RLP English 10A — 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 and in order across the unit: Walton's four opening letters, Volume I, Volume II and Volume III with Walton's closing letters

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 across the novel, with analysis (workbook p. 9)
2. **Lesson 2.2** — An ambition-and-excuses chart for Volume I, Chapters 1-4 plus an online formative check (workbook p. 10)
3. **Lesson 2.3** — Cultural-context analysis paragraph and a punctuation revision set (workbook p. 11)
4. **Lesson 2.4** — A "could act / did not act" log for Volume I, Chapters 6-7 plus an online formative check (workbook p. 12)
5. **Lesson 2.5** — A two-column "what he sees / what it is" chart for Volume II, Chapter 3 plus an online formative check (workbook p. 13)
6. **Lesson 2.6** — Recorded 90-second position plus two replies that summarize and qualify (workbook p. 14)
7. **Lesson 2.7** — A ranked list of Victor's reasons with a one-paragraph judgment plus an online formative check (workbook p. 15)
8. **Lesson 2.8** — Stage 1 argument organizer with claim, alternate claims, and a supported counterclaim paragraph with its transitions marked (workbook p. 16)
9. **Lesson 2.9** — Three-stage argument essay plus a recorded defense and two replies (workbook pp. 17–19)

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 18 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.

Frankenstein; or, The Modern Prometheus, Mary Shelley (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 Systems.

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 across the novel, with analysis	p. 9	9-10.RL.1.B, 9-10.RL.2.C, 9-10.RL.1.A, 9-10.RL.1.D
2.2	**Education and Ambition: Victor's Path to the Creation** Anchor Text & Close Reading	An ambition-and-excuses chart for Volume I, Chapters 1-4 plus an online formative check	p. 10	9-10.RL.2.D, 9-10.RL.2.A, 9-10.RL.1.A, 9-10.RL.3.D
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	9-10.RL.2.B, 9-10.RL.3.C, 9-10.RL.2.A, 9-10.W.3.A.c
2.4	**William, Justine, and the Failure of Justice** Anchor Text & Close Reading	A "could act / did not act" log for Volume I, Chapters 6-7 plus an online formative check	p. 12	9-10.RL.2.A, 9-10.RL.2.D, 9-10.RL.1.D, 9-10.RL.1.A
2.5	**The Creature's First World: Awakening and the De Laceys** Anchor Text & Close Reading	A two-column "what he sees / what it is" chart for Volume II, Chapter 3 plus an online formative check	p. 13	9-10.RL.1.B, 9-10.RL.2.C, 9-10.RL.2.A, 9-10.RL.2.D, 9-10.RL.3.D
2.6	**Structured Disagreement — Who Is Responsible?** Socratic Dialogue & Listening Lab	Recorded 90-second position plus two replies that summarize and qualify	p. 14	9-10.SL.1.C, 9-10.RI.1.D, 9-10.RI.2.A
2.7	**The Broken Promise: The Second Creature and Clerval** Anchor Text & Close Reading	A ranked list of Victor's reasons with a one-paragraph judgment plus an online formative check	p. 15	9-10.RL.2.D, 9-10.RL.2.A, 9-10.RL.1.D, 9-10.RL.1.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 with its transitions marked	p. 16	9-10.W.2.A, 9-10.W.3.A.d, 9-10.W.3.A, 9-10.RL.1.A
2.9	**Key Assignment — Responsibility Argument Essay** Culminating Unit Assessment	Three-stage argument essay plus a recorded defense and two replies	pp. 17–19	9-10.W.2.A, 9-10.W.3.A.a, 9-10.RL.1.D, 9-10.SL.1.C, 9-10.W.3.A.c

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
5	Letters 1-4; Volume 1, Chapters 1-4 (Lessons 2.1-2.2)	Your word-choice log begun; your ambition-and-excuses chart	
6	Reread Letters through Volume 1, Chapter 4; Volume 1, Chapters 5-7 (Lessons 2.3-2.4)	Your cultural-context paragraph and punctuation set; your "could act / did not act" log	
7	Volume 2, Chapters 1-4; Volume 2, Chapters 5-9 (Lessons 2.5-2.6)	Your "what he sees / what it is" chart; your responsibility chart and 90-second position	
8	Volume 3, Chapters 1-4; reread Letters through Volume 3, Chapter 4; Volume 3, Chapters 5-7 (Lessons 2.7-2.9)	Victor's reasons ranked; your Stage 1 argument organizer; your essay planner	

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	
allusion	2.1	
daemon	2.1	
natural philosophy	2.2	
alchemy	2.2	
retrospective narrator	2.2	
foreshadowing	2.2	
ambition	2.2	
galvanism	2.3	
Romanticism	2.3	
the sublime	2.3	
cultural context	2.3	
marginalized	2.3	

