ENGL-C1000-D3420: Academic Reading and Writing, Spring 2027
Incarcerated CDCR Online,
01/15/2027 to 05/28/2027

Correspondence Instructor Ramser (530) 251-8819 dramser@lassencollege.edu

Grading Will Be Completed on the Weekend

Table of Contents

Welcome Letter and Syllabus	Weekly Checklist with Schedule of Assignments
Rhetorical precis template	Proposals Template for Essays 3, 4, 5, and 6
Timed In-Class Outline and Tips	Open Educational Resources: Off the Shelf: A Digital Anthology of Classic and Contemporary Short Stories.
All Chapter Questions for 1984 PART ONE, TWO, and THREE Students will need to buy the book	Lumen Learning. Thematic Reading Anthology; and Let's Get Writing!
1984 Symbol-Tracker Graphic Organizer and instructions	Additional handouts for writing, including essay topics
Proctor Cover Sheet, Prompt, Rubric (189-192)	Diversity Statement, Student Conduct & Rules (10-A)

*The *Off The Shelf* selected readings, from the OER textbook, will be embedded in the course packet. The students should not have to buy the OER textbook.

-SPRING 2027 IMPORTANT DATES

CLASSES BEGIN	JAN 15
Learning Contract Due	JAN 22
Last Day to Drop and receive a refund is	JAN 29
Last Day to Drop without a "W" is	FEB 2
Last Day to Drop with a "W" is	APR 23
Proctored SPRING FINAL range:	MAY 17-21
Finals must be received by	MAY 28
SEMESTER ENDS	MAY 28
Spring Break/NO CLASSES/Campus Open	MAR 29-31

WEEKLY SCHEDULE

WEEK ONE	JAN	15/18-22
WEEK TWO	JAN	25-29
WEEK THREE	FEB	1-5
WEEK FOUR	FEB	8-12
WEEK FIVE	FEB	15-19
WEEK SIX	FEB	22-26
WEEK SEVEN	MAR	1-5
WEEK EIGHT	MAR	8-12
WEEK NINE	MAR	15-19
WEEK TEN	MAR	22-26
WEEK ELEVEN	MAR	29- APR 2
WEEK TWELVE	APR	5-9
WEEK THIRTEEN	APR	12-16
WEEK FOURTEEN	APR	19-23
WEEK FIFTEEN	APR	26-30
WEEK SIXTEN	MAY	3-7
WEEK SEVENTEEN	MAY	10-14
WEEK EIGHTEEN	MAY	17-21
WEEK NINETEEN	MAY	24-28

ENGL-C1000-D3420: Academic Reading and Writing, Spring 2027 Incarcerated CDCR Online, 01/15/2027 to 05/28/2027 Correspondence Instructor RAMSER
dramser@lassencollege.edu (530) 251-8819

Hello, English Students,
First off, welcome to English C1000!
Although I have scheduled weekly assignments, I realize that an Online (or correspondence course) will have many challenges, and I know that there are obstacles beyond your control. Do your best. Complete all the assignments.
Send in the completed work as soon as you can, but I know that there may be delays.
What I am looking for in your writing is a thoughtful, careful, and analytical analysis of what you have read and how you are responding. Your unique perspective is valuable. However, an opinion without integrated sources to support a claim or claims is just an opinion. An essay is a careful reflection on what your thoughts are based on what you have read.
So, enjoy the reading and the writing process.
FYI, I was a high school dropout, starting college at age 43, and I earned my doctorate at 60. I had to learn *how to learn*, and it was difficult.
Hang in there!
Best,
Professor Ramser
GED2EdD (Dr. Ramser)

English C1000, one of the most sought-after courses at Lassen Community College. You are now ready to tackle the challenging critical thinking ahead. After you have completed this journey, you will have practiced the skills of analysis, evaluation, research, and persuasion in order to become an advanced academic writer. English 1 focuses on rhetorical analysis strategies needed for succeeding in college and beyond. You will develop these skills through extensive reading, class discussion, researching, writing, and other activities. This course will also prepare you for research-based writing in your other classes as well as provide critical thinking skills for analyzing the world around you. This section will focus on a range of topics from Open Educational Resources (**OER**) FREE textbooks:

Off the Shelf: A Digital Anthology of Classic and Contemporary Short Stories.
Logan, Shawn, and Heather Thompson-Gillis. Off the Shelf: A Digital Anthology of Classic and Contemporary Short Stories. Columbus State Community College, 2019. OER Commons, https://library.oercommons.org/oh-cr/engl_2261_reader/00_00.html

Lumen Learning. Thematic Reading Anthology. Lumen Learning, 2018. Identified as a recommended Open Educational Resource by ASCCC OERI, https://courses.lumenlearning.com/readinganthology/

Let's Get Writing! Browning, Elizabeth, et al. *Let's Get Writing!.* Virginia Western Community College Educational Foundation, Inc., 2018. LibreTexts, h ttps://human.libretexts.org/Bookshelves/Composition/Introductory_Composition/Let%27s_Get_Writing_(Browning_DeVries_Boylan_Kurtz_and_Burton).

The topics include culture, identity, relationships, family, and class, with a focus on history, politics, and identity in the classic dystopian social science fiction novel ***1984*** by George Orwell. **You may need to buy or rent the novel.** In a general sense, this course involves careful study and practice of using nonfiction and fiction reading models, students emulate and incorporate various rhetorical strategies in the development of written analysis and researched argumentation. Focus on logical analysis (e.g., inductive and deductive reasoning) and effective reasoning, establishing credibility, and emotional appeals to develop persuasive arguments. The course is writing intensive with a minimum production requirement of six essays (6,000+ words).

DEIA: With DEIA we are seeking to ensure fair treatment and to have a greater understanding and appreciation for one another and to build and maintain a culture that ensures everyone is treated with dignity and respect.

Our commitment to diversity requires that we strive to eliminate barriers to equity and that we act deliberately to create a safe and inclusive environment where individual and group differences are valued and leveraged for the growth and understanding as an educational community.
DSPS: (Disabled Students Programs and Services) If you need accommodations for a disability, injury, or other condition, please speak to your Lassen College Counselor, Correctional Institution Educational Coordinator, or contact Lassen College Disabled Students Programs and Services, PO Box 3000, Susanville, CA 96130 or call DSPS at 530.257.6181 ext. 8914, or Fax: 530.251.8863

LCC SPRING 2027- Student Rules of Conduct and the LCC Honor Code
Lassen Community College students are expected to conduct themselves according to the Student Rules of Conduct and the LCC Honor Code. Academic honesty is essential! All students are expected to complete their own work. Copying others, not doing your own work, giving insufficient credit for the ideas or words of others, or presenting another's words, ideas or language as your own is considered plagiarism. In cases of suspected cheating or plagiarism, the student will receive a zero (0) grade for the assignment in question with no opportunity for makeup. If cheating or plagiarism persists or is suspected from the same student on multiple assignments, this instructor has the right to give a student a failing grade for failure to complete their own work as well as failure to adhere to the standards expected of students in the Rules of Conduct and/or drop them from the course.

The use of ChatGPT or other AI resources to write your assignments is considered academic dishonesty. If you have a questions about using or citing someone else's material, please contact me before there is an accusation of plagiarism. Strive to be academically and intellectually honest. Assignments scoring above a 15% on Turnitin.com or above a 15% AI similarity score will receive a zero. Students who submit an assignment scoring above a 45% on Turnitin.com or above a 45% AI similarity score, may be referred to the Dean for a student code of conduct violation.

Lassen Community College Course Outline

ENGL C1000 Academic Reading and Writing 3.0 Units

I. Catalog Description

In this course, students receive instruction in academic reading and writing, including writing processes, effective use of language, analytical thinking, and the foundations of academic research.

A refinement of the skills of writing and critical reading, emphasizing the relationship between purpose and form, clarity, coherence and unity, accuracy of expression, the development of the writer's voice and style, the elements of critical thinking, and the development of the research paper and its specific strategies to prepare for university studies.

This course has been approved for online, hybrid and correspondence delivery.

This course uses an OER resource.

Diversity Statement

Our commitment to diversity requires that we strive to eliminate barriers to equity and that we act deliberately to create a safe and inclusive environment where individual and group differences are valued and leveraged for the growth and understanding as an educational community. In English courses, this includes attention to readings that incorporate diverse viewpoints, lived experiences, and representation.

Prerequisite:

Placement as determined by the college's multiple measures assessment process

Transfer Status:

- CSU/UC
- Local GE Area: 1A
- Cal-GETC Area: 1A
- C-ID: ENGL 100

Total Number of Hours by Instructional Method:

- 51 Hours Lecture, 102 Expected Outside Class Hours, 153 Total Student Learning Hours
- Scheduled: *Fall, Spring, Summer*

II. Coding Information

- Repeatability: Not repeatable, take one time.
- Grading Option: Graded only **or** Pass/No Pass
- Credit Type: Credit - Degree Applicable/Credit
- TOP Code: 1501.00
- CIP Code: 23.0101

- SAM Code:
  ☐ A-Apprenticeship
  ☐ B-Advanced Occupational
  ☐ C-Clearly Occupational
  ☐ D-Possibly Occupational
  ☒ E-Non-Occupational

III. Course Objectives

CCN Objectives/Outcomes

At the completion of this course, the student should be able to:

1. Read analytically to understand and respond to diverse academic texts.
2. Compose thesis-driven academic writing that demonstrates analysis and synthesis of sources as appropriate to the rhetorical situation.
3. Demonstrate strategies for planning, outlining, drafting, revising, editing, and proofreading written work.

Course Objectives

Upon completion of this course the student will be able to:

1. Read accurately and critically for thesis, inference, connotation, and tone.
2. Perform an informed literary analysis.
3. Write analytical and critical essays based on an understanding of reading.
4. Use a variety of styles, each appropriate to the purpose, context, and audience of the essay.
5. Use accurate, specific, and vivid language and a variety of sentence structures.
6. Exhibit a sense of voice and style.
7. Distinguish among belief, opinion, fact, and values.
8. Write timed essays in class exhibiting acceptable college-level control of mechanics, organization, development, and coherence.
9. Integrate the ideas of others through paraphrasing, summarizing, and quoting without plagiarism.
10. Find, evaluate, analyze, and interpret primary and secondary sources, incorporating them into written essays using appropriate documentation format.
11. Write a research paper centered upon an original thesis.
12. Use a library as well as other resources and the Modern Language Association (MLA) style of documentation.
13. Compose clear, succinct documents, appropriate to computer, online communications.

LCC Course Student Learning Outcomes

Upon completion of this course the student will be able to:

1. Demonstrate the ability to comprehend and analyze a variety of readings through discussion, journal entries, in-class writings, formal out-of-class essays and reports, and literary reviews.
2. Write essays applying patterns of development appropriate for expository writing, including personal narrative, comparison/contrast, and argumentation. These essays will conform to the conventions of standard written English grammar, spelling, and punctuation rules.
3. Given an assignment to write an extended essay, investigate a topic and write a well-organized, manuscript that conforms to conventions of standard written English and MLA style, in its in-text source citations and works-cited pages.

IV. Course Content

A. Outline of Required Topics

1. Read, analyze, and evaluate diverse texts, primarily non-fiction, for rhetorical strategies and styles.
2. Apply a variety of rhetorical strategies in academic writing, including well-organized essays with effective theses and support.
3. Develop varied and flexible strategies for generating, drafting, revising, editing, and proofreading formal writing.
4. Analyze rhetorical choices in students' own and peers' writing and effectively provide and incorporate feedback.
5. Write in various genres and modalities, including low stakes, analytical, argumentative, collaborative, reflective writing, synthesis, literature review, and other forms.
6. Exhibit acceptable college-level control of mechanics, organization, development, and coherence.
7. Identify, evaluate, and effectively integrate material from source texts through paraphrasing, summarizing, and quoting using appropriate documentation conventions
8. Compose a minimum of 5,000 words of formal writing across major assignments.

B. Other Topics

1. General Scope
    a. Use of a variety of strategies for compositions of varying lengths and purposes: definition, causal analysis, composition, exemplification, and research (argumentation).
    b. Use of take-home and in-class essay assignments
2. Essay Style & Logic (Critical Thinking)
    a. Analytical and critical essay writing.
    b. Development of a sense of voice.
    c. Use of vivid, specific, and accurate language with sentence variety.
    d. Development of original, cogent, and clear arguments.
    e. Comparison of styles from examples and analysis of their effectiveness.
    f. Distinguish among belief, opinion, fact, and values.
    g. Awareness of figurative language, description, narrative example, and fundamentals of literary analysis.
    h. Exploration of the relationship among language, thought, and meaning.
3. Thesis and Organization
    a. Develop and support a mature, original argumentative thesis to achieve rhetorical effects.
    b. Organize for clarity, efficiency, accuracy, and logic.
    c. Ability to organize at sentence, paragraph, and essay levels.
4. Support
        a. Use of supporting details appropriate to the purpose of the essay.
        b. Use a variety of types of support for a single rhetorical purpose.
        c. Synthesize ideas from primary and secondary sources and integrate them into written essays using appropriate documentation format.
5. Punctuation & Grammar
        a. Self-editing development for advanced techniques and effects.
6. Topic Sentence & Transitions

   a. Write extended sentences capable of definition, comparison, exemplification, causal analysis, and argumentation using established topic development and transitional skills.
   b. Use of effective and varied transitional elements smoothly and appropriately.
7. Prewriting Skills
   a. Practice opportunities for the use of established, independent skills.
8. Library and Research Skills
   a. Use MLA style for documentation of paraphrasing, summarizing, and quoting from primary and secondary sources.
   b. Use the library, journals, the internet, and other academic sources.
   c. Find, evaluate, analyze, and interpret primary and secondary sources.
   d. Avoid plagiarism, both voluntary and involuntary.
   e. Use of definition, and historical and academic examples.
   f. Use of reasoning and logical development.
   g. Ability to evaluate electronic sources for credibility.
9. Purpose, Style, Language, Audience, Tone
   a. Develop an essay according to a purpose (advanced).
   b. Identify main purpose, audience, and tone independently.
   c. Ability to write for specific audiences and purposes.
   d. Ability to show critical judgment in essay construction.
10. Revising/Drafting
   a. Practice skills in independent drafting to compose and edit.
   b. Writing assignments should adhere to the specific composition stylistics and rhetorical techniques associated with their construction. Examples include: Personal Narrative, Expository, Critical Analysis, Comparative Analysis, Persuasive/Argumentative, and Research-based Analysis.
11. Technological Skills
   a. Ability to use the internet for clear, concise communications.
   b. Ability to use search strategies on the internet.
   c. Ability to determine the credibility of web sites.
   d. Read a variety of texts: Non-fiction, anthologies of short stories, or fictional works. (Emphasis: non-fiction examples) at a 12th grade level or higher.
12. Reading Skills
   a. Read critically for thesis, inference, connotation, and tone.
   b. Practice the reading skills of summary, paraphrase, and direct quotation and apply to writing.
   c. Analyze and detect symbolism, figurative language, and theme.
   d. Read exemplary essays as models for writing.
   e. Enrich vocabulary through reading examples and use of dictionary

V. Assignments

A. Appropriate Readings

List (Readings other than textbooks i.e. Journals, Manuals, Reference books, Websites)

- Exemplary models from each of five areas of rhetoric: Definition, comparison, causal analysis, exemplification, and argument/persuasion.
- Students will read a variety of texts: short stories, a work of fiction, and a work of non-

fiction or another combination of equivalent length and sophistication.

B. Writing Assignments

- Write a variety of compositions:
  - Personal Narrative
  - Expository
  - Critical Analysis
  - Comparative Analysis
  - Persuasive/Argumentative
- Research-based Analysis Students will write an extended research paper developing an original thesis.
- Respond in short essay form to a variety of prompts, evocative of literary analysis.
- Write timed in-class essays that exhibit control of mechanics, organization, development, and coherence.
- Meet a word count minimum for the entire semester of 5,000 words. The 5,000-word minimum will include both modalities: in-class and out-of-class (take home) writing.

C. Expected Outside Assignments

Students will be required to complete two hours of outside-of-class homework for each hour of lecture.

- Bi-weekly essays and a full-length research paper.
- Library and internet research.
- Reading assignments from textbooks.

D. Specific Assignments that Demonstrate Critical Thinking

All essays will integrate the processes of invention, organization, mechanical skills, clarity, and logic.

VI. Universal Design for Learning Principles

☒ Multiple Means of Engagement
☒ Multiple Means of Representation
☒ Multiple Means of Action and Expression

VII. Representative Texts and Supplies

CCN Representative Text:

An anthology, or appropriate Open Educational Resources (OER) containing culturally diverse college-level essays, articles, or other texts.

Logan, Shawn, and Heather Thompson-Gillis. *Off the Shelf: A Digital Anthology of Classic and Contemporary Short Stories*. Columbus State Community College, 2019. *OER Commons*, https://library.oercommons.org/oh-cr/engl_2261_reader/00_00.html

Licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA).

☒Zero Textbook Cost/Open Educational Resource
☐Textbook Cost is $0.01 to $30.00

☐Textbook Cost is $30.01 to $40.00
☐Textbook Cost is over $40.00

Lumen Learning. Thematic Reading Anthology. Lumen Learning, 2018. Identified as a recommended Open Educational Resource by ASCCC OERI, https://courses.lumenlearning.com/readinganthology/
.
Licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA).

☒Zero Textbook Cost/Open Educational Resource
☐Textbook Cost is $0.01 to $30.00
☐Textbook Cost is $30.01 to $40.00
☐Textbook Cost is over $40.00

Browning, Elizabeth, et al. *Let's Get Writing!*. Virginia Western Community College Educational Foundation, Inc., 2018. *LibreTexts*, https://human.libretexts.org/Bookshelves/Composition/Introductory_Composition/Let%27s_Get_Writing_(Browning_DeVries_Boylan_Kurtz_and_Burton).

Licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA).

☒Zero Textbook Cost/Open Educational Resource
☒Textbook Cost is $0.01 to $30.00
☐Textbook Cost is $30.01 to $40.00
☐Textbook Cost is over $40.00

Full Length Novel or Non-Fiction Work

The novels are grouped by delivery method below. All are low cost or ZTC books.

☒Zero Textbook Cost/Open Educational Resource
☒Textbook Cost is $0.01 to $30.00
☐Textbook Cost is $30.01 to $40.00
☐Textbook Cost is over $40.00

Correspondence Delivery Novels

For correspondence sections, faculty will use one of the additional full-length texts already purchased by LCC for student use:

1. O'Brien, Tim. *The Things They Carried*. Houghton Mifflin, 1990.
2. Orwell, George. *1984*. Secker & Warburg, 1949.

In Person, Online, and Hybrid Delivery Novels

For in-person, online, and hybrid sections, faculty may select a different additional full-length text but should take into consideration the need for the text to be low or no cost.

Some options to be considered:

A full-length book work from the following recommended readings.

1. Duhigg, Charles. *The Power of Habit: Why We Do What We Do in Life and Business*. Random House, 2012.
2. Huxley, Aldous. *Brave New World*. Chatto & Windus, 1932.
3. Krakauer, Jon. *Into the Wild*. Villard, 1996.
4. Martel, Yann. *Life of Pi*. Knopf Canada, 2001.
5. Morrison, Toni. *Beloved*. Alfred A. Knopf, 1987.
6. O'Brien, Tim. *The Things They Carried*. Houghton Mifflin, 1990.
7. Orwell, George. *1984*. Secker & Warburg, 1949.
8. Steinbeck, John. *Cannery Row*. Viking Press, 1945.
9. Strayed, Cheryl. *Wild: From Lost to Found on the Pacific Crest Trail*. Vintage, 2012.
10. Walker, Alice. *The Color Purple*. Harcourt Brace Jovanovich, 1982.

VIII. Disciplines

English

IX. Course Status

1. Current Status: Actove
2. Original Approval Date: 4/24/1990
3. Course Originator: Richard Swanson, Laura Rotlisberger
4. Board Approval Date: 10/8/2024
5. Chancellor's Office Approval Date: 12/11/2024
6. Revised By: Laura Rotlisberger, Cheryl Aschebach, Richard Swanson
7. Curriculum/Academic Standards Committee Revision Date: 12/16/2025
8. See following page for Methods of Evaluation and Methods of Delivery.

X. Methods of Evaluation

Methods of formative and summative evaluation used to observe or measure students' achievement of course outcomes and objectives will include primarily academic writing, which may include timed/in-class writing. Methods of evaluation are at the discretion of local faculty. The student's grade will be determined by the following method of evaluation:

☒ Traditional Evaluation
☒ Correspondence Evaluation
☒ Hybrid Evaluation
☒ Online Evaluation
☐ Other (Please List):

XI. Methods of Delivery

☒ Traditional Classroom Delivery
☒ Correspondence Delivery
☒ Hybrid Delivery
☐ Hybrid With Lab Delivery
☒ Online Delivery

ENGL C1000 Correspondence Course: IMPORTANT NOTE - Each weekly assignment must have this cover sheet checked off by the student, or the instructor may deduct points from the total points for that week.

