

# ENRICHED CLASSICS

Curriculum Guide to:

## *The Scarlet Letter*

by

Nathaniel Hawthorne

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## ***The Scarlet Letter*, Nathaniel Hawthorne**

Dear Colleague:

At the heart of *The Scarlet Letter* is a juicy love story between a minister and a lonely woman. It is a story of betrayal, lust, fear, jealousy, and sin. If you explain this to your students before they open the book, they will say this sounds like a soap opera or a modern film. Many are excited to dive into this salacious “Jerry Springer” story. However, those students who were most intrigued may not even make it through the first chapter without some gentle guidance through the complex vocabulary, sentence structure, symbolism, and historical references.

The lessons in this guide have been designed to help you use reading strategies, debate, individual reflection, group activities, and discussions to keep students engaged with the text. The lessons can be used with both high and low level classes, though you may need to adjust the time you spend on them depending on your class size, the length of your class periods, and the reading level of your students.

Rebecca Rufo

Each of the five lesson plans in this packet includes:

- Step-by-step instructions
- Materials needed
- Standards covered
- Questions students should be able to answer when the lesson is over

## Curriculum Plan #1

### Before We Begin... (A Pre-reading Lesson)

*The Scarlet Letter* is rich with deeper meaning below the surface of the plot. Before you even start the book with your class, it is helpful to have students think about symbolism. Also, because the book is rooted in a distinct historical period, review some basic background on the Puritans before you delve into the story. Ask students to bring in a notebook on the first day of the unit to use for their Writing Journal.

This lesson should take one 45-minute period to complete. In addition, students will be asked to update a Writing Journal on a regular basis.

#### NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

## What To Do:

1. Explain to students they will be using a journal to answer writing prompts and take notes on class discussions as they work on this unit. Pass out Handout #1: *The Scarlet Letter* Writing Journal.
2. Have students turn to the first page in their journal and respond to the first writing prompt: Do you believe humans control their own destiny (future), or are we simply following a path that is controlled by a higher power (like God)?
3. Before sharing their responses, ask students to make a web in their notebooks with the word PURITAN in the center. Depending on your student's background in American history, you will get varying responses about what the Puritans believed and who they were. If your students have not had any background on the Puritans, ask them what word is buried within the word "Puritan". They will come up with the word "pure". You can use this as a starting point for the discussion.
4. Ask them how they think a Puritan would have answered the writing prompt. You may wish to hand out a short excerpt from a history textbook on Puritan society for students to refer to.
5. Now ask students to share the responses they wrote to the writing prompt. During the discussion write central ideas they come up with on the board and have them copy them into their notebook.
6. When you feel the discussion is complete, have students write a 2-3 minute quick reflection on the discussion. Ask them to respond to one or more of the following: What did you learn? Do you agree with the Puritans? Why or why not? Did anyone raise a point in class that helped you think more about your own response? How might your answer to this prompt affect the way you live your life, view the world, or view others?
7. You are now ready to hand out the book. When students receive the book, ask them to brainstorm with a partner what the title might refer to (they can do this verbally or write into their notebook). What might the color "Scarlet" symbolize? If your copy of the book has an illustration of the letter "A" on it, ask students to brainstorm what the "A" might mean. At this point you may wish to review what symbolism means, and ask students to share examples of symbols that exist in their lives (such as the color red on a traffic light, the cross someone may wear on her necklace, etc...). Ask students to think about why a writer might use symbols.
8. Have a few students quickly share with the class their brainstorm responses. Ask students to keep going back to this list as they read the book and eliminate or add answers as their thoughts change about what the title and cover might mean.
9. Have students answer the following writing prompt for homework: Writers often use colors or objects to represent larger ideas or themes. For homework tonight, I would like you to think of one object and one color that you think could have deeper meaning in your own life. In your notebook, write about this object and color. You may choose to do this as a poem, a brainstorm web, or even write in the voice of a fictional character, imagining this is part of a short story you may want to write at some point.

10. Finally, have students quietly read the introductory material in the front of the book, including the autobiographical information on Hawthorne, so they have a little background on the author and story.

