Professional writing: How California State University, San Bernardino's Master of Arts in English Composition can prepare graduates for careers in the public sector

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PROFESSIONAL WRITING: HOW CALIFORNIA STATE UNIVERSITY,

SAN BERNARDINO'S MASTER OF ARTS IN ENGLISH COMPOSITION

CAN PREPARE GRADUATES FOR CAREERS IN THE PUBLIC SECTOR

A Thesis

Presented to the

Faculty of

California State University,

San Bernardino

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

in

English Composition

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by

Margaret Celia Cecil

December 2004

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ABSTRACT

This thesis explores the need for a professional writing track in the MA in English composition program at California State University, San Bernardino. The current English literature, English composition, and TESL (Teaching English as a Second Language) tracks are discussed as well as the certificate in professional writing currently available.

Highlighting the intersections of professional writing and composition, this thesis presents a proposal to the English faculty of CSUSB that a professional writing track be incorporated into the existing curriculum.

Specific suggestions regarding curricula and a public sector internship program to accompany the proposed professional writing track target are presented, based on research identifying the need for this addition to the MA in English composition program at CSUSB.

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CHAPTER ONE

INTRODUCTION

Graduates of the MA in English Composition program at California State University, San Bernardino (CSUSB) are readily invited to enroll in PhD programs such as those at Michigan State University, Syracuse University, Rensselaer Polytechnic Institute, Bowling Green State University, University of Louisville, University of Arizona, Texas Christian University, and the University of California as well as to join high school, community college, and university faculties. However, teaching opportunities constrained by budget cutbacks coupled with the increasing range of interests of applicants to MA in English Composition programs suggests that it is time for CSUSB's program to offer its graduates some diversity in career preparation. My aim in this thesis, thus, is to expand our understandings of the MA in English Composition, an expansion that could increase its appeal to non-teaching majors as well as respond to available professional opportunities.

Intense focus on the theory and practice of teaching English composition and rhetoric is central in CSUSB's MA

in English Composition program, and many graduates of the program become valuable contributors to and innovators in the field of teaching composition. Each year, however, at least three groups of students express interest in pursuing non-teaching careers. One group, initially attracted by the program's mention of a professional writing curriculum or certificate, enrolls specifically for that emphasis. Another group enrolls with an interest in teaching but discovers during their coursework and internship experiences that teaching is not the fit they expected it to be. Finally, a third group complete preparation for community college teaching, only to find that tenure-track positions are scarce and they can expect to move between part-time appointments on several campuses, none of them carrying benefits or any other elements of security.

At the same time, employers increasingly are searching for professional writers whose preparation is more complex than the "how to write memos and manuals" of many technical writing programs. In *Rhetorics, Poetics, and Cultures* James Berlin explains how post-Fordist workplaces have been restructured. Drawing on David Harvey's *The Condition of Postmodernity*, Berlin shapes his discussion around Harvey's assertion that there has been a "destruction of the balance

of power between management and workers. Employers now exert control over labor not seen since a much earlier period of capitalism" (44). Berlin says that now, more than ever, in "the era of flexible accumulation, workers who hope to earn an adequate wage must perform multiple tasks, train on the job, and work well with others…." Harvey, says Berlin, defines "flexible accumulation" as "relatively high levels of 'structural' (as opposed to 'frictional') unemployment, rapid destruction and reconstruction of skills, modest (if any) gains in the real wage" and the loss of power and influence among trade unions (44).

Berlin describes a workforce emerging from this restructuring that comprises three main groups. The smallest of these three, the core group, is predominately full-time managers who receive benefits, retraining opportunities and job security; they "must be adaptable, flexible, and geographically mobile" in exchange for these benefits (44). Although most of the members of this group are college graduates, their degrees provide "only a permit to compete, not, as previously, a voucher for a more or less guaranteed position"; accordingly, then, "a college education no longer promises automatic upward mobility" (45). The other two, much larger groups in this hierarchy,

are secretarial and semi-skilled labor positions, and
temporary and part-time workers. Neither of the latter two
groups enjoys even a fraction of the stability of the
first. Berlin affirms, as do Sullivan and Dautermann,

> that the managerial job market our students
>
> wish to enter values employees who are
>
> expert communicators, who are capable of
>
> performing multiple tasks, who can train
>
> quickly on the job, and who can work
>
> collaboratively with others. In sum, today's
>
> workers must combine greater flexibility and
>
> cooperation with greater intelligence and
>
> communicative ability (46).

A variety of technical and professional writing programs
purport to prepare students for the complex workplaces that
Berlin and Sullivan/Dautermann describe; however, often
such programs emphasize specific technical expertise at the
expense of broader critical literacies studied in
composition programs.

These are students who see the contributions their
work in composition studies brings to career choices, but
these contributions are far less visible to faculty and
currently enrolled students. Indeed, with the exception of

a single course, professional writing makes only cameo
appearances in the curriculum, and students are left to
define the intersections on their own. This is a
problematic gap for both students and employers. In order
to be considered bona fide professional writers with
training and expertise specific to the field, graduates of
this program will probably need to augment those skills and
expertises beyond the standard course offerings. Simply
put, this translates into "more classes."

An employer of professional writers who both
appreciates and seeks out those candidates who have the
theoretical and pedagogical training of a compositionist
will almost certainly expect these candidates to have
discourse-specific professional writing expertise.
Graduates of the MA in English Composition program who
believe they are prepared to "step into" a professional
writing position are likely to be disappointed when they
discover their expertise is lacking in, particularly, areas
of computer literacy and its ramifications in the
workplace. It is this gap that this thesis addresses. It
will describe the needs that both employers and students
express, explore the relationships between CSUSB's visible
teaching and implied professional tracks, and propose ways

of making professional writing possibilities more visible in CSUSB's composition program.

This thesis will address several critical areas highlighted by a number of compositionists, including Patricia Sullivan and Jennie Dautermann, who in *Electronic Literacies: The Technology of Writing* point out the comparable skills utilized by composition teachers and professional writers. Sullivan and Dautermann, among others, point to a real need for employees in the public and private sector who have been educated and trained to teach English composition but who, for some reason, have decided not to pursue a career in teaching.

In their introduction to *Electronic Literacies: The Technology of Writing,* Sullivan and Dautermann note that research in the areas of literacy, writing in the workplace, computers and composition, and electronic media in the workplace are all grounded in different focal issues, disciplinary frameworks, and methodologies. Yet, it is also possible that the intersections of these literatures offer ways to think across these traditional categories (xxvii).

My thesis will explore ideas similar to those Sullivan and Dautermann offer, such as how the advent of the

personal computer has changed the composing habits of most business people, just as it has changed the process of composition in academic discourse and the way compositionists themselves choose to teach it. Specifically, I will propose a CSUSB professional writing track for the current English composition program, thus creating tracks with emphases in composition, literature, Teaching English as a Second Language (TESL), and professional writing. I will compare the current tracks and their specific emphases with CSUSB's present certificate in professional writing, drawing on all of these to propose a new track in English composition, with an emphasis in professional writing. The proposal will include course descriptions that could facilitate adding this track and enhance the existing tracks. I will also outline an internship program that could fulfill the Community University Partnership (CUP) program criteria summarized on the CSUSB website. This proposed internship program will go well beyond the basic service-learning criteria described in most programs of this type, creating matriculation opportunities into the local professional writing community for those who choose the professional writing track.

