English 10A V2 — Justice, Conscience and the Law

STUDENT WORKBOOK · UNIT 2 · WEEKS 5-8

Creation and Responsibility — Frankenstein

Anchor text: Mary Wollstonecraft Shelley, Frankenstein; or, The Modern Prometheus (1818 text), read complete across ten close-reading and craft-skill lessons

Full-length work: Frankenstein; or, The Modern Prometheus — Mary Shelley (1818 text), unabridged

NAME	PERIOD	TEACHER

What you will hand in

1. **Lesson 2.1** — Word-choice log tracking the names for the creature, started from Walton's letters, with analysis (workbook p. 9)
2. **Lesson 2.2** — Timeline of Victor's isolation, the animation, and his flight, with word-choice evidence (workbook p. 10)
3. **Lesson 2.3** — Cultural-context analysis paragraph and a punctuation revision set (workbook p. 11)
4. **Lesson 2.4** — Evidence chart on Victor's silence at Justine's trial, plus a paragraph on the glacier confrontation (workbook p. 12)
5. **Lesson 2.5** — Recorded 90-second position plus two replies that summarize and qualify (workbook p. 13)
6. **Lesson 2.6** — A two-column log: what the creature learns from the cottagers, and what each lesson costs him once he sees himself (workbook p. 14)
7. **Lesson 2.7** — Allusion log connecting the creature's reading to his self-image, plus a paragraph evaluating his demand (workbook p. 15)
8. **Lesson 2.8** — Stage 1 argument organizer with claim, alternate claims, and a supported counterclaim paragraph (workbook p. 16)
9. **Lesson 2.9** — A seven-part timeline of Volume III with one quotation and one sentence on consequence for each chapter (workbook p. 17)
10. **Lesson 2.10** — Three-stage argument essay plus a recorded defense and two replies (workbook pp. 18–20)

How to use this workbook

1. Every page here matches a lesson in the online course. Bring the page to the lesson; do not fill it in afterwards from memory.
2. The organizer pages are your **drafting space**. Anything scored is submitted online, in the lesson's own submit box: type or paste your answer from the page, and keep the paper page as your working copy. Page 16 is the Stage 1 organizer. Page 19 is the peer review sheet for Stage 2 — copy it once for each classmate you review (two are required). The course will not open the final draft until Stages 1 and 2 are submitted.
3. Write in it. Cross things out. A clean workbook at the end of a unit usually means the thinking happened somewhere else, or not at all.

Mary Shelley, *Frankenstein; or, The Modern Prometheus* (1818 text), public domain. Cite the 1818 text and name your edition in the Works Cited. Composition instruction adapted from *Writing for Success* (BCcampus OpenEd, CC BY 4.0). Adapted and structured for classroom delivery by Sejal Learning Solutions.

