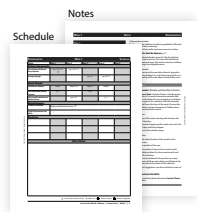


# Instructor's Guide Quick Start

The BookShark™ Instructor's Guide (IG) is designed to make your educational experience as easy as possible. We have carefully organized the materials to help you and your students get the most out of the subjects covered. If you need help reading your schedule, see "How to Use the Schedule" in **Section Four**.

This IG includes a 36-week schedule, notes, assignments, readings, and other educational activities. See **Section Three** for specific organizational tips, topics and skills addressed, the timeline figure schedule, and other suggestions for the parent/teacher. Here are some helpful features that you can expect from your IG.



## Easy to use

Everything you need is located right after the schedule each week. If a note appears about a concept in a book, it's easy to find it right after the schedule based on the day the relevant reading is scheduled.

## Maps

Map answer keys, located in **Section Three**, will help you easily find relevant map locations. You will find the coordinates and the location name in your notes.



## 4-Day Schedule

Designed to save one day a week for music lessons, sports, field trips, co-ops or other extra-curricular activities.

## To Discuss After You Read

These sections help you hone in on the basics of a book so you can easily know if your students comprehend the material.

### To Discuss After You Read

- Q When Henry brings food home for his siblings, the author describes the food by its color—i.e., brown bread and yellow cheese; can you think of four foods that are made more specific by describing their color?
- A suggestions: white and dark meat (chickens); green beans/ yellow beans; yellow tomatoes; yellow squash; dark

## Vocabulary

**orphan:** a child whose parents are dead.  
children's home: an orphanage.

## Vocabulary

This section includes terms related to cultural literacy and general vocabulary words in one easy-to-find place.

## Notes

When relevant, you'll find notes about specific books to help you know why we've selected a particular resource and what we hope your students will learn from reading it. Keep an eye on these notes to also provide you with insights on more difficult concepts or content (look for "Note:").

**Note:** The Yangtze River is the third longest river in the world. The author talks about "the yellow waters of the Yangtze river." The river carries an enormous amount of silt from higher elevation in Western China. It drops the silt on the central plains which creates good soil for rice planting. In 2010, the Chinese government completed the Three Gorges Dam across the Yangtze, the world's largest dam. It generates electricity and will hopefully cut down on flooding. To build it, the government moved 1.2 million people.

**Section Three**  
Instructor's Guide Resources


**Section Four**  
New User Information

## Instructor's Guide Resources and New User Information

Don't forget to familiarize yourself with some of the great helps in **Section Three** and **Section Four** so you'll know what's there and can turn to it when needed.

# How to Read the Schedule Page


## More notes with important information about specific books.


The  symbol provides you with a heads-up about difficult content. We tell you what to expect and often suggest how to talk about it with your kids.


## 4-Day Schedule:

This entire schedule is for a 4-Day program. Designed to save one day a week for music lessons, sports, field trips, co-ops or other extra-curricular activities.

Write in the week's date for your records.


The  symbol indicates you will find a timeline suggestion in the notes for that day.

The  symbol indicates you will find a timeline suggestion in the notes for that day.

The  symbol indicates you will find a timeline figure in the notes for that day.












Use the extra rows to schedule additional assignments or activities.





Additional space for your record keeping.



## History D

### Week 9 Schedule



Date:	Day 1	Day 2	Day 3	Day 4	Day 5
<b>History/Geography</b>					
<i>The Beginner's American History</i>	pp. 57-62 	pp. 63-65 (to the break) 	pp. 65-68  	pp. 69-74 	
<b>Read-Alouds</b>					
<i>The Witch of Blackbird Pond</i>	chap. 10 	chap. 11	chap. 12 	chap. 13	
<i>A Child's Introduction to Poetry</i>		"Lyric Verse" pp. 28-29			
<b>Readers</b>					
<b>Regular:</b> <i>Squanto, Friend of the Pilgrims</i>	"London" 	"The Indian Show" & "Captain John Smith" 	"Captain Hunt"	"In the Dark"	
<b>Advanced:</b> <i>The Matchlock Gun</i>	chaps. I-II  	chaps. III-IV	chaps. V-VII	chaps. VII-X	
<b>Hands-on</b>					
Optional: American History I Lap Book	Activity 8: European Exploration & Colonization (approx. 25-40 minutes)				
<b>Electives</b>					
<b>Other Notes</b>					

 Special Note to Mom or Dad  
  Map Point  
  Timeline Figure  
  Timeline Suggestion

Intro to American History, Year 1 of 2 | Section Two | Week 9 | 53

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Date:	Day 1	Day 2	Day 3	Day 4	Day 5
<b>Literature</b>					
<i>The Scarlet Letter</i>	chaps. 1–4	chaps. 5–6	chaps. 7–9	chaps. 10–12	
<i>100 Best-Loved Poems</i>	“Lord Randal” p. 1	“Sir Patrick Spens” pp. 2–4		“The Lover ...” pp. 4–5	
<b>Language Arts</b>					
<b>Writing</b>	Argumentative Writing: The GOAT (develop a claim) 				
<i>The Elements of Style</i>			chap. 1, #1–2		
<b>Optional: Vocabulary</b>					
<b>Other Notes</b>					

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## Day 1

### Literature

#### **The Scarlet Letter** | Chapters 1–4

##### Literary Analysis Overview

Please read the “Literary Analysis Overview,” located in Section Three before you begin your year’s studies.

##### Introduction

Elizabeth Kantor says of American literature: “We’ve got a big country, but we’ve got short attention spans.... Hawthorne’s stories are wonderful, and his novels get longer and longer, but not better and better. *The Scarlet Letter*, early and short, is the best; *The Marble Faun*, the last

and longest, is the worst” (*The Politically Incorrect Guide to English and American Literature*, 168).

This is considered a classic of the highest tier. Hawthorne raises important, universal questions: can a religious person with a guilty conscience serve God? Is it better to be subjected to public shame or private loathing?

As for reading it, if the language overwhelms you, simply keep reading, as quickly as need be. In the second chapter, for example, Hawthorne writes this astonishing end to a sentence: “the grim rigidity that petrified the bearded physiognomies of these good people would have augured some awful business in hand” (47). You might read it as, “the stern bearded faces predicted that something awful would soon commence.” In either case, if you miss the full import of that line, there are plenty of others to help you get the general meaning. (If that, too, is not

enough, you might check “SparkNotes No Fear Literature” online, where they have a free “translation” into modern English. You can even search by specific sentence.)

Try to approach the discussion questions not as an added burden to the assignment of reading but as key to unlocking understanding. Give these questions the time and thought they require, and you’ll get much more out of the reading.

The reading schedule does not include “The Custom-House,” pp. 5–43. It is intended to give you a “background” for the story—how and why Hawthorne supposedly “came into possession” of the sources for the narrative. In a nutshell, he says he found the embroidered “A” and “several foolscap sheets, containing many particulars respecting the life and conversations of one Hester Prynne”—about whom this story is told.

#### Overview

Young Hester Prynne, in an affectionate though passionless marriage to an old man, goes ahead of him to America. Her husband is then delayed, presumed dead, and Hester has a child out of wedlock. Though publicly shunned for her affair, Hester refuses to name the father of her child. Hester’s husband returns, under the assumed name Roger Chillingworth, but swears Hester to secrecy about his identity. As Hester raises her lively daughter, Roger lingers nearby, moving in with the local minister, Arthur Dimmesdale. What ensues is a deep psychological and supernatural tale of guilt, punishment, and revenge.

#### Setting

The story takes place in a Puritan settlement in 17th-century Boston.

#### Characters

Characters are the people in the story. Readers learn about characters through the author’s descriptions, their words, and their actions. Literary characters are usually analyzed in two important ways: how complex they are and whether or not they change over the course of a story. Complex characters are round, while one-dimensional characters are flat. Dynamic characters change or grow over the course of a story, but static characters remain the same. You will also often be asked to identify the main character of the story, the protagonist, and the character against whom the main character primarily struggles, the antagonist.

Hester Prynne, Roger Chillingworth, Arthur Dimmesdale, and even young Pearl are all deep, complex characters with warring desires and motivations. Secondary characters, such as Governor Bellingham and Mistress Hibbins, are more flat, representing a “type” in the Puritan community.

#### Point of View

The story is told in third-person omniscient point-of-view. Hawthorne reveals the inner thoughts and feelings of many characters, an important insight in a story so steeped in secrecy and lies.

#### Conflict

Conflicts are the struggles the protagonist encounters. A story may contain multiple conflicts. Typical types of conflict include: person vs. person, person vs. self, person vs. society, person vs. nature, and even person vs. god.

The main conflicts in this story are man vs. self in regard to sin, guilt, anger, and revenge. However, these struggles all fall within the Puritan society that punishes sin publicly and under the religious beliefs that are either closely held by characters or foisted upon them by society (adding man vs. society and man vs. God to the mix). Man vs. man conflicts certainly exist among the main characters as well.

#### Theme

The themes of a story are the author’s overarching observations about human nature. Themes often include a moral lesson. As you read, try to identify the main theme of the story. Feel free to mark passages in your book that you feel most powerfully express that theme. As you read, consider what lesson you’re supposed to learn.

*The Scarlet Letter* deals with themes of good and evil, personal identity within society, sin and guilt, independence, and the human condition. Hawthorne also sets up interesting contrasts, such as old vs. young, nature vs. society, and more.

#### Vocabulary

**Rationale:** Knowing definitions is critical to understanding. That’s why we’ve included important vocabulary terms in your Instructor’s Guide. More common terms that your students may not know are listed first, followed by, where applicable, cultural literacy terms that provide depth to stories but may not be commonly known. Read the vocabulary sections aloud to your student, then have them guess the meanings of the **bold italic** words. Or have them look up the definitions as they read through their assignments. We provide the answers in this Parent Guide.

... the bearded **physiognomies** ... (*a person’s facial features or expression*)

... could not so **indubitably** be drawn ... (*impossible to doubt; unquestionable*)

... an **Antinomian**, a **Quaker**, or other **heterodox** religionist ... (**Antinomian:** *followers of Anne Hutchinson, meaning people who are against law; Quaker:* *members of the Religious Society of Friends, founded by George Fox in England in the 1600s; heterodox:* *holding unorthodox opinions*)

... a degree of mocking **infamy** and ridicule ... (*a state of extreme dishonor*)

... the wearers of petticoat and **farthingale** ... (*a hooped petticoat or circular pad of fabric around the hips, formerly worn under women’s skirts to extend and shape them*)

... should have the handling of such **malefactresses** as this ... (*malefactor:* *a criminal or wrongdoer; malefactress:* *a female criminal or wrongdoer*)

... a glance that would not be **abashed**, looked ... (*cause to feel embarrassed, disconcerted, or ashamed*)

... the misfortune and **ignominy** in which she was enveloped. (*great personal dishonor*)

... the platform of the **pillory** ... (*a wooden instrument on a post with holes for the neck and hands*)

Had there been a **Papist** ... (*a disparaging term for a Roman Catholic*)

... the stings and venomous stabs of public **contumely** ... (*a rude expression intended to offend or hurt*)

... her mind was **preternaturally** active ... (*beyond what is normal or natural*)

... his **heterogeneous** garb ... (*mismatched, completely different*)

... he had endeavoured to conceal or **abate** the peculiarity ... (*lessen, decrease*)

... sergeants about his chair, bearing **halberds** ... (*weapon of the 15th and 16th centuries with an ax-like blade and a steel spike mounted on the end of a long shaft*)

... the sombre **sagacity** of age ... (*having or showing keen mental discernment and good judgment; shrewd*)

... a dignity of **mien** ... (*bearing, comportment*)

... made it of **peremptory** necessity to postpone all other business. (*insisting on immediate attention or obedience, esp. in a brusquely imperious way*)

... redeemed the **leech's** pledge. (*archaic: a doctor or healer*)

#### To Discuss After You Read

**Note:** The first paragraph in "The Market-Place" speaks of the divide between current punishment and punishment in Hester's day. In the past, the population came to watch the punishment, with such stern disapproval that even a minor punishment was as serious as the death penalty. Many of the "criminals" were people who did simply minor offenses, like a drunk Native American, or a slow servant.

