RLP English 11A — Founding Arguments and the American Self

STUDENT WORKBOOK · UNIT 2 · WEEKS 5-9

Sin, Law and Community — The Scarlet Letter

Anchor text: Nathaniel Hawthorne, The Scarlet Letter (1850), read complete and in order across the unit: the introductory sketch 'The Custom-House' and all twenty-four chapters through the Conclusion; paired in the seminar with Jonathan Edwards, 'Sinners in the Hands of an Angry God' (1741), excerpt, and Anne Bradstreet, 'To My Dear and Loving Husband' (1678)

Full-length work: The Scarlet Letter — Nathaniel Hawthorne (1850), unabridged, with 'The Custom-House'

NAME	PERIOD	TEACHER

What you will hand in

1. **Lesson 2.1** — Structure map, row 1 (the first scaffold scene: who stands where, who watches, one quotation, what it sets up), with a prediction for the scenes to come (workbook p. 9)
2. **Lesson 2.2** — A 'what the letter means' tracker for Chapters 4-8, with a quotation and an interpreter for each entry, plus an online formative check (workbook p. 10)
3. **Lesson 2.3** — Syntax imitation set and a nuance ladder for five related words (workbook p. 11)
4. **Lesson 2.4** — Row 2 of the structure map, plus a two-column 'what the town sees / what the reader knows' chart for Chapters 9-12 (workbook p. 12)
5. **Lesson 2.5** — Recorded seminar claim, two probing questions and a closing synthesis statement (workbook p. 13)
6. **Lesson 2.6** — A town-and-forest chart for Chapters 16-20, and a paragraph on why Pearl will not cross the brook (workbook p. 14)
7. **Lesson 2.7** — Stage 1 organizer: thesis naming two themes and a connecting choice, a section plan with a transition between each pair of sections, and six quotations, with a slot reserved for the ending (workbook p. 15)
8. **Lesson 2.8** — Row 3 of the structure map, completed, and a paragraph arguing what the three scaffold scenes mean together (workbook p. 16)
9. **Lesson 2.9** — Three-stage essay and a two-minute recorded defense (workbook pp. 17–19)

How to use this workbook

1. Every page here matches a lesson in the online course. Bring the page to the lesson; do not fill it in afterwards from memory.
2. The organizer pages are your **drafting space**. Anything scored is submitted online, in the lesson's own submit box: type or paste your answer from the page, and keep the paper page as your working copy. Page 15 is the Stage 1 organizer. Page 18 is the peer review sheet for Stage 2 — copy it once for each classmate you review (two are required). The course will not open the final draft until Stages 1 and 2 are submitted.
3. Write in it. Cross things out. A clean workbook at the end of a unit usually means the thinking happened somewhere else, or not at all.

Nathaniel Hawthorne, *The Scarlet Letter* (Boston, 1850), with "The Custom-House," Project Gutenberg #33; Jonathan Edwards, "Sinners in the Hands of an Angry God" (1741), #34632; Anne Bradstreet, "To My Dear and Loving Husband" (1678), #6854. Public domain. Composition instruction adapted from *Writing for Success* (BCcampus OpenEd, CC BY 4.0). Adapted and structured for classroom delivery by Sejal Learning Systems.

