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

STUDENT WORKBOOK · UNIT 4 · WEEKS 13-16

Synthesis, Research, and Comparative Defense

Anchor text: The Odyssey and The Strange Case of Dr. Jekyll and Mr. Hyde read against one another, plus three student-curated open-access secondary sources

NAME	PERIOD	TEACHER

What you will hand in

1. **Lesson 4.1** — Drafted research question (the inheritance chart is your scaffold) (workbook p. 7)
2. **Lesson 4.2** — Two vetted sources with two-sentence annotations plus one integrated paragraph (workbook p. 8)
3. **Lesson 4.3** — Two-medium comparison chart plus a recorded 90-second finding and two replies (workbook p. 9)
4. **Lesson 4.4** — One braided synthesis paragraph plus annotated bibliography, submitted as Stage 1 (workbook p. 10)
5. **Lesson 4.5** — Four-stage research paper, annotated bibliography, recorded presentation, two peer evaluations (workbook pp. 11–14)

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 10 is the Stage 1 organizer. Page 13 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.

Anchor texts are public domain: *The Odyssey* trans. Samuel Butler (1900); *The Strange Case of Dr. Jekyll and Mr. Hyde*, Robert Louis Stevenson (1886). Research and citation 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	**Inheritance and Argument — How an Author Transforms Source Material** Anchor Text & Close Reading	Drafted research question (the inheritance chart is your scaffold)	p. 7	9-10.RL.3.B, 9-10.RL.1.D, 9-10.W.1.A, 9-10.RL.1.A
4.2	**Research Lab — Source Credibility, Signal Phrases, and MLA Citation** Rhetoric & Language Lab	Two vetted sources with two-sentence annotations plus one integrated paragraph	p. 8	9-10.W.1.A.b, 9-10.W.3.A.b, 9-10.W.3.A.c, 9-10.RI.1.A
4.3	**Media Lab — The Same Subject in Different Mediums** Socratic Dialogue & Listening Lab	Two-medium comparison chart plus a recorded 90-second finding and two replies	p. 9	9-10.RI.3.A, 9-10.RI.1.C, 9-10.SL.1.C, 9-10.RL.1.D
4.4	**Writing Workshop — Synthesis as Braiding, Not Reporting** Recursive Writing Workshop	One braided synthesis paragraph plus annotated bibliography, submitted as Stage 1	p. 10	9-10.W.1.A, 9-10.W.3.A, 9-10.W.2.A, 9-10.RL.1.A
4.5	**Key Assignment — Synthesis Research Paper and Digital Presentation** Culminating Unit Assessment	Four-stage research paper, annotated bibliography, recorded presentation, two peer evaluations	pp. 11–14	9-10.W.3.A.e, 9-10.W.2.A, 9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C, 9-10.RI.1.B

The key assignment

Culminating Synthesis Research Paper, 1,200-1,500 words, with digital presentation.

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
4.1	Odyssey Bks 1, 9, 11, 22 and 24, and the Poe passage, as hosted in the lesson	Your research question, drafted and tested	
4.2	Two vetted secondary sources (Butler's preface and Stevenson's dream essay are hosted in the lesson)	Both annotations, two sentences each, and one integrated paragraph	
4.3	Two treatments of one scene in different mediums	Your media comparison chart, 90-second finding and two replies	
4.4	Re-read for the paper	Your braided paragraph and annotated bibliography	
4.5	Your drafts so far	Your paper planner, presentation media plan 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
nostos	4.1	
convention	4.1	
doppelgänger	4.1	
essential question	4.1	
authority	4.2	
currency	4.2	
signal phrase	4.2	
paraphrase	4.2	
annotated bibliography	4.2	
medium	4.3	
adaptation	4.3	
emphasis	4.3	
omission	4.3	
synthesis	4.4	
braiding	4.4	

Vocabulary in context (continued)

Term	Lesson	In my own words
ratio	4.4	
working bibliography	4.4	

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.

nostos 4.1 — The Greek homecoming story; the inherited genre The Odyssey works inside and against.

convention 4.1 — A feature a genre supplies to every work in it — not, by itself, an authorial choice.

doppelgänger 4.1 — The double or second self, standing Gothic equipment before Stevenson relocated it.

essential question 4.1 — A question broad enough to organize a unit and narrow enough to be answered with evidence.

authority 4.2 — The basis on which a source is in a position to know — and it is domain-specific.

currency 4.2 — Whether a source's date matters for the particular claim you are making with it.

signal phrase 4.2 — The words that introduce borrowed material and frame its stance.

paraphrase 4.2 — A restatement in genuinely different syntax, still requiring citation.

