English 10A V2 — Justice, Conscience and the Law

STUDENT WORKBOOK · UNIT 4 · WEEKS 13-16

Synthesis — Conscience, Creation and Their Sources

Anchor text: Frankenstein (1818) reread with its sources — Aeschylus, Prometheus Bound (trans. E. D. A. Morshead, 1881) and John Milton, Paradise Lost (1667), Book X; the Edison Studios film Frankenstein (1910); Antigone and the Unit 3 resistance texts; student-selected vetted secondary sources

NAME	PERIOD	TEACHER

What you will hand in

1. **Lesson 4.1** — Source-transformation chart and an analytical paragraph (workbook p. 7)
2. **Lesson 4.2** — Research proposal and annotated bibliography of at least five sources (workbook p. 8)
3. **Lesson 4.3** — Two-medium comparison chart and a recorded 90-second finding (workbook p. 9)
4. **Lesson 4.4** — Two braided body paragraphs and a revised research question (workbook p. 10)
5. **Lesson 4.5** — Published research paper and a 4-5 minute presentation (workbook pp. 11–13)

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 10 is the Stage 1 organizer. Page 12 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); Aeschylus, *Prometheus Bound*, translated by E. D. A. Morshead (1881); John Milton, *Paradise Lost* (1667), Book X; *Frankenstein* (Edison Manufacturing Company, 1910, directed by J. Searle Dawley), title cards; [Walter Scott, attributed], "Remarks on Frankenstein," *Blackwood's Edinburgh Magazine* (March 1818); Sophocles, *Antigone*, translated by R. C. Jebb (first published 1888; text of the 1917 edition); the Unit 3 resistance texts. All public domain. Secondary sources are selected and cited by each student. Composition instruction adapted from *Writing for Success* (BCcampus OpenEd, CC BY 4.0). Adapted and structured for classroom delivery by Sejal Learning Systems.

Unit 4 at a glance

#	Lesson	You produce	Workbook page	Standards
4.1	**The Modern Prometheus — How Shelley Transforms Her Sources** Anchor Text & Close Reading	Source-transformation chart and an analytical paragraph	p. 7	RL.9-10.9, RL.9-10.2, W.9-10.7, RL.9-10.1
4.2	**Research Lab — Finding, Assessing and Citing Sources** Rhetoric & Language Lab	Research proposal and annotated bibliography of at least five sources	p. 8	W.9-10.8, L.9-10.3.a, L.9-10.2.c, RI.9-10.1
4.3	**Media Lab — The Novel and the 1910 Film** Socratic Dialogue & Listening Lab	Two-medium comparison chart and a recorded 90-second finding	p. 9	RI.9-10.7, SL.9-10.2, SL.9-10.1.d, RL.9-10.2
4.4	**Writing Workshop — Synthesis as Braiding** Recursive Writing Workshop	Two braided body paragraphs and a revised research question	p. 10	W.9-10.7, W.9-10.5, W.9-10.2.b, W.9-10.9.a
4.5	**Key Assignment — Semester Research Paper and Digital Presentation** Culminating Unit Assessment	Published research paper and a 4-5 minute presentation	pp. 11–13	W.9-10.6, W.9-10.2, SL.9-10.4, SL.9-10.5, L.9-10.6

The key assignment

Semester Research Paper and Digital Presentation, 1,300-1,600 words.

Unit 4 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
13	Frankenstein reread with its sources: Aeschylus, Prometheus Bound, and Milton, Paradise Lost (Lesson 4.1)	Your transformation chart and 200-word paragraph	
14	"Remarks on Frankenstein" (Blackwood's, 1818) and the citation models; your own sources (Lesson 4.2)	Your research proposal and an annotated bibliography of five sources	
15	The 1910 Edison film and its title cards; the mentor paragraph and models (Lessons 4.3-4.4)	Your two-medium chart and 90-second finding; two braided paragraphs and a revised question	
16	The key assignment packet; your annotated sources and drafts (Lesson 4.5)	Your paper planned, drafted and published; your 4-5 minute presentation prepared	