1. How do the females in "The Market-Place" speak of Hester, a member of their community? ➔ *one: wishes she could sentence the wrongdoer, presumably because she would be more harsh; two: mentions the horror the pastor of her church feels that scandal has come upon the congregation; three: wishes Hester could have been branded on her forehead and calls her foul names; four: points out that even if she gets rid of the mark, she will always have a pang at heart; five: wants the death penalty, lest all other women go astray*

2. "A blessing on the righteous Colony of the Massachusetts, where iniquity is dragged out into the sunshine" (52). In dragging the iniquity of adultery out into the sunshine, who is missing from this scene? ➔ *the father of the child; since the woman's swollen belly proclaims her sin, it is obvious that she has sinned; however, the identity of the father is a mystery*

Note that when the speaker imagines a Papist among the Puritans, this is simply fantasy because the Puritans sought to escape from even the Church of England, which they thought too close to Catholicism: they really disliked Catholicism.

3. What does the speaker reveal about Hester's character? ➔ *this first glimpse shows that she rejects the hand that seeks to either help or impel, "by an action marked with natural dignity and force of character, and stepped into the open air, as if by her own free-will" (49): she is, in fact, compelled, but since she is, she wants the appearance to be as if she isn't; she blushes, yet is not abashed (or ashamed); though forced to wear the scarlet letter, she creates not a small, plain one, but a splendid, luxurious one with gold embroidery; lady-like, dignified; with "an impulsive and passionate nature"*

Hester was born in England to an old, decaying family, with an old father and concerned mother. She was married to a scholar, a man "well stricken in years." Her husband traveled to Europe to study, and she came on alone to America. She finds herself with an illegitimate child.

4. What has kept Hester's husband from reaching her sooner? ➔ *he met with difficulties at sea and land, and has been a captive for some time, though now he will be ransomed; thus, he was not absent on purpose or by design*
5. What is the irony of the stranger commenting, "me-thinks it must gladden your heart, after your troubles and sojourn in the wilderness, ... to find yourself, at length, in a land where iniquity is searched out and punished in the sight of rulers and people" (58)? ➔ *as the cuckolded husband of the shamed woman, there is certainly no gladness in coming across this scene; two years of adverse circumstances, always trying to get to his wife, only to find her unfaithful and a mother, amidst a vindictive community*
6. What is ironic about this statement: "The learned man ... should come himself to look into the mystery" (59)? ➔ *the learned man himself says this, and fully intends to look into the mystery; he speaks of himself in the third person*

Hester's community "owed its origin and progress, and its present state of development, not to the impulses of youth, but to the stern and tempered energies of manhood, and the sombre sagacity of age; accomplishing so much, precisely because it imagined and hoped so little" (61). This translates as while young people have a lot of energy, but that energy comes in spurt, and is not always expended in the best way. The wild hopes and expecta-

tions of youth may be crushed or disappointed. Older people work long and diligently, and think through their tasks in advance, so they can accomplish their aims.

Hester lives in a community that emphasizes John Wilson's mind rather than his heart. His "kind and genial spirit [though a primary characteristic with him] . . . had been less carefully developed than his intellectual gifts, and was, in truth, rather a matter of shame than self congratulation with him." She lives in a mean community.

7. If Hester is red with public shame, what do you think it means that Dimmesdale is "a pale young man" (62)?  
➔ *something internal is eating him: usually pale implies unhealthiness*

Dimmesdale tries to keep himself "simple and childlike" (63). This probably means innocent, naive, pure, fresh, and sweet. This doesn't seem to be a correct aim as Dimmesdale's religion seems to be all about himself and his appearance. His beliefs penetrate his life so shallowly that he must constantly wander in the woods to produce a show of righteousness.

Dimmesdale's exhortation to Hester on pp. 63–64 in modern English could be: "You heard what the sages said, and know I'm accountable to them. If you need to tell the man's name in order for your soul to be at peace, and so this punishment will be effective not just for earthly punishment but for the salvation of your soul, then speak his name! Don't stay silent just because you pity him or still love him. Even if he is well-esteemed in the world and had to come down a long ways to join you on the scaffold, it would be better for him to do so than to hide a guilty heart his whole life. What can your silence do for him? Only tempt him to be a hypocrite, as he must join the others in proclaiming that you are sinful, when he is sinful, too, making him an adulterer and a hypocrite. Your pregnancy exposed your sin to the world, so you can fight against the evil within and the sorrow without. Don't deny the man that same opportunity, since he clearly has not the courage to expose himself. Don't deny him the bitter, but good, cup of suffering."

8. Do you think Hester chooses well or poorly in staying silent? What does this say about her character? ➔ *she says, "would that I might endure his agony, as well as mine," which is sacrificial; Dimmesdale says it well: "Wonderous strength and generosity of a woman's heart! She will not speak!" (65); it is a sign that she is not vindictive, that she really cares about the other guilty party*

Hester's first words to her husband are, "Wouldst thou avenge thyself on the innocent babe?" (67). This shows the brokenness of their relationship. She doesn't love him. She so distrusts and fears him, that her assumption is that he will kill or otherwise harm her illegitimate baby. And, she shows no remorse for her actions, or relief that her husband is alive.

Chillingworth does not seek revenge on Hester because he believes he should not have asked her to marry him: "a

false and unnatural relationship with my decay" (70). He calls this wronging her, and so claims the scales are equal: he asked the impossible (be faithful to an older, misshapen man), so why would he be angry when she couldn't do the impossible?

Chillingworth knows he will find Hester's lover. A paraphrase of his declaration of what he intends to do to the man is: "I shall find out who he is, since the scarlet letter is written on his heart. But don't worry about him! God is going to punish him, and I'm not planning to interfere. And I certainly am not going to turn him over to the authorities, since that would prevent my own method of revenge. I'm not going to kill him, either, and I won't touch his fame, since I suspect he has a good reputation. Let him live! Let his outside look as good as he can make it! It doesn't matter: he shall be mine." Keep this declaration in mind over the course of the story.

Though Chillingworth's words sound kind and gracious, Hester rightly perceives that he is a terror. He says "Are my purposes wont to be so shallow? Even if I imagine a scheme of vengeance, what could I do better for my object than to let thee live,—than to give thee medicines against all harm and peril of life,—so that this burning shame may still blaze upon thy bosom?" (69). Basically, the shame you'll feel for your actions is far worse than any torment I could devise.

Hester asks Chillingworth, "Hast thou enticed me into a bond that will prove the ruin of my soul?" (72). Chillingworth's reply means that it will prove the ruin of the man's soul.

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## 100 Best-Loved Poems | "Lord Randal" p. 1

### General Introduction

Do not read poetry as you do prose. Poetry is "concentrated" writing—every word counts.

While an author of normal, high-end prose literature will include allusions, metaphors, and second-level meanings, high-end poets weave literary tapestries in which, sometimes, every sentence and almost every word is laden with multiple meanings.

Please *slow down* when reading poetry. Savor every word. Take your time. Think about the images, the cadence of the words, the sounds, the flow, and, most of all, the meaning.

As you read serious poems, even those with a strong meter ("beat") and rhyme, you need to pay closer attention to the *meaning* of the words than to the stylistic elements of meter and rhyme. In other words, read poetry, as much as possible, with a normal "prose" cadence. *Fight* the urge to read in a cadence that galumphs along with the meter; *fight* the urge to emphasize rhyming lines. We don't mean you ought to *deemphasize* these characteristics when they fit into the normal meaning of the sentences. But you ought not to permit the rhyme and meter to *overwhelm* the meaning. Instead, read poetry as if you were reading any *unrhymed, unmetred* work. Such

discipline ought to help you to understand each poem's unique meanings.

As an educated reader of poetry, you should be asking yourself constantly: what allusions is the author making? What meanings are present?

If, after reading all the way through once, you don't understand something, or have no idea what the author is talking about, see what you can discover through dictionary or encyclopedia research: *when* was the poem written? Is there some clue about the author's possible meaning based on what historians know of his or her political, social, philosophical, religious, or other views? Of course you should *always* look up words about whose meanings you are unsure.

## Language Arts

### Writing | Argumentative Writing: The GOAT (develop a claim)

#### Overview

This year's writing assignments are organized around units based on writing types. You'll focus for five weeks on argumentative writing, five weeks of informative/explanatory writing, three weeks of research writing, and five weeks of narrative writing. Then that cycle will repeat once more. As you work through a unit, you will develop different skills to strengthen that writing type.

Within each general writing type, you will experience different genres. Therefore, you might use argumentative writing to create a speech, a letter, or a critique essay. Some of the assignments will draw heavily from your reading, and others will not.

We present most assignments in full on Day 1, but you should plan to work on the assignment each day. Plan to have it due on Day 4. It may help you, as you write during the week, to look ahead to the grading rubric we provide on Day 4. That will give you a clear idea of exactly how your writing will be assessed.

The first writing unit (Weeks 1–5) will focus on argumentative writing. Argumentative or persuasive writing is a way to present your opinion and support it with reasons and evidence. It should not use begging or insults but logic and reason (with a bit of well-placed passion).

Argumentative writing tends to follow these three themes:

- Something should be a certain way (e.g., Schools should require uniforms; People should not eat meat)
- An assessment of something (e.g., Hawthorne is an excellent writer; Juliet is more mature than Romeo)
- A call to action (e.g., Vote for this candidate; Please let me get a puppy)

#### This Week's Assignment

This week, you'll write an assessment of something – the GOAT. (GOAT = Greatest of All Time.) It can be used to describe an athlete, an author, a movie, whatever you like.

You might have to double-check a few facts, but don't let it become a major research project. Try to convince readers to agree with your opinion of something you think is the greatest of its kind. One way to do this is to compare the thing with its alternative (such as comparing an NFL quarterback to other quarterbacks). Another approach is to explain what makes something your favorite, using emotional language to make your appeal.

Be careful not to cross the fine line into a call to action. In an assessment, your goal is, for example, explaining to readers why you love a certain restaurant, not trying to convince them to go there.

The most important part of your essay will be developing your claim. The claim is the point you want to make or the argument you want to prove. A claim is not “explorers” but “Christopher Columbus is the greatest explorer of all time.” It should be clear, concise, and establish a firm position. In an assessment essay, the claim will sound like a “this is the best” statement.

Once you have a distinct claim, support your opinion with reasons and evidence. It's usually not enough to argue only one side of an issue. In order to build a strong case, you have to look at the opposite viewpoint. Consider why someone might oppose your opinion and then respond to that argument.

Your final essay should have an introduction paragraph (with a good hook and a clear claim), a body paragraph for each supporting reason (and counterclaim), and a conclusion. Really establish this framework and stick to it before you get carried away on a rambling rant.

**Note to Instructors:** This assignment is all about creating a framework of logical reasoning. Don't worry too much about the topic. If your students have difficulty getting started, pick something simple and close to home, such as a favorite movie, restaurant, or athlete. Encourage them to back their claim with reasons, but don't let this turn into a research project.

### Optional: Vocabulary

For *Wordly Wise*, we recommend any levels from 9–12. For *Vocabulary from Classical Roots*, you may choose from Levels A–C. You can find the schedules at [www.bookshark.com/about/resources](http://www.bookshark.com/about/resources).

## Day 2

### Literature

#### **The Scarlet Letter** | Chapters 5–6

##### Vocabulary

... **vivify** and embody their images of women's frailty and sinful passion. (*to make vivid*)

... the **plebeian** order ... (*common people, working class*)

... another possibility of toil and **emolument**.  
(*compensation, benefit*)

... a rich, **voluptuous, Oriental** characteristic ...  
(**voluptuous**: *full of delight and pleasure to the senses*;  
**Oriental**: *having to do with the Orient—Asia, the Far East, never used for people, only for material goods*)

... a mystic sisterhood would **contumaciously** assert itself  
... (*stubbornly, rebelliously*)

... a state of **preternatural** activity ... (*abnormal, extraordinary*)

... the **phantasmagoric** play of the northern lights.  
(*fantastic imagery*)

... the **dearth** of human playmates ... (*lack*)

... the humorous **gesticulation** of a little imp ... (*an expressive motion of the body or limbs*)

#### To Discuss After You Read

9. Why were Hester's first unguarded steps more challenging than the pillory experience? ➔ *with the pillory, she had prepared for it and braced herself, and she turned it "into a kind of lurid triumph" (perhaps because she didn't yield the name, or maybe just because it didn't break her), and it was a single event, over and done in three hours; by contrast, every day from the time of her release she had to leave with the scarlet letter on her bosom, and live with each day's trial, having no reserves, for tomorrow will bring a new trial of its own*
10. Is the scarlet letter simply to shame Hester? ➔ *shame, yes, though misery will come, too, over the years; also, in the larger community she also will serve as an object lesson: don't be like Hester, the sinner*

Hester chooses to stay in Boston rather than return to England or flee to live among the American Indians. The community was her home. The speaker suggests that something "almost invariably compels human beings to linger around and haunt, ghost-like, the spot where some great and marked event has given the color to their lifetime" (74). Also, the father of her child perhaps still held her heart, and she keeps thinking that at the judgment day, they will be joined forever before being cast to hell. Finally, she hopes that the "daily shame would at length purge her soul, and work out another purity than that which she had lost; more saint-like, because the result of martyrdom." (73)

It is fitting that Hester provides for herself through fancy needlework. She is dressing up the exteriors of people, focusing on appearances. All around her focus on her appearance and hide their own sins. She has decorated her shame, and now offers decorations for others.