annotated bibliography 4.2 — A source list in which each entry states what the source contributes and where it is limited.

medium 4.3 — The material form of a text — print, audio, film, stage — and therefore the set of constraints it works under.

adaptation 4.3 — A retelling in another medium; evidence of reception at the time it was made, not of the source's meaning.

emphasis 4.3 — What a medium is obliged or able to foreground, given its constraints.

omission 4.3 — What a medium cannot carry, which is as analytically useful as what it adds.

synthesis 4.4 — Writing in which the author's claim governs and sources are brought in to serve it.

braiding 4.4 — Weaving two or more sources and the writer's analysis through a single paragraph.

ratio 4.4 — The balance of the writer's own sentences to borrowed material within a paragraph.

working bibliography 4.4 — The evolving source list maintained during research, annotated as sources are vetted.

Inheritance and argument — and the research question

Lesson 4.1 — Inheritance and Argument — How an Author Transforms Source Material · `9-10.RL.3.B, 9-10.RL.1.D, 9-10.W.1.A, 9-10.RL.1.A`

Separate what each author *inherited* from what they *did with it*. Then draft your question and run the three-step test. A question that cannot complete step 3 is not yet arguable. The chart is a scaffold for the question; the question is what you submit.

Text	What the genre supplied (the inheritance)	What the author did with it (the argument)

MY RESEARCH QUESTION

Narrower than the essential question, and answerable from both texts.

STEP 1 — A PASSAGE FROM THE ODYSSEY THAT ANSWERS IT

STEP 2 — A PASSAGE FROM JEKYLL AND HYDE THAT ANSWERS IT

STEP 3 — WHERE THE TWO TEXTS DISAGREE, IN ONE SENTENCE

If you cannot write this, revise the question and try again.

Source vetting and the annotation

Lesson 4.2 — Research Lab — Source Credibility, Signal Phrases, and MLA Citation · `9-10.W.1.A.b, 9-10.W.3.A.b, 9-10.W.3.A.c, 9-10.RI.1.A`

Do not ask "is this reliable?" Ask: **is this source in a position to know the specific thing I want to claim with it?** Authority is domain-specific.

Source (author, title, year, where found)	Authority — for WHAT claim?	Purpose	Currency: does the date matter?	Corroborated elsewhere?

ANNOTATION 1 — TWO SENTENCES: WHAT IT CONTRIBUTES, AND WHERE IT IS LIMITED

"There are no limitations" is never the right answer.

ANNOTATION 2 — TWO SENTENCES

ONE PARAGRAPH THAT INTEGRATES ONE OF THESE SOURCES (PARAPHRASE, SIGNAL PHRASE, CITED)

CITATION CHECK

- [ ] Every in-text citation has a Works Cited entry, and every entry is cited
- [ ] Author names are spelled correctly — a misspelt name is a citation failure
- [ ] Every paraphrase is cited, and none keeps the source's sentence structure
- [ ] No text generated by a language model appears anywhere in this paper

One subject, two mediums

Lesson 4.3 — Media Lab — The Same Subject in Different Mediums · `9-10.RI.3.A, 9-10.RI.1.C, 9-10.SL.1.C, 9-10.RL.1.D`

Do not ask which version is better. Ask three questions in order — and the middle one is where the analysis is, because an addition is always an interpretation.

THE SCENE, AND THE TWO TREATMENTS

Medium	What it emphasizes	What it had to ADD that the source left open	What is absent

THE SINGLE MOST CONSEQUENTIAL DIFFERENCE — AND WHAT IT CHANGED ABOUT THE MEANING

> When you cite a media source in the paper, say what it is evidence *of*. An adaptation is evidence of how a work was received when the adaptation was made, not of what the work means.

SCRIPT FOR MY 90-SECOND FINDING, THEN TWO REPLIES OF ABOUT 100 WORDS (DRAFT HERE, SUBMIT ONLINE)

Stage 1 — braided paragraph and annotated bibliography

Lesson 4.4 — Writing Workshop — Synthesis as Braiding, Not Reporting · 9-10.W.1.A, 9-10.W.3.A, 9-10.W.2.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 test is mechanical: look at your topic sentences. If a source's name is the subject, the paragraph belongs to the source, not to you.

