

CSUSB  
M.A. in English & Writing Studies  
Comprehensive Examination  
Preparation Guide  
2024-2025

# Contents

Introduction.....	3
The Basics.....	4
Checklist.....	6
Preparing for the Comprehensive Examination.....	7
Contact Information.....	8
Reading Lists and Sample Questions.....	9
Literature .....	9
Composition and Rhetoric .....	23
Applied Linguistics & TESL .....	35
Pedagogy .....	53
Public & Professional Writing .....	56

# Introduction

Since Fall Semester 2006, the M.A. in English and Writing Studies program (formerly the M.A. in English Composition) at Cal State San Bernardino has offered a Comprehensive Examination as an alternative to the thesis. A comprehensive examination serves as a student's "culminating experience" in a program, equivalent for degree purposes to writing a thesis.

We have designed our examination to reflect the concerns of our program, and to allow students to demonstrate in a variety of ways the abilities specified in the California Education Code (Title 5), which governs CSU M.A. programs. Title 5 specifies the following about a comprehensive examination:

A comprehensive examination is an assessment of the student's ability to integrate the knowledge of the area, show critical and independent thinking, and demonstrate mastery of the subject matter. The results of the examination provide evidence of independent thinking, appropriate organization, critical analysis, and accuracy of documentation.

This booklet provides information about the examination for each of the five concentrations in the program—Composition and Rhetoric, Literature, Applied Linguistics/TESL, Pedagogy, and Public & Professional Writing, including reading lists and sample questions for each examination component. We are pleased to be able to offer students the alternative of a comprehensive examination, and we encourage you to carefully consider which culminating experience (examination or thesis) best meets your individual goals. The program's Graduate Coordinators can answer questions you may have after you have reviewed the material in this booklet.

## The Basics

<b>When You Take the Examination</b>	No earlier than the last semester of program coursework. By Census Day of the semester <i>preceding</i> the semester you will take the examination, you and your coordinator must sign a “Declaration of Intent” form. You must sign the form by this deadline in order to enroll in ENG 6983 (Comprehensive Examination Preparation) and ENG 6980 (English Comprehensive Examination).
<b>Enrollment</b>	The 3-unit Exam Preparation Course (ENG 6983) will allow you to work with other students to prepare for the exam—reading, taking notes, and answering sample questions. ENG 6980 is a zero-unit course in which the exam will be administered. If you have already completed the Exam Preparation Course, then you need only sign up for 6980 when you are ready to take the exam.
<b>Schedule</b>	The examination will be offered Fall and Spring semesters.
<b>Who Reads the Examination</b>	A reading committee of two or more English faculty will read each question of the exam anonymously.
<b>Structure of Examination</b>	The examination will consist of two robust exams in your concentration. One will focus on breadth knowledge in the field, the other will allow you to focus on something more specific. Students will write a 3500-word maximum response to each question.
<b>Dual Concentrators</b>	Students with a dual concentration will still take only two exams. They may choose to prepare questions from either discipline. The only stipulation is that one question must involve breadth knowledge and the other depth knowledge.
<b>Time-Frame of Examination</b>	Students will receive both exam questions at the same time near the end of the semester. One exam (the student’s choice) should be completed and submitted after one week. The other exam should be completed and submitted one week later.
<b>Grading</b>	<b>Pass/Fail</b> ; results will be announced approximately 2 weeks after the completion of the exams.

<b>Revision Opportunity</b>	<p>Students who do not pass one or more of the exams will initially be given a grade of No Credit NC in ENG 6980 (Comprehensive Exam). They will be provided written feedback and given one week to turn in a revised response to the failed exam(s). This rewrite will be evaluated by the faculty readers. At that point, if the student passes, the original (NC) grade in 6980 will be changed to a passing grade and the student will receive their degree.</p>
<b>Repeat of Examination</b>	<p>If the student does not pass after the revision, they will then need to sign up for ENG 6980 and re-take the exam during the next term. The examination cannot be taken more than twice, and re-takes must be done within one calendar year. If you fail one component of the examination and pass one part, you only retake the part you failed. If you fail the examination a second time, you will not receive your degree.</p> <p>In rare circumstances, a student may petition the Dean of Graduate Studies for a third attempt at the examination if the student suffered an accident or illness (physical or mental), serious personal or family problems, or military transfer. Documentation is required for all such petitions.</p>
<b>Post-Exam Conversation</b>	<p>After the successful completion of your culminating experience, you have the option of meeting with faculty exam-readers for an informal conversation/debrief regarding your work on the exam, your experience in the grad program, your plans for the future, etc. This is a celebration; it is not at all a defense and requires no preparation beforehand. This conversation is optional.</p>
<b>Reading Lists/ Examination Preparation Materials Issued</b>	<p>Preparation materials for each academic year will be released during the previous Spring semester.</p>
<b>Changing from Thesis Option to Examination Option</b>	<p>Can be done. Consult the coordinator of your concentration to review your individual record and file appropriate forms.</p>
<b>Changing from Examination Option to Thesis Option</b>	<p>Can be done. However, it cannot be done once you have attempted the examination; if you take the examination and fail, you cannot revert to the thesis option.</p>

# Checklist

Prior to the semester in which you take the Comprehensive Examination, you may need to do some or all of the following, depending upon your academic record. Consult the coordinator of your concentration for more information about these requirements.

- File a program plan with the coordinator of your concentration and consult the coordinator about the appropriate semester to take the examination (no earlier than your last semester of coursework).
- File a “Grad Check” with the Office of Records, Registration and Evaluation, listing the semester in which you will take the examination as your expected date of graduation.
- Complete any outstanding Incompletes.
- File a “Declaration of Intent Form” with the coordinator of your concentration by Census Day of the semester *preceding* the semester in which you will take the examination.
- Enroll in ENG 6983 Comprehensive Exam Preparation and Completion (3 units) and ENG 6980 English Comprehensive Examination (0 units) for the semester in which you intend to take the examination. Contact the coordinator of your concentration for a permit to enroll in these courses.
- File any petitions to discount an unsatisfactory grade (you must have a minimum GPA of 3.0 in degree-applicable courses to be eligible to receive the degree).

# Preparing for the Comprehensive Examination

You are already undertaking the first step in preparing for the Comprehensive Examination: carefully reading this booklet and noting any questions you have. This booklet provides reading lists and sample questions for each component of the examination. Make sure you understand which components you will be required to complete, and if you have questions, make sure to contact the coordinator of your concentration.

In preparing for the examination, you should pursue interconnections among concepts both within and across the boundaries of your courses. Making such connections will be essential to answering your examination questions well, since those questions will draw broadly on ideas, concerns, and theories shared across classes. Remember that the examination is designed to allow you to demonstrate to the best of your ability what you *have* learned in the M.A. program, not to highlight what you *haven't* learned.

Examination preparation need not take place in isolation. You are encouraged to collaborate with other students in preparing for the examination, both independently (e.g., in study groups) and through the support structure of ENG 6983. Talking about the ideas of the field with others is an excellent way to heighten understanding and to gain facility with the discourse of the field. Although you will do most of your examination preparation study and research independently or with peers, you may also consult faculty members for advice on preparation or to discuss specific questions about texts or concepts.

Once you receive the examination questions, however, responses *must* be completed independently. Examinees must not consult anyone (including other examinees) about the specific questions or responses to them. Such consultation will constitute a violation of the Student Discipline Code and will be subject to established sanctions.

In preparation for the examination, you may find that you already have some of the texts on the reading lists. Other readings can be obtained through the Pfau Library's book and journal collections (print and/or electronic), the library databases, and interlibrary loan.

Two valuable documents are available for .pdf download from our program website: *Finishing the M.A.* and the *Examination Procedures Bulletin*. Both documents provide important information about policies and procedures applying to the comprehensive examination.

# Contact Information

## Graduate Coordinators

You may contact the Graduate Coordinator for your concentration (Literature, Composition & Rhetoric, Applied Linguistics & TESL, Pedagogy, Public & Professional Writing).

## Department of English Main Office

Telephone: (909) 537-5824

## M.A. in English & Writing Studies Website

<https://www.csusb.edu/english-writing-studies>



# Reading Lists and Sample Questions

Reading lists and sample questions for each component of the examination follow. Please pay careful attention to the structure of the examination and which components you will be required to complete, depending upon your concentration.

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## Literature Exams

### Exam 1 – Breadth Knowledge

The reading lists below represent a selection of the kinds of authors, subjects, and approaches typically studied in ENG 6000 and/or in other graduate-level literature seminars. Offerings of ENG 6000 include diverse readings introduced by different faculty members in their sections of the course. Consequently, while it is assumed that ENG 6000 provides a solid *foundation* for students as they prepare for the Comprehensive Examination, students should be aware that the Examination is not a *re-test* focusing exclusively on the specific content of the specific section of the course in which they previously enrolled.

This first component of the Comprehensive Examination has been developed to allow students to demonstrate their knowledge and understanding of literary theory in a particular theoretical field of their choice (e.g., Marxism, Postcolonialism, Feminism, Disability Studies, etc.). Students should prepare by using one of the “Sub-Field Reading Lists” printed below, feeling free to supplement with additional outside reading. Students do not necessarily need to read every text on the list, but enough of the texts that they will have plenty to draw on to answer the specific question that is asked about the field.

Before the exam, students will alert the administrator of the exam of their chosen subfield through the 6980 Canvas site. One question based on that subfield will be distributed at the time of the examination. It will have two parts. Students will respond in an essay of 3500 words maximum, exclusive of references.

#### Part 1: Synthesis

The essay question you receive will identify a key question, term, or contested concept from within your chosen sub-field and ask you to write a synthesis of at least four of the theorists you read, putting them in conversation surrounding the given question. You will produce a well-developed and carefully argued exam essay in response. Your essay should introduce the critics you plan to discuss as well as the overall point you will make about those critics’ engagement with the question topic. The body paragraphs should cite specific examples from the critical essays that illustrate the points you make. Be sure to demonstrate your knowledge of the selected critics’ theoretical terms and define these as they relate to the terms included in the question. Throughout this part of the essay be sure to synthesize the critics’ arguments, not just summarize them.

## Part 2: Application

The second part of the assignment will ask you to apply that theoretical conversation in one of two ways, depending on your interest.

1. Apply the theoretical synthesis in the first part of the essay to generate an analysis of a literary/cultural text of your choice. Make a claim about how this text is joining the conversation, “co-theorizing” the concept or question that the theorists have begun. What does the theory allow us to see at work in the literary text? What new ideas (extensions, additions, critiques) does the literary text bring to the conversation?

**OR**

2. Situate and extend the conversation in part 1 within a particular “scene of praxis.” That is, choose a particular context in which you bring the theory you discussed in Part 1 into practice. For example:
  - An introduction to literature course
  - A historical survey of literature course
  - A first-year writing course
  - A high school English course
  - Another meaningful pedagogical context

Within your selected location, discuss the kinds of texts you would choose, assignments you might create, and classroom practices you would implement in order to introduce and enact this theoretical conversation within the classroom. Make sure you explain why your particular strategies are useful and justified and what concerns about them you might have.

## SUGGESTIONS FOR PREPARATION: (WRITING PRACTICE EXAM RESPONSES)

In the months before taking the exam, you should prepare by choosing the sub-field you would like to focus on and reading and taking notes on the sets of theorists/texts listed below. You may also include texts within that field that are not on the reading list, but please don't completely ignore this list and create your own. As you read, you might identify some key questions, terms, or contested concepts that emerge in the sub-field and practice synthesizing the theorists you read around that concept. When an entire book is included on the list, a good strategy is to read the introduction to get a sense of the book's larger argument, and at least one of the body chapters that interests you.

## Sub-Field Reading Lists

**Note: For many of the field areas listed here, general introductions are available. (Oxford UP's *A Very Short Introduction* series, to take one example, may be of use to you as you prepare for the examination.)**

### Affect Theory

Ahmed, Sara. "Affective Economies." *Social Text* 79.2 (Summer 2004): 117-139.

Ahmed, Sara. *The Cultural Politics of Emotion*. Edinburgh UP, 2004.

Berlant, Lauren. *Cruel Optimism*. Duke UP, 2011.

Clough, Patricia T. "The Affective Turn: Political Economy, Biomedicine and Bodies." *Theory Culture Society* 25.1 (2008): 1-22. Web. 21 January 2014.

Cvetkovich, Ann. *An Archive of Feeling: Trauma, Sexuality, and Lesbian Public Culture*. Duke UP, 2003.

Donaldson, Elizabeth J and Catherine Prendergast. "Disability and Emotion: 'There's No Crying in Disability Studies!'" *Journal of Literary & Cultural Disability Studies* 5.2 (2011): 129-135. Web. 15 January 2014.

Rita Felski. *Uses of Literature*. Blackwell, 2008.

Hardt, Michael. "What Affects are Good For." *The Affective Turn: Theorizing the Social*. Patricia Ticineto Clough and Jean Hally, eds. Duke UP, 2007.

Hemmings, Clare. "Invoking Affect: Cultural Theory and the Ontological Turn." *Cultural Studies* 19.5 (2005): 548-567.

Leys, Ruth. "The Turn to Affect: A Critique." *Critical Inquiry* 37.3 (2011): 434-472.

Brian Massumi. *Parables for the Virtual: Movement, Affect, Sensation*. Duke UP, 2002. Introduction and "The Autonomy of Affect."

Muñoz, José Esteban. "Feeling Brown: Ethnicity and Affect in Ricardo Bracho's *The Sweetest Hangover* (and Other STDs)." *Theatre Journal* 52.1 (2000): 67-79.

