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

STUDENT WORKBOOK · UNIT 2 · WEEKS 5-8

Dualities of Human Nature & Gothic Allegory

Anchor text: Robert Louis Stevenson, The Strange Case of Dr. Jekyll and Mr. Hyde (1886), complete and unabridged across seven lessons, Chapters 1-10, paired with Ralph Waldo Emerson's Self-Reliance (1841)

Full-length work: The Strange Case of Dr. Jekyll and Mr. Hyde — Robert Louis Stevenson (unabridged)

NAME	PERIOD	TEACHER

What you will hand in

1. **Lesson 2.1** — Annotated diction chart plus an online formative check (workbook p. 7)
2. **Lesson 2.2** — One quoted phrase and a short written explanation, plus an online formative check (workbook p. 8)
3. **Lesson 2.3** — Recorded 90-second position plus two replies that summarize agreement and disagreement (workbook p. 9)
4. **Lesson 2.4** — Structure map plus one correctly punctuated quotation introduction (workbook p. 10)
5. **Lesson 2.5** — One quoted phrase and a short written explanation, plus an online formative check (workbook p. 11)
6. **Lesson 2.6** — One quoted phrase and a short written explanation, plus an online formative check (workbook p. 12)
7. **Lesson 2.7** — Claim / counterclaim organizer, submitted as Stage 1 of the key assignment (workbook p. 13)
8. **Lesson 2.8** — Four-stage essay submission plus recorded 90-second defense and two peer replies (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.

Readings are public domain. *The Strange Case of Dr. Jekyll and Mr. Hyde*, Robert Louis Stevenson (1886); *Self-Reliance*, Ralph Waldo Emerson (1841). 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	**Setting as Psychological Mirror — Fog, Doors, and Victorian London** Anchor Text & Close Reading	Annotated diction chart plus an online formative check	p. 7	9-10.RL.1.B, 9-10.RL.2.C, 9-10.RL.1.A, 9-10.RL.1.D
2.2	**The Murder as Turning Point: Chapters 3-4** Anchor Text & Close Reading	One quoted phrase and a short written explanation, plus an online formative check	p. 8	9-10.RL.2.A, 9-10.RL.1.A, 9-10.RL.2.D
2.3	**Seminar — Biology or Repression? Emerson, Stevenson, and the Source of Hyde** Socratic Dialogue & Listening Lab	Recorded 90-second position plus two replies that summarize agreement and disagreement	p. 9	9-10.SL.1.C, 9-10.RI.1.D, 9-10.RI.2.A
2.4	**Framed Narrative, Point of View, and the Colon** Rhetoric & Language Lab	Structure map plus one correctly punctuated quotation introduction	p. 10	9-10.RL.2.B, 9-10.RL.3.C, 9-10.RL.2.A, 9-10.W.3.A.c
2.5	**Unreliable and Withheld Narration: Chapters 5-6** Anchor Text & Close Reading	One quoted phrase and a short written explanation, plus an online formative check	p. 11	9-10.RL.2.B, 9-10.RL.3.C, 9-10.RL.1.A, 9-10.RL.2.D
2.6	**Climax and the Pace of Dread: Chapters 7-8** Anchor Text & Close Reading	One quoted phrase and a short written explanation, plus an online formative check	p. 12	9-10.RL.2.A, 9-10.RL.2.D, 9-10.RL.1.B, 9-10.RL.2.C
2.7	**Writing Workshop — Claim, Counterclaim, and the Concession Paragraph** Recursive Writing Workshop	Claim / counterclaim organizer, submitted as Stage 1 of the key assignment	p. 13	9-10.W.2.A, 9-10.W.3.A, 9-10.RL.1.A
2.8	**Key Assignment — Symbolic Duality Argument Essay (Chapters 9-10)** Culminating Unit Assessment	Four-stage essay submission plus recorded 90-second defense and two peer replies	pp. 14–16	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

Symbolic Duality Argument Essay, 1,000 words, with recorded Socratic 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
2.1	Jekyll and Hyde ch. 1-2	Your diction chart, at least three phrases	
2.2	Ch. 3-4 (the Carew murder)	One quoted detail of physical evidence from the murder scene	
2.3	Ch. 1-4, re-read for your quotations; the Emerson passage in the lesson	Your seminar position, with one line from Stevenson and one from Emerson	
2.4	No new reading; Ch. 9 and 10 are quoted in the lesson	Your structure map and one colon sentence	
2.5	Ch. 5-6	One moment Utterson reports faithfully but declines to pursue, quoted	
2.6	Ch. 7-8	One short, urgent sentence from Chapter 8, quoted	
2.7	No new reading; the organizer draws on Ch. 1-8	Your Stage 1 claim and counterclaim, drafted	
2.8	Ch. 9-10 + Emerson, Self-Reliance, then re-read ch. 10 for the essay	Your essay planner and Stage 2 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
denotation	2.1	
connotation	2.1	
tone	2.1	
Gothic	2.1	
personification	2.1	
turning point	2.2	
cane	2.2	
conformity	2.3	
repression	2.3	
duplicity	2.3	
allegory	2.3	
framed narrative	2.4	
point of view	2.4	
epistolary	2.4	
colon	2.4	