"This morbid meddling of conscience with an immaterial matter betokened, it is to be feared, no genuine and steadfast penitence, but something doubtful, something that might be deeply wrong, beneath" (78). Quite the amazing sentence. Translated, it says, "Hester had a pricked conscience for something that was not a sin, and this, sadly, shows that she has no real repentance, but rather that something was wrong inside."

Hawthorne constantly tells what is happening, rather than showing. He tells readers that high ranking women would "distill drops of bitterness into her heart" either through "that alchemy of quiet malice" or "by a coarser expression" (79). Instead of these generic comments, a possible stronger example would be in the subtle way of malice: "My daughter just had her first daughter, and we need a special gown: we're so pleased that the baby looks so much like her father," said with a slight raise of the eyebrows to show that Hester's baby is less valued as it has no father (the words are less cutting than the malice behind).

11. One human eye offered "a momentary relief" followed by "still a deeper throb of pain; for, in that brief interval, she had sinned anew. Had Hester sinned alone?" (80). What does this mean? ➔ *sometimes the father of the baby would look at her, and she felt the shared burden of guilt, but she also felt the same desire and love for the man, as she "sinned anew"; and of course she hadn't sinned alone: presumably the father is feeling guilty, too*

Pearl "lacked reference and adaptation to the world into which she was born. The child could not be made amenable to rules" (84). In other words, she neither understood nor adjusted to the world, and she refused to follow rules. The speaker narrates that this was because she was conceived in sin, and then the emotional turmoil of the pregnancy set the child's personality. Interestingly, Newsweek reported in February 2008 that pregnant women who have a close relative fall gravely ill or die "had up to 67 percent greater risk of having a schizophrenic child compared with women who did not experience such a traumatic event." So strange as the speaker's assertion may be, the stress of pregnancy could have contributed to Pearl's behavior.

Pearl "never created a friend, but seemed always to be sowing broadcast the dragon's teeth, whence sprung a harvest of armed enemies, against whom she rushed to battle" (89). A lonely child who only showed longing for one person when she was a three month old—on hearing Dimmesdale's exhortation to her mother, she stretched out her hands to him. (64)

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**100 Best-Loved Poems** | "Sir Patrick Spens" pp. 2–4



## Language Arts

### Writing | Argumentative Writing: The GOAT (develop a claim)

Continue working on your argumentative essay as assigned on Day 1. You should have established a claim. Consider counterclaims, distinguish your claim from those, and organize a framework for your reasons and evidence.

## Day 3

### Literature

#### **The Scarlet Letter** | Chapters 7–9

##### Vocabulary

... not a little **ludicrous** ... (*amusing or laughable through obvious absurdity*)

... epoch of **pristine** simplicity ... (*fresh and clean*)

... seemingly **cabalistic** figures and diagrams ... (*mysterious*)

... began to **caper** and dance ... (*to leap and frisk about*)

There was a steel head-piece, a **cuirass**, a **gorget**, and **greaves**, with a pair of **gauntlets** and a sword ... (**cuirass**: breastplate; **gorget**: a piece of armor that protects the neck and throat; **greaves**: leg armor worn below the knee; **gauntlets**: protective gloves)

This bright **panoply** ... (*a splendid, impressive array*)

... the **exigencies** of this new country ... (*urgent requirements, pressing needs*)

... this **convex** mirror ... (*curving outward*)

... an **eldritch** scream ... (*strange, unearthly*)

... **expatiating** on his projected improvements. (*speaking at length*)

... she possessed **indefeasible** rights against the world ... (*incapable of being annulled or made void*)

"... to make a **mountebank** of her child!" (*a flamboyant deceiver*)

Skillful men, of the medical and **chirurgical** profession ... (*surgical*)

... with a **tremulous** enjoyment ... (*timid or fearful*)

\* \* \*

**the Gobelin looms**: a tapestry factory in Paris; its tapestries were popular in Hawthorne's day and have always been considered very fine

#### To Discuss After You Read

Bellingham wants to take Pearl away. If the girl is of demonic origin, she is not helping her mother live a holy life; if she's of human origin, she needs a better Christian than her mother to raise her. Based on these arguments, he claims the girl should not stay with Hester.

Regarding the pig that changed the Massachusetts legislature: "In 1642, ... a minor neighborhood spat turned into an historic political crisis in Boston. A Mrs. Sherman charged in court a Captain Keayne with stealing her pig. Keayne had been earlier fined for charging too much money for imported goods .... The elected members of the legislature of the time, the Deputies of the General Court, supported the woman, but Governor Bellingham and the appointed members, called Assistants, took Keayne's side. The result was that in 1644 the Assistants formed a Senate as higher legislative body, and the lower Deputies of the General Court became independent, and so two legislative bodies ruled. The governor was afraid of the subversive, democratic powers .... Until the Revolution, there was constant argument between the democrats and the aristocrats, revolving around the Charter [and] just what local authority meant."<sup>1</sup>

12. Why does the speaker mention the tale of the pig, and refer to that period as an "epoch of pristine simplicity"? ➔ *because certainly there was ridiculous infighting, and the Christian community was split for decades; the speaker means the opposite of what he says, speaking ironically; and perhaps is also comparing the concern of Bellingham for Pearl's proper upbringing with the silly dispute about the pig*
13. In chapter 7, the speaker mentions for the second time that Pearl is so beautiful that she can wear the gorgeous clothes. A less vibrant child would look pale in such finery (see 84, 94). Since good authors are not supposed to repeat themselves pointlessly, what meaning does the vivid clothing have? ➔ *Hester purposefully made Pearl look like a living scarlet letter, since Pearl was both "the object of her affection, and the emblem of her guilt and torture" (95); she goes everywhere with two scarlet letters*

A "seven years' slave" was a bond-servant. Prior to the early 1800s, many immigrants to America had their passage paid by others. Repayment for their passage took the form of bond-servanthood, often of seven years' duration.

1. <https://www.ibiblio.org/eldritch/nh/sl07-n.html>

Earlier we read that Hester had “native energy of character, and rare capacity” (78): Hawthorne telling, rather than showing. He shows Hester in action here, though. She shows her rare capacity when she is forbidden to enter to see the bond-servant, but does so anyway.

Since readers are given detailed descriptions of no other indoor space, the minute detail of the Governor’s house, as a minor character, seems odd. Glass, at this time was an expensive luxury. Most windows were covered with linen soaked in linseed oil. The contrast between light and darkness (both in the world and in the heart) is a theme of the book that comes up often. The extravagance of the home, with its carved furniture, curtains (prior to the Industrial Revolution, cloth was expensive), size, and servant-slaves show Bellingham’s love of comfort and wealth. He is a wealthy, powerful man about to determine the fate of Hester’s small family which is financially poor (and made poorer still because she gives so much to the poor.)

The highly polished armor in Bellingham’s house magnifies Hester’s scarlet letter, and the child’s naughty expression. Much like a fun-house mirror, the armor distorts what it sees. It offers an accurate glimpse of what Bellingham sees when he sees Hester and the child; he sees nothing but sin and naughtiness.

14. Bellingham tells Hester his reasons why Pearl should be taken away. Please paraphrase. ➔ *possibly: We who are authorities in this community are uneasy in our consciences. At this point, the soul of the child is guided and trained by you, and you did not withstand the temptations of the world. Don’t you think your children would be better off, both here on earth and into eternity, if her care be given over to someone else, who will dress her appropriately, punish her severely, and teach her truth? What can you teach her?*

15. Bellingham assumes that the raising of the children of the community is his responsibility. What do you think? Is there a balance between government power over a child and parent power? What if Hester physically abused Pearl? Does that change your answer? (This is a tough question.)

16. Hester’s response to Bellingham is quite interesting: “I can teach my little Pearl what I have learned from this [scarlet letter]” (102). What teaching would that be? ➔ *what is true godliness, rather than godliness in externals alone; strength of character in the midst of adversity; how to behave in the midst of constant judgment; quite a shocking statement from a woman who appears to be doing her utmost to defy the magistrates*

“She is the scarlet letter, only capable of being loved, and so endowed with a million-fold the power of retribution for my sin.” (104) The scarlet letter on Hester’s bosom cannot be loved, only hated. She loves Pearl with an intensity. If the men take Pearl, her retribution would be less, as she would not feel so deeply the effects of the scarlet letter.

Hester would not have been able to bear it if her daughter had been taken. Hester would have sold her soul to Satan that very night had the child gone.

Hester was unfaithful to her husband. He was also unfaithful to her. If he was supposed to take care of her for better or worse until death do they part, he dropped her as soon as he saw her unfaithfulness, and did not provide for her. He did not care for her or talk to her. Logically, his behavior makes sense, as he would feel embarrassed and possibly mocked, but he still broke his promises to her.

As Chillingworth’s spent his time in Boston in the perpetual pursuit of the man who wronged him, his face transformed from “calm, meditative, scholar-like” to “ugly and evil.” (112) Bitterness harms the person who grasps it.

17. Knowing as we do that Chillingworth intends to know and punish Pearl’s father, who does Chillingworth suspect? On what grounds? ➔ *Dimmesdale, presumably either from gut instinct or from the outward signs of wasting away that seemed to commence around the time of Pearl’s birth; comments like the cryptic, “were I worthier to walk there [in heaven], I could be better content to toil here [in Boston]” (113) presumably confirm the doctor’s suspicions*

The speaker has mentioned several times the gossip and beliefs of the people: Hester’s letter lit up the prison corridor (65); the letter burns on her bosom, day and night (82); Pearl was born of a human mother and demon father (92). In chapter 9, the stories of the townsfolk come more quickly: Dimmesdale is dying because he is too good for this world (111); perhaps God picked up Chillingworth and moved him bodily through the air to aid Dimmesdale; and if that unlikely story seemed too extreme, at the very least, Chillingworth’s arrival was providential (112). The pastor and doctor sharing quarters also seems providential (117). But as time passes, the people then wonder if Chillingworth was actually either Satan or Satan’s emissary, sent to torment the pastor (118). The people believe ridiculous, fantastic stories. When they see human revenge, they assume God is helping. And if they manage to come close to the truth, as with the evil intent of the doctor, they then go too far, making him the prince of demons, not simply a wicked man.

## Language Arts

**Writing** | Argumentative Writing: The GOAT (develop a claim)

Your argumentative essay assignment will be due tomorrow. Does your first draft convince readers to agree with your claim of a GOAT? Flesh out your writing with examples, statistics, anecdotes, or other persuasive evidence.

## The Elements of Style | Chapter I, #1-2

Cornell Professor William Strunk, Jr. taught E.B. White (*Charlotte's Web, Stuart Little*), using a self-published little book as a text. After Strunk's death, White edited that little book. With over ten million copies in print, *Time* magazine listed *The Elements of Style* as one of the 100 best and most influential books written in English since 1923. It is a best seller, a classic, a guide to good writing.

You may need to come to terms with some of the grammar words. Note the Glossary in the back, to help refresh your memory about appositives, modal auxiliaries, and nonrestrictive modifiers, among others. The examples define both the problem and solution in most cases, though: unfamiliar vocabulary should not hinder your understanding too much.

This is, perhaps, the classic practical book for good writing.

If you study this book and use it, your writing will improve. So read through it carefully, and refer to it often.

### Day 4

#### Literature

### The Scarlet Letter | Chapters 10–12

#### Vocabulary

... the prickly burrs from a tall **burdock**, which grew beside the tomb. (*a weed with pink flowers that produces cockleburs*)

... the **somniferous** school of literature. (*sleep inducing*)

... there was a bloody **scourge**. (*a cause of widespread or great affliction*)

... as an act of **penance**. (*voluntary self-punishment in order to atone for some wrongdoing*)

To the untrue man, the whole universe is false,—it is **impalpable** ... (*difficult to perceive or grasp by the mind*)

... the **undissembled** expression of it ... (*genuine, undisguised*)

... a species of **somnambulism** ... (*sleep walking*)

... clog his throat with **catarrh** and cough ... (*nasal congestion, sniffles*)

... on the **cope** of heaven ... (*a thing resembling or likened to a cloak*)

... this vain show of **expiation** ... (*compensation for a wrong*)

... to be **straitly** looked after! (*strictly, narrowly*)

#### To Discuss After You Read

Dimmesdale believes that someday, “the dark problem of this life [will be] made plain. A knowledge of men's hearts will be needful to the completest solution of that problem” (121). He means that dark deeds require dark punishment, thus, pain is the result of men's sin.