Unit 2 at a glance

#	Lesson	You produce	Workbook page	Standards
2.1	**Three Narrators, One Story — Word Choice and the Nested Frame** Anchor Text & Close Reading	Word-choice log tracking the names for the creature, started from Walton's letters, with analysis	p. 9	RL.9-10.4, RL.9-10.1, RL.9-10.2, L.9-10.5.a
2.2	**The Creation Itself: Volume I, Chapters 3-5** Anchor Text & Close Reading	Timeline of Victor's isolation, the animation, and his flight, with word-choice evidence	p. 10	RL.9-10.4, RL.9-10.3, RL.9-10.1, L.9-10.5.a
2.3	**Language Lab — Point of View Beyond the United States: Shelley's Europe** Rhetoric & Language Lab	Cultural-context analysis paragraph and a punctuation revision set	p. 11	RL.9-10.6, RL.9-10.5, L.9-10.2.b, L.9-10.2.a
2.4	**Grief, Injustice and the Glacier: Volume I, Chapters 6-7 & Volume II, Chapters 1-2** Anchor Text & Close Reading	Evidence chart on Victor's silence at Justine's trial, plus a paragraph on the glacier confrontation	p. 12	RL.9-10.1, RL.9-10.3, RL.9-10.2, L.9-10.4.a
2.5	**Structured Disagreement — Who Is Responsible?** Socratic Dialogue & Listening Lab	Recorded 90-second position plus two replies that summarize and qualify	p. 13	SL.9-10.1.d, SL.9-10.2, RI.9-10.2, RI.9-10.3
2.6	**Learning to Be Human: Volume II, Chapters 3-5** Anchor Text & Close Reading	A two-column log: what the creature learns from the cottagers, and what each lesson costs him once he sees himself	p. 14	RL.9-10.2, RL.9-10.1, RL.9-10.3, L.9-10.4.a
2.7	**Paradise Lost and the Demand for a Companion: Volume II, Chapters 6-9** Anchor Text & Close Reading	Allusion log connecting the creature's reading to his self-image, plus a paragraph evaluating his demand	p. 15	RL.9-10.9, RL.9-10.1, RL.9-10.3, L.9-10.5.a
2.8	**Writing Workshop — The Counterclaim With Its Own Evidence** Recursive Writing Workshop	Stage 1 argument organizer with claim, alternate claims, and a supported counterclaim paragraph	p. 16	W.9-10.1.a, W.9-10.1.b, W.9-10.5, RL.9-10.1
2.9	**The Tragic Conclusion: Volume III, Chapters 1-7** Anchor Text & Close Reading	A seven-part timeline of Volume III with one quotation and one sentence on consequence for each chapter	p. 17	RL.9-10.5, RL.9-10.3, RL.9-10.1, L.9-10.4.a
2.10	**Key Assignment — Responsibility Argument Essay** Culminating Unit Assessment	Three-stage argument essay plus a recorded defense and two replies	pp. 18–20	W.9-10.1, W.9-10.1.e, RL.9-10.2, SL.9-10.1.d, L.9-10.2.b

The key assignment

Responsibility Argument Essay, 1,000-1,200 words, with recorded defense.

Unit 2 reading schedule

> One row per lesson. Tick each row when you have finished the reading, not when you have started it.

Lesson	Read	Bring to the lesson	Done
2.1	Letters 1-4; Volume I, Chapters 1-2	Your word-choice log begun	
2.2	Volume I, Chapters 3-5	Your isolation-and-creation timeline	
2.3	No new reading; context drawn from the opening chapters	Your cultural-context paragraph and punctuation set	
2.4	Volume I, Chapters 6-7; Volume II, Chapters 1-2	Your "could act / did not act" log and the glacier confrontation paragraph	
2.5	No new reading; responsibility chart drawn from Volumes I-II	Your responsibility chart and 90-second position	
2.6	Volume II, Chapters 3-5	Your "what he learns / what it costs" log	
2.7	Volume II, Chapters 6-9	Your allusion log and evaluation of the creature's demand	
2.8	No new reading; organizer drawn from the whole novel so far	Your Stage 1 argument organizer	
2.9	Volume III, Chapters 1-7	Your seven-part timeline of the novel's conclusion	
2.10	Re-read as needed for the essay	Your essay planner and rough draft	

Vocabulary in context

Fill the right-hand column *before* you read the definitions on page 7. A definition you wrote from the way a word was used is one you will still have in June; a definition you copied is not.