Vocabulary in context

Fill the right-hand column *before* you read the definitions on page 6. 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
source material	4.1	
epigraph	4.1	
irony	4.1	
Titan	4.1	
the Fall	4.1	
primary source	4.2	
secondary source	4.2	
peer review	4.2	
signal phrase	4.2	
annotated bibliography	4.2	
adaptation	4.3	
medium	4.3	
emphasis	4.3	
omission	4.3	
double	4.3	

Vocabulary in context (continued)

Term	Lesson	In my own words
synthesis	4.4	
braiding	4.4	
research question	4.4	
narrowing	4.4	
highlighter test	4.4	

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.

source material 4.1 — Earlier texts or stories a writer draws on and transforms.

epigraph 4.1 — A quotation placed at the start of a work to suggest its theme.

irony 4.1 — A contrast between what is expected and what occurs, or between words and meaning.

Titan 4.1 — One of the older gods of Greek myth, including Prometheus.

the Fall 4.1 — In Genesis and Paradise Lost, humanity's loss of Paradise through disobedience.

primary source 4.2 — An original document or work from the period studied.

secondary source 4.2 — A later analysis or interpretation of primary sources.

peer review 4.2 — Evaluation of scholarly work by experts before publication.

signal phrase 4.2 — A phrase that introduces a source by naming its author and relevance.

annotated bibliography 4.2 — A list of sources with a summary and evaluation of each.

adaptation 4.3 — A version of a work in a different medium or form.

medium 4.3 — The means by which a story is communicated — print, film, stage, audio.

emphasis 4.3 — What a version foregrounds or gives most weight.

omission 4.3 — What a version leaves out.

double 4.3 — A character who mirrors or embodies another's hidden side.

synthesis 4.4 — Combining multiple sources into a new argument governed by the writer's claim.

braiding 4.4 — Weaving sources and analysis together within a paragraph.

research question 4.4 — The focused question a research paper answers.

narrowing 4.4 — Making a research question more specific.

highlighter test 4.4 — A check that the writer's analysis outweighs borrowed material.

Transformation chart — Prometheus and Paradise Lost

Lesson 4.1 — The Modern Prometheus — How Shelley Transforms Her Sources · RL.9-10.9, RL.9-10.2, W.9-10.7, RL.9-10.1

Shelley told her readers exactly which stories she was rewriting. Use one row each for Aeschylus's Prometheus, Milton's Adam and Milton's Satan: what the source says, what Shelley keeps, what she changes, and the effect.

Source	What the source says	What Shelley keeps	What she changes	Effect

THE TRANSFORMATION THAT MATTERS MOST TO THE NOVEL'S MEANING

DRAFT: MY 200-WORD PARAGRAPH — ONE QUOTATION FROM THE SOURCE AND ONE FROM THE NOVEL

Research proposal and source assessment

Lesson 4.2 — Research Lab — Finding, Assessing and Citing Sources · `W.9-10.8, L.9-10.3.a, L.9-10.2.c, RI.9-10.1`

A research paper is only as good as its sources. Ask four questions of every one: who wrote it, where it was published, when, and what it is for. Study-guide summary sites cannot support an argument.

MY RESEARCH QUESTION

MY WORKING THESIS

Source (short title)	Who wrote it?	Where published?	When?	What for?	Use it?

ANNOTATED BIBLIOGRAPHY — FOR EACH OF THE FIVE SOURCES

- ☐ A full MLA citation
- ☐ A two-sentence summary
- ☐ A one-sentence assessment of its usefulness for my claim

ONE PARAPHRASE I WROTE, SET BESIDE THE SOURCE: IS IT MINE, OR THE SOURCE'S WORDS REARRANGED?

Two mediums — the novel and the 1910 film

Lesson 4.3 — Media Lab — The Novel and the 1910 Film · `RI.9-10.7, SL.9-10.2, SL.9-10.1.d, RL.9-10.2`

Comparing the two shows how much a medium changes a story. Use one row each for: how the creature comes to be; seeing himself; what is added; what is omitted; the ending; what we are made to feel about the creature.

