

**Columbus City Schools**  
**English Language Arts Curriculum**  
**Reading**

<b>Course/Grade</b> English 11	<b>Genre/Text Selection</b> Drama and Nonfiction <i>The Crucible</i> by Arthur Miller	<b>Pacing</b> 22 days
<p><b>Reading: Text complexity and the growth of comprehension</b></p> <p>The Reading standards place equal emphasis on the sophistication of what students read and the skill with which they read. Standard 10 defines a grade-by-grade “staircase” of increasing text complexity that rises from beginning reading to the college and career readiness level. Whatever they are reading, students must also show a steadily growing ability to discern more from and make fuller use of text, including making an increasing number of connections among ideas and between texts, considering a wider range of textual evidence, and becoming more sensitive to inconsistencies, ambiguities, and poor reasoning in texts. (CCSS, Introduction, 8)</p>		
<p><b>Note on range and content of student reading</b></p> <p>To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students’ own thinking and writing. Along with high-quality contemporary works, these texts should be chosen from among seminal U.S. documents, the classics of American literature, and the timeless dramas of Shakespeare. Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. (CCSS, College and Career Readiness Anchor Standards for Reading, 35)</p>		
<p><b>An integrated model of literacy</b></p> <p>Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout the Common Core State Standards document. For example, Writing standard 9 requires that students be able to write about what they read. Likewise, Speaking and Listening standard 4 sets the expectation that students will share findings from their research. (CCSS, Introduction, 4)</p>		
<p><b>Research and media skills blended into the Standards as a whole</b></p> <p>To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and non-print texts in media forms old and new. The need to conduct research and to produce and consume media is embedded into every aspect of today’s curriculum. In like fashion, research and media skills and understanding are embedded throughout the Standards rather than treated in a separate section. (CCSS, Introduction, 4)</p>		

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**Strands/Topics**  
**Standard Statements**

**Reading Literature/Key Ideas and Details**

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

**Reading Literature/Craft and Structure**

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**Reading Literature/Integration of Knowledge and Ideas**

7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

**Reading Literature/Range of Reading and Level of Text Complexity**

10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

**Reading Informational Text/Key Ideas and Details**

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

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**Reading Informational Text/Craft and Structure**

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).
5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

**Reading Informational Text/Integration of Knowledge and Ideas**

7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
8. Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., *The Federalist*, presidential addresses).

**Reading Informational Text/Range of Reading and Level of Text Complexity**

10. By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

**Writing/Research to Build and Present Knowledge**

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

**Writing/Range of Writing**

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**Speaking and Listening/Comprehension and Collaboration**

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

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**Speaking and Listening/Presentation of Knowledge and Ideas**

4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

**Language/Conventions of Standard English**

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  - a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.
  - b. Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage*, *Garner's Modern American Usage*) as needed.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
  - a. Observe hyphenation conventions.
  - b. Spell correctly.

**Language/Knowledge of Language**

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
  - a. Vary syntax for effect, consulting references (e.g., Tufte's *Artful Sentences*) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.

**Language/Vocabulary Acquisition and Usage**

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies.
  - a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
  - b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *conceive*, *conception*, *conceivable*).
  - c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
  - d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
  - a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

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- b. Analyze nuances in the meaning of words with similar denotations.
- 6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

### **Instructional Strategies**

#### **Day 1: Establishing a frame for Arthur Miller's *The Crucible*: Non-Print Text Analysis**

See handout entitled "Day One Handout" for a student guide to this lesson (**appendix**).

**Step One:** Core Question: How does the experience of fear compromise one's values?

Ask students to write a personal answer to this question for five minutes, citing examples from their own lives, their reading, or history. Discuss responses as a class.

**Step Two:** Then show the images linked below (create a PowerPoint for ease of use) and have students record five observations of each (you may wish to review with them the difference between observation and interpretation: direct them to record what they see, not what they think the images mean. For example, students may report: "I see a border constructed of small black triangles framing the image" (observation), as opposed to: "The border of small black triangles creates a sense of entrapment enclosing the central image of the head in profile (Interpretation).

**Note:** Do not reveal the titles of the images.

Image One: Joe Scorsone and Alice Drueding's *Fear*: <http://cargocollective.com/sdposters#Fear>

Image Two: Edvard Munch's *Evening on Karl Johan Street*: <http://www.wikipaintings.org/en/edvard-munch/evening-on-karl-johan-street-1892>

Image Three: Michelangelo's *The Torment of Saint Anthony*: [http://commons.wikimedia.org/wiki/File:The\\_Torment\\_of\\_Saint\\_Anthony\\_\(Michelangelo\).jpg](http://commons.wikimedia.org/wiki/File:The_Torment_of_Saint_Anthony_(Michelangelo).jpg)

**Step Three:** Following the observation step, show the images again, this time instructing students to make interpretations of the images. Have them select two to three details in each image and then speculate as to the significance of the detail. For example, students may take note of the use of perspective in Munch's painting, drawing the eye toward the back of the composition which displays the horizon line after sunset. This use of perspective may suggest the finality and inevitability of death from which most in the painting seem to be fleeing, as their backs are turned away from this perspective.

**Step Four:** Form students into small groups (two to three students in each group would be ideal). Assign each group a different image. Have students discuss their interpretations and then determine the most appropriate title for their image. Have students justify their titles using evidence from the image and their interpretations. Finally, have each group report out to the class their titles and rationales.

**Exit Ticket:** Ask students to determine which image best reflects their thinking on the core question with which they began class: How does the experience of fear compromise one's values? Provide at least two pieces of evidence from the image that support your claim.

#### **Day 2: Extending the Frame: Non-Print Text Analysis and Claim Justification**

Review some of the answers students provided yesterday in their exit tickets. Review successful and unsuccessful claim statements. After the initial discussion, form students into small groups again, and hand out the worksheet on claim justification entitled "Claims and Images" (**appendix**). Spend some time reviewing the model response with students so the expectations for the assignment are clarified. Then allow students to commence within their groups. Navigate throughout the classroom to support the students' analysis and claim constructions. They may need particular support with the explanation of evidence. Once group work is complete, project each image as you discuss as a class the claims students matched to each image. This should foster a rich discussion, for students should be able to make multiple cases for claims and images.

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Exit Ticket: Which group’s marshaling of evidence was the most compelling? Why?

**Day 3: Extending the Frame: Non-Fiction Connection**

Review some of the exit tickets from yesterday’s lesson. Discuss the strengths or weaknesses of group claim justifications. Then introduce the article below. Before reading the article, discuss the context of its publication: the piece was written within one month of September 11<sup>th</sup>. Ask students to speculate as to the climate of the country at this time period and the complex role of *The New York Times* in responding to that climate and the concerns of its readership. Read the article (**appendix**) out loud (or have students read it together) and work through the text-dependent questions and vocabulary in the table below.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>Rational and Irrational Fears Combine in Terrorism’s Wake</p> <p>By Erica Goode  <i>The New York Times</i>,            October 2, 2001</p> <p>The familiar became strange; the ordinary <u>perilous</u>.</p> <p>On Sept. 11, Americans entered a new and frightening geography, where the continents of safety and danger seemed forever shifted.</p> <p>Is it safe to fly? Will terrorists wage germ warfare? Where is the line between reasonable precaution and panic?</p> <p>Jittery, uncertain and assuming the worst, many people have answered these questions by <u>forswearing</u> air travel, purchasing gas masks and radiation detectors, placing frantic calls to pediatricians demanding vaccinations against exotic diseases or rushing out to fill prescriptions for Cipro, an antibiotic most experts consider an unnecessary defense against anthrax.</p> <p>Psychologists who study how people perceive potential hazards say such responses are not surprising, given the intense emotions</p>	<p><u>perilous</u>:            dangerous</p> <p><u>forswearing</u>:            rejecting;            renouncing</p>	<p><b>(Q1)</b> Examine the title. What is terrorism compared to if it has a wake? What items are in its wake? What does this metaphor suggest about the effects of terrorism?  <i>Terrorism is compared to a boat whose wake consists of both rational and irrational fears. The metaphor suggests that terrorism creates fear that makes us react irrationally.</i></p> <p><b>(Q2)</b> The first sentence is called a lead. It is meant to capture the reader’s attention while introducing some essential element of the following story. How does the lead attempt to peak the reader’s interest?  <i>It creates a sense of suspense. We want to learn what ordinary and familiar things are now strange and dangerous.</i></p> <p><b>(Q3)</b> What is the purpose of the repeated questions in the third paragraph?  <i>They continue the suspense by capturing many people’s suspicions in the aftermath of the bombings while forecasting the content of the piece as a whole.</i></p> <p><b>(Q4)</b> Identify the words in the fourth paragraph that reveal Goode’s opinion that people’s behavior after the terrorist attacks was irrational. Hint: look for words that reveal a bias, a slant.  <i>Words such as “assuming,” “forswearing,” “frantic,” “demanding,” “rushing,” and “unnecessary” are all suggestive of irrational behavior.</i></p>

