

The Crucible – A Power Play

Developed by Susan Carlé and Amber Lund

MODULE: STUDENT VERSION

Module Texts

Miller, Arthur. *The Crucible: A Play in Four Acts*. Penguin Books, 2003.

Mind Tools Team. "French and Raven's Five Forms of Power: Understanding Where Power Comes From in the Workplace." Leadership Training from *MindTools.com*, Mind Tools, www.mindtools.com/pages/article/newLDR_56.htm. Adapted from office leadership for student use.

Module Jigsaw Texts

"Rh Incompatibility." *Kids Health from Nemours*, <http://kidshealth.org/en/parents/rh.html#>.

"Blood Types." *Teens Health from Nemours*, https://kidshealth.org/en/teens/blood-types.html#kha_21.

Reading Rhetorically

Preparing to Read

Activity 1: Getting Ready to Read – What about Power?

Written in 1951 by the American playwright Arthur Miller, the play *The Crucible* is a partially fictionalized drama that is based on a historical event, the Salem Witch Trials. In these trials, which occurred in Salem, Massachusetts, in 1692 and 1693, many Puritans were accused of witchcraft and some were executed. While the Salem Witch Trials are fascinating in their own right, this drama was written primarily as an allegory for the McCarthyism of playwright Arthur Miller's own time.

The term *McCarthyism* describes the actions of United States House of Representatives' Committee on Un-American Activities (HUAC), which took on the task of identifying Communists within the United States after World War II. The HUAC used a series of investigations and accusations to attempt to expose persons alleged to be disloyal to the country, who had committed subversive acts, or who had suspected ties to Communist organizations. The HUAC often acted on minimal, if any real, evidence. *McCarthyism* describes this practice of making accusations of subversion or treason (especially pro-Communist activity), without proper regard for evidence. Miller, himself, had been investigated, questioned, and convicted by the House of Representatives' Committee on Un-American Activities (HUAC).

Miller was outraged over his mistreatment and saw his experience as parallel to the inhumanity of the Salem Witch Trials, in which the people of power inflicted suffering on the accused witches. In both situations, pain and suffering were precipitated by the abusive power of an unchecked government. Miller wrote this play in an attempt to confront these injustices.

Quickwrite: Write for three to five minutes on one of the following prompts:

1. Why might Miller have felt so outraged at the investigations of the HUAC?
2. Think about your own experience with power. Where in your life do you have power? How do you earn, or get, and keep that power? Do you feel you treat those you have power over with humanity?
3. Who do you feel has power over you? How did they earn, get, and maintain it? Do you feel others treat you with humanity?

*Keep your initial quickwrite in your *The Crucible* notebook.

Activity 2: Exploring Key Concepts – Puritan Video and Collaboration Chart

View the video(s) on Puritan society as directed by your teacher.

As you view consider who wields power in that society.

Do you notice anyone or anything that might provide a check on that power?

(A check to power is something that might limit or reduce the use of power. In addition, a check on power might provide a safeguard against the abuse of power.)

Consider who wields power in the United States today.

Do you know anyone or anything that might provide a check on that power?

In groups of three complete the following:

1. In the Powerful People or Groups column, list powerful people or groups for each era.
2. In the Checks on Power column, describe any checks on power that you believe might limit, reduce the use of power or safeguard against power abuses by those people or groups.

	Powerful People or Groups	Checks on Power
Puritans		
Today		

Activity 3: Exploring Key Concepts – Power

We know about power in relationships and in communities. We know there are different ways to get power, keep power, and deal with others who we have power over or people who have power over us. This play is a drama about power. The characters in the play are either religious and governmental authorities, “witches”, or the community members. We can see how the characters relate to one another through various bases of power.

Before reading the play, read the adapted article provided by your teacher, “French and Raven’s, Five Forms of Power-Understanding Where Power Comes From,” by Josh McDonough.

After reading the article:

1. Choose one of the six bases of power to focus on.
2. On a 3x5 card write a brief narrative of someone using that power to influence someone else. (Ellen pays her baby brother to do her chores.)
Your narrative may be something that really happened or you can make it up. Remember to keep it PG rated or lower!
3. On the reverse side, write the base of power the story represents. (Reward)
4. Take your card, and go and stand under the Base of Power poster which is hung up in the room.
5. Share the brief narrative you have written with the group that forms under your poster. Feel free to correct, enhance and edit the writing on your card as a result of the group feedback.
6. When the group agrees all the narratives clearly represent that base of power, attach the cards to the poster.

