RLP English 11B — Land, Citizenship and the Modern American Story

STUDENT WORKBOOK · UNIT 1 · WEEKS 1-5

Land and Law on the Prairie — My Ántonia

Anchor text: Willa Cather, My Ántonia (1918), read complete and in order across the unit: the Introduction and all five books, from 'The Shimerdas' to 'Cuzak's Boys'; paired with the Homestead Act (1862) and the General Allotment (Dawes) Act (1887), excerpts quoted from the statutes, and Mark Twain, 'The Boys' Ambition' (Life on the Mississippi, Chapter 4, 1883)

Full-length work: My Ántonia — Willa Cather (1918), unabridged, with the Introduction

NAME	PERIOD	TEACHER

What you will hand in

1. **Lesson 1.1** — Land-and-memory log for the Introduction and Book I, Chapters 1-6, with a quotation and chapter for each entry (workbook p. 9)
2. **Lesson 1.2** — A two-voice chart (what the boy believed, what the man admits) for Chapters 7-13, plus an online formative check (workbook p. 10)
3. **Lesson 1.3** — Register comparison chart and a 150-word two-voice memory paragraph with an explanation of its irony (workbook p. 11)
4. **Lesson 1.4** — A witness map for Chapter 14 and an analysis paragraph on the grave passage in Chapter 16 (workbook p. 12)
5. **Lesson 1.5** — Delineation chart for both statutes and a recorded seminar claim with two responses (workbook p. 13)
6. **Lesson 1.6** — Stage 1 organizer: thesis, section plan with transitions, six novel quotations, two statute references and their integration sentences (workbook p. 14)
7. **Lesson 1.7** — A money-and-power map of Black Hawk for Chapters 9-15 and an analysis paragraph on the plow image (workbook p. 15)
8. **Lesson 1.8** — A three-paths chart (Lena, Tiny, Ántonia) for Books III-IV and an analysis of the Widow Steavens's narration (workbook p. 16)
9. **Lesson 1.9** — Three-stage essay and a three-minute recorded presentation (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 14 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.

Willa Cather, *My Ántonia* (Boston: Houghton Mifflin, 1918), Project Gutenberg #242; the Homestead Act, 37th Congress, ch. 75, 12 Stat. 392 (1862), and the General Allotment (Dawes) Act, 49th Congress, ch. 119, 24 Stat. 388 (1887), via Wikisource; Mark Twain, "The Boys' Ambition," *Life on the Mississippi* (Boston: James R. Osgood, 1883), Chapter 4, Project Gutenberg #245. Public domain. Composition instruction adapted from *Writing for Success* (BCcampus OpenEd, CC BY 4.0). Adapted and structured for classroom delivery by Sejal Learning Systems.