MY RESEARCH QUESTION IN ITS CURRENT FORM — AND ONE SENTENCE ON HOW IT CHANGED AND WHY

ONE FULLY DRAFTED BRAIDED PARAGRAPH: MY CLAIM GOVERNS, AT LEAST TWO SOURCES APPEAR, MY SENTENCES OUTNUMBER THE BORROWING

BRAIDING CHECK

- [ ] My claim is the subject of the topic sentence, not a critic
- [ ] Sources are in conversation with each other, not reported in sequence
- [ ] Every source is introduced with a signal phrase
- [ ] My own sentences outnumber the borrowed material in this paragraph
- [ ] The last sentence of the paragraph reaches the second text

Source: MLA citation	Two-sentence annotation (what it contributes; where it is limited)

Paper planner and presentation media plan

Lesson 4.5 — Key Assignment — Synthesis Research Paper and Digital Presentation · 9-10.W.3.A.e, 9-10.W.2.A, 9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C, 9-10.RI.1.B

Essential question: *to what extent does a person's community determine the ethical boundaries they will observe in a moment of crisis?* **Answer it.** A paper that reports views and concludes the matter is complex has not.

MY GOVERNING CLAIM — THE POSITION THIS PAPER DEFENDS

Paragraph	My claim in it	Sources it braids	Done

Presentation media plan. At least one visual must carry information your narration does not. Test: play it with your eyes shut — what did you lose?

PRESENTATION OUTLINE: MY CLAIM, MY STRONGEST EVIDENCE, THE OBJECTION I TAKE ON (LIVE DELIVERY IN A SCHEDULED SESSION IS AN EQUAL-CREDIT ALTERNATIVE)

My non-text element	What information it carries	What my narration therefore does NOT have to say

BEFORE SUBMISSION

- ☐ 1,200-1,500 words; both anchor texts and two vetted sources
- ☐ One paragraph disagrees with a source, after representing it fairly
- ☐ Annotated bibliography attached and matching the Works Cited
- ☐ Published to my course portfolio, readable by classmates
- ☐ Presentation is 4-5 minutes with a transcript or captions

Presentation evaluation sheet

Lesson 4.5 — Key Assignment — Synthesis Research Paper and Digital Presentation · `9-10.W.3.A.e, 9-10.W.2.A, 9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C, 9-10.RI.1.B`

Stage 4 asks you to evaluate two classmates' presentations. Use one copy of this sheet for each.

PRESENTER / EVALUATOR

ONE THING THAT WAS PERSUASIVE — AND WHAT MADE IT PERSUASIVE

ONE SPECIFIC, ACTIONABLE IMPROVEMENT

DID A VISUAL CARRY INFORMATION THE NARRATION DID NOT? WHICH ONE, AND WHAT DID IT ADD?

Peer review sheet

Lesson 4.5 · 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
Governing claim (9-10.W.2.A, 9-10.W.1.A)		
Synthesis (9-10.W.1.A)		
Range and use of evidence (9-10.RL.1.A, 9-10.W.1.A.b)		
Research integrity (9-10.W.1.A.b, 9-10.W.3.A.c)		
Digital publication (9-10.W.3.A.e)		
Presentation (9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C)		
Peer evaluation		

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 4.5

> 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
Governing claim (9-10.W.2.A, 9-10.W.1.A)	States a position on the essential question and defends it; does not survey views and declare complexity.		
Synthesis (9-10.W.1.A)	Sources are braided into paragraphs the writer's claim governs; the writer's analysis outweighs borrowed material throughout.		
Range and use of evidence (9-10.RL.1.A, 9-10.W.1.A.b)	Both anchor texts plus two vetted secondary sources; one paragraph disagrees with a source after representing it fairly.		
Research integrity (9-10.W.1.A.b, 9-10.W.3.A.c)	Signal phrases, accurate MLA citation, correctly spelled author names, annotated bibliography matching what was read.		
Digital publication (9-10.W.3.A.e)	Published to the portfolio page in a readable format for a peer audience.		
Presentation (9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C)	Four to five minutes; line of reasoning followable; at least one visual carries information the narration does not; transcript or captions supplied.		
Peer evaluation	Both evaluations name one persuasive element and one specific, actionable improvement.		

Submission stages

1. **Stage 1 — Research question, annotated bibliography and one braided paragraph.** From Lesson 4.4. The two-sentence annotations and the statement of how the question changed are both scored.
2. **Stage 2 — Peer-reviewed rough draft (900+ words).** Upload, peer-review two classmates, then submit a revision note naming one specific change and the feedback behind it.
3. **Stage 3 — Final paper (1,200-1,500 words) + Works Cited + annotated bibliography.** Submit as PDF and publish to your course portfolio page.
4. **Stage 4 — Recorded presentation (4-5 minutes) with visual media and transcript, plus two structured peer evaluations.** Live delivery in a scheduled session is an equal-credit alternative.

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