Gallery Walk the room stopping at each poster for a few minutes to read some of the narratives and power bases that are posted.

Activity 4: Creating Personal Learning Goals and Previewing the Prompts

In this activity, we will be discussing the overall learning goals and success criteria for the module. You will also be developing your own personal learning goals for the module. Additionally, you will get a sneak peek at the module’s final writing assignment options.

Learning Goals

Students will effectively read and analyze an early twentieth-century foundational work of American Literature, and a workplace psychology article. They will demonstrate their knowledge of the psychological concepts from the article, through their thoughtful analysis, and in their creation of either a one-act play or a successful character power analysis.

Success Criteria

1. I can explain how an author uses power struggle to create memorable characters in a play.
2. I can work collaboratively with my peers in analyzing text.
3. I can describe how power is used, maintained, and reacted to by people in relationships.
4. I can write a one-act play that shows character and power development.
5. I can write a successful character/power analysis.

Discuss with your partner:

- What might these goals mean to you?
- What other goals do I have that will help me get the most out of this module?
- How will I know when I've succeeded?
- After your discussion, take two minutes to jot down your ideas in response to these questions.

Writing Prompts

This module's final assessment has two options. Read the prompts below and then respond to the questions below the prompts.

Prompt 1

Background: *The Crucible* presents a series of power plays, between characters and groups of different status. Throughout the play, education, title, luck, age, gender, strength, wealth, and social connectedness confer power over individuals. In this essay, you will examine power brokerage--how characters get, use, and maintain power.

Writing Task: Choose a major character from *The Crucible*, and using the French and Raven's Five Forms of Power article, evaluate how that character assumes, utilizes, and maintains (or loses) power throughout the play. What power bases do they use? How do they use them? How could they have used a different power base to act with more humanity in the story and mitigate, or lessen, the abuse of power by themselves or other characters in the play? Make sure that you refer to your character's development of power throughout the play. Cite your evidence from at least two acts of the play. Make sure that all your assertions are documented by correctly cited facts (quotes) from your sources, and that all assertions are supported with the quote and your rationale. The rationale should backup, or defend, your assertion(s).

Prompt 2

Arthur Miller wrote *The Crucible* in response to his concerns about McCarthyism, the practice of making accusations of subversion or treason without proper regard for evidence. Choose a contemporary group that is currently at risk of suffering from similar abuses of power. Create a character that represents this potentially persecuted group. Write a one-act play featuring this character. Your dramatic arc should demonstrate how humanity can mitigate or fail to combat abusive power.

In selecting your topic, consider the timeliness of your message. What topics or issues are particularly relevant in the current social and historical context? How might you make use of this *kairotic moment*?

After writing your act, complete a one-page reflection in which you address the following: In your act, what power base(s) did your characters use? How did their actions mitigate the abuses of power? How is your act particularly relevant to our current social and historical context? How are your characters and situations inspired by those of *The Crucible*? (Hint: This is a culminating assignment for your reading of Miller's play. *The Crucible* must inspire your act in some direct way.)

Questions for Prompts 1 and 2

Discuss with a partner:

- Think about your experience with goal setting. What are your personal learning goals as you read and write about *The Crucible*?

- What will you need to learn to feel comfortable responding to the final prompt?
- What reading and writing skills would you like to strengthen in this module on *The Crucible*.

After your discussion, take two minutes to jot down your ideas in response to these questions.

Using your notes on the overall learning goals and success criteria and on the prompts for the final assignment, write a one-paragraph response describing your personal reading and writing goals for this module.

* Keep your personal reading and writing goals in your *The Crucible* notebook.

Activity 5: Surveying the Text – Cover to Cover

Examine the copy of the book in your hands. Answer these questions below with your partner-keeping a copy of your answers in your *The Crucible* notebook. With your answers in hand discuss your findings with the whole class.