Unit 2 at a glance

#	Lesson	You produce	Workbook page	Standards
2.1	**The First Scaffold Scene — How The Scarlet Letter Is Built** Anchor Text & Close Reading	Structure map, row 1 (the first scaffold scene: who stands where, who watches, one quotation, what it sets up), with a prediction for the scenes to come	p. 9	11-12.RL.2.A, 11-12.RL.1.A, 11-12.RL.3.D, 11-12.RL.2.D, 11-12.RL.1.B, 11-12.RI.1.B
2.2	**Hester at Her Needle: The Letter, the Child and the Governor's Hall** Anchor Text & Close Reading	A 'what the letter means' tracker for Chapters 4-8, with a quotation and an interpreter for each entry, plus an online formative check	p. 10	11-12.RL.2.D, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.RL.1.A, 11-12.RL.3.D
2.3	**Language Lab — Hawthorne's Sentences: Syntax, Hedging and Nuance** Rhetoric & Language Lab	Syntax imitation set and a nuance ladder for five related words	p. 11	11-12.W.3.A.b, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.RI.1.B
2.4	**The Leech and the Second Scaffold: The Minister's Vigil** Anchor Text & Close Reading	Row 2 of the structure map, plus a two-column 'what the town sees / what the reader knows' chart for Chapters 9-12	p. 12	11-12.RL.2.A, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.2.D, 11-12.RL.1.A
2.5	**Seminar — Hawthorne's Puritans and the Puritans' Own Words** Socratic Dialogue & Listening Lab	Recorded seminar claim, two probing questions and a closing synthesis statement	p. 13	11-12.SL.1.B, 11-12.SL.1.C, 11-12.RL.1.D, 11-12.RL.3.B, 11-12.SL.1.A
2.6	**The Forest: Hester Throws Away the Letter** Anchor Text & Close Reading	A town-and-forest chart for Chapters 16-20, and a paragraph on why Pearl will not cross the brook	p. 14	11-12.RL.1.D, 11-12.RL.2.D, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.RL.1.A
2.7	**Writing Workshop — Two Themes, One Argument** Recursive Writing Workshop	Stage 1 organizer: thesis naming two themes and a connecting choice, a section plan with a transition between each pair of sections, and six quotations, with a slot reserved for the ending	p. 15	11-12.RL.1.A, 11-12.W.2.A, 11-12.W.3.A.d, 11-12.W.3.A, 11-12.RL.1.D
2.8	**The Third Scaffold: The Revelation of the Scarlet Letter** Anchor Text & Close Reading	Row 3 of the structure map, completed, and a paragraph arguing what the three scaffold scenes mean together	p. 16	11-12.RL.2.A, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.2.D, 11-12.RL.3.D
2.9	**Key Assignment — Literary Analysis of The Scarlet Letter** Culminating Unit Assessment	Three-stage essay and a two-minute recorded defense	pp. 17–19	11-12.W.2.A, 11-12.RL.2.D, 11-12.RL.1.D, 11-12.W.3.A.d, 11-12.SL.2.A, 11-12.SL.2.B

The key assignment

Literary Analysis of The Scarlet Letter, 1,400-1,800 words.

Unit 2 reading schedule

> One row per lesson. Tick each row when you have finished the reading, not when you have started it.

Lesson	Read	Bring to the lesson	Done
5	The Custom-House and Chapters 1-3; Chapters 4-8 (Lessons 2.1-2.2)	Structure map row 1 and your prediction; your "what the letter means" tracker	
6	Reread The Custom-House through Chapter 8; Chapters 9-12 (Lessons 2.3-2.4)	Your imitation set and nuance ladder; structure map row 2 and the town-and-reader chart	
7	Chapters 13-15, with Edwards, "Sinners in the Hands of an Angry God" (excerpt), and Bradstreet, "To My Dear and Loving Husband"; Chapters 16-20 (Lessons 2.5-2.6)	Your seminar claim, two probing questions and synthesis; your town-and-forest chart	
8	Reread The Custom-House through Chapter 20; Chapters 21-23; Chapter 24 (Conclusion) (Lessons 2.7-2.9)	Your Stage 1 organizer; the completed structure map; your essay and defense planner	

Vocabulary in context

Fill the right-hand column *before* you read the definitions on page 7. A definition you wrote from the way a word was used is one you will still have in June; a definition you copied is not.