Vocabulary in context (continued)

Term	Lesson	In my own words
unreliable narration	2.5	
withheld narration	2.5	
forgery	2.5	
pacing	2.6	
climax	2.6	
declarative sentence	2.6	
claim	2.7	
counterclaim	2.7	
concession	2.7	
strawman	2.7	

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.

denotation 2.1 — A word's literal dictionary meaning.

connotation 2.1 — The associations a word carries beyond its literal meaning.

tone 2.1 — The attitude a text's language takes toward its subject, built cumulatively from word choice.

Gothic 2.1 — A mode using enclosure, darkness, decay and the doubled self to stage psychological or moral fear.

personification 2.1 — Giving human attributes to a non-human thing — here, a wall with a "blind forehead".

turning point 2.2 — The moment a narrative's central problem changes in kind, not just in degree — here, from private unease to public crime.

cane 2.2 — Carew's murder weapon; its broken halves, one found at the scene and one in Jekyll's possession, are the chapter's key physical evidence.

conformity 2.3 — Adjusting one's conduct to external social expectation; Emerson's named antagonist.

repression 2.3 — The suppression of desire or impulse under social pressure, rather than its absence.

duplicity 2.3 — A doubleness of life or conduct; Jekyll's own word for his position before the chemistry.

allegory 2.3 — A narrative in which characters or settings stand for abstract ideas as a system, not one at a time.

framed narrative 2.4 — A story delivered through nested accounts — here, a narration that gives way to two documents.

point of view 2.4 — The position from which a narrative is told, and therefore what it can and cannot know.

epistolary 2.4 — Told through letters or documents; Chapters 9 and 10 are epistolary.

colon 2.4 — Announces that what follows delivers on what preceded it — a list, an explanation, or a quotation.

unreliable narration 2.5 — A narrative voice the reader cannot fully trust — through a lie, a limitation, or a deliberate gap.

withheld narration 2.5 — A specific form of unreliable narration: a narrator who tells the truth about what he observes but will not pursue or report everything he could.

forgery 2.5 — The crime of producing a false document or signature meant to pass as genuine — the clerk's suspicion in Chapter 5.

pacing 2.6 — The speed, relative to narrated time, at which a text moves through events — controlled by sentence length, scene compression and what is withheld.

climax 2.6 — The point of greatest tension in a narrative's structure, typically where the central conflict comes to a head.

declarative sentence 2.6 — A short, direct statement; Stevenson's shift to shorter declaratives in Chapter 8 accelerates its pace.

claim 2.7 — The precise, contestable position an argumentative essay defends.

counterclaim 2.7 — An opposing position stated fairly and supported with its own evidence.

concession 2.7 — Acknowledging what is genuinely true in the opposing position before answering it.

strawman 2.7 — A distorted, weakened version of an opposing view, set up only to be knocked down.

Diction chart — what the words are doing before anything happens

Lesson 2.1 — Setting as Psychological Mirror — Fog, Doors, and Victorian London · 9-10.RL.1.B, 9-10.RL.2.C, 9-10.RL.1.A, 9-10.RL.1.D

Collect phrases that describe a building, a street, a door or the weather. Then sort them. The sorting is the analysis; the collecting is only the input. Collect at least three phrases from Chapters 1-2; the sorting is what is scored.

Quoted phrase + chapter	Connotation, in one phrase	Category: concealment / division / respectability / appetite

WHICH CATEGORY FILLED FASTEST — AND WHAT DOES THAT TELL YOU THE NOVELLA IS ABOUT, BEFORE ANY TRANSFORMATION OCCURS?

The murder as turning point — private unease to public fact

Lesson 2.2 — The Murder as Turning Point: Chapters 3-4 · `9-10.RL.2.A, 9-10.RL.1.A, 9-10.RL.2.D`

Chapter 3 ends calm; Chapter 4 breaks it in public. Sort the novella's evidence so far into what was private suspicion and what becomes, after the murder, externally verifiable fact.

