RLP English 9A — Foundations of Narrative, Rhetoric and Argument

STUDENT WORKBOOK · UNIT 1 · WEEKS 1-4

Foundations of Narrative Craft & The Hero's Journey

Anchor text: Homer, The Odyssey (Samuel Butler translation, public domain) — read complete across eight close-reading and craft-skill lessons, Books 1-24

Full-length work: The Odyssey — Homer, trans. Samuel Butler (unabridged)

NAME	PERIOD	TEACHER

What you will hand in

1. **Lesson 1.1** — Annotated invocation passage plus an online formative check (workbook p. 7)
2. **Lesson 1.2** — One quoted moment of hospitality plus an online formative check (workbook p. 8)
3. **Lesson 1.3** — Mechanics drill plus three revised analytical sentences (workbook p. 9)
4. **Lesson 1.4** — Recorded 90-second spoken claim plus two substantive written replies (workbook p. 10)
5. **Lesson 1.5** — Quoted reaction line plus an online formative check (workbook p. 11)
6. **Lesson 1.6** — Thesis-and-evidence graphic organizer, submitted as Stage 1 of the key assignment (workbook p. 12)
7. **Lesson 1.7** — One quoted insult with its dramatic-irony effect, plus an online formative check (workbook p. 13)
8. **Lesson 1.8** — Four-stage essay submission with recorded 60-second thesis defense (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 12 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.

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Unit 1 at a glance

#	Lesson	You produce	Workbook page	Standards
1.1	**The Epic Tradition, Invocation, and In Medias Res** Anchor Text & Close Reading	Annotated invocation passage plus an online formative check	p. 7	9-10.RL.2.A, 9-10.RL.1.A, 9-10.RL.1.B, 9-10.RI.1.B
1.2	**Hospitality and the Rules of the Guest: Xenia in Books 5-8** Anchor Text & Close Reading	One quoted moment of hospitality plus an online formative check	p. 8	9-10.RL.1.D, 9-10.RL.2.D, 9-10.RL.1.A, 9-10.RL.1.B, 9-10.RI.1.B
1.3	**Language Lab — Semicolons, Conjunctive Adverbs, and the Analytical Sentence** Rhetoric & Language Lab	Mechanics drill plus three revised analytical sentences	p. 9	9-10.W.3.A.c, 9-10.W.2.A
1.4	**Seminar — Arete or Hubris? Odysseus in the Apologoi (Books 9-12)** Socratic Dialogue & Listening Lab	Recorded 90-second spoken claim plus two substantive written replies	p. 10	9-10.SL.1.A, 9-10.RL.2.D, 9-10.SL.1.B, 9-10.RL.1.A
1.5	**Disguise and Recognition as Structure: Books 13-16** Anchor Text & Close Reading	Quoted reaction line plus an online formative check	p. 11	9-10.RL.2.A, 9-10.RL.2.D, 9-10.RL.1.A
1.6	**Writing Workshop — Thesis, Topic Sentence, and the Embedded Quotation** Recursive Writing Workshop	Thesis-and-evidence graphic organizer, submitted as Stage 1 of the key assignment	p. 12	9-10.W.3.A, 9-10.W.2.A, 9-10.W.3.A.b, 9-10.RL.1.A
1.7	**Dramatic Irony in the Hall: Books 17-20** Anchor Text & Close Reading	One quoted insult with its dramatic-irony effect, plus an online formative check	p. 13	9-10.RL.2.B, 9-10.RL.3.C, 9-10.RL.1.A, 9-10.RL.2.D
1.8	**Key Assignment — Heroic Archetype Analytical Essay (Books 21-24)** Culminating Unit Assessment	Four-stage essay submission with recorded 60-second thesis defense	pp. 14–16	9-10.W.2.A, 9-10.RL.1.D, 9-10.RL.2.D, 9-10.RL.1.A, 9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C