Unit 1 at a glance

#	Lesson	You produce	Workbook page	Standards
1.1	**A Pioneer Novel — Reading My Ántonia: The Frame and the Arrival** Anchor Text & Close Reading	Land-and-memory log for the Introduction and Book I, Chapters 1-6, with a quotation and chapter for each entry	p. 9	11-12.RL.2.A, 11-12.RL.1.A, 11-12.RL.3.D, 11-12.RL.3.B, 11-12.RL.1.B, 11-12.RI.1.B
1.2	**The First Winter on the Divide: Snake, Wolves and Debt** Anchor Text & Close Reading	A two-voice chart (what the boy believed, what the man admits) for Chapters 7-13, plus an online formative check	p. 10	11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.2.D, 11-12.RL.1.A, 11-12.RL.3.D
1.3	**Language Lab — Voice, Dialect and Memory: Twain and Cather** Rhetoric & Language Lab	Register comparison chart and a 150-word two-voice memory paragraph with an explanation of its irony	p. 11	11-12.W.3.A.b, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.W.3.A.c, 11-12.RL.1.B, 11-12.RL.2.C
1.4	**A Grave at the Crossroads: Mr. Shimerda's Death and the End of Book I** Anchor Text & Close Reading	A witness map for Chapter 14 and an analysis paragraph on the grave passage in Chapter 16	p. 12	11-12.RL.2.A, 11-12.RL.2.D, 11-12.RL.1.D, 11-12.RL.1.A
1.5	**Seminar — Homestead Act, Dawes Act and Novel: Reading Law Through Fiction** Socratic Dialogue & Listening Lab	Delineation chart for both statutes and a recorded seminar claim with two responses	p. 13	11-12.RI.2.D, 11-12.RI.3.B, 11-12.RI.3.C, 11-12.SL.1.A, 11-12.SL.1.C, 11-12.RI.1.A
1.6	**Writing Workshop — Bringing Documents into a Literary Argument: Transitions That Think** Recursive Writing Workshop	Stage 1 organizer: thesis, section plan with transitions, six novel quotations, two statute references and their integration sentences	p. 14	11-12.RL.1.A, 11-12.W.3.A.d, 11-12.RI.1.A, 11-12.W.2.A, 11-12.W.3.A
1.7	**The Hired Girls and the Town: Wages, Mortgages and Wick Cutter** Anchor Text & Close Reading	A money-and-power map of Black Hawk for Chapters 9-15 and an analysis paragraph on the plow image	p. 15	11-12.RL.1.D, 11-12.RL.2.D, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.RL.1.A
1.8	**Lena Lingard and the Pioneer Woman's Story** Anchor Text & Close Reading	A three-paths chart (Lena, Tiny, Ántonia) for Books III-IV and an analysis of the Widow Steavens's narration	p. 16	11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.2.A, 11-12.RL.2.D, 11-12.RL.1.A
1.9	**Key Assignment — Land and Law Analytical Essay** Culminating Unit Assessment	Three-stage essay and a three-minute recorded presentation	pp. 17–19	11-12.W.2.A, 11-12.RL.1.D, 11-12.RL.2.D, 11-12.RL.1.A, 11-12.W.3.A.d, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C

The key assignment

Land and Law Analytical Essay, 1,400-1,800 words.

Unit 1 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
1	My Ántonia: the Introduction and Book I, Chapters 1-6; Book I, Chapters 7-13 (Lessons 1.1-1.2)	Your land-and-memory log (six or more entries); your two-voice chart for Chapters 7-13	
2	Twain, "The Boys' Ambition" (1883), with Book I, Chapters 1-13 reread; Book I, Chapters 14-19 (Lessons 1.3-1.4)	Your register chart and two-voice memory paragraph; your witness map and grave paragraph	
3	Book II, Chapters 1-8, with the Homestead Act (1862) and the Dawes Act (1887); reread the Introduction through Book II, Chapter 8 (Lessons 1.5-1.6)	Your delineation chart and 90-second seminar claim; your Stage 1 organizer	
4	Book II, Chapters 9-15; Books III and IV; Book V, "Cuzak's Boys" (Lessons 1.7-1.9)	Your money-and-power map; your three-paths chart; your essay and presentation 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 narrator	1.1	
homestead	1.1	
quarter section	1.1	
jurisdiction	1.1	
dugout	1.1	
mock-heroic	1.2	
note	1.2	
principal	1.2	
mortgage	1.2	
retrospective narration	1.2	
register	1.3	
vernacular	1.3	
dialect	1.3	
retrospective irony	1.3	
understatement	1.3	

Vocabulary in context (continued)

Term	Lesson	In my own words
coroner	1.4	
section line	1.4	
clemency	1.4	
justice of the peace	1.4	
flash-forward	1.4	
patent	1.5	
affidavit	1.5	
in severalty	1.5	
allotment	1.5	
trust period	1.5	
integration	1.6	
transition	1.6	
cohesion	1.6	
concession	1.6	
paraphrase	1.6	

Vocabulary in context (continued)

