 | 1.296 | 1 | 6 |
| PostPerceiving | 31 | 3.58 | 1.432 | 1 | 7 |
| PostFaces | 31 | 4.10 | 2.119 | 1 | 7 |
| PostPictures | 31 | 3.42 | 1.057 | 1 | 5 |
| PostFacilitating | 31 | 3.16 | 1.463 | 1 | 6 |
| PostFacilitation | 31 | 4.00 | 1.549 | 1 | 7 |

| | | | | | |
|--------------------------------|----|------|-------|---|---|
| PostSensations | 31 | 2.84 | 1.267 | 1 | 5 |
| PostStrategic | 31 | 2.39 | .715 | 1 | 4 |
| PostUnderstanding | 31 | 2.32 | .541 | 2 | 4 |
| PostBlends | 31 | 2.23 | .762 | 1 | 4 |
| PostChanges | 31 | 2.42 | .672 | 2 | 4 |
| PostManaging | 31 | 2.77 | .884 | 1 | 4 |
| PostEmotion | 31 | 2.97 | .983 | 2 | 5 |
| PostEmotions_ Relationships | 31 | 2.81 | 1.014 | 1 | 5 |

Table 5.3 reveals that there were no statistically reliable differences between treatment and comparison groups in pre- and post- MSCEIT scores, except one. Students in the treatment group scored higher only on identifying facial expressions on the post-test than students in the comparison group. This finding suggests that the methodology used in this basic writing course produced limited results since students improved emotional intelligence skills at the most fundamental level. Thus, incorporating emotional intelligence skills in a content course may only yield modest results if taught in a fifteen-week semester.

Table 5.3 Analysis of difference between Treatment and Comparison Groups on MSCEIT Scores

Descriptive Statistics

| | 1=TreatGrp; 2=CompGrp | N | Mean | Std. Deviation | Std. Error Mean |
|------------------|--------------------------|----|----------|----------------|--------------------|
| PostExperiential | 1 | 18 | 94.9444 | 11.36803 | 2.67947 |
| | 2 | 22 | 94.0000 | 18.74389 | 3.99621 |
| PostPerceiving | 1 | 18 | 98.9444 | 14.13578 | 3.33184 |
| | 2 | 22 | 95.5000 | 16.54071 | 3.52649 |
| PostFaces | 1 | 18 | 98.6667 | 20.49103 | 4.82978 |
| | 2 | 22 | 108.5000 | 30.57972 | 6.51962 |
| PostPictures | 1 | 19 | 99.2105 | 8.95407 | 2.05421 |
| | 2 | 22 | 93.0909 | 13.42673 | 2.86259 |
| PostFacilitating | 1 | 19 | 93.1579 | 14.01294 | 3.21479 |

| | | | | | |
|--------------------------------|---|----|----------|----------|---------|
| | 2 | 22 | 94.8182 | 19.40946 | 4.13811 |
| PostFacilitation | 1 | 19 | 101.3158 | 13.43318 | 3.08178 |
| | 2 | 22 | 101.3182 | 19.42602 | 4.14164 |
| PostSensations | 1 | 19 | 90.5263 | 13.37647 | 3.06877 |
| | 2 | 22 | 92.4091 | 15.89747 | 3.38935 |
| PostStrategic | 1 | 19 | 86.2632 | 8.84962 | 2.03024 |
| | 2 | 22 | 83.3636 | 10.06430 | 2.14572 |
| PostUnderstanding | 1 | 19 | 84.7368 | 7.71609 | 1.77019 |
| | 2 | 22 | 80.3636 | 7.78610 | 1.66000 |
| PostBlends | 1 | 19 | 83.5263 | 10.04085 | 2.30353 |
| | 2 | 22 | 84.0000 | 10.01428 | 2.13505 |
| PostChanges | 1 | 19 | 89.7368 | 9.10337 | 2.08846 |
| | 2 | 22 | 82.0455 | 8.97869 | 1.91426 |
| PostManaging | 1 | 19 | 89.2105 | 11.84426 | 2.71726 |
| | 2 | 22 | 88.4545 | 13.00816 | 2.77335 |
| PostEmotion_Mgt | 1 | 19 | 93.8421 | 10.64197 | 2.44143 |
| | 2 | 22 | 91.0909 | 11.56311 | 2.46526 |
| PostEmotions_Relati onships | 1 | 19 | 86.6842 | 13.89265 | 3.18719 |
| | 2 | 22 | 87.9545 | 13.76496 | 2.93470 |
| PostMSCEIT | 1 | 18 | 88.7778 | 10.70215 | 2.52252 |
| | 2 | 22 | 86.0000 | 14.01360 | 2.98771 |

Does a relationship exist between emotional intelligence, writing skills, and success?

Success for students taking developmental writing means receiving an average score of C- (70%) or better on all graded writing assignments and /or an average score of C-(70%) or better in the course. While 80% of students' grades are based on graded written assignments, 20% of their grade is based on homework, labs, and grammar exercises. Hence, it is possible (though rare) for diligent students who struggle mastering writing skills throughout the semester to pass because they successfully complete homework, labs, and grammar assignments. In this sense, success is not only a measure of writing skill, but also a measure of persistence.

Students' writing skill level was determined by their performance on three essays written outside of class (Essays 1, 2 and 3); their performance on two in-class graded assignments (Essays 4 and 5) and the comparison of their pre-writing sample and post-

writing sample scores. This study found statistically significant relationships between students' MSCEIT score level, their success in the course, and their writing skills. Table 5.4 reveals that course averages increased with each MSCEIT score level. Those who scored in the low average (90-99) or high average or above (100+) (i.e. levels 3 and above) on the MSCEIT received higher course averages and consistently scored higher on both in- and out-of class essays than their counterparts who scored in levels 1 or 2, which indicated a need to develop or improve emotional intelligence skills. The course average for students scoring at level 1 was 64; at level 2 was 76; level 3 was 78.83 and level 4 was 80.43. A similar incremental pattern was established for writing skill level. The average scores on all 5 in and out-of-class written assignments were 63.2 for level 1; 75.0 for level 2; 76.79 for level 3 and 80.2 for level 4.

Table 5.4 Post MSCEIT Total and Performance – Descriptives

| | | N | Mean | Std. Deviation | Std. Error | Minimum | Maximum |
|----------|---------|----|-------|----------------|------------|---------|---------|
| Course % | <=69 | 1 | 64.00 | . | . | 64 | 64 |
| | 70-89 | 17 | 76.00 | 7.280 | 1.766 | 61 | 89 |
| | 90-99 | 6 | 78.83 | 9.065 | 3.701 | 66 | 93 |
| | 100-109 | 7 | 80.43 | 7.020 | 2.653 | 73 | 91 |
| | Total | 31 | 77.16 | 7.836 | 1.407 | 61 | 93 |
| Essay 1 | <=69 | 1 | 65.00 | . | . | 65 | 65 |
| | 70-89 | 17 | 76.59 | 9.900 | 2.401 | 55 | 98 |
| | 90-99 | 6 | 71.00 | 7.772 | 3.173 | 58 | 78 |

| | | | | | | | |
|---------|---------|----|-------|--------|-------|----|----|
| | 100-109 | 7 | 80.00 | 5.774 | 2.182 | 75 | 90 |
| | Total | 31 | 75.90 | 9.053 | 1.626 | 55 | 98 |
| Essay 2 | <=69 | 1 | 65.00 | . | . | 65 | 65 |
| | 70-89 | 17 | 72.12 | 7.407 | 1.796 | 58 | 85 |
| | 90-99 | 6 | 72.33 | 10.482 | 4.279 | 58 | 88 |
| | 100-109 | 7 | 83.57 | 8.960 | 3.387 | 70 | 97 |
| | Total | 31 | 74.52 | 9.486 | 1.704 | 58 | 97 |
| Essay 3 | <=69 | 1 | 70.00 | . | . | 70 | 70 |
| | 70-89 | 17 | 75.41 | 8.761 | 2.125 | 55 | 93 |
| | 90-99 | 6 | 81.83 | 10.420 | 4.254 | 70 | 98 |
| | 100-109 | 7 | 80.86 | 10.189 | 3.851 | 65 | 98 |
| | Total | 31 | 77.71 | 9.512 | 1.708 | 55 | 98 |
| Essay 4 | <=69 | 1 | 58.00 | . | . | 58 | 58 |
| | 70-89 | 17 | 76.29 | 11.055 | 2.681 | 55 | 93 |
| | 90-99 | 6 | 78.50 | 11.743 | 4.794 | 65 | 98 |
| | 100-109 | 7 | 79.00 | 5.354 | 2.024 | 70 | 85 |
| | Total | 31 | 76.74 | 10.370 | 1.862 | 55 | 98 |
| Essay 5 | <=69 | 1 | 58.00 | . | . | 58 | 58 |
| | 70-89 | 17 | 74.59 | 6.947 | 1.685 | 65 | 85 |
| | 90-99 | 6 | 79.83 | 10.553 | 4.308 | 70 | 98 |
| | 100-109 | 7 | 77.57 | 11.223 | 4.242 | 65 | 97 |
| | Total | 31 | 75.74 | 9.212 | 1.655 | 58 | 98 |

Mayer, Salovey, and Caruso have argued that a relationship exists between emotional intelligence and verbal intelligence (“Emotional Intelligence” 292).⁵⁶ This means that those who understand language and how language works may also be able to understand more readily the language of emotions and how to use them. This relationship of students’ emotional intelligence score and writing skills is demonstrated in the section that follows. I provide examples of 4 students’ essays that reflect each MSCEIT level represented in the post-MSCEIT total scores. As MSCEIT scores increased, students correspondingly produced essays with fewer grammatical errors; a clear sense of purpose and audience; clearly organized ideas around a central thought; specific solutions to the dilemma presented in the prompt; and a growing sophistication in style and rhetorical choices. These findings are significant since they suggest that those of us who teach writing skills may also be inherently teaching the types of emotional intelligence skills advocated by Mayer, Salovey, and Caruso.

Statistically significant relationships existed between students’ course grades and several MSCEIT components, including their ability to choose among strategies that would lead to pleasing results (Strategic) and their ability to understand the cause of emotions (Understanding) and how they evolved over time (Changes). Table 5.5 indicates the statistically significant relationships that existed between sub-MSCEIT components and their performance in the course. Students’ performance on the strategic portion of the MSCEIT post-test had a statistically significant relationship to their course grade and Essays 1, 2, 3, and 5. Students’ ability to understand the cause of emotions

⁵⁶ Mayer, Salovey, and Caruso define verbal intelligence as “understanding vocabulary, sentences, and extended textual passages” (“Theory” 198).

indicated a statistically significant relationship associated with their course grade and Essays 2, 3, and 5. Students' ability to understand how emotions change over time on the MSCEIT post-test had a statistically significant relationship with Essay 5. Students' ability to manage emotions had a statistically significant relationship to Essay 1. In terms of students' performance on the MSCEIT pre-tests—pre-facilitating, pre-strategic, pre-understanding, pre-changes, pre-managing and pre-emotions – all had a statistically significant relationship to students' course grades. The results of this study show that higher-level emotional intelligence skills, such as using emotions, understanding emotions, and managing emotions were demonstrated skills for those who were successful in the course.

While statistically significant relationships existed between some features of emotional intelligence score and students' performance on in- and out-of-class writing assignments, no statistically significant relationship was found in the difference in pre- and post- writing samples and difference in pre- and post-MSCEIT scores. In other words, an improvement in post-writing sample score would not necessarily mean an improvement in post-MSCEIT score.

Table 5.5 Statistically Significant Relationships between MSCEIT and Performance

| MSCEIT Components | Performance Measures | p Values for statistically significant relationships | Statistical Tests |
|---------------------------|-----------------------------|---|--------------------------|
| Post Pictures | Post test | .025* | Pearson's Exact test |
| Post Strategic | Course Grade | .002** | |
| Post Understanding | Course Grade | .017* | |
| Post Changes | Course Grade | .007** | |
| Post MSCEIT Total | Essay 2 | .023* | ANOVA |
| Post Strategic | Course% | .006** | |
| Post Strategic | Essay 1 | .038* | |
| Post Strategic | Essay 2 | .001** | |
| Post Strategic | Essay 3 | .005** | |
| Post Strategic | Essay 5 | .000** | |
| Post Understanding | Course% | .015* | |
| Post Understanding | Essay 2 | .020* | |
| Post Understanding | Essay 3 | .048* | |
| Post Understanding | Essay 5 | .037* | |
| Post Changes | Essay 5 | .002** | |
| Post Managing | Essay 1 | .037* | |
| Pre Facilitating | Course Grade | .014* | Pearson's Exact test |
| Pre Strategic | Course grade | .032* | |
| Pre Understanding | Course Grade | .006** | |
| Pre Changes | Course Grade | .024* | |
| Pre Emotions Relationship | Course Grade | .011* | |

* < .05

** < .01⁵⁷

⁵⁷ These values are particularly significant because the relationship between emotional intelligence components and course performance is at least 95% more likely to be correlated than it is due to chance.

Does a relationship exist between emotional intelligence score and retention rates for basic writers?

Recall that only those participants who had responded to all components of the quantitative study--pre-and post-MSCEIT, demographic survey, and emotional intelligence journals for those in the treatment group-- were included in the analysis. Hence, these stipulations would result in a 100% retention rate during the semesters the study was conducted. Nevertheless, this study indicated that out of our analysis sample of 31, 20 students (64.5%) returned for the Fall 2006 semester, yet there was no statistically significant relationship between MSCEIT (and its components) and retention.⁵⁸

Summary of Findings for Quantitative Component

1. This study did not find that teaching emotional intelligence skills in a fifteen-week semester significantly improved students' emotional intelligence skills, as measured by the MSCEIT. Those in the treatment group only showed gains at the most fundamental level, identifying emotions in facial expressions.
2. This study did find a relationship between emotional intelligence skills and academic performance. Those who received higher MSCEIT scores also received higher grades in the course.
3. This study also found a relationship between MSCEIT scores and most assessments of students' writing skills. The collective averages of students'

⁵⁸ The results of this study are similar to the results of Mary Jo Wood's 2001 study comparing student persistence with emotional intelligence score (refer to chapter 2). Neither this study or Wood's found a relationship between emotional intelligence and persistence using the MSCEIT measure.

essay grades increased with the collective average of their emotional intelligence scores.

4. The results of this study show that those who scored high on higher-level emotional intelligence skills, such as using emotions, understanding emotions, and managing emotions were successful in the course.
5. While this study did find a relationship between academic performance and emotional intelligence, it did not find a relationship between emotional intelligence skills and retention.

Part II: Findings Based on the Qualitative Analysis

The qualitative analysis involved in this study examined students' emotions during the writing process. This study examined the following questions: 1) What were the dominant positive emotions that guided basic writers in the writing process? 2) Which emotions aided the writing process and where did they occur? 3) What were the dominant negative emotions felt during the writing process? 4) Which emotions inhibited the writing process and where did they occur? These questions are answered in turn.

What were the dominant positive emotions that guided basic writers in the writing process?

Table 5.6 reveals the frequency of positive and negative emotions reported in participants' emotional intelligence journals. The most commonly reported positive emotions were relief (occurring 37.5% of the time); satisfaction (33.5%); and happiness (24.5%).

Table 5.6 Frequency of Positive and Negative Emotions

| Emotions | % Within Survey |
|--------------------------|------------------------|
| Positive Emotions | |
| Adventurous | 7.2 |
| Excited | 20.3 |
| Happy | 24.5 |
| Affectionate | 1 |
| Inspired | 19.4 |
| Relieved | 37.5 |
| Satisfied | 33.5 |
| Surprised | 12.4 |
| Negative Emotions | |
| Afraid | 15.1 |
| Anxious | 22.1 |
| Ashamed | 4.5 |
| Bored | 11.1 |
| Confused | 21.5 |
| Depressed | 4.1 |
| Disgusted | 4 |
| Frustrated | 26.9 |
| Lonely | 1.4 |
| Shy | 2.5 |
| Angry | 7.5 |

Which emotions aided the writing process and where did they occur?⁵⁹

Emotions that most helped students complete the writing process were feelings of satisfaction, occurring a total of 32 times, inspiration, occurring a total of 29 times, and happiness, occurring a total of 27 times. Brand's glossary explains that the feeling of satisfaction occurs when we feel that our needs have been met (*Psychology* 220).

Students reported feeling satisfied most often when they felt they could do the work;

⁵⁹ I distinguish between positive and aiding emotions because positive emotions do not necessarily help the writing process. For example, Brand reported that basic writers are often satisfied with their work too quickly (*Psychology* 109). Hence, while satisfaction produces a good feeling, it may not necessarily provide desired results. Also, I explain later that while negative emotions are not always comfortable, they at times actually aid the writing process.

when they felt had done a good job on the assignment; when they had actually completed the assignment; and after they had received helpful feedback.

Students were most able to complete writing assignments when they felt inspired. A feeling of inspiration occurs when we feel empowered or uplifted (*Psychology*, Brand 220). This emotion was most often reported when students had sufficient ideas to work with; when they could relate to the assignment; and when they had received feedback. Happiness was also cited as a helpful emotion. Caruso and Salovey explain that happiness occurs once a goal has been achieved or when we have done something that we value or think is important (Caruso and Salovey, *Emotionally Intelligent Manager* 118). Students reported feeling happy when they perceived the goal of completing the assignment to be attainable; when they had actually completed the assignment; or when they anticipated having fun.

What were the dominant negative emotions felt during the writing process?

The most frequently reported negative emotions were frustration (26.9%), anxiety (22.1%) and confusion (21.5%). Participants in this study reported emotions similar to those that were reported in Brand's study, but to a different degree. Brand reports anxiety as the highest-ranking negative emotion for all participants in her study; however, this emotion declined after writing was completed (*Psychology* 200). Contrary to Brand's study, frustration was the highest-ranking negative inhibiting emotion for basic writers and remained the most commonly reported negative inhibiting emotion for each writing assignment. While confusion was reported less often as basic writers progressed through each individual writing assignment, their degree of confusion fluctuated from assignment to assignment. The greatest amount of confusion and frustration occurred

with Assignment 3, the only non-reflexive essay in the study, which required students to elaborate on ways teachers contribute to or hinder students' success.⁶⁰ Appendix A.7 provides a summary of aiding and stifling emotions at each stage of the writing process.

Which emotions hindered the writing process and where did they occur?

Inhibiting emotions or emotions that made it difficult for students to write were feelings of frustration, boredom, and confusion.⁶¹ Despite the fact that students' confusion about the writing process fluctuated throughout the semester, their frustration about the writing process persisted throughout. These emotions most often occurred during brainstorming, writing the first draft, and receiving feedback. According to Brand's Emotional Scale for Writers Glossary, frustration occurs when individuals feel they are prevented from meeting their goals; boredom occurs when we are uninterested or indifferent; and confusion occurs when ideas are jumbled up or disorganized (*Psychology* 220). Students reported feeling frustrated when they experienced writers' block; when they had difficulty transferring what they were thinking onto paper; when they were unsure of how to complete certain assignments; and when they did not receive adequate help. Students reported feeling bored when they were not interested in the assignment;

⁶⁰ This finding corroborates with cognitivists such as Andrea Lunsford who argued in "Cognitive Development and Basic Writers" that basic writers have difficulty abstracting outside of their own experience. While Lunsford argues that this inability is due to a lack of cognitive development, it is possible that this difficulty could also be attributed to emotions of anxiety and confusion, which were indicated in this study and make it difficult to think and process information. It is possible that addressing the emotions identified in this study could help to develop the skill of abstracting. Later in this chapter, I offer classroom strategies for addressing confusion since participants identified it as a stifling emotion.

⁶¹ Note that while negative emotions are often uncomfortable, they are not necessarily inhibiting. Some students reported that some negative emotions such as anxiety and fear actually aided the writing process. On the contrary, inhibiting emotions slow down the writing process or make it more difficult to complete.

when they did not want to do the assignment; when the assignment became repetitious; and when it seemed too difficult. Students expressed confusion when they were uncertain of what was expected or when they did not understand the assignment.

Although inhibiting emotions were apparent during the writing process for these basic writers, they were not paralyzing. Despite negative emotions students in this study were able to work through inhibiting emotions to complete all writing assignments for the course. By understanding how negative emotions impede the writing process, instructors can develop strategies to help students work through these various mental states. I provide strategies to help students work through these stifling emotions later in this chapter.

