RLP English 12B — British and World Literature: The Divided Self

STUDENT WORKBOOK · UNIT 3 · WEEKS 10-14

Empire and the Unspeakable — Conrad's Heart of Darkness and Its Critics

Anchor text: Joseph Conrad, Heart of Darkness (1899; book text 1902), read complete and in order across three close-reading lessons (Parts 1-3), with Conrad's Author's Note to Youth (1917); Mark Twain, King Leopold's Soliloquy (1905); Sol T. Plaatje, Native Life in South Africa (1916), chapter 1; Chinua Achebe's 1975 lecture 'An Image of Africa' (published 1977), summarized and read through library access, not reproduced

Full-length work: Heart of Darkness — Joseph Conrad (1902 book text), unabridged novella, read complete and in order

NAME	PERIOD	TEACHER

What you will hand in

1. **Lesson 3.1** — Frame diagram and a structure log of eight passages from Part 1 (workbook p. 8)
2. **Lesson 3.2** — Syntax analysis of three passages, a word-formation chart and a revised paragraph (workbook p. 9)
3. **Lesson 3.3** — A voice log of six passages from Part 2 (who speaks, who is described without speaking) and a paragraph on the helmsman's death (workbook p. 10)
4. **Lesson 3.4** — A theme chart tracing restraint and truth through four passages from Part 3, plus a paragraph on the lie to the Intended (workbook p. 11)
5. **Lesson 3.5** — Critical-positions chart, recorded seminar contributions and a synthesis note (workbook p. 12)
6. **Lesson 3.6** — Stage 1 plan: claim, three annotated sources and a passage map (workbook p. 13)
7. **Lesson 3.7** — Three-stage essay plus a four-minute recorded presentation with one visual (workbook pp. 14–16)

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 13 is the Stage 1 organizer. Page 15 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.

Joseph Conrad, *Heart of Darkness* (serialized 1899; book 1902), Project Gutenberg #219, cited by part; Mark Twain, *King Leopold's Soliloquy* (Boston: P. R. Warren, 1905), Project Gutenberg #62739; Sol T. Plaatje, *Native Life in South Africa* (London: P. S. King, 1916), chapter I, Project Gutenberg #1452; Hugh Walpole, *Joseph Conrad* (New York: Henry Holt, c. 1916), Project Gutenberg #49436. Public domain. Chinua Achebe's lecture "An Image of Africa" (1975; *The Massachusetts Review*, 1977) is in copyright and is summarized, not reproduced. Composition instruction adapted from *Writing for Success* (BCcampus OpenEd, CC BY 4.0). Adapted and structured for classroom delivery by Sejal Learning Systems.

Unit 3 at a glance

#	Lesson	You produce	Workbook page	Standards
3.1	**The Frame and the Tale — How Heart of Darkness Is Told** Anchor Text & Close Reading	Frame diagram and a structure log of eight passages from Part 1	p. 8	11-12.RL.2.A, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.1.A, 11-12.RL.3.D
3.2	**Language Lab — Conrad's Syntax of the Unspeakable** Rhetoric & Language Lab	Syntax analysis of three passages, a word-formation chart and a revised paragraph	p. 9	11-12.W.3.A.b, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.RI.1.B, 11-12.W.3.A.c
3.3	**Up the River to the Inner Station — Heart of Darkness, Part 2** Anchor Text & Close Reading	A voice log of six passages from Part 2 (who speaks, who is described without speaking) and a paragraph on the helmsman's death	p. 10	11-12.RL.2.D, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.RL.1.A, 11-12.RL.3.D
3.4	**Kurtz, "The Horror!" and the Lie — Heart of Darkness, Part 3** Anchor Text & Close Reading	A theme chart tracing restraint and truth through four passages from Part 3, plus a paragraph on the lie to the Intended	p. 11	11-12.RL.1.D, 11-12.RL.2.A, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.1.A, 11-12.RL.3.D
3.5	**Seminar — Achebe's Challenge, Twain's Satire and Plaatje's Witness** Socratic Dialogue & Listening Lab	Critical-positions chart, recorded seminar contributions and a synthesis note	p. 12	11-12.SL.1.B, 11-12.SL.1.C, 11-12.RI.2.A, 11-12.RI.2.B, 11-12.RL.1.D
3.6	**Writing Workshop — Finding, Weighing and Using Criticism** Recursive Writing Workshop	Stage 1 plan: claim, three annotated sources and a passage map	p. 13	11-12.W.1.A.b, 11-12.RL.1.A, 11-12.RI.1.A, 11-12.W.3.A.e, 11-12.W.2.A
3.7	**Key Assignment — Critical Essay on Heart of Darkness** Culminating Unit Assessment	Three-stage essay plus a four-minute recorded presentation with one visual	pp. 14–16	11-12.RL.1.A, 11-12.RI.1.A, 11-12.W.2.A, 11-12.W.1.A, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C

The key assignment

Critical Essay on Heart of Darkness, 1,500-1,800 words.