Sianne Ngai. *Ugly Feelings*. Harvard UP, 2005. "Introduction" and a chapter of your choice.

Eve Sedgwick. *Touching Feeling: Affect, Pedagogy, Performativity*. Duke UP, 2003.

Eve Sedgwick and Adam Frank. "Shame in the Cybernetic Fold: Reading Silvan Tomkins." *Shame and Its Sisters: A Silvan Tomkins Reader*. Duke UP, 1995.

Kathleen Stewart. *Ordinary Affects*. Duke UP, 2007.

Williams, Raymond. "Structures of Feeling." *Marxism and Literature*. Oxford UP, 1977.

A helpful overview of the field:

*The Affect Theory Reader*. Eds. Melissa Gregg and Gregory J. Seignworth. Duke UP, 2010.

## Feminist Criticism

Allen, Paula Gunn. "Ochinnenako in Academe: Three Approaches to Interpreting a Keres Indian Tale." *Norton Anthology of Theory & Criticism*. 2<sup>nd</sup> ed. Ed. Vincent B. Leitch, et al. New York: Norton, 2010. 2000-2021.

Anzaldúa, Gloria. "From *Borderlands/La Frontera: The New Mestiza: La conciencia de la mestiza: Towards a New Consciousness*." *Norton Anthology of Theory & Criticism*. 2<sup>nd</sup> ed. Ed. Vincent B. Leitch, et al. New York: Norton, 2010. 2098-2109.

de Beauvoir, Simone. "From *The Second Sex: Myth and Reality*." *Norton Anthology of Theory & Criticism*. 2<sup>nd</sup> ed. Ed. Vincent B. Leitch, et al. New York: Norton, 2010. 1265-73.

Bordo, Susan. "From *Unbearable Weight: Feminism, Western Culture, and the Body: The Body and the Reproduction of Femininity*." *Norton Anthology of Theory & Criticism*. 2<sup>nd</sup> ed. Ed. Vincent B. Leitch, et al. New York: Norton, 2010. 2240-54.

Butler, Judith. "Introduction" and "Bodies that Matter." *Bodies That Matter: On the Discursive Limits of "Sex"*. New York: Routledge, 1993. 1-56.

Gilbert, Sandra and Susan Gubar. "From *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination: Infection in the Sentence: The Woman Writer and the Anxiety of Authorship*." *Norton Anthology of Theory & Criticism*. 2<sup>nd</sup> ed. Ed. Vincent B. Leitch, et al. New York: Norton, 2010. 1926-38.

Grosz, Elizabeth. *Volatile Bodies: Toward a Corporeal Feminism*. Indiana UP, 1994.

Halberstam, Judith. *Female Masculinity*. Duke UP, 2018.

Haraway, Donna. "A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s." *Norton Anthology of Theory & Criticism*. 2<sup>nd</sup> ed. Ed. Vincent B. Leitch, et al. New York: Norton, 2010. 2190-2220.

hooks, bell. *Ain't I a Woman?: Black Women and Feminism*. New York: South End,

1999.

Kristeva, Julia. "Approaching Abjection." *The Routledge Critical and Cultural Theory Reader*. Eds. Neil Badmington and Julia Thomas. New York: Routledge, 2008. 245-66.

Gayle Rubin "[Thinking Sex](#)" in *The Lesbian and Gay Studies Reader*.  
Trinh, T. Minh Ha, *Woman, Native, Other: Writing, Postcoloniality and Feminism*. Indiana UP, 1989.

Wittig, Monique. "One is Not Born a Woman." *Norton Anthology of Theory & Criticism*.  
2<sup>nd</sup> ed. Ed. Vincent B. Leitch, et al. New York: Norton, 2010. 1906-13.

Woolf, Virginia. *A Room of One's Own*. New York: Mariner, 2005.

*Students may also find the following of considerable use as a general reference:*  
Walters, Margaret. *Feminism: A Very Short Introduction*. Oxford: Oxford UP, 2006.

## **Marxist Theory**

Adorno, Theodore. *The Culture Industry*. New York: Routledge, 2004.

Althusser, Louis. "Ideology and Ideological State Apparatuses." In *Lenin and Philosophy*. New York: Monthly Review, 1971.

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." In *Illuminations*. New York: Schocken, 1968. (And reprinted in lots of other places) Eagleton, Terry. *Marxism and Literary Theory*. Berkeley: U of California P, 1976.

Gramsci, Antonio. *Selections from the Prison Notebooks*. New York: International Publishers, 1971. (See, esp. 3-23 "The Intellectuals," and 206-276 "State and Civil Society")

Jameson, Fredric. "On Interpretation: Literature as a Socially Symbolic Act." In *The Political Unconscious*. New York: Cornell UP, 1981.

Lukacs, Georg. "Reification and the Consciousness of the Proletariat." In *History and Class Consciousness: Studies in Marxist Dialectics*. Cambridge: MIT P, 1968.

Marx, Karl. *Economic and Philosophic Manuscripts of 1844*. New York: Prometheus, 1988.

Williams, Raymond. *Marxism and Literature*. Oxford: Oxford UP, 1977.

Students may also find the following of considerable use as a general reference:  
 Bottomore, Tom, Ed., *A Dictionary of Marxist Thought*. Blackwell, 1991.

## **New Historicism**

Gallagher, Catherine, and Stephen Greenblatt. *Practicing New Historicism*. Chicago: U of Chicago P, 2001.

Greenblatt, Stephen. "Invisible Bullets," in *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*. Berkeley: U of California P, 1988.

Howard, Jean. "The New Historicism in Renaissance Studies." *English Literary Renaissance* 16 (1986): 13-43.

Montrose, Louis. "New Historicisms." From *Redrawing the Boundaries: The Transformation of English and American Literary Studies*. New York: MLA, 1992.

Sundquist, Eric. "Melville, Delany, and New World Slavery." From *To Wake the Nations: Race in the Making of American Literature*. Cambridge, MA: Belknap P of Harvard UP, 1993.

Veesser, Aram, ed. *The New Historicism*. New York: Routledge, 1989. **Specifically, the following essays:**

- "Toward a Poetics of Culture," by Stephen Greenblatt.
- "Professing the Renaissance: The Poetics and Politics of Culture," by Louis A. Montrose.
- "Marxism and the New Historicism," by Catherine Gallagher.
- "The History of the Anecdote: Fiction and Fiction," by Joel Fineman.
- "The New Historicism and other Old-fashioned Topics," by Brook Thomas.

Veesser, Aram, ed. *The New Historicism Reader*. New York: Routledge, 1994.

**Specifically, the following essays:**

- "Shakespeare's Ear," by Joel Fineman.
- "George Eliot and *Daniel Deronda*: The Prostitute and the Jewish Question," by Catherine Gallagher.
- "Romance and Real Estate," by Walter Benn Michaels.
- "Sentimental Power: *Uncle Tom's Cabin* and the Politics of Literary History," by Jane Tompkins.

White, Hayden. "The Historical Text as Literary Artifact." From *Tropics of Discourse: Essays in Cultural Criticism*. Baltimore: Johns Hopkins University Press, 1978.

## **Post Colonial Theory/Studies**

Achebe, Chinua. "An Image of Africa" in *Hopes and Impediments: Selected Essays, 1965-1987*. New York: Anchor, 1990. (and widely reprinted)

Anderson, Benedict. *Imagined Communities*. New York: Verso, 2006.

Bhabha, Homi. "Signs Taken for Wonders: Questions of Ambivalence and Authority under a Tree Outside Delhi, May 1817" and "Of Mimicry and Man." in *The Location of Culture*. New York: Routledge, 1994.

Byrd, Jodi. *The Transit of Empire*. University of Minnesota Press, 2011

Cesaire, Aime. *Discourse on Colonialism*. Monthly Review Press, 2001.

Chakrabarty, Dipesh. *Provincializing Europe: Postcolonial Thought and Historical Difference*. Princeton UP, 2008.

Fanon, Franz. *Wretched of the Earth*. Grove Press, 1968.

Glissant, Edouard. *Caribbean Discourse: Selected Essays*. University of Virginia Press, 1999 (third printing).

Lowe, Lisa. *The Intimacies of the Four Continents*. Duke UP, 2015.

Mohanty, Chandra. *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*. Duke UP, 2003.

Pratt, Mary Louise. "Introduction: Criticism in the Contact Zone" in *Imperial Eyes: Travel Writing and Transculturation*. London: Routledge, 1992.

Said, Edward. "Introduction" in *Orientalism*. New York: Vintage, 1978.

Smith, Linda Tuhiwahi. *Decolonizing Methodologies: Research and Indigenous Peoples*. Zed Books, 2012.

Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" From *A Critique of Postcolonial Reason*. Cambridge: Harvard UP, 1999. (and widely reprinted)

### **Psychoanalytic Criticism**

Bowie, Malcolm. *Freud, Proust, and Lacan: Theory as Fiction*. Cambridge: Cambridge UP, 1987.

Chodorow, Nancy. "Pre-Oedipal Gender Configurations." *Literary Theory: An Anthology*. Eds. Julie Rivkin and Michael Ryan. 2nd Edition. Massachusetts: Blackwell, 2004. 470-486.

Felman, Shoshana. "Turning the Screw of Interpretation." *Literature and*

*Psychoanalysis: The Question of Reading: Otherwise*. Baltimore: Johns Hopkins UP, 1982. 94-207.

Freud, Sigmund. "From *The Interpretation of Dreams*: 'The Oedipus Complex' and 'The Dream Work'" and "From 'The Uncanny.'" *Norton Anthology of Theory & Criticism*. 2<sup>nd</sup> ed. Ed. Vincent B. Leitch, et al. New York: Norton, 2010. 814-45.

Jung, Carl. "On the Relation of Analytical Psychology to Poetry." *The Spirit in Man, Art and Literature*. Princeton: Princeton UP, 1978. 65-84.

Kristeva, Julia. "Approaching Abjection." *The Routledge Critical and Cultural Theory Reader*. Eds. Neil Badmington and Julia Thomas. New York: Routledge, 2008. 245-66.

Lacan, Jacques. "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience." *The Routledge Critical and Cultural Theory Reader*. Eds. Neil Badmington and Julia Thomas. New York: Routledge, 2008. 57-62.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *The Routledge Critical and Cultural Theory Reader*. Eds. Neil Badmington and Julia Thomas. New York: Routledge, 2008. 202-12.

Zizek, Slavoj. "One Can Never Know Too Much About Hitchcock." *Looking Awry: An Introduction to Jacques Lacan through Popular Culture*. Cambridge and London: MIT P, 1992. 67-122.

A good survey: *Psychoanalytic Criticism: A Reappraisal* by Elizabeth Wright (1998)

### **Queer Theory / Queer Studies**

Ahmed, Sara. "Orientations: Toward a Queer Phenomenology." *GLQ* (2006) Vol. 12

Anzaldua, Gloria. *Borderlands/La Frontera*. Aunt Lute Books, 1987.

Bersani, Leo. "Is the Rectum a Grave?" *October* (Winter 1987).

Butler, Judith. "Introduction" and "Bodies that Matter." *Bodies That Matter: On the Discursive Limits of "Sex."* New York: Routledge, 1993. 1-56.

Cohen, Cathy. "[Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics](#)," *GLQ: A Journal of Lesbian and Gay Studies* vol. 3., no. 4 (1997): 437-465.

Combahee River Collective. "The Combahee River Collective Statement" (widely reprinted, available online).

Driskill, Qwo-li, ed. *Queer Indigenous Studies: Critical Interventions in Theory, Politics and Literature*. University of Arizona Press, 2019.



- Ferguson, Roderick. *Aberrations in Black: Toward a Queer of Color Critique*. University of Minnesota Press, 2003.
- Halperin, David M. "[Is There a History of Sexuality?](#)" *History and Theory* (1989) 28.3
- Hames-Garcia, Michael. "Queer Theory Revisited." In *Gay Latino Studies: A Critical Reader*, ed. Michael Hames-Garcia and Ernesto Javier Martinez. Duke University Press, 2011.
- Manalansan, Martin. "In the Shadows of Stonewall: Examining Gay Transnational Politics and the Diasporic Dilemma." *GLQ* (1995) 2,4.
- Muñoz, José Esteban. [Disidentifications: Queers of Color and the Performance of Politics](#). University of Minnesota Press, 1999. (Particularly the Introduction).
- Puar, Jasbir. *Terrorist Assemblages: Homonationalism in Queer Times*. Duke UP, 2007.
- Rich, Adrienne. "Compulsory Heterosexuality and Lesbian Existence" (widely reprinted and available online).
- Rubin, Gayle. "[Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality](#)"
- Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. Berkeley: U of California P, 1990. **Specifically, the following chapters:**
- "Introduction"
  - "The Epistemology of the Closet"

## Disability Studies

- Clare, Eli. *Brilliant Imperfection: Grappling with Cure*. Duke UP, 2017.
- Davis, Lennard J., editor. *The Disability Studies Reader*. 5<sup>th</sup> edition. Read essays that interest you and particularly these essays:
- Goffman, Erving. "Stigma: An Enigma Demystified."
  - Shakespeare, Tom. "The Social Model of Disability."
  - Quayson, Ato. "Aesthetic Nervousness."
  - Siebers, Tobin. "Disability and the Theory of Complex Embodiment: For Identity Politics in a New Register."
  - Erevelles, Nirmala and Andrea Minear. "Unspeakable Offenses: Untangling Race and Disability in Discourses of Intersectionality."
  - Bell, Chris. "Is Disability Studies White Disability Studies?"
  - Kleege, Georgina. "Blindness and Visual Culture: An Eyewitness Account."
  - Bauman, H-Dirksen L. and Joseph J. Murray, "Deaf Studies in the 21<sup>st</sup> Century: 'Deaf-Gain' and the Future of Human Diversity."
  - Price, Margaret. "Defining Mental Disability."

