RLP English 9B — Drama, Poetry and the Public Voice

**STUDENT WORKBOOK · UNIT 4 · WEEKS 13-16**

# Narrative Craft, Identity, and the Multimodal Capstone

**Anchor text:** Narrative of the Life of Frederick Douglass, Chapters 10-11 and the Appendix, read complete as the conclusion of the work begun in Unit 3 and studied as a work of narrative construction, with the semester's anthology poems and Macbeth revisited for the capstone

**Full-length work:** Narrative of the Life of Frederick Douglass, an American Slave (unabridged; Chapters 10-11 and the Appendix complete the reading begun in Unit 3)

| NAME | PERIOD | TEACHER |
|---|---|---|
| | | |

## What you will hand in

1. **Lesson 4.1** — Proportion map of the Narrative plus a five-item formative check (workbook p. 9)
2. **Lesson 4.2** — Rewritten paragraph in three registers plus a sentence-variety analysis (workbook p. 10)
3. **Lesson 4.3** — One annotated rhetorical move from Chapter 10, Part 2 plus an online formative check (workbook p. 11)
4. **Lesson 4.4** — Media critique of two accounts plus a capstone media plan and two peer replies (workbook p. 12)
5. **Lesson 4.5** — A short evaluation of the withheld escape plus an online formative check (workbook p. 13)
6. **Lesson 4.6** — Four timed pieces, a revision log, and the capstone narrative draft as Stage 1 (workbook p. 14)
7. **Lesson 4.7** — A delineation of the Appendix's argument plus an online formative check (workbook p. 15)
8. **Lesson 4.8** — A labeled transition map of one of my own paragraphs, revised transitions, and one hinge sentence (workbook p. 16)
9. **Lesson 4.9** — Three-stage narrative with media element, craft commentary, revision log and 4-minute portfolio defense (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.

*Narrative of the Life of Frederick Douglass* (1845), public domain. Narrative-craft and revision 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 | **Memoir as Construction — Selection, Scene, and the Shape of a Life**<br>Anchor Text & Close Reading | Proportion map of the Narrative plus a five-item formative check | p. 9 | 9-10.RI.2.A, 9-10.RI.1.D, 9-10.RI.3.D, 9-10.RL.3.D |
| 4.2 | **Language Lab — Style, Sentence Variety, and How Language Functions in Context**<br>Rhetoric & Language Lab | Rewritten paragraph in three registers plus a sentence-variety analysis | p. 10 | 9-10.W.3.A.b, 9-10.W.2.A, 9-10.W.3.A.c, 9-10.RI.1.B |
| 4.3 | **Freeland, the Plot, and the Jail: Chapter 10, Part 2**<br>Anchor Text & Close Reading | One annotated rhetorical move from Chapter 10, Part 2 plus an online formative check | p. 11 | 9-10.RI.2.B, 9-10.RI.3.B, 9-10.RI.3.C, 9-10.RI.2.A, 9-10.RI.3.D |
| 4.4 | **Media Lab — Strategic Use of Media in Presenting an Account**<br>Socratic Dialogue & Listening Lab | Media critique of two accounts plus a capstone media plan and two peer replies | p. 12 | 9-10.SL.2.C, 9-10.RI.3.A, 9-10.RI.1.C, 9-10.SL.1.C |
| 4.5 | **Escape Withheld: Chapter 11 and the Ethics of Silence**<br>Anchor Text & Close Reading | A short evaluation of the withheld escape plus an online formative check | p. 13 | 9-10.RI.2.A, 9-10.RI.2.B, 9-10.RI.1.A, 9-10.RI.3.D |
| 4.6 | **Writing Workshop — Routine Writing and the Revision Habit**<br>Recursive Writing Workshop | Four timed pieces, a revision log, and the capstone narrative draft as Stage 1 | p. 14 | 9-10.W.2.A, 9-10.W.3.A, 9-10.W.3.A.e |
| 4.7 | **The Appendix: Douglass Answers His Critics on Religion**<br>Anchor Text & Close Reading | A delineation of the Appendix's argument plus an online formative check | p. 15 | 9-10.RI.2.D, 9-10.RI.2.B, 9-10.RI.1.B, 9-10.RI.2.C, 9-10.RI.1.A |
| 4.8 | **Supplement — Transitions That Connect Claims and Signal Time**<br>Rhetoric & Language Lab | A labeled transition map of one of my own paragraphs, revised transitions, and one hinge sentence | p. 16 | 9-10.W.3.A.d, 9-10.W.2.A |
| 4.9 | **Key Assignment — Multimodal Identity Narrative and Portfolio Defense**<br>Culminating Unit Assessment | Three-stage narrative with media element, craft commentary, revision log and 4-minute portfolio defense | pp. 17–19 | 9-10.W.2.A, 9-10.W.3.A.e, 9-10.SL.2.C, 9-10.SL.2.A, 9-10.SL.2.B, 9-10.RL.3.D |