ENGL-C1000-D3420: Academic Reading and Writing, SPRING 2027 Incarcerated CDCR Online, January 15–May 28, 2027
Correspondence Instructor RAMSER dramser@lassencollege.edu (530) 251-8819 /18-WEEK SCHEDULE OF ASSIGNMENTS

LCC Weekly Checklist	Name_____		
Week 1	Assignments	Included Check X	Received by Instructor
Week One Day 1 JAN 15/18-22	READ readings from *Off the Shelf* **WK 1:** *READ The Introduction Page* section and Introduction to each author Ambrose Bierce- "An Occurrence at Owl Creek Bridge" Willa Cather- "On the Gull's Road" Anton Chekhov- "The Bet" WRITE Complete and submit: Rhetorical Precis (use the template) for each reading (10 points each) READ Chapters One and Two for narrative style WRITE Essay #1- Personal Narrative- 1,000 words ("Tell Me Your Story" using First Person Voice) (100 points)	30 100	
Week One Day 2 JAN 15/18-22	READ *Let's Get Writing!* Chapter One: Critical Reading WRITE Review Post Two Questions and Answers about each section, (10 points each) *Let's Get Writing!* Chapter One **1: Critical Reading** 1.1: Why Do You Read Critically? 1.2: How Do You Read Critically? 1.3: Now What? 1.4: What Expectations Should You Have? 1.5: What is Critical Reading? **TOTAL POINTS**	50 **180**	

ENGL C1000 Correspondence Course: IMPORTANT NOTE - Each weekly assignment must have this cover sheet checked off by the student, or the instructor may deduct points from the total points for that week.

ENGL-C1000-D3420: Academic Reading and Writing, SPRING 2027 Incarcerated CDCR Online, January 15–May 28, 2027
Correspondence Instructor RAMSER dramser@lassencollege.edu (530) 251-8819 /18-WEEK SCHEDULE OF ASSIGNMENTS

Weekly Checklist	Name_____		
Week 2	Assignments	Included Check X	Received by Instructor
Week Two Day 3 JAN 25-29	READ from *Off the Shelf* **WK 2:** *READ* The Introduction Page section and Introduction to each author Charles Chesnutt- "The Web of Circumstance" Kate Chopin – "The Story of an Hour" Stephen Crane – "An Ominous Baby" WRITE Complete and submit: Rhetorical Precis for each reading (10 points each) WRITE Essay #2: Expository ("Tell Me Your Story" using Third Person Voice) 1,000 words (100 points)	30 100	
Week Two Day 4 JAN 25-29	READ *Let's Get Writing!* Chapter Two: WRITE Review Post Two Questions and Answers about each section, (10 points each) *Let's Get Writing!* Chapter Two: **2: Rhetorical Analysis** 2.1: What is Rhetorical Analysis? 2.2: What is Rhetorical Situation? 2.3: What are the Basic Elements of Rhetorical Analysis? 2.4: Striking a Balance? **TOTAL POINTS**	40 **170**	

ENGL C1000 Correspondence Course: IMPORTANT NOTE - Each weekly assignment must have this cover sheet checked off by the student, or the instructor may deduct points from the total points for that week.

ENGL-C1000-D3420: Academic Reading and Writing, SPRING 2027 Incarcerated CDCR Online, January 15–May 28, 2027
Correspondence Instructor RAMSER dramser@lassencollege.edu (530) 251-8819 /18-WEEK SCHEDULE OF ASSIGNMENTS

Weekly Checklist	Name_____		
Week 3	Assignments	Included Check X	Received by Instructor
Week Three Day 5 FEB 1-5	READ from *Off the Shelf* **WK 3:** *READ* The Introduction Page section and Introduction to each author Alice Dunbar-Nelson- "The Praline Woman" Charlotte Perkins Gilman- "The Yellow Wallpaper" Nathaniel Hawthorne- "The Birthmark" WRITE Complete and submit: Rhetorical Precis (use the template) for each reading (10 points each) Essay #3: Critical Analysis (select one of the readings from *The Little Norton Reader* and express your critical analysis evaluation of the essay) 1,000 words Complete Proposal Essay #3 (25 points) due WK THREE • **ANSWER THE PROPOSAL QUESTIONS** FYI- Rough Draft and Outline (75 points) due WK FOUR Notes, revised outline, and Final Draft (125 points) due WK FIVE	30 25	
Week Three Day 6 FEB 1-5	READ *Let's Get Writing!* Chapter Three: WRITE Review Post Two Questions and Answers about each section, (10 points each) *Let's Get Writing!* Chapter Two: **3: Argument** 3.1: What is Argument? 3.2: What are the Components and Vocabulary of Argument? 3.3: What is Logic? 3.4: What are the Different Types of Argument in Writing? 3.5: A Repository of Logical Fallacies Review Post Two Questions and Answers about each section, (10 points each) **TOTAL POINTS**	50 **115**	

ENGL C1000 Correspondence Course: IMPORTANT NOTE - Each weekly assignment must have this cover sheet checked off by the student, or the instructor may deduct points from the total points for that week.

ENGL-C1000-D3420: Academic Reading and Writing, SPRING 2027 Incarcerated CDCR Online, January 15–May 28, 2027
Correspondence Instructor RAMSER dramser@lassencollege.edu (530) 251-8819 /18-WEEK SCHEDULE OF ASSIGNMENTS

Weekly Checklist	Name_____		
Week 4	Assignments	Included Check X	
Week Four Day 7 FEB 8-12	READ readings from -*Lumen Learning. Thematic Reading Anthology* **WK 4:** Nature & Conservation "Sustaining Our Commonwealth of Nature andKnowledge" by Herman Daly _____ WRITE _____ Complete and submit: Rhetorical Precis (use template) for each reading (15 points each) READ *Let's Get Writing!* Chapter Four: WRITE Review Post Two Questions and Answers about each section *Let's Get Writing!* Chapter Four: **4: The Writing Process** 4.1: What is the Writing Process? 4.2: What is Prewriting? 4.3: What is a Thesis Statement? 4.4: How to Organize and Arrange? 4.5: How to Write a Rough Draft? 4.6: What is Revising? 4.7: What is Done During Editing, Proofreading, and Formatting? 4.8: What are Other Types of Academic Writing	15 80	
Week Four Day 8 FEB 8-12	Essay 3: Critical Analysis (select one of the assigned readings from the OER textbooks and express your evaluation of the essay) 1,000 words WRITE Rough Draft and Outline (75 points) due WK FOUR Begin work on Notes, revised outline, and Final Draft (125 points) due WK FIVE • **Rough Draft 1,000 words, Use Outline template** **TOTAL POINTS**	75 **170**	

ENGL C1000 Correspondence Course: IMPORTANT NOTE - Each weekly assignment must have this cover sheet checked off by the student, or the instructor may deduct points from the total points for that week.

ENGL-C1000-D3420: Academic Reading and Writing, SPRING 2027 Incarcerated CDCR Online, January 15–May 28, 2027
Correspondence Instructor RAMSER dramser@lassencollege.edu (530) 251-8819 /18-WEEK SCHEDULE OF ASSIGNMENTS

Weekly Checklist	Name_____		
Week 5	Assignments	Included Check X	Received by Instructor
Week Five Day 9 FEB 15-19	READ readings from *Off the Shelf* **WK 5:** *READ* The Introduction Page section and Introduction to each author Achebe, Chinua (1930-2013) The Sacrificial Egg, a Short Story by Chinua Achebe - The Atlantic Baldwin, James (1924-1987) Previous Condition, James Baldwin | The Short Story Project Carver, Raymond (1938-1988) BM46_2006_carver.pdf WRITE Complete and submit: Rhetorical Precis (use the template) for each reading (10 points each) READ *Let's Get Writing!* Chapter Five: **5: Rhetorical Modes** 5.1: Narrative 5.2: Description 5.3: Process Analysis 5.4: Illustration and Exemplification 5.5: Cause and Effect 5.6: Compare and Contrast 5.7: Definition 5.8: Classification Review Post Two Questions and Answers about each section, (10 points each)	30 80	
Week Five Day 10 FEB 15-19	Essay 3: Critical Analysis (select one of the readings from the **OER** [*Off The Shelf*, or *Lumen Learning*] and express your evaluation of the essay) 1,000 words **Notes, revised outline, and Final Draft** (125 points) due WK FIVE **Essays 3, 4, 5, and 6,** require **two in-text citations in each paragraph** (summary, paraphrase, or quote), and an **MLA formatted Work Cited page**. **TOTAL POINTS**	125 **185**	

ENGL C1000 Correspondence Course: IMPORTANT NOTE - Each weekly assignment must have this cover sheet checked off by the student, or the instructor may deduct points from the total points for that week.

ENGL-C1000-D0178: Academic Reading and Writing, SPRING 2027 Incarcerated CDCR Online, January 15–May 28, 2027
Correspondence Instructor RAMSER dramser@lassencollege.edu (530) 251-8819 /18-WEEK SCHEDULE OF ASSIGNMENTS

Weekly Checklist	Name_____		
Week 6	Assignments	Included Check X	Received by Instructor
Week Six Day 11 FEB 22-26	READ readings from -*Lumen Learning. Thematic Reading Anthology* **WK 6:** • **Consumer Debt** o "How One State Succeeded in Restricting Payday Loans" by Paul Kiel WRITE Complete and submit: Rhetorical Precis (use the template) for each reading (15 points each) WRITE Essay4: Comparative Analysis (select two of the assigned readings from the **OER** textbooks and express your comparative evaluation of the two essays) 1,000 words Proposal - ANSWER THE PROPOSAL QUESTIONS (25 points) due WK SIX **FYI** Rough Draft and Outline due WK SEVEN Notes and revised outline due Final Draft due WK EIGHT	15 25	
Week Six Day 12 FEB 22-26	READ *Let's Get Writing!* Chapter **6: Finding and Using Outside Sources** 6.1: What are the Different Types of Sources? 6.2: What Makes a Source Scholarly or Academic? 6.3: How Can I Create a Research Strategy? 6.4: Where can I find Credible Sources for my Paper? Review Post Two Questions and Answers about each section (6.1, 6.2, 6.3, 6.4). (10 points each) **TOTAL POINTS**	40 **100**	

"The Open Window" by Saki

"My aunt will be down presently, Mr. Nuttel," said a very self-possessed young lady of fifteen; "in the meantime you must try and put up with me."

Framton Nuttel endeavoured to say the correct something which should duly flatter the niece of the moment without unduly discounting the aunt that was to come. Privately he doubted more than ever whether these formal visits on a succession of total strangers would do much towards helping the nerve cure which he was supposed to be undergoing.

"I know how it will be," his sister had said when he was preparing to migrate to this rural retreat; "you will bury yourself down there and not speak to a living soul, and your nerves will be worse than ever from moping. I shall just give you letters of introduction to all the people I know there. Some of them, as far as I can remember, were quite nice."

Framton wondered whether Mrs. Sappleton, the lady to whom he was presenting one of the letters of introduction, came into the nice division.

"Do you know many of the people round here?" asked the niece, when she judged that they had had sufficient silent communion.

"Hardly a soul," said Framton. "My sister was staying here, at the rectory, you know, some four years ago, and she gave me letters of introduction to some of the people here."

He made the last statement in a tone of distinct regret.

"Then you know practically nothing about my aunt?" pursued the self-possessed young lady.

"Only her name and address," admitted the caller. He was wondering whether Mrs. Sappleton was in the married or widowed state. An undefinable something about the room seemed to suggest masculine habitation.

"Her great tragedy happened just three years ago," said the child; "that would be since your sister's time."

"Her tragedy?" asked Framton; somehow in this restful country spot tragedies seemed out of place.

"You may wonder why we keep that window wide open on an October afternoon," said the niece, indicating a large French window that opened on to a lawn.

"It is quite warm for the time of the year," said Framton; "but has that window got anything to do with the tragedy?"

"Out through that window, three years ago to a day, her husband and her two young brothers went off for their day's shooting. They never came back. In crossing the moor to their favourite snipe-shooting ground they were all three engulfed in a treacherous piece of bog. It had been that dreadful wet summer, you know, and places that were safe in other years gave way suddenly without warning. Their bodies were never recovered. That was the dreadful part of it." Here the child's voice lost its self-possessed note and became falteringly human. "Poor aunt always thinks that they will come back some day, they and the little brown spaniel that was lost with them, and walk in at that window just as they used to do. That is why the window is kept open every evening till it is quite dusk. Poor dear aunt, she has often told me how they went out, her husband with his white waterproof coat over his arm, and Ronnie, her youngest brother, singing 'Bertie, why do you bound?' as he always did to tease her, because she said it got on her nerves. Do you know, sometimes on still, quiet evenings like this, I almost get a creepy feeling that they will all walk in through that window—"

She broke off with a little shudder. It was a relief to Framton when the aunt bustled into the room with a whirl of apologies for being late in making her appearance.

"I hope Vera has been amusing you?" she said.

"She has been very interesting," said Framton.

"I hope you don't mind the open window," said Mrs. Sappleton briskly; "my husband and brothers will be home directly from shooting, and they always come in this way. They've been out for snipe

in the marshes to-day, so they'll make a fine mess over my poor carpets. So like you men-folk, isn't it?"

25

She rattled on cheerfully about the shooting and the scarcity of birds, and the prospects for duck in the winter. To Framton it was all purely horrible. He made a desperate but only partially successful effort to turn the talk on to a less ghastly topic; he was conscious that his hostess was giving him only a fragment of her attention, and her eyes were constantly straying past him to the open window and the lawn beyond. It was certainly an unfortunate coincidence that he should have paid his visit on this tragic anniversary.

"The doctors agree in ordering me complete rest, an absence of mental excitement, and avoidance of anything in the nature of violent physical exercise," announced Framton, who laboured under the tolerably widespread delusion that total strangers and chance acquaintances are hungry for the least detail of one's ailments and infirmities, their cause and cure. "On the matter of diet they are not so much in agreement," he continued.

"No?" said Mrs. Sappleton, in a voice which only replaced a yawn at the last moment. Then she suddenly brightened into alert attention—but not to what Framton was saying.

"Here they are at last!" she cried. "Just in time for tea, and don't they look as if they were muddy up to the eyes!"

Framton shivered slightly and turned towards the niece with a look intended to convey sympathetic comprehension. The child was staring out through the open window with dazed horror in her eyes. In a chill shock of nameless fear Framton swung round in his seat and looked in the same direction.

In the deepening twilight three figures were walking across the lawn towards the window; they all carried guns under their arms, and one of them was additionally burdened with a white coat hung over his shoulders. A tired brown spaniel kept close at their heels. Noiselessly they neared the house, and then a hoarse young voice chanted out of the dusk: "I said, Bertie, why do you bound?"

Framton grabbed wildly at his stick and hat; the hall-door, the gravel-drive, and the front gate were dimly-noted stages in his headlong retreat. A cyclist coming along the road had to run into the hedge to avoid an imminent collision.

"Here we are, my dear," said the bearer of the white mackintosh, coming in through the window; "fairly muddy, but most of it's dry. Who was that who bolted out as we came up?"

"A most extraordinary man, a Mr. Nuttel," said Mrs. Sappleton; "could only talk about his illnesses, and dashed off without a word of good-bye or apology when you arrived. One would think he had seen a ghost."

"I expect it was the spaniel," said the niece calmly; "he told me he had a horror of dogs. He was once hunted into a cemetery somewhere on the banks of the Ganges by a pack of pariah dogs, and had to spend the night in a newly dug grave with the creatures snarling and grinning and foaming just above him. Enough to make anyone lose their nerve."

Romance at short notice was her speciality.

Candela Citations

PUBLIC DOMAIN CONTENT

- The Open Window. **Authored by**: Saki. **Located at**: http://www.gutenberg.org/files/269/269-h/269-h.htm. **License**: ***Public Domain: No Known Copyright***

Previous

Next

ENGL C1000 Correspondence Course: IMPORTANT NOTE - Each weekly assignment must have this cover sheet checked off by the student, or the instructor may deduct points from the total points for that week.

ENGL-C1000-D3420: Academic Reading and Writing, SPRING 2027 Incarcerated CDCR Online, January 15–May 28, 2027
Correspondence Instructor RAMSER dramser@lassencollege.edu (530) 251-8819 /18-WEEK SCHEDULE OF ASSIGNMENTS

Weekly Checklist	Name_____		
Week 7	Assignments	Included Check X	Received by Instructor
Week Seven Day 13 MAR 1-5	READ readings from -*Lumen Learning. Thematic Reading Anthology* **WK 7:** • **Literature** ○ "The Open Window" by Saki ○ WRITE Complete and submit: Rhetorical Precis for each reading (15 points each) READ from *Let's Get Writing!* Chapters Seven- **7: How and Why to Cite** 7.1: An Overview of Quotations 7.2: An Overview of Paraphrases 7.3: How to Use Paraphrases and Quotations 7.4: Citations and Plagiarism Review Post Two Questions and Answers about each section, (10 points each)	15 40	
Week Seven Day 14 MAR 1-5	WRITE Essay #4: Comparative Analysis (select two of the assigned readings from the OER (*Off the Shelf or Lumen Learning*) textbooks and express your comparative evaluation of the two essays) 1,000 words Rough Draft and Outline Essay #4 (75 points) due WK SEVEN • **Rough Draft 1,000 words, Use Outline template** Notes and revised outline due Final Draft due WK EIGHT **TOTAL POINTS**	75 **130**	

ENGL C1000 Correspondence Course: IMPORTANT NOTE - Each weekly assignment must have this cover sheet checked off by the student, or the instructor may deduct points from the total points for that week.

ENGL-C1000-D3420: Academic Reading and Writing, SPRING 2027 Incarcerated CDCR Online, January 15–May 28, 2027
Correspondence Instructor RAMSER dramser@lassencollege.edu (530) 251-8819 /18-WEEK SCHEDULE OF ASSIGNMENTS

Weekly Checklist	Name_____		
Week 8	Assignments		
Week Eight Day 15 MAR 8-12	READ readings from -*Lumen Learning. Thematic Reading Anthology* **WK 8:** • **Literature** ○ "Two Ways of Seeing A River" by Mark Twain WRITE Complete and submit: Rhetorical Precis (use the template) for each reading (15 points each) READ from *Let's Get Writing!* Chapters Eight- **8: Writing Basics - What Makes a Good Sentence?** 8.1: Sentence Writing 8.2: Subject-verb Agreement 8.3: Verb Tense 8.4: Capitalization 8.5: Pronouns 8.6: Adjectives and Adverbs 8.7: Misplaced and Dangling Modifiers Review Post Two Questions and Answers about each section, (10 points each)	_____ 15 _____ 70	
Week Eight Day 16 MAR 8-12	**Essay4: Comparative Analysis** Notes, revised outline, and Final Draft (125 points) due WK EIGHT **Essays 3, 4, 5, and 6,** require **two in-text citations in each paragraph** (summary, paraphrase, or quote), and an **MLA formatted Work Cited page**. **TOTAL POINTS**	_____ 125 _____ 210	

Mark Twain, “Two Ways of Seeing A River,” 1883

The face of the water, in time, became a wonderful book—a book that was a dead language to the uneducated passenger, but which told its mind to me without reserve, delivering its most cherished secrets as clearly as if it uttered them with a voice. And it was not a book to be read once and thrown aside, for it had a new story to tell every day. Throughout the long twelve hundred miles there was never a page that was void of interest, never one that you could leave unread without loss, never one that you would want to skip, thinking you could find higher enjoyment in some other thing. There never was so wonderful a book written by man; never one whose interest was so absorbing, so unflagging, so sparkingly renewed with every reperusal. The passenger who could not read it was charmed with a peculiar sort of faint dimple on its surface (on the rare occasions when he did not overlook it altogether); but to the pilot that was an *italicized* passage; indeed, it was more than that, it was a legend of the largest capitals, with a string of shouting exclamation points at the end of it; for it meant that a wreck or a rock was buried there that could tear the life out of the strongest vessel that ever floated. It is the faintest and simplest expression the water ever makes, and the most hideous to a pilot’s eye. In truth, the passenger who could not read this book saw nothing but all manner of pretty pictures in it painted by the sun and shaded by the clouds, whereas to the trained eye these were not pictures at all, but the grimmest and most dead-earnest of reading-matter.

Now when I had mastered the language of this water and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry had gone out of the majestic river! I still keep in mind a certain wonderful sunset which I witnessed when steamboating was new to me. A broad expanse of the river was turned to blood; in the middle distance the red hue brightened into gold, through which a solitary log came floating, black and conspicuous; in one place a long, slanting mark lay sparkling upon the water; in another the surface was broken by boiling, tumbling rings, that were as many-tinted as an opal; where the ruddy flush was faintest, was a smooth spot that was covered with graceful circles and radiating lines, ever so delicately traced; the shore on our left was densely wooded, and the somber shadow that fell from this forest was broken in one place by a long, ruffled trail that shone like silver; and high above the forest wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the unobstructed splendor that was flowing from the sun. There were graceful curves, reflected

images, woody heights, soft distances; and over the whole scene, far and near, the dissolving lights drifted steadily, enriching it, every passing moment, with new marvels of coloring.