Kafer, Alison. *Feminist, Queer, Crip*. Indiana UP, 2013.

Linton, Simi. "Reassigning Meaning." *Claiming Disability: Knowledge and Identity*. NYU Press, 1998.

Samuels, Ellen. *Fantasies of Identification: Disability, Gender, Race*. NYU Press, 2014.

Snyder, Sharon, Brenda Jo Brueggemann, and Rosemarie Garland-Thomson, eds. *Disability Studies: Enabling the Humanities*. Particularly these essays:

- Mitchell, David T. "Narrative Prosthesis and the Materiality of Metaphor."
- Garland-Thomson, Rosemarie. "The Politics of Staring: Visual Rhetorics of Disability in Popular Photographs."
- McRuer, Robert. "Compulsory Able-Bodiedness and Queer/Disabled Existence."

A helpful reference book for key terms in the field:

Adams, Rachel, Benjamin Reiss, and David Serlin, editors. *Keywords for Disability Studies*. NYU Press, 2015.

## **Ecocriticism**

Stacy Alaimo, "Climate Systems, Carbon-Heavy Masculinity, and Feminist Exposure" from *Exposed: Environmentalist Politics and Pleasures in Posthuman Times*

Lawrence Buell, "The Emergence of Environmental Criticism" from *The Future of Environmental Studies*

Dipesh Chakrabarty, "The Climate of History: Four Theses"

Giovanna Di Chiro, "Nature as Community: The Convergence of Environmental and Social Justice"

Greg Garrard, "Beginnings: Pollution" from *Ecocriticism*

Amitav Ghosh, "Parts I and II" from *The Great Derangement*

Donna Haraway, "Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin."

Ursula Heise, "Introduction" from *Imagining Extinction*

Ursula Heise, "Introduction" from *Sense of Place, Sense of Planet*

Jason Moore, "The Capitalocene, Part I: On the Nature and Origins of Our Ecological Crisis"

Rob Nixon, "Introduction" from *Slow Violence and the Environmentalism of the Poor*

Imre Szeman and Dominic Boyer, “On the Energy Humanities”

Kathryn Yusoff, “Geology, Race, and Matter” + “Golden Spikes and Dubious Origins” from  
*A Billion Black Anthropocenes or None*

A helpful reference book for key terms in the field:

*Keywords for Environmental Studies* edited by Adamson, Gleason, and Pellow

## Sample Question (for Disability Studies)

The social model of disability arising out of the disability rights movement has done important work in defining disability as an identity category like race and gender with its own discriminations to overcome and its own voices to be heard. But some critics have complained that the pendulum has swung too far, eliding the significance of the biological body completely in the important effort to understand disability as a social construction. Write an essay in which you synthesize the ideas of at least four critics/theorists, putting them in conversation about the role of *the body* in their understanding of disability experience, disability rights, and/or disability aesthetics.

In the second part of your essay, you can choose between the following assignments:

1. Apply the theoretical synthesis in the first part of the essay to generate an analysis of a literary/cultural text of your choice. Make a claim about how this text is joining the conversation, “co-theorizing” the concept of embodiment that the theorists have begun. What does the theory allow us to see at work in the literary text? What new ideas (extensions, additions, critiques) does the literary text bring to the conversation about disability and embodiment?

**OR**

2. Situate and extend the conversation in part 1 within a particular “scene of praxis.” That is, choose a particular context in which you bring the theory you discussed in Part 1 into practice. For example:
  - An introduction to literature course
  - A historical survey of literature course
  - A first-year writing course
  - A high school English course
  - Another meaningful pedagogical context

Within your selected location, discuss the kinds of texts you would choose, assignments you might create, and classroom practices you would implement in order to introduce and enact this theoretical conversation within the classroom. Make sure you explain why your particular strategies are useful and justified and what concerns about them you might have.

## Exam 2 – Depth Knowledge

The second component of the Comprehensive Examination will focus on two literary texts (“set texts”). One question on each set text will be distributed at the time of the examination; students will choose between these questions and respond to one in a written essay of 3500 words maximum, exclusive of references.

Students in the Literature Concentration are exposed to a range of literary texts and approaches, and engage in close study of and research on selected texts. This component will assess your ability to research a literary text and achieve an understanding of the work that allows you to respond effectively to the question posed. Because this component assesses your skills in literary research and textual analysis, texts used in graduate literature seminars in the three years preceding the examination will be excluded as set texts.

### Literature Text Options for 2024-2025

Set texts #1 and #2 are listed below. Please note required editions.

- (1) *The Merchant of Venice*. William Shakespeare. Norton Critical Editions. Edited by Leah S. Marcus. 2005. ISBN-10: 9780393925296.
- (2) [Under the Feet of Jesus](#). Helena Maria Viramontes. *Plume: An Imprint of Penguin Random House*. 1996. ISBN-10: 0452273870 (using digital library editions is fine, see links provided)

Required Critical Texts for *Under the Feet of Jesus*:

- [Rebozos de Palabras: An Helena María Viramontes Critical Reader](#). University of Arizona Press. Edited by Gabriella Gutiérrez y Muhs. 2013.
- ['Too Clean, Too White': Resistance to the Racial Politics of Hygiene in Helena María Viramontes's \*Under the Feet of Jesus\*](#). Galentine, Cassandra. *Melus*, 2024-06, Vol.49 (1), p.144-162
- [Ghosts in the Barn: Dead Labor and Capital Accumulation in Helena María Viramontes's \*Under the Feet of Jesus\*](#). López, Dennis. *Twentieth century literature*, 2019-12, Vol.65 (4), p.307-342
- [Capital Citizens: Disinvesting the Individual in Helena María Viramontes's \*Under the Feet of Jesus\*](#). Collins, Katie. *Melus*, 2022-09, Vol.47 (2), p.55-76
- [Refusing the Colonial Discourse of Animality: Insects, Farmworkers, and Ecological Solidarity in Helena Maria Viramontes' \*Under the Feet of Jesus\*](#). Fink, Lisa. *Interdisciplinary studies in literature and environment*, 2024-05, Vol.31 (2), p.395-415 (Need to request pdf copy through library. First, login, then click the “request it” button. Arrives within 24 hours via email)
- [Their Bones Kept Them Moving: Latinx Studies, Helena Maria Viramontes's](#)

[Under the Feet of Jesus, and the Crosscurrents of Ecocriticism. Vazquez, David James. Contemporary Literature, 2017-10, Vol.58 \(3\), p.361-391](#)

## Preparation

Begin by reading both set texts. Then, based on your own interests and investments, **choose one of the set texts** on which to focus your research for the examination essay. Start your research by reading all the accompanying critical materials listed and/or included in the assigned critical edition. Then open up your research to see what other critics have said about the text by searching for it in the MLA Database through the Pfau Library.

Depending upon the set text and the question posed, the examination may require that you demonstrate some or all of the following:

- an ability to interpret the text and perform a close textual analysis;
- an ability to situate the work in the author's canon or career;
- an awareness of the social and historical context of the work; and
- familiarity with the text's critical history (for example, critical controversies or debates that have arisen in connection with the work)

To achieve this level of preparation, we recommend reading a range of critical works about your chosen set text, including some criticism focused on close textual analysis, drawing upon the research skills you have developed through your coursework, particularly ENG 6090 (Perspectives on Research) and the literature seminars (ENG 6010, 6020, 6030, 6040, 6510). Do not limit your reading only to recent criticism nor merely the criticism provided here or listed in the critical edition. Develop a sense of the critical response to the work over time and how that critical response corresponds to changes over time in critical approaches to literary works generally.

## Sample Questions

The questions for the actual exam will be different ones based on the set texts (listed above) for the academic year in which you take the exam.

### (1) William Shakespeare, *1 Henry IV*

The title page of the 1598 quarto of *1 Henry IV* terms the play "The History of Henry the Fourth, with the battle at Shrewsbury between the King and Lord Henry Percy, surnamed Henry Hotspur of the North. With the humorous conceits of Sir John Falstaff." Unmentioned is a character most recently seen as the play's protagonist, Prince Hal. As Gordon McMullan notes in his introduction to the Norton Critical edition of the play, "Over the centuries, the protagonist of *1 Henry IV* has been variously identified as Falstaff, as Hotspur, as Hal" (xiii). McMullan continues, "Yet in the end, it is the nation itself that arguably furnishes the play's principal role, a nation that is as impossible to define as it is to control."

Basing your response in a close reading of the text, discuss how the shifting identification over time of the play's protagonist relates to changing conceptions of the play's central concerns. In other words, explain how considering each of these

characters (or as McMullan suggests, another entity such as "the nation") as the protagonist might influence one's overall understanding of the play—a sense of what the play is "about." In the course of your response, provide your own estimation of the play's central concerns. Your response should demonstrate your awareness of the critical and theatrical history of the play.

(2) Stephen Crane, *Maggie: A Girl of the Streets*

Traditionally, American naturalism has been understood as a male-oriented literary movement that is steeped in hyper-masculine values and plots: it is supposedly characterized by stories of violent conflict, frontier survival, men against nature, etc. But in her recent book, *Women, Compulsion, Modernity: The Moment of American Naturalism*, Jennifer Fleissner flips this argument on its head. Instead, she suggests that American naturalism is better understood as a literary movement closely associated with feminist values and feminist politics. To her way of thinking, naturalism parallels the rise of the "modern woman."

Stephen Crane's novel, *Maggie: A Girl of the Streets*, offers an extraordinary opportunity to weigh in on this gender-focused debate. Write an essay exploring Crane's representation of femininity in the novel and explain how it complicates or adds something new to the masculinist descriptions of American naturalism. How has femininity previously been understood by critics of Crane's novel? And how might Fleissner's ideas help us rethink that older version of naturalist femininity?

Your essay should include some significant close reading of the novel and it should:

- Demonstrate an awareness of the social and historical context in which Crane's text was written.
- Demonstrate a clear understanding of the characteristics of American naturalism and of the gender-related issues that inform it.
- Demonstrate in the course of the essay (through integration and discussion of sources) how your thinking connects to, and then diverges from, existing scholarship on *Maggie*.
- Demonstrate in the course of the essay (through integration and discussion of additional sources) that you have read beyond just the excerpted criticism in the *Norton Critical* edition of *Maggie*.

# Composition and Rhetoric Exams

## Exam Structure

The Comprehensive Exams for the Composition and Rhetoric concentration have two parts:

- Exam 1: an essay which addresses broad and enduring questions in the discipline; and
- Exam 2: an essay which addresses more focused issues or topics in the discipline.

Below you will find guidance for preparing for these essay exams, exam questions, and, where applicable, reading lists for questions.

## Preparing for the Exam

The following process has been developed to guide you as you prepare for the Composition and Rhetoric Comprehensive Exams, though you may certainly adapt and amend this process according to your own learning and study habits and strengths.

- A. Review the questions and structure for Exam 1 and Exam 2 below and begin to get a sense of what the questions are asking and what you will need to read and study to prepare to write essays in response to each question.
- B. Begin by reviewing and studying materials from core classes in the Composition and Rhetoric concentration. Concentrate first on studying your course readings, handouts, notes, and assignments from the following courses, using your preliminary notes from (A) to guide your review:
  - Eng 6120 (previously Eng 612)
  - Eng 6330 (previously Eng 633)
  - Eng 6340 (previously Eng 634)
- C. Then study your readings, handouts, notes, and assignments from any of the following courses that you've taken, using your preliminary notes from (A) to guide your review:
  - Eng 6300 (or Eng 630)
  - Eng 6310 (or Eng 631)
  - Eng 6580 (or Eng 658)
  - Eng 6600 (or Eng 660)
  - Eng 613 (only in the quarter system)
  - Eng 657 (only in the quarter system)
- D. Then do the following for each of the exam questions, in order to expand your knowledge of the field beyond what you have read in your classes:
  1. Make a list of key concepts, theories, and readings from your courses that are relevant to particular exam questions and topics.
  2. For each exam question, find scholarly articles, scholarly book chapters, and/or books that engage concepts, theories, scholarship, or research relevant to the exam question. To help you with this step, use the CSUSB library search engines and databases, as well as the database and resources found at CompPile (<https://wac.colostate.edu/compile/>).

- a. For Exam 1 questions, you should identify approximately 6-8 sources to focus on for each question. You may find that some sources are useful for multiple questions, but not all sources will be relevant to all questions.
  - b. For Exam 2 question topics, you should identify at least 3 sources beyond those provided.
  - c. Please note: you might initially find more than the recommended number of sources for each question. Part of your process will involve a cursory review of these sources and then a selection of those sources that you believe are most relevant to your responses to the exam questions.
3. Read, take notes on, and study those scholarly articles and/or scholarly book chapters that you found in step 2.
  4. Save all of the articles/book chapters you found during your research in an electronic folder that you can easily access, as well as your notes. These will be a useful set of sources for you to draw on for your exam papers below.



# Exam 1: Composition and Rhetoric

## Overview

This part of the Comprehensive Examination has been developed to allow students to demonstrate their breadth of knowledge of Composition and Rhetoric, and it therefore poses expansive and enduring questions in these fields. Faculty have prepared three Composition questions and three Rhetoric questions as possible exam questions. All questions are provided below to guide your study.

For this exam, you will be asked to write an essay in response to one of the questions. When exams are distributed each semester, one Composition and one Rhetoric question will be selected. Therefore, students should be prepared to write in response to all three of the questions in Composition or in Rhetoric, not just one.