18. Chillingworth the physician seems to offer pastoral advice and spiritual counsel to Dimmesdale the minister: “A bodily disease, which we look upon as whole and entire within itself, may, after all, be but a symptom of some ailment in the spiritual part” (125). Do you think it is good counsel?

Dimmesdale protests, wildly it seems, that he will not reveal “the” wound or trouble in his soul to Chillingworth or, indeed, to any earthly physician. He speaks, too, of “this” matter (126). He has admitted to Chillingworth that there is a matter he is hiding.

19. What does Chillingworth see? Why is his ecstasy compared to Satan's “when a precious human soul is lost to heaven and won to his kingdom”? At this moment, what has the speaker made absolutely plain? ➤ *though not directly stated, presumably, the pastor has a scarlet “A” also; although you might think he is wearing it on a shirt under his vestments, or robe, we'll find later this is not the case: thus, Dimmesdale has the same punishment as Hester, except hers is entirely in the open, and his is entirely hidden to the townsfolk: he is Pearl's father; this makes Chillingworth rejoice because now he can begin tormenting the pastor in earnest: he will have his revenge*

Remember back to the scene at the scaffold, when another minister urges Dimmesdale to persuade Hester to tell all: “the responsibility of this woman's soul lies greatly with you. It behooves you, therefore, to exhort her to repentance, and to confession, as a proof and consequence thereof” (62). This was especially difficult because as the father of the child, he must urge her to speak, though he doesn't really want her to. He must make his appeal sound convincing, yet not persuade her.

20. Look back at Hester's frantic appeal to Dimmesdale on pp. 104–105. What extra meanings are there, beneath the surface of her words? ➤ *possibly a veiled threat: I won't let my daughter be taken, so you'd better appeal on my behalf, or I'll expose you; she also touches on the sympathies Dimmesdale has that the others lack*

Chillingworth's original plan was to make himself the confidant of the pastor, and then, when the pastor confessed, he wouldn't offer forgiveness. Rather he would offer no pity and no forgiveness. The pastor's shyness and reserve had ruined Chillingworth's scheme.

Hawthorne uses almost no dialogue and often tells, rather than shows, as in the “Chillingworth torments Dimmesdale” description. How does he wield his subtle cruelty? Notice, though, that the speaker has already given a few examples in the previous chapter. Reread Chillingworth's comments to the pastor on pages 123 and 125. Note how innocent he sounds, and how much guilt the pastor would feel.

Hawthorne demonstrates how a man can confess the truth fully: “[I am] altogether vile, a viler companion of the vilest, the worst of sinners, an abomination, a thing of unimaginable iniquity”—... and yet those who hear

him may “reverence him the more” (133). The people don’t take his words literally but assume what he thinks is vile is something hardly wicked (maybe like claiming to enjoy a meal that’s not to your taste or failing to smile at the antics of children). “He has no idea of true wickedness! He would be shocked if he could see my life!” They elevate the pastor even more.

Remorse and cowardice are at odds within the pastor: Remorse wants him to tell his misdeed and be done with it; cowardice pulls him back on the brink of exposure.

21. The pastor shrieks and, “covering his face with his hands,” believes he has exposed himself. Do you remember the significance of covering the face? ➤ *when Hester mounted the pillory, she could not cover her face, and the speaker comments, “no outrage more flagrant than to forbid the culprit to hide his face for shame” (53); even here, the pastor cannot bear up as well as Hester*

The pastor now knows that Chillingworth knows his secret. Chillingworth passes off the exposure of guilt. He pretends that Dimmesdale climbed the pillory because his studying had exhausted him mentally, and so treats him as a crazy ill man, rather than a sane ill man.

Hawthorne presents two interpretations for the letter A that was seen in the sky. Dimmesdale thinks “Adulterer,” while others, knowing a venerable man had died, assumed it meant “Angel,” welcoming the man to heaven.

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**100 Best-Loved Poems** | “The Lover...” pp. 4–5

### Writing | Argumentative Writing: The GOAT (develop a claim)

The rubrics we provide give you specific indicators to look for in your writing. This will help you and your instructors observe your progress and plan your instruction. The rubrics are not intended to provide an overall “grade.” In order to help in your assessments, we will “grey out” the standards that we have not yet specifically focused on this year.

Before turning in your assignment today, try changing roles. Take on the perspective of someone who disagrees with your claim, and reread your writing. How does it hold up? Are your reasons logical (rather than emotional)? Have you considered and addressed counterclaims? Have you made any unfounded claims, like “Brady is better than Manning because he is more handsome”? Taking a critical look at your work will allow you to firm up your argument.

**Note to Instructors:** This week’s focus, developing a claim, is as much about thinking as it is about writing. However, even if your students struggled to make their case, they should have demonstrated the ability to organize their essay around a clear claim.

Don’t be too worried, especially at this early point in the year, if your students are not yet meeting certain standards - this will provide a baseline for growth. Note that the section on Conventions lists three specific indicators for this grade range. It is an unwritten expectation that students have also mastered indicators specific to previous grades (such as correct grammar and spelling). If you feel your students have not yet mastered the specific skills for previous grades, please adjust the rubric as necessary to fit your needs. In the rubric below, we’ve greyed out indicators of argumentative writing that we haven’t yet addressed. ■

**Argumentative Writing Rubric**

**Objective:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

<b>Indicator</b>	<b>Exceeds Standard</b>	<b>Meets Standard</b>	<b>Approaches Standard</b>	<b>Does Not Meet Standard</b>	<b>Comments</b>
<b>Content</b>					
Creates a clear, precise claim, and distinguishes it from other claims.					
Develops claim and counterclaims fairly, supplying evidence for each as well as their strengths and weaknesses.					
Uses words, phrases, and clauses to create cohesion in the text and between claims.					
Strong writing establishes and maintains a formal style and objective tone.					
Provides a concluding statement or section that follows from and supports the argument presented.					
<b>Process</b>					
Produces clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.					
Develops and strengthens writing through editing and revising.					
<b>Conventions of the English Language</b>					
Demonstrates command of grammar.					
Demonstrates command of capitalization, punctuation, and spelling.					
Uses accurate and specific vocabulary.					

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Date:	Day 1 <sup>6</sup>	Day 2 <sup>7</sup>	Day 3 <sup>8</sup>	Day 4 <sup>9</sup>	Day 5 <sup>10</sup>
<b>Literature</b>					
<i>The Scarlet Letter</i>	chaps. 13–15	chaps. 16–19	chaps. 20–21	chaps. 22–24	
<i>100 Best-Loved Poems</i>	“The Passionate Shepherd ...” pp. 5–6	Sonnet XVIII: “Shall I compare thee to a summer’s day?” p. 6		Sonnet LXXIII: “That time of year thou mayst in me behold” p. 7	
<b>Language Arts</b>					
<b>Writing</b>	Argumentative Writing: It Takes a Village (support a claim) <sup>N</sup>				
<i>The Elements of Style</i>			chap. I, #3		
<b>Optional: Vocabulary</b>					
<b>Other Notes</b>					

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**Day 1**

**Literature**

**The Scarlet Letter** | Chapters 13–15

**Vocabulary**

- ... the **meed** of gratitude ... (*a fitting reward*)
- ... the **effluence** of her mother’s lawless passion ... (*a substance that flows out from something*)
- ... the closest **propinquity** of the man whom he had most vilely wronged! (*kinship, proximity*)
- ... **sere** and brown ... (*withered, dry*)

- ... its cheerful **verdure**. (*lush greenness*)
- ... the old man was **sedulous** to gather. (*careful, persistent*)
- ... something **deleterious** and **malignant** ... (**deleterious**: harmful, noxious; **malignant**: deadly, evil)
- ... her wild and **capricious** character. (*impulsive, unpredictable*)
- ... remarkable **precocity** and **acuteness** ... (**precocity**: early maturity in mental development; **acuteness**: keenly perceptive)
- ... with an **asperity** that she had never permitted to herself before ... (*harshness of manner*)

## To Discuss After You Read

The speaker tells us what is in Hester's heart: a belief that "the iron link of mutual crime ... brought ... obligations" (147–148). This seems to say that her tie to the pastor is stronger and more unpleasant than her tie to anyone else, and even though she must break her vow to her husband, she must tell the pastor who has been tormenting him.

1. The speaker says that "human nature ... except where its selfishness is brought into play ... loves more readily than it hates" and that hatred "will even be transformed to love unless the change be impeded" (148). Do you agree? ➔ *possibly: most people seem to be more loving (or at least indifferent) toward others, whether they know them well or not; there is plenty of hate in the world, but perhaps that's due to the impediments the speaker mentions*
2. How is Hester changed after seven years wearing the A? ➔ *for the better: she is a Sister of Mercy: "so kind to the poor, so helpful to the sick, so comfortable to the afflicted"; attendant in the house of trouble, generous with her funds and time, lives a life of purity, presumably out of "a genuine regard for virtue" (148–150)*
3. What is the third meaning of the letter A? ➔ *Able*
4. The speaker talks about people who "speculate boldly"—that they "conform with the most perfect quietude to the external regulations of society" because "the thought suffices them" (152)—i.e., they feel no need to put their speculations into action. What does he mean? ➔ *a person who thinks outrageous thoughts may not have any need to behave outrageously as well*

"Was existence worth accepting, even to the happiest [woman] among them?" (153) Hester thinks life isn't worth the living: there is too much transformation necessary to make things "fair and suitable" for women. She even contemplates killing Pearl and then herself.

"The scarlet letter had not done its office" (153). Hester is not repentant and has not found peace. The punishment has not accomplished its aims.

5. Chapter 13 is titled "Another View of Hester." How has the view changed? ➔ *she is no longer despised, but generally viewed favorably; she has gained courage and thoughtfulness enough to speak to Chillingworth; her femininity has dried up and turned hard: no beauty, no softness, no passion*
6. "Here was another ruin, the responsibility of which came partly home to her" (157). Why does Hester think this? ➔ *although Chillingworth has chosen to "undertake a devil's office" for the last seven years, had he found Hester waiting and faithful when he reached Boston, he would have had no inclination to behave like a devil*

In the doctor's mind, the debt of the pastor has increased. Now the pastor adds to his guilt Chillingworth's descent from peace and good into evil. Notice that the doctor takes no responsibility for his actions. Hester urges the doctor to forgive; cease being a fiend and become human again. He claims that, due to her sin, the path he and she have walked has been fated; since there's no escape, there's no need to change.

Pearl's interaction with the water's reflection in the beginning of chapter 14 is a summary of the chapter. It offers the promise of a better place of revenge for Chillingworth. But, as he pursued it, that better place proved illusory, and actually, deadly.

Hester exclaims that Roger Chillingworth "betrayed" her and had done her "worse wrong than I did him!" He persuaded her to marry him with only lukewarm affection. Similarly, the speaker identifies a problem with marrying if the man doesn't have "the utmost passion of her heart" (163). If the woman ever finds someone who sparks her passion, the calm contentedness will seem unpleasant in retrospect.

7. "But Hester ought long ago to have done with this injustice. What did it betoken? Had seven long years, under the torture of the scarlet letter, inflicted so much of misery, and wrought out no repentance?" (163). What does this mean? ➔ *Hester has no acknowledgement of her sin, nor sorrow for it; she does not want reconciliation with her spouse, but simply blames him more than she blames herself*

The speaker includes the unpleasant detail of Pearl breaking the wing of the seabird. (164) She regrets this bad behavior, as it damaged something like herself. She enjoyed her game until there was actual hurt. Perhaps this is a picture of Hester, who enjoyed her affair, until there was hurt to herself and more hurt to others.

8. "Pearl's character ... the steadfast principles of an unflinching courage,—an uncontrollable will,—a sturdy scorn of many things which, when examined, might be found to have the taint of falsehood in them" (166) encouraged Hester that she might grow up to be a noble woman. Where do these character traits come from: her mother or father? ➔ *all from Hester; the mother is doing a good job raising her child*
9. Young Pearl can see the similarities between her mother's letter and the minister's compulsive gesture. Why can no one else? ➔ *they focus on the job and title, and the power of the sermons: they seem willfully blind*
10. Hester is tempted to make her young daughter her confidant and friend, but "If this be the price of the child's sympathy, I cannot pay it!" (167). Meaning? ➔ *to burden her daughter with her illicit relationship in order to relieve some of her own suffering is too much, and so she pretends to know nothing; she prefers to be "false to the symbol on her bosom" (158) than to tell all to her child*



**100 Best-Loved Poems** | “The Passionate Shepherd...”  
pp. 5–6

Language Arts

**Writing** | Argumentative Writing: It Takes a Village (support a claim)

**This Week’s Assignment**

This week, you’ll continue building your argumentative writing skills by focusing on supporting your claim. We’ll help you develop the claim by giving you two options – either support or oppose the philosophy “It takes a village to raise a child.” This is a “something should be a certain way” type of argumentative essay.