Before the murder (Ch. 1-3) — private, interior	After the murder (Ch. 4) — public, verifiable

> Before: the will; the locked door; Jekyll's dinner-table reassurance. After: a named witness (the maid); a time and place; the broken cane, half at the scene and half in Jekyll's possession.

THE MAID DESCRIBES THE MURDER IN FULL PHYSICAL DETAIL AND GIVES NO MOTIVE. WHAT DOES THE NOVELLA GAIN BY HANDING YOU THE FACT OF THE VIOLENCE AND WITHHOLDING ANY EXPLANATION FOR IT?

IN TWO OR THREE SENTENCES: HOW DOES THE ORDERING OF CHAPTER 3'S CALM BEFORE CHAPTER 4'S MURDER CHANGE A FIRST-TIME READER'S EXPERIENCE OF THE ATTACK?

This is the open-question prompt from the lesson — answer it here first, then post it.

Seminar preparation — biology or repression?

Lesson 2.3 — Seminar — Biology or Repression? Emerson, Stevenson, and the Source of Hyde · `9-10.SL.1.C, 9-10.RI.1.D, 9-10.RI.2.A`

Both readings are supportable from the text. You must cite one line from Stevenson and one from Emerson, and you must name the strongest point on the other side.

MY POSITION, IN ONE SENTENCE

Source	Line I will quote	What it proves

THE STRONGEST POINT ON THE OTHER SIDE — AND WHAT I DO WITH IT

> A reply this unit must **summarise where you agree**, then name exactly where you diverge, then qualify or justify. A reply that skips the summary earns no credit.

Classmate	Where we agree (in their words)	Where we diverge	I qualify or justify

Structure map — three layers, and what each one hides

Lesson 2.4 — Framed Narrative, Point of View, and the Colon · `9-10.RL.2.B, 9-10.RL.3.C, 9-10.RL.2.A, 9-10.W.3.A.c`

The novella reaches you through three narrators. Map what each can know, and what the shift into the next one forces you to accept.

Layer	Who narrates, and what they can know	What the shift into the next layer forces the reader to accept

> Chapters 9 and 10 are both *posthumous*. Nobody in them can be questioned. Hold that fact while you read Jekyll's account of himself.

Mechanics. Write one sentence introducing a quotation from Chapter 9 or 10 with a colon. Your introduction must be a complete sentence — cover everything after the colon and check.

COLON CHECK

- [ ] What comes before the colon could stand alone as a sentence
- [ ] I did not write "Lanyon writes that:"
- [ ] The quotation is punctuated inside the marks, the citation outside

Withheld narration — honest, and still a gap

Lesson 2.5 — Unreliable and Withheld Narration: Chapters 5-6 · `9-10.RL.2.B, 9-10.RL.3.C, 9-10.RL.1.A, 9-10.RL.2.D`

Utterson never lies. He is scrupulously honest about what he is willing to look at, and simply will not look at some things. Find the moments where the narration gives you a clue in full, then shows a narrator declining to chase it.

What Utterson observes and reports (quote it)	What it suggests	What he does with the suggestion

> Two to start from: the clerk's observation that Hyde's hand and Jekyll's hand "slant the same way, only differently sloped," and Utterson's own thought, "what, forgery for a murderer?"; and Lanyon's visible fear and refusal to discuss Jekyll in Chapter 6, which Utterson reports without explaining.

EXPLAIN, IN TWO OR THREE SENTENCES, WHY THIS COUNTS AS WITHHELD NARRATION RATHER THAN A NARRATOR WHO SIMPLY FAILED TO NOTICE SOMETHING.

WHY DOES THIS CHAPTER'S NARRATION SURVIVE BEING REREAD AFTER CHAPTER 10 — WHAT, IF ANYTHING, TURNS OUT TO HAVE BEEN FALSE RATHER THAN MERELY INCOMPLETE?

Climax and pace — measuring dread by the sentence

Lesson 2.6 — Climax and the Pace of Dread: Chapters 7-8 · `9-10.RL.2.A, 9-10.RL.2.D, 9-10.RL.1.B, 9-10.RL.2.C`

Chapter 7 is two pages and almost nothing happens by plot standards. Chapter 8 compresses a single night into more detail than any earlier chapter. Track the pacing, not the plot.

Passage (quote it, with chapter)	Narrated words for how much story time?	Effect: sped past, or slowed down?

> Chapter 7's withheld reaction at the window ends the chapter in silence. Chapter 8 shifts to short declaratives and urgent dialogue as Poole and Utterson break down the laboratory door.