## Composition Questions

### 1. Composition Histories and Futures

Narratives about the history of composition as a course (first-year composition) and as a discipline (Composition and Rhetoric or Composition Studies) have shaped how we in the field see ourselves, how others see us, and how we work in our classrooms, institutions, and communities. That is, the histories we tell about composition are not neutral or inconsequential. How we understand our past shapes the work we do now and will do in the future. While some historical narratives have dominated our understanding of composition, scholars have consistently extended, revised, and/or challenged these narratives in a variety of ways.

Drawing from a selection of at least six sources that you identified during your exam preparation, develop an essay in which you focus on one aspect of composition history and analyze how this aspect of our history has been accounted for (or not) in dominant narratives and how it has been recovered, reconsidered, or re-visioned in counter-narratives of the field. As part of your essay, make an argument as to a) why it is important to attend to competing narratives about this aspect of composition history and b) how this reconception of our history might shape our future scholarship, research, and/or practice.

### 2. Language Diversity and Composition Pedagogies

Composition Studies has a long history of attending to the intersections of language, writing, identity, and power and how those intersections manifest in our theories and ideologies, research and scholarship, pedagogies, and programs. While these conversations have consistently linked language diversity in writing to social justice and equity, composition scholars have not necessarily agreed about what theoretical commitment to language diversity and social justice look like in practice. That is, while there is widespread (if not universal) agreement that language diversity and social justice are related, there is far less agreement about how composition pedagogies and programs should be enacted in light of those links.

Drawing from a selection of at least six sources that you identified during your exam preparation, develop an essay in which you examine the tensions between arguments for

and about language diversity and the pedagogical enactments of those arguments. As part of your essay, you should a) synthesize arguments about language diversity, b) analyze how these arguments have and/or have not shaped composition pedagogies, and c) make an argument about how and why the field should revise writing pedagogies and programs in light of these arguments.

### 3. The Ends of Composition

While composition courses, particularly first-year composition courses, have occupied a consistent if not stable place in university curricula since at least the early twentieth century, there has not been consistent agreement on the ends of these courses. The goals of composition have been variously understood as preparation for writing in other academic courses and disciplines; preparation for writing in professional and workplace contexts; experience in writing for personal goals or expression; practice in writing for and to public (non-academic) audiences; practice in writing particular genres, using particular analytical approaches, or using particular writing processes; practice in using writing to effect change in the world; an introduction to the writing studies and its methods; and so on. Debates about the ends of composition have played out both within the discipline (that is, among composition scholars and teachers) and beyond the discipline (that is, between compositionists and university administrators, other faculty, students, employers, and the public at large).

Drawing from a selection of at least six sources that you identified during your exam preparation, develop an essay in which you examine a debate for/against a specific goal for composition (including but not limited to those listed above) and articulate your position on this issue. Your essay should focus on a specific debate, but your inquiry may consider how these claims for the goals of composition have shifted over time, have been differently articulated by a range of stakeholders, or have been differently realized in a variety of institutional contexts. As part of your essay, you should a) synthesize arguments about your selected debate, b) analyze how these arguments have and/or have not shaped composition pedagogies, and c) make an argument about how and why the field should currently understand and respond to this debate.

## **Rhetoric Questions**

### 1. Rhetoric as a Social/Cultural Lens

When we speak of “rhetoric,” we refer to many things: an intellectual canon, most often beginning with Ancient Greece and Rome and carrying through western intellectual histories, taken up by a variety of academic disciplines; a field of study that explores the work that language does and how it does it; a set of tools that help us teach and learn how to be more effective writers and orators; the art of persuasion (or manipulation, depending on your perspective); a meaning-making and meaning-sharing practice. While the term “rhetoric” is capacious, it is clear across the definitions that how people produce, articulate, communicate, and negotiate knowledge is intertwined with the cultural, political, economic, social, and historical conditions and values of their moment and place.

Drawing from a selection of at least six sources that you identified during your exam preparation, develop an essay in which you describe how the study of rhetoric can help us understand the power dynamics embedded within and/or among communities. As part of

your essay, a) contextualize the sources you are working with and b) make an argument about what we can learn about the texts and/or their contexts through this lens.

## 2. Contesting Rhetorical Traditions

When studying the Western rhetorical tradition, it soon becomes clear that “the” tradition is a construction and that multiple, often contesting, rhetorical traditions exist alongside the dominant tradition that has been privileged through school texts and theorists. Non-dominant Western rhetorical traditions may include feminist, African American/Black, Latinx/Chicanx, Asian American, Native American/Indigenous, queer, and cultural rhetorics, among many others. These rhetorical traditions often develop in conversation with, in opposition to, and/or independently from the dominant tradition.

Drawing from a selection of at least six sources that you identified during your exam preparation that you think illustrate one of the non-dominant Western rhetorical traditions (not limited to those listed above), develop an essay in which you describe the features of rhetoric in this tradition and explain how this tradition overlaps with or departs from dominant rhetorical traditions. Your exam essay should go beyond description to offer a well-developed and supported original claim(s) about why this non-dominant tradition is significant.

## 3. Teaching Rhetoric and Writing

From the beginning of the Western rhetorical tradition(s), rhetoricians have grappled with questions about the extent to which rhetoric can be taught or learned. In their work, rhetoricians have debated what content to include in a rhetorical education, what types of work to ask students to do, and even what responsibility the teacher of rhetoric has to attend to making virtuous people of his (most often, his) students. In modern educational contexts, educators have both extended these questions to the teaching of writing and developed a variety of approaches for drawing on rhetorical traditions in the teaching of writing.

Drawing from a selection of at least six sources that you identified during your exam preparation, discuss one element about the teaching of rhetoric and writing that you think is significant and make an argument about how this aspect of rhetorical pedagogy has, does, and/or should inform contemporary rhetorical and writing education. To answer this question, you will need to situate your discussion within significant rhetorical text(s) or a particular era(s) of rhetoric and rhetorical education. As part of this work, you should demonstrate understanding of how at least three different authors have addressed the particular aspect of rhetorical education you are interested in. Your essay should both synthesize past discussions and make an argument about how contemporary educators can or should attend to these issues. A successful answer will go beyond merely reporting on ideas related to the teaching of rhetoric to offer a well-developed and supported original claim(s) about why the history is significant.

## **Exam 1 Format**

This exam is open-book. You may use readings, notes, Internet resources, and other materials for completing the component. However, as per the Honor Policy Statement, you are not permitted to consult with *anyone* about the examination question or responses

to it. Such consultation will constitute a violation of the Student Discipline Code and will be subject to established sanctions.

### Use of source materials

You should integrate source materials within your response. Make sure that you integrate at least 6 scholarly sources (typically book chapters or journal articles, though full-length books are permitted) in your response. However, you should avoid quoting or paraphrasing large segments of others' texts without accompanying analysis, interpretation, and/or explanation.

In addition, you are advised to read the section on "Plagiarism and Cheating" in the CSUSB *Bulletin of Courses*. Please make note that "plagiarism" does not simply refer to the act of representing somebody else's words or ideas as one's own, but also to the act of paraphrasing an author's idea or quoting even limited portions of his/her text without proper citation. Plagiarism constitutes a violation of the Student Discipline Code and will be subject to established sanctions.

### Preparing your response

Your response should be 3500 words maximum, exclusive of references. It must be typed, double-spaced, and formatted in 12-point Times or Times New Roman with one-inch margins and numbered pages. At the end of your response, you must attach an APA- or MLA-style References page. Within the body of your response, in-text citations should also follow APA or MLA style.

Please note that a passing examination response does all of the following:

- meets the specified requirements of the task;
- demonstrates knowledge of the subject matter relevant to the task;
- reflects accurate understanding of concepts and terminology;
- develops arguments and/or presents information in a coherent, well-focused manner;
- includes insightful analysis;
- integrates appropriate evidence, including examples and previous scholarship, to support assertions and develop arguments;
- appropriately cites sources of information where required;
- features clear, accurate sentence structure and word choice.

## Exam 2: Composition and Rhetoric

### Overview

This part of the Comprehensive Examination has been developed to allow students to demonstrate their knowledge of specific areas and issues in Composition and Rhetoric and offers the opportunity for students to develop more focused analyses and arguments.

Faculty have prepared a framing question and a list of nine topics; each topic is followed by a short reading list of six articles or book chapters that are relevant to the topic. When exams are distributed each semester, three topics will be selected as options for the exam, and you will be asked to write an essay that synthesizes and extends a scholarly conversation related to one of the topics. Therefore, students should be prepared to write in response to multiple topics, not just one.

### Exam 2 Framing Question

Graduate studies create an opportunity for you to critically listen to, engage with, and respond to (oftentimes overlapping, dynamic, moving) conversations between scholars. In Rhetoric and Composition, these conversations span space and time and tap into the heart of human experiences: how, when, and where we generate and communicate knowledge; the relationship between who we are and the language practices we engage in; what it means to teach rhetoric and literacy; how rhetorical and literacy education is shaped by and shapes cultures, communities, and institutions; and more. These conversations remain alive and lively because they resist easy answers and because they are animated by each new voice, each new perspective, that adds to them.

Below is a list of several focused conversations in the field of Rhetoric and Composition Studies, along with six texts that are central to each conversation. This question invites you to do two things: synthesize and extend the conversation related to one of the topics/text groupings listed below. More specifically, the essay you write for this question should:

1. demonstrate your knowledge of one of the field's ongoing inquiries by *synthesizing* one of the conversations you identify in the groupings below, using at least three texts from the list, and
2. *extend* the conversation by bringing in voices or perspectives not accounted for in the provided text groupings and by making an argument that is not yet accounted for in the scholarship. You may draw from reading you did in seminars or your independent studies and/or theorize out of your own experiences.

### Topics and Reading Lists

#### 1. Discourse, Identity, and Writing

Cintron, Ralph. "Mapping/Texting." *Angels' Town: Chero Ways, Gang Life, and Rhetorics of the Everyday*, by Cintron, Beacon Press Books, 1997, pp. 15-50.

Delpit, Lisa. "The Politics of Teaching Literate Discourse." *Literacy: A Critical Sourcebook*, edited by Ellen Cushman et al, Bedford/St. Martin's, 2001, pp. 545-554.

- Gee, James Paul. "Literacy, Discourse, and Linguistics: Introduction and What is Literacy?" *Literacy: A Critical Sourcebook*, edited by Ellen Cushman et al, Bedford/St. Martin's, 2001, pp. 525-544.
- Kells, Michelle Hall, and Valerie Balester, with Victor Villanueva. "Introduction: Discourse and 'Cultural Bumping.'" *Latino/a Discourses: On language, Identity, and Literacy Education*, edited by Michelle Hall Kells, Valerie Balester, and Victor Villanueva, Boynton/Cook, 2004, pp. 1-6.
- Malinowitz, Harriet. "Queer Texts, Queer Contexts." *Textual Orientations: Lesbian and Gay Students and the Making of Discourse Communities*, by Malinowitz, Boynton/Cook, 1995.
- Royster, Jacqueline Jones. "When the First Voice You Hear is Not Your Own." *College Composition and Communication*, vol. 47, no. 1, 1996, pp. 29-40.

## 2. Multimodal Writing and Pedagogy

- Alexander, Jonathan and Jacqueline Rhodes. "Refiguring our Relationship to New Media," *On Multimodality: New Media in Composition Studies*, by Alexander and Rhodes, NCTE, 2014, pp. 28-69.
- Banks, Adam J. "Groove: Synchronizing African American Rhetoric and Multimedia Writing through the Digital Griot." *Digital Griots: African American Rhetoric in a Multimedia Age*, by Banks, Southern Illinois UP, 2011, 10-32.
- Ericsson, Patricia, and Paul Muhlhauser. "Techno-Velcro to Techno-memoria." *Kairos*, vol. 15, no. 2, 2011.
- Palmeri, Jason. "Introduction: Reseeing Composition History." *Remixing Composition: A History of Multimodal Writing Pedagogy*, by Palmeri, Southern Illinois UP, 2012, pp. 4-19.
- Shipka, Jody. "Sound Engineering: Toward a Theory of Multimodal Soundness." *Computers and Composition*, vol. 23, no. 3, 2006, pp.355-373.
- Yergeau, Melanie, et al. "Multimodality in Motion." *Kairos: A Journal of Rhetoric, Technology, and Pedagogy*, vol. 18, no. 1, 2013.

## 3. Theory and Practice in Tutoring Writing

- Denny, Harry, John Nordlof, and Lori Salem. "Tell me exactly what it was that I was doing that was so bad": Understanding the Needs and Expectations of Working-Class Students in Writing Centers." *The Writing Center Journal*, vol. 37, no. 1, 2018, pp. 67-100.
- Diab, Rasha, Beth Godbee, Thomas Ferrel, and Neil Simpkins.. "A Multi-Dimensional Pedagogy for Racial Justice in Writing Centers." *Praxis: A Writing Center Journal*, vol. 10, no. 1, 2012, pp. 1-8.  
[www.praxisuwc.com/diab-godbee-ferrell-simpkins-101](http://www.praxisuwc.com/diab-godbee-ferrell-simpkins-101).
- Grimm, Nancy. "Retheorizing Writing Center Work to Transform a System of Advantage Based on Race." *Writing Centers and the New Racism: A Call for Sustainable Dialogue and Change*, edited by Laura Greenfield and Karen Rowan, Utah State UP, 2011, pp. 75-100.
- Olson, Bobbi. "Rethinking Our Work with Multilingual Writers: The Ethics and Responsibility of Language Teaching in the Writing Center." *Praxis: A Writing Center Journal*, vol. 10, no. 2, 2013, pp. 1-6.  
[www.praxisuwc.com/olson-102](http://www.praxisuwc.com/olson-102).