Term	Lesson	In my own words
frame narrative	2.1	
reliability	2.1	
connotation	2.1	
predisposition	2.1	
galvanism	2.2	
charnel-house	2.2	
pacing	2.2	
galvanism	2.3	
Romanticism	2.3	
the sublime	2.3	
cultural context	2.3	
marginalized	2.3	
inference	2.4	
culpability	2.4	
narrative control	2.4	

Vocabulary in context (continued)

Term	Lesson	In my own words
qualify	2.5	
central idea	2.5	
lens	2.5	
culpability	2.5	
sympathy	2.6	
self-recognition	2.6	
dramatic irony	2.6	
allusion	2.7	
frame within a frame	2.7	
moral complexity	2.7	
alternate claim	2.8	
straw man	2.8	
concession	2.8	
refutation	2.8	
mechanism	2.8	

Vocabulary in context (continued)

Term	Lesson	In my own words
foreshadowing	2.9	
dramatic irony	2.9	
frame resolution	2.9	

The definitions, for checking afterwards

> Check these only after your own column is full. Where you disagree with the definition, work out which of you the text supports — that disagreement is worth more than the definition.

frame narrative 2.1 — A story told within another story.

reliability 2.1 — The degree to which a narrator's account can be trusted.

connotation 2.1 — The associations and feelings a word carries beyond its literal meaning.

predisposition 2.1 — A tendency to interpret new information in light of what one already wanted or expected to find.

galvanism 2.2 — Early experiments using electricity to stimulate living or dead tissue, part of the scientific backdrop to Victor's discovery.

charnel-house 2.2 — A vault or building where human remains are stored — where Victor gathers his materials.

pacing 2.2 — The speed and compression with which an author moves through narrative time, slowed here for a single decisive night.

galvanism 2.3 — Early experiments using electricity to stimulate living or dead tissue.

Romanticism 2.3 — A late-eighteenth and early-nineteenth-century movement valuing emotion, nature and imagination.

the sublime 2.3 — An experience of nature or power so vast it overwhelms the mind.

cultural context 2.3 — The ideas, events and values surrounding a work's creation.

marginalized 2.3 — Placed at the edge of attention or power.

inference 2.4 — A conclusion drawn from textual evidence rather than stated outright — as with Victor's certainty about William's killer.

culpability 2.4 — The degree to which someone is to blame for an outcome, whether by action or by silence.

narrative control 2.4 — Which character's account shapes what the reader is told, and when that control shifts.

qualify 2.5 — To limit or refine a claim so it fits the evidence more precisely.

central idea 2.5 — The main point an informational text develops.

The definitions (continued)

lens 2.5 — A perspective or theory used to interpret a text.

culpability 2.5 — Degree of blame or responsibility.

sympathy 2.6 — A felt understanding of another's suffering, which the creature develops before he has words for it.

self-recognition 2.6 — The moment a character first sees and judges their own appearance, as the creature does at the pool.

dramatic irony 2.6 — Here, the reader's awareness that the creature's hope to be accepted by the cottagers is unlikely to be realized.

allusion 2.7 — A reference to another text — here, the creature's comparisons of himself to Adam and Satan in Paradise Lost.

frame within a frame 2.7 — A narrated story (the creature's) nested inside another narrated story (Victor's), itself nested inside Walton's letters.

moral complexity 2.7 — A situation in which more than one character's choices bear real responsibility for an outcome.

alternate claim 2.8 — A different position on the same question, which a precise claim distinguishes itself from.

straw man 2.8 — A weak version of an opposing argument set up only to be knocked down.

concession 2.8 — Granting that part of an opposing argument is valid.

refutation 2.8 — Showing that an opposing argument's evidence or reasoning fails.

mechanism 2.8 — The specific process by which a cause produces an effect.

foreshadowing 2.9 — An earlier hint — here, the creature's wedding-night threat — of an event that will later occur.

dramatic irony 2.9 — The reader's knowledge of the threat hanging over the wedding, which Victor cannot fully act on because he has not told anyone its specifics.

frame resolution 2.9 — The point at which a nested narrative returns to and completes the outer frame that introduced it — here, Walton's letters.

Word-choice log — what each narrator calls the creature

Lesson 2.1 — Three Narrators, One Story — Word Choice and the Nested Frame · `RL.9-10.4, RL.9-10.1, RL.9-10.2, L.9-10.5.a`

Every word you read has passed through at least one narrator. Ask of every passage: who is speaking, to whom, and why? Begin the log with the four letters and Victor's childhood, and keep adding to it as you read.