## The key assignment

Multimodal Identity Narrative and Portfolio Defense.

# 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 |
|---|---|---|---|
| 13 | Narrative, Chapter 10, Part 1 (Lessons 4.1-4.2) | Your proportion map; one paragraph in three registers | |
| 14 | Narrative, Chapter 10, Part 2 (Lessons 4.3-4.4) | One rhetorical move annotated; your media plan, signed off | |
| 15 | Narrative, Chapter 11 (Lessons 4.5-4.6) | Your silence evaluation; four timed pieces, unpolished | |
| 16 | Narrative, Appendix (Lessons 4.7-4.9) | Appendix delineation; transition map; narrative published, commentary, revision log, defense prepared | |

# 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 |
|---|---|---|
| **scene** | 4.1 | |
| **summary** | 4.1 | |
| **proportion** | 4.1 | |
| **structural gap** | 4.1 | |
| **sentence variety** | 4.2 | |
| **register** | 4.2 | |
| **fragment** | 4.2 | |
| **style** | 4.2 | |
| **allusion** | 4.3 | |
| **safety-valve** | 4.3 | |
| **parallelism** | 4.3 | |
| **protection** | 4.3 | |
| **strategic media** | 4.4 | |
| **bullet-point echo** | 4.4 | |
| **eyes-shut test** | 4.4 | |

# Vocabulary in context (continued)

| Term | Lesson | In my own words |
|---|---|---|
| **proportion map** | 4.4 | |
| **withholding** | 4.5 | |
| **imputation** | 4.5 | |
| **hiring one's time** | 4.5 | |
| **frame** | 4.5 | |
| **generating** | 4.6 | |
| **revising** | 4.6 | |
| **revision log** | 4.6 | |
| **timed piece** | 4.6 | |
| **rebuttal** | 4.7 | |
| **distinction** | 4.7 | |
| **hypocrisy** | 4.7 | |
| **parody** | 4.7 | |
| **transition** | 4.8 | |
| **cohesion** | 4.8 | |

# Vocabulary in context (continued)

| Term | Lesson | In my own words |
|---|---|---|
| **hinge sentence** | 4.8 | |
| **time signal** | 4.8 | |
| **logical relationship** | 4.8 | |

# 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.

**scene** 4.1 — Narrative slowed to something near real time, with specific sensory and verbal detail.

**summary** 4.1 — A stretch of time covered in a clause or two; what a writer chooses not to dramatize.

**proportion** 4.1 — The ratio of pages to elapsed time, which reveals what a narrative is actually about.

**structural gap** 4.1 — Something deliberately omitted, which can argue as strongly as something included.

**sentence variety** 4.2 — Deliberate variation in the length, opening and structure of successive sentences.

**register** 4.2 — The level of formality and the structural conventions appropriate to a context and audience.

**fragment** 4.2 — An incomplete sentence — an error in academic prose, a legitimate instrument in speech and narrative.

**style** 4.2 — The pattern of language choices a writer makes, considered as decisions rather than habits.

**allusion** 4.3 — A brief reference to a well-known text, person or event that borrows its meaning and authority.

**safety-valve** 4.3 — Douglass's metaphor for the holidays: a release of pressure that prevents an explosion of rebellion.

**parallelism** 4.3 — Repeating a grammatical pattern across clauses so that ideas line up and build.

**protection** 4.3 — Douglass's word for the forged written passes the plotters would carry to travel without being stopped.