CHAPTER 8 ACCELERATES TOWARD A DISCOVERY, NOT AN ANSWER — A BODY, A LETTER, NO EXPLANATION. WHAT DOES THE NOVELLA STILL WITHHOLD EVEN AT ITS CLIMAX, AND WHAT DOES SAVING THE EXPLANATION FOR CHAPTERS 9-10 COST THE READER?

PICK ONE LONG, SLOW SENTENCE FROM AN EARLIER CHAPTER AND ONE SHORT, URGENT ONE FROM CHAPTER 8. IN TWO OR THREE SENTENCES, SAY WHAT THE LENGTH ITSELF IS DOING.

Stage 1 — claim and counterclaim organizer

Lesson 2.7 — Writing Workshop — Claim, Counterclaim, and the Concession Paragraph · `9-10.W.2.A, 9-10.W.3.A, 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. The counterclaim is the part that decides your essay, so write it before you write anything else.

MY CLAIM — NAME A CAUSE, AND REJECT A RIVAL CAUSE

"Stevenson locates the origin of Hyde not in … but in …"

THE COUNTERCLAIM, STATED SO THAT SOMEONE HOLDING IT WOULD RECOGNISE IT

Include the single best quotation for the other side.

THE RECOGNITION TEST

- [ ] I quoted the strongest line for the other side, not a weak one
- [ ] Someone who holds this view would read my version and say "yes, that is what I think"
- [ ] I have not used the words "obviously", "clearly" or "some people think"

The four moves of my concession paragraph	What I will actually write

> The four moves, in order: **state it fairly · concede what is true · turn · re-anchor in your claim.** If you change sides while doing this, say so — switching is a success, not a setback.

My four quotations + (Stevenson, ch. N)	Which narrative layer	What it proves

Essay planner and self-check

Lesson 2.8 — Key Assignment — Symbolic Duality Argument Essay (Chapters 9-10) · `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`

Prompt: *does Stevenson portray human evil as an inescapable biological condition, or as a product of the social repression that respectability demands?* Argue one.

Paragraph	Topic sentence	Evidence — and which layer it comes from	Done

MY CONCLUSION NAMES WHAT THIS READING MAKES VISIBLE — NOT WHAT THE ESSAY ALREADY SAID

Test: could any sentence here have been written before the essay existed?

BEFORE STAGE 3 GOES IN

- [ ] Stage 2 rough draft (700+ words) uploaded, with the peer rubric completed for two classmates and replies written using the Lesson 2.3 structure
- [ ] 1,000 words, and I counted
- [ ] Evidence from at least two of the three narrative layers
- [ ] At least one quotation from Emerson
- [ ] A full counterclaim paragraph using all four moves
- [ ] Colons and semicolons checked with the cover-the-connector test
- [ ] Citations as (Stevenson, ch. N)

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

Peer review sheet

Lesson 2.8 · 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
Claim (9-10.W.2.A)		
Counterclaim (9-10.W.2.A)		
Evidence range (9-10.RL.1.A, 9-10.RI.1.D)		
Conclusion (9-10.W.3.A.a)		
Conventions & MLA (9-10.W.3.A.c)		
Oral 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 2.8

> 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
Claim (9-10.W.2.A)	Precise and contestable; names a cause and rejects a rival cause; holds across the essay.		
Counterclaim (9-10.W.2.A)	Stated so that someone holding it would recognize it, supported with its own evidence, then answered rather than dismissed.		
Evidence range (9-10.RL.1.A, 9-10.RI.1.D)	Quotations from at least two narrative layers plus Emerson; each analyzed, none dropped.		
Conclusion (9-10.W.3.A.a)	Follows from the argument and states what the reading makes visible; does not restate the introduction.		
Conventions & MLA (9-10.W.3.A.c)	Semicolons and colons used correctly; introduced quotations punctuated correctly; MLA parentheticals and Works Cited.		
Oral defense (9-10.SL.1.C)	Names the hardest objection honestly; replies summarize agreement before diverging.		

Submission stages

1. **Stage 1 — Claim & counterclaim organizer.** The organizer from Lesson 2.7. Scored on the precision of the claim and the fairness of the counterclaim.
2. **Stage 2 — Peer-reviewed rough draft (700+ words).** Upload, complete the peer rubric for two classmates, then submit a revision note naming one specific change and the feedback that caused it.
3. **Stage 3 — Final revised essay (1,000 words) + Works Cited.** MLA, PDF.
4. **Stage 4 — Recorded 90-second defense + two peer replies.** Replies must summarize agreement, name the divergence, then qualify or justify. Transcript accepted for 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