Rinaldi, Kerri. "Disability in the Writing Center: A New Approach (That's Not So New)." *Praxis: A Writing Center Journal*, vol. 13, no. 1, 2015.  
www.praxisuwc.com/rinaldi-131.

Thompson, Isabell, et. al. "Examining Our Lore: A Survey of Students' and Tutors' Satisfaction with Writing Center Conferences." *The Writing Center Journal*, vol. 29, no. 1, 2009, pp. 78-105.

#### 4. Prison Writing and Pedagogies

Berry, Patrick. "Doing Time with Literacy Narratives." *Pedagogy*, vol. 14, no. 1, 2014.

Cavallaro, Alexandra. "Making Citizens Behind Bars (and the Stories We Tell About It): Queering Approaches to Prison Literacy Programs." *Literacy in Composition Studies*, vol. 7, no. 1, 2019.

Curry, Michelle, and Tobi Jacobi. "'Just Sitting in a Cell, You and Me': Sponsoring Writing in a County Jail." *Community Literacy Journal*, vol. 12, no.1, 2017.

Lewis, Rachel. "(Anti) Prison Literacy: Abolition and Queer Community Writing." *Reflections*, vol. 19, no. 1, 2019.

Plemons, Anna. "Literacy as an Act of Creative Resistance: Joining the Work of Incarcerated Teaching Artists at a Maximum-Security Prison." *Community Literacy Journal*, vol. 7, no. 2, 2013.

Plemons, Anna. "Something Other Than Progress: Indigenous Methodologies and Higher Education in Prison." In *Prison Pedagogies: Learning and Teaching with Imprisoned Writers*. Eds. Joe Lockhard and Sherry Rankins-Robertson, Syracuse UP, 2018, pp. 88-108.

#### 5. Critical Pedagogies in Rhetoric and Composition

Berlin, James A. "Poststructuralism, Cultural Studies, and the Composition Classroom: Postmodern Theory in Practice." *Rhetoric Review*, vol. 11, no. 1, 1992, pp. 16-33.

Bizzell, Patricia. "Power, Authority, and Critical Pedagogy." *Journal of Basic Writing*, vol. 10, no. 2, 1991, pp. 54-70.

Shor, Ira. "Sharing Power, Democratizing Authority, and Mediating Resistance." *When Students Have Power: Negotiating Authority in a Critical Pedagogy*, by Shor, University of Chicago P, 1996, pp. 29-60.

Stenberg, Shari. "Feminist Repurposing in Rhetoric, Composition, and Pedagogy." *Repurposing Composition: Feminist Interventions for a Neoliberal Age*, by Stenberg, Utah State UP, 2015, pp. 15-40.

Thomson-Bunn, Heather. "Are They Empowered Yet?: Opening up Definitions of Critical Pedagogy." *Composition Forum*, vol. 29, 2014.

Yoon, K. Hyoejin. "Affecting the Transformative Intellectual: Questioning 'Noble' Sentiments in Critical Pedagogy and Composition." *JAC: A Journal of Composition Theory*, vol. 25, no. 4, 2005, pp. 717-759.

#### 6. Feminist Rhetorics and Rhetorical Traditions

Biesecker, Barbara. "Coming to Terms with Recent Attempts to Write Women into the History of Rhetoric." *Philosophy & Rhetoric*, vol. 25, no. 2, 1992, pp. 140-161.

- Flores, Lisa. "Creating Discursive Space Through a Rhetoric of Difference: Chicana Feminists Craft a Homeland," *Quarterly Journal of Speech*, vol. 82, 1996, pp. 142-156.
- Foss, Sonja, and Cindy Griffin. "Beyond Persuasion: A Proposal for an Invitational Rhetoric." *Communication Monographs*, vol. 62, no. 1, 1995, pp. 2-18.
- hooks, bell. "Theory as Liberatory Practice." *Yale Journal of Law and Feminism*, vol. 4, no. 1, 1991, pp. 1-12.
- Logan, Shirley Wilson. "Black Women on the Speaker's Platform, 1832-1900: An Overview." *We are Coming: The Persuasive Discourse of Nineteenth-Century Black Women*, by Logan, Southern Illinois UP, 1999, pp. 1-22.
- Lunsford, Andrea. "Toward a Mestiza Rhetoric: Gloria Anzaldúa on Composition and Postcoloniality." *JAC: A Journal of Composition Theory*, vol. 18, no. 1, 1998, pp 1-27.

## 7. Community Writing

- Grabill, Jeffery. "Disciplinary Gaps, Institutional Power, and Western District Adult Basic Education," *Community Literacy Programs and the Politics of Change*, by Grabill, SUNY Press, 2001, pp. 1-17.
- Guzman, Georgina. "Learning to Value Cultural Wealth Through Service Learning: Farmworker Families' and Latina/o University Students' Mutual Empowerment via Freirean and Feminist Chicana/o-Latina/o Literature Reading Circles." *Reflections: A Journal of Community-Engaged Writing and Rhetoric*, vol. 18, no. 2, 2019, pp. 6-35.
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### **Exam 2 Format**

This exam is open-book. You may use readings, notes, Internet resources, and other materials for completing the component. However, as per the Honor Policy Statement, you are not permitted to consult with *anyone* about the examination question or responses to it. Such consultation will constitute a violation of the Student Discipline Code and will be subject to established sanctions.

### Use of source materials

You should integrate source materials within your response. Make sure that you integrate at least 6 scholarly sources in your response:

at least 3 from the provided lists above, and

at least 3 from your own research (typically book chapters or journal articles, though full-length books are permitted).

However, you should avoid quoting or paraphrasing large segments of others' texts without accompanying analysis, interpretation, and/or explanation.

In addition, you are advised to read the section on “Plagiarism and Cheating” in the CSUSB *Bulletin of Courses*. Please make note that “plagiarism” does not simply refer to the act of representing somebody else's words or ideas as one's own, but also to the act of paraphrasing an author's idea or quoting even limited portions of his/her text without

proper citation. Plagiarism constitutes a violation of the Student Discipline Code and will be subject to established sanctions.

### Preparing your response

Your response should be 3500 words maximum, exclusive of references. It must be typed, double-spaced, and formatted in 12-point Times or Times New Roman with one-inch margins and numbered pages. At the end of your response, you must attach an APA- or MLA-style References page. Within the body of your response, in-text citations should also follow APA or MLA style.

Please note that a passing examination response does all of the following:

- meets the specified requirements of the task;
- demonstrates knowledge of the subject matter relevant to the task;
- reflects accurate understanding of concepts and terminology;
- develops arguments and/or presents information in a coherent, well-focused manner;
- includes insightful analysis;
- integrates appropriate evidence, including examples and previous scholarship, to support assertions and develop arguments;
- appropriately cites sources of information where required;
- features clear, accurate sentence structure and word choice.

# Applied Linguistics & TESL

## Overview

The comprehensive examination for the Applied Linguistics and TESL Concentration consists of two components:

1. A data-analysis paper, in which you will analyze an excerpt of written or spoken discourse, using particular theoretical frameworks and concepts from your applied linguistics coursework. This question allows you to demonstrate your depth of knowledge of the field of Applied Linguistics.
2. A literature-review paper, in which you will review and synthesize scholarly research that addresses a particular issue or question in the field. This question allows you to demonstrate your breadth of knowledge of Applied Linguistics.

## Preparing for the Exam

In preparation for the examination, do the following (A, B, and C):

- A. Concentrate first on studying your course readings, handouts, notes, and assignments from:
  1. ENG 6150 (or ENG 615 in the quarter system)
  2. ENG 6190 (or ENG 619 in the quarter system)
  3. ENG 6260 (or ENG 626 in the quarter system)
  
- B. Then study your readings, handouts, notes, and assignments from any of the following courses that you have taken:
  1. ENG 5240 (or ENG 524 in the quarter system)
  2. ENG 5230 (or ENG 523 in the quarter system)
  3. ENG 5260
  4. ENG 6050
  5. ENG 618 (in the quarter system)
  6. ENG 5270
  
- C. Then do the following for **each** of the courses you have taken above, in order to expand your knowledge of the field beyond what you have read in your classes:
  1. Make a list of key concepts and theories from each of the courses you have taken above.
  2. For **each** of those concepts and theories, find 1-2 scholarly articles and/or scholarly book chapters that engage that concept or theory. You might find that one chapter or article may cover several concepts or theories in your list. To help you with this step, use the CSUSB library search engines and databases found here: <https://libguides.csusb.edu/linguistics>
  3. Read, take notes on, and study 15-18 those scholarly articles and/or scholarly book chapters that you found in step 2. Within these 15-18, you should aim for

at least 2-3 articles/book chapters related to each of the courses you have taken.

4. Save all of the articles/book chapters you found in step 2 (including the ones besides the 15-18 you read in step 3) in an electronic folder that you can easily access. These will be a useful set of sources for you to draw on for your exam papers below.

## Sample Exam Paper Prompts

These sample prompts are designed to introduce you to some styles of prompt formats for the Applied Linguistics & TESL examination. The actual prompts for your exam will be different from these samples.

### 1. Sample Depth Question: Data Analysis

The transcript that accompanies this exam is an interview between a composition instructor and a composition student from China who is studying English composition in the United States. In the interview, the two participants discuss Pan's experience as a writer in both China and the United States. They also discuss a specific essay that Pan wrote for her English Composition course. ***You can find the transcript for this question at the very end of the sample questions.***

In a well-organized, well-developed paper, do the following:

1. Discuss the second language socialization paradigm for second language acquisition. In your discussion, include examination of the underlying theoretical assumptions behind the second language socialization paradigm. In addition, consider how the notion of language socialization developed including how it has influenced second language acquisition scholarship. You should end this section by giving a brief overview of the rest of your paper. (approx. 3 pages)
2. Analyze the interview with Pan, a student from China who is taking an undergraduate English Composition course at a university in the United States. Specifically, explain Pan's socialization as a writer in both Chinese and English. Throughout your analysis, make sure to integrate language socialization scholarship (quoting, paraphrasing, and citing sources) and examples from Pan's interview. (approx. 4-5 pages)
3. Further analyze Pan's construction of her identity as a writer from a Community of Practice perspective. Explain how the Community of Practice framework can be applied to Pan's experience as a writer in both Chinese and English. Use examples from Pan's interview and integrate scholarship. (approx. 4-5 pages)
4. Discuss what Pan's experience as a writer indicates about the processes of second language socialization. (approx. 1-2 pages)

**Note:** Make sure that you integrate at least 3 scholarly sources (book chapters or journal articles) in your response.

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### Use of source materials

You should integrate source materials within your response. Make sure that you integrate at least 3 scholarly sources (book chapters or journal articles) in your response. However, you should avoid quoting or paraphrasing large segments of others' texts without accompanying analysis, interpretation, and/or explanation.

In addition, you are advised to read the section on "Plagiarism and Cheating" in the CSUSB *Bulletin of Courses*. Please make note that "plagiarism" does not simply refer to the act of representing somebody else's words or ideas as one's own, but also to the act of paraphrasing an author's idea or quoting even limited portions of his/her text without proper citation. Plagiarism constitutes a violation of the Student Discipline Code and will be subject to established sanctions.

### Preparing your response

Your response should be 3500 words maximum. It must be typed, double-spaced, and formatted in 12-point Times or Times New Roman with one-inch margins and numbered pages. At the end of your response, you must attach an APA-style References page (not included in the 3500-word limit). Within the body of your response, in-text citations should also follow APA style.

### **Please note that a passing examination response does all of the following:**

- meets the specified requirements of the task;
- demonstrates knowledge of the subject matter relevant to the task;
- reflects accurate understanding of concepts and terminology;
- develops arguments and/or presents information in a coherent, well-focused manner;
- includes insightful analysis;
- integrates appropriate evidence, including examples and previous scholarship, to support assertions and develop arguments;
- appropriately cites sources of information where required;
- features clear, accurate sentence structure and word choice.

## **2. Sample Breadth Question: Literature Review**

In a well-developed and coherent paper, write a review of literature on how "input" and "interaction" are viewed and discussed in the following frameworks in the field of Second Language Acquisition (SLA).

- Interaction Approach
- Emergentism
- Sociocultural theory
- Language socialization

Along the way in your literature review, make sure to explain the role that each concept plays in each framework; how these perspectives are similar to or different from one another; and the extent to which each of these concepts informs the study of SLA within these frameworks.

### Exam Format

This exam is open-book. You may use readings, notes, Internet resources, and other materials for completing the component. However, as per the Honor Policy Statement, you are not permitted to consult with *anyone* about the examination question or responses to it. Such consultation will constitute a violation of the Student Discipline Code and will be subject to established sanctions.

### Use of source materials

You should integrate source materials within your response. Make sure that you integrate at least 8 scholarly sources (book chapters or journal articles) in your response. However, you should avoid quoting or paraphrasing large segments of others' texts without accompanying analysis, interpretation, and/or explanation.

In addition, you are advised to read the section on "Plagiarism and Cheating" in the CSUSB *Bulletin of Courses*. Please make note that "plagiarism" does not simply refer to the act of representing somebody else's words or ideas as one's own, but also to the act of paraphrasing an author's idea or quoting even limited portions of his/her text without proper citation. Plagiarism constitutes a violation of the Student Discipline Code and will be subject to established sanctions.

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- integrates appropriate evidence, including examples and previous scholarship, to support assertions and develop arguments;
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- features clear, accurate sentence structure and word choice.

## Pan Interview Data (Sample Data Analysis Question)

Interview with Pan. 10/25/01. 2:30 PM. CCIT 236.