This study revealed that students experienced conflicting emotions during the writing process. For example, while brainstorming caused feelings of frustration, it also caused feelings of happiness. This is understandable since brainstorming is a way to locate a topic or a place to begin during the writing process. Finding what to say is a dilemma that many writers face. However, these initial feelings of frustration often ended in feelings of happiness once these basic writers discovered their topic and were able to elaborate on it. While many students initially felt frustrated, afraid, and anxious during various phases of the writing process, they eventually left satisfied, having their needs met to make necessary changes for revision. These findings appear to corroborate Brand, who suggests that both positive and negative emotions can help writers begin writing and sustain writing until they have generated a finished product (*Psychology* 16). This study also reinforces the notion that sustained writing may mean working through

negative emotions to clear a path for more positive emotions that allow writing to happen (*Psychology* 17).

Tables 5.6 and 5.7 reveal the pattern of aiding and inhibiting emotions that occurred throughout the writing process for all four writing assignments. Over all, basic writers experienced more positive emotions than negative emotions. The number of positive emotions for assignments 1-3 remained stable, with only a slight decline in Essay 4 (an in-class writing assignment). The number of negative emotions reported fluctuated slightly, with the most negative emotions reported for Essay #3, the only non-reflexive essay out of the group. While Brand's study suggests that personal essays produce an increase in positive emotions (*Psychology* 205), this study found that a deviation from the personal produced an increase in negative inhibiting emotions for basic writers. Our findings agree that students feel more positively when they write about themselves (*Psychology* 112).

Brand's study also indicated an increase in positive emotions and a decrease or a stabilizing of negative emotions during the writing process (*Psychology* 199). The results from this study were slightly different. The combined totals for each stage of the writing process indicated that the largest amount of aiding positive emotions occurred at the beginning of the writing process (brainstorming and thesis) and declined with more demanding stages of the writing process including organizing (outlining), writing the first draft, and receiving feedback. For the most part, basic writers experienced stronger aiding emotions at the beginning of the writing process; then the number of aiding emotions declined when each writing assignment came to a completion. This study

revealed an inverse relationship with aiding positive emotions and the size of the text. As the proportion of the text increased, the number of positive aiding emotions decreased.

The trend for negative emotions was slightly different. While negative emotions fluctuated within each writing assignment, the total number of reported negative inhibiting emotions reached their peak near the end of the writing process—writing the first draft and receiving feedback. Then they tapered off sharply when writing the revision. These findings are similar to Brand’s who indicated that over a period of several writing sessions, writers’ negative emotions “tended to flatten” (*Psychology* 199).

Table 5.7 Number of Times Positive Aiding Emotions were Reported

| | Brainstorming | Thesis | Outlining | First Draft | Feedback | Revision | Totals |
|---------|---------------|--------|-----------|-------------|----------|----------|--------|
| Essay 1 | 8 | 7 | 7 | 8 | 9 | 6 | 45 |
| Essay 2 | 7 | 9 | 10 | 9 | 5 | 5 | 45 |
| Essay 3 | 6 | 6 | 7 | 8 | 9 | 9 | 45 |
| Essay 4 | 10 | 10 | 6 | 5 | 5 | 6 | 42 |
| Totals | 31 | 32 | 30 | 30 | 28 | 26 | 177 |

Table 5.8 Number of Times Negative Impeding Emotions were Reported

| | Brainstorming | Thesis | Outlining | First Draft | Feedback | Revision | Totals |
|---------|---------------|--------|-----------|-------------|----------|----------|--------|
| Essay 1 | 5 | 6 | 7 | 7 | 7 | 6 | 38 |
| Essay 2 | 7 | 5 | 6 | 6 | 7 | 2 | 33 |
| Essay 3 | 5 | 5 | 5 | 8 | 9 | 7 | 39 |
| Essay 4 | 8 | 5 | 5 | 8 | 6 | 2 | 34 |
| Totals | 25 | 21 | 23 | 29 | 29 | 17 | 144 |

The findings of the qualitative component of this study can be summarized as follows:

1. Feelings of satisfaction, inspiration, and happiness were most useful to students in completing the writing process. In other words, in order for basic writers to complete the writing process, they need to feel their needs are being

met; they need to feel empowered or uplifted; they need to feel that what they are doing is important; and they need to feel that they are accomplishing their goals.

2. Students felt their needs were being met when they received feedback.
3. Students felt empowered or uplifted during revision after they had received feedback.
4. Students felt they had achieved their goals once they discovered what they had to say (during brainstorming) and after they had revised their essays.
5. The greatest number of positive emotions occurred while writing the thesis.
6. Frustration, anxiety, and confusion were the most commonly reported negative emotions by basic writers.
7. Negative emotions that hindered the writing process were feelings of frustration, boredom, and confusion. In other words, students find it difficult to write when they feel as if they are being hindered from completing their goals; when they are uninterested or indifferent about the assignment; when their ideas are jumbled or disorganized.
8. Basic writers experience the greatest amount of fear and anxiety when receiving feedback.
9. The most persistent inhibiting emotion felt by basic writers in this study was that of frustration.
10. Overall, basic writers in this study experienced more positive emotions than negative emotions throughout the writing process.

Implications for Teaching

Although the quantitative study revealed that teaching emotional intelligence in a fifteen-week session produced limited gains in students' emotional intelligence skills, the findings of the qualitative component have implications for teaching basic writers. As I have suggested earlier, many classroom practices inspired by the New Rhetorics already incorporate elements of emotional intelligence since they are student-centered approaches. However, by informing these practices with a theory of emotional intelligence, writing instructors can create emotionally intelligent classrooms by incorporating classroom practices that elicit the types of emotional responses that make the completion of writing projects possible. While any of the following recommendations can be useful to any writer, I have highlighted those emotions basic writers in this study indicated were most useful to them and that hindered them. What follows are suggestions for addressing each of these emotions.

Basic writers in this study indicated that feelings of satisfaction, inspiration, and happiness aided their writing process. To derive a feeling of satisfaction, it is important that basic writers receive feedback. Conferencing is an especially effective way of achieving satisfaction in basic writers since conferencing sessions are designed to meet specific needs students may have. In "See Me: Conferencing Strategies for Developmental Writers" (2003), Lynda Boynton suggests that conferences "help students find a "voice" that truly makes them a part of the academic community." Because conferences provide a tangible understanding of the concept of an audience, students more readily assume accountability for their writing choices. For example, Boynton states that successful one-on-one conferences allow students to assume an active rather

than passive role. Not only does she recommend that students have the first word, but also that they should come prepared to discuss the writing choices they have made.⁶² Conducting writing conferences in this way allows students to reveal their rationale for certain writing and rhetorical choices. This practice also reinforces recommendations of cognitivists such as Sondra Perl who suggested that one of the primary roles of writing instruction should be to help beginning writers bring order to their writing process. Because conferencing requires students to explain rhetorical and grammatical choices they have made and because conferencing satisfies students' need for feedback, it supports both cognitive and emotional models of instruction.

Basic writers also identified inspiration as a helpful emotion during the writing process. Participants in this study indicated that they wrote most readily when they were encouraged to write about themselves or about something of which they had a great deal of experience. Again, these findings corroborate with cognitivists Janet Emig and Sondra Perl who have proven that providing students opportunities to write about themselves yielded longer writing with fewer pauses and errors. Furthermore, at the same time that basic writing scholars mentioned elsewhere in this work were politicizing academic discourse by incorporating familiar discourse practices into their curriculum, they were also engaging students emotionally by inspiring them, thus uplifting and motivating them. While proponents of cognitive deficient models have argued for assignments that teach basic writers to think more abstractly, emotional intelligence theory supports a pedagogy that encourages experiential discourse.

⁶² To prepare students, Boynton gives students "Conference Behavior" handouts that explain what they should bring and the types of writing issues they should be prepared to discuss.

Feeling happy aided basic writers' writing process. Students reported feeling happy when they had completed assignments, could envision themselves completing the assignment and anticipated having fun. One of the ways in which we can help students complete assignments is to provide them with instructional rubrics. While one-on-one conferencing provides students with feedback in the classroom, students will also need guidance when they are outside of the classroom. In "The Writing Rubric" (2004), psychologists Bruce Saddler and Heidi Andrade argue that one of the goals of writing instruction is to help students become self-regulated writers. Self-regulation includes practices such as "goal setting, planning, self-monitoring, self-assessment, self-instruction, and self-reinforcement." Saddler and Andrade report that since instructional rubrics provide functions of teaching and evaluating, they give students the support they need to become self-regulated writers. A rubric should contain a description of how the finished written product should look, a list of criteria that helps the writer achieved the desired product, and a description of qualities ranging from excellent to poor that an essay should contain. Instructional rubrics given to students before they begin an assignment can help them plan, set goals, and revise (Saddler and Andrade). Flower and Hayes have indicated that successful writers are able to identify their rhetorical problem and find solutions to those problems. However, in order to arrive at a solution, the writer must understand his or her goals (369). As has been emphasized here, the responsibility of explaining the goal of a writing assignment lies with the instructor, and instructional rubrics are just one way of elaborating on those goals and making success obtainable for students.

Negative inhibiting emotions may also help to inform a pedagogy based on a theory of emotional intelligence for basic writers. While it is not possible (or even desirable) to eliminate all negative emotions that sometimes make writing difficult, it is possible to minimize them or ease them. Frustration was the persistent inhibiting emotion in this study. Frustration results when students have not met their goals. In this study, frustration occurred as a result of writer's block and as a result of students' uncertainty of how to go about completing assignments. In "Breaking the Block: Basic Writers in the Electronic Classroom" (2000), Judith Mara Kish defines writer's block as the inability to produce text because of fear of making mistakes. Because of this fear, writers continue to formulate sentences in their heads with the hope of producing the "perfect" sentence. This obsession with perfection often results in an inability to write anything (143). Kish provides several ways to address this issue including modeling the style of writing that specific genres require; providing invention activities; allowing students opportunities to research the topic; receiving peer feedback; and encouraging students to use the computer to create blocks of texts at a time rather than creating them linearly. This last recommendation removes the most common barrier to writing—finding a place to start (146-54).

Since frustration ultimately results from individuals' inability to accomplish their goals, teaching goal-setting alongside writing skills may reinforce students' success. In "Goal Setting for Students and Teachers: Six Steps to Success" (2005), Laura Rader outlines a goal-setting strategy that includes selecting and writing down goals; establishing a time to complete the goals; developing a plan to achieve the goals; envisioning completing the goals; persisting while trying to obtain the goals; and

evaluating one's progress. Because some sources of frustration originate outside of the classroom, it is unlikely that instructors will be able to help circumvent all potential barriers to students' success. In these cases, students must determine what decision will yield the best results for them at the time. Sometimes that decision may require *delaying* their academic goal, which can be an emotionally intelligent move if it is in the students' best interest. However, when the source of frustration is within the classroom, an emotionally intelligent response based on any of the suggestions provided here can help alleviate this inhibiting emotion.

Students may lose interest in a course for any number of reasons, but keeping students actively engaged may reduce the chances of boredom. In "Adult Teaching Strategies" (1995), Carol Sternberger proposes playing games to make lessons more interesting. Included in her repertoire of activities are game formats resembling bingo, crossword puzzles, Jeopardy, computer simulations, and what the author calls "hand jive" in which students respond to a question by gesturing. At the 1996 annual CCCC in Milwaukee, Wisconsin, Hans Ostrom introduces the concept of "plork," play-work, to reduce boredom in the writing class. Plork occurs when we accomplish tasks easily. Ostrom promotes plork by allowing his students to improvise in their writing by combining different forms and styles; by creating different rhythms; and by encouraging "chaos and fragmentation." He also encourages plork through imitation of styles from students and professional writers. While writing papers is an expectation of every writing class, Ostrom suggests having students also "write videos." Finally, Ostrom recommends that students and teachers co-write and co-design paper topics (9-11). Clearly, these suggestions that emphasize play, ambiguity, contradictions and shared

control in the classroom are reminiscent of expressionists like Elbow, Moffett, and Macrorie. Of course, the challenge of incorporating expressionist theory in the classroom is that it often conflicts with the institutionalization of a merit system in which students are rewarded for writing in ways that conform to standards established by English departments. With the removal of the teacher as the authority, students may become frustrated about what is expected of them and may question their preparation for future writing classes (Ostrom 13). However, if used in moderation, particularly during the invention phases, students can anticipate the writing process without the fear of becoming bored.

Brand has suggested that confusion is a natural part of the writing process for writers of all levels of experience. However, for basic writers who have little experience writing in academic settings, completing writing assignments to meet instructors' expectations can be difficult. In these instances, explicit writing instructions may be instrumental in reducing confusion about the writing process, especially for those with documented learning disabilities. In "The Effectiveness of a Highly Explicit, Teacher-Directed Strategy Instruction Routine" (2002), Gary Troia and Steve Graham explain their use of a teacher-guided instruction for students with documented learning disabilities. Because failure to plan often creates obstacles for these students later in the writing process, they were taught to set writing goals, brainstorm ideas, and organize them (3). Troia and Graham described the activities, modeled them, and then provided individual support for their students until they could accomplish these tasks on their own. In addition, the instructors explained how the strategies worked, as well as when and how students could use them. The study found that a teacher-directed strategy that

emphasized planning led to students writing longer and qualitatively better essays than their counterparts who were taught process strategies without emphasis given to planning. In “Plan-Making: Taking Effective Control of Study” (1988), Joan Carver suggests that students keep a list of problems they are having in a “study helps” section of their notebook. From this list, students choose a particular weakness and develop a specific plan to help with their problems. Students copy their plans on 3 x 5 notecards and submit the cards to the instructor who then checks them and writes comments. After a week, students have to indicate whether or not they followed the plan and the results of their decision to follow through or not (28). This system provides anonymity for students who may not feel comfortable admitting their confusion to the rest of the class as well as accountability for students addressing problems in their writing. Identifying confusion as the source of the rhetorical problem can allow instructors and students to strategically address writing problems.

A pedagogy based on a theory of emotional intelligence for basic writing instructors means understanding our primary audience (our students) and anticipating their needs. This may mean not only tapping into what students know but also gauging how they *feel*. Most importantly, the discussion of basic writers from an emotional perspective leads us to extend our conversations beyond what they can and cannot do. Instead, a pedagogy based on a theory of emotional intelligence inspires content-rich discussions, such as what classroom practices uplift, satisfy, and lead students towards their goals. Tapping into basic writers’ emotions forces those of us who teach them to examine our own practices. To understand what enables and thwarts their writing is to foster emotional intelligence to get results that both we and our students want.

Two Case Studies

This section examines two separate case studies designed to elaborate on both quantitative and qualitative findings in the study. The first case study illustrates findings from the quantitative component. In this study, I take four essay samples that reflect the 4 MSCEIT performance levels found in this study. For three out of four of the cases, students' MSCEIT scores increased as writing skills improved.

In the second case study, I elucidate findings from the qualitative component. Using journal responses from two students, I show how each student uses emotions throughout the writing process for four writing assignments. Both studies indicate that writing is a function of affect.

Case Study #1

A Look at Writing Skills Based on Four MSCEIT Performance Levels

While no single essay provides a true reflection of students' writing skill, I have provided examples of four essays arranged according to students' MSCEIT scores to show how students of various levels of emotional intelligence produce texts. Recall that a level 1 score indicated a MSCEIT score of 69 or less; level 2 indicated a MSCEIT score of 70-89; level 3 indicated a score of 90-99; level 4 a score of 100-109. A score of 100 is considered to be within the average MSCEIT range of emotional intelligence.

Each essay is based on the post-writing sample from Appendix 5. Participants were asked to explain how students could balance working while attending school. Essays were ranked holistically on a scale from 1-5, with 5 being the best score (holistic grading scale provided below). Students planned, wrote, and revised their essays in a

two-hour period. With the exception of the last essay, the scores for each essay increased as emotional intelligence score increased.⁶³ As MSCEIT scores increased, students correspondingly produced essays with fewer grammatical errors; a clear sense of purpose and audience; clearly organized ideas around a central thought; specific solutions to the dilemma presented in the prompt; and a growing sophistication in style and rhetorical choices.

Following each essay, I provide a brief analysis, distinguishing how each essay differs from the one that precedes it. I conclude each essay with suggestions for how an instructor could provide emotionally intelligent responses for each.

⁶³ This may have been due in part to the risks this student took in his writing. His essay does not conform to the five-paragraph theme if not taught then encouraged by some instructors who served as holistic raters for the sample writing. I discuss this student's dilemma and provide an emotionally intelligent response for it in the section that details the level 4 writing sample.

Essay Rankings for Students' Writing Samples⁶⁴

1—The prominent feature of these essays is a **lack of clearly stated thesis; that means the thesis does not offer a solution** to the dilemmas of going to school while working or managing family and social life. Because the thesis fails to address the problem raised by the topic, these essays also fail to develop any specific solution in body paragraphs.

2—The prominent feature in these essays is a **lack of organization**. Essays in this category are similar to those in Category 1 because the thesis does not clearly address the problem of managing family, work, or social life while going to school; however, the body paragraphs attempt to do so, but not in any organized way.

3—Unlike essays in Categories 1 and 2, essays in this category contain a thesis that points to a solution to the problem. Body paragraphs discuss solutions in fully developed, organized paragraphs. However, these essays are marred by **grammatical, spelling, or word choice errors**.

⁶⁴ Particularly problematic for some scorers was the absence of a score that designated an essay that demonstrated organization but no development. A score of 3 on the holistic ranking scale designated an essay that fit the profile of a clearly thought-out, well-organized essay but contained multiple spelling and major grammatical errors such as comma splices, run-ons, and fragments. There was no designation for an essay that was organized, was grammatically correct, but contained very little, if any, development. One group member suggested modifying the scale to reflect this change; this essay would receive the designation of a three, and a score of four would be awarded to essays with development but contained numerous grammatical and spelling errors. Ultimately the group decided to stick with the original scale, with the understanding that an under-developed essay should receive a ranking of either 3 or 4. Had time permitted, we could have reconstructed the scale to allow for these distinctions. However, half of our time had already elapsed. We shut down the discussion, albeit prematurely, for fear that we would run out time to score the essays

4—Essays in this category contain organized paragraphs controlled by a clearly stated thesis, and while these essays do not contain an overwhelming amount of major errors such as comma splices, run-ons, or fragments, they are most clearly identified by either or a combination of the following: **lack of consistent development, lack of transitions, and/or a lack of variation in sentence style and structure.**

5—While not flawless, essays in this category reflect the fundamental skills of writing. They contain a clearly stated thesis and supporting details that are logically arranged. What distinguishes these essays from others is they reflect a higher level of thinking because they not only provide solutions, but they also offer a rationale for the solution.

Level 1 Essay**Plenty Money**

Going to college and not having enough money can make a big difference in your life. The lack of money can cause one to be selected in different areas whether it's food or clothing, books, other materials for school. On the other hand, having money can be very rewarding. Having money you can afford the top of the line, when it comes to the books and maybe extra books that are needed or extra school supplies. The disadvantage of having money and the advantage of having money in college.

In college, today many students find not having enough money for college leads to part-time jobs. In a society where money is the force of survival along with daily pressure, it is hard to endure. However, many college students find part-time jobs in order to maintain a daily living, as well as, keep up with family responsibilities. The disadvantage of not having enough money is due to the fact that you have to depend on others for assistance. For the most part, if the teacher tells the student to buy some material for the class, the students most likely do not have the money for the materials. An example would be if the teacher tells the student to do a report on a certain topic for the class, and it involves making purchases. As a result, the disadvantage is that the student doesn't have the money to pay for the materials. The disadvantage of not having money in college.

Level 1 Analysis

The first essay was written by a student who received a total score of 65 on the MSCEIT, which means the student needs to consider developing emotional intelligence skills. Her essay reflects her struggle to produce text or elucidate meaning.

Although the title of the essay “Plenty Money” garners interest in the subject, the very first sentence betrays the title. Whereas the title would leave one to believe that the essay will be about having sufficient money, the opening sentence emphasizes the potential for college students not to have enough money:

Going to college and not having enough money can make a big different in your life.

The word choice in the next sentence creates even more confusion for the reader.

The lacks of money can cause one to be selected in different area whether it's foods or clothing, books, or other materials for school.

It appears that the writer is suggesting that a lack of money can cause students to prioritize their purchases. Word choices of “lacks” versus “lack” or “selected” versus “selective” prohibit meaning at the most basic level. Rather than elaborating on this idea and providing details for it, the writer goes on to make a separate, unrelated, point:

On the other hand, having money can be very rewarding.

This student not only has problems developing her thoughts, she also has problems communicating them clearly. Many of her thoughts are disjointed and incomplete, making it almost impossible for the reader to understand what her feelings

are about the subject. Her thesis, “The disadvantage of having money and the advantage of having money in college” makes it impossible for readers to gauge her point of view.