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<p>inspired by the terrorist attacks.</p> <p>"People are particularly vulnerable to this sort of thing when they're in a state of high anxiety, fear for their own well-being and have a great deal of uncertainty about the future," said Dr. Daniel Gilbert, a professor of psychology at Harvard.</p> <p>"We don't like that feeling," Dr. Gilbert said. "We want to do something about it. And, at the moment, there isn't anything particular we can do, so we buy a gas mask and put an American decal on our car and take trains instead of airplanes."</p> <p>But, he added, "I'll be very surprised if five years from now even one life was saved by these efforts."</p> <p>Still, many psychologists said avoiding flying might be perfectly reasonable if someone is going to spend the entire flight in white-knuckled terror. And though experts say gas masks will offer <u>dubious</u> protection in a chemical attack, if buying them helps calm people down, it can do no harm.</p> <p>"The feelings may be irrational, but once you have the feelings, the behavior is perfectly rational," said Dr. George Lowenstein, a professor of economics and psychology at Carnegie Mellon University. "It doesn't make sense to take a risk just because it's rational if it's going to make you miserable. The rational thing is to do what makes you comfortable."</p> <p>The public's fears may be heightened, he and other experts said, by the sense that the government failed to predict or prevent the Sept. 2011 attacks, making people less trusting of the reassurances offered by the authorities, who have said that biological attacks are unlikely and, with vastly heightened security, air travel is safe.</p> <p>Checkpoints on highways, closed parking structures at airports, flyovers by military aircraft and other security measures, they</p>	<p><b>dubious:</b> doubtful; uncertain</p>	<p><b>(Q5)</b> Goode includes expert testimony to support her description of people's behavior in a state of fear. Why, according to Daniel Gilbert, do people buy gas masks and put decals on their cars when these actions cannot protect people from further attack? <i>Gilbert suggests that people don't like feeling powerless and will act in ways that are irrational in order to feel less vulnerable.</i></p> <p><b>(Q6)</b> How is the fear of flying both a rational as well as an irrational fear, according to the scholars Goode interviews? <i>If flying will make you sick, it is sensible to avoid such an experience; however, despite this sensible reaction, statistics bear out that there is little chance of danger or death due to air travel.</i></p> <p><b>(Q7)</b> What does the word "dubious" mean? What words in the sentence point to its meaning? <i>The word "calm" and the phrase "do no harm" both suggest that while the gas masks will not likely save their lives, wearing them will not hurt the users.</i></p>
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<p>added, while reassuring many people, may for others increase anxiety by providing a constant reminder of danger.</p> <p>In fact, the threats now uppermost in many people's minds, Dr. Lowenstein and other psychologists said, are examples of the kinds of risks that people find most frightening.</p> <p>"All the buttons are being pushed here," said Dr. Paul Slovic, a professor of psychology at the University of Oregon and the author of "The Perception of Risk." Threats posed by terrorism, he said, "are horrific to contemplate, seem relatively uncontrollable and are <u>catastrophic</u>."</p> <p>He and other researchers have found that risks that <u>evoke</u> vivid images, that are seen as involuntary, that are unfamiliar or that kill many people at once are often perceived as more threatening than risks that are voluntary, familiar and less extreme in their effects. For example, in studies, people rank threats like plane crashes and nuclear accidents higher than dangers like smoking or car accidents, which actually cause many more deaths each year.</p> <p>This fact is a source of endless frustration to some scientists, who cannot understand why people panic over almost <u>undetectable</u> quantities of pesticides on vegetables but happily devour charcoal-broiled hamburgers and steaks, which contain known carcinogens formed in grilling. And, when asked to rank the relative dangers of a variety of potential hazards, scientific experts routinely give lower ratings to things like nuclear power and pesticides than do laypeople, researchers have found.</p> <p>"Everything in some sense is dangerous, in some concentration and some place, and usually not in others," said Dr. James Collman, a chemistry professor at Stanford and the author of "Naturally Dangerous: Surprising Facts About Food, Health and the Environment."</p>	<p><u>catastrophic</u>: disastrous <u>evoke</u>: draw forth; call up</p> <p><u>undetectable</u>: imperceptible; indiscernible</p>	<p><b>(Q8)</b> What kinds of risks are seen as most threatening? Why? <i>Risks that are unfamiliar and highly graphic or those that threaten many people at once are perceived to be the most threatening. The images that are evoked by these risks cause tremendous fear, which makes us arrive at false conclusions.</i></p> <p><b>(Q9)</b> Which fears are more irrational: death by smoking or death by plane crash? Why? <i>Death by a plane crash is statistically less likely than death by smoking; nevertheless, most people are more afraid of dying in a plane crash than they are of dying by smoking.</i></p> <p><b>(Q10)</b> What can you infer is the scientists' attitude (as represented by Goode) toward those who hold such irrational fears? Cite evidence that justifies your determination of tone. <i>Not only are the scientists "frustrat[ed]" by such irrational fears, Goode suggests that the scientists are bewildered by people's behavior. Goode's examples of the irrational fear of pesticides on vegetables contrasted with the image of people "happily devour[ing] carcinogenic hamburgers" portrays such people at best as naïve, at worst as simply fools.</i></p>
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<p>He said his daughter called him after the terrorist attacks to ask if she should buy a gas mask.</p> <p>"I told her not to panic," he said. "I thought it was sort of statistically a silly thing to do, and were there ever any toxic gases out there, whatever mask she had might or might not be effective anyway."</p> <p>Yet psychologists say the average person's responses make sense if one realizes that human beings are not the cool, rational evaluators that economists and other social scientists once assumed them to be.</p> <p>Rather, the human brain reacts to danger through the activation of two systems, one an instant, emotional response, the other a higher level, more deliberate reaction.</p> <p>The emotional response to risk, Dr. Lowenstein said, is deeply rooted in evolution and shared with most other animals. But rationality -- including the ability to base decisions about risk on statistical likelihood -- is unique to humans.</p> <p>Yet the two responses, he said, often come into conflict, "just as the experts clash with the <u>laypeople</u>."</p> <p>"People often even within themselves don't believe that a risk is objectively that great, and yet they have feelings that contradict their <u>cognitive</u> evaluations," Dr. Lowenstein said.</p> <p>For example, he said, "The objective risk of driving for four or five hours at high speeds still has got to be way higher than the risk of flying."</p> <p>Yet Dr. Lowenstein added that a group of his colleagues, all academic experts on risk assessment, chose to drive rather than fly to a conference after the terrorist attacks.</p>	<p><b><u>laypeople</u>:</b> general public</p> <p><b><u>cognitive</u>:</b> related to the processes of knowing or perceiving</p>	<p><b>(Q11)</b> Has our understanding of human beings changed according to psychologists?  <i>Although we once considered rationality to be a distinguishing feature of human nature, psychology now reveals that humans are not nearly as rational as we once thought.</i></p> <p><b>(Q12)</b> How are our two systems of response to fear (emotional and rational) different? Identify at least two differences.  <i>Emotional responses are more instinctive as they are "rooted in evolution." Rational responses, by contrast, are delayed and deliberate and are "unique to humans." Emotional responses fail to consider long-term consequences, while rational responses include projection and forethought.</i></p> <p><b>(Q13)</b> What does the word "laypeople" mean? What words in the sentence point to its meaning?  <i>The phrase "the experts clash with" establishes a relationship of opposition, so we may infer that the term "laypeople," which means in this context ordinary citizens, contrasts with expert.</i></p>
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<p>But eventually, a more <u>mundane</u> explanation revealed itself: In the usual course of events, people did not examine their windshields that closely. The holes, pits and dings turned out to be a result of normal wear and tear, which few had noticed until it was drawn to their attention.</p> <p>The <u>antidote</u> to such fears, psychologists say, is straightforward information from trustworthy sources.</p> <p>"Trustworthiness has two elements," said Dr. Baruch Fischhoff, a psychologist in Carnegie Mellon's department of social and decision sciences. "One is honesty and the other is competence."</p> <p>Attempts by the authorities to use persuasion often fall flat, Dr. Fischhoff said, because "if people feel they have to peel away the agenda of the communicator in order to understand the content of the message, that's <u>debilitating</u>."</p> <p>"Give me the facts in a comprehensible way, and leave it to me to decide what's right for me," he said.</p> <p>Yet what psychologists can say with some certainty is that, if no further attacks occur in the near future, people's fears are likely to fade quickly -- even faster than the fearful themselves would predict.</p> <p>Studies suggest, Dr. Gilbert said, that "people underestimate their <u>resilience</u> and adaptiveness."</p> <p>"We have remarkable both psychological and physiological mechanisms to adapt to change," he said. "I guarantee you that in six months whatever New Yorkers are feeling will seem pretty normal to them, even if it is not exactly what they were feeling before."</p>	<p><b><u>mundane</u>:</b> routine; commonplace</p> <p><b><u>antidote</u>:</b> cure; remedy</p> <p><b><u>debilitating</u>:</b> weakening; incapacitating</p> <p><b><u>resilience</u>:</b> ability to readily recover</p>	<p><b>(Q18)</b> Review the definition of the word "mundane." Then cite one word from a previous sentence that contrasts with this definition and two words from within or near the sentence that are comparable to the word "mundane."  <i>The word "mysterious" appearing in the preceding paragraph opposes the meaning. Words such as "usual" and "normal" are comparable in meaning.</i></p> <p><b>(Q19)</b> What is the antidote to irrational widespread fears?  <i>According to psychologists, clear information from credible sources can curb the spread of unsubstantiated fears.</i></p> <p><b>(Q20)</b> What earlier metaphor does the word "antidote" extend?  <i>The disease metaphor.</i></p> <p><b>(Q21)</b> What two elements does trustworthiness consist of?  <i>Honesty and competence.</i></p> <p><b>(Q22)</b> Goode writes, "Attempts by the authorities to use persuasion often fall flat, Dr. Fischhoff said, because 'if people feel they have to peel away the agenda of the communicator in order to understand the content of the message, that's debilitating.'" Explain the two parts of the metaphor she employs.  <i>She compares the message to a piece of fruit and the agenda of the speaker to the fruit's peel. The metaphor helps support Firschoff's point because it highlights the level of frustration people experience when they cannot trust the authorities.</i></p> <p><b>(Q23)</b> Goode claims that the attempt to persuade fails because of the essential breakdown of which of the three rhetorical appeals?  <i>Ethos (the credibility of the speaker). If people question the motivation of the speaker and doubt his or her trustworthiness, the message will be compromised if not outright rejected as false.</i></p> <p><b>(Q24)</b> One reason why the lead is so effective is its use of what is called an elliptical construction. This compound sentence consists of two independent clauses; however, the second clause elides the verb to avoid needless repetition. This sentence pattern may look easy but it is actually quite sophisticated. Still, when you don't want to repeat the verb in the second or third clause, this pattern can be both helpful and rhythmically effective. Consider the following examples:</p>
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The mother and son each had a goal; hers, inspirational; his, adversarial.  
(Commas are often used to indicate elliptical construction; if the clause is short and clear without the comma, you may omit it.)  
For many of us the new math teacher was a redeemer; for others, a jailor.

Using Goode's lead as an example, compose at least one compound sentence following her pattern. Note the use of opposition and synonymic intensification.

TEMPLATE: The \_\_\_\_\_ became \_\_\_\_\_; the \_\_\_\_\_  
\_\_\_\_\_.

Examples:

The ignorant became sensible; the stupid wise.

The healthy became denigrated; the fit abhorred.

The superficial became poignant; the shallow profound.

*Answers will vary.*

**EXTENSION QUESTION**

Goode closes her article by quoting Dr. Gilbert: "We have remarkable both psychological and physiological mechanisms to adapt to change...I guarantee you that in six months whatever New Yorkers are feeling will seem pretty normal to them, even if it is not exactly what they were feeling before."

To what degree do you think Gilbert successfully predicts the future? In other words, is he correct in believing that "New Yorkers" and by extension, the rest of America, would soon feel "pretty normal"? Do you think we no longer live in a state of fear? Explain.

*Answers will vary*

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**Day 4: Pre-Reading Research**

One of the concepts central to *The Crucible* is that of the “witch hunt.” Some students may be familiar with this metaphor. This assignment is designed to help students “warm up” to *The Crucible* by helping them understand the reoccurrence of similar episodes in history. This assignment will also help create interest because it is student generated and should produce rich group discussions. If possible, arrange for computer lab time so that you may help direct student web searches.

See the handouts entitled “*The Crucible* Pre-reading Research” and “Witch Hunt Research: Group Analysis” for further explanation (**appendix**). This activity may take two days to complete.

**Day 5: Vocabulary Focus**

This assignment can be assigned prior to the reading of act one or after you commence reading the play. Vocabulary work will help support struggling readers and will help clarify important concepts for all. The vocabulary square activity has been adapted from James Burke’s *English Companion*.

See the handout entitled “Vocabulary Act One” (**appendix**) for the vocabulary list, example, and organizer. You may devote class time to this assignment or assign it as homework. You may wish to assign similar vocabulary activities for acts two through four.

**Days 6-8: Engaging the Text: Focus Group Project and Stage Directions**

Students often need a focus to direct their reading of a major work. This assignment helps provide students a focus and purpose for their reading as we work through the play as a class. Periodically, allow students to meet with their focus groups to work on their projects. The focus group presentation will provide a synthesizing assessment for the play as a whole. (Although this unit doesn’t designate days beyond act one in which students meet with their focus groups to discuss the project, feel free to interweave small group meeting time to track student progress. Days eighteen through twenty are devoted to the presentations of the Focus Group Project.) See handout entitled “*The Crucible* Focus Groups” (**appendix**) for a detailed description of this assignment.

**Text Focus: Title and Stage Directions**

Spend some time discussing the significance of the title of the play. Ask students to make predictions regarding the plot and conflicts of the play as suggested by the title. You may also ask students to engage in a quick write before this discussion in which they describe an experience from their own lives in which they suffered a severe test that challenged their understanding of themselves.

After the discussion of the significance of the title of the play, proceed to the stage directions describing the setting of act one. Create a PowerPoint in which you pair images that are represented by the stage directions and then ask students to draw symbolic associations with each. For example, by pairing an image of a bedroom with that of an open porch, students may draw the conclusion that a bedroom is private whereas a porch is public. This activity will help them to see the symbolic possibilities suggested by the stage directions describing the setting of act one. A detailed exploration of the pattern of symbolic development in each act is richly revealed by the setting descriptions. After students share their initial associations with the image pairs, break students into their focus groups to examine the stage directions for evidence of their focus area. After concluding the reading of act one, again allow students time to meet in their focus groups to trace the development of their themes in act one. See the handout entitled “In My Beginning is My End” (**appendix**) for a more detailed lesson and sample response.

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**Day 9: In-Progress Skill: Close Reading**

Periodically, take an excerpt of the text to lead students through a close-reading activity. The introduction of Reverend Hale beginning on page 1143 and the accompanying expository essay on pages 1146-1148 is particularly rich for a close reading. Use the table below to guide students through the selection.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>Mr. Hale is nearing forty, a tight-skinned, eager-eyed intellectual. This is a beloved errand for him; on being called here to <u>ascertain</u> witchcraft he felt the pride of the specialist whose unique knowledge has at last been publicly called for. Like almost all men of learning, he spent a good deal of his time pondering the invisible world, especially since he had himself encountered a witch in his parish not long before. That woman, however, turned into a mere pest under his searching <u>scrutiny</u>, and the child she had allegedly been afflicting recovered her normal behavior after Hale had given her his kindness and a few days of rest in his own house. However, that experience never raised a doubt in his mind as to the reality of the underworld or the existence of Lucifer’s many-faced lieutenants. And his belief is not to his discredit. Better minds than Hale’s were—and still are—convinced that there is a society of spirits beyond our <u>ken</u>. One cannot help noting that one of his lines has never yet raised a laugh in any audience that has seen this play; it is his assurance that “We cannot look to superstition in this. The Devil is precise.” Evidently we are not quite certain even now whether <u>diabolism</u> is holy and not to be <u>scoffed</u> at. And it is no accident that we should be so <u>bemused</u>.</p> <p>Like Reverend Hale and the others on this stage, we conceive the Devil as a necessary part of a respectable view of <u>cosmology</u>. Ours is a divided empire in which certain ideas and emotions and actions are of God, and their opposites are of Lucifer. It is as impossible for most men to conceive of a morality without sin as of an earth</p>	<p><b>ascertain:</b> to determine; discover</p> <p><b>scrutiny:</b> inspection; examination</p> <p><b>ken:</b> knowledge; understanding</p> <p><b>diabolism:</b> belief in devil worship</p> <p><b>scoffed:</b> mocked</p> <p><b>bemused:</b> perplexed; confused</p> <p><b>cosmology:</b> study of the structure of the universe</p>	<p><b>(Q1)</b> What is the significance of Miller’s description of Reverend Hale? What is he suggesting about his personality by describing him as “tight-skinned” and “eager-eyed”? <i>Miller suggests that Hale may be naïve by the compound adjective “tight-skinned.” (Do probe students on the significance of the adjective “tight” as opposed to “thin.”) Furthermore, “eager-eyed” suggests he does not possess the skepticism one would hope for in such a scholarly position.</i></p> <p><b>(Q2)</b> Locate two pieces of evidence in the first paragraph that reveal Hale’s pride. Miller states directly that Hale “felt the pride of the specialist.” Additionally, Miller’s portrayal of Hale’s mind as “convinced that there is a society of spirits beyond our ken” provides further evidence of Hale’s unqualified belief.</p> <p><b>(Q3)</b> What details suggest Miller’s favorable attitude toward Hale? <i>Miller seems to approve of Hale’s “scrutiny” for he did detect correctly that a charge of witchcraft was unsubstantiated. Furthermore, his characterization of Hale’s “kindness” toward the child who falsely accused the afflicting woman reflects Hale’s compassion, a trait sorely missing from most of the Salemites.</i></p> <p><b>(Q4)</b> What details reveal Miller’s critical attitude toward Hale? <i>Despite Hale’s discovery of a false allegation of witchcraft, he remains resolute in his belief in their existence: “However, that experience never raised a doubt in his mind about the reality of the underworld....”</i></p> <p><b>(Q5)</b> Where do we see Miller drawing parallels between the values and perspectives of the Massachusetts colonists and those of his contemporary society? <i>Miller compares Hale’s unwavering fidelity in the invisible world to people today who remain “convinced that there is a society of spirits beyond our ken.”</i></p> <p><b>(Q6)</b> What conclusion does Miller draw from his observation that audiences do not laugh at the line “We cannot look to superstition in this. The Devil is precise”? <i>Miller concludes that modern audiences remain ambivalent as to the claims of the power of the invisible world. While most discredit such forces, we are not wholly convinced of their nonexistence; therefore, our unease is reflected in the seriousness with which we interpret the line.</i></p> <p><b>(Q7)</b> Explain Miller’s claim that “[o]urs is a divided empire.” <i>We hold a dualistic worldview in which ideas, people, societies, events are either good (of God) or evil (of Lucifer).</i></p>