Unit 3 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
10	Heart of Darkness, Part 1; Part 1 reread for the mentor sentences (Lessons 3.1-3.2)	Your frame diagram and eight-passage structure log; your syntax analysis and word-formation chart	
11	Part 2 (Lesson 3.3)	Your six-passage voice log and paragraph on the helmsman's death	
12	Part 3; the whole novella (Parts 1-3), with Twain, King Leopold's Soliloquy, Plaatje, Native Life in South Africa, chapter I, and the summary of Achebe's lecture (Lessons 3.4-3.5)	Your restraint-and-truth chart; your critical-positions chart and 90-second seminar claim	
13-14	The whole novella (Parts 1-3), with the critics you find; the key assignment packet (Lessons 3.6-3.7)	Your Stage 1 organizer; your essay and presentation planner	

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
frame narrative	3.1	
unreliable narrator	3.1	
the Intended	3.1	
Congo Free State	3.1	
impressionism (literary)	3.1	
accumulation	3.2	
qualifier	3.2	
prefix	3.2	
suffix	3.2	
assimilation	3.2	
Inner Station	3.3	
restraint	3.3	
harlequin	3.3	
postscript	3.3	
primitivism	3.3	

Vocabulary in context (continued)

Term	Lesson	In my own words
unsound method	3.4	
the Intended	3.4	
sepulchral city	3.4	
dramatic irony	3.4	
closure	3.4	
postcolonial criticism	3.5	
representation	3.5	
dramatic monologue	3.5	
Natives' Land Act (1913)	3.5	
peer-reviewed	3.6	
signal phrase	3.6	
interlocutor	3.6	
study guide	3.6	

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 3.1 — A story told within another story, often by a character to listeners.

unreliable narrator 3.1 — A narrator whose account the reader has reason to question.

the Intended 3.1 — Kurtz's fiancée in Brussels, to whom Marlow lies at the end.

Congo Free State 3.1 — The territory in central Africa held as the personal possession of King Leopold II of Belgium from 1885 to 1908.

impressionism (literary) 3.1 — Writing that renders experience as it is perceived, often before it is understood.

accumulation 3.2 — Adding clause to clause or image to image to build an effect.

qualifier 3.2 — A word or phrase that limits or hedges a statement, such as as if or it seemed.

prefix 3.2 — A word part added to the front of a root to change its meaning, such as in- or un-.

suffix 3.2 — A word part added to the end of a root, such as -able, often changing the part of speech.

assimilation 3.2 — The change of a prefix's sound to match the next letter, as in- becoming im- before p.

Inner Station 3.3 — Kurtz's trading post, the farthest point up the river that Marlow's steamer reaches.

restraint 3.3 — Self-control; a word Marlow applies to the starving crew, the manager, the helmsman and Kurtz, with very different meanings.

harlequin 3.3 — A clown character from Italian comedy who wears a patched, many-colored costume; Marlow's image for the young Russian.

postscript 3.3 — A note added after the end of a document (Conrad's Latin form is postscriptum); Kurtz's report ends with one.

The definitions (continued)

primitivism 3.3 — In criticism, representing a people as if they lived in an earlier stage of history rather than in the same present as the observer.

unsound method 3.4 — The manager's phrase for Kurtz's violence, judged by its effect on trade rather than on the people harmed.

the Intended 3.4 — Kurtz's fiancée in Europe, to whom Marlow lies at the end.

sepulchral city 3.4 — Marlow's name for the European city of the Company's offices, echoing the whited sepulchre (a tomb painted white outside) of Part 1.

dramatic irony 3.4 — A situation in which the reader knows something a character does not, as when the Intended believes Kurtz died saying her name.

closure 3.4 — The sense of an ending; the outer frame's return gives the novella closure in form while leaving its questions open.

postcolonial criticism 3.5 — Criticism that examines literature's representation of colonialism and colonized peoples.

representation 3.5 — How a text depicts a person or group, and whose perspective shapes the depiction.

dramatic monologue 3.5 — A poem or prose piece spoken by one character that reveals more than the speaker intends.