Within a two-hour period, the writer produces two paragraphs. She struggles merely to get words on the page and to make connections throughout the text. The prompt which asks students to explain how to balance working while attending school is never addressed, which may suggest that the student might not have been clear about the writing task or had difficulty getting started. Despite her efforts, she has difficulty communicating to her audience because the construction of meaning in written form eludes the writer.

Because the MSCEIT is also a measure of verbal intelligence, it is not surprising that this student performs at the lowest rung of the emotional intelligence scale. Had this been a graded assignment, the instructor might have gauged the student’s emotion during this assignment in a one-on-one conference after the assignment had been returned to the student. If the instructor determines that the student was confused about the writing process or about how to respond to the assignment as appears to have been the case, it may be helpful for the instructor to model the steps the student should take in responding to timed writing assignments. If, however, the student’s performance is symptomatic of a learning disability, this student might be referred to student support services counselors who could provide her with the additional help she needs to be successful in the course.

Level 2 Essay

Purge the Sleepy Urge

Is money the basis of all evil? Well, not exactly. Every college student has a need for money, whether it's for the cost of living or any luxury item. Working a job while attending school will eventually introduce sleep deprivation to a student. Both college and jobs require an amount of effort to be put forth, but the amount of time in a day is limited to twenty-four hours. In one day only so much can be accomplished, therefore it is important to balance studies and work by creating a time schedule, and getting an adequate amount of sleep.

Creating a time schedule is a very simple task. It involves taking an hour a week to sit down and map out the amount of time needed to accomplish each individual task, a creative spreadsheet (Excel can be used), a piece of yellow docket paper, and a pen or pencil. During the hour sit down, and relax because it may seem a little tedious to write every task out. On the piece of yellow docket paper separate it into a few sections. The first section; list everything that needs to be completed from the start of the week to the end of the week. The second section should consist of everything that can be completed at a later date in the week. Next create a spreadsheet where the left column has an hour-to-hour time period with all twenty-four hours. The spreadsheet now should have twenty-four blocks on the "y" axis. Following with the "x" axis; have Monday through Friday listed on the top. This creates cross sections for time blocks where the tasks are written in. Block off the task that needs to be accomplished during this week, then in-between the previous sections block out (where available) the tasks that can be accomplished later in the week. Every task that is not accomplished during the present week needs to be written in on the next week's schedule.

Getting the adequate amount of sleep is necessary to perform everyday tasks. A student that does not allow their bodies to receive the needed amount of sleep cannot function physically, mentally, and socially correct. An example is when a student studies all night to prepare for a test they did not previously study for. The next day the student wakes up with a headache, dry mouth, weakness in the body, and fidgeting because his or her body was not able to complete the sleep cycle. The student may not be able to concentrate or even keep up a conversation with one of his or her friends. If the student

continues this deadly habit it can change his or her personality to become irritable. Sleep deprivation even reduces the body's ability to fight off antigens.

Money is close to the basis of evil. College students that do not schedule their time correctly will use extensive hours to complete a simple task. There is only twenty four hours in a day, and the student will use more time then intended. This cut's into the amount of sleep needed for the body to fully recuperate, and reduces the student to perform fully in the next days activates. Since only so much can be accomplished, therefore it is important to balance studies and work by creating a time schedule, and getting adequate amount of sleep.

Level 2 Analysis

This student received a post-MSCEIT score of 82, which indicates a need to “consider improving” emotional intelligence skills. He received a post-sample score of 4 and a grade of C- (73) for the class. His title, “Purge the Sleepy Urge” is catchy and is explained in his thesis:

Both college and jobs require an amount of effort to be put forth, but the amount of time in a day is limited to twenty four hours. In one day only so much can be accomplished, therefore it is important to balance studies and work by creating a time schedule, and getting adequate amount of sleep.

Despite the comma splice located in the thesis, this student has addressed the issue of how to balance work while going to school and hones in on two major challenges of trying to do both—maintaining a schedule and getting enough sleep. He organizes the essay according to each subtopic and in extensive detail, explains step-by-step how to physically create a spreadsheet for creating a schedule. The subsequent paragraph explains the physical, mental, and social effects of sleep deprivation:

A student that does not allow their bodies to receive the needed amount sleep cannot function physically, mentally, and socially correct. An example is when a students studies all night to prepare for a test they did not previously study for. The next day the student wakes up with a headache, dry mouth, weakness in the body, and fidgeting because his or her body was not able to complete the sleep cycle. The student may not be able to concentrate or even keep a conversation with one of his or her friends. If the student continues this deadly habit it can change his or her personality to become irritable. Sleep depravation even reduces the body’s ability to fight off antigens.

Although this student is quite descriptive in some aspects of how someone who is sleep-deprived may feel, some details beg for more explanation. For example, the student does not explain why sleep deprivation is a deadly habit, nor does he explain how

it reduces the body's ability to ward off disease. This writer demonstrates some level of emotional intelligence by describing how it feels to be sleep-deprived. By describing the symptoms of sleep deprivation, he creates an ethos of one who is knowledgeable about the subject.

This student understands the rhetorical situation of this writing assignment. Not only does he specifically address the dilemma that is presented in the writing prompt, but he is aware of what is expected of him as a writer and is able to demonstrate this knowledge to his instructor and those who will be assessing his writing skills. It is likely that his accomplishment would lead to a feeling of happiness since he receives a passing score on this writing assignment. However, to help him achieve continued success, the instructor will need to encourage the student to expand on details that call for further explanation.

Level 3 Essay

Working and going to school: Learn to balance the two

After graduation from high school most teens move on to college and or universities. Most of them decide to either go to school full time and some decide to take on a job full time. Then you have those who work a full or part time job and attend college. Trying to balance school and work can be rough on the mind and body. Students learn to balance work and school by having good time management, planning time to study and making time for themselves and family.

Working forty hours a week and going to college can be a hard task to do everyday. Some ways that the student can learn to balance this heavy load is to have good time management skills. There are many ways that college students manage the two and some are planning out a schedule, keeping track of the time and where you have to be at a certain time. Students knowing what they have to do and when they have to do those things might help them stay on track and become organized. Students often find themselves running late to either homeroom or work and this is because of poor time management. Learning how to manage time more wisely will help students to balance school and work.

Is a job worth your study time? Being a full time college student means a lot of studying for exams and other things. In most cases , students often forget to make time to study and most students study the night before an exam and they are up have the night. And when it comes time for the exam they can't remember half the information because they are too tired. This is why I would suggest setting aside a time to study. Some places to study for college students are at home in a quite room, the library, in your dorm (if not at a community college), etc. For instance, let's say that you are at work and you are at lunch break that would be a good opportunity to get some study time in. If you set aside an hour a day to study that can mean the difference between an A and C average. Setting aside time to study is a vital thing to do and it will help you balance working a full/part time job and going to school full time.

In the mists of going to school full time and working a job students often forget about the ones who helped to get them their. In the schedule that you have made you should also have a time blocked off for family and yourself. Taking care of yourself helps you stay focused and it helps to refocus your mind on what's important. Rather it's a day at the park, a spa treatment, walking the dog or taking a bath its time that you have set aside to relax. College students need a day to be free from worries about school and their professors. Spending some time with your family is just as important. Being around those who will help clear your mind and show the joy in

life is very important. Therefore, making time for yourself and family is a good way to relax, enjoy life and it helps to balance the work and school load.

Writing essays, taking mid-terms and exams can take a toll on many college students. Many students drop out of school, withdrawal from classes, and just give up. Can you guess why? They don't know how to balance the overload of school work, and the day to day of working. If college students learn to balance work and school by having good time management, planning time to study and making time for themselves and family, it would make the whole outlook on college and working totally different.

Level 3 Analysis

This student received a MSCEIT score of 96 and a C+ (78) in the course. Using a three-pronged thesis, this student limits her subject:

Trying to balance school and work can be rough on the mind and body. Students learn to balance work and school by having good time management, planning time to study and making time for themselves and family.

This student then goes on to develop each topic in her thesis, advising students to manage their time by keeping a schedule and remaining conscious of the time. She explains that planning time to study requires setting aside time in a quiet place at home, the library, dorm, or during one's lunch break. Finally, she gives examples of how students can make time for themselves—spending a day in the park, going to the spa, walking the dog, or taking a relaxing bath. Each paragraph has a sense of closure and transitions effectively to make its next point.

While the level 2 essay explains the steps one should take to balance work and family, this essay assumes a persuasive stance, supporting each suggestion by explaining why it would work. To persuade her audience of the importance of setting aside a time to study, she writes:

In most cases, students often forget to make time to study and most students study the night before an exam and they are up half the night. And when it comes time for the exam they can't remember half the information because they are too tired. This is why I would suggest setting aside a time to study.

She goes on to further substantiate her claim:

If you set aside an hour a day to study that can mean the difference between an A and C average.

This student not only provides examples of what one can do to balance work and going to school, but she also uses persuasive language to convince her audience that her strategies have merit; setting aside time to study could improve a student's performance.

Despite its solid structural form, this essay is not free of spelling or grammatical errors. A one-on-one conference with the student could determine if the minor editorial lapses occurred because she ran out of time or because she simply did not see them. An emotionally intelligent response to this student would be to praise her for her sophistication of style and to provide her with strategies for writing and revising the essay in a timed-writing environment.

Level 4 Essay

How does a student balance their studies against a need to work?

Ever wonder how so many students balance their studies with a job? The art of the school –job balancing act is simple. Prioritize what's most important and any student can manage both tasks. Understanding what is most important will allow the student to make the tough decisions that will affect their academic lives. The decisions some students make is how they balance their studies against the need to work.

Money can and does get tight when a person decides to go to college. The only way for some if not most of these students to get by is to get a job. The main problem with the act of going to work is the fact it cuts in on the study time. A student needs to learn how to balance both of these tasks. The student needs to figure out what's most important. If school is the primary goal then the student needs to place more emphasis on school work. If the students goal is to make as much money as they can while attending what ever classes they can then work needs to be the primary focus. If the student is going to school full time, they may want to consider a work study program that allows them to remain on campus and still work. The advantage to this type of program is that the student spends little money on gas getting to and from work. They do not have to worry about being late to school since they are already there. Priority of what's important can be the deciding factor on whether a student succeeds or fails at one or both tasks.

A person who chooses to work and attend classes when they can has a few things to consider as well. The student who works can find themselves in a real bind if they do

not get to class because work was the priority. The loss of money when the class is failed or dropped contradicts the aspirations of making money. The student needs not to overload their schedule. When classes are being registered for the student should understand the time required to ensure a good grade in the class not just a passing one. The student needs to consider the possibility of having to work overtime, weekends and even the possibility of a shift change into school hours. Being up front with their boss or supervisor will help alleviate some of these circumstances. Just because the student chooses work as the main focus does not mean they are free to forget about or marginalize their studies. On the contrary the student still needs to set aside the proper amount of time to study. If the student chooses not to study or finds that they can not handle both tasks then they will either have to quit school or quit work. As with the student who chose school as their priority the student will need to make a choice and then be pro active in the accomplishment of both tasks equally as well. Maintaining a priority will assist the student in achieving their goals.

Whether going to school and working part time or working and going to school part time, students need to learn how to prioritize their time in order to accomplish their chosen responsibilities. The student needs to realize that every choice comes with a consequence, good and bad. How the student deals with the consequence is going to be the key to their success. Prioritize what's important and all the goals a student sets for themselves can and will be balanced and achieved.

Level 4 Analysis

This last essay is written by a student who received a score of 109 on the post-MSCEIT. Although he receives a grade of A in the course, he is awarded a score of 3 on the post-writing sample. Until this point, our hypothesis has held true: as students' grades on the MSCEIT have increased, so have their post-writing sample scores and their grades for the course. His thesis appears in an unexpected place; it is not the last sentence of the paragraph; it is the second sentence, and it is not broken down point-by-point.

The art of the school-job balancing act is simple. Prioritize what's most important and any student can manage both tasks.

Like the essay before it, this student also justifies his claim:

Understanding what is most important will allow the student to make the tough decisions that affect their academic lives.

This student's approach is more subtle and, one can argue, more sophisticated since it engages the complexity of work for college students. While it is a necessity for most, he advises that students who are trying to juggle school and work must prioritize between the two and place more time and energy on whichever option receives the highest priority. For those who value school over work, but still need to work, he proposes work-study. For those who value work over school, he advises students to take fewer classes, change their work schedule, and talk to their supervisors about their decision. Unlike the other essays that are riddled with grammatical and spelling errors, this essay is error-free.

Because of its subtlety and its failure to conform to the five-paragraph format that some basic writing instructors teach, this essay received 3 scores. The first reader gave it

a 3; the second reader gave it a 5; the third reader gave it a 2. Since the third reader served as adjudicator, this score replaced the second read, which resulted in a score of 3. Because this essay deviated from a familiar pattern, it seemed to baffle readers' sense of whether or not it was an effective essay. However, the fact that the student has written the essay in a way that moves beyond prescriptive forms of writing attests to his writing maturity. It is possible that had he adhered to the prescribed rules of writing set forth by the writing instructors at his institution, he would have received a higher score.

A score of 3 on this essay might have left the writer confused about the instructor's or department's expectations of an effective essay if he is used to receiving above-average scores in the course. To advise him to adopt the prescriptive mode of some instructors might leave him feeling frustrated and prevent him from taking risks in his writing. It might also create a feeling of boredom towards the subject. This is an ideal case in which the instructor might allow the student to negotiate his grade by giving him an opportunity to defend the structural form he chooses for the essay. Such a gesture would allow the student to share the authority in determining what is good writing and allow him to maintain his autonomy as a writer. If the student is able to defend his essay to the instructor, both will have their needs met, the student because he will have a chance to receive the grade he thinks he deserves, and the instructor because of the student's ability to support his claim.

Case Study #2: A Look at How Emotions Influence Writing Skills

This section chronicles the emotions of two students, Daryelle and Clarissa.⁶⁵ Daryelle is a returning student. She is 36, married with children, and works full-time. Clarissa is 18. She is single and lives at home with her parents. Daryelle originally scored a 91 on the MSCEIT pre-test and a 73 on the MSCEIT post-test. She received a 70, a C- for the class. Clarissa scored a 99 on the MSCEIT pre-test and a 101 on the MSCEIT post-test. She received an 84, the equivalent of a B in the course. Daryelle and Clarissa's journals reveal their use of emotional intelligence skills to complete writing assignments for the course.⁶⁶

Writing assignment topics can be found in Appendix A.3, but to review, writing assignment #1 asked students to provide advice to other students about how to balance the responsibilities of school, family, and social life. Writing assignment #2 asked students to write about the importance of going to class and what students should do if they find themselves losing interest. Writing assignment #3 asked students to write about classroom policies or teacher behavior that undermines students' success. Writing assignment #4 asked students to provide advice to other students about how to balance working while attending school.

⁶⁵ These students' names have been changed to protect their identities.

⁶⁶ Essays that correspond to each student's journal response can be found in Appendices A.8 and A.9.

Daryelle's Emotions Across Assignments

For writing assignment #1 Daryelle felt positive and negative emotions almost equally. While she felt *inspired*, *adventurous*, and *excited*, she also felt *anxious*, *ashamed*, *afraid*, and *disgusted*. Most of the positive emotions resulted from the student's ability to talk about her own life and the freedom with which she was given to create. The negative emotions result mainly from a feeling of shame and fear of others putting down her work. She lists feeling *frustrated* twice because she is afraid of merely repeating herself. The use of the term *disgusted* is particularly interesting. Brand's emotional glossary suggests that *disgust* means that a person has been repelled or is "fed up." This student expresses this emotion because it was "getting harder to get [the essay] down the right way." It is the only essay wherein Daryelle uses her own experiences to provide advice to her audience of other students or prospective students. Her thesis statement for the assignment is clear and responds directly to the prompt: "With the support of loved-ones, a person can attend school while balancing social and family life." She then goes on to explain how her children can provide support by completing chores and by creating a schedule that is visible to everyone to keep up with practices and games. She then explains how her husband can provide transportation for the children to school and sporting events, provide encouragement, and create a "date night." Finally, the student creates a paragraph about how friends can be supportive as well. Of all the essays submitted by this student, this is the most clearly written one. I noted that her essay contained run-on sentences and that she needed to provide stronger concluding sentences for each paragraph. Daryelle received a C on writing assignment #1. Table 5.8 chronicles Daryelle's emotions for this assignment.

Table 5.9—Daryelle’s Emotions for Assignment #1

| | | | | | |
|---|--|--|--|--|------------------|
| Brainstorming | Thesis | Outline | First draft | Feedback | Revision |
| You move and get everything moving | Being inspired helped me feel I could do it | Inspired because its easy to talk about your life | Adventurous because you can make things up also. | Excited because I was talking about my own life. | No submission |
| | Anxiety made it difficult because you start thinking of other than what you need to do | Ashamed because I don’t like people putting me down | Afraid because how people think about you. Frustrated that I might take too long or say things over and over. Frustrated because I always feel like I am repeating myself | Disgusted because it was getting harder to get it down the right way. | |

For the second essay, Daryelle expresses satisfaction with her brainstorming because she can relate to the topic. Again, she experiences both positive and negative emotions throughout the writing process. Most of the positive emotions result from the writing process coming together for her. Again, her negative emotions stem from writer’s block. She becomes confused when writing the thesis because she has trouble expanding her ideas; she’s writing about the same things over and over. Eventually, everything starts to come together for the student during outlining, and she reports no negative emotions. A feeling of fear emerges again during the first draft because she struggles with getting the wording right. Despite her fears, she remains hopeful during feedback and revision. She writes: “I want [my paper] to be good or at least better than

my other paper.” Yet, this hope is ensconced in fear. Caruso and Salovey suggest that fear signals to us that something bad is currently happening or is going to happen (*Emotionally Intelligent Manager* 118). Although this student expresses a desired outcome, she anticipates that she will not get the outcome she wants.

Daryelle’s fears are confirmed. She receives a D- on the assignment. The number of sentence-level errors increases. Her thesis is a fragmented construction: “The importance of slacking off with your classes when you are attending college.” The rest of the essay is riddled with comma splices, run-ons, and fragments. The difficulty of finding out what she wants to say and how to say it may have resulted in an increased number of errors. Her frustration is borne out in the essay itself. Her essay lacks details and some of her major points are recast in different words in subsequent paragraphs. Although Daryelle can relate to the topic, she is stuck and has trouble developing her ideas.

Table 5.10—Daryelle’s Emotions for Assignment #2

| | | | | | |
|-----------------|----------------|---------------|-------------|---------------|-------------|
| Brainstorming | Thesis | Outline | First draft | Feedback | Revision |
| Satisfied | Confuse | Surprised | Disgusted | Afraid | Excited |
| because these | when I seem | because I | that I was | because I | because it |
| are things you | like I started | am starting | having so | want it to be | wasn’t as |
| can try to | talking | to | much | good or at | easy as I |
| relate to | about the | understand | trouble | least better | thought |
| | same things | more just | getting the | than my | |
| Frustrated | and went | need to | wording | other paper | Anxious |
| because you | blank trying | organize | right | | because I |
| work hard and | to come up | them a little | | | wanted to |
| your | with things | better | Satisfied | Inspired | get it done |
| computer | to talk about | | with the | because you | but with a |
| messes up it | | | way | were given | good grade |
| really is out | Happy when | No negative | everything | things to | |
| of your hands | it started | emotions | is coming | write about | |
| what happens | coming | really | together | | |
| but it isn’t in | together | | | | |
| another way | | | | | |

More negative than positive emotions dominate assignment #3. For the first time, the student reports feelings “depressed” about her writing because she received a very low grade (a D-) on the previous essay. Brand’s emotional glossary defines depression as “sad, unhappy, dejected, low.” Caruso and Salovey elaborate:

If you are depressed, then you may tend to exaggerate negative events and ascribe negative motives to certain events. You look on the dark side of things. You will be open to emotion but tend to be more aware of sad emotions and events. You’ll take a neutral event and ascribe negative connotations to it. When you are depressed, you see depression in the world around you. (*Manager* 142)

We see this trend in this student’s writing, as for the first time, more negative emotions dominate the student’s writing process. She is “disgusted” during the outline phase and during revision because the assignment was harder than she had originally imagined and because she would be forced to work on the essay during Spring Break when she had hoped to relax. Daryelle’s desire to write a good paper is equally matched by her fear of failure. During the feedback portion, she writes that she is “excited” because she “really want[s] to have a good paper.” The choice of the wording here is interesting, that she wants to “have” a good paper as opposed to write one. Fearing failure, the student removes herself as the agent of success. This sense of hopelessness is revealed in her journal after receiving feedback: “I don’t ever think I will have a good paper.” Essay #3 proved to be a slight improvement for Daryelle. She performed slightly better on this assignment than on the previous one; she received a D+. In my comments to her, I told her that her organization had improved, but to work on identifying and correcting fragments in her essay.