The key assignment

Character Arc Literary Analysis Essay, 750-1,000 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
1.1	Odyssey Books 1-4 (Butler trans.), invocation and Book 1	Your annotated invocation passage	
1.2	Odyssey Books 5-8	One moment of hospitality honored before identity is known, quoted	
1.3	No new reading; quotations come from Books 1-8	Your three combined sentences	
1.4	Odyssey Books 9-12	The two lines from Book 9 you will quote in the seminar	
1.5	Odyssey Books 13-16	Telemachus's reaction line from Book 16, quoted	
1.6	No new reading; the organizer draws on the whole poem so far	Your Stage 1 organizer, drafted	
1.7	Odyssey Books 17-20	One insult from the hall, quoted, plus its dramatic-irony effect in one sentence	
1.8	Odyssey Books 21-24, then re-read for the essay	Your essay planner and rough draft	

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
epic	1.1	
invocation	1.1	
in medias res	1.1	
epithet	1.1	
xenia	1.1	
xenia	1.2	
supplicant	1.2	
reciprocity	1.2	
independent clause	1.3	
comma splice	1.3	
conjunctive adverb	1.3	
colon	1.3	
arete	1.4	
hubris	1.4	
metis	1.4	

Vocabulary in context (continued)

Term	Lesson	In my own words
nemesis	1.4	
disguise	1.5	
recognition scene	1.5	
dramatic structure	1.5	
Eumaeus	1.5	
thesis	1.6	
topic sentence	1.6	
embedded quotation	1.6	
signal phrase	1.6	
dramatic irony	1.7	
omen	1.7	
supplicant/beggar motif	1.7	

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.

epic 1.1 — An extended narrative poem in elevated language about a hero whose deeds decide the fate of a people.

invocation 1.1 — The formal opening appeal to the Muse for inspiration and material; it also announces the poem's theme.

in medias res 1.1 — Latin, "into the middle of things": beginning a narrative partway through the chronology rather than at the start.

epithet 1.1 — A formulaic descriptive phrase permanently attached to a name — "ingenious hero", "rosy-fingered Dawn".

xenia 1.1 — The Greek obligation of hospitality binding host and guest; violating it is the central moral offense of the poem.

xenia 1.2 — The Greek obligation of hospitality binding host and guest; violating it is the central moral offense of the poem.

supplicant 1.2 — A person with no standing of their own who appeals for protection or help, traditionally under the gods' watch.

reciprocity 1.2 — The expectation that hospitality given will eventually be returned — but xenia requires it be given before it is earned.

independent clause 1.3 — A subject-and-verb group that can stand alone as a sentence.

comma splice 1.3 — Two independent clauses joined by only a comma — an error.

conjunctive adverb 1.3 — A word such as however, therefore or nevertheless that names a logical relationship but cannot join clauses on its own.

colon 1.3 — Announces that what follows delivers on what preceded it: a list, an explanation, or a quotation.

arete 1.4 — Excellence — the full exercise of a person's characteristic capability.

hubris 1.4 — Excess self-assertion that overreaches a human limit and invites retribution.

metis 1.4 — Cunning intelligence; strategy and craft as opposed to strength.

nemesis 1.4 — The retribution that follows hubris — in Book 9, Poseidon's ten-year enmity.

disguise 1.5 — A device for controlling what a character on the page knows, independent of what the reader knows.

recognition scene 1.5 — A moment in which a disguised or returning character's true identity is revealed to another character.

dramatic structure 1.5 — The deliberate order in which an author releases information to build tension or meaning.