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<p>without “sky.” Since 1692 a great but superficial change has wiped out God’s beard and the Devil’s horns, but the world is still gripped between two <u>diametrically</u> opposed absolutes. The concept of unity, in which positive and negative are attributes of the same force, in which good and evil are relative, ever-changing, and always joined to the same <u>phenomenon</u>—such a concept is still reserved to the physical sciences and to the few who have grasped the history of ideas. When it is recalled that until the Christian era the underworld was never regarded as a hostile area, that all gods were useful and essentially friendly to man despite occasional lapses; when we see the steady and methodical <u>inculcation</u> into humanity of the idea of man’s worthlessness—until redeemed—the necessity of the Devil may become evident as a weapon, a weapon designed and used time and time again in every age to whip men into a surrender to a particular church or church-state.</p> <p>Our difficulty in believing the—for want of a better word— political inspiration of the Devil is due in great part to the fact that he is called up and damned not only by our social <u>antagonists</u> but by our own side, whatever it may be. The Catholic Church, through its <u>Inquisition</u>, is famous for cultivating Lucifer as the <u>arch-fiend</u>, but the Church’s enemies relied no less upon the Old Boy to keep the human mind <u>enthralled</u>. Luther was himself accused of alliance with Hell, and he in turn accused his enemies. To complicate matters further, he believed that he had had contact with the Devil and had argued theology with him. I am not surprised at this, for at my own university a professor of history—a <u>Lutheran</u>, by the way—used to assemble his graduate students, draw the shades, and commune in the classroom with <u>Erasmus</u>. He was never, to my knowledge, officially scoffed at for this, the reason being that the university officials, like most of us, are the children of a history which still</p>	<p><u>diametrically</u>: completely; totally</p> <p><u>phenomenon</u>: observed occurrence</p> <p><u>inculcation</u>: drilling; indoctrination</p> <p><u>antagonists</u>: adversaries; rivals</p> <p><u>Inquisition</u>: Catholic Church’s systematic program to root out heresy from the 12<sup>th</sup> to 14<sup>th</sup> centuries</p> <p><u>arch-fiend</u>: chief demon or devil</p> <p><u>enthralled</u>: captivated; charmed</p> <p><u>Lutheran</u>: a member of the Lutheran Church, a Christian Protestant denomination</p> <p><u>Erasmus</u>: Dutch humanist</p>	<p><b>(Q8)</b> Miller employs an analogy to illustrate his view of contemporary morality. Explain the analogy. <i>Miller compares the relationship between morality and sin to that of the earth and the sky; we cannot conceive of one without the other.</i></p> <p><b>(Q9)</b> How has this idea of a divided empire changed since 1692? <i>While our conceptions of God and the devil have changed since the American colonial period, we still conceive of the world as being governed by the opposing forces of good and evil.</i></p> <p><b>(Q10)</b> What is Miller’s attitude toward those who hold this divided worldview? Provide evidence for your answer. <i>While Miller acknowledges the prevalence of this worldview, he is critical of it. Those who are educated in the fields of science and history are less likely to hold such beliefs because they understand the lack of physical evidence for such claims, and they recognize that such beliefs are not timeless but are the result of the “steady and methodical inculcation into humanity.” Miller’s comparison of these beliefs to a “weapon designed and used time and time again in every age to whip men into a surrender” reveals his attitude of stark condemnation.</i></p> <p><b>(Q11)</b> Explain what Miller means by the “political inspiration of the Devil.” <i>Miller suggests that those in power (both those with whom we agree and those who oppose our position) use the idea of the devil to manipulate and control others.</i></p> <p><b>(Q12)</b> What is the significance of Miller’s allusion to the Inquisition? <i>This allusion exemplifies Miller’s point regarding the political use of the idea of the devil.</i></p> <p><b>(Q13)</b> Examine the etymology of the word “enthralled” and then discuss the significance of this word choice. How does it support Miller’s claim in this paragraph? <i>The word is derived from the Old Norse word thraell, which means slave. The suggestion of mental slavery is conveyed etymologically which supports Miller’s position that the idea of the devil carries with it the power to hold our capacity for reason captive.</i></p> <p><b>(Q14)</b> What does the anecdote about the Lutheran history professor illustrate regarding the relationship between universities and history?</p>
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sucks at the Devil’s teats. At this writing, only England has held back before the temptations of contemporary diabolism. In the countries of the Communist ideology, all resistance of any import is linked to the totally malign capitalist succubi, and in America any man who is not reactionary in his views is open to the charge of alliance with the Red hell. Political opposition, thereby, is given an inhumane overlay which then justifies the abrogation of all normally applied customs of civilized intercourse. 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 congerie of plots and counterplots, and the main role of government changes from that of the arbiter to that of the scourge of God.

The results of this process are no different now from what they ever were, except sometimes in the degree of cruelty inflicted, and not always even in that department. Normally the actions and deeds of a man were all that society felt comfortable in judging. The secret intent of an action was left to the ministers, priests, and rabbis to deal with. When diabolism rises, however, actions are the least important manifests of the true nature of a man. The Devil, as Reverend Hale said, is a wily one, and, until an hour before he fell, even God thought him beautiful in Heaven.

The analogy, however, seems to falter when one considers that, while there were no witches then, there are Communists and capitalists now, and in each camp there is certain proof that spies of each side are at work undermining the other. But this is a snobbish objection and not at all warranted by the facts. I have no doubt that people *were* communing with, and even worshiping, the Devil in Salem, and if the whole truth could be known in this case, as it is in others, we should discover a regular and conventionalized propitiation of the dark spirit. One certain evidence of this is the confession of Tituba, the slave of Reverend Parris, and another is the

**malign**: destructive  
**succubi**: female demon  
**reactionary**: intolerant

**abrogation**: repeal;  
retraction  
**malevolence**: ill will  
**congerie**: heap; muddle  
**arbiter**: intermediary;  
peacemaker  
**scourge**: tormentor

**rabbis**: Jewish religious  
leaders  
**manifests**: displays  
**wily**: crafty; cunning

**falter**: weaken

**warranted**: justified

**conventionalized**: having  
conformed to accepted  
standards  
**propitiation**:  
pacification;  
appeasement

*Universities, despite being the seats of knowledge, remain tolerant of superstition.*  
**(Q15)** Miller employs rather graphic imagery to convey his attitude toward university officials—and by extension, “most of us.” To what does he compare these officials and why?

*Miller compares the officials to children still not yet weaned from their mother, here represented by the devil. This comparison reveals Miller’s view that we remain naïve, duped, and dependent on an ideology that is savage in its primitivism.*

**(Q16)** How does Miller’s characterization of the relationship between Communists and capitalists substantiate his earlier claim regarding a divided empire?  
*Defenders of each economic ideology use the language of diabolism to characterize their perceived enemies. The capitalists portray the Communists as denizens of a “Red hell” while the Communists portray capitalism as a pernicious “succubi.” Such loaded language intends to obscure reason by evoking fear and suspicion.*

**(Q17)** Note Miller’s pattern of religious diction. Cite at least three examples of words associated with religion and then explain the purpose of this pattern.  
*Miller uses words such as “Devil,” “Lucifer,” “Old Boy,” “Hell,” “diabolism,” “succubi,” and “God” to illustrate how such language has seeped into political discourse. This language, he implies, works to cloud our judgment by silencing dissent.*

**(Q18)** How has judgment changed in a period of “diabolism,” according to Miller?  
*People no longer look to judge people’s observable “actions and deeds,” but rather focus on “secret intent[s]” that are not observable or substantial.*

**(Q19)** What is the limit to Miller’s analogy comparing the Salem witch hunt to contemporary disputes between capitalists and Communists?  
*There were no witches in Salem but there are spies at present that seek to undermine the opposition.*

**(Q20)** Miller cites the confession of Tituba and the children’s alleged sorcery as evidence of what claim?  
*Miller asserts that it is quite likely that some in Salem were, in fact, “communing with...the Devil.” Although there is no factual basis for this claim, Miller believes that such a belief was common and conventional.*

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<p>behavior of the children who were known to have indulged in sorceries with her.</p> <p>There are accounts of similar <u>klatches</u> in Europe, where the daughters of the towns would assemble at night and, sometimes with <u>fetishes</u>, sometimes with a selected young man, give themselves to love, with some bastardly results. The Church, sharp-eyed as it must be when gods long dead are brought to life, condemned these orgies as witchcraft and interpreted them rightly as a <u>resurgence</u> of the <u>Dionysiac</u> forces it had crushed long before. Sex, sin, and the Devil were early linked, and so they continued to be in Salem, and are today. From all accounts there are no more <u>puritanical mores</u> in the world than those enforced by the Communists in Russia, where women’s fashions, for instance, are as <u>prudent</u> and all-covering as any American Baptist would desire. The divorce laws lay a tremendous responsibility on the father for the care of his children. Even the <u>laxity</u> of divorce regulations in the early years of the revolution was undoubtedly a revulsion from the nineteenth-century Victorian immobility of marriage and the consequent <u>hypocrisy</u> that developed from it. If for no other reasons, a state so powerful, so jealous of the uniformity of its citizens, cannot long tolerate the <u>atomization</u> of the family. And yet, in American eyes at least, there remains the conviction that the Russian attitude toward women is <u>lascivious</u>. It is the Devil working again, just as he is working within the <u>Slav</u> who is shocked at the very idea of a woman’s disrobing herself in a <u>burlesque</u> show. Our opposites are always robed in sexual sin, and it is from this unconscious conviction that demonology gains both its attractive sensuality and its capacity to infuriate and frighten.</p> <p>Coming into Salem now, Reverend Hale conceives of himself much as a young doctor on his first call. His painfully acquired <u>armory</u> of</p>	<p><b><u>klatches</u></b>: gatherings</p> <p><b><u>fetishes</u></b>: magical objects</p> <p><b><u>resurgence</u></b>: revival</p> <p><b><u>Dionysiac</u></b>: recklessly uninhibited</p> <p><b><u>puritanical</u></b>: strict; austere</p> <p><b><u>mores</u></b>: moral customs</p> <p><b><u>prudent</u></b>: judicious; discreet</p> <p><b><u>laxity</u></b>: leniency</p> <p><b><u>hypocrisy</u></b>: insincerity; duplicitous</p> <p><b><u>atomization</u></b>: fracturing; fragmentation</p> <p><b><u>lascivious</u></b>: lewd; lustful</p> <p><b><u>Slav</u></b>: Slavic; one of a group of peoples of eastern, southeastern, or central Europe, including Russians</p> <p><b><u>burlesque</u></b>: provocative stage show often including a striptease</p> <p><b><u>armory</u></b>: arsenal</p>	<p><b>(Q21)</b> What point does Miller’s example of the “klatches in Europe” illustrate? How does it relate to the children’s alleged sorceries with Tituba in Salem? <i>Miller contends that there are many accounts of moral subversion throughout Europe wherein young women in particular would gather in secret to indulge in sensual and sexual licentiousness, actions clearly condemned by their societies. Likewise, the children in Salem, who were allowed no opportunity for freedom of expression and were taught that sexual desire was sinful, sought an outlet for their repressed desires.</i></p> <p><b>(Q22)</b> Miller characterizes the Church as “sharp-eyed.” What figurative device is he employing and for what purpose? <i>Miller personifies the Church as having “sharp” eyes to suggest its vigilance in overseeing the actions of all its members. The expression connotes an ever-present scrutiny and surveillance.</i></p> <p><b>(Q23)</b> How is Communist Russia similar to Colonial Salem according to Miller? <i>Miller claims that Communist Russia is just as repressive as Colonial New England.</i></p> <p><b>(Q24)</b> Despite the apparent prudery of Russian fashion for women, Miller asserts that Americans nevertheless believe “that the Russian attitude toward women is lascivious.” How is this characterization of the American attitude toward Russians a further illustration of Miller’s overall claim in this extended expository interlude? <i>Miller’s claim throughout this exposition has been that most fall victim to a polarizing dualistic worldview in which we align our position with goodness and we malign our opposition and demonize their values and beliefs. Assuming the Russian attitude toward women to be lascivious is yet another example of this tendency toward maligning our enemy. Miller further complicates this view, however, by adding sexuality to this tendency; he claims, “Our opposites are always robed in sexual sin[;]...demonology gains both its attractive sensuality and its capacity to infuriate and frighten.”</i></p> <p><b>(Q25)</b> To what other occupation does Miller compare Reverend Hale? Why? <i>Miller compares Hale to a doctor on his first call. This comparison underscores both Hale’s eagerness and his inexperience.</i></p>
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symptoms, catchwords, and diagnostic procedures is now to be put to use at last. The road from Beverly is unusually busy this morning, and he has passed a hundred rumors that make him smile at the ignorance of the yeomanry in this most precise science. He feels himself allied with the best minds of Europe—kings, philosophers, scientists, and ecclesiasts of all churches. His goal is light, goodness and its preservation, and he knows the exaltation of the blessed whose intelligence, sharpened by minute examinations of enormous tracts, is finally called upon to face what may be a bloody fight with the Fiend himself.

yeomanry: members of the landholding class; farmers  
ecclesiasts: members of the clergy

**(Q26)** Where in this paragraph does Miller again reveal Hale’s pride? Why does Miller develop this attribute of Hale in this part of the play? What later action may this quality foreshadow?  
*Despite Hale’s relative inexperience, he nevertheless savors his apparent superiority. Hale looks down on the simple farmers of Salem in their “ignorance” and takes great pleasure in associating himself with the “best minds of Europe.” This arrogance of intellect may lead Hale to a false conclusion. He lacks both the tools of experience and humility that might make him more hesitant and skeptical of supernatural allegations.*

**(Q27)** How does Miller characterize Hale’s perception of his calling? Again, note the pattern of exalted language that Miller uses to characterize Hale’s self-perception. Hale perceives himself as a crusader who is now ready to face even the devil himself in order to preserve righteousness. Miller’s use of words such as “light,” “goodness,” “exaltation,” and “blessed” contribute to the characterization of Hale as a religious crusader.