As you write this week, focus on supporting your claim with solid reasons and evidence. While it’s not possible to prove scientifically that people should read the book before seeing the movie or that you should be allowed to get a summer job, you can still build a strong foundation for your argument. Even though your overall idea is an opinion, use facts to your advantage. Try including some of these types of supporting evidence:

- a definition
- facts
- a quote from an authority figure
- an anecdote or a personal experience
- detailed description or sensory details

To maintain an organized structure and to make sure you develop each argument, spend time planning your essay before you write. The beginning of a simple prewriting plan for a “should be” essay might look like this:

**Hook:** Paint a picture of people working together to serve their community with sensory details

**Claim:** All teens should be required to volunteer regularly in their community.

**Reason 1:** It builds character

- Thinking of others before self
- Responsibility in showing up as expected
- Being grateful for what you have

**Reason 2:** It gives opportunities to learn new skills

Get the picture? Don’t forget to consider any counter-claims and to include a conclusion.

**Note to Instructors:** If your students have difficulty getting started, talk about what it means for a “village” to raise a child. How has your community played a part, for better or for worse, in raising children around you?

Day 2

Literature

**The Scarlet Letter** | Chapters 16–19

**Vocabulary**

... the mystery of the **primeval** forest. (*original or ancient*)

The **sportive** sunlight ... (*playful, frolicsome*)

... the predominant **pensiveness** of the day ... (*serious thoughtfulness*)

... inherit, with the **scrofula** ... (*a tuberculosis of the lymph glands in the neck that causes swelling; tuberculosis is a contagious—not hereditary—disease, but this was not known in 1850 much less in the late 1640s and may very easily have been believed to be hereditary*)

... its never-ceasing **loquacity** ... (*talkativeness*)

... in the **penitence** thus sealed ... (*feeling or showing sorrow and regret for having done wrong; repentant*)

... in the **misanthropy** of her own trouble ... (*hatred or mistrust of humankind*)

... he was only the more **trammled** by its regulations ... (*restrained, restricted*)

... in **extenuation** of his crime ... (*partial excuse*)

... the very remorse that **harrowed** it ... (*inflicted great distress or torment*)

... the **inscrutable** machinations of an enemy ... (*obscure, difficult to understand*)

... the heavy doom which he was now **expiating**. (*atoning for*)

... a squirrel is such a **choleric** and humorous little personage ... (*excitable, irascible*)

... a **nymph**-child, or an infant **dryad**, or whatever else was in closest sympathy with the antique wood. (**nymph:** *one of the minor divinities of nature in classical mythology that are represented as beautiful maidens dwelling in the mountains, forests, meadows, and waters; dryad:* *a wood nymph*)

... could not find her **wonted** place ... (*accustomed*)

... **imperious** look and gesture. (*urgent, pressing*)

... mollified by her **entreaties** ... (*pleas, earnest requests*)

... the **cankered** wrath of an old witch ... (*fretful, ill-natured*)

**To Discuss After You Read**

When Hester and Pearl went to the governor’s house, Pearl asked for the sunshine, and Hester tells her, “Thou must gather thine own sunshine. I have none to give thee!” (96). Here again, Pearl goes to “catch the sun” (170), and she did, but when Hester reaches it, the sunshine

vanishes. Pearl believes she can catch the sun because she has no letter yet, which would mean that she can get light because she has no deep, defining sin yet.

Pearl “wanted . . . a grief that should deeply touch her.” (171) Until you feel pain, it is difficult to sympathize with another’s pain. Such sympathy and caring make us human.

When Hester says she met the Black Man once, she could mean Dimmesdale or Chillingworth, but she probably means she believes Satan tempted her into adultery and marked her with the scarlet letter.

11. How do you read the title of this chapter—“The Pastor and His Parishioner”? Is it ironic? Factual? ➔ *at one time, Dimmesdale was Hester’s pastor, so it can be seen as a factual statement, just seven years too late; because he hasn’t served as her pastor for, apparently, seven years, it also seems ironic*
12. All things considered, Hester seems to be the best off between despairing Dimmesdale and fiendish Chillingworth. So what do you make of Hester’s dreary smile in response to, “hast thou found peace?” (177)? ➔ *the events of the chapter show that she does not much enjoy life, and that it takes little for her to wish to return to a life of sin; so not really, just survival and strength*
13. When Dimmesdale claims he has no peace because of his sin, Hester says, “You have deeply and sorely repented it. Your sin is left behind you, in the days long past. Your present life is not less holy, in very truth, than it seems in people’s eyes. Is there no reality in the penitence thus sealed and witnessed by good works?” (178). Is there anything wrong in what Hester says? ➔ *in one sense, she’s right: the pastor regrets his actions and strives to lead a righteous life now; however, one part of his sin is not behind him: the hypocrisy of pretending to be what he is not, the cowardice of allowing a woman to take all the blame; thus, though he does penance, he is not fully repentant, not willing to take the punishment he deserves*

Notice that Hester calls the pastor by his first name. Through the story she has not called any other man by any name or title (she even says “thou” to Chillingworth), though many have addressed her directly.

Dimmesdale says, “Woman, woman, thou art accountable for this! I cannot forgive thee!” (181) which is, of course, passing the blame again. He has just admitted that his heart recoiled from the very first, but for the last seven years he has been ignoring all his intuition. Thus, he should not pass the blame.

“Think for me, Hester! . . . Resolve for me! . . . Advise me what to do” (182–183). Dimmesdale at this point has been burdened for so long, that his nerves are shot, and his fortitude vanished. It’s hard to believe that strong Hester could still find the shrinking, heart-hurt pastor attractive.

14. What does Hester advise? ➔ *Dimmesdale must escape Chillingworth’s constant attendance; she believes heaven would have mercy, if the pastor were strong enough to receive the mercy: flee to the wilderness (but the pastor is too weak); flee across the sea and return to England or the continent*
15. What does the end of chapter 17 mean? ➔ *when Dimmesdale flees to Europe to live a scholarly life, Hester will go with him; they shall go to live “in sin”*
16. The speaker spends the first two pages of chapter 18 explaining why Hester and the pastor were willing to entertain such a “sinful” idea. What excuses do they have? ➔ *Hester has been outside the bounds of proper society for seven years already, and human society means little to her: she is free in her thoughts; the minister should have known better, but he was broken down, exhausted, and could see no other way out; further, after having an affair, the boundary wall is broken down, and it is easy to go back again*
17. The speaker says that shame, despair, and solitude had “taught [Hester] much amiss” (186). Do you think the speaker means this sincerely or sarcastically? ➔ *possibly: he means it sincerely, since it seems this statement is correct: she had learned much amiss*

Dimmesdale considers what he sees as the alternatives before him: “fleeing as an avowed criminal” or “remaining as a hypocrite” (187). Beyond those two options, he could stay and be honest before the congregation. Or he could flee alone.

To paraphrase the second paragraph on p. 188: “If I had felt one bit of mercy or grace during the horror of the last seven years, that would be enough to sustain me, like a down payment of the mercy to come. But I’m already doomed, so I might as well enjoy this last meal before my execution. Or maybe Hester’s right, and we are actually heading to a better life: it’s not like I’m leaving a really great life here to try a different one. And I can’t live without her: she sustains me and soothes me. I can’t lift my eyes to God, but will you yet pardon me?”

18. The narrator speaks more of freedom: “breathing the wild, free atmosphere of an unredeemed, unchristianized, lawless region” and “[t]he stigma gone, Hester [felt] the burden of shame and anguish departed from her spirit”; not only so, but “she took off the formal cap that confined her hair; and down it fell . . . .” Not even her hair is confined anymore. What other indications of “freedom” does the speaker provide on p. 189? ➔ *the pastor feels joy and new strength; Hester smiles and her beauty returns, the sunshine floods down on them, even the brook is no longer melancholy, but is filled with joy*

Why do you think Hawthorne creates this wholly unbelievable picture of “a partridge,” “a pigeon,” “a squirrel,” “a fox,” and even “a wolf” all made their appearance as Pearl played? All through chapter 18, nature has seemed

to be in sympathy with wildness. And, Pearl is the wildest character in the story.

We've seen Pearl in various moods throughout the novel. She fights against the dreadful Puritan children, not accepting their rudeness or scorn, which shows she's not civilized. She can see the truth, though none of the Puritans can, which shows she's perceptive and forthright (she recognizes Dimmesdale's trouble is the same as her mother's, and she knows that the Black Man has got him: see 118). She is in communion with nature, more so than the city or the home: wild, free, beautiful, untainted.

19. Is Pearl pleased with the change she finds in her mother? Her mother looks so happy and beautiful now: is Pearl happy with her? ➔ *Pearl demands Hester put the scarlet letter on again, and cover her hair: she does not rejoice in the so-called happiness Hester found; and since Pearl is known for telling the truth, it seems something has gone wrong with her parents' plans*

**100 Best-Loved Poems** | Sonnet XVIII: "Shall I compare thee to a summer's day?" p. 6

## Language Arts

**Writing** | Argumentative Writing: It Takes a Village (support a claim)

Continue working on your argumentative essay as assigned on Day 1. As you consider the importance of community, think about the community in which Pearl is being raised and the outcome.

## Day 3

## Literature

**The Scarlet Letter** | Chapters 20–21

### Vocabulary

So great a **vicissitude** in his life ... (*a change of circumstances or fortune, typically one that is unwelcome or unpleasant*)

... so slight and **irrefragable** ... (*indisputable, unquestionable*)

... this **importunately** obtrusive sense of change. (*troublesomely urgent*)

... **hoary**-bearded deacon ... (*white with age*)

... nor **ought** else ... (*nothing*)

... his **buckrased** habit of clerical decorum ... (*stiff, rigid*)

"... from yonder **potentate** you **wot** of!" (**potentate**: ruler, monarch; **wot**: know)

"... can but **requite** your good deeds with my prayers." (*repay*)

... craftsmen and other **plebeian** inhabitants of the town ... (*common people, working class*)

... the little **metropolis** of the colony. (*major city*)

... an **inevitable** and weary languor ... (*impossible to avoid or prevent*)

... the **lees** of bitterness ... (*sediment settling during fermentation, dregs*)

... a **cordial** of intensest potency. (*an invigorating and stimulating drink*)

... the several branches of **jocularity** ... (*activity characterized by good humor*)

... a friendly bout at **quarterstaff** ... (*a long stout wooden staff used as a weapon*)

... an exhibition with the **buckler** and broadsword. (*a small, round shield either carried or worn on the arm*)

... **quaffing** ... draughts of wine or **aqua-vitae** from pocket flasks ... (**quaffing**: drinking heartily; **aqua-vitae**: strong distilled alcohol)

... would go near to be **arraigned** as a pirate ... (*call or bring (someone) before a court to answer a criminal charge*)

... a man of **probity** and piety on land ... (*the quality of having strong moral principles; honesty and decency*)

... smiled not **unbenignantly** at the clamor ... (*unkindly, ungraciously*)

... it excited neither surprise nor **animadversion** ... (*strong criticism*)

... with such a **galliard** air ... (*spirited, lively*)

\*\*\*

**the Spanish Main**: the coastal region of mainland Spanish America in the 16th and 17th centuries

**Bristol**: a city of southwest England

**wormwood**: a bitter herb

**aloes**: a laxative drug obtained from the processed juice of a certain species of aloe plant; not pleasant tasting

**gleeman**: a medieval itinerant singer; a minstrel

**Merry Andrew**: a clown; a buffoon; a quack doctor's assistant

### To Discuss After You Read

20. Why is chapter 20 called "The Minister in a Maze"? ➔ *he is lost, confused, unsure where to go; though he thinks he has found happiness, his mind gives way to blasphemies*

The pastor is pleased to hear that he will be able to preach the Election Sermon, since the people can say, "that I leave no public duty unperformed, nor ill performed" (201). The speaker questions this thought and calls it the most "pitifully weak" statement we've heard from Dimmesdale. Dimmesdale still longs for public accolades: and how foolish, to imagine that he can speak a

sermon, then depart the country to live "in sin," and still retain the respect and reverence of the people. They would recognize him as a hypocrite, and the later sin cover any earlier respect they may have had.