**What You Need:**

Journals for the students (which they should bring in on the first day of the unit); the same journal can be used for Lesson Plan #2

Copies of Handout #1: *The Scarlet Letter* Writing Journal

A copy of the Enriched Classic edition of *The Scarlet Letter* (ISBN: 0743487567) for every student

**How Did It Go?**

Did students think about the way they view the world and connect that to how the Puritans viewed the world? Without going into an in-depth historical background on the Puritans, did students grapple with some of the big concepts that will appear in the book? Are students curious about what the title and the symbolism of the “A” mean? If so, they are ready to begin the book tomorrow.

## **Curriculum Plan #2**

### **Seeing the Prison Door (A Lesson in Setting and Visualization)**

Because Hawthorne's vocabulary can be complex, students often are immediately turned off by the text. This lesson has been designed for Chapter 1 of the book and can be done on the first day you start reading, but you can adapt this lesson to any part of the book that you think students will have trouble understanding. By using a visualization activity, you will slow down the story and get students to examine deeper meaning, while also giving them a strategy for how to deal with difficult vocabulary.

This lesson should take one 45-minute class period.

#### **NCTE Standards Covered:**

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

#### **What To Do:**

1. Begin with a writing prompt: If you were going to write a story (or make a film) about a woman who was on trial for committing a crime, what you would be your opening scene (time and place)? Describe the setting in detail.

2. Have students take 1 minute to share their responses with a partner, then ask a few students to share their answers with the class. List the various places on the board. Ask students to think about how the time and place affects the story you tell.
3. Now have students turn to Chapter 1 of the book. Ask them what they learn from the title of this chapter about the setting.
4. Have them close their books. Ask them what it means to VISUALIZE something. Explain that they will be doing a visualization activity. They should close their eyes and listen to what they are hearing. They don't need to write anything down.
5. Read out loud Chapter 1.
6. Ask students to open their eyes, take out their journals, and listen as you read chapter one again. This time they should write in their journal any DESCRIPTIVE WORDS (adjectives) as they listen, still visualizing.
7. Read Chapter 1 again, this time having students write down some words they don't understand.
8. Go over the descriptive words, having students add words where needed. Then go over the vocabulary – some students may have many words they don't understand. Have them look up the words in the dictionary, use context clues, use footnotes, and ask classmates to help them define the words. For homework, students should put these words in the vocabulary section of their notebooks.
9. Hand out sheets of drawing paper and markers or colored pencils. Tell students they will now transform paragraph 1 of Chapter 1 into a visual image. Emphasize artistic skill is not the point of this activity. The point is to include as much detail as possible. Encourage students to use symbols in their drawings instead of going into great detail (such as stick figures for people, simple flowers and leaves for the rose bush, etc.)
10. Read the first paragraph out loud several times as the students draw. Have extra paper on hand for students to re-draw as they understand the paragraph better.
11. Ask some students to share their drawings and discuss the similarities and differences.
12. Time permitting, give students new sheets of paper and read the rest of the chapter, having them draw selected images that pop out at them as you read.
13. Have students share the most striking images. Write the following words on the board, and have students copy them down: UTOPIA      VIRTUE      IRONIC
14. Ask students to help you define these words, and why it might be important to understand these words when reading the first chapter. For example, why would the image of a prison door be ironic for a utopian world?
15. Now have students look at the two images of the black flower and wild rose bush. What might they represent? Think about the color of a rose.

16. For homework ask students to answer the following writing prompt: Imagine you are any one of the characters in Chapter 2. Write a journal entry from this character's point of view, explaining the thoughts that went through your head during this scene.

**What You Need:**

Drawing paper

Markers, crayons, or colored pencils

Journals for students (These can be the same journals used for Lesson Plan #1.)

A copy of the Enriched Classic edition of *The Scarlet Letter* (ISBN: 0743487567) for every student

**How Did It Go?**

Did students get a clear image in their minds of the opening scene for the story? Did they become more comfortable with the language and thick imagery? Did they laugh as they attempted to draw the throng of men with beards and pointy hats? By the end of this lesson, students' minds should be brimming with *The Scarlet Letter* images.