**Day 10: Act One Review: Reading Check and Character Mapping**

After students have completed reading act one, review the act with a discussion of the review questions below:

1. Conflict is defined as a struggle between two forces. There are two major categories of conflict: internal and external. An internal conflict describes the experience of being at war with the self where two (or more) sides are opposed. External conflicts include the following subcategories: individual against society, individual against individual, individual against God or nature.

Provide and explain a kind of conflict revealed in act one. Provide a specific example that illustrates this particular kind of conflict.

*Students should be able to cite several conflicts including but not limited to the following:*

External: Individual against individual: Abby versus Proctor, Abby versus the girls—especially Mary and Betty, the Putnams versus the Nurses, Proctor versus Parris, Proctor versus Putnam, the girls versus Parris, Tituba versus Parris; Individual against society: Parris versus the community, Proctor versus puritanism

Internal: Proctor (his own sense of morality and his guilt), Abigail (her need for acceptance and her need for power), Mary (her need for acceptance and her morality)

2. In the crisis moment at the end of act one, Abigail confesses to witchcraft. She declares, “I want to open myself!...I want the light of God, I want the sweet love of Jesus! I danced for the Devil; I saw him; I wrote in his book; I go back to Jesus; I kiss His hand. I saw Sarah Good with the Devil! I saw Goody Osburn with the Devil! I saw Bridget Bishop with the Devil!” (1156).

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Explain her motivation. Identify at least two reasons why she “confesses.” One reason should be explicit, one should be implicit.

Explicit Reason:

*She claims that she wants to be released from the grasp of “the Devil” and be washed in the “light of God.” She believes that this false confession will free her from the punishment for dancing and conjuring in the forest.*

Implicit Reason:

*While not stated directly, Abigail also seeks power and prestige. She just witnessed how Tituba, a slave with virtually no power, was transformed into an instrument “chosen to help...cleanse...[the] village” (1156). Abigail too has been belittled by the Salem community and suspected by her uncle. Like Tituba, she wishes to enjoy a reversal in fortune through which she may exercise the power she so desperately craves.*

3. Describe one action in act one that you believe will have serious implications later in the play. Briefly describe the action and then make a prediction: what are the ramifications (implications, consequences, effects) of this action for the characters involved and for other characters of the village at large?

*Answers will vary.*

Character Mapping: A final helpful activity to complete before progressing to act two is character mapping. Divide students into small groups (two to three) and assign each group a different character. Have the students complete the character map and then share their illustrations and analyses with the rest of the class who will record key details about each character. This map will help students as they proceed through the play to help clarify the complex relationships among the characters and to highlight significant changes that selected characters will undergo. See the handout entitled “Act One Character Map” (**appendix**) for a graphic organizer for student use.

#### **Day 11: Inferring Subtext**

Have students read pages 1161 through 1164. This scene between John and Elizabeth is rich for mining subtext. Review with students the meaning of subtext and then have them re-read the section in small groups and complete the subtext chart to explore the rich range of meanings and drives that shape the dialogue between John and Elizabeth. See the handout entitled “Act Two Subtext” (**appendix**) for a graphic organizer for student use.

After the analysis of the subtext of this scene, move students into groups of four to perform sections of the scene. Two students will read and perform the lines in Miller’s text while the other two will give voice to what the characters are feeling and what they really mean by the lines. Have each group end their section in a tableau that conveys the emotional relationship between John and Elizabeth at this moment in the play.

#### **Day 12: Tracking Rising Action**

After reading act two, have students explore Miller’s development of rising action by tracing the accusations of witchcraft made against Elizabeth Proctor, Rebecca Nurse, and Martha Corey. See the handout entitled “Accusations Act Two” (**appendix**) for a more detailed description of this assignment, a teacher model, and graphic organizers for student use.

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**Day 13: Reading Check for Act Two**

Use the questions below for a review activity to check comprehension and analysis of some of the content in act two.

1. Elizabeth responds to John's outrage by saying "The magistrate sits in your heart that judges you."
  - a. What does she mean?  
*Although John accuses Elizabeth of failing to forgive him, it is John who is judging himself because he is unable to forgive himself.*
  - b. What figurative device does Miller use in this statement?  
*Miller personifies the conscience as a merciless judge who presides over the metaphorical courtroom of the heart.*
  - c. What other "judges" are now operating in Salem? Provide at least two examples of people judging one another (not including John and Elizabeth). Why are they delivering these judgments? Explore possible motivations.  
*The girls, Reverend Hale, the Putnams, Mr. Walcutt, in addition to the formal judges of Hathorne and Danforth. Most are seeking power and revenge in their judgments. Hale and the formal judges have more complex motivations—they seek to maintain the respect they enjoy by their positions of power, but at this point in the play, they also seem to be seeking truth and justice, however compromised their means may be.*
2. Reverend Hale questions the Proctors about their faith. John explains his contempt for Parris as justification for not attending church services. Explain John's view of Parris as reflected in the line: "the man dreams cathedrals, not clapboard meeting houses."  
*Proctor is critical of Parris's puritan faith. He believes that Parris does not value the humble, plain lifestyle that is symbolized by a meager yet functional wooden church or "meeting house," but instead has a taste for the indulgences of the Anglican and Catholic churches as symbolized by the cathedral.*  
Provide one piece of evidence from either act one or two that provides support for John's criticism of Parris.  
*Parris's repeated concern for his wages and his allotment of wood is evidence of his materialism.*  
*Proctor's account of Parris's preaching "golden candlesticks" is further evidence of Parris's pleasure in material goods (1170).*
3. At the end of the act, John Proctor says, "It is a providence, and no great change; we are only what we always were, but naked now."
  - a. What does John mean?  
*John implies that people have always had selfish and destructive tendencies, but they kept them hidden. He claims that these trials have exposed people's motivations.*
  - b. What figurative device does Miller use in this statement?  
*Miller uses the metaphor of clothing to represent deception and nudity to represent revelation or exposure.*
  - c. Provide an example from either act one or act two that provides support for John's contention that people are becoming "naked now."  
*Answers will vary.*

**Day 14: Analyzing Setting**

Begin with a close reading of the stage directions describing the setting for act three. Instruct students to read and annotate the stage directions paying particular attention to Miller's use of setting to convey atmosphere, characterization, and theme. Discuss the student annotations as a whole group. Then instruct students to analyze two details from the setting that strike them as particularly symbolic. Then have students break into pairs to review the setting descriptions of acts one and two noting similarities and differences with the description of act three. Finally, have each student write a paragraph that states and supports a claim regarding Miller's thematic purpose for the settings so far in the play. See the handout entitled "Analyzing Setting" (**appendix**) for a more detailed guide to this lesson.

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**Day 15: Analyzing Crisis**

After reading act three, have students focus on the two crisis moments in the act: the turning points for John and Mary. Divide the class into groups, those focusing on the relationship between John and Elizabeth and those focusing on Mary and Abigail. After allowing for small group time, return to whole group to share student discoveries and claims. See the handout entitled “Analyzing Crisis” (**appendix**) for a graphic organizer for student use.

Have students read act four for homework.

**Day 16: Close Reading of Key Speeches**

After reviewing some of the plot developments of act four, spend time analyzing the speeches below. Use the table below to guide students through the analysis.

Texts Under Discussion	Vocabulary	Text Dependent Questions
<p>SPEECH ONE: (Text page 1222)</p> <p>DANFORTH: Now hear me, and <u>beguile</u> yourselves no more. I will not receive a single plea for pardon or postponement. Them that will not confess will hang. Twelve are already executed; the names of these seven are given out, and the village expects to see them die this morning. Postponement now speaks a <u>floundering</u> on my part; reprieve or pardon must cast doubt upon the guilt of them that died till now. While I speak God’s law, I will not crack its voice with whimpering. If retaliation is your fear, know this—I should hang ten thousand that dared to rise against the law, and an ocean of salt tears could not melt the <u>resolution</u> of the <u>statutes</u>. Now draw yourselves up like men and help me,</p>	<p><b>beguile:</b> charm; captivate</p> <p><b>floundering:</b> struggling; stumbling</p> <p><b>resolution:</b> firmness</p> <p><b>statutes:</b> laws</p>	<p><b>(Q1)</b> How does Miller’s word choice of “beguile” convey Danforth’s attitude toward Hale and Parris who are both in support of postponement?  <i>The word “beguile” reveals that Danforth is not only not convinced of their position, but he dismisses the legitimacy of their claim and characterizes their mindset as delusional, as if they have been somehow duped by some mysterious influence. This position is ironic for it is Danforth whose position has no legitimacy.</i></p> <p><b>(Q2)</b> How would you characterize Danforth’s attitude toward those charged and convicted of witchcraft?  <i>He is merciless.</i></p> <p><b>(Q3)</b> What—in addition to his carrying out the law—motivates him to continue the court’s plan to execute the convicted this morning?  <i>Danforth is concerned with how he will be perceived by the public. He doesn’t want to appear to be unsure.</i></p> <p><b>(Q4)</b> How does Danforth perceive his role as judge? How is this perception ironic?  <i>Danforth believes he is speaking “God’s law,” that he is an instrument for God’s justice. Danforth also believes that the girls are an instrument of God who seek to cleanse this village of iniquity; however, we know the girls are lying.</i></p> <p><b>(Q5)</b> What literary device does Miller use to convey the resolution of Danforth’s position? How does this technique further characterize Danforth’s mercilessness?</p>