1. C: now we're ready ok first before asking you about your essay, I wanted to ask you about
2. your um instruction in English your past instruction in English so um let's see what was I
3. gonna ask did you have instruction in English in China?
4. P: um yeah
5. C: yeah?
6. P: cause this we this is kind of our general requirement courses and I took English class
7. when I was gen general oh no junior high school
8. C: junior high school?
9. P: yeah
10. C: all through high school?
11. P: yeah
12. C: mmhmm
13. P: and cause we have the final exam about that it's really according to our English score like
14. into like high school so kind of important the test
15. C: ah ok so that's very important
16. P: yeah
17. C: so um let's see and you came to the United States in August of this year is that right or
18. have you been here /longer longer/
19. P: /oh no I:/ uh yeah I I have been to uh Virginia before about 1999
20. C: That's right you told me that because you /were/
21. P: /yeah/
22. C: in Harrisonburg
23. P: yeah Harrisburg yeah
24. C: yeah because I used to live in Virginia also
25. P: um and I just kind of finish my high school and then go to Virginia and into IEP like
26. Intensive English Program and uh study there about one year and then soon I entered into
27. university in there
28. C: ok
29. P: um but mostly like I feel like in China when we took English class um we didn't speak
30. C: ah there was no speaking going on huh
31. P: yeah mostly we just uh like didn't speak a lot and we just pay more attention in grammar
32. C: so all grammar did you do writing did you have writing instruction?
33. P: um m?m? no cause mostly we just write short paragraph like if they give us uh uh picture
34. then we write what we see in the picture uh that's mostly and later in high school we will
35. write a short paragraph maybe just uh one hundred fifty words about uh what happened but
36. just short paragraph like we write in Chinese in elementary school
37. C: mmhmm
38. P: yeah very short
39. C: ok so then you came to Virginia
40. P: yeah

41. C: and you entered the IEP /right/  
42. P: /yeah/  
43. C: and did you go to university in China at all?  
44. P: no no  
45. C: no /so you/  
46. P: /I just/ finished high school in China /and/  
47. C: /and/ you went directly to the IEP  
48. P: yeah yeah  
49. C: and you spent a year in the IEP  
50. P: yeah  
51. C: and then you went to college in Virginia for one year?  
52. P: yeah  
53. C: and then you came here  
54. P: yeah and just transferred to here  
55. C: and so you spent two years in Virginia  
56. P: yeah  
57. C: and then you came here ok so let's see in your IEP what kind of English classes did you  
58. have?  
59. P: um it were like writing reading like mostly this too and it will taught us some American  
60. culture because see in Virginia there got us some like um like um farm and we went into the  
61. farm and like turkey factory and just take a look at and we usually go to Washington, DC like  
62. look at many museum and uh like li libraham and we just go there  
63. C: Abraham Lincoln  
64. P: oh yeah /sorry (laughs)/  
65. C: /the Lincoln Memorial/ right?  
66. P: yeah yeah yeah  
67. C: ok um ok so you had but you had writing instruction did you learn how to write academic  
68. essays in English  
69. P: yeah but because um in that time I cannot speak very well and so mostly that will be the  
70. proper form be contact with the teacher and also like when they teach us the uh writing  
71. strategy and they will just help you more like how you should write in here and uh better but  
72. um I cause I just didn't accept uh the writing style in English cause it's totally different like  
73. way of writing in China  
74. C: mmm so what kind of problems did you have  
75. P: like um mostly they would ask me like introduction and then your par uh body paragraph  
76. and then the conclusion but I think each body paragraph you will repeat the idea again like  
77. what you will writing here and then uh just kind of like just repeat the one idea again and  
78. again  
79. C: in the Chinese writing?  
80. P: in the American writing  
81. C: in the American writing /ok/  
82. P: /yeah/ but in China we just uh write what we want like uh first you just just tell a story  
83. and it's a little more free so there got too many you have write this here and you have to write  
84. the so many rules /so/



85. C: /too/ many rules huh
86. P: yeah
87. C: so do you feel like the writing that we do in this class is similar to what you learned in the
88. IEP?
89. P: yeah kind of like kind of the same
90. C: the same kind of structure
91. P: yeah but just I think maybe kind of use a different style because I think IEP there got
92. more rules /yeah/
93. C: /ah/ yeah well because you're first learning the essay /structure/
94. P: /yeah:::/
95. C: so /they/ wanna
96. P: /yeah/
97. C: really emphasize /everything/
98. P: /yeah:::/
99. C: right
100. P: yeah
101. C: so what about when you went to university in Virginia did you take composition
102. classes there?
103. P: no //
104. C: /no/ why not
105. P: I just didn't like writing cause I don't think I'm good at writing so I mostly I just
106. took all the computer science class and all the mathematics class so actually like in
107. Virginia that's a small school so I almost finished all the computer science classes in there
108. so um I cause mostly I think this will be easier for me cause I don't need to write paper
109. like for that /yeah/
110. C: /ok/ so you avoided the composition classes and then you came to Arizona
111. P: yeah
112. C: and you said I have to take composition
113. P: yeah cause it's general requirement yeah
114. C: but it wasn't at your school in Virginia?
115. P: that is but I think I can take that later (laughs)
116. C: oh ok so I see ok so mainly your exposure to academic writing in English was in
117. the IEP /before/
118. P: /yeah/
119. C: you entered my class
120. P: yeah
121. C: ok um so what about in China did you have writing instruction in Chinese in
122. China?
123. P: um not really cause mostly we did not have the writing classes we just teach
124. Chinese and cause um in Chinese we get different parts like we have many um courses
125. and we have to remember what's the paragraph and that's many you know all the Chinese
126. we use different way to write that's a little but harder to memory so we just teach and we
127. mainly we teach the author's idea and uh what happened like this kind of
128. C: so what kind of writing assignments did you do in school (2 sec) if you can

129. remember
130. P: uh like a elementary school mostly we will write more um what happened today
131. and what happened if we go out and usually maybe we go to some park and you need to
132. describe and uh what you saw in the park and uh in the junior high school mostly we will
133. write some (3 sec) I didn't write a lot
134. C: you didn't write a lot in junior high school?
135. P: yeah ah but mostly we will write the person like um maybe my father my
136. grandfather like this and uh sometimes we will write some argument too but not much
137. C: well what were the arguments like that wrote
138. P: hhh argument uh (3 sec) just the teacher gave you some material and is this right
139. or wrong give you uh write your idea
140. C: so ok that's interesting so when you would write those arguments how did you go
141. about doing it how did you start it?
142. P: how do I start I just uh like um firstly um (2 sec) um I don't remember cause um I
143. think mostly I will just write some mm (5 sec) cause I think w our argument is different
144. than here cause this one just would be like some specific case like this teacher been fired
145. but our will be about this life and so how do you think the life will be and we will use
146. many references about what we think and yeah and what we saw before and uh now what
147. we should do about this
148. C: ok so when you would write an argument you would use a lot of information from
149. your own personal experience
150. P: yeah yeah
151. C: interesting ok now did you also use reasons that maybe weren't from your
152. personal experience? but things you could imagine?
153. P: no
154. C: just personal experience
155. P: just what I read from book and so
156. C: what you read from books so that's a little different from what you experienced
157. first hand right?
158. P: yeah cause sometimes like I didn't live I mean I didn't have some experience
159. cause um junior high school I still young and mostly what I read from book and from
160. news and then what I feel and what I think but we didn't have many rules what we should
161. write first later and uh xxx
162. C: not many rules
163. P: yeah and uh we didn't have kind of the conclusion in here and uh uh introduction
164. and conclusion like this we just uh yeah what we want to write that's really easier cause
165. C: ok so there was more freedom /to write/
166. P: /yeah:::/
167. C: ok let's see:::: u:::::m I was gonna ask you one other thing so in your past
168. English instruction the features of good writing that were emphasized were writing a
169. good introduction what about the thesis statement was that emphasized?
170. P: hhh I think we didn't have
171. C: in English in English instruction in the IEP
172. P: oh oh um each time I think I just cannot get an idea the thesis statement what it

173. should be so mostly I will ask the teacher
174. C: yeah?
175. P: uhhuh
176. P: yeah cause in China we we kind of didn't have a thesis statement
177. C: no thesis statement huh
178. P: yeah::: so sometimes this would be the problem for me so mostly uh I don't know
179. yeah
180. C: uhhuh so you had to ask for a lot of help from your teacher
181. P: yeah::
182. C: uhhuh
183. P: do you feel like you're getting better?
184. P: yeah now I think it's getting better but I I think I just didn't good at in writing
185. yeah
186. C: so do you feel like you're a good writer in English
187. P: Even in China I mean even in Chinese I'm not good at writing
188. C: ok so and why do you think that is why do you think you're not good at writing
189. P: cause I do not like writing /(laughs)/
190. C: /(laughs)/ that's a good reason but I mean did is it because people tell you they say
191. you're not good at writing or is it just a feeling you have or
192. P: I just feel myself cause each time when I write a paper ah what I can write and uh
193. I just feel ohhh ok what we can what I can write next and then so I just didn't have many
194. idea about what I should write how to organize the paper yeah
195. C: do you think that in your experience here at the University of Arizona that you're
196. gonna have to write a lot in your classes
197. P: no
198. C: why
199. P: cause like um I almost finish the general requirement cause I transfer some credits
200. from Virginia to here so mostly I will take the computer science as the major courses
201. C: you don't have to write in computer science?
202. P: I do not think so I think mostly we just do the program and uh then just uh kind of
203. almost all about computer science not about writing and even writing I think the teacher
204. will not really count what my grammar and my organize and I think just we will write
205. short like uh just example uh we have the array and the pointer um we need to like we
206. need to put another element in this array and how should we do just two sentence we
207. should just kinda this point like use a pointer go this way and then go this way but this
208. will be real easy to say and the teacher will know what I'm doing cause it's just about the
209. idea so it's just maybe two sentences three sentences it's short answer and but I still have
210. like chemistry I think uh this will be ok
211. C: do you have to write in chemistry?
212. P: at least I low like paper I mean
213. C: what other classes do you have to take
214. P: I still have two English
215. C: two more English that's right but what do after that do you have to take any other
216. classes?

217. P: traditional
218. C: ah you're gonna have to write in there
219. P: really aw I don't know that aw sad I have two traditional and two individual I
220. think that's last two oh no last four general requirement yeah I finish others
221. C: so it'll be interesting to see cause maybe I'm gonna follow you and see
222. P: yeah no problem no problem
223. C: and see what happens /um/
224. P: /yeah/
225. C: I'll be very curious to see if you don't have to write or if you have to write /you
226. know/
227. P: /yeah:::/
228. C: in your classes
229. P: yeah I think maybe af after I took the traditional and individual and those two
230. English classes it uh should be done with writing
231. C: ok ok alright so let's see u::m uh::ok but in general do you like writing things
232. like letter and things like that to your friends
233. P: yeah
234. C: e-mails
235. P: yeah but mostly I like handwriting um I think the feeling will be better when you
236. receive the letter cause I don't know why but I just like when I just receive letter from my
237. friends but when we write letters it doesn't matter cause like first I can say oh what
238. happened in the school today and later I can oh what happened to you right now and uh
239. cause it doesn't matter the organization and uh I just uh write really free like and uh
240. maybe I can say oh you know what I just remember like two weeks ago what happened in
241. a letter oh you know what I'm doing so it doesn't matter cause they will know what I'm
242. saying
243. C: mmhmm
244. P: yeah
245. C: ok so how so how b how do you see yourself as a writer what kind of writer what
246. kind of writing do you like to do and do you think you're good at
247. P: free I mean just cause mostly I didn't just uh accept the classes I just write a letter
248. for my friends that's mostly what I'm writing but not longer paper but mostly I just what I
249. think and I can write in then I stop it's uh continue write yeah
250. C: ok so you don't have to pay attention to all the structural
251. P: yeah I don't feel that oh I have to write a:: introduction and I have to write (tape
252. stopped) to write the name and write then write oh how are you today and uh times goes
253. fast cut off the /phone/
254. C: /so/ there is some form to the letter
255. P: yeah also in Chinese I never care about this cause I never just write and then oh
256. how how's your life and how's your maybe boyfriend or your girlfriend or you know
257. ga::: and uh what I'm thinking so this kind of free cause I don't need to care about the
258. organization of the my letter
259. C: so do you keep journals or anything like that? /yes?/
260. P: // have some journals but not day but day cause sometimes it's didn't happen

261. everyday but I still like you know I just feel so worried and I just maybe after this oh I  
262. think I have I feel so heavy today because what what
263. C: do you keep your journals in English or in Chinese  
264. P: Chinese (laughs)  
265. C: uhhuh that's what I thought  
266. P: yeah  
267. C: but you like doing that  
268. P: yeah cause sometimes maybe I will just put one or two Chi English words cause  
269. sometimes if I just meet with you and you say something in English I just didn't want to  
270. translate it to Chinese again so I just write English but sometimes maybe I will write the  
271. wrong word but just maybe spell wrong but I think it doesn't matter cause it's just for  
272. myself cause I didn't show my journal to others yeah  
273. C: but you like doing that  
274. P: yeah some just sometimes if I wanna write yeah  
275. C: so it sounds like you do quite a bit of writing  
276. P: well /not too much/  
277. C: /not for school/ but /but/  
278. P: /yeah/  
279. C: for yourself  
280. P: yeah kind of  
281. C: kind of  
282. P: yeah  
283. C: ok so let's see so let's look at this essay in particular not when you when you did  
284. this how did you go about doing it  
285. P: um just when I just first this the the title of the I mean about the the  
286. C: the topic  
287. P: yeah um  
288. C: is that what you mean  
289. P: oh the cell phone  
290. C: yeah the cell /phone/  
291. P: /yeah/ yeah  
292. C: yeah I just didn't have many idea about what I should write in the paper so first I  
293. just uh think what I can write and uh which side I can support yeah so but I just feel like  
294. when I'm writing I need more time I mean I cannot write the whole paragraph like just  
295. maybe very short time so yeah this for this our midterm in art class we should write too  
296. C: ah so you have to write in your art class  
297. P: yeah but that's really terrible you know cause I just have no idea first I have no  
298. idea about the art second I have no idea about writing and I have no reason connected  
299. those two so that's just terrible so I just wrote the whole night and didn't sleep for my art  
300. midterm  
301. C: mmm it was a take home midterm  
302. P: mm she gave us choice like you can choose take home or in class of course I will  
303. choose take home yeah cause I cannot write in class like 45 minutes and uh write the like  
304. two pages long cause I just have no idea about what I can write I think that's much more