## **Curriculum Plan #3**

### **What Does It All Mean? (A Lesson in Symbolism)**

Throughout the book Hawthorne uses symbols to deepen the themes in the book. Students often find his use of symbols overwhelming, and they may overlook connections between them. This lesson asks students to concentrate first on one symbol to gain a deep understanding and then connect the symbols together.

This lesson should take no more than two 45-minute class periods.

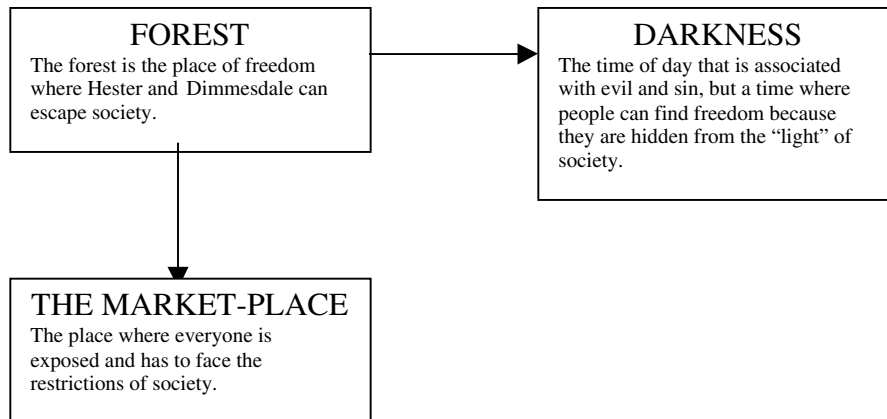
#### **NCTE Standards Covered:**

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

#### **What To Do:**

1. Begin with a writing prompt: Which symbol in the book do you find most interesting? Why?
2. Divide the class into groups of 3-4 students. Assign each group a symbol that is used throughout the book. (See pp. 347-351 for ideas.) You may wish to let the groups pick their own symbols, but you should make sure each group has a different one.

3. Have them create a poster for this symbol. On the poster they must include:
  - The name of the symbol, along with an illustrative image (can be abstract or concrete)
  - Quotes that refer to this symbol (directly or indirectly), indicating page number and chapter
  - A paragraph of text that explains why they think this symbol is a part of the book – how does it bring greater meaning to the story?
4. Each group should present their poster (take about 2 minutes per group).
5. Hang the posters on the wall so that each group has a clear view.
6. Create new groups – each group should be comprised of students who weren't in their original groups.
7. Tell each new group they will have 7 minutes to complete the following assignment: Each group has shown how each individual symbol functions in the book to bring deeper meaning to the text. However, a good writer should be able to tie these symbols together so that they are unified. Because each of you was previously working in a different group, you should have members who are “experts” in different symbols. With your new group, your task is to make a web that connects all of these symbols together. For example:



8. As students try to quickly craft their webs, encourage them to be creative – the webs can snake around the paper or be formed into a pyramid. Students will be engaging in linking these symbols in a symbolic representation of their own creation – emphasize there is no “right” or “wrong”, as long as somehow the structure makes sense.
9. Have students present their webs to the class. You may need an additional day to do this.
10. For homework ask students to answer the following writing prompt: Find a scene in the book where a character looks into a mirror or sees his/her reflection in something. Explain what we learn about the character from this scene. (If you wish to give students an example, read with them the end of Chapter 11 when Dimmesdale sees himself in the looking-glass.)

**What You Need:**

Chart paper

Pens/Markers

Tape

A copy of the Enriched Classic edition of *The Scarlet Letter* (ISBN: 0743487567) for every student

**How Did It Go?**

Did students explore one symbol in depth? Did they feel like they were experts in this one area when they moved to their new group? Did the new groups come up with creative and different ways of showing relationships between symbols?

## **Curriculum Plan #4**

### **Who's Worse? (A Lesson in Debate and Character Analysis)**

Students will feel frustrated as they read the book, often feeling anger towards Dimmesdale that Hester must suffer publicly while he does not. This lesson gives students the opportunity to take some of their anger out on Dimmesdale while also asking them to think about why he made the choices he did. Also, they have to reflect on their judgment of Dimmesdale in relation to Chillingworth.