**strategic media** 4.4 — A media element whose removal would cost the audience information.

**bullet-point echo** 4.4 — A slide that repeats the speaker's words, causing the audience to read instead of listen.

**eyes-shut test** 4.4 — Playing a presentation without the visuals to find out what they were actually carrying.

**proportion map** 4.4 — A to-scale visual of how much space a text gives to each stretch of time.

**withholding** 4.5 — A deliberate decision not to narrate an event; a gap that can argue as strongly as a scene.

# The definitions (continued)

**imputation** 4.5 — An accusation or suspicion attached to someone, often without proof.

**hiring one's time** 4.5 — An arrangement in which an enslaved worker found his own jobs and paid his enslaver a fixed sum each week.

**frame** 4.5 — Material that surrounds a narrative — here, the prefaces — and that the narrative can echo at its end.

**generating** 4.6 — Producing text without judging it; measured by quantity, not quality.

**revising** 4.6 — Improving existing text by cutting, reordering and questioning purpose.

**revision log** 4.6 — A line-per-change record of what was altered and why, making revision visible as decisions.

**timed piece** 4.6 — A short, undertaken-in-one-sitting draft written without editing.

**rebuttal** 4.7 — An answer to an objection; written in advance, it disarms a criticism before it is made.

**distinction** 4.7 — Separating one term into two meanings so that a criticism applies to one and not the other.

**hypocrisy** 4.7 — Professing a belief while acting against it; the charge Douglass brings against churches in union with slaveholders.

**parody** 4.7 — An imitation of a familiar form, here a hymn, that exaggerates its target in order to mock it.

**transition** 4.8 — A word, phrase or sentence that names the relationship between two ideas, sentences or sections.

**cohesion** 4.8 — The quality of a text whose parts are clearly and logically connected, so the reader can follow how each idea leads to the next.

**hinge sentence** 4.8 — A sentence at the start of a paragraph or section that looks back at the idea just finished and names the new one.

**time signal** 4.8 — A transition that tells the reader when an event happens in relation to others, such as “soon after” or “years later.”

**logical relationship** 4.8 — The kind of link between two ideas, such as cause, contrast, addition or example, that a transition should name accurately.

# Proportion map — what got a scene, what got a clause

Lesson 4.1 — Memoir as Construction — Selection, Scene, and the Shape of a Life · `9-10.RI.2.A, 9-10.RI.1.D, 9-10.RI.3.D, 9-10.RL.3.D`

An autobiography is a selection, and the selecting is where the argument lives. Where the ratio of pages to elapsed time breaks, there is a decision.

| Chapter | Roughly how much TIME it covers | Roughly how many PAGES | Scene or summary? |
|---|---|---|---|
| | | | |
| | | | |
| | | | |
| | | | |

### THE TWO SHARPEST RATIO BREAKS — AND WHAT EACH DECISION ACCOMPLISHES

**The refusal.** Douglass declines to describe how he escaped — the event a reader most wants.

### WHAT THE GAP DOES THAT A SCENE COULD NOT

### ORDER. READING COMES BEFORE THE COVEY FIGHT, AND THE FIGHT SITS AT THE STRUCTURAL CENTRE. WHAT DOES THAT ARRANGEMENT ARGUE?

# One paragraph, three registers

Lesson 4.2 — Language Lab — Style, Sentence Variety, and How Language Functions in Context · `9-10.W.3.A.b, 9-10.W.2.A, 9-10.W.3.A.c, 9-10.RI.1.B`

Take one paragraph from any essay you wrote this year and rewrite it three ways, keeping the claim identical. Then name what each version gave up.

**ACADEMIC — LONG, SUBORDINATED, TERMINOLOGY ASSUMED; THE READER CAN RE-READ**

**NARRATIVE — SHORT SENTENCES, CONCRETE IMAGE, THE CLAIM IMPLIED RATHER THAN STATED**

**SPOKEN ADDRESS — CLAIM FIRST, BECAUSE A LISTENER CANNOT RE-READ**

| Version | What it gave UP |
|---|---|
| | |
| | |
| | |

# One rhetorical move — Freeland, the plot, and the jail

Lesson 4.3 — Freeland, the Plot, and the Jail: Chapter 10, Part 2 · `9-10.RI.2.B, 9-10.RI.3.B, 9-10.RI.3.C, 9-10.RI.2.A, 9-10.RI.3.D`