Narrator	To whom	Stake — why might this narrator shade the truth?

Noun for the creature	Speaker	Letters / Vol. I	Vol. II	Vol. III

Noun for Victor	Speaker	Where

HOW DOES THE PATTERN IN THE LETTERS AND EARLY CHAPTERS SHAPE TONE, AND WHOSE VERSION OF THE STORY DOES IT SUPPORT?

Isolation and creation — a timeline

Lesson 2.2 — The Creation Itself: Volume I, Chapters 3-5 · RL.9-10.4, RL.9-10.3, RL.9-10.1, L.9-10.5.a

Chapters 3-5 compress two years into a few pages, then slow down for one night. Log the pace change, and track Victor's exact words for the creature from the moment its eyes open.

Stage	What happens	How much narrative time it takes	Victor's state

Victor's word for the creature (in order)	Quoted line	Neutral, curious, or horrified?

COMPARE VICTOR'S TWO-YEAR HOPE FOR HIS CREATION WITH HIS ACTUAL REACTION IN THE FIRST MINUTES AFTER IT WAKES. QUOTE AT LEAST TWO PHRASES.

WHAT THE GAP BETWEEN HOPE AND REACTION REVEALS ABOUT VICTOR'S CHARACTER

Shelley's Europe — context, passage, and precise punctuation

Lesson 2.3 — Language Lab — Point of View Beyond the United States: Shelley's Europe · RL.9-10.6, RL.9-10.5, L.9-10.2.b, L.9-10.2.a

Connect a quoted passage from the opening chapters to a context from this lesson: science and galvanism, or revolution and its aftermath. Make the relationships precise with colons and semicolons.

Context from the lesson	Passage from the opening (quoted)	The connection

DRAFT: MY 250-WORD CULTURAL-CONTEXT PARAGRAPH — UNDERLINE THE COLON AND THE SEMICOLON

Original sentence	Revised with a colon or semicolon	Relationship shown

PUNCTUATION CHECK

- [ ] At least one colon, placed after a complete clause
- [ ] At least one semicolon, joining two independent clauses

Could act / did not act — and the glacier confrontation

Lesson 2.4 — Grief, Injustice and the Glacier: Volume I, Chapters 6-7 & Volume II, Chapters 1-2 · `RL.9-10.1, RL.9-10.3, RL.9-10.2, L.9-10.4.a`

In Chapters 6 and 7 nearly everyone who is innocent accuses themselves, while the one person who holds the key stays silent. Log each moment when someone could have acted. Then track what changes once the creature finally speaks for himself at Montanvert.

Moment (quoted)	Who could act	What they could have done	What they did instead

AN INNOCENT CHARACTER WHO BLAMES HERSELF (QUOTED)

VICTOR CALLS HIMSELF "THE CAUSE" OF JUSTINE'S DEATH, YET HE KILLED NO ONE. WHAT DOES HE MEAN — AND DO I AGREE?

AT THE GLACIER, THE CREATURE SAYS, "REMEMBER, THOU HAST MADE ME MORE POWERFUL THAN THYSELF." WHAT CHANGES ABOUT WHO CONTROLS THE STORY FROM THIS POINT ON?

Responsibility chart — and my 90-second position

Lesson 2.5 — Structured Disagreement — Who Is Responsible? · SL.9-10.1.d, SL.9-10.2, RI.9-10.2, RI.9-10.3

Two people are dead so far: William and Justine. Fill a row for each, and leave room to add the later deaths when you reach Lesson 2.9. Argue one position while taking the others seriously.

Person	Event	Where	Direct cause	Choices that led to it	Narrator

MY POSITION: WHO IS MOST RESPONSIBLE FOR THE DEATHS SO FAR

Quotation (with volume/chapter)	What it proves

MY QUALIFICATION — WHAT THE STRONGEST OPPOSING EVIDENCE MAKES ME CONCEDE

HOW WOULD GODWIN OR WOLLSTONECRAFT JUDGE MY POSITION?