This lesson should take two to three 45-minute class periods.

#### **NCTE Standards Covered:**

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
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5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

## **What To Do:**

1. Begin with a writing prompt: Compare Chillingworth's actions to Dimmesdale's. Who do you think is more objectionable character?
2. Ask students to share with a partner and make a chart together comparing each character's objectionable qualities and personal characteristics.
3. Explain that the students will have a debate in class today on which character is worse. Hand out debate guidelines (Handout #2).
4. Separate students into groups of 5 or 6.
5. Pair each group with an opposing group. Assign each group a side (or have them pick out of a hat). You should have an equal number of "refute" groups to "support" groups.
6. Give groups ample time to work on the debates, requiring them to use textual evidence to back up their ideas. This may take more than one class period.
7. When they are ready to debate, set up your room so that the groups that are debating each other are in the center of the room. When groups are watching, their jobs are to judge. When each group finishes, the groups that are watching must fill out and hand in their judging sheets (Handout #3).
8. When all the groups have debated, add up the points, including your own rating sheet as part of the evaluation.
9. Announce the winners of the debate, and discuss what made certain groups more persuasive.
10. For homework, have students write a reflection on the debate and how they might use skills they learned for a successful debate for writing an analytical essay.

## **What You Need:**

Copies of Handout #2: Debate Guidelines

Copies of Handout #3: Judging Sheet

A copy of the Enriched Classic edition of *The Scarlet Letter* (ISBN: 0743487567) for every student

## **How Did It Go?**

Did students become passionate about which character's action was worse? Did they frantically flip through their books trying to support their ideas? Did they learn skills to help them create a persuasive argument? This activity is great to do before having students write an analytical essay.

## Curriculum Plan #5

### **The Scarlet Letter...Today!** **(A Lesson in Social Analysis and Contemporary Relevance)**

One of the main reasons students enjoy reading *The Scarlet Letter* is because of the plot. They are intrigued by the love affair between Dimmesdale and Hester, and the vengeful actions of Chillingworth. There are many great discussions that can come out of the love story in relation to the world today. One hot topic in my own classroom was whether today a woman bears more “shame” for having an illegitimate child than a man. Do we judge women’s actions more harshly today than we do men’s? Do we blame the woman more for getting pregnant?

This lesson should take about a week of 45-minute class periods, depending on how much rehearsal time you give students.

#### **NCTE Standards Covered:**

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
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7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

### **What To Do:**

#### Day 1

1. Begin with a writing prompt: How are women viewed today if they get pregnant out of wedlock?
2. Discuss the prompt. Ask students if as a society we blame the woman more than the man for getting pregnant. What are some typical comments we might hear about women? What are the forums we use for passing judgment?
3. Separate students into small groups (3 or 4 people per group). Tell them they will have the opportunity to write a modernized version of a small section of *The Scarlet Letter*. They will write the version as a play and perform it. Distribute Handout #4, an excerpt from the Enriched Classic edition of *Cyrano de Bergerac*, as an example.
4. Review characteristics of the play genre. Teach students some basic skills to write a script, set a scene, and write stage directions.
5. Assign each group one of the following sections:
  - Chapters 1-3
  - Chapters 4-6
  - Chapters 7-10
  - Chapters 11-13
  - Chapters 14-17
  - Chapters 18-20
  - Chapters 21-23
  - Chapters 24-26
6. Remind students that they are modernizing the novel, so they can change anything they feel necessary to suit the current time period. However, there must be specific references to the novel.
7. Give students time to work on the first draft of their script. Before they leave today, they should have a general concept for their skit and a setting. Ask them to set an agenda for tomorrow's meeting and decide what they need to do for homework.
8. Use the following 10-point rubric to evaluate each group's progress each day. When they come in the next day, let the group know their score.
  - \_\_\_\_\_/3 Everyone in the group participated
  - \_\_\_\_\_/3 The group met their own goals and the teacher's goals.
  - \_\_\_\_\_/4 The group was focused and came to class prepared.