Term	Lesson	In my own words
frame narrative	2.1	
scaffold	2.1	
recurring setting	2.1	
ignominy	2.1	
Puritan	2.1	
sumptuary laws	2.2	
penance	2.2	
symbol	2.2	
leech	2.2	
outcast	2.2	
periodic sentence	2.3	
loose sentence	2.3	
hedge	2.3	
denotation	2.3	
nuance	2.3	

Vocabulary in context (continued)

Term	Lesson	In my own words
leech	2.4	
vigil	2.4	
dramatic irony	2.4	
portent	2.4	
somnambulism	2.4	
Great Awakening	2.5	
sermon	2.5	
paradox	2.5	
synthesis	2.5	
probing question	2.5	
setting	2.6	
heathen	2.6	
Black Man	2.6	
Apostle Eliot	2.6	
Election Sermon	2.6	

Vocabulary in context (continued)

Term	Lesson	In my own words
theme	2.7	
interacting themes	2.7	
connecting choice	2.7	
ambiguity	2.7	
logical order	2.7	
transition	2.7	
climax	2.8	
oxymoron	2.8	
Election Day	2.8	
ministerial band	2.8	
parallel structure	2.8	

The definitions, for checking afterwards

> Check these only after your own column is full. Where you disagree with the definition, work out which of you the text supports — that disagreement is worth more than the definition.

frame narrative 2.1 — A story introduced or enclosed by another narrative, here 'The Custom-House'.

scaffold 2.1 — The raised platform where offenders were publicly displayed or punished.

recurring setting 2.1 — A place a story returns to, so that each visit can be compared with the last.

ignominy 2.1 — Public shame and disgrace.

Puritan 2.1 — A member of the English Protestant movement that founded the Massachusetts Bay Colony.

sumptuary laws 2.2 — Laws limiting what people of each rank could wear; the colony's rulers could dress richly, and Hester's needle supplied them.

penance 2.2 — Suffering taken on to make up for a wrong; Hester's coarse sewing for the poor may be a kind of penance.

symbol 2.2 — An object, person or image that stands for something beyond itself; the letter, and Pearl, are the novel's chief symbols.

leech 2.2 — An old word for a physician; Chillingworth is called a leech.

outcast 2.2 — A person rejected by society; Hawthorne calls Pearl "a born outcast of the infantile world."

periodic sentence 2.3 — A sentence that withholds its main clause until the end.

loose sentence 2.3 — A sentence that states its main clause first and adds detail after.

hedge 2.3 — A word or phrase that qualifies a claim or leaves it uncertain.

denotation 2.3 — A word's literal dictionary meaning.

nuance 2.3 — A subtle difference in meaning, tone or feeling between related words.

leech 2.4 — An old word for a physician, and also a bloodsucking worm; Hawthorne uses the word in the titles of Chapters 9 and 10.

vigil 2.4 — A time of staying awake at night to pray or keep watch; Chapter 12 is "The Minister's Vigil."

dramatic irony 2.4 — The gap between what a character understands and what the reader knows.

portent 2.4 — A sign or wonder taken as a warning of what is to come; the colonists read meteors as portents.

somnambulism 2.4 — Sleepwalking; Hawthorne says Dimmesdale may be under its influence as he walks to the scaffold.

Great Awakening 2.5 — A wave of religious revival in the American colonies in the 1730s-1740s.

The definitions (continued)

sermon 2.5 — A religious speech meant to instruct and persuade a congregation.

paradox 2.5 — A statement that seems contradictory but reveals a truth.

synthesis 2.5 — A statement that draws together claims from several sides and names what connects or divides them.

probing question 2.5 — A question that tests the reasoning or evidence behind a claim.

setting 2.6 — The time and place of a story; in these chapters the forest stands outside the town's law.

heathen 2.6 — Not Christian; Hawthorne calls the forest's nature "heathen," outside both the colony's law and its faith.

Black Man 2.6 — In Puritan folklore, a name for the Devil, imagined as a dark figure in the forest who has people sign his book; Pearl asks whether the letter is his mark.

Apostle Eliot 2.6 — John Eliot, the Puritan minister who preached to Native converts; Dimmesdale's visit to him explains why he is on the forest path.