A classmate's point, summarized fairly	Where we agree or disagree	How it qualifies my view

What he learns / what it costs — the creature's education

Lesson 2.6 — Learning to Be Human: Volume II, Chapters 3-5 · RL.9-10.2, RL.9-10.1, RL.9-10.3, L.9-10.4.a

Shelley lets the creature describe the world before he can name it, so you see it freshly too. Log his descriptions and what he learns from the De Lacey family in Chapters 3-5, and name what each lesson costs him once he understands his own exclusion from it.

What he sees or learns (his words, quoted)	What it actually is or means	What it costs him once he understands himself

TWO OF THESE LESSONS: HOW DOES EACH SHAPE MY VIEW OF HIM?

SET ONE OF HIS SELF-DESCRIPTIONS BESIDE A NAME VICTOR USED FOR HIM IN VOLUME I. WHAT DOES THE CONTRAST DO?

Allusion log — Adam, Satan, and the demand for a companion

Lesson 2.7 — Paradise Lost and the Demand for a Companion: Volume II, Chapters 6-9 · RL.9-10.9, RL.9-10.1, RL.9-10.3, L.9-10.5.a

The creature reads three books and his creator's own journal. Track which figure he compares himself to, and when that comparison shifts. Then evaluate his demand for a companion on its own terms.

Book or document	What the creature takes from it (quoted)	Adam, Satan, or neither?

THE LINE FROM VICTOR'S OWN JOURNAL THAT WOUNDS THE CREATURE MOST (QUOTED)

Evidence the demand is reasonable	Evidence the creature's own conduct undermines it

MY JUDGMENT: IS THE CREATURE'S DEMAND FOR A COMPANION REASONABLE, GIVEN EVERYTHING IN THIS CHART? QUOTE AT LEAST ONCE ON EACH SIDE.

Stage 1 — claim, alternate claims, and a counterclaim with its own evidence

Lesson 2.8 — Writing Workshop — The Counterclaim With Its Own Evidence · `W.9-10.1.a, W.9-10.1.b, W.9-10.5, RL.9-10.1`

This page is **submitted and scored**. A counterclaim with no evidence is a straw man. Build the opposing argument at full strength, then answer it, and underline the transition at each of the four joints: claim to counterclaim, counterclaim to its evidence, counterclaim to answer, answer back to claim.

MY PRECISE CLAIM — NAME THE MECHANISM, NOT JUST THE PERSON

TWO ALTERNATE CLAIMS, AND HOW MINE DIFFERS FROM EACH

COUNTERCLAIM PARAGRAPH, STATED AS ITS HOLDER WOULD — WITH AT LEAST ONE QUOTATION THAT GENUINELY SUPPORTS IT

MY ANSWER (CIRCLE ONE): REFUTE / CONCEDE-AND-OUTWEIGH / CONCEDE-AND-QUALIFY

Joint	The transition I used

Narrator	Evidence I will use (quoted, location)	How the narrator's position affects its reliability

The conclusion — a seven-part timeline

Lesson 2.9 — The Tragic Conclusion: Volume III, Chapters 1-7 · RL.9-10.5, RL.9-10.3, RL.9-10.1, L.9-10.4.a

Volume III is the price of every choice tracked so far, paid in one continuous arc. Build a row for each of the seven chapters, then weigh Victor's reasons for breaking his promise in Chapter 2.

Ch.	What happens	Quotation	Consequence it sets up

Rank	Victor's reason for destroying the second creature (quoted)	How much it weighs against his promise

HOW DOES THE BROKEN PROMISE DRIVE THE PLOT TOWARD CLERVAL'S AND ELIZABETH'S DEATHS?

WHY DOES SHELLEY END WITH THE CREATURE'S OWN WORDS OVER VICTOR'S BODY, RATHER THAN WITH VICTOR'S DEATH ALONE?