#### Day 2

9. Begin with a writing prompt: What obstacles did your group face yesterday in beginning your first draft?

10. Discuss the prompt. Most groups will report that it was hard to compromise and decide how to write one script together. Help the groups come up with strategies for organizing the work and delegating responsibility.

11. Do a quick mini-lesson on how to take a section of the text and transform it into a script. Pick a 1-2 paragraph section of the book and model for the class on an overhead how you would do it.

12. Have students work on their script, following the agenda they set yesterday. Ask them to complete a first draft of their script for the end of class tomorrow. Tell them they will have class time to work on the draft in class, but they need to start for homework. Hand out the rubric (see Handout #5) so students are aware of how they will be graded for their first draft.

13. Circulate throughout the room, giving students their grade for the previous day and helping them work on their script.

Day 3

14. Begin with a writing prompt: What do you think is working well with your script? What do you think could be improved?

15. Have students meet in their groups and share their prompts. Ask one or two groups to share their prompts, asking them how reflecting on their work and sharing their thoughts with the group can be used to improve their work.

16. Have students finish their first draft and assign parts. Circulate throughout the room, giving students their grade for the previous day and helping them work on their script.

17. Collect the first draft of the skit. Use the 50-point rubric on Handout #5 to grade the draft.

Day 4

18. Begin with a writing prompt: What are some things to look for when revising your work?

19. Go over the prompt, doing a mini-lesson on revision if necessary.

20. Hand back the first draft with your comments, making sure students are on track. Have students work on revisions in class and for homework.

21. Give students their grade for their work the previous day.

22. Explain to students they will get to rehearse tomorrow, and should bring in any costumes or props they feel are necessary.

Day 5

23. Begin with a writing prompt: How do you think your skit should be graded? Create a rubric to share with your group.

24. Have students share their rubrics with their group for 5 minutes.



25. Ask the class to share their rubrics in a large group discussion. Together, create a rubric based on a 100-point scale together. This will be the one rubric that the whole class will be graded on.

26. Rehearsal. Let students work on the final draft of their skit and begin to act it out. You may want to give students one more day for rehearsal OR have them meet outside of class.

Day 6

27. Performance. Students in the audience should take notes in their journals on the connections they notice between the novel and the skit.

28. For homework have students answer the following writing prompt: Reflect on your own skit and your classmates'. What are some of the common themes that appeared in the skits?

### **What You Need:**

Samples of scripts to show students how to create a script

Notebooks or Journals (Students may use the same journals used for Lessons #1 and #2.)

A copy of the Enriched Classic edition of *The Scarlet Letter* (ISBN: 0743487567) for every student

### **How Did It Go?**

Did students make connections between the novel and today's world? Did they gain a greater understanding of how the issues in the novel are still relevant to modern society? Did they get excited about bringing the book to life?

## Handout #1

### ***The Scarlet Letter* Writing Journal**

As we read *The Scarlet Letter* you will keep a writing journal to help you interact with the text in a meaningful way. Please divide your notebook into the following sections:

#### 1. Writing Prompts

Every day you will be asked to answer writing prompts in class and for homework. Please write 2-3 paragraphs in response to each writing prompt.

#### 2. Vocabulary List

You will keep a list of words that together we think as a class we should learn, as well as keeping a list of words that you personally find difficult.

#### 3. Class Notes

On a daily basis we will write down notes that we think are important to understanding the book. Please copy these neatly into your notebook, adding in your own thoughts that you want to remember wherever you wish.

