RLP English 10B — Power, Voice and Change

**STUDENT WORKBOOK · UNIT 4 · WEEKS 13-16**

# The Story of My Life — Memoir, Language and the Capstone

**Anchor text:** Helen Keller, The Story of My Life (1903), read complete, with her letters and the supplementary account by John Albert Macy including Anne Sullivan's reports

**Full-length work:** The Story of My Life — Helen Keller (1903), unabridged with its original supplementary material

| NAME | PERIOD | TEACHER |
|---|---|---|
| | | |

## What you will hand in

1. **Lesson 4.1** — Idea-sequence map of the memoir with the connections Keller draws marked (workbook p. 9)
2. **Lesson 4.2** — Style analysis of one passage and a three-register rewrite of my own paragraph (workbook p. 10)
3. **Lesson 4.3** — One analyzed paragraph from Chapter 7 plus an online formative check (workbook p. 11)
4. **Lesson 4.4** — A short evaluation of Keller's account in Chapter 14 plus an online formative check (workbook p. 12)
5. **Lesson 4.5** — Media plan for the portfolio defense and a two-medium comparison (workbook p. 13)
6. **Lesson 4.6** — Short-cycle log entries and a Stage 1 narrative plan with planned transitions (workbook p. 14)
7. **Lesson 4.7** — A three-voice chart and a paragraph evaluating Keller's address plus an online formative check (workbook p. 15)
8. **Lesson 4.8** — Narrative, portfolio reflection, writing log and a 4-5 minute portfolio defense (workbook pp. 16–18)

## 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 14 is the Stage 1 organizer. Page 17 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.

Helen Keller, *The Story of My Life* (1903), read complete with her letters (Part II) and the supplementary account by John Albert Macy, including Anne Sullivan's letters and reports (Part III); public-domain text, Project Gutenberg eBook #2397. Cite by chapter and name this 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 4 at a glance

| # | Lesson | You produce | Workbook page | Standards |
|---|---|---|---|---|
| 4.1 | **How Keller Builds a Life — Sequence, Connection and the Moment at the Pump**<br>Anchor Text & Close Reading | Idea-sequence map of the memoir with the connections Keller draws marked | p. 9 | 9-10.RI.2.A, 9-10.RI.1.D, 9-10.RI.3.D, 9-10.RL.3.D |
| 4.2 | **Style Lab — Language in Context: How Keller Writes What She Cannot See or Hear**<br>Rhetoric & Language Lab | Style analysis of one passage and a three-register rewrite of my own paragraph | p. 10 | 9-10.W.3.A.b, 9-10.W.2.A, 9-10.W.3.A.c, 9-10.RI.1.B |
| 4.3 | **Learning the World: Chapters 5-10**<br>Anchor Text & Close Reading | One analyzed paragraph from Chapter 7 plus an online formative check | p. 11 | 9-10.RI.2.A, 9-10.RI.1.B, 9-10.RI.2.C, 9-10.RL.1.B, 9-10.RL.2.C, 9-10.RI.3.D |
| 4.4 | **The Frost King and the Question of Originality: Chapters 11-16**<br>Anchor Text & Close Reading | A short evaluation of Keller's account in Chapter 14 plus an online formative check | p. 12 | 9-10.RI.2.B, 9-10.RI.2.D, 9-10.W.1.A.b, 9-10.RI.3.D |
| 4.5 | **Media Lab — Strategic Digital Media for the Portfolio Defense**<br>Socratic Dialogue & Listening Lab | Media plan for the portfolio defense and a two-medium comparison | p. 13 | 9-10.SL.2.C, 9-10.RI.3.A, 9-10.RI.1.C, 9-10.SL.1.C |
| 4.6 | **Writing Workshop — The Writing Log and the Moment Language Changed Things**<br>Recursive Writing Workshop | Short-cycle log entries and a Stage 1 narrative plan with planned transitions | p. 14 | 9-10.W.2.A, 9-10.W.3.A.d, 9-10.W.3.A, 9-10.W.3.A.e |
| 4.7 | **The Book's Other Voices: The Letters and Macy's Account**<br>Anchor Text & Close Reading | A three-voice chart and a paragraph evaluating Keller's address plus an online formative check | p. 15 | 9-10.RI.2.B, 9-10.SL.1.B, 9-10.RI.1.B, 9-10.RI.2.C, 9-10.RI.3.D |
| 4.8 | **Key Assignment — Reflective Narrative and Portfolio Defense**<br>Culminating Unit Assessment | Narrative, portfolio reflection, writing log and a 4-5 minute portfolio defense | pp. 16–18 | 9-10.W.2.A, 9-10.W.3.A.e, 9-10.SL.2.C, 9-10.SL.2.A, 9-10.SL.2.B, 9-10.RL.3.D, 9-10.W.3.A.d |