Table 5.11—Daryelle’s Emotions for Assignment #3

| | | | | | |
|--|--|---|--|---|---|
| Brainstorming | Thesis | Outline | First draft | Feedback | Revision |
| Satisfied—as a student I could find lot of things Eric did wrong as a student. | Disgusted because it made me work harder to get it done. | Inspired because I want a good grade on this paper since I didn’t do so good on the last one. | Excited because I know I can do this paper and want to do it well. | Excited. I really want to have a good paper | Disgusted because I wanted to relax a little during spring break instead I was thinking about a paper |
| Frustrated because trying to really think of things that the teacher did wrong was hard. It really falls back on the students. | Relieved because it wasn’t as easy as I thought | Depressed because I thought my last essay was good but I got at very low grade. | Afraid to fail. | Frustrated because I don’t ever think I will have a good paper. | |

Daryelle begins writing assignment #4 with one negative emotion: frustration. Yet, in spite of this feeling, she remains hopeful. Again, she reasserts herself as the agent of her success. Rather than wanting to “have” a good paper, she asserts that she wants to “write” a good paper. After receiving grades of C, D- and D+, the student now feels as if she “has” to do it. Essay #4 is particularly important. Not only is it an in-class essay, but as she points out in her journal entry for the first draft, it is worth 20% of her grade. Because of its weight, this essay will help determine her fate in the class. Negative emotions clearly dominate in this essay. She reports feeling frustrated, depressed, disgusted, nervous, and afraid. The only positive emotion she reports is that of a feeling of relief because the course is coming to an end. However, Daryelle does not fare any better with Essay #4. The essay is designed to see how much of the writing process

students can achieve on her own. The only help students received from the instructor was during the invention, thesis and outlining phases. Whereas for assignment 1 through 3 students received feedback from the instructor, for this assignment, they only received feedback on any written draft from their peers.

Writing assignment #4 is about students managing work while attending school. Although her thesis indicates three ways in which students can achieve this goal (through time management, goal-setting, and knowing what a person wants), her first body paragraph comes off more as a series of commands:

When attending school and work managing your time is critical. When in school it is necessary to juggle a person's time to even work while studying. Manage time to work around classes. Also remember to set a time for studying. Set a time for work and don't over load with too much work. Always remember a job will always be there the opportunity to go to school might not. Time management is the key to everyone's life. If a person can't juggle school and work they won't be able to juggle several difficult classes at a time.

One almost senses the fear in the writing. It is stiff, it takes few chances, and is trying desperately not to make a mistake. The essay, also the post-test for Essay #4, is far different from the first essay, the pre-test. Whereas the author incorporates her own experiences in the first essay, thereby engaging the reader, she keeps the reader at a distance for writing assignment #4, switching between second and third person. The result is an essay riddled with error, lacking the details it needs to support its claims. The essay proved to be the most challenging for Daryelle. She receives an F.

Despite her struggles in the class, Daryelle does pass the class with a grade of C-. Before the Final Exam (Essay #5), I invited her into my office to discuss strategies for performing well on the final exam. I gave her some proofreading and editing tips that would help her recognize and correct some of the grammatical errors she was producing.

In her previous essay about strategies that teachers could implement to help students succeed, she advises:

The role of a teacher is to address the needs of students that are doing poorly in their class. Teachers shouldn't wait until the end of a semester to address a failing student. Throughout the semester, [teachers should] always remind the students of the times and days that you're available for questions or concerns. Giv[ing] out a grading sheet [progress report] to students after every quiz will help to address students that aren't making the grade.

I have since taken Daryelle's advice, and rather than making a general announcement to students at the beginning of the semester about my office hours, I pass out personal invitations to those who score below a C on the first essay. Ninety percent of the time, students take me up on my offer and visit me. Writers like Daryelle may feel intimidated, too shy, or may assume their performance does not matter to initiate a conference with their instructors. However, when instructors initiate meetings, students know that we are interested in them and are invested in their success.

Table 5.12—Daryelle's Emotions for Assignment #4

| | Thesis | Outline | First draft | Feedback | Revision |
|---|---|---|---|----------|--|
| Brainstorming | | | | | |
| Frustrated, because I want to write a good paper and I know I have to do it | Nothing really got me in the mood I just know I have to write this paper. | Afraid because I know I have to fight this fear | Relieved knowing it is almost over I just have to try a little harder to keep my grades up to pass the class. | No entry | Relieved knowing that it is almost over just this paper and one more to finish |
| | Depressed when you keep thinking that you have a good paper | Disgusted because it pulls you from trying to do a good paper | Nervous because it is worth 20% | | Afraid because this was a very hard clas I use to like |

and it still
isn't

and I really
want to do
good.

to write
stories all
the time.
But wasn't
ever graded
on in it.
now just
afraid
because I
see I am not
very good at
all.

Clarissa's Emotions Across Assignments

The dominant emotion for writing assignment #1 and for subsequent writing assignments for Clarissa is inspiration. According to Brand's emotional glossary, this emotion occurs when one feels uplifted or a "calm surge of power" (*Psychology* 220). The feelings of inspiration resulted in a flow of thoughts and a confidence that enabled Clarissa to perform each writing task with relative ease. In her emotional journal entry for the first draft she writes that she felt inspired because she knew what she had to do. Knowing what to do also created a feeling of inspiration in the revision. Clarissa's source of inspiration was the same as Daryelle's for her thesis journal entry for writing assignment 1. Although Daryelle reports feeling inspired less often than Clarissa, when she does, it is because she *felt* she could complete the assignment and because talking about her life was easy (see Table 5.8 under thesis and outline entries). Journal entries for both Daryelle and Clarissa demonstrate how inspiration leads to a type of confidence that makes completing an assignment possible.

While anxiety and fear stifles Daryelle's writing process, these negative emotions actually *help* Clarissa's. In her journal response about receiving feedback for assignment

#1, Clarissa admits that she is afraid of knowing what her peers will think about her writing, yet she acknowledges that her anxiety is a useful emotion because she wanted to know what mistakes were made in her writing. Caruso and Salovey state that emotions such as anxiety and fear signal that something bad is about to happen. Fear in particular can suggest that we are missing something (*Manager 118-119*). Perhaps Clarissa's fear results from her knowing that her essay is less than perfect and needs improving. In this case her fear is a useful emotion since it prepares her to make changes to her essay that will improve it. A positive emotion, such as satisfaction, may have led the writer to feel content and thus unmotivated to make necessary changes.

Caruso and Salovey explain that unlike fear, anxiety is more persistent and generalized (*Manager 119*). The thought that someone else will be critiquing our work generally makes most people anxious. However, Salovey and Caruso suggest that when we do not allow anxiety to paralyze us, it can cause us to look realistically at our situations and make plans to implement change (240-41). These feelings of fear eventually led to feelings of inspiration for Clarissa, giving the student an idea of what she needed to do to revise her essay. Daryelle, on the other hand, takes feedback personally. She reports feeling ashamed while completing her outline for assignment #1 because she doesn't like people putting her down and reports feeling afraid while writing the first draft because she fears what others will think of her. Although the same fear accompanies both writers during feedback, Clarissa uses these emotions to alert her to action. Daryelle's fear has the opposite effect.

It is clear that for assignment #1, Clarissa clearly understands the form of the essay. My comments to her suggest that she needs to work on her tone, which at times is

too informal, and to correct fragmented sentences. Perhaps because of the feeling of inspiration, Clarissa's first essay is twice as long as Daryelle's. Clarissa is able to sustain a thought for a longer amount of time, providing extensive explanations to support her claims.

Table 5.13—Clarissa's Emotions for Assignment #1

| Brainstorming | Thesis | Outline | First draft | Feedback | Revision |
|---|---|---------------------------------------|--|--|---|
| Being inspired aided me with brainstorming. This helped me get in the mood because it made my thoughts flow more clearly. | With me being happy about the assignment made it a lot easier to do. This assignment was not difficult. | Being inspired. It was not difficult. | Inspired because I knew what had to be done and it made my work flow smoother. | Being anxious aided me because I wanted to know if there was things wrong. | Being inspired aided me in revising my paper because I had an idea of what I had to do. |
| No negative emotions reported | | | Bored because I don't like writing papers so I didn't want to do it. | Being afraid of what they thought made it difficult because I thought it all might be bad. | |

Table 5.14 reveals that, again, inspiration dominates Clarissa's writing process for assignment #2. Another positive aiding emotion appears in this second essay, and that is a feeling of satisfaction. Brand's emotional glossary states that a feeling of satisfaction leaves one content and needing little, if anything (*Psychology 220*). Having ideas to write about and knowing what to write undoubtedly produces satisfaction. Although receiving feedback initially created fear for this student as it did in assignment #1, it eventually led to satisfaction because the feedback made it easier to revise. Despite the

positive emotion that accompanies Clarissa's writing process, boredom occurs earlier in this essay and with more frequency. While boredom connotes a lack of interest, the student admits that she simply did not want to write. Yet again this student shows how she is able to work through potentially stifling emotions to get the results she wants. Although she is initially bored at having to write the first draft, she eventually is satisfied because she managed to write it without giving up. This persistence results in a grade of B for Essay 2.

Table 5.14—Clarissa's Emotions for Assignment #2

| Brainstorming | Thesis | Outline | First draft | Feedback | Revision |
|---|---|--|--|--|--|
| When I got inspired it made the assignment easier because I had ideas of what to write about. | Being inspired aided me because I knew what to write about. | Being inspired aided me in my outline because it made my ideas flow. | Being satisfied because I didn't get mad and give up. | Being satisfied aided because it made it easier to revise. | Being inspired aided me because it made it easier to revise. |
| Being bored made it hard at first because I didn't want to do it. | | | Being bored made it hard because I didn't want to write a paper. | Being afraid made it hard because I didn't know what they were going to say. | |

While assignment #3 proved to be a challenge for most students, it appears to be the one Clarissa enjoyed the most. For the first time, she does not report any boredom during her writing process because she enjoyed the topic (see Table 5.14 under brainstorming). She has no problems abstracting outside of her own experience. Again, she remains empowered throughout the process, overcoming negative emotions including

frustration and anxiety with persistence and being rewarded with feelings of satisfaction and relief. Her persistence pays off; she receives a grade of B for the assignment.

Table 5.15—Clarissa’s Emotions for Assignment #3

| Brainstorming | Thesis | Outline | First draft | Feedback | Revision |
|---|--|---|--|--|--|
| The emotion that aided me in brainstorming was being excited because I enjoyed this topic and it [made] more examples and ideas come to mind. | Being inspired aided me in my thesis because it made the ideas come to mind easier | Being satisfied with my results aided me while doing my outline Being frustrated made it difficult because I could not think of examples first but then they started to come to mind slowly. | Being inspired aided [me] because it made the words flow from my mouth right to the key board and on the computer. | Being relieved made it easier in the end because I wanted to revise my paper. Being anxious could have been good and bad, it was good because I wanted to know what they thought of my paper. Being afraid made it difficult to take in this feedback at first because I was thinking that they may not think my paper was good. | Being inspired aided me in revising my paper because I received good feedback. Being inspired aided me in revising my paper because I had ideas to explore to make my paper better. |

With assignment #4, the in-class essay, Clarissa remains inspired. She expresses a comfort and confidence about the topic. In the outline section of her journal, she

reports that she has prepared for the in-class essay by practicing writing the essay ahead of time. Her only negative emotion occurs during feedback because her classmates are unable to explain clearly what changes should be made to improve the essay. However, somewhere between the feedback and revision, this becomes clear, and she is able to revise the essay with the same level of confidence she has used to produce other writing assignments. She receives a B- on the assignment.

Table 5.16—Clarissa’s Emotions for Assignment #4

| Brainstorming | Thesis | Outline | First draft | Feedback | Revision |
|--|--|--|--|---|--|
| Being inspired aided me because it helped the ideas flow | Being inspired aided me in making [the] thesis because I used ideas as a student that works. | Being inspired aided me in my outline because I had already written a free write so I only had to read through and find the main points. | Being inspired aided me in my first draft because it made the ideas flow on to paper clearer | Knowing it had to be done. Being frustrated made it difficult because the things that the classmates would say were helpful but from the other papers the teacher would explain more clearly what she was looking for. | Being inspired aided in my revision because it was clear what I had to change. |

Summary

This case study indicates that self-regulation and confidence are behaviors exhibited by those with above-average MSCEIT scores. Clarissa is clearly a self-regulated learner. Her journal suggests evidence of planning, self-monitoring and self-reinforcement, and her ability to manage her emotions leads to her confidence and ultimate satisfaction in her work. These behaviors result in her above-average performance in the class. Although students like Clarissa may require less guidance during the writing process, students like Daryelle will need more attention.

While Daryelle diligently monitors her performance, she often feels powerless about how to improve it. This is often due to writer's block, the inability to convey expression in written form. She is typical of the inexperienced writers Sondra Perl discusses in "The Writing Process of Unskilled College Writers." Because of their focus on error, their writing becomes embedded, making expression difficult. However, writer's block was less of an issue for Daryelle when she personalized her essays. While reflexive discourse should not dominate the basic writing course since it will not prepare students in basic writing courses for the types of writing that will be required of them in most academic settings, reflexive writing should be an option at the beginning of the course to help build students' confidence level since this behavioral trait seems to be an attribute of those with higher emotional intelligence levels and those who perform well in the course. For students like Daryelle, positive reinforcement and private one-on-one conferences are vital. Students who demonstrate frustration in their writing are often insecure about their writing and may feel reluctant to ask for help on their own. During these sessions, it is important to help students identify the rhetorical problem and then

develop steps to correct it. It would behoove those of us who teach to take Daryelle's advice and identify those who are having problems early in the semester as opposed to later.

Daryelle's case is also particularly interesting because her post-MSCEIT score dropped by 18 points (from a 91 on the pre-test to a 73 on the post-test). This decline in emotional intelligence score may be attributed to a number of factors; however, the overall data indicates a relationship between emotional intelligence skills and class performance. It is possible, then, that an earlier intervention could have had the opposite, and thus more desirable effect of an increase in performance and MSCEIT score.

Daryelle's case highlights the importance of the relationship basic writing instructors should have with their students. Our job is not only to teach the writing process but it is also to instill confidence and to intervene early when we notice students struggling in the course. This responsibility not only calls for direct and frequent contact with students, but it also requires helping them set goals to achieve.

Study Limitations

The very nature of this project created limitations for this study. The major terms of this study—“emotional intelligence” and “basic writers”—are both contested. Researchers argue whether or not emotional intelligence is even a type of intelligence and whether or not it can indeed be measured. While this study indicated a relationship between students’ performance on the MSCEIT and their writing skills, at times, students’ performance on the test did not always coincide with their decision to use emotional intelligence when they interacted with each other. Although praised for being the first emotional intelligence test that measures emotional intelligence as an ability, the Mayer-Salovey-Caruso Emotional Intelligence Test may reveal more about an individual’s test-taking ability, not their actual behavior. More research needs to be done before any solid conclusions can be made about emotional intelligence and student performance.

This study also engaged the concept of the basic (developmental) writer. Because there is no consistent definition for basic writers and because basic writers are treated differently at different institutions, it is unlikely that the results of this study can be generalized to *all* students designated as basic writers. This study focused specifically on basic writers at a two-year open-access institution. The goal for many of these students--non-traditional-aged, working, non-native speakers, learning-disabled, and students who have not experienced a great deal of academic success--is to pass the course so that they may advance in school, on their jobs, and in other areas of their lives. Hence, the results of this study speak to the needs of this population and others who are similarly defined.

Those of us who teach and assess writing in academia continue to struggle with how to measure writing skills effectively. Because holistic grading practices require students to write under conditions that do not accurately reflect the writing process, some practitioners and researchers question if it is indeed “real” writing that has been measured. Although holistic grading inevitably creates issues of validity and reliability, it is the most widely used form of assessment because it is cost-effective and efficient. Ideally, this project would have involved extensive training of faculty to use a portfolio system that reflected the goals of the project. However, this would have involved more time and money, and would not have eliminated the challenges of creating a valid and reliable scoring method. Assessing writing consistently and fairly constantly challenges teachers and researchers of academic writing.

This study was also limited by its small sample size and by the limited amount of time in which it was conducted. In a fifteen-week semester, students’ emotional intelligence skills improved marginally after emotional intelligence skills were taught. To see an improvement in emotional intelligence score, emotional intelligence skills would need to be taught over a longer period of time. Ideally, it would have been modeled more closely on the PATH program referenced in Chapter 2 that featured an intervention component that lasts a number of years. Emotional intelligence skills would be taught across-the-curriculum and infused in course content. Additionally, students could have benefited from more opportunities to role-play, provide feedback, and practice emotional intelligence skills. A project that is modeled on the PATH program would integrate emotional intelligence components into students’ academic programs. However, a project of that magnitude would involve a great deal of strategic planning,

institutional buy-in, and the involvement of the entire academic community.

Nevertheless, this study is valuable in that it provides a sense of what is possible in a fifteen-week setting. If it is unreasonable to expect students' emotional intelligence to be significantly altered in fifteen weeks based on the MSCEIT model, then those of us who teach basic writers can change our classroom practices to engage basic writers emotionally. While those of us who teach basic writers may not be able to change their MSCEIT scores, we can use classroom strategies that appeal to emotions that enable writing.

Another limitation of this study resulting from the small population size is the limited feedback we received. Missing from this study is information from those who did not complete the course. This study did not explore what those issues were for students who did not finish the course. For this reason, it cannot be determined if emotional skills could have resolved their dilemma. Because we are missing data from those who did not complete the course, we do not know what makes those who finished the course different or unique from those who did not. Indeed, it is unlikely that any "truth" has been gleaned out of this study. Instead, it contributes to the valuable ongoing research and discussions about the two relatively young fields of emotional intelligence and basic writing.

Implications for Basic Writing Scholarship

This study has looked specifically at basic writers in the two-year college setting. Other research should be conducted at other institutions that define basic writers differently. Because an emotionally intelligent classroom means an understanding of audience, more research needs to be done to determine how to create an emotionally intelligent classroom for different audiences of basic writers. This will enable basic

writing instructors to respond specifically to the needs of basic writers at their respective institutions and further help us understand to what extent basic writers across the board negotiate their emotions differently or similarly during the writing process. For example, it would be valuable to understand if basic writers at four-year institutions share the same emotional characteristics as basic writers at two-year institutions during the writing process or if basic writers who are mainstreamed make the same emotional choices as their counterparts who test into developmental or pre-collegiate courses. A pedagogy based on a theory of emotional intelligence helps us to understand basic writers from the perspective of what they need emotionally and practically to write. These needs may vary across institutions and, consequently, may justify our unique treatment of them. An emotionally-responsive approach could possibly eliminate the designation of basic writers based on race, ethnicity, or social class, designators that address neither ability nor necessity but merely reify racial and class distinctions.

More research needs to be done on basic writers who fail or do not complete the course. We need to determine if there exists a common theme in their lives that prevent them from reaching their academic goals. While it is understandable that we may not be able to address each individual issue, we can at least assess the nature of basic writers' collective issues and determine the ones for which a solution can be rendered. Similarly, it would be equally valuable to researchers and educators to determine the common thread existing for those who exhibit above-average levels of emotional intelligence.

Additionally, educators may benefit from emotional intelligence research that hones in on a specific type of learner, ESL students or students with learning disabilities, for example. To what extent are their emotional needs different from other students and how

might these differences affect classroom practices? The answer to these questions might help us determine if mainstreaming is the best option for students with specific learning and emotional needs.

A Definition of Basic Writers Informed by a Success-Oriented Pedagogy

This research adds to the already complex identity of basic writers, as it brings to the foreground the emotional identities of basic writers attending a two-year school. I began this research by asking, “What does it take emotionally for basic writers who are also non-traditional-aged, working, non-native speakers, learning-disabled, and students who have not experienced a great deal of academic success to write?” This study indicates that activities such as one-on-one conferences, goal-setting, experiential or reflexive writing, a sense of play, instructional rubrics, teacher-directed instructions, as well as modeling are all ways of generating emotions that contribute to basic writing students’ success. Future research can help us determine if similar activities benefit all basic writers across institutions, including those in four-year schools, or if these activities elicit the types of emotions that make writing possible for any student writing in academic settings. Nonetheless, this study points to a pedagogy that defines basic writers based on classroom activities that lead to their success.