Eumaeus 1.5 — Odysseus's loyal swineherd, whose hospitality to the disguised beggar mirrors the Phaeacians' in Books 5-8.

thesis 1.6 — An arguable claim about an author's choices and their effect — not a summary and not a description.

topic sentence 1.6 — The opening sentence of a body paragraph, stating what that paragraph will prove.

embedded quotation 1.6 — A quotation woven into the grammar of the writer's own sentence.

signal phrase 1.6 — The introductory words that attribute a quotation to its speaker or source.

dramatic irony 1.7 — A gap between what a character knows and what the reader or another character knows.

omen 1.7 — A sign, often from the natural world, interpreted as a message about future events — frequent in Books 17-20.

supplicant/beggar motif 1.7 — A recurring figure of low apparent status who is tested, abused, or secretly powerful — Odysseus's disguise throughout this stretch.

Close reading — what the poem values

Lesson 1.1 — The Epic Tradition, Invocation, and In Medias Res · `9-10.RL.2.A, 9-10.RL.1.A, 9-10.RL.1.B, 9-10.RI.1.B`

Read the invocation twice. The first time, read for what happens. The second time, fill in this page. You are not looking for plot: choose **at least two epithets** (repeated descriptive phrases such as "ingenious hero") from the lesson's passages A–E and ask what each one trains you to believe.

Quoted phrase (exact words)	What it trains you to believe	Does Book 1 support it or complicate it?

The structural question. Homer opens twenty years into the story, in Ithaca, with a son and no hero.

WHAT DO YOU KNOW BY THE END OF BOOK 1 THAT YOU WOULD NOT KNOW IF THE POEM HAD STARTED AT TROY?

WHAT DOES HOMER BUY BY WITHHOLDING ODYSSEUS FOR FOUR BOOKS? ANSWER IN ONE SENTENCE.

One sentence. If it takes three, you have not decided yet.

Xenia tested — hospitality honored

Lesson 1.2 — Hospitality and the Rules of the Guest: Xenia in Books 5-8 · `9-10.RL.1.D, 9-10.RL.2.D, 9-10.RL.1.A, 9-10.RL.1.B, 9-10.RI.1.B`

Books 5-8 show you what xenia looks like when a host gets it right. For each moment below, note what the host does *before* learning anything about the stranger — rank, name, story. The order is the evidence.

Moment (quote or describe it)	What the host does before learning who the guest is	What this shows about xenia

> Four moments to choose from: Nausicaa and the shipwrecked stranger (Bk 6); Alcinous and Arete receiving him at court (Bk 7); the taunt at the games and Alcinous's response (Bk 8); Demodocus's song and Alcinous stopping it (Bk 8). Choose **one** moment from Book 6, 7 or 8 to write up in two or three sentences in the lesson; use the chart to compare all four.

AT WHAT POINT IN EACH ENCOUNTER DOES THE HOST LEARN WHO THE GUEST ACTUALLY IS — AND DOES THAT KNOWLEDGE CHANGE HOW THE GUEST IS TREATED?

NOW PLACE THE SUITORS IN ITHACA NEXT TO THIS CHART IN ONE SENTENCE: WHAT DO THEY ALREADY KNOW, AND WHAT DO THEY DO WITH THAT KNOWLEDGE?

The contrast is the whole point of the lesson.

Mechanics lab — joining what belongs together

Lesson 1.3 — Language Lab — Semicolons, Conjunctive Adverbs, and the Analytical Sentence · `9-10.W.3.A.c, 9-10.W.2.A`

The test, every time: **cover the connector.** If what is on each side could stand alone as a sentence, you need a semicolon, not a comma.

Choppy pair	Rewritten as one analytical sentence	Why this punctuation and not a period

> Pairs to combine: (a) Odysseus is clever. His cleverness endangers him. (b) The suitors eat Odysseus's herds. They are guests in his house. (c) Telemachus is young. He convenes an assembly of Ithaca's elders.

BEFORE YOU HAND THIS IN

- [ ] Every sentence has a subject and a verb on each side of the semicolon
- [ ] At least one uses a conjunctive adverb, with a semicolon before and a comma after
- [ ] No comma splices — I ran the cover-the-connector test on all three
- [ ] None of the three is a summary of the plot

Seminar preparation — arete or hubris?