## The key assignment

Reflective Narrative and Portfolio Defense.

# 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 | Part I, Chapters 1-4, with Sullivan's letter of April 5, 1887 (Lessons 4.1-4.2) | Your idea-sequence map; your style analysis and three-register rewrite | |
| 14 | Part I, Chapters 5-10; Chapters 11-16 (Lessons 4.3-4.4) | Your Chapter 7 paragraph analysis; your evaluation of the Frost King chapter | |
| 15 | Part I, Chapters 17-23; Part I reread for your writing log (Lessons 4.5-4.6) | Your two-medium comparison and media plan; your log entries and Stage 1 plan | |
| 16 | Part II (the Letters) and Part III (Macy's account, with Sullivan's letters and reports) (Lessons 4.7-4.8) | Your three-voice chart; your narrative, reflection, log and defense | |

# 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 |
|---|---|---|
| **memoir** | 4.1 | |
| **sequence** | 4.1 | |
| **compression** | 4.1 | |
| **supplementary material** | 4.1 | |
| **manual alphabet** | 4.1 | |
| **register** | 4.2 | |
| **non-visual detail** | 4.2 | |
| **style** | 4.2 | |
| **diction** | 4.2 | |
| **context** | 4.2 | |
| **analogy** | 4.3 | |
| **raised print** | 4.3 | |
| **signpost paragraph** | 4.3 | |
| **catalog** | 4.3 | |
| **Perkins Institution** | 4.3 | |

# Vocabulary in context (continued)

| Term | Lesson | In my own words |
|---|---|---|
| **plagiarism** | 4.4 | |
| **assimilation** | 4.4 | |
| **point of view** | 4.4 | |
| **court of investigation** | 4.4 | |
| **citation** | 4.4 | |
| **strategic media use** | 4.5 | |
| **attribution** | 4.5 | |
| **image description** | 4.5 | |
| **staged photograph** | 4.5 | |
| **interiority** | 4.5 | |
| **short-cycle writing** | 4.6 | |
| **extended time frame** | 4.6 | |
| **writing log** | 4.6 | |
| **narrative sequence** | 4.6 | |
| **stated moral** | 4.6 | |

# Vocabulary in context (continued)

| Term | Lesson | In my own words |
|---|---|---|
| **transition** | 4.6 | |
| **oral method** | 4.7 | |
| **American Sign Language** | 4.7 | |
| **reading speech by touch** | 4.7 | |
| **frame** | 4.7 | |
| **direct address** | 4.7 | |

# 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.

**memoir** 4.1 — An account of the author's own life, organized around meaning rather than complete chronology.

**sequence** 4.1 — The order in which events or ideas are presented.

**compression** 4.1 — Covering a long period quickly in a narrative.

**supplementary material** 4.1 — Documents published alongside a main text that add or complicate its account.

**manual alphabet** 4.1 — Letters spelled into the hand, the means by which Sullivan taught Keller words.

**register** 4.2 — The level of formality and style suited to a context and audience.

**non-visual detail** 4.2 — Detail drawn from touch, smell, taste, sound or movement.

**style** 4.2 — The distinctive way a writer uses language — sentence length, diction, tone.

**diction** 4.2 — Word choice.

**context** 4.2 — The situation — audience, purpose, period — in which language is used.

**analogy** 4.3 — An extended comparison that explains something unfamiliar by means of something familiar, often used to support a claim.