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<p>as you are bound by Heaven to do. Have you spoken with them all, Mr. Hale?</p> <p>SPEECH TWO: (Text pages 1224-1225)</p> <p>HALE, <i>continuing to Elizabeth</i>: Let you not mistake your duty as I mistook my own. I came into this village like a bridegroom to his beloved, bearing gifts of high religion; the very crowns of holy law I brought, and what I touched with my bright confidence, it died; and where I turned the eye of my great faith, blood flowed up. Beware, Goody Proctor - <u>cleave</u> to no faith when faith brings blood. It is mistaken law that leads you to sacrifice. Life, woman, life is God's most precious gift; no principle, however glorious, may justify the taking of it. I beg you, woman, <u>prevail</u> upon your husband to confess. Let him give his lie. <u>Quail</u> not before God's judgment in this, for it may well be God damns a liar less than he that throws his life away for pride. Will you plead with him? I cannot think he will listen to another.</p>	<p><b>cleave</b>: cling</p> <p><b>prevail</b>: press; overcome</p> <p><b>Quail</b>: tremble; cringe</p>	<p><i>Miller uses hyperbole ("I should hang ten thousand that dared to rise against the law, and an ocean of salt tears could not melt the resolution of the statutes.") Danforth is so committed to his position as judge that he is blind to the obvious corruption. He values the law more than humanity or mercy.</i></p> <p><b>(Q6)</b> What are the statutes compared to if "an ocean of salt tears could not melt them"?</p> <p><i>An unyielding rock (or some other impermeable material).</i></p> <p><b>(Q7)</b> To what does Danforth appeal when invoking Parris and Hale to support his position?</p> <p><i>Again, we see Danforth invoking God and "Heaven" in his appeal to Parris and Hale to abandon their positions.</i></p> <p><b>(Q1)</b> What is Hale's purpose in delivering this speech to Elizabeth?</p> <p><i>Hale seeks to persuade Elizabeth to counsel her husband to save his life by falsely confessing to witchcraft.</i></p> <p><b>(Q2)</b> How does Hale characterize his own role in the witchcraft trials? How has Hale changed since the beginning of the play?</p> <p><i>Hale recognizes that he contributed to the trials because he was blinded by his own eagerness and "confidence." He now realizes that this feeling of self-importance prevented him from seeing clearly and thinking rationally. Moreover, he recognizes and expresses remorse for the pain, suffering, and death that he has caused.</i></p> <p><b>(Q3)</b> Miller's language here is particularly rich with image and figure. What images especially convey the depth of Hale's remorse? Miller characterizes Hale's confidence as "bright" yet deadly, for what he touched with that confidence, "it died." Additionally, Miller uses irony to characterize Hale's faith by calling it "great" even though "blood flowed up" under its gaze.</p> <p><b>(Q4)</b> Summarize Hale's argument(s).</p> <p><i>Hale's first move is to discredit the value of duty. In effect he argues that duty should not compel you to behave, for it can be mistaken. Hale mistook his duty as an expert in the invisible world and as a result, innocent people have been executed; therefore, do not believe that you have an obligation to carry out your duty. His second move is an argument for the principle of life. He argues that faith should not</i></p>
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<p>SPEECH THREE: (Text pages 1231-1232)</p> <p>PROCTOR: No, no. I have signed it. You have seen me. It is done! You have no need for this.</p> <p>PARRIS: Proctor, the village must have proof that—</p> <p>PROCTOR: Damn the village! I confess to God, and God has seen my name on this! It is enough!</p> <p>DANFORTH: No, sir, it is—</p> <p>PROCTOR: You came to save my soul, did you not? Here! I have confessed myself; it is enough!</p> <p>DANFORTH: You have not con—</p> <p>PROCTOR: I have confessed myself! Is there no good <u>penitence</u> but it be public? God does not need my name nailed upon the church! God sees my name; God knows how black my sins are! It is enough!</p> <p>DANFORTH: Mr. Proctor—</p> <p>PROCTOR: You will not use me! I am no Sarah Good or Tituba. I am John Proctor! You will not use me! It is no part of salvation that you should use me!</p>	<p><b>penitence:</b> contrition; repentance</p>	<p><i>justify an action if that action threatens life. Furthermore, he claims that God values the principle of life more than anything else; therefore, do not fear God’s judgment. Finally, Hale claims that even though bearing false witness may be a sin, so is pride. Therefore, if your compulsion to uphold the truth is motivated by pride, then a lie is more honorable.</i></p> <p><b>(Q5)</b> Evaluate the strength of Hale’s argument. <i>Answers will vary.</i></p> <p><b>(Q6)</b> What do you think is Miller’s attitude towards Hale’s argument? <i>While Elizabeth responds to Hale with the retort, “I think that be the devil’s argument,” Miller’s view is more complex. Clearly the principle of life should be upheld as a virtue, but so many people in the play have put the value of their own lives above the truth, and as a result, many other people have been swept into the vortex of the trials. Sarah Good and Tituba initially confessed to save their lives just as Abigail “confessed” to escape blame for her behavior in the forest. Such actions that are clearly self-serving cannot be the model of honor.</i></p> <p><b>(Q1)</b> What is the symbolic significance of the signature? <i>The obvious significance is that the signature provides evidence for the statement made in the confession. By signing his name to the confession, Proctor is admitting his allegiance with the devil. Additionally, however, the signature ironically recalls the earlier allegations of signing one’s name in the devil’s book. Here, by extension, Danforth represents the evil spirit in Salem, not the devil.</i></p> <p><b>(Q2)</b> What is ironic about Parris’s claim that “the village must have proof”? <i>The question of proof is one that pervades the play. The only proof that has been admitted to the court is that of spectral evidence given by the girls. And yet, the village needs “proof” of Proctor’s confession when there was no need of proof of his guilt.</i></p> <p><b>(Q3)</b> Why does Proctor object to the publication of his confession? <i>He feels that he has admitted his guilt to the auditors present and that God knows his sins, so a publication of his confession is needless. However, perhaps his true motivation is to maintain some scrap of respect for his name and his family in the village.</i></p>
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DANFORTH: I do not wish to—

PROCTOR: I have three children—how may I teach them to walk like men in the world, and I sold my friends?

DANFORTH: You have not sold your friends—

PROCTOR: Beguile me not! I blacken all of them when this is nailed to the church the very day they hang for silence!

DANFORTH: Mr. Proctor, I must have good and legal proof that you—

PROCTOR: You are the high court, your word is good enough! Tell them I confessed myself; say Proctor broke his knees and wept like a woman; say what you will, but my name cannot—

DANFORTH, *with suspicion*: It is the same, is it not? If I report it or you sign to it?

PROCTOR – *he knows it is insane*: No, it is not the same! What others say and what I sign to is not the same!

DANFORTH: Why? Do you mean to deny this confession when you are free?

PROCTOR: I mean to deny nothing!

DANFORTH: Then explain to me, Mr. Proctor, why you will not let—

PROCTOR, *with a cry of his whole soul*: Because it is my name! Because I cannot have another in my life! Because I lie and sign myself to lies! Because I am not worth the dust on the feet of them that hang! How may I live without my name? I have given

**(Q4)** Although Danforth may believe the sins Proctor speaks of are those of witchcraft, what other “sins” has Proctor committed that he believes are “black”?

*Proctor’s adultery, his hypocrisy, his cowardice and delay in coming to the court to halt the proceedings are among the sins for which he feels guilt.*

**(Q5)** Why does Proctor invoke his children?

*He is beginning to articulate his concern not just for his own life but for the lives of his children. This invocation suggests a maturation of Proctor’s values.*

**(Q6)** Notice again Miller’s use of the word “beguile.” Why does Proctor use this word? How does it reveal his attitude toward Danforth and his own confession?

*Proctor realizes that his confession is ignoble and will harm others. He sees Danforth as manipulative and self-serving.*

**(Q7)** What is ironic about Danforth’s demand for “good and legal proof”?

*Again, it is almost laughable that Danforth has such a high standard for proof when it comes to ensuring his own righteousness, but when it comes to the proof of the guilt of those falsely accused, his standard was mere hearsay.*

**(Q8)** Why, ultimately, is Proctor unwilling to have his confession made public?

*Proctor cannot allow his name to be aligned with the false proceedings of this perverted court nor can he burden his family with such an alliance.*

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you my soul; leave me my name!

DANFORTH, *pointing at the confession in Proctor's hand*: Is that document a lie? If it is a lie I will not accept it! What say you? I will not deal in lies, Mister! *Proctor is motionless*. You will give me your honest confession in my hand, or I cannot keep you from the rope. *Proctor does not reply*. Which way do you go, Mister? *His breast heaving, his eyes staring, Proctor tears the paper and crumples it, and he is weeping in fury, but erect*.

DANFORTH: Marshall!

PARRIS, *hysterically as though the tearing paper were his life*:

Proctor, Proctor!

HALE: Man, you will hang! You cannot!

PROCTOR, *his eyes full of tears*: I can. And there's your first marvel that I can. You have made your magic now for now I do think I see some shred of goodness in John Proctor. Not enough to weave a banner with but white enough to keep it from such dogs. *Elizabeth in a burst of terror rushes to him and weeps against his hand*. Give them no tear! Tears pleasure them! Show honor now, show a stony heart and sink them with it! *He has lifted her, and kisses her now with great passion*.

**(Q9)** What is the significance of Proctor's reason: "Because it is my name"? What does his name signify?

*Proctor now realizes that his integrity is more important than his life. His name represents not just his identity but the values he holds dear. And even though he compromised those values by having an affair with Abigail, he now has the strength to recognize that he is still a good man, a man strong enough to die for his beliefs.*

**(Q10)** What is the significance of the stage directions that describe Proctor's response to Danforth's question?

*Although Proctor seems out of control in this moment of crisis, he nevertheless stands "erect" signifying his strength of character and self-acceptance as he tears the false confession thus determining his imminent death.*

**(Q11)** To what does Miller compare Proctor's "goodness"? Why is such a comparison appropriate?

*Miller uses a metaphor to compare Proctor's goodness to a "shred" of fabric. Proctor acknowledges that his goodness is not large enough to "weave a banner" but it is nevertheless "white." Miller earlier described Proctor's actions as "blacken[ing]" the innocent who refuse to lie to save themselves. Now Proctor recognizes his rehabilitation by using the word "white."*

**(Q12)** The last action between Proctor and Elizabeth is an impassioned kiss. Why does Miller conclude their interactions with this kiss? What does it symbolize?

*The kiss symbolizes the restoration of their marriage and their mutual love and respect for one another. It recalls the kiss earlier in act two where Elizabeth merely "receiv[ed]" John's overture but didn't return it. This action is a fitting and emotional symbol that signifies the growth each character has undergone and the mutual forgiveness each bestows on the other.*

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**Day 17: Examination of Tragedy**

Review the description of tragedy found on Dr. Lisa Schnell's website: <http://www.uvm.edu/~lschnell/eng121/tragedy.html>.

After discussing the key elements of tragedy, have students explore the qualities that establish *The Crucible* as a tragedy. Break students into small groups within which they will build a case for one of the following characters to be considered the tragic hero: John Proctor, John Hale, Giles Corey, or Elizabeth Proctor. After groups complete their investigation, foster a whole group discussion or debate in which the groups reveal their evidence for their tragic heroes. See the handout entitled "Tragic Hero" (**appendix**) for a graphic organizer for student use.

**Day 18: Film Comparison**

Compare the final scene of Thomas Hytner's 1996 film version of *The Crucible* with Miller's original text. Instruct students to note in particular the changes in staging, setting, and conclusion. Explore the possible reasons for these changes. Have students discuss the advantages and disadvantages of the options provided a film director to those available to a playwright and theatre director. Which version is more effective? Which version best reflects the themes and purposes of Miller's original play? These questions may direct discussion or may be adapted for essay prompts.

**Days 19-21: Focus Group Project Planning and Presentations**

Allow students class time (preferably in a computer lab) to work on planning their group presentations. Have students use the "Focus Group Organizer" (**appendix**) to plan their content and then meet together to create the Prezi or PowerPoint. On the presentation days, instruct the class to take notes on each of the presentations.

Exit Ticket: Which group's presentation was the most effective in demonstrating their claim? Why?

**Day 22: Socratic Seminar**

As a final extension of the world of the play, have students examine McCarthy's "Enemies Within" Wheeling, West Virginia speech (<http://historymatters.gmu.edu/d/6456/>), Lillian Hellman's letter to HUAC (<http://historymatters.gmu.edu/d/6454>) and Margaret Chase Smith's "Declaration of Conscience" speech (<http://historymatters.gmu.edu/d/6459>) to explore connections between the McCarthy hearings and the Salem Witch Trials. Seminar questions may include:

1. Which characters in the play best represent the views of McCarthy, Hellman, and Chase? Justify your answer with evidence from both the play and the historical documents.
2. What are the advantages and disadvantages of using a parallel historical episode (the Salem witch Trials of 1692) to comment on the activities in the present moment? Support your position with evidence from multiple sources.
3. In act one Miller writes, "The balance has yet to be struck between order and freedom." Defend, challenge, or qualify Miller's claim using evidence from the play as well as the historical documents. Feel free to use additional sources as well.

The Teaching Channel website has helpful videos and scoring guides for teacher use regarding Socratic seminars and their utility in helping students master the Common Core Standards: <https://www.teachingchannel.org/videos/bring-socratic-seminars-to-the-classroom>.

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**Instructional Resources**

*Literature: The American Experience*, Prentice Hall 2010  
 Joe Scorsone and Alice Drueding's *Fear*: <http://cargocollective.com/sdposters#Fear>  
 Edvard Munch's *Evening on Karl Johan Street*: <http://www.wikipaintings.org/en/edvard-munch/evening-on-karl-johan-street-1892>  
 Michelangelo's *The Torment of Saint Anthony*: [http://commons.wikimedia.org/wiki/File:The\\_Torment\\_of\\_Saint\\_Anthony\\_\(Michelangelo\).jpg](http://commons.wikimedia.org/wiki/File:The_Torment_of_Saint_Anthony_(Michelangelo).jpg)  
 "Rational and Irrational Fears Combine in Terrorism's Wake" by Erica Goode, *The New York Times*, October 2, 2001  
 Description of tragedy found on Dr. Lisa Schnell's website: <http://www.uvm.edu/~lschnell/eng121/tragedy.html>  
 McCarthy's "Enemies Within" Wheeling, West Virginia speech (<http://historymatters.gmu.edu/d/6456/>)  
 Lillian Hellman's letter to HUAC (<http://historymatters.gmu.edu/d/6454>)  
 Margaret Chase Smith's "Declaration of Conscience" speech (<http://historymatters.gmu.edu/d/6459>)  
 Socratic Seminar <https://www.teachingchannel.org/videos/bring-socratic-seminars-to-the-classroom>

**Integration of Knowledge and Ideas (Strategies for Diverse Learners)**

*The Crucible* 1996 film: using film clips to dramatize selected scenes  
 The Salem Witch Museum website: <http://www.salemwitchmuseum.com/>  
 Margo Burns' website on 17<sup>th</sup> Century Colonial New England: <http://www.17thc.us/>  
 Douglas Lindner's website on Salem Witch Trials: <http://law2.umkc.edu/faculty/projects/ftrials/salem/salem.htm>

**Professional Articles**

Arthur Miller's 1949 essay "Tragedy and the Common Man": <http://www.nytimes.com/books/00/11/12/specials/miller-common.html>  
 Arthur Miller's 1996 *New Yorker* article entitled "Why I Wrote 'The Crucible'": [http://the\\_english\\_dept.tripod.com/miller.htm](http://the_english_dept.tripod.com/miller.htm)

**English Language Arts Connections**

Reading	Language	Speaking and Listening
Incorporate Reading (Literary or Informational Texts) standards as students conduct analysis of various print and non-print autobiographical texts. <a href="http://www.corestandards.org">http://www.corestandards.org</a>	Incorporate Language standards as students construct writing in terms of writing conventions, knowledge of language, and acquisition and use of vocabulary. <a href="http://www.corestandards.org">http://www.corestandards.org</a>	Incorporate Speaking and Listening standards as students engage in one-on-one, small group, and teacher-led collaborative discussions. <a href="http://www.corestandards.org">http://www.corestandards.org</a>

# Appendix

NAME:

DATE:

PERIOD:

## DAY ONE HANDOUT

**STEP ONE:** Take a few moments to answer the essential question: How does the experience of fear compromise one's values?