Lesson 1.4 — Seminar — Arete or Hubris? Odysseus in the Apologoi (Books 9-12) · `9-10.SL.1.A, 9-10.RL.2.D, 9-10.SL.1.B, 9-10.RL.1.A`

You will record a ninety-second claim and reply to two classmates. Draft it here first. A recording made without a draft is a first attempt performed in public.

MY CLAIM, IN ONE SENTENCE

Line I will quote (Bk 9)	What it proves	Supports my claim / makes it harder

> One of your two lines must make your own position *harder* to hold. A claim that has met no resistance is a preference.

THE QUESTION I GENUINELY WANT A CLASSMATE TO ANSWER

Classmate	My move: press / extend / qualify	What I actually said

> Each written reply is about 100 words: restate your classmate's claim in your own words, then add one line they did not use. Draft it in the last column, then type or paste it into the online reply.

Disguise and recognition — who is told, and when

Lesson 1.5 — Disguise and Recognition as Structure: Books 13-16 · `9-10.RL.2.A, 9-10.RL.2.D, 9-10.RL.1.A`

Odysseus has been home since Book 13 and has still told no one who he is. Track the order in which the truth reaches different characters, and what that order buys the plot.

Character	What they are told, and when (book)	Why that timing serves the plot, not just the suspense

> Four to place on the chart: Athena (Bk 13, disguises him and knows); Eumaeus (Bk 14, told a false story instead); Telemachus (Bk 16, told immediately); Penelope (told nothing yet — her recognition is Book 23, in Lesson 1.8).

QUOTE TELEMACHUS'S REACTION WHEN ODYSSEUS IS REVEALED TO HIM IN BOOK 16. WHAT DOES THE POEM GAIN BY MAKING THIS THE FIRST RECOGNITION SCENE RATHER THAN THE LAST?

EUMAEUS IS ALREADY LOYAL AND STILL HEARS A FALSE STORY. IN ONE SENTENCE, WHY DOES ODYSSEUS HOLD THE TRUTH BACK EVEN FROM HIM?

One sentence.

Stage 1 — thesis and evidence organizer

Lesson 1.6 — Writing Workshop — Thesis, Topic Sentence, and the Embedded Quotation · `9-10.W.3.A, 9-10.W.2.A, 9-10.W.3.A.b, 9-10.RL.1.A`

Draft this page on paper, then type or paste each part into the Stage 1 submit box in the lesson. Stage 1 is scored, and the final draft does not open until it is submitted. Do not draft the essay here — the point of this stage is that you do not write yet.

THESIS — HOMER MUST BE THE SUBJECT OF THE SENTENCE

"Homer stages... which..." not "Odysseus is..."

TEST IT BEFORE YOU GO ON

- ☐ Could a reasonable person who read the poem disagree with this?
- ☐ Does it name a choice Homer made, and assert an effect?
- ☐ Is it something other than "he is complex" or "he faced many challenges"?

Quotation + (Butler, bk. N)	What it proves	Which paragraph it belongs to

THE COUNTER-QUOTATION — EVIDENCE THAT COMPLICATES MY OWN THESIS

Finding this now is cheaper than finding it in the final draft.

MY FOUR TOPIC SENTENCES — NONE MAY BEGIN "IN BOOK..."

Dramatic irony in the hall — two levels at once

Lesson 1.7 — Dramatic Irony in the Hall: Books 17-20 · `9-10.RL.2.B, 9-10.RL.3.C, 9-10.RL.1.A, 9-10.RL.2.D`

For four books the reader knows the beggar is Odysseus and the suitors do not. Collect moments where that gap changes what an insult means, then look at the one moment the disguise almost fails by accident.

What happens (quote or describe it)	What it means if the beggar is just a beggar	What it means because the reader knows who he is

> Candidate insults from Books 17-18: Antinous throwing the footstool (Bk 17); the suitors' mockery of the beggar and his fight with Irus (Bk 18). Choose one for the lesson task. The scar scene (Bk 19) is for the box below, not the chart.