Election Sermon 2.6 — The sermon preached on the day the colony's newly elected governor took office; Dimmesdale is chosen to preach it.

theme 2.7 — A claim a work makes about life, stated as a sentence rather than a single word.

interacting themes 2.7 — Themes that depend on, complicate or build on one another.

connecting choice 2.7 — The authorial decision that links two themes in an essay's argument.

ambiguity 2.7 — Deliberate openness to more than one interpretation.

logical order 2.7 — An order of sections set by the argument rather than by the plot.

transition 2.7 — A word, phrase, clause or sentence that links sections of an essay and names the relationship between their ideas.

climax 2.8 — The point of highest tension in a plot, where the central conflict comes to a head.

oxymoron 2.8 — A phrase that joins contradictory terms, such as "triumphant ignominy."

Election Day 2.8 — The annual holiday on which the colony's newly elected governor took office, marked by a procession and a sermon.

ministerial band 2.8 — The white cloth a minister wore at the neck and breast; Dimmesdale tears it away.

parallel structure 2.8 — The repetition of a scene or pattern so that each occurrence can be compared with the others.

Structure map — the three scaffold scenes

Lesson 2.1 — The First Scaffold Scene — How The Scarlet Letter Is Built · 11-12.RL.2.A, 11-12.RL.1.A, 11-12.RL.3.D, 11-12.RL.2.D, 11-12.RL.1.B, 11-12.RI.1.B

Hawthorne brings his characters back to the scaffold three times, and the changes between the scenes give the novel its shape. Fill row 1 today. You will add row 2 in Lesson 2.4 and row 3 in Lesson 2.8.

Scene (chapters)	Time of day	On the scaffold	Above it, and watching	One quotation

ONE DETAIL FROM "THE CUSTOM-HOUSE" OR CHAPTER 1, AND WHAT IT PREPARES

WHAT THE FIRST SCAFFOLD SCENE SETS UP FOR THE REST OF THE NOVEL

MY PREDICTION: WHO WILL STAND ON THE SCAFFOLD WHEN THE NOVEL RETURNS TO IT?

What the letter means — a tracker, Chapters 4-8

Lesson 2.2 — Hester at Her Needle: The Letter, the Child and the Governor's Hall · `11-12.RL.2.D, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.RL.1.A, 11-12.RL.3.D`

The letter does not hold one meaning; it holds the meanings people give it. For each entry, record who is reading the letter (or Pearl) and what they make of it. Five entries at least.

Chapter	Interpreter	What they say or do (quoted)	What the letter or Pearl means to them

THE ONE KIND OF NEEDLEWORK THE TOWN NEVER ASKS HESTER TO MAKE, AND WHAT THE EXCEPTION SHOWS

TWO INTERPRETERS COMPARED (FOR EXAMPLE, BELLINGHAM AND HESTER): WHAT DOES HAWTHORNE GAIN BY LETTING ONE SYMBOL MEAN DIFFERENT THINGS?

Quote both.

Syntax imitation set and nuance ladder

Lesson 2.3 — Language Lab — Hawthorne's Sentences: Syntax, Hedging and Nuance · `11-12.W.3.A.b, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.RI.1.B`

Hawthorne withholds main clauses, hedges with "perhaps" and "it may be," and chooses between words that look like synonyms. Imitate his sentence shapes, then rank five near-synonyms: guilt, shame, ignominy, sin, crime.

1. MY PERIODIC SENTENCE (30 WORDS OR MORE, MAIN CLAUSE WITHHELD)

2. THE SAME SENTENCE, REWRITTEN AS A LOOSE SENTENCE

WHAT THE LOOSE VERSION LOSES

3. A SHORT SENTENCE, THEN A LONG ONE, ABOUT HESTER AND DIMMESDALE

Word	What it means that the others do not	A sentence from the novel that fits (chapter)

Second scaffold — what the town sees, what the reader knows

Lesson 2.4 — The Leech and the Second Scaffold: The Minister's Vigil · `11-12.RL.2.A, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.2.D, 11-12.RL.1.A`

Irony lives in the gap between what the town sees and what the reader knows. Chart that gap for Chapters 9-12, then add row 2 to your structure map (Lesson 2.1).

What the town sees (quoted, chapter)	What the reader knows

"A" FOR "ANGEL": WHY THE SEXTON'S READING IS IRONIC

FIRST AND SECOND SCAFFOLD SCENES COMPARED: HOW DOES THE CHANGE FROM DAY TO NIGHT, AND PUBLIC TO PRIVATE, CHANGE WHAT THE SCAFFOLD MEANS?