Write a personal answer to this question for five minutes citing examples from your own life, your reading, or history. Be prepared to share your response with the class.

**DURING DISCUSSION:** Take notes on what others say in response to the question. How do other responses relate to your own?

	<b>STEP TWO: FIRST VIEWING</b> Comprehending: Record five observable details in each image.	<b>STEP THREE: SECOND VIEWING</b> Drawing inferences: Explore the possible meanings of two to three of the details you observed in the first viewing.
Image One	1. 2. 3. 4. 5.	1. 2. 3.
Image Two	1. 2. 3. 4. 5.	1. 2. 3.
Image Three	1. 2. 3. 4. 5.	1. 2. 3.

#### STEP FOUR: COLLABORATING

After sharing your observations and interpretations of your assigned image, work together to determine the most appropriate title given to the group's interpretation. Provide and explain evidence from the image that justifies your title choice.

Title:	
Rationale:	
Evidence:	Explanation:
Evidence:	Explanation:

NAME:

DATE:

PERIOD:

## CLAIMS AND IMAGES

**Part One:** Review each of the following claims. Briefly explain what each statement means and then provide an example of its relevance in the real world. Finally, create a metaphor for the claim that implies your understanding of the statement. Follow the example below as a model for your own thinking.

EXAMPLE:

<p>Claim: Fear breeds alienation.</p>	<p>Explanation: When people are afraid, they often seek the comfort of what is familiar: their homes, their families, their friends. As a result of this need for comfort and security when experiencing fear, many feel threatened by those who are perceived to be different. This distorted perception leads to the process of alienation; we see those not familiar as strangers and potential threats.</p>
<p>Real-World Example: After the Boston Marathon bombings, the <i>New York Post</i> erroneously reported that a Saudi man was under suspicion for the attacks. This suspicion ran as a headline on the front page of the newspaper, further fanning the fire of discrimination against those of Middle Eastern descent in this country.</p>	<p>Metaphorical Extension: A circle in the sand. What may appear arbitrary and ephemeral (a shape in the sand) becomes a metaphor for alienation: those who are within the circle find comfort and solace within the familiar, and in order to feel that comfort, they must alienate others, those outside of the circle, for there can be no "us" without a "them."</p>

<p>Claim: Fear erodes reason.</p>	<p>Explanation:</p>
<p>Real-World Example:</p>	<p>Metaphorical Extension:</p>

<p>Claim: Fear distorts perception.</p>	<p>Explanation:</p>
<p>Real-World Example:</p>	<p>Metaphorical Extension:</p>

<p>Claim: Fear obstructs faith.</p>	<p>Explanation:</p>
<p>Real-World Example:</p>	<p>Metaphorical Extension:</p>

**Part Two:** Now take one claim and determine which image best represents the meaning of the claim. Justify your determination with at least two pieces of evidence from the image.



Michelangelo's *The Torment of Saint Anthony*



Joe Scorsone and Alice Drueding's *Fear*



Edvard Munch's *Evening on Karl Johan Street*

**Example:**

CLAIM: Edvard Munch's painting <i>Evening on Karl Johan Street</i> best captures the meaning of the claim: "Fear breeds alienation."	
Explanation of Determination (explain why this image rather than the others best reflects the claim): Unlike the images by Michelangelo and Scorsone and Drueding, Munch's is the only image to portray both a group of people and an individual figure that appears distinct from that group. This distinction most clearly conveys the subject of alienation.	
Evidence One: The faces on the crowd in the foreground are pallid and ghostly; the enlarged eye sockets call to mind skulls and skeletons. The men and women are all wearing black.	Explanation of evidence: The haunting faces of the crowd clearly convey an atmosphere of trepidation and anxiety. They appear zombie-like as they march in a collective group. Additionally, Munch's use of the color black to render the group's outer garments in effect unifies them as one entity. While the lone figure to the right is also in black, he is clearly not one of the group, as he walks not on the sidewalk with the other pedestrians, but down the middle of the street. Munch's portrayal of the anxious yet melancholy faces of the crowd evokes the sentiment of the claim. While the feeling is one more of anxiety than unmitigated fear, Munch's pedestrians along Karl Johan Street find comfort within a group.
Evidence Two: The lone figure to the right of the crowd appears not only distinct from the crowd, but his back is turned toward the audience as he makes his way in the opposite direction of the crowd.	Explanation of evidence: Although the image of the sole individual walking away from the foreground is separated from the group, and while we do not know whether this separation is deliberate or inconsequential, what we can surmise is that the lone individual is clearly not a member of the group. Perhaps he is comfortable in his alien status or perhaps he prefers the solitude of the lonely street as opposed to the cramped proximity of the collective. Ironically, because we do not see his face, his figure is not nearly as provocative as those of the faces of the crowd. Perhaps Munch wants us to pity the frailty of the crowd for its sheep-like necessity to stick together.

CLAIM:

Explanation of Determination (explain why this image rather than the others best reflects the claim):

Evidence One:

Explanation of evidence:

Evidence Two:

Explanation of evidence:

October 2, 2001

# Rational and Irrational Fears Combine in Terrorism's Wake

By ERICA GOODE

Correction Appended

The familiar became strange, the ordinary perilous.

On Sept. 11, Americans entered a new and frightening geography, where the continents of safety and danger seemed forever shifted.

Is it safe to fly? Will terrorists wage germ warfare? Where is the line between reasonable precaution and panic?

Jittery, uncertain and assuming the worst, many people have answered these questions by forswearing air travel, purchasing gas masks and radiation detectors, placing frantic calls to pediatricians demanding vaccinations against exotic diseases or rushing out to fill prescriptions for Cipro, an antibiotic most experts consider an unnecessary defense against anthrax.

Psychologists who study how people perceive potential hazards say such responses are not surprising, given the intense emotions inspired by the terrorist attacks.

"People are particularly vulnerable to this sort of thing when they're in a state of high anxiety, fear for their own well-being and have a great deal of uncertainty about the future," said Dr. Daniel Gilbert, a professor of psychology at Harvard.

"We don't like that feeling," Dr. Gilbert said. "We want to do something about it. And, at the moment, there isn't anything particular we can do, so we buy a gas mask and put an American decal on our car and take trains instead of airplanes."

But, he added, "I'll be very surprised if five years from now even one life was saved by these efforts."

Still, many psychologists said avoiding flying might be perfectly reasonable if someone is going to spend the entire flight in white-knuckled terror. And though experts say gas masks will offer dubious protection in a chemical attack, if buying them helps calm people down, it can do no harm.

"The feelings may be irrational, but once you have the feelings, the behavior is perfectly rational," said Dr. George Lowenstein, a professor of economics and psychology at Carnegie Mellon University. "It doesn't make sense to take a risk just because it's rational if it's going to make you miserable. The rational thing is to do what makes you comfortable."

The public's fears may be heightened, he and other experts said, by the sense that the government failed to predict or prevent the Sept. 11 attacks, making people less trusting of the reassurances offered by the authorities, who have said that biological attacks are unlikely and, with vastly heightened security, air travel is safe.

Checkpoints on highways, closed parking structures at airports, flyovers by military aircraft and other security measures, they added, while reassuring many people, may for others increase anxiety by providing a constant reminder of danger.

In fact, the threats now uppermost in many people's minds, Dr. Lowenstein and other psychologists said, are examples of the kinds of risks that people find most frightening.

"All the buttons are being pushed here," said Dr. Paul Slovic, a professor of psychology at the University of Oregon and the author of "The Perception of Risk." Threats posed by terrorism, he said, "are horrific to contemplate, seem relatively uncontrollable and are catastrophic."

He and other researchers have found that risks that evoke vivid images, that are seen as involuntary, that are unfamiliar or that kill many people at once are often perceived as more threatening than risks that are voluntary, familiar and less extreme in their effects. For example, in studies, people rank threats like plane crashes and nuclear accidents higher than dangers like smoking or car accidents, which actually cause many more deaths each year.

This fact is a source of endless frustration to some scientists, who cannot understand why people panic over almost undetectable quantities of pesticides on vegetables but happily devour charcoal-broiled hamburgers and steaks, which contain known carcinogens formed in grilling. And, when asked to rank the relative dangers of a variety of potential hazards, scientific experts routinely give lower ratings to things like nuclear power and pesticides than do laypeople, researchers have found.

"Everything in some sense is dangerous, in some concentration and some place, and usually not in others," said Dr. James Collman, a chemistry professor at Stanford and the author of "Naturally Dangerous: Surprising Facts About Food, Health and the Environment."

He said his daughter called him after the terrorist attacks to ask if she should buy a gas mask.

"I told her not to panic," he said. "I thought it was sort of statistically a silly thing to do, and were there ever any toxic gases out there, whatever mask she had might or might not be effective anyway."

Yet psychologists say the average person's responses make sense if one realizes that human beings are not the cool, rational evaluators that economists and other social scientists once assumed them to be.

Rather, the human brain reacts to danger through the activation of two systems, one an instant, emotional response, the other a higher level, more deliberate reaction.

The emotional response to risk, Dr. Lowenstein said, is deeply rooted in evolution and shared with most other animals. But rationality -- including the ability to base decisions about risk on statistical likelihood -- is unique to humans.

Yet the two responses, he said, often come into conflict, "just as the experts clash with the laypeople."

"People often even within themselves don't believe that a risk is objectively that great, and yet they have feelings that contradict their cognitive evaluations," Dr. Lowenstein said.

For example, he said, "The objective risk of driving for four or five hours at high speeds still has got to be way higher than the risk of flying."

Yet Dr. Lowenstein added that a group of his colleagues, all academic experts on risk assessment, chose to drive rather than fly to a conference after the terrorist attacks.

"If you ask them which is objectively more dangerous, they would probably say that driving is," Dr. Lowenstein said. And though his colleagues cited potential airport delays, he said he suspected fear might also have played into their decision.

President Bush and other policy makers in Washington, Dr. Lowenstein said, must contend with a similar struggle between reason and emotion in shaping their response to the attacks.

"A lot of what's going on is this battle where the emotions are pushing us to respond in a way that would give us quick release but would have all sorts of long-term consequences," Dr. Lowenstein said.

In fact, studies show that once awakened, fear and other emotions heighten people's reactions to other potential hazards. In one study, for example, students shown sad films perceived a variety of risks as more threatening than students who saw emotionally neutral films.

Fear can also spread from person to person, resulting in wild rumors and panic.

One example often cited by sociologists who study collective behavior is the so-called Seattle windshield pitting epidemic, which occurred in 1954, a time when cold war fears ran high and the United States was testing the hydrogen bomb.

That year, tiny holes in car windshields were noticed in Bellingham, Wash., north of Seattle. A week later, similar pitting was seen by residents of towns south of Bellingham. Soon, people in Seattle and all over the state were reporting mysterious damage to their windshields. Many speculated that fallout from the H-bomb tests was the cause. Others blamed cosmic rays from the sun. At the height of the panic, the mayor of Seattle even called President Dwight D. Eisenhower for help.

But eventually, a more mundane explanation revealed itself: In the usual course of events, people did not examine their windshields that closely. The holes, pits and dings turned out to be a result of normal wear and tear, which few had noticed until it was drawn to their attention.

The antidote to such fears, psychologists say, is straightforward information from trustworthy sources.

"Trustworthiness has two elements," said Dr. Baruch Fischhoff, a psychologist in Carnegie Mellon's department of social and decision sciences. "One is honesty and the other is competence."

Attempts by the authorities to use persuasion often fall flat, Dr. Fischhoff said, because "if people feel they have to peel away the agenda of the communicator in order to understand the content of the message, that's debilitating."

"Give me the facts in a comprehensible way, and leave it to me to decide what's right for me," he said.

Yet what psychologists can say with some certainty is that, if no further attacks occur in the near future, people's fears are likely to fade quickly -- even faster than the fearful themselves would predict.

Studies suggest, Dr. Gilbert said, that "people underestimate their resilience and adaptiveness."

"We have remarkable both psychological and physiological mechanisms to adapt to change," he said. "I guarantee you that in six months whatever New Yorkers are feeling will seem pretty normal to them, even if it is not exactly what they were feeling before."

# WITCH HUNT

## *The Crucible*

### Pre-Reading Research

We are about to begin reading Arthur Miller's play *The Crucible* which takes place in puritan New England during the infamous witch trials of 1692. Miller composed this play during an analogous period in history, the McCarthy trials of the 1950s during which America saw another regrettable "witch hunt." This assignment asks you to explore the concept of a metaphorical "witch hunt" by conducting research in order to understand the meaning of the term and its component parts. Please complete the research assignment outlined below.

Search the Internet for references to "witch hunt." Be sure to focus on the metaphorical use of the term, not the literal meaning. Find references to "witch hunt" in at least **three** different genres. You may choose from the following categories:

Books (other than <i>The Crucible</i> )	Television or film
Magazines	An organization
Music	Speeches
Poetry	Essays
Business	Humor (jokes, cartoons)
Politics	Letters to the editor
Art or theater	Political cartoons

Find examples from different genres that seem to be addressing the idea of "witch hunt" in the same manner, theme, or idea. **Try to find examples that your classmates will not find.**

Print these examples (be sure to clearly label the "genre" of the example) and include a paragraph of your own, explaining what you think the term "witch hunt" means. Explain how you think this meaning cuts across the different genres you have selected. Bring the examples and your explanation to class Monday. Be prepared to discuss and share in groups.