Although I will not emphasize literacy per se in this

thesis, I will show how it is relevant to my topic by incorporating some of the basic tenets from the 1988 MLA Right to Literacy Conference. That conference remains an excellent example of how the composition community identified and problematized the concept of literacy as much more than "the ability to read and write." Without oversimplifying the complexities of literacy, I will explore why others have claimed that literacy should include the ability to make informed decisions, understand advertising, and evaluate information. For a thoughtful, detailed discussion of some of the core principles of this "beyond functional" premise of literacy, see Andrea Lunsford, Helene Moglen and James Slevin's 1990 *The Right to Literacy*.

It is reasonable to expect that specialized training in composition and rhetoric, along with electronic literacies and the issues embedded there, will help potential graduates of CSUSB's professional writing track to be sought-after contributors in the public sector.

In chapter two, I will investigate the intersections between composition and professional writing, drawing appropriate parallels between the technological and theoretical expertise required to synthesize, evaluate,

articulate and, ultimately, disseminate information. Computer-based training (CBT), in which businesses use internal computer networks (corporate Intranets) to train employees and disseminate information, is, in principle, very much like the networked computers in many composition- -and professional writing--classrooms. These are the same kinds of learning environment issues encountered by candidates in the composition and rhetoric program, as they deal increasingly with the issues of networked and satellite classrooms.

Finally, chapter three will discuss the actual course descriptions of the current MA in English Composition curriculum and those of courses in the professional writing track that I am proposing to add. Because business people are beginning to value specialized training in teaching and writing for areas like departmental management and motivation, training and manual writing and revision, and computer literacy training, these course descriptions will cover areas such as webpage building, email etiquette and management, and collaboration in business.

A professional writing track, added to the existing English composition program curriculum, is one option for establishing a foundation for other theory-based writing-

and communication-intensive careers. There are myriad
parallels between the qualifications of an outstanding
composition teacher and those of an outstanding business
manager, writer, corporate liaison, or computer literacy
facilitator, and in fact such positions may be more
appealing (and suited) to some graduates than the more
usual teaching positions.

CHAPTER TWO

EXPLORING THE INTERSECTIONS OF COMPOSITION

STUDIES AND PROFESSIONAL WRITING

The emphasis on and exposure to rhetoric--its styles, traditions, theories, and structures--in CSUSB's MA in English Composition program has multiple application, including to professional writing. It provides students opportunities to evaluate and consider their own and others' opinions of how messages are constructed and conveyed, and why the conveyors choose the media they do. The curriculum also invites in-depth analyses of everyday rhetorical situations.

While the university curriculum provides tremendous support in terms of pedagogical options, the benefit of "hands-on" expertise cannot be overstated when it comes to business applications of computers, printers, scanners, projectors and other electronic equipment. In a business environment, email proficiency is usually a given, as is the ability to generate reports using such programs as Microsoft Word, PowerPoint, Publisher, FrontPage, Access and Excel. The relevance of these programs and proficiencies to the English composition program is clear,

considering the interdependence of literacies they require. These same elements have become just as interdependent and fundamental to communicating within the structures of the private sector, highlighting many of the "overlaps" in composition studies and professional writing.

There are many parallel scenarios in private enterprise and academia. For example, professional writers need to know more than how to extract data from a database, spread sheet or activity log; it is imperative that they know which data matter and why, how to present it in a clear and easily understood format, and what the implications may be of both the selection and the transmission choices. In academia--and certainly in the MA in English Composition program--students are exposed to this as a rhetorical element: audience. Proper structure of the message requires an accurate assessment of the audience. This is essential. How much information can a target audience absorb? What are the individual skill levels of the members of this target audience? Whose agenda do the data choices serve? How should it be presented? What may be the consequences of different presentation choices? All of these are vital elements of construction and presentation: too sophisticated a presentation is lost on

people lacking adequate computer or technological skills, or it may intimidate them into silence; too simplistic a presentation may insult audience members or leave them bored and unchallenged. In short, rhetorically savvy professional writers bring an awareness that information and its transmission is never transparent or "innocent" and that choices about both data and presentations serve someone's purposes--usually the purposes of those in power.

Oblinger and Verville identify one of the most essential elements of working in business environments: teamwork. The correlation between teamwork in business and collaboration in composition is unmistakable. "Whether in the lab or in the office," they say, "business and industry value people who know how to work collaboratively; people who can work with colleagues on a problem or a new product, operating in cross-functional teams." Oblinger and Verville believe these are teams that need to be globally--not just ethnically--diverse. These globally diverse teams will include people from all cultures and all countries, and they will need to function effectively as teams in a global market. "It is the exception rather than the rule that higher education teaches students how to work in teams. The autonomous culture of higher education may even work

against developing these skills," they say. Businesses value their collaborators. Ideally, these collaborators can perform in multi-level and cross-functional teams of engineers, marketers, lawyers, accountants and other skilled professionals. The ability to move from team to team, called "team hopping" by Oblinger and Verville, is important as well (81-82). Their observations, viewed in conjunction with Berlin's opinions about the atmosphere and requirements of the post-Fordist society in which workers must be multi-skilled and quick to adapt, illustrate some of the primary junctures of professional writing and composition studies.

Oblinger and Verville go on to highlight the similarities between project management and completing a research paper. They list the stages of project management:

- defining the project
- determining how one will solve the problem--what one needs to do and how to do it
- separating the work into discrete activities
- allocating the tasks to different people, ordering the tasks in a logical sequence
- developing a realistic estimate of the time

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involved in doing discrete tasks and the time

required to reach milestones

- maintaining communication

- resolving conflicts

They enumerate several vital elements of training in

developing these project management skills, including

integrating complex projects into the curriculum and

ensuring that faculty are trained in project management so

that they can pass the skills on to their students. Many

practical ideas are presented here, including the

suggestion to provide a "commitment management" element in

the curriculum (89). Because completing a project is

virtually always higher on the list of importance than

simply organizing it, students must understand how to

compile the needs and deadlines of a business customer into

an actual realistic timetable for themselves. This is where

the commitment management element provides clarity;

students learn all the elements inherent in promising

delivery of any product under their control; in other

words, they receive specific training in the area of

delivering on promises.

Scholars from departments of English, rhetoric,

business, writing, and ethnography help to clarify the connection between theories in composition, computers, writing and business in *Nonacademic Writing: Social Theory and Technology*. For example, Bonk, Reynold and Medury's "Technology Enhanced Nonacademic Writing: A Social and Cognitive Transformation," draws on the composition-based 1981 Flower and Hayes cognitive process model of writing in its examination of the ways that technology enhances workplace writing. Their model shows the reprocessing environment in which most business writing takes place. They point out that even though "planning, translating, and revising acts of the traditional Flower and Hayes (1981) cognitive process model of writing still are evident" in their reprocessing model, they have replaced those particular terms with the terms "*preprocessing, in-processing,* and *post-processing.*" They describe how their "model pushes the text base further away from the written product to focus more on changes in the writer's mind…as well as the minds of his or her collaborators, and their joint intermental functioning." They go on to explain that "the social element of collaboration…is perhaps the most distinctive feature of this model" but that "the reprocessing framework also implies constant knowledge

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construction and meaning negotiation" (283).