**raised print** 4.3 — Letters embossed on paper so they can be read by touch; Keller's first reading slips were printed this way.

**signpost paragraph** 4.3 — A short paragraph that announces a new stage or topic in a longer text.

**catalog** 4.3 — A list of concrete details that, taken together, supports a larger point.

**Perkins Institution** 4.3 — The school for blind students in Boston that sent Anne Sullivan to Keller and that Keller first visited in 1888.

**plagiarism** 4.4 — Presenting another writer's words or ideas as one's own, whether or not it is intended.

**assimilation** 4.4 — Taking in what one reads or hears so fully that it becomes part of one's own thinking.

**point of view** 4.4 — The position from which an author presents events, including what she selects and how she judges it.

# The definitions (continued)

**court of investigation** 4.4 — Keller's term for the panel of teachers and officers who questioned her about the story.

**citation** 4.4 — A note that names the source of a quotation or idea.

**strategic media use** 4.5 — Including a media element because it does something words alone cannot.

**attribution** 4.5 — Naming the source of an image, clip or quotation.

**image description** 4.5 — Describing a visual aloud so everyone can access it.

**staged photograph** 4.5 — A photograph arranged for effect rather than captured candidly.

**interiority** 4.5 — A text's representation of a person's inner thoughts and feelings.

**short-cycle writing** 4.6 — Brief pieces written and finished in a single sitting.

**extended time frame** 4.6 — Writing developed over days or weeks with research and revision.

**writing log** 4.6 — A dated record of routine short writing.

**narrative sequence** 4.6 — The order in which a narrative presents events, chosen for effect.

**stated moral** 4.6 — A closing sentence that announces the lesson — usually better cut.

**transition** 4.6 — A word or phrase that links parts of a text and shows how they relate in time, cause, contrast or concession.

**oral method** 4.7 — The approach, much debated in Keller's time, of teaching deaf students through speech and lip-reading rather than signing.

**American Sign Language** 4.7 — A complete visual language with its own grammar, used by many Deaf people in the United States and Canada.

**reading speech by touch** 4.7 — Keller's way of following speech by resting her fingers on a speaker's lips, throat and face.

**frame** 4.7 — Material placed around a main text, such as an introduction, letters or an editor's account, that shapes how readers receive it.

**direct address** 4.7 — Speaking straight to the audience, often with commands or the word "you."

# Idea-sequence map — Chapters 1-4 and the well-house

Lesson 4.1 — How Keller Builds a Life — Sequence, Connection and the Moment at the Pump · `9-10.RI.2.A, 9-10.RI.1.D, 9-10.RI.3.D, 9-10.RL.3.D`

A memoirist knows the ending. Track where Keller introduces each idea about language, how it develops, and where she connects it to the well-house. Then set her account beside Sullivan's letter of April 5, 1887.

| Chapter | Idea about language, introduced or developed (quoted) | Connection to the well-house |
|---|---|---|
| | | |
| | | |
| | | |
| | | |

| | Keller, Chapter 4 | Sullivan's letter, April 5, 1887 |
|---|---|---|
| | | |
| | | |
| | | |

> Rows: what comes first; where the climax falls; what the ordering emphasizes.

### WHY KELLER WAITS UNTIL CHAPTER 4 TO TELL "THE MOST IMPORTANT DAY" OF HER LIFE

# Style analysis and three registers

Lesson 4.2 — Style Lab — Language in Context: How Keller Writes What She Cannot See or Hear · `9-10.W.3.A.b, 9-10.W.2.A, 9-10.W.3.A.c, 9-10.RI.1.B`

Keller writes a world she cannot see or hear. Analyze one passage for sensory language, sentence structure and register. Then rewrite one paragraph of your own (any piece from this year) in three registers.