Natives' Land Act (1913) 3.5 — South African law that restricted where Black South Africans could own or rent land.

peer-reviewed 3.6 — Evaluated by other experts before publication.

signal phrase 3.6 — A phrase that introduces a source and names the author's move, such as Achebe argues.

interlocutor 3.6 — A participant in a conversation; here, a critic your essay responds to.

study guide 3.6 — A summary aid, not a work of criticism, and not a citable critical source.

Frame diagram and structure log — Part 1

Lesson 3.1 — The Frame and the Tale — How Heart of Darkness Is Told · `11-12.RL.2.A, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.1.A, 11-12.RL.3.D`

Heart of Darkness is told twice over: an unnamed narrator on a ship in the Thames reports what Marlow told the listeners on deck, and Marlow reports what others told him. Draw the frames, then log eight passages for which voice speaks and what goes unsaid.

FRAME DIAGRAM: THE OUTER NARRATOR, MARLOW, AND THE PEOPLE MARLOW QUOTES IN PART 1

Nested boxes; label who is speaking to whom, and where.

#	Passage (quoted)	Which voice	What is reported	What is left unsaid

HOW THE OPENING FRAME SHAPES THE WAY I READ MARLOW'S TALE

Syntax analysis and word-formation chart — the unspeakable

Lesson 3.2 — Language Lab — Conrad's Syntax of the Unspeakable · `11-12.W.3.A.b, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.RI.1.B, 11-12.W.3.A.c`

Conrad's sentences pile up (accumulation), take back what they say (qualification), and run long before they stop short. His vocabulary of the unknowable ends in -able and -ible. Analyze both, then take a position on F. R. Leavis's complaint that the adjectives insist on a mystery the story never shows.

Passage (quoted)	Accumulation	Qualification	Sentence length and effect

-able / -ible word	Prefix	Root	Meaning in context

LEAVIS'S COMPLAINT: IS THE VOCABULARY OF THE UNSPEAKABLE AN EVASION, OR THE POINT?

ONE SENTENCE OF MY OWN ABOUT PART 1, REVISED FOR WORD FORMATION AND HYPHENATION

Voice log — up the river in Part 2

Lesson 3.3 — Up the River to the Inner Station — Heart of Darkness, Part 2 · 11-12.RL.2.D, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.RL.1.A, 11-12.RL.3.D

Marlow hears of Kurtz long before he meets him, and comes to think of him as a voice. Meanwhile the Africans on the boat and on the banks are described but rarely speak. Log six passages for who speaks, who is spoken about, and the words Marlow chooses for each.

Passage (quoted)	Who speaks	Who is described without speaking	Marlow's words for each

WHY MARLOW THINKS OF KURTZ AS "A VOICE," AND WHAT HE EXPECTS TO HEAR

THE RIVER AS A JOURNEY INTO THE PAST: ONE IMAGE THAT MAKES IT SO

THE HELMSMAN'S DEATH: DOES MARLOW'S GRIEF ANSWER ACHEBE'S CHARGE THAT THE NOVELLA DENIES ITS AFRICANS FULL HUMANITY, OR CONFIRM IT?

Two quotations; then name the phrase hardest to fit your reading.

Restraint and truth — Part 3 and the lie

Lesson 3.4 — Kurtz, "The Horror!" and the Lie — Heart of Darkness, Part 3 · `11-12.RL.1.D, 11-12.RL.2.A, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.1.A, 11-12.RL.3.D`

Part 3 brings Marlow to Kurtz, to "The horror!" and back to Europe, where he tells the one lie he said he hated. Trace restraint and truth through four passages, then judge the lie, using the closing frame on the Thames as evidence.

Passage	Quotation	What it shows about restraint	What it shows about truth

> Rows: the heads on the stakes · the night in the forest · Kurtz's death · the scene with the Intended.

"THE HORROR!": WHAT MARLOW DECIDES IT MEANS, AND WHETHER THE NOVELLA AGREES

THE LIE TO THE INTENDED: MERCY, COWARDICE OR LOYALTY?

Use the closing frame on the Thames as part of your evidence.