Term	Lesson	In my own words
hired girl	1.7	
usury	1.7	
half-section	1.7	
inheritance	1.7	
symbol	1.7	
embedded narrator	1.8	
blacklisted	1.8	
civil marriage	1.8	
claim	1.8	
Georgics	1.8	

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 narrator 1.1 — A narrator who introduces and presents another narrator's story; here, the unnamed friend who receives Jim's manuscript.

homestead 1.1 — A claim of public land under the Homestead Act of 1862, earned by living on and farming it for five years.

quarter section 1.1 — A square of 160 acres, one quarter of a surveyed square-mile section; the standard homestead.

jurisdiction 1.1 — The territory or authority within which a law or court applies.

dugout 1.1 — A dwelling dug into the side of a bank or hill, common among the first settlers on the plains.

mock-heroic 1.2 — Treating a small event in the grand style of an epic battle, often with irony.

note 1.2 — A written promise to repay a loan by a certain date.

principal 1.2 — The original amount of a loan, before interest or bonuses are added.

mortgage 1.2 — A loan secured by property, which the lender can seize if the loan is not repaid.

retrospective narration 1.2 — Telling events from a later point in time, so the narrator knows what the character did not.

register 1.3 — The level of formality a speaker or writer chooses for a context.

vernacular 1.3 — The everyday language of ordinary speakers in a region or group.

dialect 1.3 — A regional or social variety of a language with its own grammar, vocabulary and pronunciation.

retrospective irony 1.3 — The gap between what a character felt at the time and what a narrator, looking back, knows or implies.

understatement 1.3 — Deliberately presenting something as less significant than it is.

coroner 1.4 — An official who investigates sudden or unexplained deaths.

section line 1.4 — A boundary of the federal land survey; each square-mile section held four 160-acre quarter sections.

clemency 1.4 — Mercy shown by someone with the power to punish.

justice of the peace 1.4 — A local judge who handles minor cases, such as fines for fighting.

flash-forward 1.4 — A jump ahead in time within a narrative, showing what will happen later.

The definitions (continued)

patent 1.5 — The government document that gives final legal title to public land.

affidavit 1.5 — A written statement sworn under oath.

in severalty 1.5 — Held by individuals separately, rather than in common by a group.

allotment 1.5 — A parcel of reservation land assigned to one person under the Dawes Act.

trust period 1.5 — The years during which the government held an allotment and the allottee could not sell it.

integration 1.6 — Bringing a source into an argument so that it serves the writer's claim.

transition 1.6 — A word, phrase or sentence that names the relationship between two ideas or sections.

cohesion 1.6 — The quality of a text whose parts are clearly and logically connected.

concession 1.6 — Granting part of an opposing point before answering it.

paraphrase 1.6 — Restating a source's idea accurately in one's own words, with citation.

hired girl 1.7 — A young woman who worked for wages as a cook or servant in another family's house.

usury 1.7 — Lending money at excessive interest; Cutter's "old usury notes" are the record of such loans.

half-section 1.7 — Three hundred twenty acres, half of a surveyed square-mile section.

inheritance 1.7 — Property passed to heirs after an owner's death, according to a will or the law.

symbol 1.7 — An object or image that stands for something beyond itself, such as the plow against the sun.

embedded narrator 1.8 — A character inside a story who tells part of it in their own voice.

blacklisted 1.8 — Put on a list of people to be refused work, often after a dismissal.

civil marriage 1.8 — A marriage performed by a public official, with legal force, rather than by a church.

claim 1.8 — A mining or land right recorded under the law; Tiny's fortune begins with a deeded claim.

Georgics 1.8 — Virgil's Latin poem on farming, which Jim reads in Lincoln.

Land-and-memory log — the frame and the arrival

Lesson 1.1 — A Pioneer Novel — Reading My Ántonia: The Frame and the Arrival · `11-12.RL.2.A, 11-12.RL.1.A, 11-12.RL.3.D, 11-12.RL.3.B, 11-12.RL.1.B, 11-12.RI.1.B`

The Introduction tells you that what follows is a memory, written down by a grown man who became a railroad lawyer, so every scene reaches you twice: as the boy lived it and as the man remembers it. Log at least six entries from the Introduction and Book I, Chapters 1-6. Keep this log; you will draw on it for the unit essay.