THE SCAR SCENE IS A NEAR-MISS, NOT A RECOGNITION SCENE — THE DISGUISE IS TESTED WITHOUT RESOLVING. WHAT DOES HOMER GAIN BY PLACING THIS RIGHT BEFORE THE TRIAL OF THE BOW?

AFTER THE SCAR SCENE, WHO SHARES THE SECRET AND WHO DOES NOT? NAME EVERY PARTY IN ONE SENTENCE.

Reader, Eurycleia, Odysseus — and who is still excluded.

Essay planner and self-check

Lesson 1.8 — Key Assignment — Heroic Archetype Analytical Essay (Books 21-24) · `9-10.W.2.A, 9-10.RL.1.D, 9-10.RL.2.D, 9-10.RL.1.A, 9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C`

Use this while you draft. The prompt: *does Homer present Odysseus as a moral hero whose excellence justifies the cost of his homecoming, or as a cautionary figure whose need for recognition is the source of the disaster?* Argue one.

Paragraph	Topic sentence (the claim it proves)	Evidence	Done

MY CONCLUSION ANSWERS: WHAT DOES THIS READING LET A READER SEE IN THE POEM THAT THEY WOULD OTHERWISE MISS?

BEFORE STAGE 3 GOES IN

- [ ] 750-1,000 words, and I counted
- [ ] Four or more quotations, drawn from at least three different books of the poem, each inside a sentence of my own
- [ ] One paragraph deals honestly with evidence against me
- [ ] Every quotation cited as (Butler, bk. N), punctuation outside the bracket
- [ ] I ran the comma-splice test on every sentence containing a comma
- [ ] Works Cited names the translator

60-SECOND DEFENSE: MY CLAIM, MY STRONGEST EVIDENCE, THE OBJECTION I FOUND HARDEST

Peer review sheet

Lesson 1.8 · 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
Thesis (9-10.W.2.A)		
Textual evidence (9-10.RL.1.A)		
Handling of counter-evidence (9-10.RL.2.D)		
Organization (9-10.W.2.A)		
Conventions & MLA (9-10.W.3.A.c, 9-10.W.3.A.b)		
Recursive process (9-10.W.3.A)		

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 1.8

> 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
Thesis (9-10.W.2.A)	Arguable, names an authorial choice and asserts its effect, and holds across the whole essay rather than drifting.		
Textual evidence (9-10.RL.1.A)	Four or more quotations, embedded in the writer's own syntax, each analyzed rather than left to speak for itself.		
Handling of counter-evidence (9-10.RL.2.D)	Engages a passage that genuinely complicates the claim and explains why the reading survives it.		
Organization (9-10.W.2.A)	Topic sentences advance the argument; paragraph order builds rather than lists.		
Conventions & MLA (9-10.W.3.A.c, 9-10.W.3.A.b)	No comma splices; quotations punctuated correctly; parenthetical citations and Works Cited in MLA form.		
Recursive process (9-10.W.3.A)	Stage 2 revision note shows a specific, substantive change traceable to peer feedback.		

Submission stages

1. **Stage 1 — Thesis & evidence organizer.** The organizer you built in Lesson 1.6: thesis, four cited quotations with notes, one counter-quotation, four topic sentences. Scored for the arguability of the thesis and the range of evidence.
2. **Stage 2 — Peer-reviewed rough draft (600+ words).** Upload the draft, then complete the peer-review rubric for two classmates. Return to your own draft and submit a short revision note: what you changed, and which piece of peer feedback caused it. The revision note is scored.
3. **Stage 3 — Final revised essay (750-1,000 words) + Works Cited.** Submit as PDF with MLA formatting.
4. **Stage 4 — Recorded thesis defense (60 seconds).** Claim, strongest evidence, hardest objection. A typed transcript earns 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