#### **Questions to consider in your synthesis paragraph:**

1. What socio-economic conditions are contributing factors? (In other words, how do class, gender, race and or ethnicity play a role?)
2. What psychological tendencies seem to underpin the development of a witch-hunt?
3. What political conditions are contributing factors?
4. How does one put a stop to a witch-hunt?

# Witch Hunt Research: Group Analysis

NAME:

DATE:

PERIOD:

Meet with your group members and spend about five minutes sharing your sources. Record notes on each person's research below:

Name of Researcher:	
<b>Source One:</b>	
Title:	Type of source:
Notes:	
<b>Source Two:</b>	
Title:	Type of Source:
Notes:	
<b>Source Three:</b>	
Title:	Type of Source:
Notes:	
Final Commentary: What do these sources collectively reveal about the concept of a witch hunt?	

Name of Researcher:	
<b>Source One:</b>	
Title:	Type of source:
Notes:	
<b>Source Two:</b>	
Title:	Type of Source:
Notes:	
<b>Source Three:</b>	
Title:	Type of Source:
Notes:	
Final Commentary: What do these sources collectively reveal about the concept of a witch hunt?	

Name of Researcher:	
<b>Source One:</b>	
Title:	Type of source:
Notes:	
<b>Source Two:</b>	
Title:	Type of Source:
Notes:	
<b>Source Three:</b>	
Title:	Type of Source:
Notes:	
Final Commentary: What do these sources collectively reveal about the concept of a witch hunt?	

### Final Considerations: For Discussion

Drawing on what you learned from your own research or that of your peers, work together to answer the following questions:

- What initiates a witch hunt?
- What power relationships are at play?
- How is the target of a witch hunt perceived to be a threat to the society or group?
- How does fear play a role?
- How does social complacency play a role?
- What are the consequences to being the subject of a witch hunt?
- What kind of language seems to emerge surrounding accusations or threats?

According to Erich Goode and Nachman Ben-Yehuda—authors of the 1994 book *Moral Panics: The Social Construction of Deviance*—moral panic (a construct describing the modern phenomenon of witch hunts) consists of the following characteristics:

- **Concern** – There must be awareness that the behavior of the group or category in question is likely to have a negative impact on society.
- **Hostility** – Hostility towards the group in question increases, and they become "folk devils." A clear division forms between "them" and "us."
- **Consensus** – Though concern does not have to be nationwide, there must be widespread acceptance that the group in question poses a very real threat to society.
- **Disproportionality** – The action taken is disproportionate to the actual threat posed by the accused group.
- **Volatility** – Moral panics are highly volatile and tend to disappear as quickly as they appear due to a wane in public interest or news reports changing to another topic.

Cite and explain one of your sources (either individually or as a group) that speaks to one of these criteria.

# The Crucible

Complete a “vocabulary square” for each word below.

## Vocabulary ACT ONE

### ACT ONE:

1. Crucible (n)
2. Marauded (v)
3. Parochial (adj)
4. Innate (adj)
5. Autocracy (n)
6. Theocracy (n)
7. Dissembling (n)
8. Quavering (v, adj)
9. Motif (n)
10. Intimation (n)
11. Formidable (adj)
12. Trepidation (n)
13. Calumny (n)
14. Notorious (adj)
15. Iniquity (n)
16. Diabolism (n)
17. Cosmology (n)
18. Atomization (n)
19. Lascivious (adj)
20. Licentious (adj)

### EXAMPLE:

WORD: Crucible	
<b>Definition:</b> a severe test or trial	<b>Part(s) of speech:</b> noun <b>Etymology</b> MHG: earthen pot Later ML: <i>crucibulum</i> = night lamp  <b>Related words:</b> Cruciation: the act of torment, torture Crucible steel: high grade steel
<b>Symbol, icon, logo, drawing</b>  	<b>Synonyms:</b> Test Trial Torture Examination  <b>Antonyms:</b> Untested Passable Comfortable
<b>Original sentence about the play or about school (underline word):</b>  Those accused of witchcraft suffered a <u>crucible</u> under the interrogation of the judges.  Wow, Coach Thomas’s obstacle course proved to be a <u>crucible</u> ; many students couldn’t keep up.	

### WORDS AS THEY APPEAR IN CONTEXT:

1. The title: *The Crucible*
2. Indian tribes **marauded** from time to time, and Reverend Parris had parishioners who had lost relatives to these heathen.
3. The **parochial** snobbery of these people was partly reasonable for their failure to convert the Indians.
4. For these reasons, among others, they carried about an air of **innate** resistance, even of persecution.
5. It was, however, an **autocracy** by consent, for they were united from top to bottom by a commonly held ideology whose perpetuation was the reason and justification for all their sufferings.

6. Simply, it was this: for good purposes, even high purposes, the people of Salem developed a **theocracy**, a combine of state and religious power whose function was to keep the community together....
7. Abigail Williams...a strikingly beautiful girl, an orphan, with an endless capacity for **dissembling**.
8. ABIGAIL, *quavering, as she sits*: I would never hurt Betty.
9. [T]he **motif** of resentment is clear here.
10. I have spoke nothin', but my heart has clamored **intimations**.
11. Good Ann, it is a **formidable** sin to conjure up the dead.
12. ABIGAIL, *with hushed trepidation*: How is Ruth sick?
13. In Proctor's presence a fool always felt his foolishness instantly—and a Proctor is always marked for **calumny** therefore.
14. That is a **notorious** sign of witchcraft afoot, Goody Nurse, a prodigious sign.
15. Mrs. Putnam...soon accused Rebecca's spirit of "tempting her to **iniquity**...."
16. Evidently we are not quite certain even now whether **diabolism** is holy and not to be scoffed at.
17. [W]e conceive the Devil as a necessary part of a respectable view of **cosmology**.
18. [A] state so powerful, so jealous of the uniformity of its citizens, cannot long tolerate the **atomization** of the family.
19. And yet, in American eyes at least, there remains the conviction that the Russian attitude toward women is **lascivious**.
20. We have all manner of **licentious** people in the village.

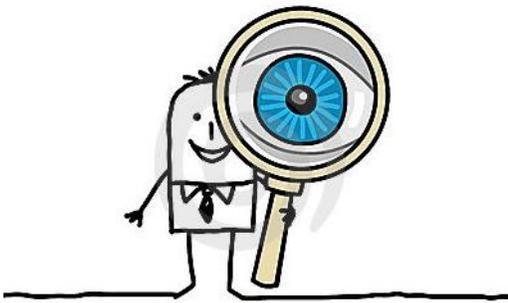
WORD:		Part(s) of speech:		WORD:		Part(s) of speech:	
Definition:		Etymology:		Definition:		Etymology:	
		Related Word(s):				Related Word(s):	
Symbol, icon, logo, drawing		Synonyms		Symbol, icon, logo, drawing		Synonyms	
		Antonyms				Antonyms	
Original sentence (underline word):				Original sentence (underline word):			
WORD:		Part(s) of speech:		WORD:		Part(s) of speech:	
Definition:		Etymology:		Definition:		Etymology:	
		Related Word(s):				Related Word(s):	
Symbol, icon, logo, drawing		Synonyms		Symbol, icon, logo, drawing		Synonyms	
		Antonyms				Antonyms	
Original sentence (underline word):				Original sentence (underline word):			

# *The Crucible*

## Focus Groups

# F O C U S

To help give your reading direction and purpose, as you read the play, you and your group members will focus on one emerging theme. Each group will trace the development of this theme throughout the play. You will have some class time to meet periodically while we read the play to share your notes on these thematic developments. At the close of the play, each group will present a “theme tracer” PowerPoint presentation or Prezi to teach not only their thematic analysis to the rest of the class but also the theme’s relevance to the real world.



Focus Group One	JUSTICE
Focus Group Two	TRUTH
Focus Group Three	INTEGRITY
Focus Group Four	CONFORMITY
Focus Group Five	GREED
Focus Group Six	THE PAST

Requirements for the presentation:

- A clear and effective claim that captures your group’s interpretation of the theme.
- At least eight quotations from throughout the play that provide evidence for the development of your theme. Quotations must be from every act.
- Accompanying analysis of each quotation, including speaker, audience, occasion, and relevance of the quotation to your theme.
- Additional analysis of Miller’s literary techniques (diction, syntax, imagery, characterization, figurative language—including metaphor, simile, irony, symbol, hyperbole, paradox, synecdoche—and action—exposition, conflict, rising action, climax, falling action, catastrophe, denouement) that relate to your understanding of his treatment of theme. (Your group must include three literary analyses.)
- The group must choose or create an appropriate symbol that reflects your theme’s manifestation in each act (total of four symbols).
- Your presentation must also provide at least two contemporary examples of how your theme extends beyond the pages of the play and can be seen at work in our own lives and in our world. These “text-to-world” connections must be derived in credible, appropriate sources that you cite according to MLA guidelines. **These sources may be multi-media.**
- Each group member must submit his/her notes and other evidence of his/her contributions to the success of the presentation. All group members must contribute to the oral presentation.
- Each group member will also complete a self and group evaluation.

# The Crucible



FOCUS THEME:

## FOCUS

	Exceeds Expectations - 4	Meets Expectations - 3	Partially Meets Expectations - 2	Does Not Meet Expectations - 1/0	Score
Preparedness and Group Synergy	Group is completely prepared and has obviously rehearsed. Group members fairly share responsibility for the presentation.	Group seems pretty prepared but might have needed a couple more rehearsals. Group members share responsibility for the most part.	The group is somewhat prepared, but it is clear that rehearsal was lacking. Some group members do not appear to pull their weight.	Group does not seem at all prepared to present. Members do not work well with each other to present content.	
Presentation Length and Organization	Presented within the allotted time. Organization of slides and discussion is effective and insightful.	Remained close to the allotted time. Sequence of information is well-organized for the most part.	Exceeding or falling short of allotted time. Content is loosely connected.	Greatly exceeding or falling short of allotted time. No apparent logical order of presentation, unclear focus.	
Content	Rich and insightful treatment of all of the content requirements: ___ Claim ___ Guided Questions ___ Evidence (8) ___ Language Analysis (3) ___ Symbol Choice ___ Text to World Connections	Clear and accurate analysis of all of the content requirements: ___ Claim ___ Guided Questions ___ Evidence (8) ___ Language Analysis (3) ___ Symbol Choice ___ Text to World Connections	Uneven treatment of the content requirements: ___ Claim ___ Guided Questions ___ Evidence (8) ___ Language Analysis (3) ___ Symbol Choice ___ Text to World Connections	Seriously uneven treatment of the content requirements: ___ Claim ___ Guided Questions ___ Evidence (8) ___ Language Analysis (3) ___ Symbol Choice ___ Text to World Connections	
Creativity	Exceptional originality of presented material and interpretation.	Some apparent originality displayed through use of original interpretation of presented materials.	Material presented with little interpretation or originality.	Delivery is repetitive with little or no variety in presentation techniques.	
Documentation	1. Hard copy of PPT presentation is turned in with slide descriptions outlining content requirements. 2. Group documentation and evaluations are completed and submitted. 3. Text to World connections and image selections are cited according to MLA specifications.	1. Hard copy of PPT presentation is turned in. 2. Group documentation and evaluations are completed and submitted. 3. Text to World connections and image selections are cited according to MLA specifications with one or two minor lapses in citation.	1. Hard copy of PPT presentation is turned in. 2. Group documentation and evaluations are partially completed and submitted. 3. Some attempt to cite Text to World connections and image selections has been made.	1. Group fails to submit hard copy of PPT. 2. Group documentation and evaluations are largely incomplete or members fail to turn in documentation. 3. Text to World connections and image selections are not cited.	

Group Members	Scores



## PART TWO: DRAWING INFERENCES

Reread the stage directions to act one:

ACT ONE  
(AN OVERTURE)

*A small upper bedroom in the home of Reverend Samuel Parris, Salem, Massachusetts, in the spring of the year 1692.*

*There is a narrow window at the left. Through its leaded panes the morning sunlight streams. A candle still burns near the bed, which is at the right. A chest, a chair, and a small table are the other furnishings. At the back a door opens on the landing of the stairway to the ground floor. The room gives off an air of clean sparseness. The roof rafters are exposed, and the wood colors are raw and unmellowed.*

*As the curtain rises, Reverend Parris is discovered kneeling beside the bed, evidently in prayer. His daughter, Betty Parris, aged ten, is lying on the bed, inert.*

Work with your focus group on one set of images to complete the following task:

1. Each image pair corresponds to a detail included in Miller's stage directions. Quickly determine which detail corresponds with each image. Circle the detail in the above stage directions and number it using the image pair number (you will number eight details above).
2. Within your group, collectively determine the stage direction that most effectively forecasts your focus theme (truth, justice, integrity, conformity, greed, or the past). Provide a rationale (your reasons) for your determination. Explain the connections between your initial associations and the focus concept.
3. Locate and cite at least two pieces of evidence from later in act one that bear out your determination. In other words, what later action, description, or piece of dialogue begins to develop the connection you see between the stage direction and the concept of your focus group?
4. Provide an explanation that makes clear your interpretation of the evidence, how it supports your claim of the stage direction's thematic significance.