The authors discuss how their model of the reprocessing environment is more appropriate than the original 1981 Flower and Hayes model, particularly for business and professional writing environments. While Bonk, Reynolds and Medury have complicated the Flower and Hayes model, making it more interactive and interconnected, it is still less fluid than, for example, the circular composition models that show more shared functions and almost no compartmentalization of processes. Because the original Flower and Hayes cognitive process model was criticized by compositionists for its rigid compartmentalization of stages of the composing process, Bonk, Reynold and Medury are careful to note that new models of writing will more accurately account for some activities such as preprocessing, which occurs, as the word suggests, prior to formal writing. In-processing activities include "transcribing and connecting present thought and ideas through point-of-inscription shaping," and postprocessing is "the changing of plans and ideas after an initial document is produced through forays back into previously instantiated text" (285).

Research clearly supports an integral "composition and

rhetoric, computers and writing" connection to nonacademic and professional writing. Both upper and lower division university classes that utilize email, Internet collaboration, listservs, online writing and editing, and webpage design are at least as valuable in terms of their application to business and professional writing as they are to the teaching of composition. Several of the same literacies, then, that are commonly developed in composition classrooms are integral elements of careers in the public sector.

While parallels between writing literature, or writing about literature and the kinds of writing that transpire in the field of composition seem obvious, those between composition and the kinds of writing that transpire in the public sector are more obscure. The field of teaching composition is often described as a hands-on, in-the-trenches kind of career which, when juxtaposed with the teaching and writing of literature seems perpetually active, busy to the point of aggravation for its teachers because there seems almost never to be a logical "stopping place." The activity levels and responsibilities of department heads, project coordinators, managing editors and small business entrepreneurs are similar to composition

teachers' in many ways. Collaboration, peer review, editing, deadlines: these are all activities that many composition teachers model in their classrooms. They are also activities that occur unrelentingly in the private sector. The pressure for perfection is omnipresent in virtually every high profile private sector project, as well as in most mid to low profile ones.

It is not incongruous to assume similar levels of chaos and disorder in both university classroom (learning environment) and employment (workplace environment) settings; the parallel is a sound one. The facilitator, manager or liaison person whose leadership is informed by these theories of learning, literacies, and their intersections can encourage and support people who push--or want to push--the envelope in their professional lives. Very simply, such preparation can help shape and nurture a group of people who embrace, rather than simply tolerate, differences in their colleagues. The kinds of intersections that composition embraces are the same kinds of intersections embraced in the more global and diverse economy outlined by both Berlin and Dautermann/Sullivan. The literacies essential to the MA in English Composition are essential to the private as well as the public sector;

this thesis illustrates a logical and timely way of

preparing candidates in the program for those environments.

ESRI, a local company in Redlands, is a leading Global

Imaging Software (GIS) designer and producer. When hiring

CSUSB graduates, ESRI's recruiters consistently reiterate

appreciation for the theoretical grounding of these

employees, noting how the background in composition studies

contributes to their desirability as employees. These

graduates are able to think about the implications of their

choices--about why, for example, certain kinds of graphs

should accompany text, which colors should be assigned to

maps, or how online and print texts should be integrated.

There is, though, at least one other very important common

attribute of the graduates of CSUSB's MA in English

Composition program graduates who are considered for hire

at ESRI: professional writing skills. These applicants are

ones who also have acquired technical proficiencies in many

computer programs, such as Microsoft Word, Excel,

PowerPoint, FrontPage, Publisher, Access, and even

different versions of email programs like Outlook and

Eudora. The ability to compose and edit reports and forms

in any of these programs, coupled with an understanding of

the implications of using these technologies, is essential

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to professional writing.

There are major differences, too, between technical and professional writing; these differences are clear in a company such as ESRI. Technical writing focuses on one kind of end-result, i.e. the construction and production of forms and manuals. Professional writing, conversely, implements theoretical guidance very similar to that of composition studies in its end-result focus; in other words, professional writing is rhetorically situated. It looks at what the writing should accomplish rather than how it can be produced in some specific form. Professional writing may indeed be produced in a specific format (such as a spreadsheet); it is more likely, though, that professional writers will have considered *all* available formats and chosen, for example, a spreadsheet as the *best* one, whereas technical writers may choose spreadsheets because that is the medium in which they work most comfortably, or perhaps that is the medium in which a certain report was most recently constructed.

Intersections of writing in the private sector and composition are often glossed over, especially when those intersections are, for example, in composition and writing, technical writing, editing, or even project or department

management. In fact, the intersections are sometimes further obscured by deliberate, and for the most part misguided, focus on the perceived distances between them. Indeed, this either/or type of polarization often invites each group to emphasize the other's limits, with meager attention to either theory or application. The field of composition, however, encompasses much more than teaching, just as professional writing is more than simply churning out reports. As universities concentrate more resources and personnel on balancing curricula with community needs, it is likely that local professional communities--both public and private--will have a greater influence on the knowledge students gain during their time on campus (Oblinger and Verville 64-66).

Employers in the post-Fordist society mentioned earlier have found that they must move to incorporate the visible shift of increasing diversity of both the workplace and its workers into their hiring practices. The focus on these significant increases in individual, social, and community characteristics such as tolerance and diversity highlights the need for workers who have specialized training in and exposure to three multiple literacies mentioned later in this chapter: collaboration, diversity

and change. The MA in English Composition program prepares graduates to embrace a kind of chaotic organization within the workplace and to be comfortable with the unpredictably morphing environment so often essential to the cultivation of genuine growth and change. Because writing, collaboration, literacy, and even process itself are inevitably erratic, the training available in the program provides a window into the spontaneity and flexibility essential to "doing it." Someone who is comfortable with these elements in teaching composition is prepared to transfer them to a business environment as well.

Expository writing, critical thinking, evaluation, comprehension: these are all elements embedded in the theories and pedagogies of the coursework in the CSUSB MA in English Composition curriculum. The theories that undergird the program are so intricately woven into its curriculum that it seems the ideal place to house a professional writing track. These are the theories that focus on rhetorically situated writing, helping students understand the difference between process- and product-oriented results. For employees in public sector environments, this translates into the ability to analyze reasons and rationales for implementing policies,

protocols, and procedures. The focus shifts from simply generating a report or product to knowing its purpose or the function it serves, just as the focus in composition is away from modes-based writing. For example, composition theory supports teaching how to write about argument, rather than how to write "an argument paper"; similarly, the focus in business collaboration, for example, is on getting a project completed in the most timely manner rather than on who gets top billing. These intersections of composition studies and professional writing make CSUSB's MA in English Composition a fertile preparation space.

Precise, expository writing is one of the most fundamental elements of workplace literacy. However, the literacy that this implies extends well beyond the basic definition of "functional" literacy (i.e. reading and writing and reproducing documents and procedures). Rather, it includes the more elusive and complex multi-level literacies that rhetorical flexibility suggests. This literacy allows readers and writers to evaluate and discern the intent and implications in all kinds of workplace writing: agendas, job descriptions, program proposals, protocols, business plans, advertising, and research reports, for example.