305. harder than this one yeah
306. C: mmhmm than the cell phone topic but you said here you said this paper is not
307. easy to write because I think it's really individual makes of people for good or bad
308. P: yeah cause like for me I think cell phone will be better cause I can talk to with my
309. friends anytime I want but I have a cousin in uh like brother-in-law and he he ta cell
310. phone cause he just like um like others will call him and he like just didn't like just take
311. the phone yeah he just like feel like 24 hours wait with the phone
312. C: but you had to decide for the community in this paper right
313. P: yeah but I think um I have some friends in China too but just half half kind of
314. cause some people just didn't like cause I have my own life why I need waiting phone
315. calls from other people and so they didn't like cell phones but I just wanna like if you
316. want find me any time and I will be just waiting for your call
317. C: uh ok so when you went about writing this paper did you plan before you started
318. writing
319. P: a little bit
320. C: how how did you do that
321. P: I just think
322. C: just think just think and then write did you write anything down first
323. P: (laughs)
324. C: just think think think
325. P: (laughs) cause I didn't have the habit to write it down outline cause I think that's a
326. problem I mean will be a problem for me cause when I try to write the outline I didn't
327. know how I can start and uh I think that will be an easier way for me just think yeah what
328. I see to write and then when when I think about the first paragraph what I should write I
329. have the one main idea I will just go ahead and write
330. C: what was the main idea so you said now people can contact their friends but in
331. different ways you don't need to write /letters or something/
332. P: /yeah I support/ you have cell phone cause I think that's will be
333. (person walks up and gibes something to C)
334. C: oh thank you so you support having cell phones
335. P: yeah
336. C: uhhuh
337. P: but cell phone in American not good enough I mean just just see see the phone
338. cause in Asia this will be two years advanced there American cell phone
339. C: uhhuh oh ok so let's see (reads from essay) so you're saying here you're
340. supporting having a cell /phone/
341. P: /yeah/
342. C: and then you say here cell phone is a high technical product now why did you go
343. from here to here and I'm not I'm just curious /I'm just asking/
344. P: /oh...yeah/ cause first I think like I just cause we got many way we introduce like
345. how we contact my our friends cause first we have to write letters like waiting for like
346. maybe half year and receive one letter but now we can just use e-mail for one second but
347. we cannot send the e-mail everyday I I mean like all the place like when I was here I
348. cannot send the e-mail cause no computer no internet but we can call my friend in here

349. cause that will be easier and later we we I guess what I so I support we have the cell  
350. phone so know I just introduce what cell phone is
351. C: ah then you're telling us what the cell phone is /about in the second paragraph/  
352. P: /yeah...yeah/  
353. C: is that what ok I see what /you're saying/  
354. P: /you just assume/  
355. C: uhhuh and then here it says (reads from essay) so why did you decide to go from  
356. explaining what the cell phone is to this  
357. P: um now I tell people that if you have a cell phone what you can do and this is the  
358. good the good for cell phone  
359. C: on this one and this fourth paragraph too I think you do the same thing your car is  
360. broken you need somebody to help /you/  
361. P: /oh/ yeah this different way one is like um I have a cell phone and when I feel  
362. boring this is just uh for fun but next next this paragraph four like like emergency like I  
363. have nowhere to go what I can /do I don't know/  
364. C: /uhhuh so this is more/ serious  
365. P: yeah this is yeah cause it's emergency and just kind of like movie oh the phone's  
366. broken what are we can do cell phone yeah
367. C: is there a reason you put the more serious situation after the fun situation  
368. P: yeah I think like this will be shorter than this  
369. C: and that's why you decided to structure it that way and you thought thought  
370. thought and thought ok that'll /be ok/  
371. P: /yeah cause/ first I think oh cause mostly I will I took the flight many times so I  
372. think this is very important I mean a little I just cause I didn't drive car a little I think oh  
373. my friend last time my friend happened this before /so/  
374. C: /mm/ so you thought about this after you thought about this  
375. P: yeah  
376. C: ok  
377. P: yeah  
378. C: so you didn't think about the whole essay before you started writing  
379. P: hhh  
380. C: maybe you thought about this  
381. P: yeah I thought about /this/  
382. C: /I have/ a paragraph  
383. P: yeah I have the idea cell phone is good though I just begin to write  
384. C: oh ok I see uhhuh? ok so sometimes when people have dinner with their girlfriend  
385. boyfriend ok so did you /think/  
386. P: /this/  
387. C: of another one after that  
388. P: this is um um not very good this is a bad side of a cell phone  
389. C: oh so you go from the good to the bad  
390. P: yeah /and this/  
391. C: /ok so/ you support cell phones  
392. P: I still need some like better way about the cell phone but I need to gain some idea

393. what if we can't solve this problem if like my my brother-in-law he he think this will be  
394. the problem cause when have the dinner with my cousin he doesn't want anybody bother  
395. them so um this will be the problem but we can solve it like ss just solve this problem just  
396. by turn off the light I mean turn off the the power
397. C: ok so what you're saying is people might complain about this but it's really not a  
398. big deal
399. P: yeah cause we can just solve this problem yeah
400. C: mmhmm and then here you say anyway why did you use anyway
401. P: mmm
402. C: anyway now people
403. P: (10 sec) oh yeah cause we I didn't have enough time
404. C: oh ok but what is this paragraph so what is this accomplish/ing/  
405. P: /it's/ just kind of the conclusion about anyway this cell phone is good cause now  
406. people just got busy like much more busier than past time yeah go back and so we have  
407. to just uh find time to call my friends or call the company and anyway so have to have  
408. the cell phone
409. C: ok so you go back to the conclusion
410. P: yeah well I just
411. C: I mean to the introduction sorry (laughs)
412. P: yeah so I just didn't have enough time to finish the conclusion
413. C: uhuh so yeah so do you feel like this essay is structured like an American  
414. academic essay? or is it structured differently
415. P: I um kind of but not really
416. C: and it what way is it not
417. P: cause like I think um like conclusion I didn't finish yeah cause I didn't have  
418. enough time but the think the organize and I did like give the idea about a ss what's in my  
419. paragraph in here
420. C: what do you mean mean you didn't the idea about it
421. P: um um cause for this paragraph cause first when you read and you didn't know  
422. what I mean here the this one this one this is about the good stuff about the cell phone  
423. and this is about bad thing about the cell phone I think I maybe I need to write some
424. C: you said I didn't know what it meant? (3 sec) I knew what it meant
425. P: uh /yeah/  
426. C: /yeah/ no I knew what you meant I knew exactly what you meant
427. P: oh oh ok sorry I I just think you didn't know what I mean yeah so I think this
428. C: no no I I understood your /essay/  
429. P: /oh/  
430. C: I understood it I mean it was
431. P: /oh ok/  
432. C: /I understood/ it um I was just asking you about it
433. P: it's ok
434. C: so you think it's structured basically like an American /essay/  
435. P: /yeah/ cause I have introduction and better body body paragraph and the  
436. conclusion



437. C: and the conclusion
438. P: yeah
439. C: uhuh right the one thing I don't see is like a thesis
440. P: (laughs)
441. C: right I mean I'm not I'm not trying to say it that it's bad it's just interesting because
442. you know you can tell from this first paragraph that yeah you know cell phones are good
443. right but you don't state it directly
444. P: yeah cause I just didn't have this habit to write the thesis statement
445. C: because of your instruction in China
446. P: (laughs)
447. C: /yeah?/
448. P: /cause/ I write that way like too man too many years so I sometimes when I didn't
449. have enough time I just we just forget about writing the thesis statement
450. C: but do you think there's a reason that you don't write the thesis statement also like
451. in terms I mean do you think it's /somehow/
452. P: /I think/ it's ne not a necessary
453. C: ok and tell me why explain that
454. P: cause I think after you read my introduction you will know what I'm gonna write
455. so that's not uh and if I write a thesis statement this will be just repeat my idea I think
456. that's not necessary so I just didn't like that way to write so mostly I will just focus cause
457. I think I when I write the introduction I think that's already clear about what I'm gonna
458. say later in my paragraph and the which side I support and if I the a thesis statement in
459. the last sentence of the introduction I think bas basically it will be just repeat so I just
460. didn't like that way to write so almost I just ignore that
461. C: uhuh /ok/
462. P: /yeah/
463. C: ok um let's see so if you had more time is there anything about this paper that you
464. would change
465. P: mmm (turns pages) yeah first um first my conclusion I will change yeah and add a
466. thesis statement in the introduction
467. C: well but you said you didn't want to add the thesis
468. P: but I have to add right so I I just cause I didn't like the thesis statement so if I
469. didn't have enough time I will just forgot oh I forgot about it I have to write the thesis
470. statement
471. C: I see I /see/
472. P: /yeah/ but I I I yeah I will end up one thesis statement here and um
473. C: what would you do to the conclusion
474. P: conclusion I I think like um I will write some um like ss cause I just didn't have I
475. did whatever right here bas basically I will write the good thought about this uh using the
476. cell phone and then I just write um if you just didn't like cell phone but um for safety or
477. any reason just take one with but maybe if you don't like just turn off the power if you
478. want /xxx/
479. C: /so/ you'd kind of sum the stuff up
480. P: yeah kind of sum all the stuff

481. C: does that sound like American style writing to you?
482. P: yeah yeah and um and then just maybe change some uh
483. C: don't worry about that I mean the /language/
484. P: /oh oh oh/ I mean I don't worry about yeah um I just think like the organize of uh
485. (5 sec) do we need I just in case like when we write a paper um easier like is it matter like
486. which we will put first the order about the uh idea
487. C: when you write a paper in class for me or for any class
488. P: uh for any class
489. C: yeah I mean I think usually the your professors will want to see some kind of
490. American academic essay structure because it's easy for them to/read/
491. P: /yeah/ yeah
492. C: and they can pull your ideas out easily
493. P: yeah
494. C: does that make sense?
495. P: yeah
496. C: /um
497. P: /um/
498. C: yeah I think that that's definitely true I mean I I think that you could probably
499. write not in this exact structure and they might be able to read it but some professors
500. might say this is so hard to read and I can't figure out what she's /saying/
501. P: /yeah/ yeah so it's what I try to write more like American ac academic style cause
502. I know sometimes my other matter will be with my art oh I I I individual maybe they
503. just read kind of the first sentence and they go an idea just uh scape like just a scape uh
504. yeah
505. what did she right and then second sentence just kind of one sentence and then got an
506. idea and this time and that's a part of my score so I think that's very important
507. C: but do you think that somehow you're not able to express yourself in the way that
508. you want to when you have to write in the American style
509. P: we actually that doesn't matter I just uh think like I have to like write cause I
510. study here so I think mostly I should like follow the way here cause this will be easier for
511. the professor and uh because
512. C: but do you feel do you in some ways that the American style of writing that it's
513. not as strong I mean for you not for the professors but for you
514. P: yeah I think um like in general we write more free and we have more description
515. C: more description
516. P: yeah
517. C: interesting uhuh
518. P: and but in here you might have to follow the rule just uh like control us we have
519. to write the papers step by step we have kind of we just lose our way to write /so I/
520. C: /do you/ feel like you lose a little bit of yourself in that
521. P: yeah just uh when I cause now when I write the paper I think first I should think
522. about the introduction conclusion oh which one I should write write write and um each
523. time when I write oh yeah I have to have the like introduction kind of introduction
524. sentence in each paragraph like introduce what I'm gonna write in here so one thing about

525. this I will just be kind of ignore what I should write in the paragraph just sentence
526. ideas so kind of narrow
527. C: ah so you lose something of /your ideas/
528. P: /yeah:::/
529. C: trying to focus on the on the structure
530. P: so that's what I mean like I need more time to write the paper cause like um first
531. time I write I will lose my idea and then when I revise I I think I will put more idea in
532. there
533. C: uhhuh ok yeah but if you didn't if you were having to do an in-class writing like
534. this and you didn't have to structure it you feel like you could include more of those ideas
535. and that kind of thing maybe if you could structure it like a Chinese essay? could you
536. could you include more ideas?
537. P: yeah I think so cause uh in Chinese uh yeah I think this will be easier cause I don't
538. really cause we still have the introduction and conclusion but not like the way here we
539. just got more free write so I think like I can got more idea of what I write
540. C: mmhmm
541. P: and cause basically I think that in Chinese writing we pay more attention to
542. description and which words we use that's so beautiful I mean just describe and like when
543. we uh just in just for example we go to the climb uh oh we just climb the model and what
544. we see and what we feel and we need more description about the mountain the river the
545. birds and the sunrise the sunrise and and our feeling and um we can use some sentence
546. from like old old sentence I mean some poem just support our idea and we don't; need
547. care about what we should write in the first paragraph or the writing second paragraph
548. but in here we basically um like introduction and conclusion so
549. C: yeah ok so that's interesting so it sounds like you know a lot about writing in
550. Chinese I mean it sounds like you have a lot of experience /with that/
551. P: /yeah so/ so I think this will be more difficult for me to write in American style
552. C: very interesting very very interesting so I'm curious to see what happens as you
553. P: yeah I will tell you like uh like but I didn't decide yet if I will take the traditional
554. next semester
555. C: what about 107
556. P: yeah I'm gonna take
557. C: you'll take 107
558. P: yeah yeah
559. C: ok let's see I was gonna ask one more thing which part of your essay did you like
560. the most
561. P: body
562. C: why the body
563. P: cause I think that I have the idea and but just my introduction and conclusion I
564. didn't see like my idea a lot but I think in my body will be more clearly what I am saying
565. there so I like body
566. C: because you used examples? or:: yes?
567. P: kind of cause I think this will be more clearly for people read my paragraph here
568. what happened here but I think when when they read the introduction and conclusion
569. that's doesn't make too many sense even to me it's unclear the conclusion
570. C: ok ok so let's see let me guess which part of the essay did you like least
571. P: conclusion yeah
572. C: ok and I think we know why cause you
573. P: yeah
574. C: talked about that you didn't have time

575. P: yeah  
C: ok well that's great well thank you very much

## Exam Preparation Materials for **Pedagogy** Concentration

### Overview

The comprehensive examination for the Pedagogy Concentration consists of two components:

1. A Breadth Question, which requires you to draw on a range of concepts, theories, and texts from your pedagogy coursework to discuss your desired approach to teaching.
2. A Depth Question, which requires you to design an undergraduate course in light of program learning outcomes and what you have learned in your pedagogy coursework.