I stood like one bewitched. I drank it in, in a speechless rapture. The world was new to me, and I had never seen anything like this at home. But as I have said, a day came when I began to cease from noting the glories and the charms which the moon and the sun and the twilight wrought upon the river's face; another day came when I ceased altogether to note them. Then, if that sunset scene had been repeated, I should have looked upon it without rapture, and should have commented upon it, inwardly, after this fashion: This sun means that we are going to have wind to-morrow; that floating log means that the river is rising, small thanks to it; that slanting mark on the water refers to a bluff reef which is going to kill somebody's steamboat one of these nights, if it keeps on stretching out like that; those tumbling 'boils' show a dissolving bar and a changing channel there; the lines and circles in the slick water over yonder are a warning that that troublesome place is shoaling up dangerously; that silver streak in the shadow of the forest is the 'break' from a new snag, and he has located himself in the very best place he could have found to fish for steamboats; that tall dead tree, with a single living branch, is not going to last long, and then how is a body ever going to get through this blind place at night without the friendly old landmark.

No, the romance and the beauty were all gone from the river. All the value any feature of it had for me now was the amount of usefulness it could furnish toward compassing the safe piloting of a steamboat. Since those days, I have pitied doctors from my heart. What does the lovely flush in a beauty's cheek mean to a doctor but a 'break' that ripples above some deadly disease. Are not all her visible charms sown thick with what are to him the signs and symbols of hidden decay? Does he ever see her beauty at all, or doesn't he simply view her professionally, and comment upon her unwholesome condition all to himself? And doesn't he sometimes wonder whether he has gained most or lost most by learning his trade?

Samuel Langhorne Clemens (November 30, 1835 – April 21, 1910), better known by his pen name **Mark Twain**, was an American writer, entrepreneur, publisher and lecturer. Among his novels are *The Adventures of Tom Sawyer* (1876) and its sequel, *Adventures of Huckleberry Finn* (1885), the latter often called "The Great American Novel."

Twain was raised in Hannibal, Missouri, which later provided the setting for *Tom Sawyer* and *Huckleberry Finn*. After an apprenticeship with a printer, Twain worked as a typesetter and contributed articles to the newspaper of his older brother, Orion Clemens. He later became a riverboat pilot on the Mississippi River before heading west to join Orion in Nevada. He referred humorously to his lack of success at mining, turning to journalism for the Virginia City *Territorial Enterprise*. In 1865, his humorous story "The Celebrated Jumping Frog of Calaveras County" was published, based on a story he heard at Angels Hotel in Angels Camp, California, where he had spent some time as a miner. The short story brought international attention, and was even translated into classic Greek. His wit and satire, in prose and in speech, earned praise from critics and peers, and he was a friend to presidents, artists, industrialists, and European royalty.

Candela Citations

CC LICENSED CONTENT, SHARED PREVIOUSLY

- Biography of Mark Twain. **Provided by**: Wikipedia. **Located at**: **https://en.wikipedia.org/wiki/Mark_Twain**. **License**: ***CC BY-SA: Attribution-ShareAlike***

PUBLIC DOMAIN CONTENT

- Two Ways of Seeing A River. **Authored by**: Mark Twain. **Located at**: **http://www.gutenberg.org/files/245/245-h/245-h.htm#linkc9**. **License**: ***Public Domain: No Known Copyright***

Previous Next

ENGL C1000 Correspondence Course: IMPORTANT NOTE - Each weekly assignment must have this cover sheet checked off by the student, or the instructor may deduct points from the total points for that week.

ENGL-C1000-D3420: Academic Reading and Writing, SPRING 2027 Incarcerated CDCR Online, January 15–May 28, 2027
Correspondence Instructor RAMSER dramser@lassencollege.edu (530) 251-8819 /18-WEEK SCHEDULE OF ASSIGNMENTS

Weekly Checklist	Name_____		
Week 9	Assignments	Included Check X	Received by Instructor
Week Nine Day 17 MAR 15-19	READ -*1984* by George Orwell, Chapters 1-8 PART ONE - Chapters I, II, III, IV, V, VI, VII, and VIII WRITE Complete and submit: 1984 Part One - Chapter 1-8: Questions (see attached; 10 points for each chapter) WRITE 1984-Part One, Chapters 1-8: Symbol-Tracker-Graphic-Organizers (see attached; 25 points for each Chapter)	80 200	
Week Nine Day 18 MAR 15-19	WRITE Essay #5: Persuasive / Argumentative (Express your evaluation of the main argument or thesis in ***1984*** by George Orwell; it is an effective argument and why…or it is not an effective argument and why) 1,500 words **Essays 3, 4, 5, and 6,** require **two in-text citations in each paragraph** (summary, paraphrase, or quote), and an **MLA formatted Work Cited page**. Proposal Essay #5 (25 points) due WK NINE • **ANSWER THE PROPOSAL QUESTIONS** **FYI-** Rough Draft and Outline Essay #5 (75 points) due WK TEN Notes and revised outline and Final Draft Essay #5 (125 points) due WK TWELVE READ from *Let's Get Writing!* Chapters **9: Punctuation** 9.1: Commas 9.2: Semicolons 9.3: Colons 9.4: Quotes 9.5: Apostrophes 9.6: Parentheses 9.7: Dashes 9.8: Hyphens Review Post Two Questions and Answers about each section (10 points each) **TOTAL POINTS**	25 80 505	

EXAMPLE SAMPLE

SYMBOL TRACKER - 1984 PART THREE Chaters 1-6

George Orwell, 1984

CHAPTER I

Symbol	Food
Supporting Quotation	"What he longed for above all was a piece of bread".
Page No.	226
Relationship of Symbol to Text	Temptation into fear, locked up and hungry
Characteristics of Symbol	Breadcrumbs in pocket of overalls
Associated "Big Ideas"	Humanity – basic needs of human life Oppression – won't give him food
Analysis	Winston holds on to a glimmer of hope and subtle rebellion against the Party.

CHAPTER II

Symbol	Winston getting beat
Supporting Quotation	"Sometimes he was beaten till he could hardly stand, then flung like a sack of potatoes onto the stone floor of a cell, left to recuperate for a few hours, and then taken out and beaten again".
Page No.	241
Relationship of Symbol to Text	Gets beaten to interrogate, hoping to get him to spill important intel.
Characteristics of Symbol	More kicks in his ribs, in his belly, on his elbows, on his shins, in his groin, in his testicles, on the back at the base of his spine
Associated "Big Ideas"	Control and manipulation—beating him to the brink of death and forcing him to betray.
Analysis	He was forced into betrayal, refusing until he was brutally beaten into submission.

EXAMPLE - SAMPLE - DO NOT COPY

EXAMPLE - SAMPLE - DO NOT COPY

CHAPTER III

Symbol	Party's Power
Supporting Quotation	"Party did not seek power for its own ends, but only for the good of the majority".
Page No.	262
Relationship of Symbol to Text	Portrays Party's major power and rule in the society
Characteristics of Symbol	The question of 'how and why' reveals that men, in the mass, are frail, cowardly creatures who cannot endure liberty or face the truth.
Associated "Big Ideas"	Control and power – seeing power as they want people to fear them.
Analysis	They use manipulation to ensure total control.

CHAPTER IV

Symbol	Winston recovery
Supporting Quotation	"He was growing faster and stronger every day".
Page No.	274
Relationship of Symbol to Text	Barve spirit, turning him into a new man
Characteristics of Symbol	Warm water, pillow and mattress, took a bath, clean suit overalls
Associated "Big Ideas"	Torture, brainwashing – made him follow ideology of party
Analysis	Forced submission to betray Julia and love big brother

EXAMPLE - SAMPLE - DO NOT COPY

EXAMPLE - SAMPLE - DO NOT COPY

CHAPTER V

Symbol	Cage of rats
Supporting Quotation	"The Rat" although a rodent is carnivorous. You are aware of that".
Page No.	285
Relationship of Symbol to Text	They exploit individual fears to achieve success.
Characteristics of Symbol	Carnivorous, strip to bones, attack sick or dying people
Associated "Big Ideas"	Control – forces him to betray Julia
Analysis	Exploited willingness to achieve what they want.

CHAPTER VI

Symbol	2+2=5
Supporting Quotation	"They can't get inside you". "What happens to you here is forever".
Page No.	290
Relationship of Symbol to Text	Show complete submission to Party's
Characteristics of Symbol	Traced finger in the dust, no danger in his interest
Associated "Big Ideas"	Totalitarian control – manipulated and beat him to a pulp, brainwashing him as he submits to the Party
Analysis	Control over reality and individual thought.

EXAMPLE - SAMPLE - DO NOT COPY

1984

ONE

I

1. What is the effect of the juxtaposition at the beginning of this section?
2. What is the effect of the anaphora in this sentence? "You had to live—did live, from habit that became instinct—in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized".
3. How is paradox involved with the descriptions of the government ministries?
4. How is paradox found in the description of Victory Gin?
5. What is ironic about the statement that "nothing was illegal, since there were no longer any laws"?
6. What is the effect of the syntax in Winston's journal entry for April 4th, 1984?
7. How is the Junior Anti-Sex League sash an example of paradox?
8. What contradictions appear in O'Brien's physical description?
9. Why does Goldstein's influence never seem to decline? Why doesn't the government ever capture him?
10. What are some techniques used on the telescreen to encourage the Party members' hatred of Goldstein?
11. What is the source of the power behind the hatred that the viewers feel?
12. Explain the allusion in Chapter I.
13. How does syntax reflect Winston's sexual frustration with Julia?
14. Why does the "B-B" chant fill Winston with horror?
15. What is the rhetorical effect of the word *voluptuously* in Chapter I?

II

1. What is the rhetorical effect of the physical description of Mrs. Parsons?
2. Explain the meaning behind the statement "We shall meet in the place where there is no darkness".
3. How can the reader tell that Winston has become desensitized to the war?
4. How does Winston's descent into thoughtcrime give his life more urgency?

III

1. Explain the significance of Winston's dream in the saloon of a ship.
2. Explain the effect of the allusion to Shakespeare in Chapter III.
3. What is the most powerful element of Julia's careless nudity?
4. Why does the Party never acknowledge when it changes from fighting Eurasia to Eastasia?
5. What is the effect of the anaphora in Winston's explanation of doublethink?

IV

1. What is the metaphoric meaning of the memory holes?
2. What is the effect of the tone in the paragraph that begins with "Winston dialed backnumbers"?
3. What is the effect of the oxymoron "armies of reference clerks"?
4. Why are people allowed to leave the Ministry of Love for a year or two before being executed for thoughtcrimes?
5. What is the effect of Winston's inner debate over how to honor Comrade Ogilvy?

V

1. In our own time, what might Syme have used to start his conversation with Winston?
2. What is perhaps the most grotesque sign of the desensitization that has taken place in Oceania with regard to violence, in Syme and Winston's conversation?
3. Is "ungood" clearer in meaning than "bad"? Why or why not?
4. What is Newspeak a metaphor of?
5. How is Winston's prophecy of Syme's imminent disappearance ironic?
6. What is the effect of comparing the man from the Fiction Department to a duck?
7. What is the effect of the repetition in this sentence?

As compared with last year there was more food, more clothes, more houses, more furniture, more cooking-pots, more fuel, more ships, more helicopters, more books, more babies—more of everything except disease, crime, and insanity.

8. Why is this plenty not sufficient for Winston?
9. Why is it ironic that the Party puts forth the Aryan look (blond hair, blue eyes) as an ideal?
10. What is ironic about Parsons' praise for the Ministry of Plenty?
11. How is humor used at the end of this section?

VI

1. Why is the memory of the prostitute so frustrating for Winston?
2. According to the Party, what is the most harmful part of the sex act?
3. What has Winston come to want most about sex? What is the significance of this?

VII

1. Why is it ironic that the proles get so outraged by a shortage of cooking pots?
2. What is ironic about the Party's claims that, before the Revolution, children had been sold into factories at age six?
3. Why are the Party's statistics meaningless?
4. Identify the foreshadowing in Chapter VII.

VIII

1. What is the effect of the whiff of genuine coffee at the beginning of this section?
2. How is the Party interaction at the Community Center compared to a machine?
3. What, to the proles, is a "serious piece of news"?
4. What is the effect of the old man's complaints about the change from pints to half-liters of beer?
5. Why does Winston purchase the piece of coral?
6. Why is it ironic that Winston chooses not to buy the picture on the wall?

TWO

I

1. What is ironic (and even funny) about Winston's thoughts when Julia hands him a note?
2. What is the effect that Julia's note has on Winston?
3. What is significant about the statue of Oliver Cromwell?

4. Explain the effect of the juxtaposition at the end of this section.

II

1. How has Julia's sash changed, in Winston's mind?
2. Why does Winston have difficulty at first with Julia?
3. What is ironic about the fact that Julia saw Winston's rebellion from his physical expression?
4. Why is the singing bird so hard for Winston to comprehend?
5. What does Winston find most erotically attractive about Julia?

III

1. Explain the below sentence

"She hated the Party, and said so in the crudest words, but she made no general criticism of it."

2. According to Julia, why does the Party frown on sex for pleasure?

IV

1. What is it that makes Winston at last feel tenderness toward Julia?
2. How does Winston misunderstand the song of the prole woman below the window?
3. How have Winston and Julia reversed traditional gender roles in this room?
4. What elements of foreshadowing appear in this section?

V

1. What is the effect of the increased bomb raids leading up to Hate Week?
2. What might the following sentence foreshadow?

"Wandering about among his worthless stock, with his long nose and thick spectacles and his bowed shoulders in the velvet jacket, [Mr. Charrington] had always vaguely the air of being a collector rather than a tradesman."

3. What is the effect of diction in the paragraph that begins "Sometimes he talked to her…"?

VI

1. Winston interprets O'Brien's oblique reference to Syme as a shared act of thoughtcrime.

How is this later shown to be an example of irony?

VII

1. What tendency in Winston's mother has been driven out of people in Oceania?
2. How is the following statement ironic?

"[The Party] can make you say anything—*anything*—but they can't make you believe it. They can't get inside you".

VIII

1. Winston cannot taste the wine he is offered, because of all the gin he had drunk throughout his life. What is the rhetorical effect of this?
2. How is the Brotherhood similar to the lottery?

IX

1. What is the significance of the tremendous amount of work that Winston's department has to do when Oceania's enemy changes?
2. According to Chapter 3 of Goldstein's book, why is War Peace?
3. What are the historical parallels for Ingsoc, Neo-Bolshevism, and Obliteration of the Self?
4. How do these enemies actually benefit each other?
5. What made the ruling class of Ingsoc different from ruling classes in prior eras?
6. What is the primary reason that groups revolt?
7. What is ironic about Winston's attitude after reading Chapters 1 and 3?

X

1. How does the tone in the first half of this section belie the second half?

THREE

I

1. Why doesn't Winston explore further the possibility that the woman in his cell might be his mother?
2. Does Winston truly love Julia?
3. What does O'Brien mean when he says, "They got me a long time ago"?

II

1. What is the significance of this sentence?

"He was the tormentor, he was the protector, he was the inquisitor, he was the friend."

2. According to O'Brien, what is the true purpose of the Ministry of Love?
3. How is punishment in the Ministry of Love equivalent to execution?

III

1. Why does O'Brien tell Winston the truth about the Party's motives?
2. What is significant about Winston's recognition of his own physical degradation? Why does O'Brien refer to him as "the last man"?
3. What fact does Winston believe saves his humanity?

IV

1. What is one sign that Winston has been permanently weakened mentally by his time in the Ministry of Love?
2. What betrays Winston's last level of resistance to Big Brother?

V

1. How does Winston know how to escape the rats, ultimately?
2. Why is it significant how he escapes the rats?

VI

1. What is the most significant change in Julia's body, according to Winston?
2. What is the significance of Winston's increased consumption of gin?
3. Near the end, Winston daydreams about the "long-hoped-for bullet…entering his brain".

What is this bullet?

ENGL C1000 Correspondence Course: IMPORTANT NOTE - Each weekly assignment must have this cover sheet checked off by the student, or the instructor may deduct points from the total points for that week.

ENGL-C1000-D3420: Academic Reading and Writing, SPRING 2027 Incarcerated CDCR Online, January 15–May 28, 2027
Correspondence Instructor RAMSER dramser@lassencollege.edu (530) 251-8819 /18-WEEK SCHEDULE OF ASSIGNMENTS

Weekly Checklist	Name_____		
Week 10	Assignments	Included Check X	Received by Instructor
Week Ten Day 20 MAR 22-26	READ -*1984* by George Orwell, PART TWO, Chapters 1-10 WRITE 1984 Part Two - Chapter 1-10 Questions (10 points each chapter) WRITE 1984-Part Two, Chapters 1-10: Symbol-Tracker-Graphic-Organizers for each Chapter (25 points each chapter) **Use these activities as resources when you are writing essays 5 and 6**	100 250	
Week Ten Day 21 MAR 22-26	READ- from *Let's Get Writing!* Chapters **10: Working With Words - Which Word is Right?** 10.1: Commonly Confused Words 10.2: Spelling 10.3: Word choice 10.4: Prefixes and Suffixes 10.5: Synonyms and Antonyms 10.6: Using Context Clues Review Post Two Questions and Answers about each section, (10 points each) WRITE Essay #5: Persuasive / Argumentative (Express your evaluation of the main argument or thesis in 1984 by George Orwell; it is an effective argument and why…or it is not an effective argument and why) 1,500 words **Essays 3, 4, 5, and 6,** require **two in-text citations in each paragraph** (summary, paraphrase, or quote), and an **MLA formatted Work Cited page**. Rough Draft and Outline Essay #5 (75 points) due WK TEN - **Rough Draft 1,500 words, use Outline template** **FYI-** Begin Notes and revised outline and Final Draft Essay #5 (125 points) due WK TWELVE **TOTAL POINTS**	60 75 525	

ENGL C1000 Correspondence Course: IMPORTANT NOTE - Each weekly assignment must have this cover sheet checked off by the student, or the instructor may deduct points from the total points for that week.

ENGL-C1000-D3420: Academic Reading and Writing, SPRING 2027 Incarcerated CDCR Online, January 15–May 28, 2027
Correspondence Instructor RAMSER dramser@lassencollege.edu (530) 251-8819 /18-WEEK SCHEDULE OF ASSIGNMENTS

Weekly Checklist	Name_____		
Week 11	Assignments	Included Check X	Received by Instructor
Week Eleven Day 22 MAR 29-APR 2	READ -*1984* by George Orwell, PART THREE, Chapters 1-6 PART THREE Chapters I, II, III, IV, V, and VI WRITE Complete and submit: 1984 Part Three, Chapters 1-6 Questions (10 points) 1984, Part Three, Chapters 1-6: Symbol-Tracker-Graphic-Organizers for each Chapter (25 points)	60 150	
Week Eleven Day 23 MAR 29 - APR 2	WRITE Essay #5: Persuasive / Argumentative Notes and revised outline (75 points) due WK ELEVEN **-NOTES about the writing process, use the Outline template** **FYI-** Begin FINAL DRAFT Review Post Two Questions and Answers about Sections 6.0 to 6.4 (10 points each) Literary Terms (from 6.0 - Literary Terms | Chapter 6 | Off the Shelf: A Digital Anthology of Classic and Contemporary Short Stories | Columbus State Community College): 6- Literary Terms 6.0 Introduction Page 6.1- Literary Terms 6.2- The Basics 6.3- Types of Prose **TOTAL POINTS**	75 40 325	

ENGL C1000 Correspondence Course: IMPORTANT NOTE - Each weekly assignment must have this cover sheet checked off by the student, or the instructor may deduct points from the total points for that week.

ENGL-C1000-D3420: Academic Reading and Writing, SPRING 2027 Incarcerated CDCR Online, January 15–May 28, 2027
Correspondence Instructor RAMSER dramser@lassencollege.edu (530) 251-8819 /18-WEEK SCHEDULE OF ASSIGNMENTS

Weekly Checklist	Name_____		
Week 12	Assignments	Included Check X	Received by Instructor
Week Twelve Day 24 APR 5-9	WRITE Essay #5: Persuasive / Argumentative (Express your evaluation of the main argument or thesis in 1984 by George Orwell; it is an effective argument and why…or it is not an effective argument and why) 1,500 words **Essays 3, 4, 5, and 6,** require two in-text citations in each paragraph (summary, paraphrase, or quote), and an MLA formatted Work Cited page. **Notes and revised outline and Final Draft** Essay #5 (125 points) due WK TWELVE	125	
Week Twelve Day 25 APR 5-9	Review Post Two Questions and Answers about Sections 6.5 to 6.8 (10 points each) Literary Terms (from 6.0 - Literary Terms | Chapter 6 | Off the Shelf: A Digital Anthology of Classic and Contemporary Short Stories | Columbus State Community College): 6.5-Terms for Interpreting Characters 6.6-Terms for Interpreting Word Choice, Doialogie, and Speech 6.7-Terms for Interpreting Plot 6.8-Termns for Interpreting Layers of Meaning **TOTAL POINTS**	40 165	

ENGL C1000 Correspondence Course: IMPORTANT NOTE - Each weekly assignment must have this cover sheet checked off by the student, or the instructor may deduct points from the total points for that week.