Vocabulary in context (continued)

Term	Lesson	In my own words
dramatic irony	2.4	
circumstantial evidence	2.4	
miniature	2.4	
absolution	2.4	
retribution	2.4	
defamiliarization	2.5	
first-person point of view	2.5	
hearing	2.5	
hovel	2.5	
inclemency	2.5	
qualify	2.6	
central idea	2.6	
lens	2.6	
culpability	2.6	
free will	2.6	

Vocabulary in context (continued)

Term	Lesson	In my own words
compact	2.7	
speculation	2.7	
consequences	2.7	
reversal	2.7	
casement	2.7	
alternate claim	2.8	
straw man	2.8	
concession	2.8	
refutation	2.8	
mechanism	2.8	
transition	2.8	

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.

allusion 2.1 — A reference to another text, person or event.

daemon 2.1 — In Shelley's usage, an evil spirit or devil.

natural philosophy 2.2 — The older name for the physical sciences, including chemistry and physics.

alchemy 2.2 — The pre-modern search for ways to turn base metals into gold and to find an elixir of life; Agrippa, Paracelsus and Albertus Magnus were Victor's boyhood masters in it.

retrospective narrator 2.2 — A narrator who tells events from a later point in time and already knows how the story ends.

foreshadowing 2.2 — Hints of what is to come; phrases such as "fatal impulse" warn the reader before the events arrive.

ambition 2.2 — A strong desire for achievement or glory; both Victor and Walton are driven by it.

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.

dramatic irony 2.4 — A situation in which the reader knows something that characters in the story do not, so that their words and actions carry a meaning they cannot see.

circumstantial evidence 2.4 — Facts that suggest guilt by inference rather than by direct proof; Justine is condemned on it.

miniature 2.4 — A small portrait, often worn as a locket; the stolen miniature of Victor's mother becomes the key evidence.

absolution 2.4 — Forgiveness of sins granted by a priest; Justine confesses falsely in order to receive it.

retribution 2.4 — Punishment given in return for a wrong; Elizabeth calls it a "Hateful name!"

defamiliarization 2.5 — Describing something ordinary as if it were being seen for the first time, so the reader sees it freshly.

The definitions (continued)

first-person point of view 2.5 — Narration by an "I" who takes part in the events; in Volume II the "I" becomes the creature.

hearing 2.5 — In law, a chance to speak in one's own defense before judgment; the creature demands one from Victor.

hovel 2.5 — A small, rough shelter; the creature's lean-to against the De Laceys' cottage.

inclemency 2.5 — Harshness of weather; the creature sets it beside the "barbarity of man."

qualify 2.6 — To limit or refine a claim so it fits the evidence more precisely.

central idea 2.6 — The main point an informational text develops.

lens 2.6 — A perspective or theory used to interpret a text.

culpability 2.6 — Degree of blame or responsibility.

free will 2.6 — The capacity to choose one's actions, as opposed to being determined by circumstance.

compact 2.7 — A formal agreement; Victor fears the female might reject a compact made before she existed.

speculation 2.7 — Reasoning about what might happen, without proof; much of Victor's argument rests on it.

consequences 2.7 — The results an action may cause; Victor weighs his promise against consequences for future generations.

reversal 2.7 — A turn in which positions are exchanged, as when the creature tells his creator, "I am your master."

casement 2.7 — A window that opens on hinges; the creature watches Victor's work through one.

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.

transition 2.8 — A word, phrase or clause that shows how one idea relates to the next, for example a turn from a counterclaim to the writer's answer.

Word-choice log — what each narrator calls the creature

Lesson 2.1 — Three Narrators, One Story — Word Choice and the Nested Frame · `9-10.RL.1.B, 9-10.RL.2.C, 9-10.RL.1.A, 9-10.RL.1.D`

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 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 SHAPE TONE, AND WHOSE VERSION OF THE STORY DOES IT SUPPORT?

Ambition and excuses — Victor's case for himself

Lesson 2.2 — Education and Ambition: Victor's Path to the Creation · 9-10.RL.2.D, 9-10.RL.2.A, 9-10.RL.1.A, 9-10.RL.3.D

Victor tells this story years later, already knowing how it ends. A narrator who keeps locating the cause of his choices in other people is building a case. Your job is to weigh it (Volume I, Chapters 1-4).

Ch.	What Victor chose or did	The cause or excuse he gives (quoted)	Who or what he blames	Do I accept it?

Victor imagines that "No father could claim the gratitude of his child so completely as I should deserve their's."