### Preparing for the Exam

In preparation for the examination, do steps A., B., and C.

- A. Take notes on and synthesize your course readings, class materials, notes, and assignments from whichever of the following courses you have taken in the Pedagogy concentration.

- ENG 5100. Teaching English in the Secondary Schools
- ENG 5110. Creative Writing in the Secondary Classroom
- ENG 5140. Community-Based Writing
- ENG 6190. Multilingualism and Second Language Acquisition
- ENG 6210. Approaches to Teaching Imaginative Writing
- ENG 6260. TESL Methods
- ENG 6300. Writing Center Studies
- ENG 6570. Seminar in Teaching Writing
- ENG 6590. Approaches to Teaching College-level English Literature
- ENG 6600. Approaches to Teaching Writing
- ENG 6660. Seminar in English & Writing Studies Pedagogies

- B. Then do the following for each of the courses you have taken above, in order to expand your knowledge of the field beyond what you have read in your classes:
1. Make a list of key concepts and theories from each of the courses you have taken above.
  2. For each of those concepts and theories, find 1-2 scholarly articles and/or scholarly book chapters that engage that concept or theory. You might find that one chapter or article may cover several concepts or theories in your list.
  3. Read, take notes on, and study 15-18 those scholarly articles and/or scholarly book chapters that you found in step 2. Within these 15-18, you should aim for at least 2-3 articles/book chapters related to each of the courses you have taken.
  4. Save all of the articles/book chapters you found in step 2 (including the ones besides the 15-18 you read in step 3) in an electronic folder that you can easily access. These will be a useful set of sources for you to draw on for your exam papers.

- C. Practice writing responses to the sample breadth and depth questions below. Although the actual questions will be somewhat different than these, the MA program faculty have specifically designed these sample questions to prepare you for the exam.

### **Sample Breadth Question**

When applying for a teaching position, you may be asked to provide a teaching philosophy: a statement that describes the values that inform your teaching and gives specific examples of what those values look like in practice. Composing a teaching philosophy helps you prepare for the next phase of your professional life, but perhaps more importantly, is an opportunity for you to think deeply about what motivates you to teach, what you hope to accomplish with or for your students, and how you can translate your beliefs and goals into action.

To prepare for your response, do the following two tasks:

1. Look back at teacher-scholars you have encountered in your MA program coursework and whose work you admire (or loathe or remember for some other reason). Reread their scholarship, focusing on their classroom goals and how these inform their teaching. Choose authors whose values align with yours and ones whose values diverge from yours.
2. Research the genre of teaching philosophies by reading the sample teaching philosophies in the English Department faculty repository [here](https://drive.google.com/drive/u/1/folders/1c7d99CCMhWIB1c2Yajp_7dgvDtTI99ph):  
[https://drive.google.com/drive/u/1/folders/1c7d99CCMhWIB1c2Yajp\\_7dgvDtTI99ph](https://drive.google.com/drive/u/1/folders/1c7d99CCMhWIB1c2Yajp_7dgvDtTI99ph)

Then write your response, which will consist of the following:

- Your own teaching philosophy document (approximately 600-1000 words)
- A memo contextualizing and expanding on your teaching philosophy, which should put your approach in conversation with (and cite) the teacher-scholars you researched in task 1, above. (approximately 1500-2000 words).

Incorporate at least five scholarly sources. Use MLA or APA style for Works Cited/References page and for in-text citations.

### **Sample Depth Question**

While we often think of teaching as situated in a classroom, creating curricula and designing courses is work that is integrated in institutions. Teaching a section of ENG 2000, CSUSB's Introduction to English Studies, for example, requires understanding what the English department's values and goals are and how that course relates to the other classes students will take as they complete their majors. A teacher combines that knowledge with their own interests, disciplinary knowledge and values, and shapes the class accordingly.

This exam is designed to give you some hands-on practice in contextualized curricular design. To prepare, do the following two tasks:

1. Take a deep dive into the CSUSB English department as one example of a teaching institution. Explore our MA course offerings, familiarizing yourself with the course descriptions.
2. Spend some time with our department's [MA Program Learning Outcomes](https://www.csusb.edu/english-writing-studies/program-learning-outcomes) (PLOs) here: <https://www.csusb.edu/english-writing-studies/program-learning-outcomes> . Consider how these goals intersect with our course offerings and how our specific English department approaches English Studies and its subfields.
3. Collect as many syllabi and reading schedules from your own MA coursework as you can. Refresh your memory about the readings that were assigned, the kinds of work you were asked to do, and how your work was assessed in those courses.
4. Refer back to the research you did in preparation for the Breadth question above. How do teacher-scholars talk about their teaching in your field? (You can consider the teaching philosophy samples as a starting point, but focus your efforts here on published, peer-reviewed scholarship on teaching in your discipline.)

Then write an essay response, which will consist of the following:

- Your own paraphrasing and commentary on our MA PLOs. What do they mean to you? How might you fold them into your own teaching?
- A critical reflection on the courses you have taken (or observed as an intern or taught as TA) in our department. What PLOs most strongly informed those classes, and how? Consider the reading selections, major and minor assignments, and rubrics or other assessment criteria in your response.
- A researched analysis of our department's or your specific professors' approach(es) to teaching in the field. What connections, or divergences, do you see between the pedagogical approaches discussed in the published research (step 4. above) and the philosophies, class offerings, objectives, and practices you have encountered in our MA program?

Your essay response should be approximately 2800-3500 words in length and should cite at least six scholarly sources. Use MLA or APA style for Works Cited/References page and for in-text citations.

## Exam Preparation Materials for **Public & Professional Writing** Concentration

### Overview

The comprehensive examination for the Public & Professional Writing Concentration consists of two components:

1. A Breadth Question, which requires you to draw on a range of concepts, theories, and texts from your public and professional writing coursework to create, change, or analyze (a) text(s) used in a public or professional setting.
2. A Depth Question, which requires you to address a specific issue, concern, or phenomenon in public and professional writing.

### Preparing for the Exam

In preparation for the examination, do steps A., B., C. and D.

- A. Take notes on and synthesize your course readings, class materials, notes, and assignments from the following courses you have taken in the Public and Professional Writing concentration. You will have definitely taken ENG 6580, as well as several of these other courses listed.

ENG 6580: Multimodal Writing and the Public Sphere

ENG 5120: Literary and Cultural Criticism in the Public Sphere

ENG 5230: Grammar and Discourse

ENG 5300: Creative Nonfiction

ENG 5430A: Literary Production I

ENG 5430B: Literary Production II

ENG 6310: Seminar in Public & Professional Discourses

ENG 6330: Seminar in Rhetorics

- B. Then read, take notes on, and synthesize the following additional readings:

- Welch, Nancy. "Living room: Teaching public writing in a post-publicity era." *College Composition and Communication* (2005): 470-492.
- Seawright, Leslie. *Genre of power: Police report writers and readers in the justice system*. National Council of Teachers of English, 2017.
  - (Read Seawright's introduction (xi-xxvi) and skim the major chapters. Then choose one of Seawright's major chapters to read more closely.)
- Pough, Gwendolyn D. *Check it while I wreck it: Black womanhood, hip-hop culture, and the public sphere*. Northeastern University Press, 2015.
  - (Read Pough's introduction and Chapter 1 (3-40).)
- Cloud, Dana L. *Reality bites: Rhetoric and the circulation of truth claims in US political culture*. The Ohio State University Press, 2018.
  - (Read Cloud's introduction/prefatory materials, the conclusion, and one chapter of your choice.)
- Alexander, Jonathan, Susan C. Jarratt, and Nancy Welch, eds. *Unruly rhetorics: Protest, persuasion, and publics*. University of Pittsburgh Press, 2018.
  - (Read their introduction (3-24), the afterword (300-310), and two chapters of your choice.)



- Wells, Susan. "Rogue cops and health care: What do we want from public writing?." *College Composition and Communication* 47.3 (1996): 325-341.
- Fraser, Nancy. "Rethinking the public sphere: A contribution to the critique of actually existing democracy." *Public Space Reader*. Routledge, 2021. 34-41.
- Duthely, Regina. "Black feminist hip-hop rhetorics and the digital public sphere." *Changing English* 24.2 (2017): 202-212.
- Tutt, Bryan. "Frames in Reports and in Reporting: How Framing Affects Global Warming Information in the Intergovernmental Panel on Climate Change's "Summary for Policymakers" and in Documents Written about the Report." *Journal of Technical Writing and Communication* 39.1 (2009): 43-55.
- Reeves, Carol A., and Maura Ross. "Writing Climate Change Assessments: Scientific Author Challenges and Rhetorical Negotiations." *Journal of Technical Writing and Communication* 52.2 (2022): 182-212.

C. Expand your knowledge of the scholarly conversations here by perusing the Works Cited in several of the texts above and finding several additional sources to read and take notes on.

D. Practice writing responses to the sample breadth and depth questions below.

### **Sample Breadth Question for the Public & Professional Writing Concentration**

Although the actual breadth question will be somewhat different from this sample breadth question, the MA program faculty have specifically designed this sample question to prepare you for the exam.

Identify two organizations, institutions or companies that you are interested in or could imagine yourself working for. Examine that organization/institution/company's public-facing texts, including their website, social media, and/or other texts if available (e.g., brochures, flyers, podcasts, etc.).

Then write a well-organized, well-developed analysis of how the texts (verbal, visual, and/or audio) from these two organizations/institutions/companies compare in terms of three or four theories and/or concepts you have learned in your public and professional writing courses. In your comparative analysis, make sure to integrate and cite texts from these courses as well as other related sources you have read.

Your response should be approximately 2800-3500 words, not including Works Cited/References. You should use either MLA or APA style for in-text citations and Works Cited/References page. Your response should include at least five sources, not including the actual texts you are analyzing from the organization/institution/company.

### **Sample Depth Questions for the Public and Professional Writing Concentration**

The actual depth question on the comprehensive exam will be one of the two questions below.

1. In *Living Room: Teaching Public Writing in a Privatized World*, Nancy Welch argues the following:

[N]eoliberal privatization presents a rhetorical conundrum...because among the public goods that have been sold or legislated away are the very rights to public visibility and voice we most need to safeguard.... Within the urgency and constraints created by neoliberal policy, we face the fundamental tension: an abundant need for people, particularly those lacking official credentials, to engage in public argument; and a dearth of space, opportunity, and freedom for most people to do so” (9).

Considering Welch’s argument about the erosion of public spaces and the limits placed on public sphere interactions, write a paper discussing how citizens can meaningfully use writing to engage with the public in today’s world. What genres, theories, or rhetorical techniques in public writing help writers break through these obstacles? At some point within your response, consider a real-life event where public writing was used to effectively engage in public argument, as well as the elements that contributed to its effectiveness. Make sure also to integrate at least five sources in your response.

Your response should be approximately 2800-3500 words, not including Works Cited/References. You should use either MLA or APA style for in-text citations and the Works Cited/Reference page.

OR

2. In *Genre of Power*, Leslie Seawright builds on Shirley Brice Heath’s concept of a “chained literacy event” to analyze the way police reports move through different institutions and are affected by the various readers who utilize them. In a chained literacy event, each person who engages with a text brings their own specialized knowledge and creates a new synthesis of the text’s content. With regard to police reports, Seawright explains that these reports are “read, examined, critiqued, defended, refuted, and discussed by multiple audience members in multiple settings” with each person bringing their own context and knowledge to their interpretation. In that way, the “readers of the report form a chain whereby they read the report in a specific and hierarchical order” (xvii). Using your knowledge of professional and public writing, choose a document genre or specific public/professional text that involves a chained literacy event; then discuss the ways that such an event negotiates power, constructs meaning, and effectively or ineffectively achieves the purpose(s) of that document. Make sure also to integrate at least five sources in your response.

Your response should be approximately 2800-3500 words, not including Works Cited/References. You should use either MLA or APA style for in-text citations and the Works Cited/Reference page.