In their introduction to *Electronic Literacies: The Technology of Writing*, Sullivan and Dautermann note that

> research in the areas of literacy, writing
> in the workplace, computers and composition,
> and electronic media in the workplace are
> all grounded in different focal issues,
> disciplinary frameworks, and methodologies.
> Yet, it is also possible that the
> intersections of these literatures offer
> ways to think across these traditional
> categories (xxvii).

Some of their observations, such as the parallels between teaching composition and, for example, business management, professional writing, or systems analysis, point to these commonalities. Three areas in composition studies offer interesting illustrations of the ways composition studies speaks to the multiple literacies common to twenty-first century workplaces: collaboration, diversity and change. The postmodernist theories that inform composition studies posit that human spaces are populated by diverse elements that are always in motion.

Why might employers with Dautermann's and Sullivan's more complex view of literacy and Berlin's post-Fordist

"flexible accumulation" educational requirements want to hire graduates of CSUSB's MA in English Composition program? What do these graduates bring to their communities? To this university? And how does the addition of a professional writing track to CSUSB's MA in English Composition program increase the attractiveness of the program to both students and employers?

In *What Business Wants from Higher Education* Diana Oblinger and Anne-Lee Verville maintain that although "graduates may be proficient at producing essays, laboratory reports, academic projects, and dissertations, they are seen as relatively poor at producing other forms of written communication" (80). They point out some of the traits of business communication that make it different from most boilerplate academic writing: correspondence in business is short, succinct, and easy to scan; action items stand out from the background; writers must adopt different styles for different purposes and audiences. Professional writing interns would learn to distinguish between these writing styles and focus on the unique characteristics of each, honing their writing skills accordingly. While some individual CSUSB composition and literature professors do offer course-specific focus on the "short, succinct" aspect

of business writing, most of the writing in the English composition master's program remains traditionally academic in its lengthy prose.

A compelling argument exists for expanding the electronic literacies of students in the program, completely independent from whether they choose a professional writing concentration in their coursework. Such business-world basics as email etiquette and proficiency, word processing and spreadsheet proficiency, and working under rigid deadline requirements would be welcome exposures for all graduate students. Sending documents, spreadsheets, JPEGs, GIFs, PDF files, and other digital interfaces as email attachments, or filing documents in properly-labeled computer folders that are logical and systematic is not something that most people just "pick up." In fact, to expect to acquire such skills on the job is unrealistic for someone who holds an advanced degree such as a master's in English composition; these are skills that should be learned at--where else?--the university. Nancy Allen addresses this issue in "Gaining Electronic Literacy: Workplace Simulations in the Classroom." She points out that both aspiring students and established professionals encounter the same problem when

they begin using electronic literacies. Specifically, she says, they must find a way "to acquire the necessary skills and conventional knowledge while keeping anxiety and disaster at bay, or at least under control." She describes how professional writing students can be introduced to these electronic literacies in the professional writing classroom, allowing them to become proficient in these literacies before being required to use them on the job.

> Within an academic setting, future
> professionals can learn to handle commonly
> used hardware and software in an atmosphere
> that also allows them to explore
> possibilities, experiment with new
> approaches, and question implications of the
> technology in ways that the constraints
> associated with a job can prevent (Sullivan
> and Dautermann 217-218).

Arguing for the use of class listservs, Allen points out that this particular electronic literacy--the listserv--will help students learn to clearly identify the content of their email messages in the subject lines, as well as become familiar with the particulars of both Local and Wide Area Networks (LAN and WAN).

She suggests students learn electronic communication skills that can be expanded on the job, and they gain firsthand understanding of how communication operates within the discourse communities. Class time spent on electronic literacy thus contributes to both practical and pedagogical goals (Sullivan and Dautermann 223).

Electronic literacies are integral to professional writing, in much the same way that standard academic literacies are integral to composition. A professional writing track, then, would provide students with a comparable level of exposure and expertise in these areas of electronic literacies as the MA in English Composition track does with academic and scholarly literacies.

The MA in English Composition curriculum at CSUSB especially focuses on helping its graduates learn to synthesize and present information in ways that make it understandable to others (i.e. students). Because the curriculum has historically catered to producing standout teachers, there is an underlying sense of something missing when the focus shifts to professional writing and the careers it invites. Though the program is touted as one providing a foundation for public sector jobs in editing,

professional writing, technical writing or free-lancing, in

fact these avenues are neither readily visible nor easily

pursued. As it exists right now, no path other than

teaching is easily discernible from the structure of the

program. Those who complete the program and pursue a non-

teaching career will blaze a trail for themselves; this

project sets up a template of sorts that can be applied to

several related areas and used to initiate avenues outside

teaching for graduates of the program.

Substantial benefits can be can be attributed to this

kind of program and its potential relationship to WAC,

CSUSB's own CUP program, as well as outreach or goodwill-

intensive programs. In *Writing, Teaching, and Learning in*

the Disciplines, Jacqueline Jones Royster's "From Practice

to Theory" reflects that

> somewhere between the points of terror and
>
> exaltation in looking microscopically and
>
> telescopically at our work, faculty members
>
> make sense of the experience of teaching….
>
> At our most successful moments, I have found
>
> that the search is not for answers but for
>
> options, options that grow from our thinking
>
> again about the values, assumptions, and

expectations of our disciplines, about what

we mean to do when we teach, about how we

can help our students to learn (125-6).

Views such as this one are apropos to the process and

principles of setting up a professional writing track and

relevant internship program in the MA in English

Composition program at CSUSB. This kind of microscopic-to-

telescopic reflection and movement Royster describes

highlights the potential for a professional writing track

in conjunction with the existing program. Loosely

structured on a service-learning model, an internship

within the English composition and rhetoric program but *in*

the field of professional writing would benefit both the

university and the local business community it serves. Just

as students ready to focus their efforts and energies on

specific areas of interest do service-learning,

professionally focused business and professional writing

interns would be a tremendous asset to both the university

where the internship originates and the public (business or

industry) or private (school or department within the

university) sector in which it occurs.

My final chapter will provide some concrete elements

for the proposed professional writing track, including an

internship, which will offer the same "shoo-in" access into

the private sector that the composition track's internship

now provides into teaching. This will provide critically

needed alternative career choices for graduates of the

program, while continuing to acknowledge--and even

expanding--its excellence.

CHAPTER THREE

PROPOSAL: ADDING A PROFESSIONAL WRITING TRACK

TO THE MASTER OF ARTS IN ENGLISH

COMPOSITION CURRICULUM

Structure of the Professional
Writing Track Curriculum

Personal computer use and availability has

facilitated--and, in many cases necessitated--permanent

changes in both the composing habits and the literacies

necessary to perfect those habits. This is probably true

for virtually every computer user. Most computer users

generate one or more memos, reports, evaluations, research

papers, manuscripts, or letters for themselves personally,

or for themselves or on behalf of someone else in their

business interests or careers. These writing projects often

are transmitted via email, as well; many people who write

email are in this same category of people who compose and

edit on a computer, though they might not identify

themselves as that way. Students, business and professional

people in the public sector, academic professionals, and

casual users alike utilize computers in some aspect of

their lives at some level. This same kind of change has

occurred in the process of composition in academic

discourse and how it is taught. Composing and editing on a

computer are only two of many functions most people will

have to master in their various personal and professional

situations. The basic elements of composing and editing on

a computer can be taught in one or more courses designed to

do that. While the actual processes of composing and

collaborating will, by definition, remain chaotic, the

techniques for "getting it into the computer" (similar to

"getting it down on paper") can be taught and can be

perfected with practice. By incorporating these elements

into curriculum designed specifically for a professional

writing track, they can be taught in a series of classes

designed to help students develop and hone their computer

and technical skills and perceptions.