Because our identities are constantly changing, it is important that we incorporate a definition that reflects this reality for basic writers, for even as they sit in our classes, they are changing as they learn more about academic writing and the rules that govern it. Most of the scholarship on basic writers defines them based on who they are upon entering our campuses, our classrooms. There is no definition of basic writers to date that accounts for how they evolve as writers while they are with us or who they become

after fifteen weeks in the course. Therefore, I would like to propose the following definition as a way of thinking and talking about basic writers: basic writers are students whose growth is fostered through student-centered activities including one-on-one conferencing, goal-setting, experiential or reflexive writing, a sense of play, instructional rubrics, teacher-directed instructions, and modeling. Such a definition is optimistic and intertwines the identities of basic writers with those of their basic writing instructors. This definition no longer positions basic writers as outsiders trying to find their way in the academy. Instead, both student and teacher work towards basic writers' growth and their ultimate goal of passing.

This new way of defining basic writers would necessarily lead to new ways of thinking, talking, and perhaps even teaching them. I would like to talk about basic writers in terms of their potential to achieve their desired goal of passing. This can be accomplished with what I call a success-oriented pedagogy. This type of pedagogy removes the responsibility from basic writers to "invent the university" or to attempt to appropriate the accepted language practices of the academy because the writing instructor, having anticipated the emotions this writer brings to the classroom, will have made plain those practices and how to achieve them. This pedagogy does not render basic writers as bifurcated subjects with divided allegiances between home and academy. Rather than assuming the nature of this conflict, the basic writing instructor allows the writers to identify their rhetorical problems and helps them to establish goals for resolving them. A success-oriented pedagogy links basic writers' identities to their instructors since they are implicated in each other's success.

Using emotionally intelligent strategies, basic writing instructors will use methods that appeal to emotions associated with basic writers' success. The increased success and retention of their students become basic writing instructors' reward since they, too, will feel a sense of accomplishment. A success-oriented pedagogy is indeed optimistic and hopeful. Its focus is what is possible for basic writing students and basic writing instructors alike. Together, basic writing instructors and students can achieve the goal of passing that lies in the heart of all labeled "basic."

Conclusion

This study points to a number of interesting possibilities. Emotional intelligence is a growing, complex field whose potential needs to continue to be explored, especially in the field of academia where emotions influence many of the decisions that give hope and shape to students' dreams and destinies. Despite its limitations, the MSCEIT was the ideal instrument to use to assess the relationship between emotional intelligence and writing since its components overlapped with many of the writing theories that have informed modern composition studies. Although composition researchers have not always articulated their theories in emotional terms, their findings have demonstrated that writing is indeed as emotional as it is cognitive. Mayer, Salovey, and Caruso have argued that a relationship exists between emotional intelligence and verbal intelligence ("Emotional Intelligence" 292).⁶⁷

Furthermore, emotional intelligence theory provides invaluable research for those of us who teach basic writers. If continued research shows a relationship between emotional intelligence and academic success, advocates for basic writers and basic

⁶⁷ Mayer, Salovey, and Caruso define verbal intelligence as "understanding vocabulary, sentences, and extended textual passages" ("Theory" 198).

writing programs can more strongly argue for their presence, thereby preventing budget cuts or the elimination of basic writing courses altogether. This study has shown that a relationship exists between emotional intelligence, writing skills, and academic success. Basic writers who used higher level emotional intelligence skills—using emotions, understanding emotions, and managing emotions—had higher performance levels than those who did not. We must continue to explore the connection between these higher-level emotional skills and students' success. If further research verifies this connection, then we must continue to search out ways to help students operate at these higher emotional levels. This is a huge challenge because as this study suggests, the development of such skills requires a great deal of effort and time, a luxury that many of our students, especially those who are already committed to family and jobs, can hardly afford. However, one of the best ways to teach emotional intelligence is to practice it ourselves. We can do this not only by assessing our students' performance, but also by assessing how they feel. We must gain an understanding of emotional vocabulary, use emotional terminology, and encourage our student to do the same. We must be able to assess early in the semester if we are meeting our students' needs, and alter our practices, if necessary, to ensure that they are satisfied.

A pedagogy based on a theory of emotional intelligence responds to the type of “student-present” research Susanmarie Harrington calls for in “The Representation of Basic Writers in Basic Writing Scholarship, or Who is Quentin Pierce?” (1999). In fact, the emotions students in this study identified that enabled the writing process inform classroom practices that have been proposed for researchers for decades. This study shows that valuable knowledge can be gained by listening to our students. We can never

underestimate the power of students' voices and the wealth of their feedback in our research, especially if our goals reflect the goals of our students to matriculate, to move forward, to pass.

Appendices

| | | |
|-----|--|-----|
| A.1 | Consent forms..... | 184 |
| A.2 | Demographic Survey..... | 190 |
| A.3 | Informal and Formal Writing Assignments..... | 192 |
| A.4 | Reflective Assignment on the Writing Process..... | 204 |
| A.5 | Essay Five..... | 205 |
| A.6 | Pre- and Post-Writing Sample Prompts..... | 208 |
| A.7 | Summary of Aiding and Stifling Emotions at Each Stage of the Writing Process..... | 209 |
| A.8 | Daryelle's Writing Assignments..... | 211 |
| A.9 | Clarissa's Writing Assignments..... | 220 |

Appendix 1: Consent Forms

Using Emotional Intelligence Theory
to Teach Basic Writers

Page 1 of 6

Initials _____ Date _____

(Date of approval here)

Research Consent Form

Using Emotional Intelligence Theory to Teach Basic Writing

Andrea D. Dardello, Ph.D. Candidate

English Department

University of Maryland, College Park

Project Director: Shirley W. Logan, Ph.D.

English Department

University of Maryland, College Park

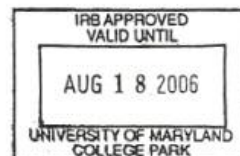
(301) 405-9659

Dear Student:

This letter is an invitation for you to participate in a research project being conducted by Dr. Shirley Wilson Logan and Andrea D. Dardello, a Ph. D. candidate at the University of Maryland, College Park. We are inviting you to participate in this research project because as basic writing students, you can help us better understand how emotional intelligence theory can influence the writing process of basic writers. Emotional intelligence, as defined by John (Jack) Mayer and Peter Salovey, is a learned skill that consists of: 1) identifying emotions in one's self and others 2) understanding the cause of emotions and how they evolve over time 3) using emotions to problem-solve and inspire creativity 4) applying emotional intelligence concepts to produce desired results. The following information explains the purpose of the project and what will be involved.

What is the Purpose of this Research?

The purpose of this project is to determine the extent to which teaching emotional intelligence theory as a skill improves students' writing skills, retention, and success.



What Will I Be Asked To Do?

The procedures involve taking the Mayer-Salovey-Caruso Emotional Intelligence Test (MSCEIT); submitting two in-class writing samples, keeping emotional intelligence journals, and completing an end-of-semester survey.

I. Mayer-Salovey-Caruso Emotional Intelligence Test

This test will be given at the beginning and at the end of the semester. It is designed to measure four core emotional abilities: identifying emotions, using emotions, understanding emotions, and managing emotions. This test usually takes 30-45 minutes to administer. It is a multiple-choice test that asks test-takers to identify emotions or moods based on people's facial expressions or in paintings or landscapes. It also asks questions about how people's moods or emotions affect thinking. You will also be asked multiple choice questions about how emotions change over time as well as to determine the best methods for resolving any variety of conflicts.

This test will not affect your grade. We issue it both at the beginning and at the end of the semester to determine if the degree of your emotional intelligence has improved throughout the semester, which is one of our objectives for the course. The scores on the MSCEIT will also help us to understand if an increase in emotional intelligence corresponds with an increase in writing skill level, success, and retention.

II. in-Class Writing Samples

At the beginning and end of the semester, you will be asked to read a brief vignette and compose an essay in response to it within the two-hour class period. The topics for the essay will be provided for you. You will not receive any help writing the samples or preparing to write them. The goal of these assignments is to see how much of the writing process you can achieve on your own. These essays will not be graded, nor will they impact your grade in any way. However, they will be read by other basic writing instructors at the end of the school year to determine the extent to which the writing samples meet the requirements we have established for college level writing. Pre-and post writing samples will be compared to determine your growth as writers throughout the semester.

These essays may benefit you as well since you will retain copies of them. They may be used to help prepare you for other in-class writing assignments as well as to help you monitor your progress as a writer in this class.



III. Emotional Intelligence Journals

Journals will be an integral part of the course. You will write in them each time you have completed vital steps of the writing process including brainstorming, developing a thesis, developing an outline, writing a first draft, receiving feedback, and revising. Our use of journals in this way will help us to determine how your emotions influenced each step of the writing process. Journal entry topics are pre-determined. For example, you will be asked to identify how you felt after completing a writing assignment as well as state the cause of those feelings. In addition, you will be asked to explain how you used your emotions to complete a writing task; finally, you will be asked to judge how well you used your emotions to complete specific writing projects.

IV. Graded Writing Assignments

You will be assigned five essays in this class, three of which will be written outside of class. The other two essays will be written in-class during the two-hour allotted period. Each essay will consist of two to three pages and will be based on your response to a brief reading that calls for a solution or a response. For out-of-class assignments, you will receive feedback at any stage of the writing process from class instructor, lab assistant, and peers. For in-class assignments, you will receive feedback only on your thesis statement and phrase outline.

V. Beginning and End-of-semester Survey

You will be issued a survey at the beginning of the semester. It is designed to identify the nature of our student population and to determine some of your needs. For example, you will be asked whether you are a traditional or a returning student; the number of hours you work; your feelings about being in college and in this course.

The end-of-semester survey is designed to see which objectives for the course were met. You will be asked questions such as:

To what extent did the course help you to identify your feelings?

To what extent did the course help you to empathize or identify with the feeling of others?

To what extent did the course help you to see how emotions influence the writing process?



What About Confidentiality?

We will do our best to keep your personal information confidential. To help protect your confidentiality, both journal and writing assignments will be kept in my personal file. Dr. Kathy Doherty, Coordinator of Learning Outcomes Assessment at Howard Community College, and I will share data from the MSCEIT as well as data from your responses to both pre-semester and post-semester surveys. This information will be stored in her office although I will also have access to it. Your name will not be included on the surveys and other collected data; rather, a code will be placed on them and through the use of an identification key, we will be able to link your survey to your identity. If we write a report or article about this research project, your identity will be protected to the maximum extent possible. Your information may be shared with representatives of the University of Maryland, College Park or governmental authorities if you or someone else is in danger or if we are required to do so by law.

What are the Risks of this Research?

There are no known risks associated with participating in this research project.

What are the Benefits of this Research?

The benefits to you include learning how emotions impact both creative and decision-making processes. Using emotional intelligence skills, you will develop strategies for making decisions that can aid both short-term and long-term goals.

Can I Choose Not to Participate?

You may choose not to participate in this project. Not participating means that you will not take the Mayer-Salovey-Caruso Emotional Intelligence Test (MSCEIT). It also means that excerpts from emotional intelligence journals will not be used in any written or oral report of this study. If you elect not to participate, simply sign on the appropriate line below. However, you will need to meet all of the stipulations stated in your syllabus as well as complete all homework, lab, and all required writing assignments to pass the course.

Participating or choosing not to participate in this project will have no effect on your course grade. You may withdraw from the project at any time without penalty. You may also decline to answer any questions.



Using Emotional Intelligence Theory
to Teach Basic Writers

Page 5 of 6
Initials _____ Date _____

What if I Have Questions?

This research is being conducted by Dr. Shirley W. Logan in the English department at the University of Maryland, College Park. If you have any questions about the research study itself, please contact Dr. Logan at 3101 Susquehanna Hall College Park, MD 20742-2315, (301) 405-9659 or you may e-mail her at slogan@umd.edu.

If you have questions about your rights as a research subject or wish to report a research-related injury, please contact: Institutional Review Board Office, University of Maryland, College Park, Maryland, 20742; (e-mail) irb@deans.umd.edu; (telephone) 301-405-0678.

This research has been reviewed according to the University of Maryland, College Park IRB procedures for research involving human subjects.



Initials _____ Date _____

Statement of Age of Subject and Consent

Your signature indicates that: 1) you are at least 18 years of age; 2) the research has been explained to you 3) your questions have been fully answered, and 4) you freely and voluntarily choose to participate in this research project.

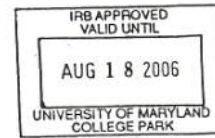
Name: _____ Date: _____

(If you are under 18, please have your parent or guardian to sign if he or she approves of your participation in this project).

Statement of Non-participation

I decline from participating in this project. I understand that I am responsible for meeting all of the stipulated course requirements. Further, I understand that my grade in this course will not be adversely affected by my decision not to participate in this study.

Name: _____ Date: _____



Appendix 2: Demographic Survey

Student #: _____

Student Demographic Survey - English 097 Spring 2006

This survey is designed to help us understand who you are and what specific needs you have as community college students. This survey will provide valuable information about how we might respond to your specific needs in the classroom setting. Your responses will not impact your grade in this course. *Please answer the following questions by checking the answers and by filling in the blanks.*

1. What is your age?

- Under 18 25-29 40 - 49
 18-24 30-39 50+

2. What is your gender?

- Female Male

3. Is English your first language?

- Yes No

4. Which ONE of the following BEST describes your employment status at this time?

- Caring for my family/home full-time
 Employed part-time (including self-employment)
 Employed full-time (including self-employment)
 Unemployed, seeking employment
 Unemployed, not seeking employment

5. If you are employed, how many hours per week do you work? (If you are not currently employed, please skip to next question.)

- 1-9 hours a week 30-40 hours a week
 10-19 hours a week More than 40 hours a week
 20-29 hours a week week

6. What is the highest academic degree you have earned?

- None
 High school diploma
 GED
 Vocational/technical certificate
 Associate or other 2-year degree
 Bachelor's or other 4-year degree
 Master's/doctoral/professional degree

7. How would you describe your ability to communicate with others?

- Excellent Fair Don't Know
 Good Poor

8. How would you describe your feelings about being in college?

- Confident Worried No feelings
 Happy Very stressed one way or
 Excited another

9. How confident are you in your ability to learn new things?

- Very Confident Not Confident At All
 Confident Don't Know
 Somewhat Confident

10. How would you describe your position in your household?

- Head of Household Dependent Child
 Spouse Other
 Single Parent

11. How would you describe your academic performance in the past?

- Excellent Fair Don't Know
 Good Poor

12. What was the last grade that you received in an English course?

- A B C D F Other

13. Have you taken this course before?

- Yes No

14. How would you describe your feelings about this course?

- Confident Worried No feelings
 Happy Very stressed one way or
 Excited another

15. How many terms have you completed at this college NOT including this term?

- 0 1 2 3 4 5 or more

16. How many credit hours have you completed at this college? (Do not include those in which you are currently enrolled.)

- 0 1-12 13-30 31-50 More than 50

17. In what other type of educational institution(s) are you currently enrolled? (Mark all that apply.)

- None Vocational/technical school
 High school
 Another community college
 4-year college/university
 Other

Please continue on the back.

Student ID: _____

18. Please indicate if you have experienced each of the following during the past two years.

| | Yes | No |
|---|--------------------------|--------------------------|
| Marriage | <input type="checkbox"/> | <input type="checkbox"/> |
| Change or loss of job | <input type="checkbox"/> | <input type="checkbox"/> |
| Birth or adoption of child(ren) | <input type="checkbox"/> | <input type="checkbox"/> |
| Death of immediate family member | <input type="checkbox"/> | <input type="checkbox"/> |
| Divorce or separation | <input type="checkbox"/> | <input type="checkbox"/> |
| Assumed primary responsibility for person with illness or other disabling condition | <input type="checkbox"/> | <input type="checkbox"/> |
| Major illness or other disabling condition | <input type="checkbox"/> | <input type="checkbox"/> |
| Retirement | <input type="checkbox"/> | <input type="checkbox"/> |
| Other | <input type="checkbox"/> | <input type="checkbox"/> |

19 Please indicate if you do or do not have each of the following:

| | Yes | No |
|--|--------------------------|--------------------------|
| An email address through the college | <input type="checkbox"/> | <input type="checkbox"/> |
| An email address at home | <input type="checkbox"/> | <input type="checkbox"/> |
| An email address at work | <input type="checkbox"/> | <input type="checkbox"/> |
| Web access through the college | <input type="checkbox"/> | <input type="checkbox"/> |
| Web access at home | <input type="checkbox"/> | <input type="checkbox"/> |
| Web access at work | <input type="checkbox"/> | <input type="checkbox"/> |

20. Is there anything else you would like to tell us about yourself? Please write comments in the space below. If you need more room, you may enclose an additional page.

Thank you for completing this survey!

Appendix 3: Informal and Formal Writing Assignments

Assignment 1A Case 17—“Family Support”

Situation

After years of being out of college, Debbie Parham decided to go back to school. However, little did she, her family, and loved ones realize how Debbie’s return to school would affect their lives. Not only were her grades affected, but her relationships were also strained. Before the situation got any worse, Debbie called a family meeting. Included in the meeting were Debbie’s three children, her fiancé, and two of her closest friends.

Task

Write a short skit between **either** 1) Debbie and her children 2) Debbie and her fiancé or 3) Debbie and her closest friends. Make sure that each character explains how Debbie’s choice to return to school affects them.

Grading Criteria

Response is complete
Response follows instructions
Response is thoughtful

**“Family Support”
Assignment 1b**

Directions: The questions below are based on Case 17—“Family Support.” Each question is designed to provide us a way of talking about emotional intelligence skills which consist of 1) Identifying emotions 2) Using emotions 3) Understanding emotions and 4) Managing emotions. After reading the scenario, type the answers to the following questions on a separate sheet. Answer thoroughly and completely since your answers to these questions will prepare you to write an essay in response to this case.

Identifying Emotions

After reading the scenario, describe how Debbie might feel.

Describe how her family might feel.

Describe how her friends might feel.

Describe how her fiancé might feel.

Understanding Emotions

Explain why Debbie’s loved ones might feel as they do.

Understanding/Using emotions

Describe an experience you had where you felt overwhelmed by various obligations and commitments OR describe an experience in which you felt neglected because of others’ obligations and commitments.

How did you respond to the situation?

Did the response get you the results you wanted?

If you did not get the results you wanted, how might you have responded differently?

Managing Emotions

What advice would you give to Rebecca?

Family Support Assignment 1c

Situation

Debbie's experience can teach us a lot about balancing school, a social life, and family.

Task

Using her experience as well as your own personal experience and observations, write an essay in which you explain to peers how they can attend school while balancing social and family life.

Process Stages for Writing

- Brainstorm ways in which one can maintain a balance between school, family, and friends. It may be helpful to develop a separate list for each. (Due 9/14)
- Develop thesis statement (Due 9/19)
- Develop outline to organize ideas (Due 9/ 21)
- Complete rough drafts to share with peers (Due 9/28)
- Revise rough drafts (Due M 10/3)
- Submit final draft along with reflective response (Due 10/5)

Grading Criteria

- Development of a clearly focused thesis that responds to prompt
- Topic sentences that relate to the thesis
- Logical organization
- Unity
- Effective concluding sentences in each paragraph
- Appropriate use of language for specified audience
- Major and minor details
- Effective title, introduction, and conclusion
- Correct Spelling

Assignment 2a
Case 23—“Not Again!”

Situation:

Jose is beginning to feel a degree of resentment towards his roommate Christopher because he frequently misses class and relies on Jose, who does attend class regularly, to take notes. Before the situation becomes too explosive, Jose and Christopher seek help from a resident hall counselor. After listening to each boy's complaint individually, the counselor has them both write out how they feel about the situation and each other.

Task: (choose either choice 1 or 2)

Choice 1:

Choose to be Jose, and in a letter to Christopher, express how you feel about him and the situation.

Choice 2:

Choose to be Christopher, and in a letter to Jose, express how you feel about him and the situation.

Grading Criteria

Response is complete

Response follows instructions

Response is thoughtful

Assignment 2B

Directions: The questions below are based on “Case 23—Not Again.” Each question is designed to help reinforce your emotional intelligence skills which consist of 1) Identifying emotions 2) Using emotions 3) Understanding emotions and 4) Managing emotions. After reading the scenario, type the answers to the following questions on a separate sheet. Answer thoroughly and completely since your answers to these questions will prepare you to write an essay in response to this case.

Identifying Emotions

What do you imagine Jose is feeling when he walks in the room, finds Christopher still asleep, and then awakens only to ask for his biology notes for the seventh time?