ENGL-C1000-D3420: Academic Reading and Writing, SPRING 2027 Incarcerated CDCR Online, January 15–May 28, 2027
Correspondence Instructor RAMSER dramser@lassencollege.edu (530) 251-8819 /18-WEEK SCHEDULE OF ASSIGNMENTS

Weekly Checklist	Name_____		
Week 13	Assignments	Included Check X	Received by Instructor
Week Thirteen Day 26 APR 12-16	WRITE Essay # 6: Research-based Analysis Essay (Using the Rhetorical Précis you wrote of the readings from the OER textbooks and ***1984*** by George Orwell as a starting point to argue a central point or theme that these "texts" attempt to show). **1,500 words** **Essays 3, 4, 5, and 6,** require **two in-text citations in each paragraph** (summary, paraphrase, or quote), and an **MLA formatted Work Cited page.** Proposal -ANSWER THE PROPOSAL QUESTIONS (25 points) due WK THIRTEEN	25	
Week Thirteen Day 27 APR 12-16	Review Post Two Questions and Answers about Sections 7.0 to 7.4 Literary Theories (from 7.0 - Literary Theories | Chapter 7 | Off the Shelf: A Digital Anthology of Classic and Contemporary Short Stories | Columbus State Community College) 7.0- Introduction Page 7.1- Introduction to Literary Theory 7.2- Moral Criticism / Dramatic Construction 7.3- Formalism 7.4- Psychoanalytic Criticism **TOTAL POINTS**	50 75	

ENGL C1000 Correspondence Course: IMPORTANT NOTE - Each weekly assignment must have this cover sheet checked off by the student, or the instructor may deduct points from the total points for that week.

ENGL-C1000-D3420: Academic Reading and Writing, SPRING 2027 Incarcerated CDCR Online, January 15–May 28, 2027
Correspondence Instructor RAMSER dramser@lassencollege.edu (530) 251-8819 /18-WEEK SCHEDULE OF ASSIGNMENTS

Weekly Checklist	Name_____		
Week 14	Assignments	Included Check X	Received by Instructor
Week Fourteen Day 28 APR 19-23	WRITE Essay # 6: Research-based Analysis Essay (Using the Rhetorical Précis you wrote of the readings from the OER textbooks and *1984* by George Orwell as a starting point to argue a central point or theme that these "texts" attempt to show). 1,500 words **Essays 3, 4, 5, and 6,** require **two in-text citations in each** paragraph (summary, paraphrase, or quote), and an **MLA formatted Work Cited page**. Rough Draft and Outline (75 points) due WK FOURTEEN **-Rough Draft 1,500 words, use Outline template** **FYI-** Begin taking notes about the writing and revised outline	75	
Week Fourteen Day 29 APR 19-23	Review Post Two Questions and Answers about Sections 7.5 to 7.10 Literary Theories (from 7.0 - Literary Theories | Chapter 7 | Off the Shelf: A Digital Anthology of Classic and Contemporary Short Stories | Columbus State Community College) 7.5- Marxist Criticism 7.6- Reader-Response Criticism 7.7- Structuralism and Semiotics 7.8- Postmodern Criticism 7.9- New Historicism / Cultural Studies 7.10- Post-Colonial Criticism **TOTAL POINTS**	50 125	

ENGL C1000 Correspondence Course: IMPORTANT NOTE - Each weekly assignment must have this cover sheet checked off by the student, or the instructor may deduct points from the total points for that week.

ENGL-C1000-D3420: Academic Reading and Writing, SPRING 2027 Incarcerated CDCR Online, January 15–May 28, 2027
Correspondence Instructor RAMSER dramser@lassencollege.edu (530) 251-8819 /18-WEEK SCHEDULE OF ASSIGNMENTS

Weekly Checklist	Name_____		
Week 15	Assignments	Included Check X	Received by Instructor
Week Fifteen Day 30 APR 26-30	Essay # 6: Research-based Analysis Essay (Using the Rhetorical Précis you wrote of the readings from the **OER** textbooks and *1984* by George Orwell as a starting point to argue a central point or theme that these "texts" attempt to show). 1,500 words **Essays 3, 4, 5, and 6,** require t**wo in-text citations in each** paragraph (summary, paraphrase, or quote), and an **MLA formatted Work Cited page**. Notes and revised outline (75 points) due WK FIFTEEN **-NOTES about the writing process, use the Outline template** Essay # 6: Research-based Analysis Revised Draft due WK SIXTEEN	75	
Week Fifteen Day 31 APR 26-30	**(see Proctor to schedule your final exam during Week 14-16 – your completed final must be received by December 18th)** Review Post Two Questions and Answers about Sections 7.11 to 7.15 Literary Theories (from 7.0 - Literary Theories | Chapter 7 | Off the Shelf: A Digital Anthology of Classic and Contemporary Short Stories | Columbus State Community College) 7.11- Feminist Criticism 7.12- Gender Studies and Queer Theory 7.13- Ecocriticism 7.14- Critical Race Theory 7.15- Critical Disability Studies **TOTAL POINTS**	50 125	

ENGL C1000 Correspondence Course: IMPORTANT NOTE - Each weekly assignment must have this cover sheet checked off by the student, or the instructor may deduct points from the total points for that week.

ENGL-C1000-D3420: Academic Reading and Writing, SPRING 2027 Incarcerated CDCR Online, January 15–May 28, 2027
Correspondence Instructor RAMSER dramser@lassencollege.edu (530) 251-8819 /18-WEEK SCHEDULE OF ASSIGNMENTS

Weekly Checklist	Name_____		
Week 16	Assignments	Included Check X	Received by Instructor
Week Sixteen Day 32 MAY 3-7	FINAL IN-CLASS TIMED ESSAY (125 points) Review handouts on Timed In-class Essay Writing **(see Proctor to schedule your final exam during MAY 17-21 your completed final must be received by May 28th)**	125	
Week Sixteen Day 33 MAY 3-7	Complete and submit: Rhetorical Precis for Sample Research Essay (10 points) Review for MLA formatting style for in-text citation and Work Cited page Sample Research Essay (attached): Toward a Recovery of Nineteenth Century Farming Handbooks Sample Research Essay (attached): Effectively "Managing" Grief Sample Research Essay (attached): A Call to Action Regulate Use of Cell Phones on the Road Sample Research Essay (attached): MLA Research Paper - Troy Holland Sample Research Essay (attached): Rhetorical Analysis paper The Hidden Truths Behind the Olympic Games **TOTAL POINTS**	60 185	

ENGL C1000 Correspondence Course: IMPORTANT NOTE - Each weekly assignment must have this cover sheet checked off by the student, or the instructor may deduct points from the total points for that week.

ENGL-C1000-D3420: Academic Reading and Writing, SPRING 2027 Incarcerated CDCR Online, January 15–May 28, 2027
Correspondence Instructor RAMSER dramser@lassencollege.edu (530) 251-8819 /18-WEEK SCHEDULE OF ASSIGNMENTS

Weekly Checklist	Name_____		
Week 17-18-19	Assignments	Included Check X	Received by Instructor
Week Seventeen Day 34 MAY 10-14	WRITE Essay # 6: Research-based Analysis Essay (Using the Rhetorical Précis you wrote of the assigned readings from the OER textbooks and *1984* by George Orwell as a starting point to argue a central point or theme that these "texts" attempt to show). **1,500 words** **Essays 3, 4, 5, and 6,** require **two in-text citations in each paragraph** (summary, paraphrase, or quote), and an **MLA formatted Work Cited page**. FINAL DRAFT (125 points) DUE WEEK NINETEEN **NO LATER THAN MAY 28th**	125	
Week Seventeen Day 35 MAY 10-14	**PROCTOR YOUR FINAL MAY 17-21** **TOTAL POINTS**	125	
Week Eighteen Day 36 MAY 17-21	**PROCTOR YOUR FINAL MAY 17-21**		

WEEK[7] NINETEEN
MAY 24-28

Work received after MAY 28th, regardless of when it was sent, will NOT be graded.

NAME_____Class_____Date_____

NAME_____Class_____Date_____

NAME_____Class_____Date_____

NAME_____Class_____Date_____

NAME_____Class_____Date_____

NAME_____Class_____Date_____

NAME_____Class_____Date_____

NAME_____Class_____Date_____

NAME_____Class_____Date_____

NAME_____Class_____Date_____

NAME_____Class_____Date_____

NAME_____Class_____Date_____

NAME_____Class_____Date_____

NAME_____Class_____Date_____

NAME_____Class_____Date_____

NAME_____Class_____Date_____

NAME_____Class_____Date_____

NAME_____Class_____Date_____

NAME_____Class_____Date_____

ESSAY PROPOSALS:

3, 4, 5, and 6

PROPOSAL for **Essay 3**: Critical Analysis- select one of the assigned OER readings and express your evaluation of the essay, 1,000 words. **ANSWER THE PROPOSAL QUESTIONS**

Audience & Purpose:
Assume that your reader is not familiar with the reading. However, the reader may have opinions about the topic. The goal of your essay is to share your critical analysis of the arguments in the selected reading in an interesting way.

Structure & Content Checklist
-Write an informative yet creative title for your essay; write an inventive hook as well.
-Identify the selected texts (use rhetorical précis) in the introduction.
-Make sure your thesis statement previews your essay's significance or theme.
-Organize your supporting paragraphs carefully. Include clear topic sentences and transitions.
-You must incorporate quotations and descriptive details from your research in every supporting paragraph.
-Write a strong conclusion that wraps up the essay. You should mention the effect of the story on you as well.
-Edit and proofread your sentences so that they are as clear and correct as possible.
-Include a properly formatted works cited page with the reading listed.
-Format your paper properly: double-spaced, one-inch margins, 12-point font such as Times New Roman.
Required Reading Assignments:
Off the Shelf: A Digital Anthology of Classic and Contemporary Short Stories.
Logan, Shawn, and Heather Thompson-Gillis. Off the Shelf: A Digital Anthology of Classic and Contemporary Short Stories. Columbus State Community College, 2019. OER Commons, https://library.oercommons.org/oh-cr/engl_2261_reader/00_00.html
-***Lumen Learning. Thematic Reading Anthology.*** Lumen Learning, 2018. Identified as a recommended Open Educational Resource by ASCCC OERI, https://courses.lumenlearning.com/readinganthology/
-***Let's Get Writing!*** Browning, Elizabeth, et al. Let's Get Writing!. Virginia Western Community College Educational Foundation, Inc., 2018. LibreTexts, https://human.libretexts.org/Bookshelves/Composition/Introductory_Composition/Let%27s_Get_Writing_(Browning_DeVries_Boylan_Kurtz_and_Burton).

ANSWER THE PROPOSAL QUESTIONS –

1. Which texts did you choose and why?
2. What do you already know about this text and its argument? What do you need to find about its argument?
3. What do you want your reader to learn or understand from your essay about the reading and its main argument?
4. What obstacles or challenges might you face as you write? How will you overcome those?
5. When and where will you write the essay?

PROPOSAL for **Essay 4**: Comparative Analysis (select two of the assigned OER readings and express your comparative evaluation of the two essays) 1,000 words

ANSWER THE PROPOSAL QUESTIONS

Audience & Purpose:

Assume that your reader is not familiar with the readings. However, the reader may have opinions about the topic(s). The goal of your essay is to share your comparative critical analysis of the arguments made, in the two selected readings you choose to compare and contrast, in an interesting way.

Structure & Content Checklist

-Write an informative yet creative title for your essay; write an inventive hook as well.
-Identify the selected texts (use rhetorical précis) in the introduction.
-Make sure your thesis statement previews your essay's significance or theme.
-Organize your supporting paragraphs carefully. Include clear topic sentences and transitions.
-You must incorporate quotations and descriptive details from your research in every supporting paragraph.
-Write a strong conclusion that wraps up the essay. You should mention the effect of the readings on you as well.
-Edit and proofread your sentences so that they are as clear and correct as possible.
-Include a properly formatted works cited page with the readings listed.
-Format your paper properly: double-spaced, one-inch margins, 12-point font such as Times New Roman.

Required Reading Assignments:

Off the Shelf: A Digital Anthology of Classic and Contemporary Short Stories.
Logan, Shawn, and Heather Thompson-Gillis. Off the Shelf: A Digital Anthology of Classic and Contemporary Short Stories. Columbus State Community College, 2019. OER Commons, https://library.oercommons.org/oh-cr/engl_2261_reader/00_00.html

-***Lumen Learning. Thematic Reading Anthology***. Lumen Learning, 2018. Identified as a recommended Open Educational Resource by ASCCC OERI, https://courses.lumenlearning.com/readinganthology/

-***Let's Get Writing!*** Browning, Elizabeth, et al. Let's Get Writing!. Virginia Western Community College Educational Foundation, Inc., 2018. LibreTexts, https://human.libretexts.org/Bookshelves/Composition/Introductory_Composition/Let%27s_Get_Writing_(Browning_DeVries_Boylan_Kurtz_and_Burton).

ANSWER THE PROPOSAL QUESTIONS –

1. Which readings did you choose and why?
2. What do you already know about these readings and their arguments? What do you need to find about their argument?
3. What do you want your reader to learn or understand from your essay about the readings and their main arguments?
4. What obstacles or challenges might you face as you write? How will you overcome those?
5. When and where will you write the essay?

PROPOSAL for **Essay 5**: Persuasive / Argumentative (Argue which one of the readings from the OER textbooks OR chapters from *1984 by George Orwell* has the best argument; it is an effective argument and why…or it is not an effective argument and why) 1,500 words

ANSWER THE PROPOSAL QUESTIONS

Audience & Purpose:

Assume that your reader is not familiar with the readings. However, the reader may have opinions about the topic(s). The goal of your essay is to share your comparative critical analysis of the arguments made, in the two selected readings you choose to compare and contrast, in an interesting way.

Structure & Content Checklist

-Write an informative yet creative title for your essay; write an inventive hook as well.
-Identify the selected texts (use rhetorical précis) in the introduction.
-Make sure your thesis statement previews your essay's significance or theme.
-Organize your supporting paragraphs carefully. Include clear topic sentences and transitions.
-You must incorporate quotations and descriptive details from your research in every supporting paragraph.
-Write a strong conclusion that wraps up the essay. You should mention the effect of the readings on you as well.
-Edit and proofread your sentences so that they are as clear and correct as possible.
-Include a properly formatted works cited page with the readings listed.
-Format your paper properly: double-spaced, one-inch margins, 12-point font such as Times New Roman.

Required Reading Assignments:

Off the Shelf: A Digital Anthology of Classic and Contemporary Short Stories.
Logan, Shawn, and Heather Thompson-Gillis. Off the Shelf: A Digital Anthology of Classic and Contemporary Short Stories. Columbus State Community College, 2019. OER Commons, https://library.oercommons.org/oh-cr/engl_2261_reader/00_00.html

-***Lumen Learning. Thematic Reading Anthology***. Lumen Learning, 2018. Identified as a recommended Open Educational Resource by ASCCC OERI, https://courses.lumenlearning.com/readinganthology/

-***Let's Get Writing!*** Browning, Elizabeth, et al. Let's Get Writing!. Virginia Western Community College Educational Foundation, Inc., 2018. LibreTexts, https://human.libretexts.org/Bookshelves/Composition/Introductory_Composition/Let%27s_Get_Writing_(Browning_DeVries_Boylan_Kurtz_and_Burton~~).~~

ANSWER THE PROPOSAL QUESTIONS –

1. Which readings did you choose and why?
2. What do you already know about these readings and their arguments? What do you need to find about their argument?
3. What do you want your reader to learn or understand from your essay about the readings and their main arguments?
4. What obstacles or challenges might you face as you write? How will you overcome those?
5. When and where will you write the essay?

PROPOSAL for **Essay 6**: Research-based Analysis Essay (Using the readings from the OER textbooks and *1984* by George Orwell, argue a central point or theme that these "texts" have in common and that they attempt to show) minimum 1,500 words **ANSWER THE PROPOSAL QUESTIONS**

Audience & Purpose:
Assume that your reader is not familiar with the readings. However, the reader may have opinions about the topic(s). The goal of your essay is to share your research-based analysis of the arguments made in the five selected readings you choose to analyze, in an interesting way.

Structure & Content Checklist

-Write an informative yet creative title for your essay; write an inventive hook as well.
-Identify the selected texts (use rhetorical précis) in the introduction.
-Make sure your thesis statement previews your essay's significance or theme.
-Organize your supporting paragraphs carefully. Include clear topic sentences and transitions.
-You must incorporate at least **two quotations and descriptive details from your research of the five essays in every supporting paragraph** (in-text quotation, summary, or paraphrase).
-Write a strong conclusion that wraps up the essay. You should mention the effect of the readings on you as well.
-Edit and proofread your sentences so that they are as clear and correct as possible.
-Include a **properly formatted Work Cited page** with the readings listed.
- **MLA format: double-spaced, one-inch margins, 12-point font such as Times New Roman.**
Required Reading Assignments:
The OER textbooks
1984 by George Orwell

ANSWER THE PROPOSAL QUESTIONS –

1. Which readings did you choose and why?
2. What do you already know about these readings and their arguments? What do you need to find about their argument?
3. What do you want your reader to learn or understand from your essay about the readings and their main arguments?
4. What obstacles or challenges might you face as you write? How will you overcome those?
5. When and where will you write the essay?

NAME_____Class_____Date_____

title ___AN INTERESTING TITLE___

I. Introduction

A. hook / opening

-
-

B. context / background / tie-in to thesis

-

C. rough thesis **ALTHOUGH** (subordinate)

- 1) problem; 2) reaction by credible sources; **TRANSITION WORDS/PHRASES** and 3) your opinion on ow best to deal with the problem_____

REMEMBER the FIVE W's and INCLUDE in the 1st Paragraph

REVIEW RHETORICAL CONTEXT

II. Supporting Paragraph 1

A. rough topic sentence _____

B. supporting details / examples / analysis

-
-
-
-

C. concluding sentence / transition to next paragraph _____

III. Supporting Paragraph 2

A. rough topic sentence _____

B. supporting details / examples / analysis

-
-
-
-

C. concluding sentence / transition to next paragraph _____

IV. Supporting Paragraph 3

A. rough topic sentence _____

B. supporting details / examples / analysis

-
-
-
-

C. concluding sentence / transition to next paragraph _____

V. Supporting Paragraph 4

A. rough topic sentence _____

B. supporting details / examples / analysis

-
-
-
-

C. concluding sentence / transition to next paragraph _____

_____ Supporting Paragraph _____ [as many additional support paragraphs as needed]

A. rough topic sentence _____

B. supporting details / examples / analysis

-
-
-
-

C. concluding sentence / transition to next paragraph _____

Conclusion

A. summarize main points

-
-
-

B. restate thesis statement

C. closing lines

For use on the novel, *1984*: SYMBOL TRACKER GRAPHC ORGANIZER template

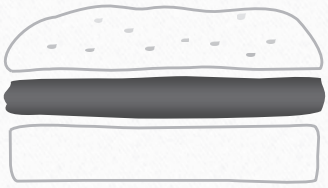
Know	What	Learn		
Author	Title	Quote	Page#	Significance / Meaning

Incorporate the Information

Signal and introduce

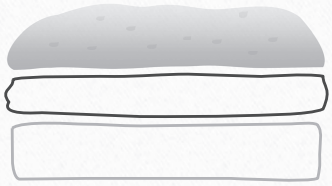
The information
(summary, paraphrase, quotation)

Interpret: explain and connect



The Information

There are three ways to incorporate information.	
Summary	Put only the main ideas from a source into your own words using as few words as possible.
Paraphrase	Put a short passage into your own words, sentence structure, and style without changing the author's original meaning.
Quotation	Copy the source material word for word without changing anything.



Signal & Introduce

A signal phrase is made up of certain information.

"But" suggests a contrast between the previous and next idea.

Author's name

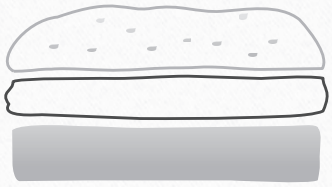
Title of the source

achievers who get overlooked. But according to Susan Cain, in *Quiet: The Power of Introverts in a World that Can't Stop Talking*, mainstream American culture celebrates extroverts, making them more familiar and popular than introverts (182-3). As with anything, we tend to forget, or

ok at people on television, the people we gravitate toward, or the people we want to be,
we can see that we treat introverted and extraverted people very differently.
When you ask most people to li
ith athletes, cheerleaders, and oth

introversion-valuing culture in Cupertino that fosters these successes because the students are proud of "having a lousy football team" (183), and as Chris, one Korean-American student, puts it, "'the really smart people usually have a lot of friends, because they can help people out with their work'" (Cain 183). Perhaps if white American families learn to value quiet people as much as jocks or cheerleaders, then we can make American culture more accepting of introversion. And if we can do that, then the next generation of graduates will remember more of those quiet academic achievers from high school because they will all have the chance to be them.

Some may argue we can't just choose to be more introverted, because we are born one way or the other. While I agree that not all people could be introverts, this argument misses the



Interpretation (Explain & Connect)

Information isn't meaningful by itself. It is the writer's job to make the information meaningful by interpreting it for the reader: to explain the significance of the information, to connect it to other ideas in the paper, and to tell the reader why they should care about it.

Here are some ways to do that:	Explain the information in your own words to clarify what it means to your argument or ideas.
	Analyze the information--agree, disagree, agree with a difference
	Point out to your reader why this information should be meaningful to them.
	Connect the information to an idea you already stated earlier in your paper.
	If the information is supporting an idea you've written, tell the reader what that connection is.
	If the information disagrees with your point of view, tell the reader why you disagree.