In "Rhetoric Made Real: Civic Discourse and Writing

Beyond the Curriculum" Paul Heilker explains that both the

courses and the classrooms to which composition students

have access are "palpably *unreal* rhetorical situations." He

says that neither their audiences nor their purposes are

real. Students almost always write to the teacher, explains

Heilker, but to an audience of one, who is required and

paid to read the text at hand, who is almost always both a

better writer *and* more knowledgeable about the subject

matter than the writers, and who is reading primarily to

find error and grade the formal attributes of the text

(Adler-Kassner et al 71).

Writing to classmates as an audience is no more

satisfactory or realistic because this is "a group

homogenous in strange, manufactured ways…who almost never

get a chance to actually read the *finished* versions of the

texts supposedly intended for them." In classes where

students create fictitious audiences in order to simulate

real-world scenarios, Heilker points out that they

> *imagine* an entire rhetorical world, or
>
> conjure up an appropriate audience, subject
>
> matter, and *ethos* out of thin air. In
>
> addition to these unreal audiences, students
>
> are almost always writing with an ultimately
>
> unreal rhetorical purpose, seeking not to
>
> persuade or inform or entertain but to
>
> complete an assignment in a required course
>
> (Adler-Kassner et al 71).

Heilker presents a compelling case here for one of the

elements most essential to a successful professional

writing program curriculum and the internship it should

support, which is that students generate real-world writing projects. The internship itself will be addressed later in this chapter.

Though Heilker addresses primarily service-learning issues in his essay, the changes to composition programs that he proposes are ones that can apply to the professional writing internship proposed in this chapter. Heilker suggests that composition students fulfilling service-learning credit should do some of the actual writing for the organizations with which they are associated. Designing brochures, pamphlets, and websites, writing letters, organizing writing into logical components and orchestrating the construction of written material are activities that are common to both professional writing and this more complex "real world" element of service-learning proposed by Heilker.

Obviously, service-learning and professional writing are not identical; they are, though, similar enough in several aspects to invite comparison here. Professional writing demands a much greater degree of independence and initiative than does service-learning for composition students, but many elements of Heilker's service-learning model are common to the professional writing internship

proposed here. Audiences are virtually never imagined in business the way they are in composition or even creative writing; business and professional writing classes and internships, then, should probably not have imagined audiences either. In this context, Heilker's internship model is applicable to a professional writing internship.

CSUSB's own Community-University Program (CUP) lists several criteria for a top-notch partnership; each of these criteria would be met with the professional writing track and internship program proposed here, clearly a bonus to both the university and the MA in English Composition program. In fact, the proposed program actually goes beyond the basic requirements of the university's CUP program. A link to the CUP strategic plan at <http://partnerships.csusb.edu/info_strategic_plan.htm> outlines several areas directly related to this project. Its mission statement, for example, describes CUP's purpose this way:

> To advance community-university partnerships that enhance the over-all quality of our service region, increase the relevancy of our educational efforts, and bring new vibrancy, repute, and resources to CSUSB and to the community.

CUP says in its vision statement that five long-term
priorities will provide the focus for its partnerships:

- Assisting to ensure that the region's work force
  and citizenry is well-educated and employable.

- Accelerating the emergence of regional economy
  transformation to provide well-paying jobs and
  career opportunities, and thereby, better living
  standards for individuals and families.

- Increasing the quality and quantity of cultural,
  intellectual, and recreational opportunities
  available to members of the community,
  particularly to the less advantaged.

- Assisting in the over-all improvement of the
  health status of individuals, communities, and
  the region.

- Working to enhance the quality of general family
  and community life in the region.

The third of CUP's nine-point partnership criteria states:

Campus <u>and</u> community; crossing academic &
divional[sic] boundaries

3. CUP partnerships must involve at least one
partner (individual, informal group, or formal

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entity) from the community and one from campus,

and should involve cross-disciplinary academic

participation (i.e., from across colleges and

divisions); partnerships that meet this multi-

disciplinary standard shall receive priority for

that support.

The entire nine-point partnership criterion appears as

Appendix A. The internship proposal, Appendix B, clearly

addresses this point above. With the addition of an

interagency type of document to cover what is expected and

other details in the who-does-what category the arrangement

should serve to more than satisfy requisites on all fronts:

CSUSB's MA in English Composition/professional writing

track program internship; the outside agency where the

internship will actually take place; the university's

community outreach and partnering philosophy; and the

intern herself or himself.

The structure of a professional writing internship

within the university itself would be similar. The same

bridge building and ambassadorship that would occur between

schools and colleges could occur between the university and

the local business community. In such a model, CSUSB

students, as interns, could provide one of the most vital

elements in the "serving to learn" philosophy of service

learning. As they become acclimated to their internship

positions and responsibilities, these graduate students

will be able to offer perspectives on collaboration and the

sense of community they bring from their university

connections. All of these benefits are directly

attributable to the foundation upon which the MA in English

composition program has been built.

Just as graduate students in the MA in English

Composition program construct syllabi and other teaching

tools during their internships, those wishing to pursue

careers in the public sector should be afforded an

opportunity to produce actual writing projects similar to

professional writing projects they will be expected to

produce there. Just as an internship in composition

revolves around the teaching and writing associated with

the field, so should an internship in business and

professional writing involve--to the same degree that the

composition internship involves teaching--professional

writing.

What kinds of additions, then, should be made to the

current curriculum in order to facilitate implementation of

a professional writing track? And how would it differ from

the certificate in professional writing that is currently offered at CSUSB? How would it differ specifically from the MA in English Composition? Situating this program theoretically and pedagogically in composition and rhetoric provides an immediate distinction between both the MA in English Composition and the certificate in professional writing. Utilizing many of English composition's rhetorical skills in business will allow this track to be both unique and utilitarian in its application. Specific classes that should be incorporated into a professional writing track curriculum include those dealing with

1   web page design and maintenance

2   technical writing

3   graphic design

4   spreadsheet design and customization

5   editing and proofreading for publication

6   personnel management and interpersonal skill development in areas such as conflict resolution and issue identification.

The Professional Writing Internship

CSUSB's MA in English Composition program will need to
be restructured to include this professional writing track
in its curriculum. Students whose concentrations were in
this track would be proficient in constructing and
producing various kinds of basic business reports and
documents, such as proposals, ad copy, training manuals,
CDs, web pages, etc. The CSUSB MA in English Composition
program is well-known and respected for the quality of its
teachers; an internship program of the type described here
would help the university garner the same status and
respect for business and professional writers from a branch
of this same program. The financial benefits to CSUSB seem
viable as well. A popular program is likely to experience
heavy enrollment.