Follow the example below for guidance:

### FOCUS CONCEPT FEAR:

**Stage direction connection:** "Reverend Parris is discovered evidently in prayer."

**Rationale with thematic connection:** The image of prayer calls to mind experiences of deep emotional significance. People pray when they are in need of support, guidance, or consolation. As Reverend Parris is kneeling beside his "inert" (not sleeping) ten-year-old daughter, one can **infer** that he is deeply distressed about her condition. If he is like most fathers, he is certainly fearful for his daughter's health, safety, and life. The word "evidently," however, makes one wonder as to the authenticity of this prayer. Perhaps Miller wants his readers to question Parris's motives from the outset.

### Evidence of thematic development:

1. PARRIS: Now look you, child, your punishment will come in time. But if you trafficked with spirits in the forest I must know it now, for surely my enemies will, and they will ruin me with it. (1130-1131)
2. MARY WARREN: Abby, we've got to tell. Witchery's a hangin' error, a hangin' like they done in Boston two year ago! We must tell the truth, Abby! You'll only be whipped for dancin', and the other things! (1136)
3. TITUBA, terrified, falls to her knees: No, no, don't hang Tituba! I tell him I don't desire to work for him, sir. (1154)

**Explanation of evidence:** The seed of fear planted in the stage directions gradually emerges and grows throughout act one. Parris, we find out, is not truly afraid for his daughter but is afraid for himself: he fears he will lose his status and power as the spiritual leader of the Salem community. If people suspect his own daughter of witchcraft, he believes they will certainly blame him for her corruption. Additionally, Mary Warren is deeply afraid of the consequences of the girls' action in the forest. She counsels Abby to tell the truth because she fears they may be charged with witchcraft and executed. She is literally afraid for her life. Finally, in the crisis point of this act, Tituba falsely confesses to trafficking with the devil in order to save her life. This evidence clearly shows the power fear has to eclipse one's morality: people will seemingly say anything to preserve not just their reputations but their lives.

**FOCUS GROUP**

NAME:	
DATE:	PERIOD:

CONCEPT:

Stage direction connection:

Rationale for thematic connection:

Evidence of thematic development:

- 1.
- 2.

Explanation of evidence:

NAME:

DATE:

PERIOD:

**ACT ONE CHARACTER MAP:**

Draw a picture of your character in the center of the table below. Then fill in each box of the table further describing the key traits and qualities of the character. Select a symbol that captures this character's motivation as revealed in act one. Provide textual evidence that warrants the selection of your symbol and your determination of attitude. (Characters include Samuel Parris, Tituba, Abigail Williams, Ann Putnam, Thomas Putnam, Mercy Lewis, Betty Parris, Mary Warren, John Proctor, Giles Corey, Rebecca Nurse, Francis Nurse, John Hale.)

CHARACTER NAME:		
Write down three adjectives that describe this character:  1.  2.  3.  Write down two to three actions of this character from act one:  1.  2.  3.	Character illustration:	What symbol best represents this character's motivation?  Cite evidence that supports your symbolic choice:  Explain how this evidence supports your determination of symbol.
What is the relationship of this character to other characters? Identify at least two relationships:  1.  2.  3.	Explanation of illustration: what aspect of your character does your drawing convey?	What is Miller's attitude toward this character?  Cite evidence to support your determination of Miller's attitude:  Explain how the evidence supports your claim regarding Miller's attitude.

NAME:

DATE:

PERIOD:

## ACT TWO: SUBTEXT

Subtext is a term that is used to capture the range of meanings that is implied rather than explicitly stated in a work of literature. It is particularly useful in analyzing drama because so much of dramatic literature consists of just dialogue. Miller, however, also uses stage directions to help his readers, directors, and actors arrive at the complex motivations that drive characters' speech and actions. This assignment is designed to help you identify and appreciate the range of meanings that lie below the stated text. For each piece of dialogue in the left column, create an annotation in the right column that accounts for the motivation of the dialogue. Why does this character say this? (Motivation) What does the character really mean? (Translation) What prior details of the play should you factor into your understanding of this piece of dialogue? (Prior Clues) Follow the example as a guide for your responses.

LINE OF DIALOGUE (TEXT)	SUBTEXT (INFERENCE)
"It's well seasoned."	<p><b>Motivation:</b> John seeks Elizabeth's approval. He wants to mend the fracture in their marriage that he created seven months ago when he had the affair with Abigail.</p> <p><b>Translation:</b> "I want to make you feel like you are a good wife and partner to me, but I still feel that I can't be truly open with you."</p> <p><b>Prior clues:</b> Although he compliments Elizabeth for her cooking skills, John seasoned the stew himself as indicated in the stage directions: "He reaches to a cupboard, takes a pinch of salt, and drops it into the pot" (1161). Additionally, Miller reveals in act one that Proctor considers "himself a kind of fraud," but he has not yet come to terms with his infraction or forgiven himself for the violation of "his own vision of decent conduct" (1138).</p>
"If the crop is good I'll buy George Jacobs' heifer. How would that please you?"	<p>Motivation:</p> <p>Translation:</p> <p>Prior clues:</p>
"It's winter in here yet. On Sunday let you come with me, and we'll walk the farm together; I never see such a load of flowers on the earth."	<p>Motivation:</p> <p>Translation:</p> <p>Prior clues:</p>
"You come so late I thought you'd gone to Salem this afternoon."	<p>Motivation:</p> <p>Translation:</p> <p>Prior clues:</p>

<p>“Why, she’s mad.”</p>	<p>Motivation:</p> <p>Translation:</p> <p>Prior clues:</p>
<p>“I know I cannot keep it. I say I will think on it!”</p>	<p>Motivation:</p> <p>Translation:</p> <p>Prior clues:</p>
<p>“Why, then, it is not as you told me.”</p>	<p>Motivation:</p> <p>Translation:</p> <p>Prior clues:</p>
<p>“Do as you wish, then.”</p>	<p>Motivation:</p> <p>Translation:</p> <p>Prior clues:</p>
<p>“I’ll not have it!”</p>	<p>Motivation:</p> <p>Translation:</p> <p>Prior clues:</p>

<p>“Then let you not earn it.”</p>	<p>Motivation:</p> <p>Translation:</p> <p>Prior clues:</p>
<p>“...and still an everlasting funeral marches round your heart.”</p>	<p>Motivation:</p> <p>Translation:</p> <p>Prior clues:</p>
<p>“But I wilted, and, like a Christian I confessed. Confessed!”</p>	<p>Motivation:</p> <p>Translation:</p> <p>Prior clues:</p>
<p>“The magistrate sits in your heart that judges you.”</p>	<p>Motivation:</p> <p>Translation:</p> <p>Prior clues:</p>
<p>“Oh, Elizabeth, your justice would freeze beer!”</p>	<p>Motivation:</p> <p>Translation:</p> <p>Prior clues:</p>

# THE ACCUSED

NAME:

DATE:

PERIOD:

## Tracing Rising Action in Act Two

By the close of act two, we see the accusations of witchcraft rise to exponential levels. In a matter of days, a few false allegations made by a group of scared young girls has risen to charges of murder against some of the most respected members of the Salem community. Use this organizer to delve into the conflicts that fuel the accusations of witchcraft. Use the model below to guide your analysis of the three women who have been charged in act two: Elizabeth Proctor, Rebecca Nurse, and Martha Corey.

### MODEL

The accused	Sarah Good
The charge	Sending out her spirit to sicken Mary Warren
The accuser	Tituba (initially). Mary Warren's testimony offers further accusation
The motive	Tituba accuses Sarah Good of witchcraft in order to save her own life. Sarah Good's name is suggested by Mr. Putnam. Good is already marginalized by the puritan community because she is poor and likely mentally ill; therefore, she does not conform to the expectations of puritan women.
The evidence	"Aye, but then Judge Hathorne say, 'Recite for us your commandments!'— <i>leaning avidly toward them</i> —and of all the ten she could not say a single one. She never knew no commandments, and they had her in a flat lie!" (1166)
The explanation	Judge Hathorne tests the veracity of Sarah Good's denial by testing her on her commandments. This line of interrogation may successfully reveal that Good is a liar, but it has no bearing on her crime of witchcraft. Good later falsely confesses to witchcraft to save her own life.
The icon/drawing	<p>We don't want you! You are: sick! dangerous! threatening! acting like a criminal!</p> <p>We are not hurting the mentally ill. They are crazy!</p> <p>Mike Lake - NiceMike.com</p> <p>Image Source: <a href="http://www.whyh.ope.com/">http://www.whyh.ope.com/</a></p>
Icon/drawing explanation	This cartoon illustrates the social alienation that the mentally ill suffer. Like Sarah Good, those perceived to be different from the norm are often treated with contempt, fear, and violence.

The accused	Elizabeth Proctor
The charge	
The accuser	
The motive(s)	
The evidence	
The explanation	
The icon/drawing	
Icon/drawing explanation	

The accused	Rebecca Nurse
The charge	
The accuser	
The motive(s)	
The evidence	
The explanation	
The icon/drawing	
Icon/drawing explanation	

The accused	Martha Corey
The charge	
The accuser	
The motive(s)	
The evidence	
The explanation	
The icon/drawing	
Icon/drawing explanation	

NAME:

DATE:

PERIOD:

## ANALYZING SETTING

### Stage Directions for Act Three: Close Reading

Read and annotate the excerpt below from act three. Then answer the questions that follow.

#### ACT THREE

*The vestry room of the Salem meeting house, now serving as the anteroom of the General Court.*

*As the curtain rises, the room is empty, but for sunlight pouring through two high windows in the back wall. The room is solemn, even forbidding. Heavy beams jut out, boards of random widths make up the walls. At the right are two doors leading into the meeting house proper, where the court is being held. At the left another door leads outside. There is a plain bench at the left, and another at the right. In the center a rather long meeting table, with stools and a considerable armchair snugged up to it.*

Identify **two symbols** in the setting. Explain what each detail symbolizes and what leads you to that interpretive conclusion. For example:

The vestry room = profanation of the values of true faith

Reasoning: Because a vestry is a room that is merely connected to the church whose function is to store clothing and other religious objects, Miller's decision to set act three in this location suggests some separation from the holy or sacred atmosphere of the church itself. His setting reveals the less than holy nature of these so-called court proceedings.

1.

Reasoning:

2.

Reasoning:

Compare and contrast this setting with those of act one and/or act two. Identify and explain the significance of at least one similarity and one difference. Use the tables below to organize your thoughts.

Act One	Act Two	Act Three
Details of setting:	Details of setting:	Details of setting:

Key Similarities	Key Differences

Compose a paragraph that explains the symbolic or thematic function of Miller's use of setting so far in the play. Be sure to include examples and commentary that explains the significance of key similarities and differences among the settings.

## CRISIS IN THE COURTROOM

NAME:

DATE:

PERIOD:

**CRISIS:** The point at which the opposing forces that create the conflict interlock in the decisive action on which the plot will turn. "Crisis" is applied to the episode or incident wherein the situation of the protagonist is certain to either improve or worsen.

One of the key elements of characterization involves the choices a character makes. After act three, examine the crisis points between Mary and Abigail and those between John and Elizabeth that change the course of events for the worse.

	JOHN	ELIZABETH
Secret he or she has:		
Choice he or she makes in this scene:		
Quotation that demonstrates this choice:		
Reasons for making this choice:		
Quotation that supports the reason: (Evidence may be found in earlier acts as well.)		
What are the consequences for making this choice? How does the situation worsen as a result of this choice?		
How do you feel differently about him or her after this scene?		
How does this choice convey a central idea of the play?		

	MARY	ABIGAIL
Secret she has:		
Choice she makes in this scene:		
Quotation that demonstrates this choice:		
Reasons for making this choice:		
Quotation that supports the reason: (Evidence may be found in earlier acts as well.)		
What are the consequences for making this choice? How does the situation worsen as a result of this choice?		
How do you feel differently about her after this scene?		
How does this choice convey a central idea of the play?		



# TRAGIC HERO

NAME:

DATE:

PERIOD:

*The Crucible* is clearly a tragedy, and John Proctor is the most obvious example of a tragic hero. However, many other characters also exhibit qualities that are similar to those outlined by Aristotle as necessary for a tragic hero. Choose one of the following characters and build a case that argues that he or she is a tragic hero. The characters include John Proctor, Giles Corey, John Hale, and Elizabeth Proctor.

CHARACTER:	Explanation of how character exhibits this quality:	Quotation/Evidence that supports claim (include page number):
Nobility (greatness)		
Violation ( <i>hamartia</i> )		
Reversal ( <i>peripeteia</i> )		
Recognition ( <i>anagnorosis</i> )		
Emotional Catastrophe (catharsis)		
Which "experience of tragedy" does this character best illustrate? (moral, psychological, theological, or social?)		

# FOCUS GROUP: Organizer

## THEME:

**Evidence Gathering:** Prepare for your group meeting by gathering evidence for your claim.

QUOTATION (include act and page) Evidence must be drawn from every act.	CONTEXT	RELEVANCE TO THEME
	SPEAKER:  AUDIENCE:  OCCASION:	

**SYMBOLIC INTERPRETATION**

ACT ONE SYMBOL:	RATIONALE:	ACT THREE SYMBOL:	RATIONALE:
ACT TWO SYMBOL:	RATIONALE:	ACT FOUR SYMBOL:	RATIONALE:

**LANGUAGE ANALYSIS**

QUOTATION (include act and page number)	TECHNIQUE	EXPLANATION OF PURPOSE OF TECHNIQUE	RELEVANCE TO THEME

**CONTEMPORARY CONNECTIONS**

Example of thematic connection to the "real world"	Source	Explanation of connection

**GOVERNING CLAIM**

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