How do you think Christopher feels after Jose’s outburst?

Understanding Emotions

Why do you think Jose waits so long to confront Christopher about his behavior?

Does Jose handle the situation well? Why or why not?

Recall an experience that you might have had in which you felt taken advantage of. How did you feel?

Using Emotions

How did you respond to the situation?

Did the response get you the results you wanted? Why or why not?

If you did not get the results you wanted, how might you have responded differently?

Managing Emotions

What advice would you give to Christopher and Jose?

Assignment 2c

Formal

The Situation

You are a member of the Peer Conflict and Resolution Committee. As a member of this committee, you have heard and considered Jose's and Christopher's point of view. And while you have conferenced with and have given advice to each student individually, you also feel an obligation to provide advice to the rest of the student population who may be experiencing a similar dilemma.

Option A

Your Task

After listening to each person's point of view, you have decided to publish an article in the school's newspaper about the importance of going to class and what students should do if they find themselves losing motivation or interest. Make sure that you address reasons students give for not attending class and be prepared to respond to some of those reasons. You may reference examples from the article as well as from your own personal experiences and observations.

Option B

Alternatively, you may write an article about the importance of saying no and setting limits in relationships. You may reference examples from the article as well as from your own personal experiences and observations.

Process Stages for Assignment

Read over the prompt carefully to make sure you understand what it is asking
Review assignments 2a and 2b to locate ideas
Develop thesis statement and outline to organize ideas
Complete rough drafts to share with peers
Revise rough drafts
Submit final draft along with reflective response

Grading Criteria

Development of a clearly focused thesis that responds to prompt
Topic sentences that relate to the thesis
Logical organization
Unity
Effective concluding sentences in each paragraph
Appropriate use of language for specified audience
Major and minor details

Effective title, introduction, and conclusion
Correct Spelling
Lack of major grammatical errors

Assignment 3a

Informal

Case 6—“My Instructor—What a Pain!”

Situation:

You are a member of the judicial council and have been assigned to either Eric Q’s or Dr. Sullivan’s case. Choose which client you would like to represent.

Task:

Prepare an argument in which you defend your client. Depending on the client you are representing, your job is to determine who is ultimately responsible for Eric Q’s grade of C in Dr. Sullivan’s class. This means that while arguing for the opposing litigant’s guilt, you must uphold your client’s innocence. In your arguments, outline carefully why one client should be held accountable for the grade and the other should not. A third possibility is to argue for shared responsibility.

Grading Criteria

Response is complete

Response follows instructions

Response is thoughtful

Assignment 3b

Directions: The questions below are based on Case 6, “My Instructor—What a Pain!” Each question is designed to help reinforce your emotional intelligence skills which consist of 1) Identifying emotions 2) Using emotions 3) Understanding emotions and 4) Managing emotions. After reading the scenario, type the answers to the following questions on a separate sheet. Answer thoroughly and completely since your answers to these questions will prepare you to write an essay in response to this case.

Identifying Emotions

Compare Eric’s feelings about Dr. Sullivan’s class at the beginning of the semester with his feelings about the class at the end of the semester.

How do you think Dr. Sullivan feels when she is confronted by Eric?

Understanding Emotions

What do you think led to the change in the way he felt about Dr. Sullivan?

Describe a time when you were disappointed in a grade you received in a course.

Using Emotions

How did you respond to the situation?

Did the response get you the results you wanted? Why or why not?

If you did not get the results you wanted, how might you have responded differently?

Managing Emotions

What advice would you give to Eric? To Dr. Sullivan?

Assignment 3c Formal

Situation:

Having represented your client in this case, you now have a greater understanding of how both students and teachers can undermine as well as contribute to student success.

Task:

Write an essay that will be published in a scholarly educational journal directed to teachers in which you discuss how classroom policies or teacher behavior can undermine students' success. Then provide advice about what measures can be taken by faculty members to increase the possibility of student success. **Incorporate examples from Eric's experience as well as from your own experience and observations to develop your argument.**

Process Stages for Writing

Read over the prompt carefully to make sure you understand what it is asking—

Review assignments 3a and 3b to locate ideas—

Develop thesis statement and outline to organize ideas—

Complete rough drafts to share with peers—

Revise rough drafts—

Submit final draft — M 4/17 or T 4/18

Grading Criteria

Development of a clearly focused thesis that responds to prompt

Topic sentences that relate to the thesis

Logical organization

Unity

Effective concluding sentences in each paragraph

Appropriate use of language for specified audience

Major and minor details

Effective title, introduction, and conclusion

Correct Spelling

Lack of major grammatical errors

Assignment 4a⁶⁸
“Money, Money, Money”

Informal exercise: Angel on my Shoulder

Heather was ecstatic the day she received the news that she had gotten into the school of her choice. Because she had performed well in high school and had maintained good grades, she was offered a scholarship of \$1000 per semester. This would be a tremendous help. However, despite this fact, Heather still made the decision to take on a job while attending school. Before making this decision, she considered the voices of both work angel and school angel who would sit on opposite shoulders and whisper the pros and cons of working while attending school full-time.

Your task for this assignment is to play the role of both school and work angel, providing Heather with the privileges or limitations of working a part-time job while going to school. Remember, each angel’s job is to make her idea sound good while exposing the weaknesses in the opposing angel’s point of view. Be clear about what angel holds which point of view.

Grading Criteria

Response is complete

Response follows instructions

Response is thoughtful

⁶⁸ Since writing assignment 4 was also the writing sample post-test, students did not complete the “B” portion for this assignment.

Assignment 4c

Directions: You have been given a brief scenario, “Money, Money Money,” to read. After reading it, please respond to the prompt below in an essay of 500-750 words. You have the full class period (2 hours) to organize and write your thoughts. This assignment will not be graded. However, it will be used to help determine what skills you have already acquired as a writer and what skills you will need to continue to work on throughout the semester.

When you have finished writing, please print out two (2) copies. Turn in one copy to me. Save the other copy for your files.

Do not write my name or your name on the essay. Include only your student I.D #. Also do not label or title your essay: “Writing Sample B.”

The Situation

You are a fellow working student; hence, you understand some students’ desire and/or need to work. You also understand working while going to school requires a careful balancing act.

The Task

Write an essay in which you carefully explain to students how to balance working while going to school.

Appendix 4: Reflective Assignment on the Writing Process

Due date:

Purpose:

This assignment is designed to help me understand the process you went through to write your essay. I'm interested in hearing about the challenges you faced in writing the essay as well as what you feel you have done particularly well. Respond to the following questions on a separate sheet and submit along with final revision packet.

Writing Process Reflection Questions

--What is your topic for this essay?

--Besides this class and myself, for whom were you writing? What did you anticipate the audience would learn, discover, or gain?

--*What feedback did you receive during the writing process? What advice to you seemed the most valuable, and how have you used it to revise your essay?*

--Over all, what has been the most difficult part of the writing process? What might you need to work on?

--Over all, during this process, what are you most proud of? What did you do well?

Appendix 5: Essay Five

ENGL 097 Final Exam (Essay #5) Spring 2006

Date phrase outlines are due: _____

Date of Final Exam: _____

POLICIES

Essay #5 will be a two-hour in-class exam. Topics for the exam will be based on the article “Pride in Joy” by Joy Igonikon and Dale Keiger.

The following items will be permitted for use during the exam:

- Phrase outlines and thesis statement (no sentences, with the exception of the thesis statement and direct quotes taken from the article)
- Exam instructions and topics

Items not permitted for use:

- Neither textbooks nor articles will be permitted; specific quotes from the article or should be included in students’ outlines or written separately on note cards.
- Notes, freewriting, or drafts

Preparing for Essay #5

Your instructor/and or tutor will discuss your thesis statement and topic outline with you. (Please refer to the outline model). However, he or she will not provide feedback on any draft that you have written. This exam is designed to see how much you have learned so far about the writing process and how much of that process you can achieve on your own. It is wise, then, to practice writing the exam *before* you come to class so that you may feel comfortable writing it within the two-hour time period.

What You Will Need for Essay #5

On the day of the exam, you will need only to bring a pen or pencil. You may bring these instructions along with your thesis statement and outline. Disks and writing paper will be provided for you.

On the day of the exam, you will include only your social security # and class section #. If you are typing, you will double-space your essays and print two copies.

How You Will Be Graded

Your final product should be a 500-750 word essay that answers one of the prompts on the back of this page. Your essays will be graded on the following:

Unity

A clearly stated, substantive thesis statement
All statements support the thesis

Support

Substantive body paragraphs
Topic sentences for each body paragraph
Plenty of specific, interesting details to support and develop the topic sentences

Coherence

Clear and logical organization
Transitions and other connecting devices
An introduction that captures the audience's attention
A conclusion that leaves the reader with something to think about

Sentence Skills

Complete sentences: **no fragments, run-ons or comma splices**
Correct grammar, usage, and punctuation
Varied sentences
Correct spelling

*****No make-up exams will be given for unexcused absences. Talk to your instructor regarding his or her policies regarding making up the final.**

**Note: If you need special accommodations, make sure that you inform your instructor ahead of time.

Essay #5 Topics

Directions: Choose either of the topics below and respond in an essay of 500-750 words. Be sure to reference Igonikon's and Keiger's article in your essay. *It is not required, but you may also reference Igonikon's talk given on May 4th in N220 from 3:00-5:00 p.m.*

Topic 1:

As college students, sometimes our talents, interests, and goals conflict with the expectations others have for us or that we have set for ourselves. Discuss the conflicts

Joy and you have experienced in dealing with the expectations of others, noting how they are similar or different.

Topic 2:

In the essay "Pride in Joy," Johns Hopkins academic advisors, Janet Weise and Pam Carey, provided a list of reasons otherwise intelligent students fail (see page 25). Using this list as a point of departure, write an essay in which you discuss why some students do or do not meet their academic goals. Elaborate with examples from the text and your own personal observations.

Topic 3:

In an end-of-semester writing assignment for her professor, Joy Ignonikon wrote: "I would never have dreamed of the things my college experiences are showing me about myself and my future." Write an essay in which you discuss how the lessons Joy learned from her college experience are different or similar to the lessons you are learning from your own.

Appendix 6: Pre- and Post- Writing Sample Prompts

Writing Sample A (pre-writing sample)

Directions: You have been given a brief scenario, “Family Support,” to read. After reading it, please respond to the prompt below in an essay of 500-750 words. You have the full class period (2 hours) to organize and write your thoughts. This assignment will not be graded. However, it will be used to help determine what skills you have already acquired as a writer and what skills you will need to continue to work on throughout the semester. You will receive feedback on this assignment to help monitor your progress in the course.

Situation

After years of being out of college, Debbie Parham decided to go back to school. However, little did she, her family, and loved ones realize how Debbie’s return to school would impact their lives. Frustrated, she turns to you, her good friend and editor of the school’s newspaper, for advice.

Task

Inspired by the importance of the topic, you publish an article in the school’s newspaper explaining how students can attend school and at the same time balance social and family life.

Writing Sample B (post-writing sample)

Directions: You have been given a brief scenario, “Money, Money Money,” to read. After reading it, please respond to the prompt below in an essay of 500-750 words. You have the full class period (2 hours) to organize and write your thoughts. This assignment will not be graded. However, it will be used to help determine what skills you have already acquired as a writer and what skills you will need to continue to work on throughout the semester. You will receive feedback on this assignment to help monitor your progress in the course.

The Situation

You are a fellow working student; hence, you understand some students’ desire and/or need to work. You also understand working while going to school requires a careful balancing act.

The Task

Write an essay in which you carefully explain to students how to balance working while going to school.

Appendix 7: Summary of Aiding and Inhibiting Emotions at Each Stage of the Writing Process

Research Questions:

1. Which Emotions were most useful to students? (Aiding Emotions)
2. Which emotions impeded the writing process? (Inhibiting Emotions)

Related Query: how did students' emotions change over time?

The summary table below lists the number of distinct aiding and inhibiting emotions felt at each stage of the writing process across assignments. It also mentions the most frequently occurring aiding/inhibiting emotions at each stage. For details on the list of emotions at each stage, refer to the list of tables that follow.

Summary Table – Aiding/Inhibiting Emotions at Each Stage Across Assignments

| STAGES | AIDING EMOTIONS | INHIBITING EMOTIONS |
|---------------------|---|---|
| Assignment 1 | | |
| Brainstorming | 8 distinct emotions; satisfied (2); Inspired (5) | 5 distinct emotions; anxious (2); Bored (5) |
| Thesis | 7 distinct emotions; Inspired & Relieved (2); Satisfied (4) | 6 distinct emotions; afraid & frustrated (2) |
| Outline | 7 distinct emotions; Adventurous & frustrated (2); Excited & Inspired (3); Satisfied (6) | 9 distinct emotions; depressed (2); confused (3); anxious (6); frustrated (7) |
| First Draft | 8 distinct emotions; Adventurous, Anxious, Excited (3); Inspired (4) | 7 distinct emotions; angry (3); frustrated (5); confused (6) |
| Feedback | 9 distinct emotions; Surprised (2); Excited & relieved (3); Anxious (4) | 7 distinct emotions; afraid & frustrated (2); anxious (3) |
| Revision | 6 distinct emotions; happy, relieved, surprised (2); excited (3); satisfied (4) | 6 distinct emotions; afraid, angry, frustrated (2); bored & confused (3) |
| Assignment 2 | | |
| Brainstorming | 7 distinct emotions; inspired & satisfied (2); happy (4) | 7 distinct emotions; confused (2); frustrated (3); bored (4) |
| Thesis | 9 distinct emotions | 5 distinct emotions; frustrated (2); bored & confused (3) |
| Outline | 10 distinct emotions; adventurous, inspired, happy, relieved (2); excited & satisfied (3) | 6 distinct emotions; confused (3) |
| First Draft | 9 distinct emotions; adventurous & excited (2) | 6 distinct emotions; confused (2); bored (3); frustrated (5) |

| | | |
|---------------------|--|---|
| Feedback | 5 distinct emotions; excited & happy (2); satisfied (3) | 7 distinct emotions; frustrated (2); afraid (3) |
| Revision | 5 distinct emotions; adventurous & happy (2); inspired (3) | 2 distinct emotions |
| Assignment 3 | | |
| Brainstorming | 6 distinct emotions; inspired (2); happy (5); excited (6) | 5 distinct emotions; anxious (2); bored (3); confused (5); frustrated (9) |
| Thesis | 6 distinct emotions; relieved (2); inspired (4) | 5 distinct emotions; bored (2); afraid, confused, frustrated (3); anxious (5) |
| Outline | 7 distinct emotions; happy (2); inspired, relieved, satisfied (3); excited (4) | 5 distinct emotions; confused (3); frustrated (4) |
| First Draft | 8 distinct emotions; excited, inspired, frustrated, happy, relieved, satisfied (2) | 8 distinct emotions; afraid, anxious, bored, frustrated (2); confused (3) |
| Feedback | 9 distinct emotions; anxious, inspired relieved (2); excited (3); satisfied (5) | 9 distinct emotions; afraid, anxious, disgusted (2); confused (4); frustrated (5) |
| Revision | 9 distinct emotions; happy (2); excited (3); inspired (8) | 7 distinct emotions; bored (2); anxious & confused (3); frustrated (4) |
| Assignment 4 | | |
| Brainstorming | 10 distinct emotions; adventurous, confused, satisfied (2); happy, inspired (3) | 8 distinct emotions; afraid, bored (2); confused (3); frustrated (4) |
| Thesis | 10 distinct emotions; satisfied (2); Inspired (3); happy (4) | 5 distinct emotions; frustrated (3) |
| Outline | 6 distinct emotions; happy (2); relieved (3) | 6 distinct emotions; bored, frustrated (2) |
| First Draft | 5 distinct emotions; happy, inspired (2); excited (3) | 8 distinct emotions; angry, anxious (2); confused (3); frustrated (4) |
| Feedback | 5 distinct emotions | 6 distinct emotions |
| Revision | 6 distinct emotions; inspired, relieved (2); satisfied (3); happy (6) | 2 distinct emotions; anxious (2) |

Appendix 8: Daryelle's Writing Assignments

Writing Assignment #1

ADULTS IN SCHOOL

I am a mother of four and work full time, so going back to school was a little stressful and scary, ^b but with all things new you have to overcome obstacles. Going back to college was the biggest obstacle that I had to overcome in my life. The first thing I had to do was get classes that worked around my job. That was the easiest thing to do, ^{R.O} the hardest was telling my family they had to give some things up for me. I could no longer do everything for them. Since I was going back to school we were going to have to balance everything. With the support of loved ones a person can attend school while balancing social and family life. *clearly stated thesis*

In order for me to attend school at night the children will help with some of the chores. To help with any confusion, ^{about} with everyone's practices and games we can post it on the calendar. I can also put down what day's and times I have classes. So we don't get overly stressed, we can have a family night to have any discussions that anyone can share whatever it is that might be bothering them or just to share something that has happened. *add a concluding sentence to help summarize your point*

With the love and support of my husband he can also help with the difficulties of me going back to school. He can provide transportation of the children to events so I can have some study time. ^{add a subject} Provide positive feedback of encouragement especially when I am feeling down and I feel that I just can't do it all anymore. To help both of us with the stress we set up a date night. Once a week we would go out just the two of us. This way

we could show how much we love each other and to show that school isn't the only thing in life that is very important to me.

Friends are very important in my life. They ^oto can help with our family and school. We have all agreed to be there to discuss any problems that I am having with school. My friends are very special ^othey have agreed to be there for my children if they ever needed them while I was at school. That made me feel a little more at ease to be at school. To keep us close we all meet once a month to go out to dinner. But if I am having a bad month at school then I don't get to go out because going out is a reward. I look at it as in the long run we will all benefit.

With the support of loved ones a person can attend school while balancing social and family life. Always remember that nothing is impossible when ^oyou have loved ones to help. If I wanted something bad enough it is there for the taking. ~~Just~~ keep everything on a schedule, ~~and~~ I can manage my life and school at the same time.

Writing Assignment #2

Avoid "you!"

DON'T SLACK OFF, BE THE PERSON THAT GOES TO CLASS EVERY DAY

Going to class every day is very important when you are in college. Going to class will keep you from missing something important. Your class schedule could change, such as a paper due or a test coming up. If you are not there how will you know what you need to do? Being in class every day will get you a 100% in attendance, and that will help when there is a

grade that isn't so great. The importance of not slacking off with your classes when you are attending college. - frag

Don't give into temptations of not going to class. Being in college there are lots of parties and they are not just on the weekends. You would stay up too late then in the morning you don't feel like going to class. You will think "Well, I'll get the notes from someone else."

Well. What happens if that person was sick and they thought they could get your notes? By not going to class you would fall behind. Your grades will start to fall, and you start having trouble then it is harder to catch up. If your parents are paying for college then they will be very disappointed. Paying for college is very expensive and you don't want to be wasting your money. I know being in college also means really nice parties. Just remember partying is fine as long as you put classes first priority over parties.

Set your goals for being in school. Get a good education and you will get a better paying job. Don't give into the parting with the friends unless it is the weekends and you are done with all your work. Being too tired or just not wanting to go to class isn't a reliable excuse.

redundent -- just dismissed this

provide examples of what some of those goals are

and not a good goal setting for school. Having good grades is also a great goal to set. Don't slack off, be the person that goes to class every day. Always set your goals high and remind yourself why you are in school.

The importance of not slacking off with your classes when you are attending college. Having friends is a job, don't lose them to your slack of attendance and always relying on them for help. Friends work both ways in life. You give a little you get a little. It also works the same as school you need to work hard in order to get what you want in life. Being in college is just one of the great's goals to set in your life.

Writing Assignment #3

FOR TEACHERS, FROM STUDENTS

Don't students hate it when taking a class that looks easy? ^{However,} A few weeks in class and the grade is a failing one. The teacher seemed nice and easy. Missing a couple of classes and on the ^{frag} syllabus it didn't say anything about class attendance. ~~With~~ a clear syllabus, class participation, and addressing the needs of students makes a great teacher. ^{backward construction}

A clear syllabus ^{stating} with what the class grades are based on will help with a good grade. Everything that will be graded should be on the syllabus. There shouldn't be any guessing about grades. If attendance will not affect grades, teachers should make sure the students understand they still could miss something important when missing a class. With a clear syllabus that is ^{Went this eat up instructive time?} gone over every couple of weeks will give no questions about a class.