The internship in English composition, rooted in
teaching theory and pedagogy, is an integral part of the MA
in English Composition program. It is designed to afford
potential composition teachers a kind of "student teaching"
opportunity, albeit for one quarter. Composition interns
normally attend each class meeting, and then at the
discretion of the professor engage in varying degrees of
teaching activities with the class. Students who fulfill

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the internship requirement normally have a chance to respond to student writing, teach one or more class sessions, and interact one-on-one with the professor about the theory and pedagogy they observe. All three current MA in English tracks have internship programs: TESL, composition, and literature, so it makes sense to draw parameters for a professional writing internship as well. The MA in English Composition program's foundation could easily provide support and help to structure an internship program focused on preparing candidates for careers outside the field of teaching. Such careers could include professional writer, departmental liaison, personnel coordinator or manager, project coordinator, media consultant, technical writer, public relations spokesperson, or editor.

In order to allow professional writing MA candidates an opportunity to participate in a discourse-specific internship, one or more active partnerships must be in place in the local community. These partnerships can be within the university itself, or in the surrounding community, just as the current composition internship can be in English 85A, 85B, 86A, 86B, 95, 101 or any of the various colleges' 306 sections. The important thing is that

these internship environments be specific to fulfilling the needs of a professional writing internship. Such internships and partnerships need to encompass the same basic elements as the composition program internship, in terms of their dual relevance to both composition and the individual students' chosen fields.

This project, as it is incorporated here in this thesis, must be local rather than global in its perspective. There is no existing model, no existing (English composition and rhetoric) partnership outside the university, and no formal base from which to construct an internship in professional or technical writing relative to the English composition program. Several things must culminate in order for this project to succeed; my vision is for a professional writing track to be added to the existing program and for internship alternatives that are compatible with this addition to be developed and supported. In order for that to be successful, one or more members of the English department faculty will have to:

1 Confirm the need in the local business community for employees who have the training and background afforded them here through CSUSB's MA in English Composition

2 Confirm the desire of a few potential graduate

   students who would participate in such a

   community/university internship partnership program

3 Formulate guidelines relative to the mutual benefit

   and responsibilities such a program entails

4 Establish guidelines relative to how responsive the

   university can be to adding courses to its curriculum

   or modifying existing courses to "fit" what a company

   needs in CSUSB graduates, and what a particular

   company can (and cannot) do to help hone the skills of

   the interns coming into its program

An internship program conducted outside the English

department, as this one would need to be, should require

that its participants be involved in regular, on-campus

meetings with a tenure track faculty member, just as the

composition counterpart does. Graduate students interning

in professional writing would meet once a week for two

hours (a two-unit class), discuss their experiences and

write a comprehensive and reflective paper about it, just

as the composition interns do. An internship program within

the university but outside the English department could be

constructed as well, one that would have students tackling

various writing projects that exist within the campus:

webpage building, training manuals, technical writing, editing and publication of university material. The number of legitimate potential professional writing opportunities that exists within the university itself is probably infinite.

Most graduate students in the English composition M.A. program will opt for the "standing" internship in the composition classroom. Because this internship program has been in place for more than three decades, its parameters are relatively easy to discern:

- The position is unpaid

- Interns are required to attend all class sessions, normally totaling four hours per week

- Interns will often teach two or more sessions of the class

- Grading and/or commenting on student writing is usually part of an internship

- An intern in a composition class may or may not be expected to collaborate with the professor regarding the grades to be assigned

The number of graduate students for whom a professional writing internship (specifically designed with

an academic program including the theory and pedagogy of English composition and situated in the English composition master's program at CSUSB) holds much appeal would, at least initially, probably be small: those who for one reason or another do not want to teach. Several facets of it would differ from the composition internship:

- It would most likely be a paid position

- The hours would be different in quantity, time and days scheduled (the composition program requires four hours of in-class time per week, with additional time spent preparing for class and reading student papers; an internship in the public sector might require up to 20 or more hours per week on-site)

- Students' interactions in a business environment would differ from those they encounter in academia: business people may tend toward a greater appreciation of completing projects while those in academia may tend toward an appreciation of theorizing about them

In the composition internship program at CSUSB, no offer of permanent employment is either implied or expected; likewise, the option of companies offering positions to students who have interned with them remains

open and viable. As such, companies in the immediate San Bernardino, Redlands, and Riverside area communities would have a pool of potentially pre-qualified employees from which to draw. These people would have already expressed interest in areas of concern for a given company, and would have demonstrated a willingness to focus on it via an internship with that company. There are bound to be cases in which a company's interests and those of a particular intern are not compatible. This should not, by any stretch of the imagination, be interpreted as a failure of the internship. On the contrary, an internship culminating in an offer of long-term employment should be considered strictly a bonus.

An internship fulfilled at one company should provide the intern with skills that are transferable across the board to another. This same scenario currently exists within the university, since by no means do all of the students who complete the internship in composition either complete a teaching assistantship or accept employment with CSUSB; in fact, it is a small percentage of interns who receive offers of employment from CSUSB. Part of the reason, of course, is that tenure track positions are available only to PhD candidates; beyond that, though, many

MA in English Composition graduates simply do not want to be adjunct faculty at a four-year university. Many discover they want more income and more job security than adjunct faculty and lecturers enjoy.

As a small piece of an academic whole, the MA in English Composition program operates as most other master's programs do: autonomously, but under the umbrella of academia. Because the public sector does not normally operate under this kind of autonomy, any internship outside the university will require flexibility and communication about expectations on all fronts. Although business and academia do not necessarily function in such dissimilar styles that they can never "mesh," it is fair to say that graduate students may not--especially at the onset of a master's program--have a comprehensive understanding of all facets of business that are relevant to their internships, and business people may not fully appreciate the demands of an intern's "other life"--academia. For example, the flexibility and latitude of class meetings, schedules and even due dates is not likely to transfer over to the business world where deadlines are, more often than not, inflexible and unforgiving. Conversely, the schedule of final exams and project due dates at the university that

can make students irritable and sleep-deprived may seem completely irrelevant to the workings of a business. The best way to ensure success in these transitions from student to intern and business person to intern supervisor is to have a liaison working on CSUSB's behalf with all parties, identifying problems and solving them along the way. Regular communication, regular evaluation: these elements are key to developing, maintaining and expanding this program.

The certificate in professional writing offered by CSUSB does not provide its graduates with a level of knowledge or skill remotely comparable to the grounding in theory and pedagogy proposed in this project. Appendix C shows various classes that are common as well as those that are unique to the certificate in professional writing curriculum, the English composition track curriculum, the English literature track curriculum, and the TESL track curriculum within the English composition program. It shows clearly that the differences between the professional writing certificate and the proposed English Composition's professional writing track are multi-faceted. The most important distinction is that of theoretical grounding: the certificate program is grounded mostly in lower division

communication and writing coursework while the MA in English Composition professional writing track is grounded in the theory, practice and pedagogy of composition. The differences are important to note because potential professional writers may have specific reasons for being interested in one or the other of these programs. The professional writing track MA, for example, might appeal to someone interested in heading a department, a division, or her own small business or company, while the certificate program would be more appropriate for a technical writer or journalist. Those interested in teaching professional writing would also be candidates for the professional writing track MA program.

The need, then, for a professional writing track, housed in the MA in English Composition program, seems especially viable at this time. No such program exists, yet there is a need in our local community for professional writers whose skill levels are beyond that attained with the professional writing certificate, and more specialized (though parallel in scope and focus) than the MA in English Composition program currently offers in its curriculum. This thesis establishes both the need and the means by which to establish a professional writing track.