Ch.	Quotation	Land, law or memory?	My note

JIM FEELS "OUTSIDE MAN'S JURISDICTION" ON HIS FIRST NIGHT. WHAT DO CHAPTERS 3-6 SHOW INSTEAD?

WHY THE SHIMERDAS ARE LIVING IN A DUGOUT: THE DEAL, AND WHO MADE IT

HOW THE FRAME (THE INTRODUCTION) CHANGES THE WAY I READ ONE PASSAGE FROM CHAPTER 1 OR 2

Quote the passage; name what the frame makes you notice.

Two-voice chart — what the boy believed, what the man admits

Lesson 1.2 — The First Winter on the Divide: Snake, Wolves and Debt · 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.2.D, 11-12.RL.1.A, 11-12.RL.3.D

In Book I, Chapters 7-13 the older Jim keeps commenting on what the boy felt, and the comments do not always agree with the feelings. Record at least five pairs, then choose the pair where the older voice changes the meaning most.

Ch.	What the boy believed (quoted)	What the man admits, or the novel shows (quoted)

RUSSIAN PETER'S DEBT IN CHAPTER 8: HOW THE LOAN GREW, AND WHO PROFITED FROM IT

THE GREAT CIRCLE IN THE GRASS (CHAPTER 9): WHO READS IT HOW, AND WHAT THAT SHOWS ABOUT THE SETTLERS

MY ANALYSIS: THE PASSAGE, BOTH VOICES QUOTED, AND WHAT CATHER GAINS BY LETTING THE READER SEE BOTH AT ONCE

Register chart and two-voice memory paragraph

Lesson 1.3 — Language Lab — Voice, Dialect and Memory: Twain and Cather · `11-12.W.3.A.b, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.W.3.A.c, 11-12.RL.1.B, 11-12.RL.2.C`

Register is the level and kind of language a speaker chooses for an occasion; dialect is a variety with rules of its own. Twain's grown narrator and Cather's older Jim both put a child's feelings into adult words, and the mismatch makes the irony. Copy each sentence exactly.

Speaker	Sentence (copied exactly)	Register	Evidence in the sentence

> Rows: Twain's narrator · Jim as narrator · Ántonia · one other speaker in Book I.

TWO RULES ÁNTONIA'S EARLY ENGLISH FOLLOWS ("MY PAPA SICK ALL THE TIME")

"A MOCK ADVENTURE; THE GAME WAS FIXED FOR ME BY CHANCE": WHAT THE OLDER JIM MEANS

150-WORD MEMORY PARAGRAPH IN TWO VOICES: A REMEMBERING NARRATOR AND A QUOTED SPEAKER IN THEIR OWN DIALECT

HOW A READER CAN TELL WHAT MY NARRATOR REALLY MEANS (TWO SENTENCES)

Witness map — Mr. Shimerda's death and the grave at the crossroads

Lesson 1.4 — A Grave at the Crossroads: Mr. Shimerda's Death and the End of Book I · `11-12.RL.2.A, 11-12.RL.2.D, 11-12.RL.1.D, 11-12.RL.1.A`

Cather tells the death through many witnesses, each judging from what they fear or believe. Map at least six judgments from Chapters 14-16, then read the flash-forward in Chapter 16, where the novel jumps years ahead to show what happened to the grave.

Witness	Judgment of the death or burial (quoted)	What it shows about the speaker

HOW THE GRANDFATHER PROPOSES TO DECIDE WHAT HAPPENED, AND HOW EVERYONE ELSE REASONS

"SECTION LINES" AND "CLEMENCY": THE TWO WORDS OF LAW CATHER BORROWS, AND WHAT EACH DOES

THE FLASH-FORWARD: HOW JUMPING AHEAD TURNS THE GRAVE INTO AN ARGUMENT ABOUT LAW AND MERCY

Quote at least two phrases from the passage.