21. Dimmesdale meets with five temptations as he returns home. What are they? ➔ *he wants to blaspheme the communion-table or at least shock the godly deacon he meets; he thinks to speak a "brief, pithy, and, as it then appeared to him, unanswerable argument against the immortality of the human soul" (204) to the pious oldest woman in his congregation; he longs to corrupt the youngest girl, who already loves him: to leer at her, and make her desire him, so that her mind, if not also her body, is corrupted; he wants to teach little children bad words; then, since he has withstood these, he wants to speak coarsely with a sailor*
22. "The wretched minister! He had made a bargain ..." (207). What bargain had he made? ➔ *in exchange for the dream of happiness, he prepared to yield to sin, not in the heat of passion, but deliberately*
23. How has the balance of power shifted between Chillingworth and Dimmesdale? ➔ *the pastor refuses the aid of the doctor; he will no longer suffer under the doctor's "friendly hand"*

Perhaps the funniest line in the book: when the Puritans put together all their joy, "so far dispelling the customary cloud, that, for the space of a single holiday, they appeared scarcely more grave than most other communities at a period of general affliction" (214). They were as happy as a community during a plague.

Chapter 21 offers the third major description of the book (after the governor's house and the forest). Here is a description of the city center in full community celebration, and, even more, outsiders to the community, such as the Indians and the Spanish Main sailors. This is important, as first, it sets the scene, almost like stage directions: here's how the people were dressed, here's who was present. Second, what a contrast between those who are in the community and those who are not: the sailors smoke and drink and dress outlandishly, while the residents would be fined or punished.

Hawthorne claims that certain things would have occurred "not only by the rigid discipline of law, but by the general sentiment which gives law its vitality" (216). He means that if people don't believe a law is just, they don't follow it, despite the potential for punishment. People need to generally agree with the law's goals for it to be well-followed.

The sailors do what they will, without fear of punishment. They are not punished because the law-enforcement rightfully fears the sailors. It demonstrates how unimportant their laws are: for something petty like "don't smoke in the town square," it's not worth the danger to make the sailor quit, while if a sailor was about to kill a child, no matter the consequences, the parents would

stop it. Also, the justice only extends to those in community. Hester might have done better to live outside the community.

24. What disturbing news does Hester receive at the end of chapter 21? ➔ *Chillingworth will sail with them: he has figured out their secret plan and means to thwart it*

## Language Arts

### Writing | Argumentative Writing: It Takes a Village (support a claim)

Your argumentative essay assignment will be due tomorrow. Consider: has Bellingham's desire to take Pearl away from her mother in *The Scarlet Letter* influenced your stance or your argument at all? Should there be limits to how much say the "village" has in raising a child? If so, what limits and who sets them?

## The Elements of Style | Chapter I, #3

### Day 4

#### Literature

### The Scarlet Letter | Chapters 22–24

#### Vocabulary

... all the works of **necromancy** ... (*black magic, sorcery, conjuring up the dead*)

... it breathed passion and **pathos** ... (*pity, sympathy*)

So **etherealized** by spirit as he was, and so **apotheosized** by worshipping admirers ... (**etherealized**: *related to things beyond the earth*; **apotheosized**: *glorified, exalted*)

... how utterly **nugatory** is the choicest of man's own righteousness. (*trifling, of no real value*)

... an engraved **escutcheon**. (*a shield bearing a coat-of-arms*)

"On a field, **sable**, the letter A **gules** ..." (**sable**: *in heraldry, black*; **gules**: *a heraldic word for "red"*)

\* \* \*

#### Prince of the Air: a Biblical allusion to Satan

#### To Discuss After You Read

"According to their united testimony, never had man spoken in so wise, so high, and so holy a spirit, as he that spake this day" (231). As far as readers know, Dimmesdale wrote this sermon right after his meeting with Hester, when he planned to leave with her and purposefully live a life of sin. Was he speaking lies? Were his listeners then deceived? Or was he simply speaking greater hypocrisy than ever before? In any case, it doesn't show the parishioners in a favorable light.

25. Exhausted by his impassioned speech, Dimmesdale heads out and confesses. Although the text doesn't seem to give any hint, at what point do you think Dimmesdale changes his mind from going away with Hester to staying and confessing? ➔ *perhaps he was so filled with energy going into the sermon because he was buoyed by the thought of freedom; then, exhausted and spent, he realizes he must die, and so determines, in those brief seconds by the scaffold, that there is only one right course of action*
26. After all of Chillingworth's plotting, how can the pastor escape him? ➔ *the only way was to confess before the community: once he confesses his sin, Chillingworth has no hold on him: the subtle blackmail of a good name is no more*
27. The people watched, "whose great heart was thoroughly appalled, yet overflowing with tearful sympathy, as knowing that some deep life-matter—which, if full of sin, was full of anguish and repentance likewise—was now to be laid open to them" (236). Contrast this attitude with that they had toward Hester. What makes the difference? ➔ *appalled for both; vindictive for Hester, sympathetic toward the pastor; curious for both; besides the fact that they hardly suspect what the pastor is about to confess, and have love and respect for him, Hester's continued defiance made her less sympathetic*

Did you notice that the speaker points out even the position of the sun, "but little past its meridian" (237)? Could this obliquely refer back to Dimmesdale's statement to Pearl, that they would not stand together except on the day of judgment. "Then, and there, before the judgment-seat, thy mother, and thou, and I, must stand together! But the daylight of this world shall not see our meeting!" (142): except the world did see it, after all, in the light of day.

The pastor is reasonably sure of the right course of action, yet he doubts, too. Some examples include: He rebukes Chillingworth, saying that the temptation to cover up his sin comes too late. His face betrays a bit of uncertainty. He asks Hester if he is not right to confess (and she is not sure at all). His faintness of heart almost tempts him not to disclose the actual scarlet letter, but at the last he does so.

"For an instant the gaze of the horror-stricken multitude was concentrated on the ghastly miracle" (238). Why do you think the multitude is "horror-stricken" initially regarding the pastor's sin. Possibly the people were also horrified for their poor treatment of Hester, but it is doubtful they connected those. The miracle may not be the scarlet letter itself, but that the pastor had the strength and courage to show it.

"My God forgive thee!... Thou, too, hast deeply sinned" (238). In Dimmesdale's last words to Chillingworth, he says, MY God, showing that he believes he is right before God at the end (compared with "the Deity" which he spoke of earlier in the chapter in the sermon). Dimmesdale prays for forgiveness for both their sins.

28. "Pearl kissed his lips. A spell was broken. The great scene of grief, in which the wild infant bore a part, had developed all her sympathies; and as her tears fell upon her father's cheek, they were the pledge that she would grow up amid human joy and sorrow, nor for ever do battle with the world, but be a woman in it" (238). Do you remember what this refers to? ➔ *p. 171: Pearl wanted for grief to touch her deeply and teach her sympathy; she has had it, and now will grow into a strong woman, not a wild warrior; the pastor's confession heals her; perhaps, too, since "the warfare of Hester's spirit" (95) was birthed in Pearl, this, too, is soothed*

To paraphrase Hester's final words to Dimmesdale: "Won't we meet again? Won't we be together for eternity? Surely by my lengthy judgment, and your public humiliation that is even now killing you, we have paid our debt for our sin and can enjoy each other forever. You're on the brink of death: tell me what you see!"

And to paraphrase Dimmesdale's last words to Hester: "Hush. Think about the law we broke, and the sin which we've finally revealed. I fear! I fear! Maybe when we forgot God, when we disregarded and hurt each other's souls, it was silly to hope that we could meet in heaven in pure and permanent unity. God knows. And he is merciful! Here's how he's been merciful: he tortured me upon my breast, he sent Chillingworth to torment me and make me feel more guilt, he brought me here at the moment of my death to utter disgrace before these people. If he hadn't turned the screws so much, I would never have repented, and would have been cast into hell! Praise him! Let his will be done! Farewell!"

The majority of spectators saw the letter A imprinted on Dimmesdale's skin. They believed it comes through one of three ways: through self-inflicted torture, through the magic of Chillingworth, or through the minister's own guilt, gnawing outward from the heart. The minority saw nothing and heard no confession. They believed the end of the pastor's life was a parable of how even the holiest are sinner next to Infinite Purity. Thus, they defended Dimmesdale's reputation in the face of all proof, and showed themselves to be fools.

29. What does the speaker claim as the moral of his tale? ➔ *"Be true! Be true! Be true! Show freely to the world, if not your worst, yet some trait whereby the worst may be inferred!" (242); basically, for fear of secret guilt, let yourself be known to the world*

The speaker ponders whether hatred and love are the same thing (242). To paraphrase his discussion: "In order to either love or hate, one must be close to and have much knowledge of the other person. Both rely on another party: you need two to love or hate. If you remove the object of love or hatred, the other party is sad and desolate. Thus, in depth of feeling and overall strength, the two seem to be similar, except that one comes from heaven and one from hell. So perhaps Chillingworth and Dimmesdale actually have found love beyond the grave."

Pearl became an eligible maiden for marriage, despite her mother's reputation. Chillingworth left her his fortune, which made her the richest heiress of her day; once again showing the shallowness of the Puritans: money covers a multitude of sins.

30. Although not certain, what presumably happened to Pearl? ➔ *she married a wealthy and titled non-English man, loved and provided for her mother's comfort, and had a child; "married, and happy, and mindful of her mother" (244)*
31. Women came to Hester: "wounded, wasted, wronged, misplaced, or erring and sinful passion." How many of these descriptions fit Hester herself? ➔ *wounded: absolutely, by everyone in this book; wasted: probably, although she does what she can to be useful to her community; wronged: yes, by her husband who abandons her and her paramour who lets her suffer alone; misplaced: probably not; erring and sinful passion: also yes*
32. Hester waits for, and hopes for, the day when a woman demonstrates true love: "lofty, pure, and beautiful; and wise, moreover, not through dusky grief, but the ethereal medium of joy; and showing how sacred love should make us happy, by the truest test of a life successful to such an end!" (245). Do you know any such women?

## Wrapping Up

### To Discuss After You Read

33. At the end, Hester takes up again the scarlet letter, even though no judge would have made her wear it. Earlier she told Chillingworth, "It lies not in the pleasure of the magistrates to take off this badge . . . . Were I worthy to be quit of it, it would fall away of its own nature, or be transformed into something that should speak a different purport" (156). She took it off once (188), but Pearl made her put it back on. What do you think this on again, off again, on again sequence means? ➔ *she believed she needed to wear it; when she was going to run away with Dimmesdale, she could persuade herself that she was not actually an adulteress, that she and he were joined by love, so that she did not deserve to wear the letter; however, Pearl made her put it on again, and perhaps Hester recognizes that, indeed, she was not worthy to be done with it: if Dimmesdale had the letter in his skin, she could have hers on her clothes*
34. Some critics claim that this book shows the difference between "sin" and "evil." Clearly, Hester and the pastor sinned, or broke their religious rules, in the past: supposedly in the pursuit of happiness, but clearly they found no happiness apart from repentance and hope for the future. However "happy" the rule-breaking was at the time, the after effects are most unhappy. "Evil," by contrast, is the desire to do injury to others, even at the expense of self, like Chillingworth. At one point, the pastor claims Chillingworth had the greater sin, though at the end, he agrees that both committed deep sin. Do

you think the novel is arguing that "sin" is less bad than "evil"? Or that both are bad and to be avoided?

35. Another idea is that the great theme of the book is the mystery of evil. Evil isn't out there somewhere, but in the heart. What do you think about this theme?
- When Chillingworth first speaks with Hester, he says, "It may be less soothing than a sinless conscience. That I cannot give thee" (68). According to the book, there is anything more soothing than a sinless conscience.
36. Assuming the adultery that preceded the book, how should this story have played out, ideally? What would have been the better responses for the three main characters? ➔ *possibly: Chillingworth: should have either acknowledged his wife or divorced her; Dimmesdale: should have confessed to the community immediately; Hester: should have confessed to her husband and then either return to married life with him or divorce him, making her free to marry; as it is, none of the three is blameless*
37. About the title: what does the scarlet letter mean? ➔ *"Adulteress" initially, but then "Able" and, with even more time passing, it is no longer a symbol of sin but "a type of something to be sorrowed over, and looked upon with awe, yet with reverence too" (245); Hester becomes the wise woman, the comforter of the community, and when she dies, the A is the only light in the dark burial ground*

38. Summarize the plot. ➔ *Hester Prynne, after having a child out of wedlock, must wear a scarlet A on her bosom. She raises her daughter and provides for her small family, living a lonely life, while the minister who impregnated her suffers from extreme guilt. Hester's husband secretly discovers the minister's guilt, and torments him until, on his deathbed, the minister confesses*
39. What did you like about this book?
40. What didn't you like?