Pick one passage from Chapter 10, Part 2 where Douglass works on his reader. Name the move, quote it, and say what it is for.

| Quoted passage | The move (comparison, irony, address to the reader, withholding) | What it does to the reader |
|---|---|---|
| | | |
| | | |

**HOW DOES DOUGLASS PRESENT THE FAILED ESCAPE PLOT SO THAT FAILURE STILL READS AS PROGRESS?**

# Media plan — and the eyes-shut test

Lesson 4.4 — Media Lab — Strategic Use of Media in Presenting an Account · `9-10.SL.2.C, 9-10.RI.3.A, 9-10.RI.1.C, 9-10.SL.1.C`

A media element is **strategic** when removing it would cost the audience information. Get this signed off before you build anything.

| Two accounts of one subject, different mediums | What each emphasizes | What each had to add | What each makes it easy to believe |
|---|---|---|---|
| | | | |
| | | | |

### MY CAPSTONE'S NON-TEXT ELEMENT

### WHAT INFORMATION IT CARRIES

### WHAT MY NARRATION THEREFORE DOES NOT HAVE TO SAY

*If you cannot answer this, you have planned decoration.*

### EYES-SHUT TEST

- [ ] If a listener closed their eyes, they would lose something specific
- [ ] It is not a bullet list of what I am about to say
- [ ] It is not a mood photograph
- [ ] It can be read in the time it is on screen
- [ ] My teacher has signed this plan off

# Escape withheld — evaluating a silence

Lesson 4.5 — Escape Withheld: Chapter 11 and the Ethics of Silence · 9-10.RI.2.A, 9-10.RI.2.B, 9-10.RI.1.A, 9-10.RI.3.D

Chapter 11 refuses to tell how Douglass escaped. Evaluate the choice, using his own stated reasons.

| Douglass's stated reason (quoted) | Who it protects | What the reader loses |
|---|---|---|
| | | |
| | | |
| | | |

**MY EVALUATION: DOES THE SILENCE STRENGTHEN OR WEAKEN THE NARRATIVE AS AN ARGUMENT? ONE CLAIM, ONE PIECE OF EVIDENCE.**

# Stage 1 — timed pieces and the revision log

Lesson 4.6 — Writing Workshop — Routine Writing and the Revision Habit · `9-10.W.2.A, 9-10.W.3.A, 9-10.W.3.A.e`

This page is **submitted and scored**. Ten minutes each, no stopping, no backspacing. Quantity is the only measure. They are published unpolished.

### THE FOUR TIMED PIECES — TICK WHEN WRITTEN

- ☐ A place you know well, described without naming what kind of place it is
- ☐ A conversation you remember imperfectly, with the gaps left visible
- ☐ The two minutes before something changed — stop before the change
- ☐ An object that belonged to someone else, and what it says that they would not

### THE ONE SENTENCE ANYWHERE IN THE FOUR THAT SURPRISED ME

**Revision log.** One line per change: *what I changed, and why.* "Fixed grammar" is not a change.

| Draft | What I changed | Why — and what made me see it |
|---|---|---|
| | | |
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# Delineating the Appendix — Douglass answers his critics

Lesson 4.7 — The Appendix: Douglass Answers His Critics on Religion · `9-10.RI.2.D, 9-10.RI.2.B, 9-10.RI.1.B, 9-10.RI.2.C, 9-10.RI.1.A`

The Appendix is an argument written after the book was finished. Take it apart in the four delineation steps.

| Step | In the Appendix (quote or paraphrase) |
|---|---|
| | |
| | |
| | |
| | |

**STEP 3 — WHAT HAS TO BE TRUE FOR HIS EVIDENCE TO SUPPORT HIS CLAIM? IS IT?**

**WHY ADD THIS AT THE END, INSTEAD OF REVISING THE CHAPTERS IT DEFENDS?**

# Transition map — name the relationship first

Lesson 4.8 — Supplement — Transitions That Connect Claims and Signal Time · `9-10.W.3.A.d, 9-10.W.2.A`

Copy a paragraph you wrote this year. For each transition, name the relationship it claims. Keep it if the claim is true; replace it if it names the wrong relationship or none.