Incorporate Information: Summary

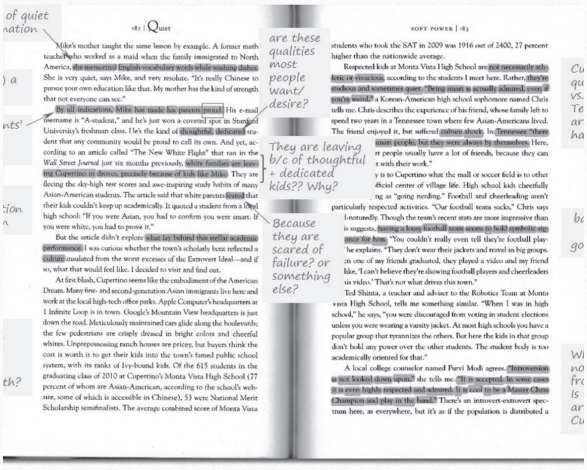
Use summary when you want to include just the main ideas from a source.

Summary is the most common way to incorporate sources into your own writing.

You might summarize the main ideas of an entire article or chapter in a few sentences or short paragraph.

Be concise: use as few words as possible.

Put only the main ideas from a source into your own words.



Incorporate Information: Summary

we look at people on television, the people we gravitate toward, or the people we want to be, then we can see that we treat introverted and extraverted people very differently.

When you ask most people to list the popular kids in high school, they probably fill the list with athletes, cheerleaders, and other extroverted types. It is the introverted academic achievers who get overlooked. But according to Susan Cain, in Quiet: The Power of Introverts in a World that Can't Stop Talking, mainstream American culture celebrates extroverts, making them more familiar and popular than introverts (182-3). As with anything, we tend to forget, or even worse, to fear things we aren't familiar with or don't understand, and American families feel threatened by introverts or cultures that place value on introversion. For example, many white American families are moving away from Cupertino because they are afraid that their children won't be able to compete academically with the determined, high-achieving Asian-

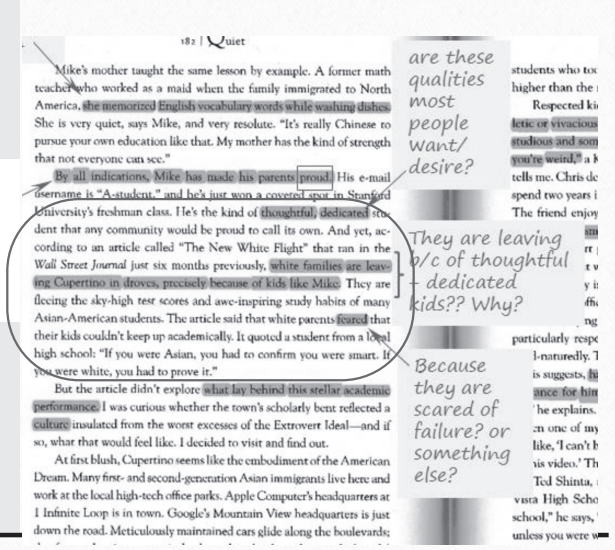
Incorporate Information: Paraphrase

Use paraphrase when you want to use most or all of the information from a short passage from a source.

Change the language and style of a text to make the information of the source more useful to you.

Use paraphrase when you want to include WHAT the original author said, but not HOW they said it.

Use paraphrase to make information fit better into your writing style or to clarify what the original author said for your readers.



Incorporate Information: Paraphrase

achievers who get overlooked. But according to Susan Cain, in Quiet: The Power of Introverts in a World that Can't Stop Talking, mainstream American culture celebrates extroverts, making them more familiar and popular than introverts (182-3). As with anything, we tend to forget, or even worse, to fear things we aren't familiar with or don't understand, and American families feel threatened by introverts or cultures that place value on introversion. For example, many white American families are moving away from Cupertino because they are afraid that their children won't be able to compete academically with the determined, high-achieving Asian-American students in Cupertino's schools (Cain 182). When people feel threatened, they get defensive and try to get away from the threat, but pulling children out of really great schools just because you are afraid of failure seems like a terrible idea. Cain believes that it is an introversion-valuing culture in Cupertino that fosters these successes because the students are proud of "having a lousy football team" (183), and as Chris, one Korean-American student, puts

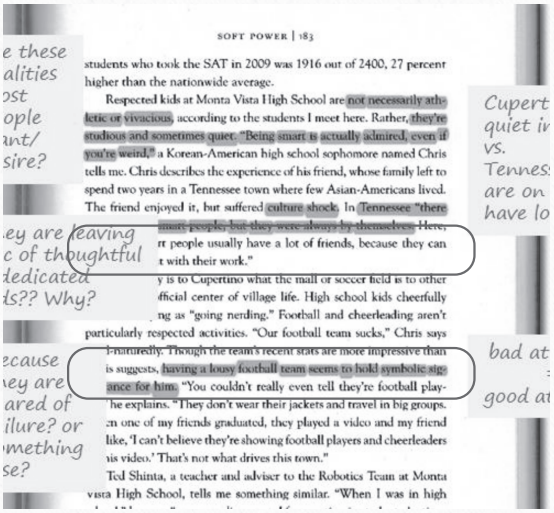
Incorporate Information: Quotation

Use quotation when you want to include exactly what a source says without making any style, word, or other changes.

Quotations are exact copies.

Quotations should only be used when everything the writer said is important to your paper, or when changing the writer's style or language makes it less significant to your own writing.

Use quotation when you want to include WHAT the original author said exactly HOW they said it.



SOFT POWER | 183

students who took the SAT in 2009 was 1916 out of 2400, 27 percent higher than the nationwide average.

Respected kids at Monta Vista High School are not necessarily athletic or vivacious, according to the students I meet here. Rather, they're studious and sometimes quiet. "Being smart is actually admired, even if you're weird," a Korean-American high school sophomore named Chris tells me. Chris describes the experience of his friend, whose family left to spend two years in a Tennessee town where few Asian-Americans lived. The friend enjoyed it, but suffered culture shock. In Tennessee "there [illegible] people, but they were always by themselves. Here, [illegible] people usually have a lot of friends, because they can [illegible] with their work."

[illegible]y is to Cupertino what the mall or soccer field is to other [illegible]fficial center of village life. High school kids cheerfully [illegible]ng as "going nerding." Football and cheerleading aren't particularly respected activities. "Our football team sucks," Chris says [illegible]-naturedly. Though the team's recent stats are more impressive than is suggests, having a lousy football team seems to hold symbolic significance for him. "You couldn't really even tell they're football players," he explains. "They don't wear their jackets and travel in big groups. [illegible]n one of my friends graduated, they played a video and my friend like, 'I can't believe they're showing football players and cheerleaders [illegible]is video.' That's not what drives this town."

Ted Shinta, a teacher and adviser to the Robotics Team at Monta Vista High School, tells me something similar. "When I was in high

Incorporate Information: Quotation

American students in Cupertino's schools (Cain 182). When people feel threatened, they get defensive and try to get away from the threat, but pulling children out of really great schools just because you are afraid of failure seems like a terrible idea. Cain believes that it is an introversion-valuing culture in Cupertino that fosters these successes because the students are proud of "having a lousy football team" (183), and as Chris, one Korean-American student, puts it, "'the really smart people usually have a lot of friends, because they can help people out with their work'" (Cain 183). Perhaps if white American families can learn to value quiet, introverted people as much as jocks or cheerleaders, then we can change mainstream American culture to be more accepting of introversion. And if we can do that, then the next generation of graduates will remember more of those quiet academic achievers from high school because they will all have the chance to be them.

When you ask most people to list the popular kids in high school, they probably fill the list with athletes, cheerleaders, and other extroverted types. It is the introverted academic

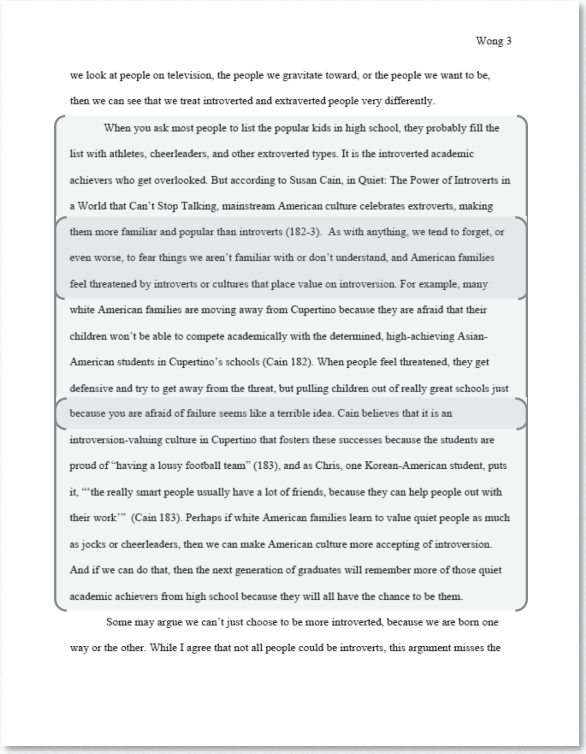
Review

SUMMARY

PARAPHRASE

QUOTATION

When you ask most people to list the popular kids in high school, they probably fill the list with athletes, cheerleaders, and other extroverted types. It is the introverted academic achievers who get overlooked. But according to Susan Cain, in Quiet: The Power of Introverts in a World t[hat] Can't Stop Talking, **mainstream American culture celebrates extroverts, making them more familiar and popular than introverts (182-3).** As with anything, we tend to forget, or even worse, to fear things we aren't familiar with or don't understand, and American families feel threatened by introverts or cultures that place value on introversion. For example, **many white American families are moving away from Cupertino because they are afraid that their children won't be able to compete academically with the determined, high-achieving Asian-American students in Cupertino's schools (Cain 182).** When peo[ple] feel threatened, they get defensive and try to get away from the [threat, b]ut pulling children out of really great schools just because you [are] afraid of failure seems like a terrible idea. Cain believes that it is an introversion-valuing culture in Cupertino that fosters these successes because the students are proud of **"having a lousy football team" (183),** and as Chris, one Korean-American student, puts it, **"'the really smart people usually have a lot of friends, because they can help people out with their work'" (Cain 183).** Perhaps if white American families can learn to value quiet, introverted people as much as jocks or cheerleaders, then we can change mainstream American culture to be more accepting of introversion. And if we can do that, then the next generation of graduates will remember more of those quiet academic achievers from high school because they will all have the chance to be them.



Wong 3

we look at people on television, the people we gravitate toward, or the people we want to be, then we can see that we treat introverted and extraverted people very differently.

When you ask most people to list the popular kids in high school, they probably fill the list with athletes, cheerleaders, and other extroverted types. It is the introverted academic achievers who get overlooked. But according to Susan Cain, in Quiet: The Power of Introverts in a World that Can't Stop Talking, mainstream American culture celebrates extroverts, making them more familiar and popular than introverts (182-3). As with anything, we tend to forget, or even worse, to fear things we aren't familiar with or don't understand, and American families feel threatened by introverts or cultures that place value on introversion. For example, many white American families are moving away from Cupertino because they are afraid that their children won't be able to compete academically with the determined, high-achieving Asian-American students in Cupertino's schools (Cain 182). When people feel threatened, they get defensive and try to get away from the threat, but pulling children out of really great schools just because you are afraid of failure seems like a terrible idea. Cain believes that it is an introversion-valuing culture in Cupertino that fosters these successes because the students are proud of "having a lousy football team" (183), and as Chris, one Korean-American student, puts it, "'the really smart people usually have a lot of friends, because they can help people out with their work'" (Cain 183). Perhaps if white American families learn to value quiet people as much as jocks or cheerleaders, then we can make American culture more accepting of introversion. And if we can do that, then the next generation of graduates will remember more of those quiet academic achievers from high school because they will all have the chance to be them.

Some may argue we can't just choose to be more introverted, because we are born one way or the other. While I agree that not all people could be introverts, this argument misses the

Name _____
Date _____

RHETORICAL PRÉCIS

Purpose: Upon completion of this activity, students will first **consider** the précis through the precise description of each sentence's content, then **comprehend** the précis through the included example, and lastly students will **construct** a précis of their own using either the attached essay or an essay that they are currently reading. **This should take approximately 1 hour to complete.**

A rhetorical précis differs from a summary in that it is a less neutral, more analytical condensation of both the content and method of the original text. If you think of a summary as primarily a brief representation of what a text says, then you might think of the rhetorical précis as a brief representation of what a text both says and does. Although less common than a summary, a rhetorical précis is a particularly useful way to sum up your understanding of how a text works rhetorically (*Reading Rhetorically* 62).

THE STRUCTURE OF A RHETORICAL PRÉCIS

Sentence One: Name of author (and a brief fact to establish credibility), type and title of work, date in parentheses; a rhetorically active verb, and a **THAT** clause containing the major assertion (thesis statement) in the text.

Sentence Two: An explanation of **how** the author develops and supports the thesis. What mode(s) and kinds of evidence does the author use? (Your explanation is usually presented in the same chronological order that the items of support are presented in the work.) Avoid merely summarizing what the author **says**.

Sentence Three: A statement of the author's apparent purpose, followed by an "in order to" or "so that" phrase in which you explain what the author wants the audience to do or feel as a result of reading (or hearing) the work.

Sentence Four: A description of the author's tone and the intended audience and/or the relationship the author establishes with the audience.

THE FINISHED PRODUCT

> In her article "Who Cares if Johnny Can't Read?" (1997) Larissa MacFarquhar, a staff writer for the *New Yorker*, asserts **that** Americans are reading more than ever despite claims to the contrary and that it is time to reconsider why we value reading so much, especially certain kinds of "high culture" reading. (2) MacFarquhar supports her claims about American reading habits with facts and statistics that compare past and present reading practices, and she challenges common assumptions **by** raising questions about reading's intrinsic value. (3) Her **purpose** is to dispel certain myths about reading **in order to** raise new and more important questions about the value of reading and other media in our culture. (4) She seems to have a young, hip, somewhat irreverent audience in mind because her tone is sarcastic, and she suggests that the ideas she opposes are old-fashioned positions.
>
> *from* Bean, John C., Virginia A. Chappell, and Alice M. Gillam. *Reading Rhetorically*, Brief Edition. New York: Pearson/Longman, 2004. P. 63

Name _____
Date _____

Now create a rhetorical précis of your own using an essay you are currently reading for your English class. Use the sentence starters and word banks below to help you.

RHETORICAL PRÉCIS SENTENCE STARTERS

Sentence One (Who/What?) _____, _____,
(author's full name) (credibility)

in the _____,
(A) (title)

_____ that _____
(B)

_____.

Sentence Two (How?) _____ supports his/her _____
(author's last name) (B)

by (see C) _____

_____.

Sentence Three (Why?) The author's purpose is to _____
(D)

_____ in order to / so that _____

_____.

Sentence Four (To Whom?) The author writes in/uses a (an) _____ tone for
(E)

_____
(audience)

Name _____

Date _____

Word Bank *– some possibilities*

A	B	C	D	E
article blog book book review column essay editorial	analyzes, analysis, argues, argument, asserts, assertion, claims, defines, definition, explains, explanation, interprets, interpretation, questions, suggests, suggestion, theorizes, theory	**Modes:** comparing, contrasting, telling, explaining, illustrating, demonstrating, defining, describing, listing **Types of Evidence:** analogy, hypothetical situations, factual examples, expert testimony, statistics, personal/anecdotal experience	challenge clarify complicate convince deconstruct extend illustrate inform persuade point out show suggest	angry blunt casual discouraged formal humorous neutral provocative sarcastic

*Adapted by Sarah L. Martin from an earlier version created by Micah Jendian.

I know what it says…but what does it *do*?

*The following verbs will be helpful when analyzing what an author is *doing* (the rhetorical moves he/she is making), rather than what he/she is *saying*.

Acknowledges
Amplifies
Analyzes
Argues
Articulates
Asserts
Blends
Challenges
Clarifies
Compares
Compiles
Concludes
Constructs
Contrasts
Debates
Deconstructs
Defends
Defines
Differentiates
Discusses
Dissects
Distinguishes
Establishes
Evaluates
Exemplifies
Explains
Forecasts
Gathers
Generalizes
Identifies
Illustrates
Incorporates
Inspects
Integrates
Interprets
Introduces
Justifies
Models
Navigates
Organizes
Outlines
Persuades
Predicts
Presents
Proposes
Proves
Qualifies
Questions
Substantiates
Suggests
Summarizes
Theorizes
Traces
Uses

Name _____

Date _____

An Author's Tone

*Here are some examples of the kinds of tone an author can take and the different ways that readers can interpret them. Note that by using the negative connotation as opposed to the neutral connotation, a reader can get across his/her opinions of the author in a rhetorically subtle way.

Tone	Neutral Connotation	Negative Connotation
Angry	Irritated, vexed, indignant	Worked up, offended, furious
Biased	One-sided, partial	Warped, twisted, myopic
Blunt	Frank, candid, direct, plain-spoken	Brutal, cruel, tactless, caustic
Casual	Informal, easy-going	Slick, careless, unprofessional
Challenging	Provocative, defiant, questioning	Argumentative, insulting
Humorous	Amusing, funny, jovial, joking	Absurd, ridiculous, ludicrous, silly
Intellectual	Intelligent, knowledgeable	Egghead, pedantic, know-it-all
Neutral	Impartial, unbiased, open-minded, objective	Disengaged, unengaged, amoral, apathetic
Personable	Friendly, good-natured, affable	Chummy, overly-familiar
Sad	Dispirited, discouraged, unhappy	Pitiful, pathetic, bitter
Sarcastic	Satirical, disparaging, scornful, contemptuous	Insulting, offensive, ill-tempered
Thoughtful vs. Thoughtless	Profound, careful, well-reasoned	Imprudent, rash, tactless

NAME_____Class_____Date_____

NAME_____Class_____Date_____

NAME_____Class_____Date_____

BLANK PAGE

THE RHETORICAL PRÉCIS

A rhetorical précis (pronounced *pray-see*) differs from a summary in that it is a less neutral, more analytical condensation of both the content and method of the original text. If you think of a summary as primarily a brief representation of what a text says, then you might think of the rhetorical précis as a brief representation of what a text both says and does. Although less common than a summary, a rhetorical précis is a particularly useful way to sum up your understanding of how a text works rhetorically.

THE STRUCTURE OF A RHETORICAL PRÉCIS

Sentence One: Name of author, genre, and title of work, date in parentheses; a rhetorically active verb; and a THAT clause containing the major assertion or thesis in the text.

Sentence Two: An explanation of how the author develops and supports the thesis.

Sentence Three: A statement of the author's apparent purpose, followed by an "in order to" phrase.

Sentence Four: A description of the intended audience and/or the relationship the author establishes with the audience.

CLASSIC RHETORICAL PRÉCIS SENTENCE STARTERS

Sentence One (Who/What?)

_____, in the _____ _____ ,
(Author) (A) (Title, punctuated correctly)

_____ that _____
(B) (major assertion/thesis statement)

_____.

Sentence Two (How?)

_____ supports his/her _____ by _____
(Author's Last Name) (B) (C)

_____

_____

Sentence Three (Why?)

The author's purpose is to _____
(D)

_____ in order to / so that _____

_____.

Sentence Four (To Whom?)

The author writes in _____tone for _____.
(E) (audience)

Word Bank *– some possibilities (see additional handouts)*

A	B	C	D	E
article, book review, essay, column, editorial	argues, argument, asserts, assertion, suggests, suggestion, claims, questions, explains, explanation	comparing, contrasting, telling, explaining, illustrating, demonstrating, defining, describing, listing	show point out suggest inform persuade convince	Formal informal sarcastic humorous contemptuous

Précis Examples

A. Sheridan Baker, in his essay "Attitudes" (1966), asserts that writers' attitudes toward their subjects, their audiences, and themselves determine to a large extent the quality of their prose. Baker supports this assertion by showing examples of how inappropriate attitudes can make writing unclear, pompous, or boring, concluding that a good writer "will be respectful toward his audience, considerate toward his readers, and somehow amiable toward human failings" (58). His purpose is to make his readers aware of the dangers of negative attitudes in order to help them become better writers. He establishes an informal relationship with his audience of college students who are interested in learning to write "with conviction" (55).

B. Toni Morrison, in her essay "Disturbing Nurses and the Kindness of Sharks" (2001), implies that racism in the United States has affected the craft and process of American novelists. Morrison supports her implication by describing how Ernest Hemingway writes about black characters in his novels and short stories. Her purpose is to make her readers aware of the cruel reality of racism underlying some of the greatest works of American literature in order to help them examine the far-reaching effects racism has not only on those discriminated against but also on those who discriminate. She establishes a formal and highly analytical tone with her audience of racially mixed (but probably mainly white), theoretically sophisticated readers and critical interpreters of American literature.

C. Sandra M. Gilbert, professor of English at the University of California, Davis, in her essay “Plain Jane’s Progress” (1977), suggests that Charlotte Brontë intended *Jane Eyre* to resemble John Bunyan’s *Pilgrim’s Progress* in that Jane’s pilgrimage through a series of events based on the enclosure and escape motif eventually lead toward the equality that Brontë herself sought. Gilbert supports this conclusion by using the structure of the novel to highlight the places Jane has been confined, the changes she undergoes during the process of escape, and the individuals and experiences that lead to her maturation concluding that "this marriage of true minds at Ferndean – this is the way" (501). Her purpose is to help readers see the role of women in Victorian England in order to help them understand the uniqueness and daring of Brontë’s work. She establishes a formal relationship with her audience of literary scholars interested in feminist criticism who are familiar with the work of Brontë, Bunyan, Lord Byron and others and are intrigued by feminist theory as it relates to Victorian literature.