77
A teacher should try to get the students to want to participate in class. When there are students sitting in the back rows, make all students move toward the front. ^{Teachers should} Get students in groups so they feel more comfortable with each other. Sometimes a stronger student can help a weaker student with class assignments. Getting students more comfortable with each other will help with participation in class and ^{may improve} possible better attendance.

The role of a teacher is to address the needs of students that are doing poorly in their class. Teachers shouldn't wait until the end of a semester to address a failing student. Throughout the semester ^{teachers should} always remind the students of the times and days that ^{they're} you're available for any questions or concerns. Given out a grading sheet to students after every quiz will help to address students that aren't making the grade. ^{progress report} ^{add a concluding sentence here}

Constantly reiterate the class syllabus, positive class participation, and a teacher that ~~has~~ ^{prof} address the needs of their students. A teacher's clear expectations will help to structure and insure a student's success. ^{I should} As a teacher, always address the needs of students who are doing poorly. ^{as well as} Make sure, when giving out a syllabus, that it is clear what the class grades are based on.

~~As~~ a teacher ^{should have} ~~make sure there is a clear~~ ~~when given out a~~ syllabus.
~~make sure there is a clear~~
~~as to~~ what the grades are based on,
 which is

Writing Assignment #4

SCHOOL AND WORK

Balancing school and work without any problems in a person's life. Life is hard enough and the older a person gets the harder life gets. When a person is in college they need to focus on school. Getting good grades and trying to graduate. In college not all undergraduates know what they are going to do in the career field some even change their major more than once. Some students have to work to pay the bills or even get extra money while attending school. Time management, goal setting, and knowing what a person wants to do with their life is the key to getting motivated to attend school and work at the same time without any distractions.

When attending school and work managing your time is critical. When in school it is necessary to juggle a person's time to even work while studying. Manage time to work around classes. Also remember to set a time for studying. Set a time for work and don't over load with too much work. Always remember a job will always be there the opportunity to go to school might not. Time management is the key to everyone's life. If a person can't juggle school and work they won't be able to juggle several difficult classes at a time.

For a student that is attending school and working at the same time needs to set goals. When a person is a full-time worker and a part-time student always set a goal as to where to be at the end of the year. Sometimes a person feels that they are not getting far with their classes. One goal to set would be to determine when a person will finish school. Then try to finish before that time even if it is a few months earlier. Knowing what a person wants and set that goal to get higher and higher each semester.

How does one do this?
How do you do this?

Why?
What does this do for the student?

I clearly stated these

when where?

Why? How does this help the student?

frag

frag

XRO

frag

XRO

frag



SCHOOL AND WORK

Balancing school and work without any problems in a person's life. Life is hard enough and the older a person gets the harder life gets. When a person is in college they need to focus on school. Getting good grades and trying to graduate. In college not all undergraduates know what they are going to do in the career field some even change their major more than once. Some students have to work to pay the bills or even get extra money while attending school. Time management, goal setting, and knowing what a person wants to do with their life is the key to getting motivated to attend school and work at the same time without any distractions.

When attending school and work managing your time is critical. When in school it is necessary to juggle a person's time to even work while studying. Manage time to work around classes. Also remember to set a time for studying. Set a time for work and don't over load with too much work. Always remember a job will always be there the opportunity to go to school might not. Time management is the key to everyone's life. If a person can't juggle school and work they won't be able to juggle several difficult classes at a time.

For a student that is attending school and working at the same time needs to set goals. When a person is a full-time worker and a part-time student always set a goal as to where to be at the end of the year. Sometimes a person feels that they are not getting far with their classes. One goal to set would be to determine when a person will finish school. Then try to finish before that time even if it is a few months earlier. Knowing what a person wants and set that goal to get higher and higher each semester.

frag

frag

XRO

I clearly stated these

frag

XRO

when where?

frag

Should

How does one do this? How do you do this?

Why? what does do for the student?

Why? How does this help the student?



What a person wants to do for the rest of their life and knowing how to get there.

Not everyone knows what they want to do their first year in college. Just take regular

I'm unclear of what parent you're making here

classes such as math and English and maybe some other classes that will help a person

decide what classes to really take. At this time a person might have extra time to do a

little work to make extra money. Then if a person still can't decide on the best career

choice see a counselor. Always remember that everyone changes their job at least

two or three times in their life before getting the right job for them. An undergraduate is

the only person that knows what is good for them and college gives that opportunity to

find out.

Working and going to school requires time management, goal setting and

really?

knowing what to do for the rest of a person's life. Successfully planning a persons time

will help in managing school and work. Setting goals is like a New Year's resolution it

XPO

helps a person see what they want. Deciding what career is best for a person is a decision

everyone needs to make on their own or with help. Still in the long run it will be you as a

person to decide what to do in your life and how to get there.

Appendix 9: Clarissa's Writing Assignments

Writing Assignment #1

Nowadays many people want to attend a school of higher education, considering the fact that it is one of the very few ways to have a successful career by today's standards. One of these few types of schools is college. Meanwhile many people have lives that they just can't put on hold while attending school, so they must compromise.

prof | By working less, or not have all the fun with friends like they did before. Therefore, *add a bridge here*
college students can attend school while balancing social and family life by only taking
 on enough classes they can handle, by making a schedule to follow for school and other activities, and by getting help with parental/family responsibilities.

One of the ways to balance family and social life is by only taking on enough classes that they can handle. If the student has to work forty ^{over} plus hours a week or has children they may only be able to take one or two classes a semester depending on the time that is available. Yes, this will make it longer to get their degree but at the same time at least they will be working on it. If the student does have children, they should consider taking classes while their kids are in school. For example, take classes during *frag*
the day, or take classes only in the fall and spring. Now for other situations it may be easier for the student to take classes in the summer or winter. *frag*
Maybe even possibly only
taking classes on the weekends or at night. Attending a college is pleasant because many of them do have very flexible class schedules for these instances.

Another way the student can balance social and family is by making a schedule to

follow for school and other activities. The most important thing to make time for while going to school is to have time to study and to get homework done. Believe that the student will need plenty of time, so they don't fall behind. As soon as that happens it is very hard to catch up. The student may like hanging out with friends, so they can make a lunch date with their closest friends once a week or every two weeks to catch up on what everybody has been up to. There is nothing wrong with having fun sometimes. In some cases there will be kids involved, so the parent does not want to forget about the children and their activities. Such as games and practices if the kids play sports, or the maybe in a school play. The student will want to prepare for the children's events in advance. There can also be a scheduled family night where the whole family comes together to go out or maybe just watch a movie together. This is very enjoyable because the student doesn't want to neglect their family or be neglected themselves. On days that there is no class schedule to make dinner and have the whole family eat together. Over dinner everyone can discuss what has been going on in their lives or if they have any problems. The schedule works great in cases like this so nothing is forgotten in the student/parents busy life.

The last way to balance family and social life is to get help with parental/family responsibilities. By getting help with these responsibilities there will be more time to focus on school. The spouse can help manage the money that comes into the household, so the student doesn't have to. He or she can make sure bills are paid on time and balance the check book. The spouse can also help with the grocery shopping. This will take some of the family chores off of the student. As for the parental responsibilities the

student can get help with transportation of the kids to and from practices and events they must attend. This will save a lot of time for the student ^{because} because they will always be on the run with school and work. The ~~kids~~ ^{children's} grades shouldn't drop because the parent is attending school. Therefore the student needs to make sure somebody is there to help the kids with their school work, ^{who?} so they don't get stressed out. The student needs to make sure that there will always be dinner every night for the children. ^{who?} Be sure the kids always go to bed on time with the help of a spouse or babysitter. Just because the parent is attending school now ~~that~~ does not mean things should change for the children. Getting help with parental/family responsibilities will be helpful because the student will have less things to worry and stress about.

College students can attend school while balancing social and family life by only taking on enough classes they can handle, by making a schedule to follow for school and other activities, and by getting help with parental/family responsibilities. There are many people who balance social and family life everyday so why can't a parent or spouse be one of them. All the spouse or parent has to do is take that extra jump and try if they really want to. And remember just because there will be school in the parents or spouses life now that does not mean that ~~every~~ ^{every} minute in ~~every~~ ^{every} day has to be work, work, work. Having fun on occasion is always good and healthy for everybody.

Writing Assignment #2

Excuses to not attend class

Remember back in the high school days where students would only go to school if they felt like it? When the student decides to go on to a school of higher education they may try to do the same thing. In high school all that was needed to make assignments up was a note from the parent of the student, but in college the teacher doesn't take late assignments or the assignment may only be for half credit. When enrolled in college it is the student's responsibility to attend class. But if the student doesn't attend the majority of his or her classes they will not receive credit. If the student is paying to attend a college why would they want to waste the money by having excuses? Many students make excuses for not attending class such as being tired from work, wanting to relax for the day, and not having all the work complete. However, students can work around these excuses. *clearly stated these*

One of the most common reasons students do not attend class is that they are too tired from working. There are a few ways to resolve this problem. The student can talk to the boss and tell him or her that they need to work less, so there will be time for school. Most bosses in this case will not have a problem with letting the student work less because the boss will understand that the student is trying to further *his or her* education. The student will want to make sure that there is enough time for everything, such as doing homework or studying, getting to class on time, and also getting enough sleep to function at work and school. If the student doesn't have enough time to study he or she will not

get the grades ~~they are~~ capable of. Getting to class on time is important because the student may miss something that is critical to that class. The student needs sleep so they do their best when at school and work. School comes before work for any student because furthering their education will result in making more money. The student shouldn't tire themselves out with work while attending school.

These sentences have nothing to do with tired

Another excuse students use not to attend class is that they want to relax for the day. There is nothing wrong with relaxing from school, but the student needs to be sure to plan to relax on days and times they don't have class. The student can relax on the weekends or before and after class, so they won't miss anything. A student missing class because they are wanting to relax really has no reason for not attending that class. This is just an excuse made by the student to justify why they didn't attend class. The student did not pay a school hundreds of dollars to relax. The student should make it a point to have all school and homework done for that day before they relax.

The last common reason for a student to miss class is that they didn't have all of their work completed for that class. All of the work should have been done because the student had ample time to do it. If the student is having problems with the homework they can always contact the teacher by phone or email. Another way to receive help is to contact one of their fellow classmates to set up a study group. If one of these solutions does not work the student should always attend class to receive extra help. Often times even if the student misses class the teacher will not accept the homework because the work is late. Not attending class because all of the homework was not complete is not a

Writing Assignment #3

Can Teachers Really Increase Students' Success?

In schools nowadays teachers are very helpful. Most teachers help during class when there are questions or concerns about an assignment. Teachers also offer times for students to meet with them outside of class for extra help. Furthermore, most teachers allow all students to contact them by e-mail or telephone. In an event that teachers are not available they will offer an alternative ^{source} ~~people~~ for the students to receive help from.

Although the problem with these ways to receive help is that most students don't take ^{full} advantage of the help. However, teachers can increase the possibility of students' success by clearly stating the syllabus and sticking to it, helping students to participate in class, also by making an effort to address each students' needs. ^(clearly stated thesis)

Teachers clearly stating the syllabus and sticking to it will increase the possibility of students success. At the beginning of each semester teachers need to make sure that the students know what is expected of them in the class. Some students may not understand everything that is expected of them, so teachers need be sure to ask if there are any questions about the syllabus. Also teachers should never change the syllabus in mid-semester unless all students are notified because it is unfair for the students if there is no notification. There are some teachers that will change things based on how the class is doing or something may happen. As a result, teachers may choose to change the syllabus, so be sure to let all students know. For example, back in high school I had an English teacher that told us in the syllabus the papers that would be written throughout the class and how she would grade them. So I did my first paper and when my teacher handed it

shift
in
person

back to me she must ^{have} changed her mind about how she wanted to grade the paper. Rather than telling us about the change she just took points off on things that ^{were} ~~was~~ not stated in the syllabus. Needless to say, I was very displeased along with a large number of my fellow classmates. Making sure the students understand what the syllabus is saying is a very big help to students because they are going in to the class with some type of insight about the class.

In addition, teachers can increase the possibility of students' success by helping students to participate. Teachers can have class discussions about particular topics. More specifically, some of these topics may come about by allowing the students to come up with a topic to discuss that relates to their own experiences and the class. As a result, the students will be more interested in the discussions. For example, I had a teacher that would have discussions during class and almost all students would participate. Since the class was not always taking notes and doing book work it was interesting. If teachers notice that many students are not participating in the discussions then teachers should call on those students to join in. Also the teachers can make work groups with the students peers for assignments. This will allow students to participate within their group. Under these conditions the students will feel more comfortable to answer questions and make mistakes than when teachers are a part of the students group. For example, I had a teacher that would make up groups for the students to work in for class assignments.

This helped us out because there were different things that we all needed help with, so we would explain it to each other in ways to make us understand, and ^{the discussion} it would go back and forth. The teachers should do things that the students can participate in because the

nice example here

strong sense of now

students will be more interested and when students begins to get understand they will become more confident in themselves.

The teachers can also increase the possibility of students' success by making an effort to address the students' needs. Some students may learn by being hands on while others would rather read a book, ~~since students learn in various ways~~. The teachers need to be sure to teach lessons in assorted ways. Some of the different ways teachers can teach is by having discussions, or lectures, also by having labs, or maybe even debates. For example, I had a teacher that would ask the students how we would like to do assignments and if he thought our ideas were sufficient enough for the assignment we would do the assignment how we decided. This was a very good thing because each day we would come into class and be learning in a different way. One day we might do research on our assigned topic and to show the research that we found and there would be a debate the next class. Another day we would take notes and then have a discussion about the notes. There are some students who may be deaf or blind, in these cases there are other needs that the teachers will have to provide along with being patient. As a result, the students that are blind will need to have a book that contains ~~brail~~ and a ~~brail~~ typewriter. The students that are deaf should never be forgotten by teachers, so teachers will have to take more time when asking the deaf students questions and receiving the answers. Also for the deaf students everything will need to be written down that teachers say in regards to learning. So teachers need to take their time with all students to be sure that they understands what is going on. The teachers should never let students fall behind if they are trying. Addressing each students needs individually will assist the students in

Good example
and more

Use a
different
transition
word

yes

brail

doing well.

Clearly stating the syllabus and sticking to it, helping students' to participate in class, and by making an effort to address each students' needs are ways that teachers can achieve the goals of increasing the success of students'. Even though teachers do offer help outside of class there are many things the teachers can do in the classroom as well. Teachers can start by stating the syllabus and not changing it unless the students are told. Also teachers can have class discussions or organize workgroups for the students to help them to participate. Another way for teachers to aid students is to make an effort to address the students needs. Teachers can address the students needs by teaching in different ways, and being patient with the students with disabilities.

add a statement that helps us to remember

Writing Assignment #4

Is it Possible to Balance Work with School?

I am a full time student at Howard Community College, and I also hold a full-time job. Doing this makes very little, if any free time at all. I do this because I am a very determined person. I want to attend school, but I also have to work to pay my bills. I thought that attending school would not be that difficult because I would only attend class about fifteen hours a week; however, I was wrong. As a result, I have to make time to study and do assignments outside of class. There are times that I want to go to sleep at night, but I can't; this is because I have an assignment that is due. I would rather do the assignments at night ^{and} wake up early in the morning to finish. There are also times when my friends will call me to hang out and I really want to. Consequently, I have to tell them no because I have to study or go to work early in the morning. It is possible to balance working with going to school by giving up free time, making a schedule, and by staying focused. *clearly stated thesis*

Anybody can balance working ^{while} going to school, but they will have to be willing to give up their free time. Students' giving up their free time is a very big factor in balancing school and work. Consequently, there is little or no time to relax with friends, or family. All of the students' time is used between school, studying, and work. Students must make time to attend class as much as possible, also the students need to be sure to go to work on ~~time~~ so their boss doesn't get upset. Finally, there needs to be time for students to study for all classes. For example, I have a friend that is attending a university and is doing very well. Meanwhile, he has to work to pay for his bills, such as

cell phone, and car note. My friend attends class everyday on time, and he also goes to work everyday on time. As a result his grades are very good, and he giving his all at work as well. On the other hand I don't talk to him too much because he is always busy with work or school. He also gives up being with friends and family on a regular basis, and having time for himself. One of the ways for students to achieve their best while attending school and working is by giving up free time.

This example merely repeats your idea. It does not add to or expand the idea.

Another way students can balance working while going to school is by making a schedule to follow. This schedule will include the students' whole work and class schedule. In the time that is free after work and school the student needs to schedule time to study because there is a great deal of studying when attending college. For instance, a student works Monday through Friday from eight to four. Then the student attends school Monday ~~thru~~ Thursday from six to nine. There is no time for studying during week due to school and work. The student needs to schedule time on the weekends to study maybe from eleven until two, then again from five until eight. With the three hours in between the student can do minor activities such as, eating or cleaning the house. ~~As the student you~~ will also have to factor in time to sleep. It is said that people function their best when they have a full night's sleep which is eight hours. For example, I work five days a week, eight to ten hours a day, then I have class four nights out of the week. On the nights that I don't have class I schedule to do all of my homework, otherwise I will get overwhelmed. Making a schedule is a very simple task, but students have to be willing to stick to the schedule to make it work. Making a schedule will make students' life organized and easier to balance working while going to school.

Students can balance working while attending school by staying focused.

Student's families may have parties or events that the student always has attended in the past. Now that the student is attending school there will be family events that they may have to miss. The student will have to miss the event because they may have a class at the same time or they may have to study for an exam. The students may even possibly have to work. Some students may have a television show that they always watch and don't want to miss. In this case the student should make sure that all of their homework is done before turning on the television. If the student takes a break and watches television they are not focused on school anymore. If the show comes on while the student is at school or work they can record it, and this can also be done while doing homework. For example, I have a television show I always watch, Law and Order. I only watch it at night and I know the exact times that the show comes on. At first I would stop doing my schoolwork and watch the show, but I realized that it was taking me more time to take a break, than doing the work all at once. As a result of the break, I would have to go back and refresh my memory on what the assignment was about; also I could never get the same thought back. Eventually what happened to my work by not getting the same train of thought back was not its best. The work would seem choppy and not explained well, and then I would begin to get frustrated. Being frustrated also didn't help because there were times when I would just give up. To resolve this issue I would have my work done before the show came on, if I wasn't finished I would record the show. Staying focused is a key element in balancing school while working.

Effective
job of
explaining
this
detail

add a transition

Giving up free time, making a schedule, and staying focused are ways for students to balance attending school while working. Students will not have much extra time if any to relax or catch a movie. If students make a schedule it will be much easier for the student to complete assignments on time and go to work. Making a schedule should also make it less overwhelming for the students. The students also have to be sure to stay focused on their job and their school work. If students use these elements to success it will be possible for students to balance working while attending school. There have been many cases just like this one when everyday students work while attending school and they are successful with their college career. *I am one of them. 😊*

Bibliography

- Adler-Kassner, Linda. "Just Writing, Basically: Basic Writers on Basic Writing." *Journal of Basic Writing*. 18.2 (1999): 69-90.
- "Analysis of Variance." *Dictionary of Statistics and Methodology: A Nontechnical Guide for the Social Sciences*. 3rd ed. Ed. W. Paul Vogt. Thousand Oaks: Sage, 2003.
- Aronson, Anne. "Adult Developmental Writers and the Material Conditions for Composing." *Research and Teaching in Developmental Education*. 14.2 (March 1998): 5-18.
- Bar-On, Reuven. "Emotional and Social Intelligence: Insights from the Emotional Quotient Inventory." *The Handbook of Emotional Intelligence*. Eds. Reuven Bar-On and James D. A. Parker. San Francisco: Jossey-Bass. 2000. 363-388.
- Bartholomae, David. "Inventing the University." *When a Writer Can't Write: Studies in Writer's Block and Other Composing-Process Problems*. Ed. Mike Rose. New York: Guilford, 1985. 134-65.
- Bartholomae, David and Anthony Petrosky. *Facts, Artifacts, and Counterfacts: Theory and Method for a Reading and Writing Course*. Upper Montclair, N.J.: Boynton, 1986.
- Bean, John C. *Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom*. San Francisco: Jossey-Bass, 1996.
- Berlin, James. *Rhetoric and Reality: Writing Instruction in American Colleges, 1900-1985*. Carbondale and Edwardsville: SIUP, 1987.