WHOSE TRUTH THE NOVELLA PROTECTS

Critical-positions chart — Achebe, the defenses, Twain and Plaatje

Lesson 3.5 — Seminar — Achebe's Challenge, Twain's Satire and Plaatje's Witness · `11-12.SL.1.B, 11-12.SL.1.C, 11-12.RI.2.A, 11-12.RI.2.B, 11-12.RL.1.D`

Represent each position as its own holder would recognize it before you argue with it. Twain's satire and Plaatje's witness come from the same era as the novella: ask who speaks in each, for whom, and what they saw.

Position	Claim	Evidence

> Rows: Achebe · a first defense · a second defense · a middle position.

Voice	Who speaks, and for whom	What they witness

> Rows: Twain, King Leopold's Soliloquy · Plaatje, Native Life in South Africa.

90-SECOND SEMINAR CLAIM

One passage from the novella and one from Twain or Plaatje.

SYNTHESIS: THE STRONGEST VERSION OF EACH SIDE, WHERE THEY AGREE, WHAT REMAINS IN CONTRADICTION, AND WHAT FURTHER READING WOULD HELP ME DECIDE

Stage 1 — claim, annotated sources and passage map

Lesson 3.6 — Writing Workshop — Finding, Weighing and Using Criticism · `11-12.W.1.A.b, 11-12.RL.1.A, 11-12.RI.1.A, 11-12.W.3.A.e, 11-12.W.2.A`

This page is **submitted and scored**. Critics are voices in your argument, not substitutes for it: say for each whether you will agree and extend, disagree, or complicate. Study-guide sites summarize but do not argue; they are not criticism.

MY CLAIM IN THE CRITICAL DEBATE

WHERE I SEARCHED: THE LIBRARY DATABASE AND THE SEARCH TERMS THAT WORKED

Source (author, title, date, kind)	Summary	Evaluation and limits	Use

> At least one peer-reviewed critical source found through a library database. Use: agree and extend · disagree · complicate.

#	Passage (part, quoted)	What it shows for my claim

> One passage must come from the outer frame; draw the five from across the novella.

ACHEBE'S ARGUMENT IN TWO SENTENCES HE WOULD RECOGNIZE

Essay and presentation planner — a position in the debate

Lesson 3.7 — Key Assignment — Critical Essay on Heart of Darkness · `11-12.RL.1.A, 11-12.RI.1.A, 11-12.W.2.A, 11-12.W.1.A, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C`

The novella stays the main evidence; the critics show what is at stake. A paragraph that only reports what a critic says has handed your essay to someone else.

MY CLAIM

Section	Passages (part)	Critic in conversation	My move

THE LIMITS OF EACH SOURCE BEYOND THE NOVELLA

BEFORE I SUBMIT

- [ ] Achebe and at least one opposing or complicating critic represented fairly
- [ ] Five or more passages from across the novella, one from the outer frame
- [ ] Three sources beyond the novella, one from a library database
- [ ] 1,500-1,800 words, and I counted; MLA; Works Cited

VISUAL FOR THE FOUR-MINUTE PRESENTATION: THE FRAME'S STRUCTURE, OR A MAP OF MY PASSAGES

Minutes	What I say	When the visual appears

Peer review sheet

Lesson 3.7 · 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 (11-12.RL.1.A / 11-12.RI.1.A)		
Representation of criticism		
Close reading		
Research (11-12.W.1.A)		
Clarity and tone (11-12.W.2.A)		
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 3.7

> 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
Position (11-12.RL.1.A / 11-12.RI.1.A)	Clear, significant position in the critical debate; sustained.		
Representation of criticism	Achebe and at least one other perspective summarized accurately and fairly; strongest opposing point engaged.		
Close reading	Five or more passages from across the novella, including the outer frame, analyzed for language and voice.		
Research (11-12.W.1.A)	Three or more sources beyond the novella, one peer-reviewed; limits acknowledged.		
Clarity and tone (11-12.W.2.A)	Complex ideas explained clearly; formal, objective tone.		
Presentation (11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C)	Line of reasoning clear; the visual clarifies structure or evidence.		

Submission stages

1. **Stage 1 — Plan with annotated sources.** Claim, three annotated sources, passage map (from Lesson 3.6).
2. **Stage 2 — Peer-reviewed draft.** A partner checks whether each critic is represented as they would recognize and whether the novella remains the main evidence; submit a revision note naming one change and the feedback behind it.
3. **Stage 3 — Final essay.** 1,500-1,800 words, MLA, Works Cited.
4. **Stage 4 — Four-minute presentation with one original visual.** Live or recorded; equal credit.

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