Element	The novel (1818)	The 1910 film

THE SINGLE MOST CONSEQUENTIAL DIFFERENCE — AND WHAT IT CHANGES ABOUT MEANING

MY 90-SECOND FINDING, IN ONE SENTENCE

Stage 1 — braided paragraphs and a revised research question

Lesson 4.4 — Writing Workshop — Synthesis as Braiding · `W.9-10.7, W.9-10.5, W.9-10.2.b, W.9-10.9.a`

This page is **submitted and scored** with your proposal and bibliography. You control each paragraph; sources enter to support, complicate or challenge your claim, and your analysis comes between every piece of borrowed material.

MY ORIGINAL RESEARCH QUESTION

MY REVISED QUESTION — NARROWED OR BROADENED, AND WHY

Paragraph	My claim (first sentence)	The novel	Another semester text	A secondary source

BRAIDED PARAGRAPH 1, DRAFTED

HIGHLIGHTER TEST — RUN IT ON BOTH PARAGRAPHS

- ☐ No two source sentences touch without my analysis between them
- ☐ My own color dominates the paragraph
- ☐ The paragraph opens with my claim and ends with my own step forward
- ☐ I have chosen the source my disagreement paragraph will represent fairly, then test

Research paper planner and presentation plan

Lesson 4.5 — Key Assignment — Semester Research Paper and Digital Presentation · W.9-10.6, W.9-10.2, SL.9-10.4, SL.9-10.5, L.9-10.6

When, if ever, is it right to defy an authority or to refuse a responsibility? A research paper is an argument, not a report: "it depends" is not a position.

MY POSITION

MY KEY TERMS, DEFINED: AUTHORITY, RESPONSIBILITY, CONSCIENCE

Section	The claim it advances	Semester text	Secondary source	Done

EVIDENCE REQUIREMENTS

- ☐ Two semester texts, including one full-length work (*Antigone* or *Frankenstein*)
- ☐ Three vetted secondary sources from my annotated bibliography
- ☐ One paragraph that represents a secondary source fairly and disagrees with it
- ☐ One paragraph on how a text transforms its source material (Lesson 4.1)
- ☐ 1,300-1,600 words, MLA, published to my portfolio page with working links

MY VISUAL: WHAT INFORMATION DOES IT CARRY THAT MY NARRATION DOES NOT REPEAT?

PRESENTATION (4-5 MINUTES): MY CLAIM, MY STRONGEST EVIDENCE, MY ANSWER TO THE STRONGEST OBJECTION

Peer review sheet

Lesson 4.5 · 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
Position (W.9-10.1, W.9-10.2)		
Synthesis (W.9-10.7)		
Evidence (W.9-10.8, RL.9-10.9)		
Integrity and citation (W.9-10.8, L.9-10.3.a)		
Publication (W.9-10.6)		
Presentation (SL.9-10.4, SL.9-10.5)		

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 4.5

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
Position (W.9-10.1, W.9-10.2)	A clear, defensible answer to the semester question, with key terms defined.		
Synthesis (W.9-10.7)	Sources braided; the writer's analysis outweighs borrowed material.		
Evidence (W.9-10.8, RL.9-10.9)	Two semester texts including a full-length work, three vetted sources, a disagreement paragraph, and a source-transformation paragraph.		
Integrity and citation (W.9-10.8, L.9-10.3.a)	Accurate MLA; bibliography matches the paper.		
Publication (W.9-10.6)	Published in a readable format with working links.		
Presentation (SL.9-10.4, SL.9-10.5)	Claim early, strongest evidence and objection addressed; visual carries information; captions or transcript supplied.		

Submission stages

1. **Stage 1 — Proposal and annotated bibliography** (from Lesson 4.2), with revised research question (Lesson 4.4).
2. **Stage 2 — Peer-reviewed draft.** A partner runs the highlighter test and checks the disagreement paragraph; submit a revision note.
3. **Stage 3 — Final paper,** 1,300-1,600 words, MLA, published to the portfolio page.
4. **Stage 4 — Presentation,** 4-5 minutes with an information-carrying visual and captions or transcript.

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