D. In her article "Who Cares if Johnny Can't Read?" (1997), Larissa MacFarquhar asserts that Americans are reading more than ever despite claims to the contrary and that it is time to reconsider why we value reading so much, especially certain kinds of "high culture" reading. MacFarquhar supports her claims about American reading habits with facts and statistics that compare past and present reading practices, and she challenges common assumptions by raising questions about reading's instrisic value. Her purpose is to dispel certain myths about reading in order to raise new and more important questions about the value of reading and other media in our culture. She seems to have a young, hip, somewhat irreverent audience in mind because her tone is sarcastic, and she suggests that the ideas she opposes are old-fashioned positions.

E. Douglas Park, in his essay “Audiences” (1994), suggests that teaching audience is an essential but elusive aspect of teaching writing. Park develops this idea by exploring different definitions of audience, looking at how a text itself can delineate audience, and then discussing specific strategies writers can use to create contexts for audience. His purpose is to help teachers of writing understand and teach the different aspects of audience in order that they can help students improve the sense of audience in their writing. Park establishes an informal relationship with teachers who are interested in strengthening their students’ weak writing.

The Rhetorical Précis Cont'—a Breakdown of B (see previous page)

SENTENCE 1 – include the following: • the name of author, • a phrase describing the author (optional), • the type and title of work, the date of work (inserted in parentheses), • a rhetorically accurate verb (such as "assert," "argue," "suggest," "imply," "claim," etc.) that describes what the author is doing in the text, • a THAT clause in which you state the major assertion (thesis statement/claim) of the author's text.	EXAMPLE: Toni Morrison, a well-known scholar in the humanities, in her essay, "Disturbing Nurses and the Kindness of Sharks," **implies** THAT racism in the United States has affected the craft and process of American novelists.

SENTENCE 2 : An explanation of **how** the author develops and/or supports the thesis (for instance, *comparing and contrasting, defining, narrating, illustrating, defining, using humor or sarcasm, relating personal experience, depending on facts /statistics /opinion*, etc.). Consider the author's organization, use of evidence, and/or strategies used to construct his/her argument. Your explanation is usually presented in the same chronological order that the items of support are presented in the work.	EXAMPLE: Morrison supports her implication by **describing** how Ernest Hemingway writes about black characters and by **illustrating** his strategies for plot development seen within his novels and short stories.

SENTENCE 3: A statement of the author's apparent purpose, followed by an IN ORDER TO phrase in which you explain what the author wants the audience to do or feel as a result of reading the work.	EXAMPLE: Her purpose is to make her readers aware of the cruel reality of racism underlying some of the greatest works of American literature IN ORDER TO help them examine the far-reaching effects racism has not only on those discriminated against but also on those who discriminate.

SENTENCE 4: A description of the intended audience and the relationship the author establishes with the audience.	EXAMPLE: She establishes a formal and highly analytical tone with her audience of racially-mixed, theoretically-sophisticated readers and critical interpreters of American literature.

Additional Templates for the Rhetorical Précis (Don't always sound the same)

Provided below are three templates you can refer to when using the rhetorical précis form. You should use these for guidance, but use your best judgment about how to form sentences appropriate to the text and/or author you write about.

1. (Author's credentials), (author's first and last name), **in his/her** (type of text), (title of text), **published in** (publishing info), **addresses the topic of** (topic of text) **and argues that** (argument).
2. **S/he supports this claim by**_____, **then**_____, **and finally**_____.
3. (Author's last name)**'s purpose is to** (author's purpose in writing) **in order to** (change in reader/society the author wants to achieve).
4. **He/she adopts a(n)** _____ **tone for his/her audience, the readers of** (*publication*) **and others interested in the topic of**_____.

1. **In** the (type of text), (title of text) ((year)), author (author's first and last name), (author's credentials), **asserts that** (argument) and **suggests** (explanation of sub-claims or resolution).
2. **S/he backs up this claim by doing the following: first, s/he** _____; **next, s/he**_____; **last, s/he**_____**.**
3. (Author's last name) **appears to write in hopes of** (author's purpose in writing) **in order to** (change in reader/society the author wants to achieve.
4. **Because of the author's** _____ **tone, it seems as if s/he writes for a** _____ **and** ____ **audience.**

1. **In his/her** (type of text) (title of text) ((year)), (author's credentials) (author's first and last name) **asserts that** (argument) **by addressing** _____, _____, and ____.
2. **By supplying the reader with information about** _____ **and** _____, (author's last name) **builds his/her claims about** _____.
3. (Author's name) **wishes to convey to readers the importance of** (author's purpose in writing) **in order to** (change in reader/society the author wants to achieve).
4. **The author's audience likely consists of those interested in** _____ **as is evident through his/her references to** _____ **and** _____; **s/he addresses readers with a tone that is** _____ **and** _____.

Name_____ Class_____
Date_____

Name_____ Class_____
Date_____

Name_____ Class_____
Date_____

Name_____ Class_____
Date_____

BLANK PAGE

INTRODUCTION TO ARGUMENT AND RHETORIC

What is an argument?

An argument is not a fight or a debate. When we think of an argument we might imagine a disagreement between people, when in fact, an argument may not imply discord at all. An argument might even be creative, productive and educational. It involves reasonable minds seeking the best solution to a problem or conflict. An argument is a search for truth and a desire to resolve unnecessary messes. Difficulty arises in that there is always tension between truth and persuasion. (Definition from Bean & Ramage 2001.)

The relationship between argument and rhetoric

Every act of communication attempts to persuade a particular audience to understand an idea or point of view put forth by the communicator. Thus, argument is the process of persuading an audience to understand and/or behave in an intended manner (see claims). Aristotle, the ancient Greek Godfather of rhetoric, described speech and writing as distinct entities. The art and science of persuading through speech he called *dialectic* and persuading through writing he called *rhetoric*. They overlap considerably.

Rhetoric

Rhetoric is defined as discovering *in the particular case* the available means of persuasion. A very modern way of saying *in the particular case* is *context*. The question of persuasion always comes down to: what will work in this context? As all two-parent children know, what persuades one parent, does not persuade the other. So, for arguments to be persuasive, there must be context-appropriate means. Here are some other things to know about arguments based on Aristotle's taxonomy.

Appeals

Persuasion is brought on by proofs, or appeals, invented by the author in each context. A skilled author consciously builds these elements into the argument in ways that will most effectively persuade in the particular case. A weakness of much student writing is that they engage one appeal too heavily and ignore the others. Writers might focus heavily on logos appeals and leave pathos and ethos to chance. Speakers might focus primarily on pathos and mythos and leave logos weak, hoping to persuade by the power of their passions. Effective arguments seek to balance the appeals. The appeals are:

- Logos: appeals to logic using reasoning
- Ethos: the persuasive appeal of one's character
- Pathos: the appeal to emotion
- Mythos: appeals using narratives of cultural heritage or social memberships

Logos

For the ancient Greeks, logos meant more than logic or reasoning alone: it meant "thought plus action"; "thought" being the ideas themselves and "action" being the way in which those ideas are presented to the audience. Logos appeals to patterns, conventions, and modes of reasoning (Covino and Jolliffe 17). How the information is presented, then, matters as much as what the information is. (See "The Science of Why

We Don't Believe Science" as corroboration of this:
http://motherjones.com/politics/2011/03/denial-science-chris-mooney.)
(Description adapted from http://papyr.com/hypertextbooks/comp1/logos.htm.)

Facts, by themselves, are not necessarily appeals to logos. 50,000, The Goldilocks Number, is a great example of how facts and statistics are often making other kinds of appeals. (Source http://www.youtube.com/watch?v=a_eJm-T65AI.)

Ethos
Ethos, the ethical appeal, is based on the character, credibility, or reliability of the writer. There are many ways to establish good character and credibility as an author:

- Use credible, reliable sources to build your argument; cite the sources properly.
- Respect the reader by stating the opposing position accurately.
- Establish common ground with your audience. Most of the time, this can be done by acknowledging values and beliefs shared by those on both sides of the argument. Thus, mythos might establish ethos.
- If appropriate, disclose personal motivation for making the argument.
- Organize your argument in a logical, easy to follow manner. There are many patterns that might work—chronological, Toulmin, inductive, deductive, etc.
- Proofread: careless mistakes cast doubt on the reliability of the author.

(Description adapted from http://owl.english.purdue.edu/owl/owlprint/588/.)

Pathos
Pathos, or the emotional appeal, focuses on the audiences' needs and emotional sensibilities; it appeals to the amygdala brain. Argument emphasizes reason, but reason relies on emotion. For example, telling the story of a single child who has been abused, stimulating an audiences feelings of empathy, may be more persuasive than simply stating the number of children abused each year, giving a human face to the numbers.

Only use an emotional appeal if it truly supports the claim you are making, not as a way to distract from the real issues of debate. An argument should never use emotion to misrepresent the topic or frighten people. Many fallacies work on false pathos appeals.
(Description adapted from http://owl.english.purdue.edu/owl/owlprint/588/.)

Mythos
Modern rhetoricians have added Aristotle's description of mythos as an appeal. "Proof by mythos assumes that people value their membership in a society and share in its cultural heritage. Mythos is the sum total of stories, values, faith, feelings, and roles that make up the social character of a people. Proof by mythos often calls upon patriotism, cultural pride, and heroes or enemies as evidence" (383). Much of pop culture is appealing to mythos. Proof by mythos most often uses narrative as its evidence. However, a story need not be repeated in full. Clear references to a story that everyone is familiar with is sufficient to evoke the feelings of kinship and shared values. These stories may involve historical(George Washington at Valley Forge), economic (Bill Gates the great innovator), or religious values (The courage and self sacrifice of the Pilgrims). Proof by mythos urges opponents to see that as members of a society and citizens of a nation, they share a common history and common values and so are not so

different after all. Everyone of good will wants the best for both themselves and their neighbors. (Description adapted from Osborn, Michael and Suzanne Osborn. *Public Speaking.* Boston: Houghton Mifflin, 1988.)

Types of Claims

A **claim** is the concise summary, stated or implied, of the argument's main idea. Many arguments have more than one claim. Claims must be credibly supported through the process of argumentation to be persuasive. Aristotle noted that the kinds of claims most writers/speakers make fall into one of three categories. Although many scholars say there are four (or more) types of claims, they are essentially breaking these three types into smaller chucks, which doesn't seem necessary in most cases. There are:

- claims to determine the nature or quality of a thing, person, event, etc. (evaluation, reviews, definitions, eulogies, etc)
- claims to determine the significance of facts—past and scientific (forensics)
- claims to determine future actions (recommendations, policy proposals, etc.)

An **assumption** is an unstated opinion that is part of the argument. Nearly all arguments contain assumptions. Part of the process of critical reading must is uncovering assumption.

A **belief** (religious, moral, cultural, ethical) is not an argument. Neither are personal likes or dislikes. These cannot be argued and should not be considered part of argument. Beliefs are based on certain assumptions or axioms which need not be proved (and are also not successfully argued).

Prejudice is an uninformed opinion because it is based upon insufficient or unexamined evidence. Human beings have many prejudices. However, a prejudice that persists in the face of overwhelming evidence to the contrary may suggest a person's unwillingness to search for truth and may even indicate a severe mental or emotional handicap and inability to reason.

(Claim definitions is from an unsourced handout.)

An **implicit** argument is not stated outright, but rather the conclusion should be understood based on the claims, appeals and reasoning made by the author.

An **explicit** claim or conclusion is clear and obvious. The author expresses all detail in a way that leave no doubt to the intended meaning.

Concession: When you concede a point in an argument, you are saying that you actually agree with your opponent on a particular issue. Remember that this is not a sign of weakness. In fact, you are strengthening your ethos appeal because you seem a reasonable person willing to see more than one side of the argument.

Refutation: When you deliberately, directly attack an opponent's argument, point by point, you are said to be "refuting" the argument.

Anticipating and addressing **counter-arguments:** When making an argument, you must remain aware of what points your opponents will likely take exception to. If you can anticipate what the likely objections will be, and then address them in your argument, you'll likely strengthen your position.

(These terms found at http://www.writingcentre.ubc.ca/workshop/tools/argument.htm.)

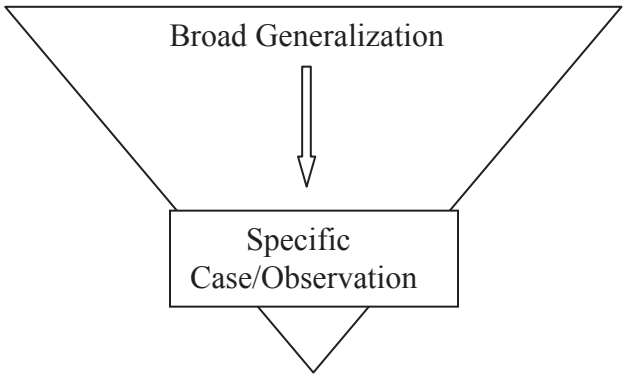
Deductive and Inductive Reasoning represent the two basic ways of presenting an argument. Deductive reasoning begins with a generalization and progresses to a specific case. Inductive reasoning begins with a specific case or observation and progresses toward a generalization. Since the type of reasoning used determines how claims are made and supported, understanding the differences between inductive and deductive reasoning is necessary for responding critically to written arguments. Many academic essays contain both patterns.

Deductive: When it rains, John's old car won't start. It's raining. Therefore, John's old car won't start. (Applies a broad generalization to a specific case.)

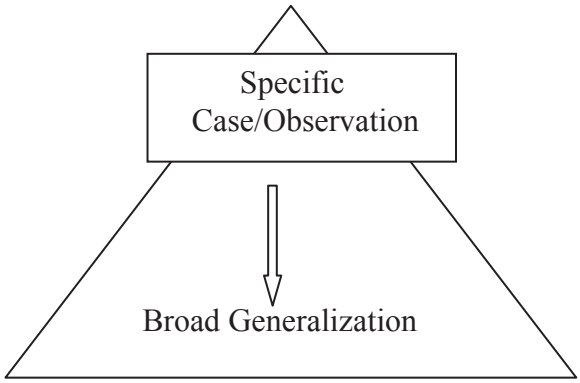
Inductive: John's old car won't start. It's raining. Therefore, John's old car won't start when it's raining. (Uses a specific case to reach a generalization.)

What we think of as formal logic is typically deductive. In our everyday reasoning, however, we more often use inductive reasoning: "An inconsiderate driver just cut me off! The driver is from New Jersey. Therefore, all drivers from New Jersey are inconsiderate drivers." Here are a few graphic representations of reasoning patterns.

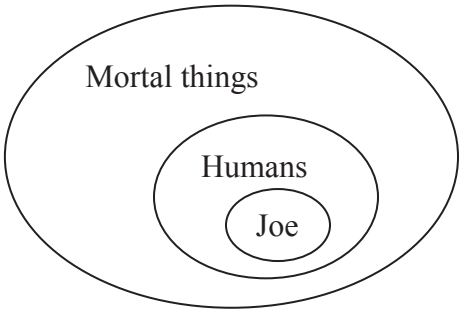
Deductive Reasoning



Inductive Reasoning



Deductive reasoning can also be illustrated in terms of larger and smaller classes. Compare this example to the graphic at the right: All humans are mortal. Joe is a human. Therefore, Joe is mortal.



Inductive/Deductive concepts presented here are adapted from Katherine J. Mayberry's *Everyday Arguments: A Guide to Writing and Reading Effective Arguments* and *The Little, Brown Handbook, Eighth Edition.*

Thesis Statement / Essay Topic #1: The Forced Repression of Natural Impulses in 1984

Nearly every aspect of the society presented in 1984 by George Orwell is controlled, including the most natural impulses of sex and love. The suppression of these innate urges is encouraged through a program instituted by various forms of media in society in 1984 by George Orwell that propagates mistrust so severe that even mothers and fathers cannot trust their own offspring—another supposedly natural bond and impulse. Throughout the novel there are many examples of oppression of natural reactions and they cause a number of problems, not just for the main characters, but for the society at large. For this essay, you could provide detailed examples of how natural impulses are stifled and what consequences there are.

Thesis Statement / Essay Topic #2: The Lack of Privacy and The Effect of No Individualism

Personal privacy and space is never granted throughout 1984. Every person is always subject to observation, even by their own family members and friends. Furthermore, since Big Brother is always watching and the Thought Police are always on the lookout, it is impossible for any kind of individualism to flourish. For this essay you can look at the ways this occurs and how various characters attempt (successfully or not) to subvert it. Then move out to consider how this lack of privacy (and by proxy, individualism) influences individuals and society as a whole.

Thesis Statement / Essay Topic #3: The Role and Representation of Women in 1984

Although it's often considered to be an "easy" topic choice for a paper, examining the role of women would make for an excellent essay, especially since many of things that make women what they are in many novels (adhering to ideas of romantic love, sex, femininity, marriage, etc) are subverted by the totalitarian society. For this essay, look at the depictions of women, keeping in mind such issues as the Junior Anti-Sex League, Winston's Wife who is the "human soundtrack," and others. All of the women or groups of women presented offer a very twisted view of all of the things typically associated with women in literature. Look at why this is and offer numerous examples.

Thesis Statement / Essay Topic #4: The Power of Words and Rhetoric in 1984

Rhetoric, words, and language have enormous power in this society. Consider the phrase, "War is Peace, Freedom is Slavery, and Ignorance is Strength" as well as the fact that the state of war and who it is with is constantly shifting. In this society (much like ours) reality is based on information and Orwell's novel, the information is all related by words. The power of language in this novel (just as in Animal Farm,

another novel by George Orwell) is one of the most potent forces that exists and as a result, the state goes through great lengths to influence and control language. For this essay, find a number of examples of contradictory, misleading, or otherwise bad rhetoric and how it is used to manipulate the population. A good essay might include three examples and then use one paragraph for each to fully pick apart the language and discuss the effects it has.

Thesis Statement / Essay Topic #5: 1984 in Historical Context: How Current Events Shaped the Themes in the Novel

In some cases, it is not always feasible or worth it to consider too heavily the time period during which a novel was written. This is not the case in 1984. In fact, the historical context is of the utmost importance as the threat of totalitarianism, fascism, and domination based on skilled rhetoric was at the forefront of public fears during Orwell's time. Written in 1949, 1984 reflects the period as fascist empires were growing and the effects of others were becoming more clear with each passing day, such as was the case Germany. For this essay, make sure you include some biographical information about Orwell and what he witnessed during his lifetime and make reference to the many fascist regimes that are reflected in the novel.

George Orwell

George Orwell (born June 25, 1903, Motihari, Bengal, India—died January 21, 1950, London, England) was an English novelist, essayist, and critic famous for his profoundly influential novels *Animal Farm* (1945) and *Nineteen Eighty-four* (1949), which examine the dangers of totalitarian rule. Orwell wrote many other works, from an account of his experiences in the Spanish Civil War (*Homage to Catalonia* [1938]) to essays on political language,

TABLE OF CONTENTS

- Introduction
- Early life: From colonial India to England and Burma
- Against imperialism and rejection of the bourgeois
- From *The Road to Wigan Pier* to World War II
- *Animal Farm* and *Nineteen Eighty-four*

Known best for his powerful anti-utopian novels *Animal Farm* (1945) and *Nineteen Eighty-four* (1949), English author George Orwell came to be regarded as a prophetic voice in 20th-century literature.

English cuisine, and how to make the perfect cup of tea. Yet it was his two anti-utopian novels that solidified his reputation as an almost prophetic voice in 20th-century literature.

(*Read Britannica's essay "War Stories: 13 Modern Writers Who Served in War."*)

Born Eric Arthur Blair, Orwell never entirely abandoned his original name, but his first book, *Down and Out in Paris and London*, appeared in 1933 as the work of George Orwell (he took his surname from the beautiful River Orwell in East Anglia). In time his nom de plume became so closely attached to him that few people but relatives knew his real name was Blair. The change in name corresponded to a profound shift in Orwell's lifestyle, in which he changed from a pillar of the British imperial establishment into a literary and political rebel.

Early life: From colonial India to England and Burma

He was born in Bengal, India, into the class of sahibs (a term used in colonial India to address or refer to a European of social status). His father was a minor British official in the Indian Civil Service; his mother, of French extraction, was the

daughter of an unsuccessful teak merchant in Burma (now Myanmar). Their attitudes were those of the “landless gentry,” as Orwell later called lower-middle-class people whose pretensions to social status had little relation to their income. Orwell was thus brought up in an atmosphere of impoverished snobbery. After returning with his parents to England, he was sent in 1911 to a preparatory boarding school on the Sussex coast, where he was distinguished among the other boys by his poverty and his intellectual brilliance. He grew up a morose, withdrawn, eccentric boy, and he was later to tell of the miseries of those years in his posthumously published autobiographical essay, *Such, Such Were the Joys* (1953).