APPENDIX A

PARTNERSHIP CRITERIA

Partnership Criteria[1]

The following criteria will be used in engaging in partnerships:

Dual roles: Campus clearinghouse; sponsored partnerships
1. CUP will serve as a clearinghouse to connect the community with campus resources and provide a one-stop source of information about CSUSB's myriad partnership opportunities; simultaneously, CUP will sponsor selected 85 partnerships that address its three priority areas.
Fit with CUP priorities time frames
2. Sponsored partnerships must directly and strongly relate to one of CUP's priorities, but could be short, intermediate, or long-term.
Campus and community; crossing academic & divional [sic] boundaries
3. CUP partnerships must involve at least one partner (individual, informal group, or formal entity) from the community and one from campus, and should involve cross-disciplinary academic participation (i.e., from across colleges and divisions); partnerships that meet this multi-disciplinary standard shall receive priority for that support.
True partnership features
4. A true partnership must exist or be intended, involving shared purpose and joint ownership; mutual contribution, commitment and benefit; the public dissemination of information; and goal of producing valuable change or improvement.
Students
5. Students should participate at some appropriate level in CUP partnerships in ways that meet their service-learning needs, and partnerships that involve students in this substantive manner shall receive priority for support.
Staff
6. University staff should be involved wherever feasible, and such partnerships shall receive priority for support from CUP.
Measurable outcomes, scholarship, replication
7. As fully as possible, partnerships should:

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[1] from CSUSB's CUP webpage 03/26/2004
<http://partnerships.csusb.edu/info_strategic_plan.htm>

- Produce measurable outcomes
- Seek to produce scholarships that advances knowledge of the partnering process
- Be replicable in other locales

The good name of the University

8. Partnerships shall contribute meaningfully to enhancing the reputation of Cal State, San Bernardino.

APPENDIX B

PROPOSED INTERNSHIP AGREEMENT

PROPOSED INTERNSHIP AGREEMENT

By Maggie Cecil, California State University, San Bernardino

Overview

I would like to propose an internship program between [company name here] and CSUSB that will provide a local, professional, writing-centered atmosphere in which English Composition graduate students who wish to pursue careers other than or in addition to teaching can fulfill the internship requirement for the Master of Arts degree (MA) in Composition. There are mutual benefits: graduate students from CSUSB who complete internships at [company name here] will be excellent candidates for employment, should [company name here] choose to offer them positions; those graduate students who do not wish to teach will be able to complete an internship in an area more closely aligned to their chosen professions.

Benefit to [company name here]

- [company name here] obtains access to some potential employees who are well-versed in writing and editing

- Part of building the bridge between CSUSB and [company name here] for an internship program involves the addition of some "real world" scenarios to the Professional Writing course (ENG 635) at CSUSB: the types of reports, articles and proposals generated at ESRI can be incorporated into the Professional Writing curriculum

- The internship process allows these students to be observed in much the same way that "temporary" employees might be; as such they can be observed and evaluated on their potential value as long-term employees at [company name here]

- No promise of employment by [company name here] is made or implied by providing these opportunities

Benefits to CSUSB

- Graduate students in English Composition who choose to pursue careers other than teaching have an opportunity to complete an internship which fulfills the internship requirements for the MA in Composition, but is not based in the actual teaching of Composition at CSUSB

- The English Composition program has long espoused the benefits of the master's degree beyond teaching, and offering an internship program such as this will allow those graduate students who want it a direct link to some of those areas

- No promise of availability for long-term or permanent employment of interns beyond the actual internship is made or implied by any student accepting the internship opportunity

Responsibilities

CSUSB

- To provide graduate students whose attitudes, professionalism, skills and abilities in professional writing and editing have been determined to be compatible with the environment in which they will be functioning at [company name here]

- To ascertain that graduate students accepted into an internship at [company name here] will have taken, passed and fulfilled the requirements for any classes necessary, as determined by individual department personnel, or by human resources

- To provide a contact person within CSUSB's English department who is readily available and can answer and field questions as they arise regarding the internship program and its participants

- To provide appropriate feedback regarding the progress and performance of any interns so that their status as graduate students will not be jeopardized in any way

- To refrain from asking student interns to perform tasks not outlined in the internship agreement between CSUSB and [company name here]

- To ensure that interns work closely with and under the direct supervision of individuals qualified to track and evaluate performance in the manner required under university guidelines (if these internships are to be considered "in place of" the standard composition internship, they will be for credit and a grade)

A list of responsibilities and expectations should be drawn up and agreed upon among the potential intern(s),the graduate student coordinator at CSUSB and the department supervisor in which interns are to work. Because CSUSB operates

on a quarter system, the normal internship could be expected to last ten weeks, running concurrently with the quarter. Such an agreement must be approved by all parties not less than halfway through the quarter preceding that quarter in which the internship is to occur.

APPENDIX C

CURRENT AND PROPOSED COURSE DESCRIPTIONS

CURRENT AND PROPOSED COURSE DESCRIPTIONS

Following are course descriptions for the English

composition, literature and TESL tracks; the certificate in

professional writing; and the proposed professional writing

track

English class descriptions

ENG 420. Pedagogical Grammar

Application of current linguistic theories to the analysis

of grammatical structures pertinent to the teaching of

English as a first and second language. Prerequisite: ENG

311.

ENG 422. History of the English Language

Development of the English language from the beginning to

the present. Prerequisite: ENG 311.

ENG 609. Perspectives on Research

Critical study of research methods and resources in the

fields of composition, linguistics and literature. Formerly

ENG 690.

ENG 611. The Western Rhetorical Tradition

Examination of major texts and movements in the history of

rhetoric.

ENG 612. Contemporary Composition and Discourse Theory

Examination of major texts and movements in contemporary

composition and discourse theory.

ENG 615. Discourse Analysis: Theories and Applications

A study of contemporary theories of linguistic analysis and
their applications to literature and composition.
Prerequisites: ENG 311 or equivalent and ENG 611.

ENG 616. Contrastive Rhetoric

Comparison and contrast of the rhetorical conventions of
various genres as they are written in a variety of
languages and discourse communities. Prerequisites: ENG 311
and 420 or consent of instructor.

ENG 650. Critical Approaches to Literature

Study and practice of various critical approaches, such as
formalism, deconstructionism, feminism, reader response,
and new historicism, with particular attention to their
assumptions about the meaning and function of literature.

ENG 617. Linguistic Pragmatics

Seminar in the study of how language is used in contexts in
relation to the speaker's goals and intentions. Application
of major theories in the field to the analysis of actual
language. Prerequisites: ENG 311 and 420, or consent of
instructor.

ENG 655. Composing Process: Theory and Research

Intensive examination of the research on composing,

competing theories of process, and pedagogical applications

to the teaching of composition.

ENG 656. The Reading/Writing Connection

Intensive study of theory, research, and pedagogy

concerning the role of reading in learning to write.

ENG 657. Sites of Praxis

Study of composition theory, research and pedagogy as

practiced in sites such as writing across the curriculum

programs, basic writing courses, writing centers, and

community college classrooms.

ENG 658. Computers and Writing: Literacy and Technology

Examination and exploration of the ways in which computer

technologies can be integrated into composition courses and

literacy contexts of the workplace, and how they alter the

understanding, acquisition, and teaching of literacy in our

society and culture.