Quote at least one line from each scene.

Seminar prep — Hawthorne's Puritans and their own words

Lesson 2.5 — Seminar — Hawthorne's Puritans and the Puritans' Own Words · `11-12.SL.1.B, 11-12.SL.1.C, 11-12.RL.1.D, 11-12.RL.3.B, 11-12.SL.1.A`

Hawthorne wrote about the Puritans two centuries after them; Edwards and Bradstreet were Puritans. Is the novelist fair to their own writing? Every claim points to a sentence.

Source	Quotation	What it shows about Puritan belief or feeling

Rows: Hawthorne (Chapters 13-15 or earlier), Edwards, Bradstreet.

MY 90-SECOND CLAIM: ARE HAWTHORNE'S PURITANS FAIR TO THE PURITANS' OWN WRITING?

TWO PROBING QUESTIONS FOR CLASSMATES

Classmate	Their claim, restated	How it changes or sharpens mine

AFTER THE SEMINAR — SYNTHESIS: THE QUESTION UNDERNEATH THE DISAGREEMENT

Town and forest — can the letter be thrown away?

Lesson 2.6 — The Forest: Hester Throws Away the Letter · 11-12.RL.1.D, 11-12.RL.2.D, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.RL.1.A

In the forest, out of sight of the town, Hester takes off the letter for an hour. Chart what each place stands for, then ask what Pearl's refusal at the brook says about the letter.

What it stands for	The town (quoted, chapter)	The forest (quoted, chapter)

Character	Can the letter be thrown away? Their answer (quoted)

TWO THEMES THAT INTERACT IN THE SCENE

PARAGRAPH PLAN: WHAT DOES PEARL'S REFUSAL TO CROSS THE BROOK SUGGEST?

One line from Chapter 18, one from Chapter 19.

Stage 1 — two themes, one argument

Lesson 2.7 — Writing Workshop — Two Themes, One Argument · `11-12.RL.1.A, 11-12.W.2.A, 11-12.W.3.A.d, 11-12.W.3.A, 11-12.RL.1.D`

This page is **submitted and scored**. A theme is a sentence the novel argues; "guilt" is a topic. Each section must depend on the one before, and the transition between them names how: cause, contrast, concession or escalation. "Also" only adds.

THEME 1, AS A CLAIM

THEME 2, AS A CLAIM

THE AUTHORIAL CHOICE THAT CONNECTS THEM

Section	What it argues	Transition into the next section (relation named)

> Section 5 is the slot for the ending; fill it in Lesson 2.9.

Required location	Quotation (chapter)

THE AMBIGUOUS PASSAGE I WILL ADDRESS, WHERE HAWTHORNE OFFERS SEVERAL EXPLANATIONS

Third scaffold — completing the structure map

Lesson 2.8 — The Third Scaffold: The Revelation of the Scarlet Letter · `11-12.RL.2.A, 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.2.D, 11-12.RL.3.D`

Chapter 23 keeps the minister's Chapter 12 promise, in daylight, before the whole town. Complete row 3 of your structure map, then read the three scenes as one design.

What changes	First (Ch. 2-3)	Second (Ch. 12)	Third (Ch. 23)

> Rows: who stands on the scaffold, who watches, what is spoken, time of day.

"THIS DEATH OF TRIUMPHANT IGNOMINY": WHAT THE OXYMORON JOINS

WHAT HAWTHORNE REVEALS ABOUT THE MINISTER'S BREAST, AND WHAT HE WITHHOLDS

WHAT THE THREE SCAFFOLD SCENES MEAN TOGETHER

Quote one line from each scene.

Essay and defense planner — two themes through structure and character

Lesson 2.9 — Key Assignment — Literary Analysis of The Scarlet Letter · 11-12.W.2.A, 11-12.RL.2.D, 11-12.RL.1.D, 11-12.W.3.A.d.f, 11-12.SL.2.A / 11-12.SL.2.B

A conclusion says what the reader can now see, not what they just read. Finish your Stage 1 organizer with a quotation from the ending and the fifth section.