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**100 Best-Loved Poems** | Sonnet LXXIII: "That time of year thou mayst in me behold" p. 7

## Language Arts

### Writing | Argumentative Writing: It Takes a Village (support a claim)

Once your first draft is finished, read it over, looking for any holes in your argument. Is there any point that needs further explanation or support? Did you address the opposing viewpoint effectively? Do your ideas flow in a logical way that leads the reader to a strong conclusion? Finally, don't forget to edit carefully—you don't want errors to detract from your argument.

**Note to Instructors:** If you come across any faulty logic in your students' writing, this is a good time to seize upon a teachable moment. Together, look up "logical fallacies" online. Discuss whether your students have used an ad hominem attack or a strawman fallacy. Avoiding logical fallacies is an important skill in writing and in life. ■

<b>Argumentative Writing Rubric</b>					
<b>Objective:</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.					
<b>Indicator</b>	<b>Exceeds Standard</b>	<b>Meets Standard</b>	<b>Approaches Standard</b>	<b>Does Not Meet Standard</b>	<b>Comments</b>
<b>Content</b>					
Creates a clear, precise claim, and distinguishes it from other claims.					
Develops claim and counterclaims fairly, supplying evidence for each as well as their strengths and weaknesses.					
Uses words, phrases, and clauses to create cohesion in the text and between claims.					
Strong writing establishes and maintains a formal style and objective tone.					
Provides a concluding statement or section that follows from and supports the argument presented.					
<b>Process</b>					
Produces clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.					
Develops and strengthens writing through editing and revising.					
<b>Conventions of the English Language</b>					
Demonstrates command of grammar.					
Demonstrates command of capitalization, punctuation, and spelling.					
Uses accurate and specific vocabulary.					

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Date:	Day 1 <sup>11</sup>	Day 2 <sup>12</sup>	Day 3 <sup>13</sup>	Day 4 <sup>14</sup>	Day 5 <sup>15</sup>
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**Literature**

<i>The Crucible</i>	Act 1 🕒 ⚙️ 📌	Act 2	Act 3	Act 4 🌐	
<i>100 Best-Loved Poems</i>	Sonnet XCIV: "They that have power to hurt and will do none," p. 7	Sonnet XCVI: "Let me not to the marriage of true minds," pp. 7-8			
Poetry				Hamlet's Soliloquy 📌	
Memorization	Shakespeare's Sonnet 116				

**Language Arts**

Writing	Argumentative Writing: Timed Essay (write a conclusion) 📌				
<i>The Elements of Style</i>			chap. I, #4-5		
Optional: Vocabulary					

**Other Notes**

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**Day 1**

Literature

***The Crucible* | Act One**

**Introduction**

*The Crucible*, which is set in 1692, was written in 1953. This fictionalized version of historical events was meant to parallel the persecution of suspected communists hap-

pening at the time. Miller found the idea of a "witch-hunt," illustrated in the events of Salem 1692, to apply to mid-20th century McCarthyism as well as other historical eras.

Eventually, Miller himself was called before the House Un-American Activities Committee on suspicion of communism. He was asked to betray others, to save his own name by revealing the names of other supposed communists. Instead, Miller replied with almost the exact words of John Proctor from his play, the man who saved his own name by refusing to name others.

📌 Special Note to Instructors    🌐 Map Point    🕒 Timeline Suggestion

If you are interested in reading a historical first-hand account of a case of witchcraft in the 1670s, you may wish to read "A briefe account of a strange & unusuall Providence of God befallen to Elizabeth Knap," written by Samuel Willard, a minister who studied and described such an incidence in his town of Groton.

### Overview

According to the book's Introduction, "... in 1692, a number of young girls were discovered [in the woods], with a West Indian slave called Tituba, dancing and playing at conjuring. To deflect punishment from themselves they accused others, and those who listened, themselves insecure in their authority, acquiesced ..." (vii-viii). The horrible cycle of finger-pointing, lies, and hysteria resulted in a tragic ending.

### Setting

*The Crucible* is set in Salem, Massachusetts in 1692. These early colonists practiced a strict form of Protestant Christianity called Puritanism. Their society was a theocratic one, in which the church and state are one and the same.

### Characters

As you read, keep brief notes on the characters to help you keep them straight. Because this is a drama, each character is generally introduced with explicit details, such as age, appearance, and relation to other characters.

### Conflict

While personal conflicts seem to abound, *The Crucible* addresses the larger person vs. society conflict. "*The Crucible* reminds us how fragile is our grasp on those shared values that are the foundation of any society" (xvi).

### Theme

The Introduction says of McCarthyism, "To sustain the integrity of their own names, the accused were invited to offer the names of others, even though to do so would be to make them complicit in procedures they despised and hence do damage to their sense of themselves. And here is the root of a theme that connects virtually all of Miller's plays: betrayal, of the self no less than of others" (xi). The same is true of the events of Salem.

### Vocabulary

... Indian tribes **marauded** from time to time ... (*roamed in search of things to steal or people to attack*) [p. 5]

... more **ingratiating** group than the Massachusetts men. (*intended to gain approval or favor*) [p. 5]

... with an endless capacity for **dissembling**. (*concealing one's true motives, feelings, or beliefs*) [p. 8]

... family had been **smirched** by the village ... (*made dirty; soiled*) [p. 14]

... but my heart has clamored **intimations**. (*indications or hints*) [pp. 14-15]

... a Proctor is always marked for **calumny** ... (*the making of false and defamatory statements about someone in order to damage their reputation; slander*) [p. 19]

... afraid of him and strangely **titillated** ... (*stimulated or excited, especially in a sexual way*) [p. 20]

... Christian women and their **covenanted** men! (*promised, as by marriage*) [p. 22]

... a **prodigious** sign! (*unnatural or abnormal*) [p. 23]

... campaign against Rebecca, and **inferentially** against Francis ... (*deduced or deducible by inference*) [p. 24]

... justifies the **abrogation** of all normally applied customs ... (*the repeal or abolition of a law, right, or agreement*) [p. 32]

... society becomes a **congerie** of plots and counterplots ... (*a collection of items or parts in one mass*) [p. 32]

... regular and conventionalized **propitiation** of the dark spirit. (*the action of appeasing a god, spirit, or person*) [p. 33]

... there are no more puritanical **mores** in the world ... (*the essential or characteristic customs and conventions of a community*) [p. 33]

... the ignorance of the **yeomanry** in this most precise science. (*the body of small landed proprietors of the middle class*) [p. 34]

... all manner of **licentious** people in the village! (*promiscuous and unprincipled in sexual matters*) [p. 39]

\* \* \*

**broadsides:** large sheets of paper printed on one side only used as posters, announcing events or proclamations, commentary in the form of ballads, or simply advertisements [p. 2]

**shovelboard:** a game played by pushing disks with the hand or with a long-handled cue over a marked surface [p. 4]

**magistrates:** civil officers or lay judges who administer the law [p. 4]

**junta:** a deliberative or administrative council [p. 5]

**Goody:** a usually married woman of lowly station; used prior to the surname [p. 11]

**Luther:** the German priest who played a key role in the Reformation [p. 32]

**Erasmus:** a Dutch Renaissance scholar [p. 32]

**succubi:** female demons believed to have sexual intercourse with sleeping men [p. 32]

**Dionysiac:** relating to the sensual, spontaneous, and emotional aspects of human nature [p. 33]

**ecclesiasts:** members of a church or other assembly [p. 34]

**incubi:** male demons believed to have sexual intercourse with sleeping women [p. 37]

## To Discuss After You Read

Page 6 states, “It is a paradox in whose grip we still live . . .” The author is referring here to the current climate of anti-communist hysteria of McCarthyism in the mid-20th century.

1. What are the people of Salem like, in general? ➔ *strict and somber; focused on work and prayer; with a few “ne’er-do-wells” (4)*
2. What specific accusations of wrongdoing are brought up in this act? ➔ *in general, witchcraft; specifically: dancing around a fire; nudity; conjuring spirits of the dead; flying; speaking gibberish*
3. What is the connection between Abigail and John Proctor? ➔ *Abigail worked in the Proctor home, but was fired by Mrs. Proctor; it seems Abigail and John had an affair (or something close to it that Abigail has inflated in her mind); Abigail is infatuated with John; John tries to refuse her advances and cut off any future attempts at an affair*
4. On pages 27–30, how does the argument drift from matters of witchcraft? ➔ *the neighbors bicker over church attendance, the content of the preaching, Reverend Parris’ salary, and disputes over land ownership*

Pages 31–34 prove to be some tough reading, dipping into theological arguments and political discourse. A decent summary of the main point can be found at the bottom of page 32: “A political policy is equated with moral right, and opposition to it with diabolical malevolence. Once such an equation is effectively made, society becomes a congeries of plots and counterplots, and the main role of government changes from that of the arbiter to that of the scourge of God.”

Page 39: “*In nomine Domini Sabaoth sui filii que ite ad infernos.*” Translation: In the name of the Lord of hosts and of his son, depart to hell.

5. How does the treatment of Tituba change from page 42 to page 43? What brings about this change? ➔ *at first, she is threatened to be whipped to death and hanged because of suspected witchcraft; once she confesses and shifts the blame by accusing others, she is welcomed to “Heaven’s side” and told “we will bless you”*

By the end of this act, the following been accused of witchcraft: Sarah Good, Goody Osburn, Bridget Bishop, George Jacobs, Goody Howe, Martha Bellows, Goody Sibber, Alice Barrow, Goody Hawkins, Goody Bibber, and Goody Booth. (44–46)

## Timeline and Map Activities

### 🕒 Salem witch trials (1692)

- 📍 Salem ①, Barbados ②, Boston ③ (map 1)

**100 Best-Loved Poems** | Sonnet XCIV: “They that have power to hurt and will do none,” p. 7

## Memorization | Shakespeare’s Sonnet 116

Over the next six weeks, memorize Shakespeare’s Sonnet 116.

Let me not to the marriage of true minds  
Admit impediments. Love is not love  
Which alters when alteration finds,

Or bends with the remover to remove:  
O, no! it is an ever-fixes mark,  
That looks on tempests and is never shaken;  
It is the star to every wandering bark,  
Whose worth’s unknown, although his height  
be taken.

Love’s not Time’s fool, though rosy lips and cheeks  
Within his bending sickle’s compass come;  
Love alters not with his brief hours and weeks,  
But bears it out even to the edge of doom.  
If this be error and upon me proved,  
I will writ, nor no man ever loved.

## Language Arts

### Writing | Argumentative Writing: Timed Essay (write a conclusion)

This week’s assignment is designed to help you prepare for timed essays. You have a specific task, a limited amount of time, and detailed criteria to meet.

In this case, you will have to read a short quote and then form an opinion on a question and defend it in writing. Your goal is to write a well-supported argumentative essay in only 35 minutes.

To do well, you have to manage your time well. Here is a recommended strategy:

- Spend 5 minutes carefully reading the question and planning out what you are going to write. A brief outline should include a thesis statement and, for each paragraph, a reason or evidence along with supporting details. Don’t waste time here writing out complete sentences. Just jot some quick ideas to give yourself a general structure.
- Spend 20 minutes writing your essay.
- Spend 10 minutes reading through your essay, checking for any mistakes, and making whatever quick revisions you can.

To earn a high score on your essay, it must:

- Effectively and insightfully develop a point of view on the issue;
- Demonstrate outstanding critical thinking, using clear and appropriate examples, reasons, and other evidence as support;
- Be well-organized and clearly-focused, with a logical progression of ideas;

- Exhibit skillful use of language, including specific vocabulary;
- Demonstrate meaningful variety in sentence structure.

Now, set a timer for 35 minutes and then write as clearly and concisely as possible on the following prompt: “The voting age should be lowered from 18 to 16.” Do you agree or disagree?

**Note to Instructors:** Because we want your students writing every day, we will provide 4 days of Writing instruction and assignments this week. Please check each day’s notes to continue this assignment.

Before you start the timer for today’s assignment, make sure your students understand the directions and the type of writing they should aim for.

When they’re ready to begin, we recommend that you act as a “helpful” proctor as your students work. Above, we have outlined a suggested timeline to help your students use their 35 minutes well. As they work, watch the clock for them. Announce when they have 2 minutes until they should switch activities, and then announce (in an encouraging way,) when they should be moving on to the next step.