ENG 695. Thesis Planning

Preparation of thesis proposal and annotated bibliography.

Prerequisite or corequisite: completion of courses required

for the M.A. in English Composition.

ENG 618. Stylistics

Examination of various linguistic and rhetorical devices which help writers of literary text to convey their messages and to produce intended effects. Prerequisites: ENG 311 and 420, or consent of instructor.

ENG 621. Approaches to Imaginative Writing

Traditional and contemporary approaches to imaginative writing; emphasis on means of encouraging different styles and modes of expression.

ENG 631. Approaches to Professional Writing

Emphasis on writing and teaching the techniques of composing professional reports, abstracts, reviews, and of editing technical manuals and preparing articles for professional journals.

ENG 662. Internship in Composition

A practical application of composition theory, research, and pedagogy. Supervised teaching in the composition classroom. May be repeated once for credit. Prerequisite or corequisite: completion of courses required for the M.A. in English Composition.

ENG 601. Seminar in Poetry

Advanced study in particular kinds of poetry, with special focus on generic issues or problems. May be repeated for credit as topics change.

ENG 602. Seminar in Dramatic Literature for Stage and Film

Advanced study in particular kinds of dramatic literature and film, with special focus on generic problems and issues. May be repeated for credit as topics change.

ENG 603. Seminar in Fiction

Advanced study in particular kinds of fiction, with special focus on generic issues or problems. May be repeated for credit as topics change.

ENG 604. Seminar in Nonfiction Prose

Advanced study in particular kinds of nonfiction prose with special focus on generic issues or problems. May be repeated for credit as topics change.

ENG 651. Seminar in a Literary Period

Advanced study in a specific literary period. May be repeated for credit as topics change.

ENG 663. Internship in Literature

Practical experience working with students in an introductory literature course. Includes supervised teaching in the classroom and frequent consultations with the instructor. May be repeated once for credit.

Prerequisites or corequisites: completion of courses required for the M.A. in English Composition

ENG 523. English Syntax

A linguistic approach to the analysis of modern English sentences and their component parts. Emphasis is placed on practical experience in analyzing structures in context. Prerequisites: ENG 311 and 420.

ENG 524. Sociolinguistics

An examination of language within social and cultural contexts, including ethnic, social and regional dialect variations in the United States. Prerequisites: ENG 311 and 420.

ENG 619. Second Language Acquisition

Examination of competing theories and models of second language acquisition in both children and adults with a special focus on interlanguage studies, transfer, and input and interaction. Prerequisites: ENG 311 and 420, or consent of instructor.

ENG 625. TESL Methods and Materials for Speaking and Listening

Seminar in theory, methodology, and techniques in the teaching of listening comprehension, pronunciation and norms of conversation and classroom interchange to non-native speakers of English in an academic context. Prerequisites: ENG 311, 420 and HUM 312, or consent of instructor.

ENG 626. TESL Methods and Materials for Reading and Writing

Seminar in theory and methodology of teaching reading (including techniques such as skimming and scanning, identifying contextual clues and audience assumptions), and writing (including genre analysis and the teaching of grammar through writing) to non-native speakers of English in an academic context. Prerequisites: ENG 311 and 420, or consent of instructor.

ENG 664. Internship in ESL Teaching

Practical experience working with students in an ESL-designated classroom. Includes supervised teaching in the ESL classroom. May be repeated once for credit. Prerequisite or corequisite: completion of courses required for the M.A. in English Composition.

Elective courses include

ENG 605. Special Topics in Language Studies

Seminar in particular aspects of language studies and their empirical application. May be repeated for credit as topics change. Prerequisites: ENG 311 and 420.

ENG 666. Seminar in Writing

Studies in particular topics in writing. May be repeated for credit as topics change; a maximum of eight units of

credit may be applied to the Master of Arts in English

Composition program. Prerequisite: consent of instructor.

ENG 696. Graduate Independent Study

Advanced research on a specific topic, figure, or area in

literature, composition, or linguistics. May be repeated

for a maximum of eight units toward the M.A. in English

Composition and graduation. Prerequisites: a minimum

overall grade point average of 3.0, consent of instructor,

and approval of the graduate coordinator. Proposals must be

submitted on a standard application filed in advance of the

quarter in which the course is to be taken.

The following are proposed professional writing track

course descriptions of classes that would be specific to it

ENG 668. Internship in Professional Writing

A practical application of professional writing based in

composition theory and pedagogy. Supervised work experience

in the private or public sector, or on the university

campus outside the English department. May be repeated once

for credit. Prerequisite or corequisite: completion of

courses required for the M.A. in English Composition.

ENG 681. Professional Writing and Editing for the Public

Sector

Evaluation and in-depth study of major protocol governing

public sector writing. Editing conventions, styles, and

expectations of public and private sector writing.

ENG 682. Approaches to Web Site Design

History and background of prevailing current website design

techniques. Includes design, construction, and maintenance

of comprehensive website project. Prerequisites: ENG 631

and ENG 658.

ENG 683. Studies in Graphic Design

Analysis of the integral role of graphic design in all

phases of public and private sector communication. Areas

covered include advertising, product development, web

design, and inter-office communication.

ENG 684. Seminar in Collaborative Problem Solving in

Business

Students are exposed to various problems typically

encountered in public and private sector writing. Because

many of these situations require group consensus and

solutions this class will be predominantly group work.

ENG 685. Issues in Electronic Literacies

Study of theories and histories and potential future

applications of various electronic literacies such as

email, listservs, MUDs, MOOs, Blackboard™, spreadsheets, Power Point™, and publication software.

Communication course descriptions

COMM 240. Writing for Media

Development of basic writing skills and practices appropriate for print and electronic media, including news, feature story, and documentary writing skills. Three hours lecture and two hours laboratory. Prerequisites: ENG 101 or equivalent and word processing ability.

COMM 243. Communication Practicum

Practical application of communication skills. COMM 243A, 243B, 243D, 382, 444A, 444B, and 444D may each be taken twice for credit, but no more than nine total units from any combination of these courses may be applied toward the major.

COMM 245. Introduction to TV and Video Production

Introduction to equipment, theory and procedures used in studio production of television and video programming. Camera, TCR, switcher, lighting, audio character generation, and the roles of crew members will be examined. Basic principles of pictorial composition and aesthetics of

the video medium for a variety of applications will also be introduced.

COMM 311. Business and Professional Communication

Presentation skills and techniques used in sales, business, professional and technical fields for the communication of information. Special emphasis on technological resources for corporate communication. Prerequisite: COMM 120 or equivalent.

COMM 342. Publication Design and Makeup

Designing newspaper, magazine and online publications. Includes concept development, planning and composition, typographics, infographics, mastheads, illustration, and desktop publishing. Ethical considerations discussed. Prerequisite: COMM 240.

COMM 442. Public Relations Campaigns

Advanced course in public relations that focuses on informational and persuasive communication campaigns to achieve commercial, political and social goals. Emphasis on case analysis and campaign development and campaign implementation. Prerequisites: COMM 341 and 344.

Philosophy class descriptions

PHIL 387. Philosophy of Language

70

Inquiry into the syntactic, semantic and pragmatic
dimensions of language, focusing on different theories of
these components, and the philosophical implications of
these theories.

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