- Bizzell, Patricia. "What Happens When Basic Writers Come to College?" *College Composition and Communication* 37.3 (1996): 294-301.
- Boynton, Linda. "See Me: Conference Strategies for Developmental Writers." *Teaching English in the Two Year College* 30.4 (May 2003): 391-402. ProQuest. University of Maryland Libraries, College Park, MD. 22 Jan. 2007.
<http://lion.chadwyck.com.proxy-um.researchport.umd.edu>.
- Bragg, Debra. "Community College Access, Mission, and Outcomes." *Peabody Journal of Education*. 76.1 (2001): 93-116.
- Brand, Alice Glarden. *The Psychology of Writing: The Affective Experience*. New York, Greenwood, 1989.
- . "Writing and Feelings: Checking Our Vital Signs." *Rhetoric Review*. 8.2 (1990): 290-308.
- Brody, Nathan. "History of Theories and Measurements of Intelligence." Ed. Robert Sternberg. *Handbook of Intelligence*. United Kingdom: Cambridge, UP, 2000. 16-33.
- Bruffee, Kenneth. "Collaborative Learning and the "Conversation of Mankind." *College English* 46.7 (1984): 635-52.
- Camp, Roberta. "New Views of Measurement and New Models for Writing Assessment." *Assessment of Writing: Politics, Policies, Practices*. Eds. Edward M. White, William D. Lutz, and Sandra Kamusikiri. New York: MLA, 1996. 135-147.

- . "Response: The Politics of Methodology." *Assessment of Writing: Politics, Policies, Practices*. Eds. Edward M. White, William D. Lutz, and Sandra Kamusikiri. New York: MLA, 1996. 97-107.
- Campbell, Kermit. "'Real Niggaz's Don't Die': African American Students Speaking Themselves Into Their Writing." *Writing in Multicultural Settings*. Eds. Carol Severino, Juan C. Guerra, and Johnella E. Butler. New York: MLA, 1997. 67-78.
- Caruso, David and Peter Salovey. *The Emotionally Intelligent Manager: How to Develop and Use the Four Key Emotional Skills of Leadership*. San Francisco: Jossey-Bass.
- Carver, Joan. "Ideas in Practice: Plan-Making: Taking Effective Control of Study Habits." *Journal of Developmental Education*. 12.2 (November 1988): 26-29.
- Cherry, Roger D. and Paul R. Meyer. "Reliability Issues in Holistic Assessment." *Validating Holistic Scoring for Writing Assessment: Theoretical and Empirical Foundations*. Eds. Michael M. Williamson and Brian Huot. Creskill, New Jersey: Hampton, 1993. 109-41.
- "Chi-Squared Test." *Dictionary of Statistics and Methodology: A Nontechnical Guide for the Social Sciences*. 3rd ed. Ed. W. Paul Vogt. Thousand Oaks: Sage, 2003.
- Crowley, Sharon. *Composition in the University: Historical and Polemical Essays*. Pittsburg: U of Pittsburgh P, 1998.
- Delpit, Lisa. "The Silenced Dialogue: Power and Pedagogy in Educating Other People's Children." *Harvard Educational Review*. 58.3 (1988): 280-98.
- Donnelly, Robert A., Jr. *The Complete Idiot's Guide to Statistics*. New York: Alpha, 2004.

- Elbow, Peter. *Writing Without Teachers*. New York, Oxford: Oxford UP, 1976.
- . Foreword. *A Way to Move: Rhetorics of Emotion and Composition Studies*.
Portsmouth, NH: Boynton-Cook, 2003. vii-x.
- Elliott, Norbert. *On a Scale: A Social History of Writing Assessment in America*. New
York: Lang, 2005.
- Emig, Janet. *The Composing Process of Twelfth Graders*. Urbana, Ill. NCTE, 1971.
- . "The Uses of the Unconscious in Composing." *College Composition
and Communication*. 15.1 (1964): 6-11.
- Flower, Linda. "Writer-Based Prose: A Cognitive Basis for Problems in Writing."
College English. 41.1 (1979): 19-37.
- Flower, Linda and John Hayes. "A Cognitive Process Theory of Writing." *College
Composition and Communication* 32.4 (December 1981): 365-87.
- Fox, Tom. "Basic Writing as Cultural Conflict." *Journal of Education*. 172.1 (Nov.
1990): 65-83.
- Fromme, Donald K. and Clayton S. O'Brien. "A Dimensional Approach to the Circular
Ordering of the Emotions." *Motivation and Emotion*. 6.4 (1982): 337-63.
- Gardner, Howard. *Frames of Mind: The Theory of Multiple Intelligences*. New York:
Basic Books, 1983. 1985.
- Gilyard, Keith and Elaine Richardson. "Students' Right to Possibility: Basic
Writing and African American Rhetoric." *Insurrections: Approaches to
Resistance in Compositions Studies*. Ed. Andrea Greenbaum. Albany, NY:
SUNY, 2001.

- Gohm, Carol L. "Moving Forward With Emotional Intelligence." *Psychological Inquiry*. 15.3 (2004): 222-227.
- Goleman, Daniel. *Emotional Intelligence: Why It Can Matter More Than IQ*. New York: Bantam, 1997.
- Griffie, Dale: "Portfolio Assessment: Increasing Reliability and Validity." *The Learning Assistance Review; the Journal of the Midwest College Learning Center Association*. 7.2 (2002): 5-17.
- Gracyz, Patricia et al. "Criteria for Evaluating the Quality of School-Based Social and Emotional Learning Programs." *The Handbook of Emotional Intelligence*. Eds. Reuven Bar-On and James D. A. Parker. San Francisco: Jossey-Bass. 2000. 391- 410.
- Gray-Rosendale, Laura. "Investigating Our Discursive History: *JBW* and the Construction of the "Basic Writer's Identity." *Journal of Basic Writing*. 18.2 (1999): 108-135.
- . *Rethinking Basic Writing. Exploring Identity, Politics, and Community in Interaction*. Erlbaum: Mahway, NJ, 2001.
- Gray-Rosendale, Laura et al. "Basic Writing's Past, Present, and Future." *Composition Studies*. 29.2 (2001): 37-70.
- Halasek, Kay. *A Pedagogy of Possibility: Bakhtinian Perspectives on Composition Studies*. Carbondale and Edwardsville: SIUP, 2003.

- Harrington, Susanmarie. "The Representation of Basic Writers in Basic Writing Scholarship, or Who is Quentin Pierce?" *Journal of Basic Writing*. 18.2 (1999): 91-107.
- Harris, Joseph. *A Teaching Subject: Composition Since 1966*. Upper Saddle River, NJ: Prentice Hall, 1997.
- Hedlund, Jennifer and Robert J. Sternberg. "Too Many Intelligences? Integrating Social, Emotional, and Practical Intelligence." *The Handbook of Emotional Intelligence*. Eds. Reuven Bar-On and James D. A. Parker. San Francisco: Jossey-Bass. 2000. 136-167.
- Hobbs, Catherine and James A. Berlin. "A Century of Writing Instruction in School and College English." *A Short History of Writing Instruction: From Ancient Greece to Modern America*. Ed. James J. Murphy. 2nd ed. Mahwah, NJ: Erlbaum, 2001. 247-289.
- Holbrook, William. *A Study of the Relationships Between Emotional Intelligence and Basic Writers' Skills*. Dissertation. Ball State University: Muncie, Indiana 1997.
- Horner, Bruce. The "Birth of "Basic Writing." Eds. Horner, Bruce and Min-Zhan Lu. *Representing the "Other": Basic Writers and the Teaching of Basic Writing*. Urbana, Ill: NCTE, 1999. 3-29.
- Huot, Brian. "The Literature of Direct Writing Assessment: Major Concerns and Prevailing Trends." *Review of Educational Research*. 60.2 (1990): 237-63.
- . *Rearticulating Writing Assessment for Teaching and Learning*. Logan: Utah State UP, 2002.

- . "Towards a New Theory of Writing Assessment." CCC 47.4 (1996): 549-566.
- Jacobs, Dale and Laura R. Micciche, eds. *A Way to Move: Rhetorics of Emotion and Composition Studies*. Portsmouth, NH: Boynton, 2003.
- Kish, Judith Mara. "Breaking the Block: Basic Writers in the Electronic Classroom." *Journal of Basic Writing*. 19.2 (Sept. 2000): 141-59.
- Larson, Richard. "Portfolios in the Assessment of Writing: A Political Perspective." *Assessment of Writing: Politics, Policies, Practices*. Eds. Edward M. White, William D. Lutz, and Sandra Kamusikiri. New York: MLA, 1996. 271-83.
- Low, Gary and Darwin B. Nelson. "Emotional Intelligence: Effectively Bridging the Gap Between High School and College." <http://education.tamuk.edu/eiconf/papers/tassei04.pdf>. 20 January 2005.
- Lu, Min-Zhan. "Conflict and Struggle in Basic Writing." *College English*. 54.8 (December 1992): 887-912.
- . "Redefining the Legacy of Mina Shaughnessy: A Critique of the Politics of Linguistic Innocence." *Journal of Basic Writing*. 10.1(Spring 1991): 26-40.
- . "Writing as Repositioning." *Journal of Education*. 172.1 (November 1990): 18-21.
- Lunsford, Andrea. "Cognitive Development and Basic Writer." *College English*. 41.1 (1979): 38-46.
- Macrorie, Ken. *Telling Writing*. 4th ed. Rochelle Park, N.J.: Hayden, 1985.
- Maher, Jane. *Mina P. Shaughnessy: Her Life and Work*. Urbana, Ill: NCTE, 1997.

- Matthews, Gerald, Moshe Zeidner, and Richard D. Roberts. *Emotional Intelligence: Science and Myth*. Cambridge: MIT Press, 2002.
- . "Seven Myths About Emotional Intelligence." *Psychological Inquiry*. 15.3 (2004): 179-196.
- Mayer, John D. "Emotional Intelligence: Popular or Scientific Psychology?" *APA Monitor*. 30.8 (September 1999): 3 pages. 20 November 2004.
<http://www.apa.org/monitor/sep99/sp.html>.
- Mayer, John D. and Glenn Geher. "Emotional Intelligence and the Identification of Emotion." *Intelligence*. 22 (1996): 89-113.
- Mayer, John D. and Peter Salovey. "The Intelligence of Emotional Intelligence." *Intelligence* 17 (1993): 433-442.
- Mayer, John D., Peter Salovey, and David Caruso. "Emotional Intelligence as Zeitgeist, as Personality, and as a Mental Ability." *The Handbook of Emotional Intelligence*. Eds. Reuven Bar-on and James D. A. Parker. Jossey-Bass: San Francisco, 2000. 92-117.
- . "Emotional Intelligence Meets Traditional Standard for an Intelligence." *Intelligence*. 27.4 (2000): 267-298.
- . "Emotional Intelligence: Theory, Findings, and Implications." *Psychological Inquiry*. 15.3 (2004): 197-215.
- . "Models of Emotional Intelligence." *Emotional Intelligence: Key Readings on the Mayer and Salovey Model*. Eds. Peter Salovey, Marc A. Brackett, and John D. Mayer. Port Chester, NY: Dude, 2004. 81-119.

- . *Mayer-Salovey-Caruso Emotional Intelligence Test User's Manual*. North Tonawanda, NY: Multi-Health Systems, Inc. 2002.
- . "Selecting A Measure of Emotional Intelligence: The Case for Ability Scales." *The Handbook of Emotional Intelligence*. Eds. Reuven Bar-On and James D. A. Parker. San Francisco: Jossey-Bass. 2000. 320-42.
- Mayer, John et al. "Measuring Emotional Intelligence with the MSCEIT V2.0." *PsycARTICLES. EBSCO*. August 2002.
- McNenny, Gerri. "Writing Instruction and the Post-Remedial University: Setting the Scene for the Mainstreaming Debate in Basic Writing." *Mainstreaming Basic Writers: Politics and Pedagogies of Access*. Mahway, New Jersey; Lawrence Elbaum, 2001. 1-13.
- Murphy, Sandra and Barbara Grant. "Portfolio Approaches to Assessment: Breakthrough or More of the Same?" *Assessment of Writing: Politics, Policies, Practices*. Eds. Edward M. White, William D. Lutz, and Sandra Kamusikiri. New York: MLA, 1996. 284-304.
- Murray, Donald. *A Writer Teaches Writing*. 2nd ed. Boston: Houghton Mifflin, 1985.
- Myers, Greg. "Reality, Consensus, and Reform in the Rhetoric of Composition Teaching." *College English* 48.2 (February 1986): 154-171.
- Needham, Mary. "This New Breed of College Students." *Two-Year College English: Essays for a New Century*. Ed. Mark Reynolds. Urbana, Ill.: NCTE, 1994.

- Nelson, Darwin B. and Kaye W. Nelson. "Emotional Intelligence Skills: Significant Factors in Freshmen Achievement and Retention." Paper presented at the American Counseling Association Conference. Anaheim, CA. March 2003. ED 476 121.
- North, Stephen. *The Making of Knowledge in Composition: Portrait of an Emerging Field*. Upper Montclair, NJ: Boynton/Cook, 1987.
- Ostrom, Hans. "Grammar J, as in Jazzing Around: The Roles "Play" Plays in Style." Presentation at the annual CCCC, Milwaukee, March 29 1996. Educational Resources Information Center. ED 402573.
- Parker, James D. A. et al. "Emotional Intelligence and Student Retention: Predicting the Successful Transition from High School to University." *Personality and Individual Differences*. 3 July 2006. ScienceDirect. University of Maryland, College Park. 8 Aug. 2006
<http://www.sciencedirect.com-um.researchport.umd.edu>.
- Perl, Sondra. "The Composing Processes of Unskilled College Writers." *Research in the Teaching of English* 13.4 (1979): 317-36.
- Plutchik, Robert. "Emotions: A General Psychoevolutionary Theory." *Approaches to Emotion*. Eds. Klaus R. Scherer and Paul Ekman. Hillsdale, NJ: Erlbaum, 1984. 197-219.
- . *The Emotions: Facts, Theories, and a New Model*. New York: Random House, 1962.
- Prendergrast, Catherine. "Race: The Absent Presence in Composition Studies." *College Composition and Communication*. 50.1 (September 1998): 36-53.

Quinn, Clifton. "Re: Your Questions About English Placement Testing." E-mail to the author. 13 Sep. 2006.

Radar, Laura A. "Goal Setting for Students and Teachers: Six Steps to Success." *Clearing House*. 78.3 (January/February 2005): 123-26. Education Abstracts. Ebsco Host. University of Maryland, College Park Libraries, College Park, MD. 22 January 2007. <http://search.ebscohost.com>.

Reeves, LaVona. "Mina Shaughnessy and Open Admissions at New York's City College." *Thought and Action*. 17.2 (Winter 2001-2002): 117-28.

"Results Portraying Community College Students." 29 November 2004. Community College Survey of Student Engagement. 23 June 2006. <http://www.ccsse.org/survey/studentfindings.cfm>.

Riesen, John, John Szarlan, and Suman Singha. *Case Studies for First-Year Experience Students*. Belmont, CA: Wadsworth, 2003.

Rinderer, Regina C. "A Comment on 'Cognitive Development and the Basic Writer.'" *College English*. 43.1 (1981): 86-87.

Rose, Mike. "The Language of Exclusion: Writing Instruction at the University." *College English*. 47.4 (April 1985): 341-59.

---. "Narrowing the Mind and Page: Remedial Writers and Cognitive Reductionism." *College Composition and Communication*. 39.3 (1988): 267-302.

Saddler, Bruce and Heidi Andrade. "The Writing Rubric." *Educational Leadership* 62.2 (October 2004): 48-52. Academic Search Premier. University of Maryland Libraries, College Park, MD. 22 January 2007. <http://search.ebscohost.com>.

- Salovey, Peter and John D. Mayer. "Emotional Intelligence." *Imagination, Cognition, and Personality*. 9.3 (1989-90): 185-211.
- Saunders, Laura E. and Karen W. Bauer. "Undergraduate Students Today: Who Are They?" *New Directions for Institutional Research*. 98 (1998): 7-16.
- Scharton, Maurice. "The Politics of Validity." *Assessment of Writing: Politics, Policies, Practices*. Eds. Edward M. White, William D. Lutz, and Sandra Kamusikiri. New York: MLA, 1996. 53-75.
- See, Betsy. Howard Community College Planning, Research, and Organizational Development Page. 16 March 2006. Howard Community College. 12 July 2006. <http://www.howardcc.edu/plan&eval/quickfacts.htm>.
- Shale, Doug. "Essay Reliability: Form and Meaning." *Assessment of Writing: Politics, Policies, Practices*. Eds. Edward M. White, William D. Lutz, and Sandra Kamusikiri. New York: MLA, 1996. 76-107.
- Shaughnessy, Mina P. "Basic Writing." 1976. *Teaching Composition: Twelve Bibliographical Essays*. Revised edition. Ed. Gary Tate. Fort Worth: Texas Christian UP, 1987. 177-206.
- . "Diving In: An Introduction to Basic Writing." *College Composition and Communication*. 27.3 (1976): 234-239.
- . *Errors and Expectations: A Guide for the Teacher of Basic Writing*. New York: Oxford UP, 1977.
- . "The Miserable Truth." *Mina Shaughnessy: Her Life and Work*. Maher, Jane. Urbana, IL. NCTE. 1997. 263-269.

- . "Open Admissions and the Disadvantaged Teacher. *Mina Shaughnessy: Her Life and Work*. Urbana, IL: NCTE. 1997. 249-254.
- Soliday, Mary. "Ideologies of Access and the Politics of Agency." *Mainstreaming Basic Writers: Politics and Pedagogies of Access*. Eds. Gerri McNenny and Sallyanne H. Fitzgerald. Mahway, NJ: Erbaum: 2001. 55-72.
- "SPSS." *Dictionary of Statistics and Methodology: A Nontechnical Guide for the Social Sciences*. 3rd ed. Ed. W. Paul Vogt. Thousand Oaks: Sage, 2003.
- Sternberg, Robert J. Foreword. *Emotional Intelligence: Science and Myth*. Cambridge: MIT Press, 2002. xi-xiii.
- Sternberger, Carol. "Adult Teaching Strategies." *Adult Learning* (March/April 1995): 12-13+. Education Abstracts. EBSCO Databases. University of Maryland, College Park, College Park, MD. 22 January 2007
<http://web.ebscohost.com.proxy-um.rsearchport.umd.edu>.
- Sullivan, Patrick. "An Essential Question: What is "College-Level" Writing?" *What is "College-Level" Writing?* Eds. Patrick Sullivan and Howard Tinburg. Urbana, Ill.: NCTE, 2007. 1-19.
- Sweedler-Brown, Carol O. "The Influence of Training and Experience on Holistic Essay Evaluations. *English Journal*. 74.5 (1985): 49-55.
- Thayer, Robert. *The Origin of Everyday Moods: Managing Energy, Tension, and Stress*. New York: Oxford UP, 1996.
- Trimbur, John. "Consensus and Difference in Collaborative Learning." *College English* 51.6 (October 1989): 602-616.

- Troia, Gary A. and Steve Graham. *Journal of Learning Disabilities*. Jul/Aug 2002.
EBSCO Host. Academic Search Premier. University of Maryland, College Park.
22 January 2007. <http://www.search.ebscohost.com>.
- United States. Dept. of Education. *A Test of Leadership: Charting the Future of U. S. Higher Education*. A Report of the Commission Appointed by Secretary of Education Margaret Spellings. Pre-Publication Copy.
Sep. 2006. 12 October 2006.
<http://www.ed.gov/about/bdscomm/list/hiedfuture/reports/pre-pub-report.pdf>
- Weschler, David. "Cognitive, Conative, and Non-Intellective Intelligence. *The American Psychologist*. 5 (1950): 78-83.
- White, Edward. "Holistic Scoring: Past Triumphs, Future Challenges." *Validating Holistic Scoring for Writing Assessment: Theoretical and Empirical Foundations*. Eds. Michael M. Williamson and Brian Huot. Creskill, New Jersey: Hampton, 1993. 79-108.
- . *Teaching and Assessing Writing: Recent Advances in Understanding, Evaluating, and Improving Student Performance*. 1985.
San Francisco: Jossey Bass, 1988.
- . *Teaching and Assessing Writing: Recent Advances in Understanding, Evaluating, and Improving Student Performance*. 2nd ed.
San Francisco: Jossey Bass, 1994.
- Wiersma, William. *Research Methods in Education*. 5th ed. Boston: Allyn and Bacon, 1991.

- Williamson, Michael and Brian A. Huot. *Validating Holistic Scoring For Writing Assessment: Theoretical and Empirical Foundations*. Creskill, NJ: Hampton Press, 1993. 1-43.
- Wood, Mary Jo. *Relationship of Emotional Intelligence to Student Persistence*. Master's Thesis. Siena Heights University, 2001.
- Youdelman, Jeffrey. "Limiting Students: Remedial Writing and the Death of Open Admissions." *College English*. 39.5(1978): 562-72.