The rest of this week, your students will work to revise the essay they write today and then try again with another prompt. When today’s timed practice is over, talk with them about the experience. What did they feel they did well? What worried them or caused them stress? Brainstorm ways that they could overcome these stressors.

## Day 2

### Literature

#### **The Crucible** | Act Two

##### Vocabulary

To **ameliorate** it ... (make something bad or unsatisfactory better) [p. 54]

Woman, am I so **base**? (without moral principles; ignoble) [p. 59]

We dare not **quail** to follow ... (feel or show fear or apprehension) [p. 68]

And I’d as **lief** you’d not be sending me to Hell. (as happily; as gladly) [p. 69]

Abby’ll charge **lechery** on you ... (excessive or offensive sexual desire; lustfulness) [p. 76]

\*\*\*

**Pontius Pilate:** a Bible character; a Roman prefect who heard the Jewish council’s case against Jesus, found no evidence of wrongdoing, “washed his hands” of any responsibility in Jesus’ death, then turned him over to be killed [p. 73]

#### To Discuss After You Read

6. When John Proctor first returns home, he learns from his wife that big changes have occurred in Salem (50). Mary Warren informs them both of further changes (53). What are those changes? ➔ *Elizabeth explains that there is now a court with four judges from Boston and the Deputy Governor at the head; Elizabeth adds that the court has the power to hang those found guilty; Mary Warren adds that the number in jail is not fourteen but thirty-nine*
7. What does Marry Warren believe to be “hard proof” of witchcraft (55)? ➔ *Goody Osburn would mumble after being turned away from the Proctor home in search of charity, and Mary Warren fell ill afterward; Goody Osburn claimed to be reciting commandments but could not recite any for the court*

When Elizabeth says, “She wants me dead” (57), she could be referring to Mary Warren, who has just left the room. It is more likely that she means Abigail. Elizabeth considers Abigail as the ringleader in Salem. Elizabeth knows about Abigail’s affair with John, and thinks Abigail is plotting to take Elizabeth’s place as his wife.

8. Mr. Hale claims there is “too much evidence to deny” an attack of the devil upon Salem (61). What evidence has there been so far? ➔ *basically only accusations, supported by some dramatic outbursts in court*

#### **100 Best-Loved Poems** | Sonnet XCIV: “Let Me not to the marriage of true minds,” pp. 7–8

Here’s a paraphrase of this poem: “I would not admit that anything could interfere with the union of two people who love each other. Love that alters with changing circumstances is not love, nor if it bends from its firm state when someone tries to destroy it. Oh no, it’s an eternally fixed point that watches storms but is never itself shaken by them. It is the star by which every lost ship can be guided: one can calculate its distance but not gauge its quality. Love doesn’t depend on Time, although the rosy lips and cheeks of youth eventually come within the compass of Time’s sickle. Love doesn’t alter as the days and weeks go by but endures until death. If I’m wrong about this then I’ve never written anything and no man has ever loved.”<sup>1</sup>

### Language Arts

#### **Writing** | Argumentative Writing: Timed Essay (write a conclusion)

How did it go yesterday? Were you able to complete your essay in the allotted time? Are you happy with the result?

Today, review and revise your essay with the following areas in mind: organization (does my essay flow in a logical manner?), focus (do I narrowly address the topic?), development (do I fully develop my essay, i.e. do what I

1. <http://www.nosweatshakespeare.com/sonnets/116/>

say I'm going to do?), word choice (have I used appropriate vocabulary?), sentence fluency (are my sentences easy to read?), and grammar and mechanics (is my essay "technically" correct?).

Take some extra time to focus on the conclusion of your essay. Sometimes (especially when the clock is ticking) you might feel like your writing is finished when you've explained all of your reasons. However, the conclusion is the all-important finale that brings your ideas together and leaves the reader with a final thought or call to action. Don't overlook it. If your conclusion was rushed (or omitted), fine-tune it today.

If you'd like some extra practice today, try the task again by addressing the opposite point of view. Work through the same steps as yesterday to plan, write, and revise your essay. Which one came out better? Tomorrow, we'll start again with a new prompt.

## Day 3

### Literature

#### **The Crucible** | Act Three

##### **Vocabulary**

I'll have no **effrontery** here! (*insolent or impertinent behavior*) [p. 91]

Unless you doubt my **probity**? (*the quality of having strong moral principles; honesty and decency*) [p. 93]

\* \* \*

**Cain and Abel:** Bible characters; the sons of Adam and Eve; Cain killed Abel out of envy because God preferred Abel's offering to Cain's [p. 85]

##### **To Discuss After You Read**

- Do you blame Giles Corey for his wife being arrested? Recall that back on page 37 he brought up the issue of her reading strange books. ➔ *possibly: though it was quite stupid to bring up the issue (along with how it hindered his prayers) during the start of such hysteria, he seems quite regretful of his actions now and asserts that he never meant to suspect witchcraft (79)*
- What important decision does John Proctor have to make on page 85? Do you think he chose rightly? ➔ *given the information that his wife is pregnant and, therefore, spared her life for about a year, John is asked to drop his complaint against the court in general in the witchcraft trials; he decides he cannot hide the truth when so many others are falsely accused*
- Of what does Parris accuse Proctor? And what does Hale argue in his defense? ➔ *Parris accuses Proctor of attacking the court itself; Hale responds by asking whether every defense is an attack upon the court (87)*

- Why is Giles Corey reluctant to name the "honest man" who backs his charge against Putnam? ➔ *the 91 people who have signed a statement in support of Rebecca, Elizabeth, and Martha have just been ordered to be arrested and questioned; he is reasonably reluctant to bring trouble upon those who have tried to help him (89)*
- Do you agree with Danforth, Hathorne, and Parris that Corey must reveal his informant and that the informant has nothing to fear in coming forward if he is telling the truth? ➔ *ordinarily, this would be expected in court; however, with the current state of the Salem court one can hardly blame honest men for not wanting to speak up (90)*
- What role does Mary Warren now play and what ultimatum is she given? ➔ *she is brought forth by John Proctor to reveal that all of the fainting and crying out were pretense and that Abigail saw her store her needle in the poppet she gave Elizabeth; Abigail and the other girls begin to turn on Mary, accusing her spirit of coming after them; Danforth demands she "confess yourself or you will hang!" (109)*

### Language Arts

#### **Writing** | Argumentative Writing: Timed Essay (write a conclusion)

Are you ready to give it another go? Now that you've experienced writing an essay on an assigned topic in only 35 minutes, you can apply what you learned. Try to make today's writing even better.

Remember, we recommend a strategy of 5 minutes planning, 20 minutes writing, and 10 minutes revising. However, you can adjust that based on your experience on Day 1.

Also remember that your essay should:

- Effectively and insightfully develop a point of view on the issue;
- Demonstrate outstanding critical thinking, using clearly appropriate examples, reasons, and other evidence as support;
- Be well-organized and clearly-focused, with a logical progression of ideas;
- Exhibit skillful use of language, including specific vocabulary;
- Demonstrate meaningful variety in sentence structure.

Set a timer for 35 minutes and then write as clearly and concisely as possible on the following prompt: "Children should be paid an allowance unrelated to completing chores." Do you agree or disagree?

#### **The Elements of Style** | Chapter I, #4–5

**The Crucible** | Act Four**Vocabulary**

**Andover:** a town in Massachusetts; it is revealed (*without much detail*) on page 117 that Andover has also had witch trials but the people rioted and overthrew the court [p. 115]

**Joshua:** a Bible character; Joshua prayed for God to help the Israelites win a battle by having the Sun stand still, which God did [p. 120]

**To Discuss After You Read**

15. What importance is hanging on Elizabeth Proctor's honesty, and what is the result of her testimony about John? ➔ *John has confessed his affair with Abigail to the court as a way of showing her motive for attacking Elizabeth; John swears that Elizabeth knew about the affair and is an honest woman; however, under questioning, Elizabeth lies to protect her husband's good name, in effect condemning herself as a liar and undermining his case against Abigail*
16. What evidence is there of a change of sentiment toward witchcraft in Salem? ➔ *Abigail and Mercy have fled, likely because they heard of the riots against witchcraft accusers in Andover; Parris found a dagger in his door and worries that so few came to the excommunication of John Proctor; Hale begs Danforth to pardon the accused who refuse to confess (117–119)*
17. What is Danforth's argument for not pardoning those of good reputation who refuse to confess to witchcraft? ➔ *he has already hanged 12 for the same offense, so he cannot change course now; it would cause people to question the righteousness of their hangings*
18. Is Hale right to pressure John, Rebecca, and others to confess to witchcraft when he, himself, believes them to be innocent? ➔ *there seems no acceptable solution, and he himself sees his efforts as doing the Devil's work; either innocent people hang, or those with good names must lie by confessing to crimes they didn't commit*
19. Compare how *The Crucible* and *The Scarlet Letter* treat the topic of early religious settlers in the United States. ➔ *possible: while both deal with sin in the Puritan community, The Scarlet Letter dives into matters of personal sin, while The Crucible focuses more on societal perception of sin*
20. Choose a favorite scene from *The Crucible* and search online for two or more videos of that scene being performed. Discuss how each version interprets the text.

**Timeline and Map Activities**

📍 Andover 4 (map 1)

**Poetry** | Hamlet's Soliloquy

**Note:** Today's poem is not recorded in your book. Please read the poem below.

**"Hamlet's Soliloquy" by William Shakespeare**

To be, or not to be; that is the question;  
 Whether 'tis nobler in the mind to suffer  
 The slings and arrows of outrageous fortune,  
 Or to take arms against a sea of troubles,  
 And by opposing end them. To die: to sleep:  
 No more; and by a sleep to say we end  
 The heart-ache and the thousand natural shocks  
 That flesh is heir to; 'tis a consummation  
 Devoutly to be wished. To die; to sleep;  
 To sleep: perchance to dream: aye, there's the rub;  
 For in that sleep of death what dreams may come,  
 When we have shuffled off this mortal coil,  
 Must give us pause: There's the respect  
 That makes calamity of so long life;  
 For who would bear the whips and scorns of time,  
 The oppressor's wrong, the proud man's contumely,  
 The pangs of despis'd love, the law's delay,  
 The insolence of office, and the spurns  
 That patient merit of the unworthy takes,  
 When he himself might his quietus make  
 With a bare bodkin? Who would fardels bear,  
 To grunt and sweat under a weary life,  
 But that the dread of something after death—  
 The undiscover'd country from whose bourn  
 No traveler returns—puzzles the will  
 And makes us rather bear those ills we have  
 Than fly to others that we know not of?  
 Thus conscience does make cowards of us all,  
 And thus the native hue of resolution  
 Is sicklied o'er with the pale cast of thought,  
 And enterprises of great pith and moment  
 With this regard their currents turn awry,  
 And lose the name of action.

**Language Arts****Writing** | Argumentative Writing: Timed Essay (write a conclusion)

Today, evaluate your Day 3 writing. How does this essay compare with the one you wrote on Day 1 (and possibly Day 2)? What have you learned about writing a timed essay on a given topic?

Review and revise your essay today. Remember to check for organization, development, word choice, sentence fluency, and grammar and mechanics. Give special attention to your conclusion—does it flow logically from your argument and provide a strong finish?

Again, if you feel you need some extra practice or would like to challenge yourself, try the task again by addressing the opposite point of view.

Choose your best essay from this week to turn in for assessment.

**Note to Instructors:** This writing assignment, with its strict time constraints and structure, is practice for standardized tests. Keep in mind that this is the first assignment of this type, but it won't be the last. Refer back to this evaluation later in the year when your students try a similar task again. ■

<b>Argumentative Writing Rubric</b>					
<b>Objective:</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.					
<b>Indicator</b>	<b>Exceeds Standard</b>	<b>Meets Standard</b>	<b>Approaches Standard</b>	<b>Does Not Meet Standard</b>	<b>Comments</b>
<b>Content</b>					
Creates a clear, precise claim, and distinguishes it from other claims.					
Develops claim and counterclaims fairly, supplying evidence for each as well as their strengths and weaknesses.					
Uses words, phrases, and clauses to create cohesion in the text and between claims.					
Strong writing establishes and maintains a formal style and objective tone.					
Provides a concluding statement or section that follows from and supports the argument presented.					
<b>Process</b>					
Produces clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.					
Develops and strengthens writing through editing and revising.					
<b>Conventions of the English Language</b>					
Demonstrates command of grammar.					
Demonstrates command of capitalization, punctuation, and spelling.					
Uses accurate and specific vocabulary.					

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