Orwell won scholarships to two of England’s leading schools, Wellington and Eton, and briefly attended the former before continuing his studies at the latter, where he stayed from 1917 to 1921. Aldous Huxley (who would later write his own dystopian masterpiece, *Brave New World*) was one of his masters, and it was at Eton that Orwell published his first writing in college periodicals. Instead of matriculating at a university, Orwell decided to follow family tradition and, in 1922, went to Burma as assistant district superintendent in the Indian Imperial Police. He

served in a number of country stations and at first appeared to be a model imperial servant. Yet from boyhood he had wanted to become a writer, and when he realized how much against their will the Burmese were ruled by the British, he felt increasingly ashamed of his role as a colonial police officer. Later he was to recount his experiences and his reactions to imperial rule in his novel *Burmese Days* (1934) and in two brilliant autobiographical sketches, "A Hanging" (1931) and "Shooting an Elephant" (1936), classics of expository prose in which Orwell describes what he saw of "the dirty work of Empire at close quarters" and the dehumanizing effects of imperialism on colonizer and colonized alike.

Against imperialism and rejection of the bourgeois

In 1927 Orwell, on leave to England, decided not to return to Burma, and on January 1, 1928, he took the decisive step of resigning from the imperial police. Already in the autumn of 1927 he had started on a course of action that was to shape his character as a writer. Having felt guilty that the barriers of race and caste had prevented his mingling with the Burmese, he thought he could expiate some of his guilt by immersing himself in the life of the poor and outcast people of Europe. Donning ragged clothes, he went into the East End of London to live in cheap lodging houses among laborers and beggars; he spent a period in the impoverished sections of Paris and worked as a dishwasher in French hotels and restaurants; he tramped the roads of England with professional vagrants and joined the working-class people of London in their annual exodus to work in the hopfields of Kent.

Those experiences gave Orwell the material for *Down and Out in Paris and London*, in which actual incidents are rearranged into something like fiction. The book's publication in 1933 earned him some initial literary recognition. The following year Orwell's first novel, *Burmese Days*, established the pattern of his subsequent fiction in its portrayal of a sensitive, conscientious, and emotionally isolated individual who is at odds with an oppressive or dishonest social environment. The main character of *Burmese Days* is a minor administrator who seeks to escape from the dreary and narrow-minded chauvinism of his fellow British colonialists in Burma. His sympathies for the Burmese, however, end in an unforeseen personal tragedy. The protagonist of Orwell's next novel, *A Clergyman's Daughter* (1935), is an

unhappy spinster who achieves a brief and accidental liberation in her experiences among some agricultural laborers. *Keep the Aspidistra Flying* (1936) is about a literarily inclined bookseller's assistant who despises the empty commercialism and materialism of middle-class life but who in the end is reconciled to bourgeois prosperity by his forced marriage to the girl he loves.



Orwell and his son

George Orwell and his wife, Eileen O'Shaughnessy Blair, adopted their son, Richard Horatio Blair, in 1944.

This last novel drew upon Orwell's experiences working in a Hampstead bookshop in London, where he met his first wife, Eileen O'Shaughnessy, an Oxford graduate, poet, and psychologist from a well-to-do family. They married in 1936 and settled in the village of Wallington, where they lived periodically for roughly the next 10 years. The nature of their relationship has been contested by various biographers. Orwell was undoubtedly a demanding husband with rigid notions about domesticity; he also continued to pursue other women. However, Eileen played an important role in his writing, serving as his typist and copy editor and influencing his ideas, including his work on *Animal Farm*. Their only child, Richard Horatio Blair (whom the couple adopted in 1944 when he was a few weeks old), maintained that his mother was Orwell's intellectual equal. Nevertheless, certain aspects of their marriage and some sentiments expressed in Orwell's private writings convey a blind spot in his views on power relations and gender roles.

Orwell's revulsion against imperialism led not only to his personal rejection of a bourgeois lifestyle but to a political reorientation as well. Immediately after returning from Burma he called himself an anarchist and continued to do so for several years. During the 1930s, however, he began to consider himself a socialist, though he was too libertarian in his thinking ever to take the further step—so common in the period—of declaring himself a communist. A number of his later essays, in particular "Why I Write" (1946) and his preface to the Ukrainian edition (1947) of *Animal Farm*, document his political evolution during this time. In the latter piece he wrote,

Up to 1930 I did not on the whole look upon myself as a Socialist. In fact I had as yet no clearly defined political views. I became pro-Socialist more out of disgust with the way the poorer section of the industrial workers were oppressed and neglected than out of any theoretical admiration for a planned society.

CITATION INFORMATION
ARTICLE TITLE: George Orwell
WEBSITE NAME: Encyclopaedia Britannica
PUBLISHER: Encyclopaedia Britannica, Inc.
DATE PUBLISHED: 15 September 2026
URL: https://www.britannica.com/biography/George-Orwell
ACCESS DATE: October 07, 2026

1984 Close Reading Questions

Part 1 Chapters I-III (pages 1-37)

1. What do you learn about George Orwell from his biography page?

2. What do you learn about Winston in the first chapter?

3. What do you learn about the society in which Winston lives in the first chapter?

4. Who are the "Thought Police"? What is "Thoughtcrime"?

5. "He tried to squeeze out some childhood memory that should tell him whether London had always been quite like this…But it was no use, he could not remember" (3).
"To begin with, he did not know with any certainty that this was 1984. It must be round about that date, since he was fairly sure that his age was thirty-nine, and he believed that he had been born in 1944 or 1945; but it was never possible nowadays to pin down any date within a year or two" (7). (6). What literary terminology does this exemplify? Explain.
Consider your parents, grandparents…do they tell childhood memories? Do they know what used to be where? What is wrong with Winston/society given these two passages?

6. What is "Newspeak"? How does it work?

7. Explain the 3 party slogans.

8. What is ironic about the 4 ministries?

9. Why would the Party allow the vices described on page 5?

10. "This was not illegal (nothing was illegal, since there were no longer any laws), but if detected it was reasonably certain that it would be punished by death, or at least by twenty-five years in a forced-labor camp" What literary terminology does this exemplify? Explain.

11. "Actually he was not used to writing by hand. Apart from very short notes, it was usual to dictate everything into the speakwrite…" (7). What are the pros and cons to written versus oral communication?

12. Anything disturbing about what Winston writes in the diary? What significance does the diary have?

13. Why does Winston have a conflict with women?

14. Contrast how the narrator describes the girl of 27 and O'Brien.

15. What is the Two Minutes Hate? For what purpose would a government have it?

16. Who is enemy #1? For what purpose would a government show his face? What is the name of the underground resistance group? What is the name of the resistance leader's literature?

17. "A day never passed when spies and saboteurs acting under his directions were not unmasked by the Thought Police" (13). "…in spite of the endless arrests and confessions and executions, to be sure that the Brotherhood was not simply a myth" (17). For what purpose would the government find agents of the Brotherhood if there wasn't one?

18. How does Goldstein, who existed long before know Newspeak, use it more than any Party member normally would?

19. What does it mean to be vaporized?

20. How does the Party use children?

21. "We shall meet in the place where there is no darkness" (25). This is an example of what literary device?

22. What is INGSOC and its sacred principles?

23. How are his mom and sister significant to Winston?

24. According to page 34, explain the war situation.

25. "Who controls the past, controls the future: who controls the present controls the past." What does this passage mean?

26. Explain "doublethink".

27. What is Winston's problem with the Party's claims?

Part 1 Chapters IV-VIII (37-104)

28. Explain the "memory hole".

29. Explain Winston's job at the Ministry of Truth. Why would a government bother with such matters? What is Winston's analysis of his job?

30. Explain this passage:, "And the Ministry had not only to supply the multifarious needs of the Party, but also to repeat the whole operation at a lower level for the benefit of the proletariat" (43).

31. Who would be the proles (proletariats) of 1984's society? Our society? Why would they have proletarian literature? What makes it different? What does this say about our society (43, 53, 71)?

32. How does the party address political offenders (44)?

33. What does Winston's reference to Comrade Ogilvy tell us about information provided by governments (46)?

34. How will the Eleventh Edition of the Newspeak Dictionary be different (51)? For what purpose would a government want to alter the language? How does it affect society?

35. Why would a government want "Orthodoxy" (53)?

36. Explain the author's purpose of bringing up chocolate rations (58-59).

37. Who are the "Spies"? Why (63)?

38. Who is the "Human sound track"? (66)

39. What is meant by the phrase "If there is hope it lies in the proles" (69)? Explain the paradox: "Until they become conscious they will never rebel, and until after they have rebelled they cannot become conscious" (70).

40. What is ironic about the description of the capitalist (73)?

41. "Under the spreading chestnut tree/I sold you and you sold me:/There lie they, and here lie we/Under the spreading chestnut tree" (77). What might this foreshadow?

42. What is the significance to "Jones, Aaronson, and Rutherford" (78)?

43. "Freedom is the freedom to say that two plus two makes four. If that is granted, all else follows" (81).

44. For what purpose would the Party expect members to only be alone when sleeping? (82)

45. What seems unusual about the "streamers" and the proles (84)?

46. What is the significance to the paperweight (95-6)?

47. What are the words to St. Clement's tune (99)?

Part 2 Chapters I-VIII (105-184)

48. What made work difficult for Winston as you begin Part 2?

49. What is odd about Winston's interactions with Julia?

50. "Winston followed her, he found they were in a natural clearing…ripping off her scarlet sash…produced a small slab of chocolate" (121). To what biblical reference do they passages refer?

51. Why would Winston tell Julia the more promiscuous she is "the more I love you" (125)?

52. How would you describe Julia?

53. How does Julia compare/contrast to Katharine?

54. What is the significance to the conversation between Winston and Julia about hiking with Katharine (134-5)?

55. What was "as though they were intentionally stepping nearer to their graves" (140)?

56. What does the room above Mr. Charrington's shop provide (142)?

57. What does Winston call "Of all horrors in the world" (144)?

58. For what purpose does Hate Week seem to serve (148-)?

59. In what month did Winston and Julia first meet in the hallway? When is it now in the text (150)?

60. How does the concept of "illusion versus reality" connect with Winston (151-153)?

61. "Who cares? It's always one bloody war after another, and one knows the news is all lies anyway…I'm quite ready to take risks, but only for something worth while…" (154-5). How do Julia and Winston differ in their perspectives on the government's tampering with history?

62. How is Winston's encounter with O'Brien in the hallway different than with Julia (158-9)?

63. What is meant by "the last step" that Winston "accepts" (159)?

64. What does Winston remember about his family (160)?

65. What is Winston's conclusion to the Party and feelings? What does he realize about the proles (165)?

66. What is "real betrayal" (166)?

67. What literary device is imployed when Julia says, "They can't get inside your head" (166)?

68. What does O'Brien reveal to Winston (171)?

69. What is the one thing Julia is not prepared to sacrifice (173)?

Part 2 Chapter IX-Part 3 Chapter II (184-260)

70. What does Chapter 2 of *The Theory and Practice of Oligarchical Collectivism* explain (185)?

71. How were the three superstates formed (185)?

72. About what do the superstates fight (187)?

73. Which four territories provide the "bottomless reserve of cheap labor" (187)? What is ironic about the exploited labor (188)?

74. What is the primary aim of modern warfare (188)?

75. What cannot "survive in a strictly regimented society" (189)?

76. "For if leisure and security were enjoyed by all alike, the great mass of human beings who are normally stupefied by poverty would become…", what (190)? Why would this be a problem?

77. What would happen if the masses were too comfortable (191)?

78. What is the purpose to deliberately have a chronic shortage of the necessities of life (191)?

79. A party member "must have the mentality appropriate to a state of war" meaning what (192)?

80. What does the word "spurious" (192) mean?

81. What is "opposed to the most fundamental principles of Ingsoc" (193)? Why?

82. What are the "two aims of the Party" (193)?

83. What would happen if citizens were allowed contact with foreigners (196)?

84. "In Oceania the prevailing philosophy is called Ingsoc, in Eurasia it is called Neo-Bolshevism, and in Eastasia it is called by a Chinese name usually translated as Deathworship…The citizen is not allowed to know anything of the tenets of the other two philosophies, but he is taught to execrate them as barbarous outrages upon morality and common sense. Actually the three philosophies are barely distinguishable…" (196-197). What else could Orwell be referencing besides political ideology?

85. What does the word "imposture" (199) mean?

86. "In our own day…" how is the war being waged (199)?

87. How does "War is Peace" work (199)?

88. Who instigated revolutions historically? For what reason (202-203)?

89. What is "totalitarian" (205)?

90. What are the "four ways in which a ruling group can fall from power" (206)?

91. What is said about oppression (207)?

92. What is the problem (207)?

93. What percentage of the population is the Inner Party? Outer Party? The Proles? How does this relate to the Occupy movement of today? The college educated? Society's working class?

94. Why does the Party not concern itself with the Proles but with Party members (210)?

95. What is expected of Party members (211)?

96. Explain “Crimestop” (212).

97. Why is alteration of the past necessary (212)?

98. What does “Doublethink” mean (214)?

99. Who is Mr. Charrington (224)?

100. What happened to Parsons (233)?

101. “They got me a long time ago” (238)…what is meant by this phrase?

102. Why is confessing to anything and everything insufficient (242-)?

103. What is O’Brien saying about reality vs illusion (249)?

104. What does O’Brien say was the error of the Inquisition (253)?

Part 3 Chapters III-IV (261-297)

105. According to O’Brien, why does the Party seek power (263)? How does it differ from Winston’s response (262)?

106. What is “solipsism” (266)?

107. According to O’Brien what else does the Party have planned for its citizens (267)?

108. What does Winston believe will defeat the Party (270)?

109. What brought Winston to tears (273)?

110. What does it mean to “capitulate” (276)?

111. What is the purpose to Room 101? What is its significance? How does he attempt to escape (282-)?

112. Describe Winston’s life… at the Chestnut Tree? What is a “sinecure”? Any other details… (287-)?

113. What is revealed when Winston sees Julia again (292)?

114. What does it mean, “He loved Big Brother” (297)? Given the possibilities, why would the author chose this ending?

Sample Argument Paper

Guided by journalism's code of ethics—accuracy, objectivity, and fairness—print news reporters have gathered and delivered stories according to what editors decide is fit for their readers. Except for op-ed pages and letters to the editor, print news has traditionally had a one-sided relationship with its readers. The print news media's reputation for objective reporting has been held up as "a stop sign" for readers, sending a clear message that no further inquiry is necessary (Weinberger). With the rise of the Internet, however, this model has been criticized by journalists such as Dan Gillmor, founder of the Center for Citizen Media, who argues that traditional print journalism treats "news as a lecture," whereas online news is "more of a conversation" (xxiv). Print news arrives on the doorstep every morning as a fully formed lecture, a product created without participation from its readership. By contrast, online news invites readers to participate in a collaborative process—to question and even help produce the content.

One of the most important advantages online news offers over print news is the presence of built-in hyperlinks, which carry readers from one electronic document to another. If readers are curious about the definition of a term, the roots of a story, or other perspectives on a topic, links provide a path. Links help readers become more critical consumers of

Jacobs does not need a citation for common knowledge.

Transition moves from Jacobs's main argument to specific examples.

Marginal annotations indicate MLA-style formatting and effective writing.

Sample Argument Paper

information by engaging them in a totally new way. For instance, the link embedded in the story "Window into Fed Debate over a Crucial Program" (Healy) allows readers to find out more about the trends in consumer spending and to check the journalist's handling of an original source (see Fig. 1). This kind of link gives readers the opportunity to conduct their own evaluation of the evidence and verify the journalist's claims.

Sample Argument Paper

But economists greeted the news with a small cheer because sales excluding automobiles actually grew in September, suggesting that consumer spending was stabilizing.

Over all, retail sales fell 1.5 percent in September from a month earlier, the Commerce Department reported, better than an anticipated decline of 2.1 percent.

Retail sales excluding automobiles and parts grew 0.5 percent, largely because of higher sales at gas stations and grocery stores.

Auto dealers bore the brunt of the month's declines.

Consumers swamped dealerships in late July and August to take advantage of the government's $3 billion cash-for-clunkers program, which offered rebates of up to $4,500 to entice people to swap their older cars for more fuel-efficient models.

Sales at auto dealers surged in August, but fell 11 percent in September.

A version of this article appeared in print on page B3 of the New York edition.

INSIDE NYTIMES.COM

Timothy Winters / Ian Thomas
Service Sector Statistics Division
(301) 763-2713

CB09-154

U.S. Census Bureau News
U.S. Department of Commerce · Washington, D.C. 20233

FOR IMMEDIATE RELEASE

WEDNESDAY, OCTOBER 14, 2009 AT 8:30 A.M. EDT

ADVANCE MONTHLY SALES FOR RETAIL TRADE AND FOOD SERVICES

SEPTEMBER 2009

The U.S. Census Bureau announced today that advance estimates of U.S. retail and food services sales for September, adjusted for seasonal variation and holiday and trading-day differences, but not for price changes, were $344.7 billion, a decrease of 1.5 percent (±0.5%) from the previous month and 5.7 percent (±0.7%) below September 2008. Total sales for the July through September 2009 period were down 6.6 percent (±0.3%) from the same period a year ago. The July to

Sample Argument Paper

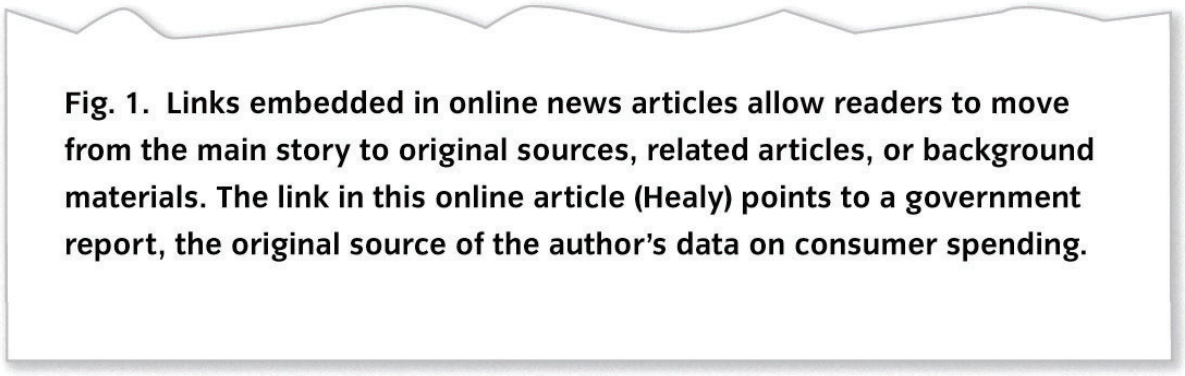


Fig. 1. Links embedded in online news articles allow readers to move from the main story to original sources, related articles, or background materials. The link in this online article (Healy) points to a government report, the original source of the author's data on consumer spending.

Sample Argument Paper

Links provide a kind of transparency impossible in print because they allow readers to see through online news to the "sources, disagreements, and the personal assumptions and values" that may have influenced a news story (Weinberger). The International Center for Media and the Public Agenda underscores the importance of news organizations letting "customers in on the often tightly held little secrets of journalism." To do so, they suggest, will lead to "accountability and accountability leads to credibility" ("Openness"). These tools alone don't guarantee that news producers will be responsible and trustworthy, but they encourage an open and transparent environment that benefits news consumers.

Not only has technology allowed readers to become more critical news consumers, but it also has helped some to become news producers. The Web gives ordinary people the power to report on the day's events. Anyone with an Internet connection can publish on blogs and Web sites, engage in online discussion forums, and contribute video and audio recordings. Citizen journalists with laptops, cell phones, and digital camcorders have become news producers alongside large news organizations.

Jacobs clarifies key terms (*transparency* and *accountability*).

Source is cited in MLA style.

Jacobs develops the thesis.

Sample Argument Paper

Not everyone embraces the spread of unregulated news reporting online. Critics point out that citizen journalists are not necessarily trained to be fair or ethical, for example, nor are they subject to editorial oversight. Acknowledging that citizen reporting is more immediate and experimental, critics also question its accuracy and accountability: "While it has its place . . . it really isn't journalism at all, and it opens up information flow to the strong probability of fraud and abuse. . . . Information without journalistic standards is called gossip," writes David Hazinski in the *Atlanta Journal-Constitution* (23A). In his book *Losing the News*, media specialist Alex S. Jones argues that what passes for news today is in fact "pseudo news" and is "far less reliable" than traditional print news (27). Even a supporter like Gillmor is willing to agree that citizen journalists are "nonexperts," but he argues that they are "using technology to make a profound contribution, and a real difference" (140).

Citizen reporting made a difference in the wake of Hurricane Katrina in 2005. Armed with cell phones and laptops, regular citizens relayed critical news updates in a rapidly developing crisis, often before traditional journalists were even on the scene. In 2006, the enormous contributions of

Opposing views are presented fairly.

Jacobs counters opposing arguments.

A vivid example helps Jacobs make his point.