COMPARE THAT HOPE WITH WHAT VICTOR ACTUALLY DOES IN THE FIRST HOURS AFTER THE CREATURE WAKES. QUOTE AT LEAST TWO PHRASES FROM CHAPTER 4.

WHAT THE GAP 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 · `9-10.RL.2.B, 9-10.RL.3.C, 9-10.RL.2.A, 9-10.W.3.A.c`

Connect a quoted passage from the opening of the novel 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 — William, Justine and the failure of justice

Lesson 2.4 — William, Justine, and the Failure of Justice · `9-10.RL.2.A, 9-10.RL.2.D, 9-10.RL.1.D, 9-10.RL.1.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.

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

VICTOR'S VERDICT ON THE CREATURE: WHAT IS HIS EVIDENCE, AND HOW IS HIS METHOD LIKE THE COURT'S?

AN INNOCENT CHARACTER WHO BLAMES HERSELF (QUOTED)

VICTOR CALLS HIMSELF "THE TRUE MURDERER," YET HE KILLED NO ONE. WHAT DOES HE MEAN — AND DO I AGREE?

What he sees / what it is — the creature's first world

Lesson 2.5 — The Creature's First World: Awakening and the De Laceys · 9-10.RL.1.B, 9-10.RL.2.C, 9-10.RL.2.A, 9-10.RL.2.D, 9-10.RL.3.D

Shelley lets the creature describe the world before he can name it, so you see it freshly too. Log his descriptions from Volume II, Chapter 3, and name what each thing actually is.

What he sees (his words, quoted)	What it is

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

SET ONE DESCRIPTION BESIDE A NAME VICTOR USED FOR HIM IN VOLUME I. WHAT DOES THE CONTRAST DO?

Responsibility chart — and my 90-second position

Lesson 2.6 — Structured Disagreement — Who Is Responsible? · `9-10.SL.1.C, 9-10.RI.1.D, 9-10.RI.2.A`

Two people are dead by the end of Volume II. Fill a row for each death, and add the later deaths when you reach them in Volume III. 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 page)	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

Victor's reasons, ranked — the broken promise

Lesson 2.7 — The Broken Promise: The Second Creature and Clerval · 9-10.RL.2.D, 9-10.RL.2.A, 9-10.RL.1.D, 9-10.RL.1.A

In Volume III, Chapter 3, the creator decides, for the second time, what kind of maker he will be. Rank his reasons from strongest to weakest, and weigh each against the promise he made at the end of Volume II.

Rank	Victor's reason (quoted)	How much it weighs against the promise

MY JUDGMENT: WAS VICTOR RIGHT TO BREAK HIS PROMISE?

DOES THE WAY HE DESTROYS THE FEMALE MATTER, AND NOT ONLY THE FACT THAT HE DOES?

HOW DOES THE BROKEN PROMISE DRIVE THE PLOT TOWARD CLERVAL'S DEATH?

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

Lesson 2.8 — Writing Workshop — The Counterclaim With Its Own Evidence · 9-10.W.2.A, 9-10.W.3.A.d, 9-10.W.3.A, 9-10.RL.1.A

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, page)	How the narrator's position affects its reliability

Essay planner — who bears the greater responsibility?

Lesson 2.9 — Key Assignment — Responsibility Argument Essay · `9-10.W.2.A, 9-10.W.3.A.a, 9-10.RL.1.D, 9-10.SL.1.C, 9-10.W.3.A.c`

Finish the novel first, including Walton's closing letters, and add the last deaths to your responsibility chart. 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, page)	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, page citations from the 1818 text
- [ ] I have used the fact that the final word on the creature belongs to Walton

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

Peer review sheet

Lesson 2.9 · 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 (9-10.W.2.A)		
Counterclaim (9-10.W.2.A)		
Evidence and narrators (9-10.RL.1.A)		
Theme (9-10.RL.1.D)		
Conclusion (9-10.W.3.A.a)		
Defense (9-10.SL.1.C)		

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 2.9

> These are the criteria your work is scored on, 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 (9-10.W.2.A)	Precise, contestable, distinguished from alternate claims.		
Counterclaim (9-10.W.2.A)	Stated fairly with its own evidence; answered by refutation, concession or qualification.		
Evidence and narrators (9-10.RL.1.A)	Evidence from all three narrators; reliability analyzed at least once.		
Theme (9-10.RL.1.D)	Argument connected to a central idea and its development across the novel.		
Conclusion (9-10.W.3.A.a)	Follows from the argument and states what the reading makes visible.		
Defense (9-10.SL.1.C)	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, with transitions marked (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, page 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