### MY KELLER PASSAGE (CHAPTER AND OPENING WORDS)

| Feature | Example (quoted) | Effect |
|---|---|---|
| | | |
| | | |
| | | |

### ACADEMIC REGISTER

### NARRATIVE REGISTER

### SPOKEN REGISTER

| Version | What it gained | What it lost |
|---|---|---|
| | | |
| | | |
| | | |

# Chapter 7 — one paragraph, one claim about learning

Lesson 4.3 — Learning the World: Chapters 5-10 · 9-10.RI.2.A, 9-10.RI.1.B, 9-10.RI.2.C, 9-10.RL.1.B, 9-10.RL.2.C, 9-10.RI.3.D

Chapter 7 opens with a one-sentence signpost: "The next important step in my education was learning to read." Choose one paragraph: the object sentences, the outdoor lessons, the nautilus, or the brook.

**MY PARAGRAPH**

**ONE SENTENCE QUOTED FROM IT**

| List or analogy | What it compares or gathers | The claim it carries |
|---|---|---|
| | | |
| | | |
| | | |

**HOW THE PARAGRAPH DEVELOPS OR REFINES KELLER'S CLAIM ABOUT HOW SHE LEARNED (FOUR OR FIVE SENTENCES)**

**DOES "ALL THE BEST OF ME BELONGS TO HER" CHANGE HOW I READ MY PARAGRAPH?**

# The Frost King — evaluating Keller's account

Lesson 4.4 — The Frost King and the Question of Originality: Chapters 11-16 · 9-10.RI.2.B, 9-10.RI.2.D, 9-10.W.1.A.b, 9-10.RI.3.D

Keller accepts that "The Frost King" came from Canby's "The Frost Fairies." Her claim is narrower: she did not remember hearing the story and did not know she was copying. Judge whether her evidence supports that narrower claim.

### HER PURPOSE — COMPARE THE CHAPTER'S FIRST PARAGRAPH WITH ITS LAST

| Evidence Keller offers | For or against her own memory? | How much it proves |
|---|---|---|
| | | |
| | | |
| | | |

### THE SENTENCE WHERE I FIND HER MOST PERSUASIVE

### THE SENTENCE WHERE I WOULD MOST WANT ANOTHER WITNESS

### IS HER EVIDENCE SUFFICIENT FOR THE NARROWER CLAIM?

### WHAT THE EPISODE SUGGESTS ABOUT HOW ANY WRITER SHOULD HANDLE BORROWED WORDS

# Two mediums and the portfolio-defense media plan

Lesson 4.5 — Media Lab — Strategic Digital Media for the Portfolio Defense · 9-10.SL.2.C, 9-10.RI.3.A, 9-10.RI.1.C, 9-10.SL.1.C

Compare two accounts: Keller and Sullivan's letter, Keller and the public report as Macy describes it, or Keller on Joseph Jefferson's performance against what reading a play gives her. Then plan your defense media: every element must do what your words alone cannot.

### THE EVENT OR SUBJECT, AND THE TWO ACCOUNTS

| | Account 1 | Account 2 |
|---|---|---|
| | | |
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| | | |

> Rows: what it emphasizes; what it leaves out; what it is credible about.

| Slide or element | What is on it | Purpose | What I say aloud |
|---|---|---|---|
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### ONE ELEMENT I CUT OR CHANGED AFTER TESTING THE PLAN, AND WHY

# Stage 1 — writing log and narrative plan

Lesson 4.6 — Writing Workshop — The Writing Log and the Moment Language Changed Things · 9-10.W.2.A, 9-10.W.3.A.d, 9-10.W.3.A, 9-10.W.3.A.e

This page is **submitted and scored**. Short writing finds material; extended writing develops it. Each log entry is for a different purpose or audience, and the log feeds a narrative about a moment when language changed what you could do.

| Log entry | Purpose and audience | The line worth keeping |
|---|---|---|
| | | |
| | | |
| | | |

**THE MOMENT MY NARRATIVE IS BUILT ON (TWO SENTENCES)**

| Events in lived order | Events in told order | Transition that opens the section |
|---|---|---|
| | | |
| | | |
| | | |
| | | |

**MY TWO NARRATIVE TECHNIQUES, AND WHERE EACH GOES**

**MY PLANNED FINAL SENTENCE — IT DOES NOT STATE A LESSON**

# Three voices — the Speech chapter and Keller's 1896 address

Lesson 4.7 — The Book's Other Voices: The Letters and Macy's Account · `9-10.RI.2.B, 9-10.SL.1.B, 9-10.RI.1.B, 9-10.RI.2.C, 9-10.RI.3.D`