Delineation chart — two statutes and the novel, tested in seminar

Lesson 1.5 — Seminar — Homestead Act, Dawes Act and Novel: Reading Law Through Fiction · `11-12.RI.2.D, 11-12.RI.3.B, 11-12.RI.3.C, 11-12.SL.1.A, 11-12.SL.1.C, 11-12.RI.1.A`

Delineate before you evaluate: state each Act's purpose, the premises it rests on, the procedure it sets and one effect, in the statute's own words where you can. Then test the novel's picture of homesteading against the law, including what the allotment policy took from Native nations and what the novel leaves out.

Part	Homestead Act (1862)	Dawes Act (1887)

> Rows: purpose · premise 1 · premise 2 · procedure · one effect. Cite the section for each quoted phrase.

THE QUARTER SECTION IN BOTH LAWS: WHAT IT MEANS THAT ONE SURVEY UNIT SERVED BOTH POLICIES

90-SECOND SEMINAR CLAIM: WHAT MY ÁNTONIA SHOWS, AND LEAVES OUT, ABOUT THE LAND THESE LAWS GOVERNED

One passage from the novel (book and chapter) and one quoted provision.

RESPONSE 1, AFTER THE SEMINAR

RESPONSE 2, TO A CLASSMATE WHO RAISED A PERSPECTIVE DIFFERENT FROM MINE

Stage 1 — thesis, section plan, quotations and statute references

Lesson 1.6 — Writing Workshop — Bringing Documents into a Literary Argument: Transitions That Think · `11-12.RL.1.A, 11-12.W.3.A.d, 11-12.RI.1.A, 11-12.W.2.A, 11-12.W.3.A`

This page is **submitted and scored**. The novel is the subject and the statutes are the lens: a thesis that would still make sense without Cather is a history report. Every transition must name the relationship between two sections (contrast, cause, concession, consequence), not only add.

THESIS — CATHER'S CHOICE, AND WHAT IT ARGUES ABOUT LAND, LABOR AND THE LAW

Section	Topic sentence	Transition to the next section, and the relationship it names

#	Novel quotation	Book and chapter

Act, its Stat. citation and where I read it	Provision (one quoted, one paraphrased)	Integration sentence	Turn back to the novel

THE LIMITATION OF THE NOVEL'S PERSPECTIVE I WILL ADDRESS

Money-and-power map — the hired girls and Black Hawk

Lesson 1.7 — The Hired Girls and the Town: Wages, Mortgages and Wick Cutter · `11-12.RL.1.D, 11-12.RL.2.D, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.RL.1.A`

In town, who has money is not always who has power, and who works is not always who is poor. Map at least six people in Book II, Chapters 9-15, then read the plow against the sun in Chapter 14 as a comment on what your map shows.

Person	Money or land	Power over whom	Quotation (chapter)

"THE FIRST TO BECOME PROSPEROUS": WHAT MADE THE DIFFERENCE FOR THE IMMIGRANT FARMERS

WHY ÁNTONIA LEAVES THE HARLINGS FOR THE CUTTERS, IN HER OWN WORDS

THE PLOW AGAINST THE SUN: THE TWO SIZES CATHER GIVES IT, QUOTED TWICE, AND WHAT IT SAYS ABOUT THE THEMES ON MY MAP

Three paths — Lena, Tiny and Ántonia

Lesson 1.8 — Lena Lingard and the Pioneer Woman's Story · 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.2.A, 11-12.RL.2.D, 11-12.RL.1.A

Jim hears what happened to Ántonia from the Widow Steavens, not from Ántonia herself, so her story arrives through another narrator's judgments. Compare the three women's paths to property and independence, then read the Widow as a narrator with a point of view of her own.