## Handout #2

### Debate Guidelines

1. Your group will support or refute the following statement: Chillingworth's sin is worse than Dimmesdale's. (You will be assigned your side)
2. Your group will need to assign people the following parts:
  1. OPENER-\_\_\_\_\_The Opener introduces the argument by stating the team's stance and highlighting (without giving too much away) the group's main points.
  2. SPEAKER 1-\_\_\_\_\_Speaker 1 will pick one main point and explain it. He/she will have to answer to cross-examination and therefore will need to think quickly.
  3. SPEAKER 2-\_\_\_\_\_Speaker 2 will pick one main point (that is different from Speaker 1's main point) and explain it. He/she will have to answer to cross-examination and therefore will need to think quickly.
  4. SPEAKER 3 - \_\_\_\_\_Speaker 3 will pick one main point (that is different from the main points made by Speakers 1 and 2) and explain it. He/she will have to answer to cross-examination and therefore will need to think quickly.
  5. CLOSER-\_\_\_\_\_The closer will sum up the arguments made and also point out flaws in the opposing team's argument. They should also address any possible weak spots in their own team's argument. The closer will have to add to their argument as the debate progresses and think quickly!
  6. CROSS-EXAMINER-\_\_\_\_\_With the team, the cross-examiner will brainstorm ideas about what they think the other team will say. The cross-examiner will get to ask Speaker 1, 2, and 3 for the opposing team one or more questions within a time limit. Each speaker will get a chance to respond.

#### Time Schedule:

- Each opener will get a max of 3 minutes
- Each speaker gets a max of 3 minutes
- After each speaker, the opposing team gets a max of 2 minutes to cross examine
- Each closer will get a max of 3 minutes for closing

Handout #3

**Debate Judging Sheet**

Names of your group members: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Names of group members you are judging: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

*Debate Topic:* Chillingworth's sin is worse than Dimmesdale's.

Team #1  
Support

Team #2  
Refute

Opener	1	2	3	1	2	3
Speaker 1	1	2	3	1	2	3
Speaker 2	1	2	3	1	2	3
Speaker 3	1	2	3	1	2	3
Cross-examiner	1	2	3	1	2	3
Closer	1	2	3	1	2	3
Overall argument	3	4	5	3	4	5
Behavior/attitude	3	4	5	3	4	5
TOTAL SCORE	_____ /28			_____ /28		

If you wish, you may make comments below.

Comments about Team 1:

Comments about Team 2:

***The Scarlet Letter ... Today!***

**An excerpt from Act I of George Bernard Shaw's *Pygmalion***

*London at 11:15 p.m. Torrents of heavy summer rain. Cab whistles blowing frantically in all directions. Pedestrians running for shelter into the portico of St. Paul's church (not Wren's cathedral but Inigo Jones's church in Convent Garden vegetable market), among them a lady and her daughter in evening dress. All are peering out gloomily at the rain, except one man with his back turned to the rest, wholly preoccupied with a notebook in which he is writing.*

*The church clock strikes the first quarter.*

THE DAUGHTER [*in the space between the central pillars, close to the one on her left*] I'm getting chilled to the bone. What can Freddy be doing all this time? He's been gone twenty minutes.

THE MOTHER [*on her daughter's right*] Not so long. But he ought to have got us a cab by this.

A BYSTANDER [*on the lady's right*] He won't get no cab not until half-past eleven, missus, when they come back after dropping their theatre fares.

THE MOTHER. But we must have a cab. We can't stand here until half-past eleven. It's too bad.

THE BYSTANDER. Well, it ain't my fault, missus.

THE DAUGHTER. If Freddy had a bit of gumption, he would have got one at the theatre door.

THE MOTHER. What could he have done, poor boy?

THE DAUGHTER. Other people got cabs. Why couldn't he?

*Freddy rushes in out of the rain from the Southampton Street side, and comes between them closing a dripping umbrella. He is a young man of twenty, in evening dress, very wet round the ankles.*

THE DAUGHTER. Well, haven't you got a cab?

FREDDY. There's not one to be had for love or money.

Adapted from the Enriched Classic edition of *Pygmalion* (ISBN: 0671704966).

Handout #5

***The Scarlet Letter ...Today!***  
**Scoring Rubric**

Use the following 50-point rubric to grade the first draft of your students' skits.

\_\_\_\_\_/10 Draft is complete (deals with all chapters assigned) and organized.

\_\_\_\_\_/10 There is a clear setting that makes sense for the action of the skit.

\_\_\_\_\_/10 The characters are based on those in *The Scarlet Letter*. The dialogue and actions of the characters make sense.

\_\_\_\_\_/10 The script raises important issues and themes that are tied to the book.

\_\_\_\_\_/10 The stage directions and notes are clear and unified.

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