Sample Argument Paper

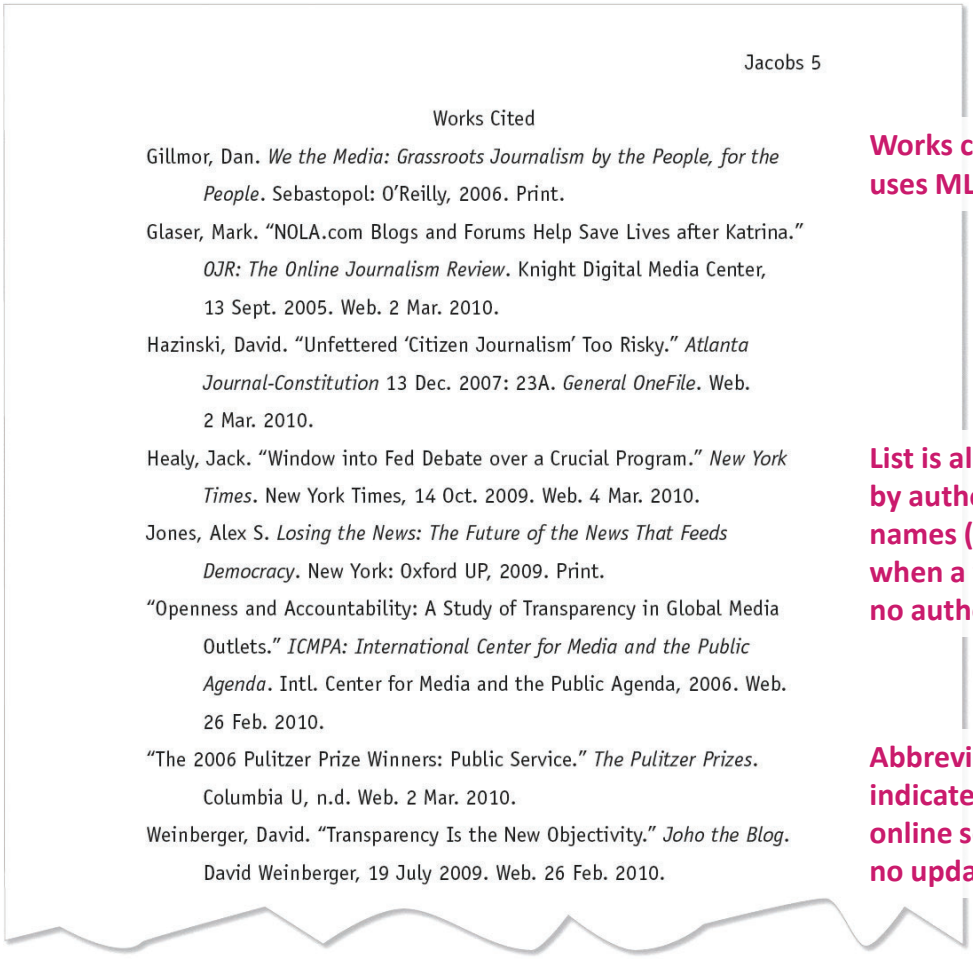
Jacobs uses specific evidence for support.

Conclusion echoes the thesis without dully repeating it.

citizen journalists were recognized when the New Orleans *Times-Picayune* received the Pulitzer Prize in public service for its online coverage—largely citizen-generated—of Hurricane Katrina. In recognizing the paper's "meritorious public service," the Pulitzer Prize board credited the newspaper's blog for "heroic, multi-faceted coverage of [the storm] and its aftermath" ("2006 Pulitzer"). Writing for the *Online Journalism Review*, Mark Glaser emphasizes the role that blog updates played in saving storm victims' lives. Further, he calls the *Times-Picayune*'s partnership with citizen journalists a "watershed for online journalism."

The Internet has enabled consumers to participate in a new way in reading, questioning, interpreting, and reporting the news. Decisions about appropriate content and coverage are no longer exclusively in the hands of news editors. Ordinary citizens now have a meaningful voice in the conversation—a hand in deciding what's "fit to print." Some skeptics worry about the apparent free-for-all and loss of tradition. But the expanding definition of news provides opportunities for consumers to be more engaged with events in their communities, their nations, and the world.

Sample Argument Paper



Jacobs 5

Works Cited

Gillmor, Dan. *We the Media: Grassroots Journalism by the People, for the People*. Sebastopol: O'Reilly, 2006. Print.

Glaser, Mark. "NOLA.com Blogs and Forums Help Save Lives after Katrina." *OJR: The Online Journalism Review*. Knight Digital Media Center, 13 Sept. 2005. Web. 2 Mar. 2010.

Hazinski, David. "Unfettered 'Citizen Journalism' Too Risky." *Atlanta Journal-Constitution* 13 Dec. 2007: 23A. *General OneFile*. Web. 2 Mar. 2010.

Healy, Jack. "Window into Fed Debate over a Crucial Program." *New York Times*. New York Times, 14 Oct. 2009. Web. 4 Mar. 2010.

Jones, Alex S. *Losing the News: The Future of the News That Feeds Democracy*. New York: Oxford UP, 2009. Print.

"Openness and Accountability: A Study of Transparency in Global Media Outlets." *ICMPA: International Center for Media and the Public Agenda*. Intl. Center for Media and the Public Agenda, 2006. Web. 26 Feb. 2010.

"The 2006 Pulitzer Prize Winners: Public Service." *The Pulitzer Prizes*. Columbia U, n.d. Web. 2 Mar. 2010.

Weinberger, David. "Transparency Is the New Objectivity." *Joho the Blog*. David Weinberger, 19 July 2009. Web. 26 Feb. 2010.

Works cited page uses MLA style.

List is alphabetized by authors' last names (or by title when a work has no author).

Abbreviation "n.d." indicates that the online source has no update date.

TIMED WRITING EXAM examples and advice. TIPS. Instructions

In-Class Timed Essay	Instructions – Three Hour of Writing Time; notes are <u>not</u> allowed	
	"A secret of America's success, ambition both prods us to achievement and condemns us to failure. It prods people to take risks and exert themselves. Yet because everyone can be someone, the competition to rise above the crowd is unrelenting and often ruthless." • Do you agree or disagree with this writer? • Support your position with reasons, explanations, and examples.	From infancy to adulthood, advertising is in the air Americans breathe, the information we absorb, almost without knowing it. It floods our mind with pictures of perfection and goals of happiness easy to attain. . . . We are feeding on foolery, of which a steady diet, for those who feed on little else, cannot help but leave a certain fuzziness of perception. –Barbara Tuchman Write a well-organized and fully developed essay in which you do the following: • Select and discuss some specific examples of advertising that illustrate what Tuchman calls "pictures of perfection and goals of happiness." • Explain how such advertisements can lead to a certain "fuzziness of perception," a distorted picture of reality. • Discuss what you consider to be some of the important effects of widespread and pervasive advertising on individuals here in America.
	We expect our ties with our immediate family to extend throughout the lifetimes of the people involved. This expectation is by no means always fulfilled, as rising divorce rates and family break-ups indicate. Nevertheless, we still theoretically marry "until death do us part" and the social ideal is a lifetime relationship. Whether this is a proper or realistic expectation of a society in high transience is debatable. The fact remains, however, that family links are expected to be long term if not lifelong, and considerable guilt attaches to the person who breaks off such a relationship. *Future Shock, Alvin Toffler* Write a well-organized and fully developed essay in which you do the following: o Discuss how marriage as an institution in America is changing; o Identify some of the signs that marriages are no longer expected to last a lifetime; o Explain the possible social effects of viewing marriage as a less than permanent relationship.	. "Cheating in school reflects a basic confusion in society. By emphasizing the wrong things in student testing, we end up inviting a culture of compromise. Teachers are particularly frustrated when parents reveal at home some pride in beating the system - cheating on income taxes, fooling a boss or supervisor, taking supplies from a workplace to use at home yet want teachers to come down hard on students who cheat." • Drawing from your own experiences, explain whether you agree or disagree with this writer that society has created a "culture of compromise" resulting from the mixed messages students receive from people around them. • Be sure to support your position with reasons, explanations, and examples.

ENGL-C1000-D3420: RAMSER 153

OUTLINE

title _____

I. Introduction

A. hook / opening

INTRODUCE THE ISSUE IN PROMPT

•

B. context / background / tie-in to thesis **5 Ws**

•

•

C. rough thesis _____

REFERENCE and RESPOND to PROMPT

Although…..

however….

so,……

Does this sentence add information?
Use: moreover, furthermore, additionally, or another addition transition.

Does the sentence contrast or contradict?
Use: however, on the other hand, in contrast, or another contrasting transition.

Are you writing something that happens in order?
Use: next, then, or consider using time order like first, second, third, and finally.

Does this sentence add evidence?
Use: for example, consequently, for this reason, or another consequence transition.

Does the sentence emphasize an idea?
Use: obviously, especially, as a rule, particularly or another emphasizing transition.

II. Supporting Paragraph 1

A. rough topic sentence

As we try to understand the ….

To (reference author's name if included)…

[it means x, y, z….but to a, b, c, it means…]

B. supporting details / examples / analysis

•

•

•

•

C. concluding sentence / transition to next paragraph

III. Supporting Paragraph 2

A. rough topic sentence

At first,….

B. supporting details / examples / analysis

Transition Word List

Words to Show Contrast	Words to Add to an Idea	Words That Show Consequence	Words That Add Emphasis
although	additionally	accordingly	admittedly
besides	also	as a result	above all
conversely	again	because	as a rule
however	as well as	consequently	as usual
in contrast	besides	due to	assuredly
in comparison	comparatively	for this reason	certainly
instead	consequently	for this purpose	chiefly
likewise	coupled with	hence	especially
nevertheless	correspondingly	otherwise	granted
on the one hand…on the other hand	furthermore	since	generally speaking
on the contrary	in addition	so then	for the most part
other than	indeed	subsequently	in this situation
outside of	in fact	therefore	no doubt (undoubtedly)
rather	identically	thereupon	obviously
similarly	likewise	this is why	of course
yet	moreover	thus	ordinarily
still	similarly	wherefore	particularly
whereas	whereas		singularly
			unquestionably
			usually

OUTLINE

-
-
-

C. concluding sentence / transition to next paragraph

_____

IV. Supporting Paragraph 3

A. rough topic sentence

Second, …._____

B. supporting details / examples / analysis

-
-
-
-

C. concluding sentence / transition to next paragraph

_____

Use a Variety of Words When Citing Exampl

especially	for one thing	in particular (particularly)	specifically
chiefly	as an illustration	markedly	this can be seen in
for/as an example	illustrated with/by	namely	such as
for instance	in this case	including	

V. Supporting Paragraph 4

A. rough topic sentence

Third, ….

_____

B. supporting details / examples / analysis

-
-
-
-

C. concluding sentence / transition to next paragraph

_____

Use Different Words to Order Events and Sequence Time

first... second... third...	currently	with this in mind	in turn
generally... furthermore... finally	during	for now	later on
in the first place... also... lastly	earlier	immediately	meanwhile
to be sure... additionally... lastly	eventually	in the meantime	next
first... just in the same way... finally	finally	for the time being	then
basically... similarly... as well as	first of all	the next step	simultaneously
afterward	to begin with	in conclusion	soon
at first	in the first place	in time	while

OUTLINE

Supporting Paragraph _____ [as many additional support paragraphs as needed]

A. rough topic sentence

_____

B. supporting details / examples / analysis

-
-
-
-

C. concluding sentence / transition to next paragraph

_____

Conclusion

A. summarize main points

-
-
-

B. restate thesis statement

_____

C. closing lines

Use Interesting Words When Summarizing

after all	in any event	in other words	on balance
all in all	in brief	in short	that is (that is to say)
all things considered	in conclusion	in brief	therefore
briefly	in essence	in summary	to put it differently
by and large	indeed	in the final analysis	to sum up
hence	on the whole	in the long run	to summarize
in any case	overall	namely	finally

SUMMARIZE and PREDICT



The simple future with **will** is one of the ways that we can make predictions. We can use this form to make almost any prediction about the future, whether we are talking about tomorrow or a hundred years from now.

Predictions based on existing evidence
If we want to make a prediction based on a situation that we can see right now, we must use the future with **going to**.

Testing a Working Thesis

Once you have come up with a working thesis, you can use the following questions to evaluate it.

- Does your thesis answer a question, propose a solution to a problem, or take a position in a debate?
- Does the thesis require an essay's worth of development? Or will you run out of points too quickly?
- Is the thesis too obvious? If you cannot come up with interpretations that oppose your own, consider revising your thesis.
- Can you support your thesis with the evidence available?
- Can you explain why readers will want to read an essay with this thesis? Can you respond when a reader asks "So what?"

Sentence Frames

Sentence frames provide an opportunity for students to use key vocabulary while providing a structure that may be higher than what they could produce on their own. For example, if students are to compare two ocean creatures, they might say something like "Whales have lungs, but fish have gills." In the preceding sentence, the simple frame is "_____ have _____, but _____ have _____. Note the sentence can be filled in with any content; this differs from closed sentences that often have only a few possibilities.

To increase the complexity of the sentence, we can change the frame to incorporate a different structure and higher-level academic terms. Note how the following examples increase the level of language used:

- _____ have _____, however _____ have _____.
- Whereas _____have _____, _____have _____.
- Despite the fact that _____ have _____, _____ have _____.

Sentence Starters

Similar to sentence frames, sentence starters provide a partial frame for students to begin their sentence or idea. However, sentence starters only begin the idea, and students must complete the idea from there. For example, students sequencing a series of events might use the following sentence starters in their oral or written summaries:

- The first thing that happened was ...
- After that ...
- The following important event was ...
- Earlier in the story ...
- Immediately following that ...

Sample signal words and phrases:

- **Cause and effect:** If ... then, for this reason, so, because, one reason for, thus, consequently, accordingly
- **Description and elaboration:** Includes, belongs, is called, explain, for example, in other words, described, such as

NAME_____ Class_____ Date_____

A leading scientist noted that in attempting to solve major problems that confront our world today, we turn to those things that we do best, and our strength is science and technology. A noted philosopher, however, has observed that almost all our major problems involve human behavior; consequently, our major problems cannot be solved by science and technology, but rather we must change human behavior.

Write a well-organized and fully developed essay in which you do the following:
- Contrast the positions of the scientist and the philosopher by selecting a major societal problem (for example, world hunger, disease, AIDS, war, global warming, etc) and discussing the role of technology and then the role of changing human behavior in solving the problem.
- Take a position about whether this problem is best solved through the use of technology or through the adjustment of human behavior, supporting your position with convincing details.

NAME_____ Class_____ Date_____

NAME_____ Class_____ Date_____

NAME_____ Class_____ Date_____

NAME_____ Class_____ Date_____

NAME_____ Class_____ Date_____

Lassen Community College
Exam Certification Cover Sheet

Proctor Certification (Required):

I affirm that I am an authorized proctor and that I am not a friend, relative, coworker, or subordinate of the person taking this exam. I certify that the enclosed exam has been administered in the manner described in the Exam Certification Cover Sheet and was completed and collected in the time period specified. I will return the exam directly to the instructor as stated below.

The exam was given on: Date (mm/dd/yy): _____ Start Time: _____ End Time: _____

Proctor Name (please print): _____ Proctor Signature: _____

Name of Institution: _____

I further certify that I have reviewed the student's ID and affirm that the person who took this exam is the enrolled student

Proctor Initials: _____

Student, Course and Exam Information

Student's Last Name	MI	First Name	Student ID

Course	Section Number	Instructor
ENGL C1000	D3420	RAMSER

Deadline	Exam Date (date/range of dates when incarcerated students should take exam: ☐ Must be received by: _____ Comments:
Format	Type: ☐ Midterm ☑ Final Format: ☑ Open book/notes ☐ Closed book/notes ☐ May use Calculator ☐ Scantrons: Time allotted for exam (hours/minutes): 2 hours
Return	Please return this certification and exam to the LCC Correspondence Office, attention to the appropriate instructor: ☑ USPS MAIL Lassen Community College Correspondence Office Atten: Instructor's Name PO Box 3000 Susanville, CA 96130 ☐ Special Delivery Address FedEx, DHL, etc... Lassen Community College Correspondence Office Atten: Instructor's Name 478-200 Hwy 139 Susanville, CA 96130

**See reverse side for guidelines

SPRING final exam: Range: MAY 17-21, 2027 (week 17-18)

Must be received by MAY 28, 2027 (week 19)

Proctoring Guidelines

Thank you for assisting Lassen Community College students in their quest for education. The following instructions will provide you with important information regarding Lassen Community College proctoring guidelines.

- Exams (midterms or finals) will be sent approximately four weeks prior to the exam due dates. Packets will be routed via each location's College Coordinator. Exams will include the exam cover sheet, exam, scantrons (if needed) and any additional information by the instructor. Exams will arrive by course, individually addressed to the students.

- Please inspect each exam envelope to ensure completeness immediately.

- Exams must be stored in a secured area until exams are administered.

- Students are responsible for scheduling exam appointments with the proctor. Acceptance of late exams will be determined by each instructor.

- Student should arrive for testing with:
  - proper identification
  - a suitable writing utensil
  - book and/or notes as approved by instructor

- Administering the exam:
  - Student must enter full name and use the LCC id number not a social security number.
  - Student should be supervised by the proctor at all times and should be in a quiet space where there is little to no distraction.
  - Use of only materials addressed in the exam envelope is permitted. If additional paper for Math or essays is needed please accommodate.

- Completion of exam:
  - The proctor should initial scantrons and all essay pages submitted.
  - Please do not forget to complete the proctor agreement portion of the Exam Certification Cover Sheet.
  - Please be sure that the entire exam and scantrons are returned and place back into the envelope the exam was received in.

Returning untimely exams or incomplete exam envelopes will result in adverse results. It is the proctor's responsibility to ensure all exams are returned to the LCC Correspondence Office, to the address on the cover sheet, on or before the instructor's deadline.

The LCC Correspondence Staff looks forward to working with you!

TIMED WRITING EXAM RUBRIC

Score of 6: Superior A **6** essay is superior writing, but may have minor flaws. A typical essay in this category:

a. addresses the topic clearly and responds effectively to all aspects of the task
b. demonstrates a thorough critical understanding of the passage in developing an insightful response
c. explores the issues thoughtfully and in depth
d. is coherently organized and developed, with ideas supported by apt reasons and well-chosen examples
e. has an effective, fluent style marked by syntactic variety and a clear command of language
f. is generally free from errors in grammar, usage, and mechanics

Score of 5: Strong A **5** essay demonstrates clear competence in writing. It may have some errors, but they are not serious enough to distract or confuse the reader. A typical essay in this category:

a. clearly addresses the topic, but may respond to some aspects of the task more effectively than others
b. demonstrates a sound critical understanding of the passage in developing a well-reasoned response
c. shows some depth and complexity of thought
d. is well-organized and developed, with ideas supported by appropriate reasons and examples
e. displays some syntactic variety and facility in the use of language
f. may have a few errors in grammar, usage, and mechanics

Score of 4: Adequate A **4** essay demonstrates adequate writing. It may have some errors that distract the reader, but they do not significantly obscure meaning. A typical essay in this category:

a. addresses the topic, but may slight some aspects of the task
b. demonstrates a generally accurate understanding of the passage in developing a sensible response
c. may treat the topic simplistically or repetitively
d. is adequately organized and developed, generally supporting ideas with reasons and examples
e. demonstrates adequate use of syntax and language
f. may have some errors, but generally demonstrates control of grammar, usage, and mechanics

Score of 3: Marginal A **3** essay demonstrates developing competence, but is flawed in some significant way(s). A typical essay in this category reveals *one or more* of the following weaknesses:

a. distorts or neglects aspects of the task
b. demonstrates some understanding of the passage, but may misconstrue parts of it or make limited use of it in developing a weak response
c. lacks focus, or demonstrates confused or simplistic thinking
d. is poorly organized and developed, presenting generalizations without adequate and appropriate support or presenting details without generalizations
e. has limited control of syntax and vocabulary
f. has an accumulation of errors in grammar, usage, and mechanics that sometimes interfere with meaning

Score of 2: Inadequate A **2** essay is seriously flawed. An essay in this category reveals *one or more* of the following weaknesses:

a. indicates confusion about the topic or neglects important aspects of the task
b. demonstrates very poor understanding of the main points of the passage, does not use the passage appropriately in developing a response, or may not use the passage at all
c. lacks focus and coherence, and often fails to communicate its ideas
d. has very weak organization and development, providing simplistic generalizations without support
e. has inadequate control of syntax and vocabulary
f. is marred by numerous errors in grammar, usage, and mechanics that frequently interfere with meaning

Score of 1: Incompetent A **1** essay demonstrates fundamental deficiencies in writing skills. A typical essay in this category reveals *one or more* of the following weaknesses:

a. suggests an inability to comprehend the question or to respond meaningfully to the topic
b. demonstrates little or no ability to understand the passage or to use it in developing a response
c. is unfocused, illogical, or incoherent
d. is disorganized and undeveloped, providing little or no relevant support
e. lacks basic control of syntax and vocabulary
f. has serious and persistent errors in grammar, usage, and mechanics that severely interfere with meaning

ENGLISH C1000 FINAL OFFICIAL
Writing Prompt SPRING 2027
2 HOURS

"The mission of higher education is to enhance society by teaching, research, and service. Colleges and universities have obligations, as well as opportunities, to strengthen the fabric of our society by stressing essential dimensions of life that are not commercial. Many colleges are abdicating their social responsibilities in favor of promoting narrow careerism and private self-interest. As a result, students and their families increasingly see the role of education solely in terms of getting a job."

Drawing from your *own experiences*, explain whether you *agree or disagree* that universities are abandoning their primary responsibilities by focusing on career preparation.

NAME_____Class_____Date_____

NAME_____Class_____Date_____

NAME_____Class_____Date_____