Lena	Tiny	Ántonia	

> Rows: what she wants · how she gets property or independence · what it costs her · one quotation (book and chapter).

ONE OF THE WIDOW STEAVENS'S JUDGMENTS (QUOTED), AND WHAT IT REVEALS ABOUT HER POINT OF VIEW

DOES THE REST OF THE NOVEL SUPPORT OR QUESTION HER? ONE PIECE OF EVIDENCE

LARRY DONOVAN, DENVER AND THE RAIN-BARREL: WHERE THE LAW FAILS ÁNTONIA, AND WHERE IT PROTECTS HER CHILD

Essay and presentation planner — land and law in the novel

Lesson 1.9 — Key Assignment — Land and Law Analytical Essay · 11-12.W.2.A, 11-12.RL.1.D, 11-12.RL.2.D, 11-12.RL.1.A, 11-12.W.3.A.d.f, 11-12.SL.2.A / 11-12.SL.2.B / 11-12.SL.2.C

Read Book V before you finalize this plan: the essay quotes at least three of the five books, and the last book changes what the first one meant. Context serves the literary argument; three paragraphs on the Dawes Act before the novel appears is a draft that has not started yet.

BOOK V: THE PASSAGE I WILL USE (CUZAK'S FARM AND CHILDREN, OR WICK CUTTER'S LAST ACT) AND WHY

THESIS, REVISED AFTER BOOK V — THE TWO INTERACTING THEMES NAMED

Section	Topic sentence	Books quoted	Done

THE LIMITATION OF THE NOVEL'S PERSPECTIVE, AND HOW I TREAT IT FAIRLY

BEFORE I SUBMIT

- [ ] Six or more quotations from at least three of the five books
- [ ] One Homestead Act and one Dawes Act provision, each turned back to the novel
- [ ] Every transition names a relationship, not only addition
- [ ] 1,400-1,800 words, and I counted; MLA Works Cited names my editions

THREE-MINUTE PRESENTATION: MY THESIS, AND THE ONE KEY PASSAGE I WILL READ ALOUD

Peer review sheet

Lesson 1.9 · 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
Thesis (11-12.W.2.A)		
Themes (11-12.RL.1.D)		
Author's choices (11-12.RL.2.D)		
Integration of documents (11-12.RL.1.A)		
Transitions and conclusion (11-12.W.3.A.d, 11-12.W.2.A.f)		
Limitation		
Presentation (11-12.SL.2.A / 11-12.SL.2.B / 11-12.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 1.9

> 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
Thesis (11-12.W.2.A)	The novel's argument about land and law is named, with Cather as subject.		
Themes (11-12.RL.1.D)	Two themes stated as claims and shown to interact.		
Author's choices (11-12.RL.2.D)	Narration, structure, image and character analyzed as decisions.		
Integration of documents (11-12.RL.1.A)	Homestead Act and Dawes Act used as context, lens or counterpoint, accurately quoted or paraphrased and cited.		
Transitions and conclusion (11-12.W.3.A.d, 11-12.W.2.A.f)	Transitions name relationships between sections; conclusion states significance.		
Limitation	One limitation of the novel's perspective addressed fairly and specifically.		
Presentation (11-12.SL.2.A / 11-12.SL.2.B / 11-12.SL.2.C)	Reasoning easy to follow; two thoughtful written responses to classmates.		

Submission stages

1. **Stage 1 — Organizer.** Thesis, four-section plan with labeled transitions, six quotations, two statute references with integration sentences (from Lesson 1.6, updated with Books III-V).
2. **Stage 2 — Peer-reviewed draft.** A partner color-codes history and novel sentences and circles every transition; submit a revision note on the balance and on one transition you strengthened.
3. **Stage 3 — Final essay.** 1,400-1,800 words, MLA, novel quoted by book and chapter from at least three of its five books.
4. **Stage 4 — Presentation.** Three minutes, recorded or live, with written responses to two classmates.

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