| Transition in my paragraph | Relationship (cause, contrast, addition, example, time) | Keep, or replace with |
|---|---|---|
| | | |
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| | | |
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| | | |

**MY HINGE SENTENCE: REPEAT THE IDEA JUST FINISHED AND NAME THE NEW ONE**

**TWO NARRATIVE SENTENCES ABOUT MY DAY, USING TWO DIFFERENT TIME SIGNALS**

# Capstone planner and portfolio defense

Lesson 4.9 — Key Assignment — Multimodal Identity Narrative and Portfolio Defense · 9-10.W.2.A, 9-10.W.3.A.e, 9-10.SL.2.C, 9-10.SL.2.A, 9-10.SL.2.B, 9-10.RL.3.D

Write a turning point: a moment after which something was different. It may be small — the *Narrative*'s turning point is a sentence overheard through a doorway.

**MY TURNING POINT, IN ONE SENTENCE (AND: REAL, OR IMAGINED AND LABELLED?)**

| Where I put a full SCENE | Where I COMPRESS months or years into a clause | Why that contrast |
|---|---|---|
| | | |
| | | |

**CRAFT CHECK BEFORE PUBLISHING**

- ☐ The reader arrives at the meaning — I never state it, and the last line does not announce it
- ☐ At least one detail passes the camera test; at least one is non-visual
- ☐ I can say why this ORDER rather than the default one
- ☐ 900-1,200 words, published to my portfolio with the media element

**Portfolio defense (4 minutes).** Three pieces from across 9A and 9B, what each demonstrates, one thing you would now do differently, and one live question from a reviewer.

| Piece | What it demonstrates about my development | One thing I would now do differently |
|---|---|---|
| | | |
| | | |
| | | |

> You will be asked to **account for a decision** — not to say what you are proud of. Prepare for "what else could you have done there?"

# Peer review sheet

Lesson 4.9 · 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 |
|---|---|---|
| **Selection over assertion (9-10.W.2.A)** | | |
| **Scene and summary (9-10.RI.2.A, 9-10.W.2.A)** | | |
| **Craft of detail (9-10.W.2.A)** | | |
| **Ordering (9-10.RI.2.A)** | | |
| **Media element (9-10.W.3.A.e, 9-10.SL.2.C)** | | |
| **Craft commentary (9-10.W.3.A)** | | |
| **Portfolio defense (9-10.SL.2.A / 9-10.SL.2.B / 9-10.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 4.9

> 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 |
|---|---|---|---|
| **Selection over assertion (9-10.W.2.A)** | The reader arrives at the meaning; the narrative does not announce it. | | |
| **Scene and summary (9-10.RI.2.A, 9-10.W.2.A)** | At least one full scene and one deliberate compression, and the contrast does work. | | |
| **Craft of detail (9-10.W.2.A)** | Telling detail passes the camera test; at least one non-visual sensory detail; verbs carry the mood without adverbs propping them. | | |
| **Ordering (9-10.RI.2.A)** | The sequence produces meaning, and the writer can say why this order rather than the default. | | |
| **Media element (9-10.W.3.A.e, 9-10.SL.2.C)** | Carries meaning the prose does not repeat; survives the eyes-shut test; published to the portfolio. | | |
| **Craft commentary (9-10.W.3.A)** | Three structural decisions named with the effect intended by each — decisions, not features. | | |
| **Portfolio defense (9-10.SL.2.A / 9-10.SL.2.B / 9-10.SL.2.C)** | Accounts for three pieces as evidence of development, names one thing to do differently, and answers a live question about a specific choice. | | |

## Submission stages

1. **Stage 1 — Four timed pieces, revision log and 400-500 word narrative draft.** From Lesson 4.6.
2. **Stage 2 — Peer-reviewed draft (700+ words) + media plan.** Upload, peer-review two classmates including the eyes-shut test on their media element, then submit a revision note naming one specific change and the feedback behind it.
3. **Stage 3 — Final narrative (900-1,200 words) published to the portfolio with its non-text element, plus the 300-word craft commentary and the complete revision log.**
4. **Stage 4 — Portfolio defense (4 minutes): three pieces from 9A and 9B, what each demonstrates, one thing you would now do differently, and one instructor question answered.** 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 |
|---|---|---|
| | | |
| | | |