Essay planner — who bears the greater responsibility?

Lesson 2.10 — Key Assignment — Responsibility Argument Essay · `W.9-10.1, W.9-10.1.e, RL.9-10.2, SL.9-10.1.d, L.9-10.2.b`

You have now read the complete novel, including Walton's closing letters. Add the last deaths to your responsibility chart from Lesson 2.5. Your claim must be contestable: a thoughtful classmate should be able to disagree using the same novel.

MY CLAIM

Section	Topic sentence or move	Evidence (narrator, location)	Done

CONCLUSION: WHAT MY READING MAKES VISIBLE — NOT A REPEAT OF THE INTRODUCTION

BEFORE I SUBMIT

- [ ] Evidence from all three narrators: Walton, Victor and the creature
- [ ] The counterclaim is stated at full strength with its own evidence, then answered
- [ ] Transitions mark where the opposing view ends and my answer begins (Lesson 2.8)
- [ ] 1,000-1,200 words, MLA, volume-and-chapter citations from the 1818 text
- [ ] I have used the fact that the creature's final words belong to Walton, with Victor dead

90-SECOND DEFENSE: MY CLAIM, THE STRONGEST OBJECTION, AND MY ANSWER — THEN TWO REPLIES TO CLASSMATES

Peer review sheet

Lesson 2.10 · Stage 2 of the key assignment

Use one copy of this sheet for each of the two classmates you review. Use it on a classmate's rough draft. You are reviewing against the criteria the final essay is scored on — not against your own taste. Every comment must point at a sentence.

DRAFT WRITER / REVIEWER

Criterion	Where I see it working (quote the sentence)	One specific change that would improve it
Claim (W.9-10.1.a)		
Counterclaim (W.9-10.1.b)		
Evidence and narrators (RL.9-10.1)		
Theme (RL.9-10.2)		
Conclusion (W.9-10.1.e)		
Defense (SL.9-10.1.d)		

THE SINGLE MOST USEFUL CHANGE THIS WRITER COULD MAKE

One. Not five — a reviewer who names five names none.

> **Draft writer:** you will submit a revision note naming one specific change you made and the comment that caused it. Disagreeing with your reviewer is allowed; ignoring them without a reason is not.

MY REVISION NOTE

How this unit's essay is scored

Lesson 2.10

> These are the criteria your teacher scores, at the **proficient** level (the lesson holds the full four-level rubric). Score yourself in the middle column before you submit; the gap between your column and theirs is the most useful feedback in the unit.

Criterion	What proficient looks like	Me	Teacher
Claim (W.9-10.1.a)	Precise, contestable, distinguished from alternate claims.		
Counterclaim (W.9-10.1.b)	Stated fairly with its own evidence; answered by refutation, concession or qualification.		
Evidence and narrators (RL.9-10.1)	Evidence from all three narrators across the full novel; reliability analyzed at least once.		
Theme (RL.9-10.2)	Argument connected to a central idea and its development across the novel's complete arc.		
Conclusion (W.9-10.1.e)	Follows from the argument and states what the reading makes visible.		
Defense (SL.9-10.1.d)	Replies summarize others' claims and qualify or justify the writer's view.		

Submission stages

1. **Stage 1 — Organizer.** Claim, alternate claims, supported counterclaim and answer (from Lesson 2.8).
2. **Stage 2 — Peer-reviewed draft.** A classmate who holds the counterclaim checks that it is stated fairly; submit a revision note.
3. **Stage 3 — Final essay.** 1,000-1,200 words, MLA, volume-and-chapter citations from the 1818 text.
4. **Stage 4 — Recorded defense and two replies.** Live defense in a scheduled session is an equal-credit alternative.

Revision log

> One line per change: *what I changed, and why.* "Fixed grammar" is not a change; "cut the first paragraph because the essay actually started in the second" is.

Draft	What I changed	Why — and what made me see it