THESIS — BOTH THEMES, AND THE AUTHORIAL CHOICE THAT CONNECTS THEM

Section	Topic sentence	Quotations (chapter)	Done

THE AMBIGUITY: THE PASSAGE, HAWTHORNE'S SEVERAL EXPLANATIONS, AND WHAT THE AMBIGUITY CONTRIBUTES

BEFORE I SUBMIT

- [ ] Seven embedded quotations from the beginning, middle and end
- [ ] One scaffold scene and one passage from "The Custom-House"
- [ ] Each section depends on the one before
- [ ] 1,400-1,800 words, and I counted; MLA Works Cited names my edition

TWO-MINUTE DEFENSE FOR A LISTENER WHO HAS NOT READ THE NOVEL: WHAT THEY NEED FIRST, AND MY CLAIM IN ONE SENTENCE

Peer review sheet

Lesson 2.9 · Stage 2 of the key assignment

Use one copy of this sheet for each of the two classmates you review. Use it on a classmate's rough draft. You are reviewing against the criteria the final essay is scored on — not against your own taste. Every comment must point at a sentence.

DRAFT WRITER / REVIEWER

Criterion	Where I see it working (quote the sentence)	One specific change that would improve it
Thesis (11-12.W.2.A)		
Interaction of themes (11-12.RL.1.D)		
Authorial choices (11-12.RL.2.D)		
Evidence (11-12.RL.1.A)		
Ambiguity		
Cohesion, style and conclusion (11-12.W.3.A.d, 11-12.W.2.A.f)		
Defense (11-12.SL.2.A / 11-12.SL.2.B)		

THE SINGLE MOST USEFUL CHANGE THIS WRITER COULD MAKE

One. Not five — a reviewer who names five names none.

> **Draft writer:** you will submit a revision note naming one specific change you made and the comment that caused it. Disagreeing with your reviewer is allowed; ignoring them without a reason is not.

MY REVISION NOTE

How this unit's essay is scored

Lesson 2.9

> These are the criteria your work is scored on, at the **proficient** level (the lesson holds the full four-level rubric). Score yourself in the middle column before you submit; the gap between your column and theirs is the most useful feedback in the unit.

Criterion	What proficient looks like	Me	Teacher
Thesis (11-12.W.2.A)	Two themes stated as claims, connected by a named authorial choice; Hawthorne as subject.		
Interaction of themes (11-12.RL.1.D)	Shows how the themes build on or complicate each other across the novel.		
Authorial choices (11-12.RL.2.D)	Structure, setting and character analyzed as decisions with effects.		
Evidence (11-12.RL.1.A)	Seven or more embedded quotations from across the novel and its frame, each analyzed.		
Ambiguity	One multiple-explanation passage addressed and its contribution argued.		
Cohesion, style and conclusion (11-12.W.3.A.d, 11-12.W.2.A.f)	Transitions carry ideas; formal objective tone; conclusion states an implication.		
Defense (11-12.SL.2.A / 11-12.SL.2.B)	Speech adapted to a listener new to the novel; formal English where appropriate.		

Submission stages

1. **Stage 1 — Organizer.** Two themes, connecting choice, four-section plan, seven quotations, ambiguous passage (from Lesson 2.7, completed with your quotation and fifth section on the ending).
2. **Stage 2 — Peer-reviewed draft.** A partner tests whether each section depends on the one before; submit a revision note naming one change and the feedback behind it.
3. **Stage 3 — Final essay.** 1,400-1,800 words, MLA, quotations from beginning, middle, end, a scaffold scene and 'The Custom-House'.
4. **Stage 4 — Adapted defense.** Two minutes for a listener who has not read the novel, recorded or live.

Revision log

> One line per change: *what I changed, and why.* "Fixed grammar" is not a change; "cut the first paragraph because the essay actually started in the second" is.

Draft	What I changed	Why — and what made me see it