Each voice knows something the others cannot: the observer hears her voice, the teacher knows the method, the speaker knows what speech meant to her. One row each for Macy, Sullivan and Keller.

| Voice | What they say about Keller's speech | Quoted phrase | What they are in a position to know |
|---|---|---|---|
| | | | |
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| | | | |

**EVALUATING THE 1896 ADDRESS: HER POINT OF VIEW, HER EVIDENCE, ONE RHETORICAL CHOICE AND ITS EFFECT, AND WHETHER THE EVIDENCE IS SUFFICIENT FOR HER CLAIM**

**HOW THE LETTERS AND MACY'S ACCOUNT ADD TO, OR COMPLICATE, THE STORY KELLER TELLS IN PART I**

# Narrative planner, portfolio reflection and defense

Lesson 4.8 — Key Assignment — Reflective Narrative and Portfolio Defense · 9-10.W.2.A, 9-10.W.3.A.e, 9-10.SL.2.C, 9-10.SL.2.A, 9-10.SL.2.B, 9-10.RL.3.D, 9-10.W.3.A.d

Build toward your moment the way Keller builds Chapter 4 toward the well-house, and end on what is narrated, not on a stated lesson. Label the narrative real or imagined. The reflection traces one skill across three pieces from the year.

### REAL OR IMAGINED — AND THE MOMENT

| Section | Event | Transition | Done |
|---|---|---|---|
| | | | |
| | | | |
| | | | |
| | | | |

### THE WRITING SKILL MY REFLECTION TRACES

| Piece from the year | My sentence (quoted) | What it shows about the skill |
|---|---|---|
| | | |
| | | |
| | | |

### BEFORE I SUBMIT

- [ ] Narrative, 900-1,100 words: two techniques, one non-visual detail, no stated lesson
- [ ] Reflection, 500 words: my own sentences quoted from three pieces, linked by transitions
- [ ] Writing log complete, and everything published to my portfolio page
- [ ] Defense, 4-5 minutes, with the media from my plan (Lesson 4.5)

### A QUESTION I EXPECT AT MY DEFENSE, AND THE SPECIFIC CHOICE IT IS ABOUT

# Peer review sheet

Lesson 4.8 · 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 |
|---|---|---|
| **Narrative sequence (9-10.W.2.A)** | | |
| **Technique and detail (9-10.W.2.A)** | | |
| **Conclusion (9-10.W.2.A)** | | |
| **Portfolio reflection (9-10.W.2.A, 9-10.W.3.A.d)** | | |
| **Publication and log (9-10.W.3.A.e, 9-10.W.2.A)** | | |
| **Defense (9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.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 4.8

> 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 |
|---|---|---|---|
| **Narrative sequence (9-10.W.2.A)** | Events ordered to build to an outcome; point of view established early. | | |
| **Technique and detail (9-10.W.2.A)** | Two techniques used purposefully; telling and non-visual detail. | | |
| **Conclusion (9-10.W.2.A)** | Follows from the narrative; no stated lesson. | | |
| **Portfolio reflection (9-10.W.2.A, 9-10.W.3.A.d)** | One skill traced across three pieces with quoted evidence; transitions make each stage of the change clear; honest about what has not changed. | | |
| **Publication and log (9-10.W.3.A.e, 9-10.W.2.A)** | Published; log complete with range of purposes. | | |
| **Defense (9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C)** | Evidence on screen; formal delivery; live question answered. | | |

## Submission stages

1. **Stage 1 — Narrative plan and first log entries** (from Lesson 4.6).
2. **Stage 2 — Peer-reviewed narrative draft.** A partner checks the ending does not state a lesson and one non-visual detail is present; submit a revision note.
3. **Stage 3 — Final narrative, reflection and complete log,** published to the portfolio page.
4. **Stage 4 — Portfolio defense,** 4-5 minutes with media, and a live question answered.

## 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 |
|---|---|---|
| | | |
| | | |
| | | |