1. What, if anything, is on the front cover? If there is cover art, what might the image mean or suggest? What might the publisher choose this image? Look at the colors, key details, symbols, and placement of images on the cover.
2. When was the play first published? (See the page following the title page.)
3. Is there an “introduction” to the play? If so take a moment to read the first paragraph and the last paragraph of the introduction. How helpful is this information and what, if anything, do we know about the author of the introduction?
4. Look at the length of the play. How many acts are in this play?
5. Look at the text of the play closely: Why is some text in italics and other parts of the text are not?
6. Is there any information written on the back cover? If so, what information is provided? Are there any keywords or statements that catch your attention? Write them down and be prepared to share.
7. Does your text include a biography of the playwright? If so, read it and consider: what do you know about the author, Arthur Miller? You may want to read the “Arthur Miller Biography,” www.biography.com/people/arthur-miller-9408335 or view the YouTube video (16:05) “Celebrating Arthur Miller at 100,” youtu.be/Vt6_A_upfp8.

Using your gained knowledge from your investigation and discussions, write a ticket out the door response to the following questions:

- How ready am I to read this play?
- What makes me excited to read it?
- What concerns do I have?

Activity 6: Making Predictions and Asking Questions – What is a Picture Worth?

Good readers regularly make predictions about what they are reading. Then after reading a portion of the text, they often check in to see if their predictions are accurate or if the text is surprising or unconventional in some way. To assist you in making predictions before our reading of *The Crucible*, you will be viewing images from book covers and playbills illustrating themes and ideas from the play. Use the space below the make predictions based on each image.

Briefly describe the image, noting specific details, colors, imagery, symbolism, etc. Then, offer a prediction about what will happen in the play.

Image 1:

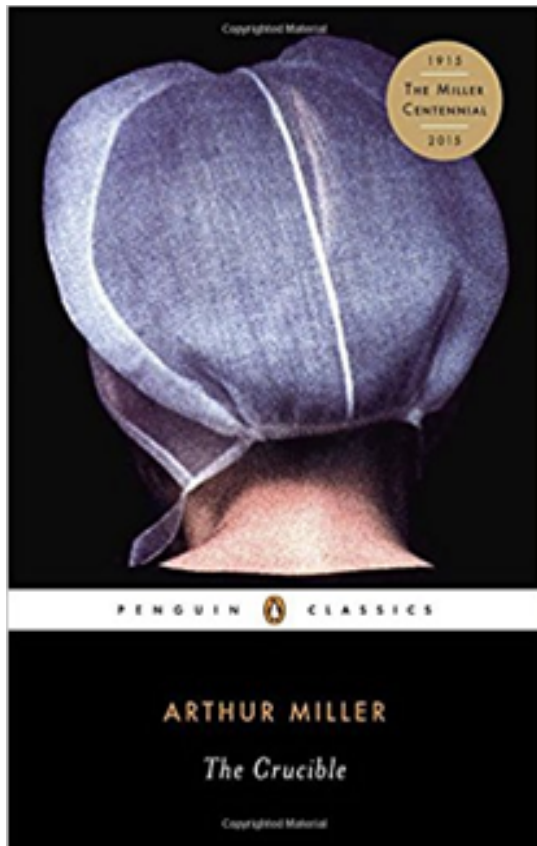


Image 2:



Image 1:

www.amazon.com/Crucible-Play-Four-Acts/dp/0142437336

Image 2: www.bloomsbury.com/uk/the-crucible-9781408108390/

Image 3:

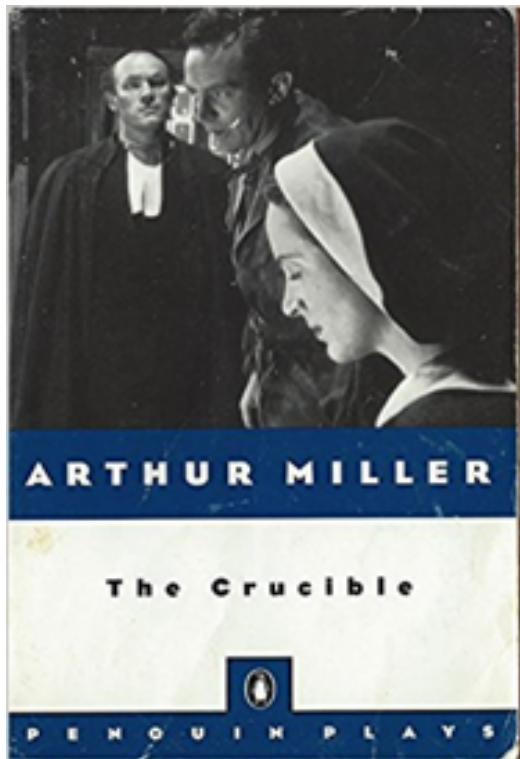


Image 4:

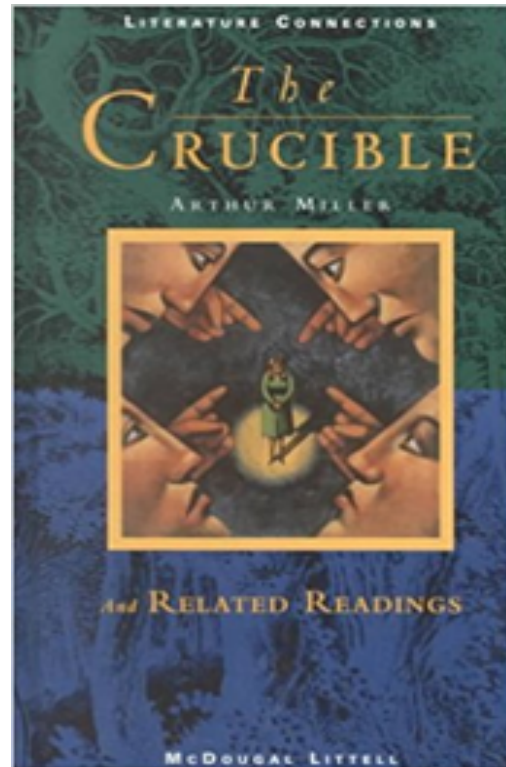


Image 3: openlibrary.org/books/OL18350756M/The_crucible

Image 4: www.amazon.com/Houghton-Mifflin-Harcourt-Literature-Connections/dp/B008UB4BM4

Image 5:



Image 6:



Image 5:

waiterroom301.weebly.com/novelttext-list.html

Image 6: www.playbill.com/production/the-crucible-belasco-theatre-vault-0000010773

After viewing all the images and making predictions for each one, make a final prediction regarding what you think the drama will be about.

Develop at least three insightful, thoughtful questions that these images generated, and that you would like answered while reading the play.

*Predictions and three insightful, thoughtful questions should be included in your The Crucible notebook.

Activity 7: Understanding Key Vocabulary – Power Words Act 1, Word Sort

The vocabulary words listed below are words related to the use and abuse of power in act 1 of *The Crucible*. People learn and remember new information best when they see connections between new words and ideas and when they connect new information with what they already know, so in this activity, we will make connections between vocabulary words.

Read the power vocabulary words from act 1 and their meanings.

conformity (n) behavior that is consistent with prevailing social standards, attitudes, or practices	deference (n) a way of behaving that shows humble submission and respect
individualists (n) people who favor freedom of action for individuals over collective or state control	licentious (adj) sexually immoral and offensive; promiscuous
magistrate (n) a local official who has some of the powers of a judge	persecute (v) to treat someone in a cruel, harassing, or oppressive manner, especially because of their race or political or religious beliefs.
Reverend (adj) a title for a priest or minister in a Christian church, e.g., the Reverend Jesse Jackson	subservient (adj) prepared to obey others unquestioningly
theocracy (n) a system of government in which religious leaders rule in the name of God or a god.	villainy (n) wicked or criminal behavior

1. Sort the words into two categories: 1) words I understand and 2) words I do not understand yet. Discuss your categories with a partner and try to clarify meanings.
2. Sort the words into pairs of words whose meanings connect in some way. For example, words might be opposites; one word might be an example of another, etc.
3. For each pairing, describe aloud to your partner how the meanings are connected and be prepared to share your connections with the class. Example: The word *individualists* connects to the word *subservient* because individualists who value personal freedom are not likely to want to be subservient to anyone.

Sentence Frame: The word _____ connects to the word _____, because...

Now sort the words into new pairs and again describe the ways the words are connected. If there is a word or two you cannot pair up, you may pair it with an outside word, not on our vocabulary list. Example: *Theocracy* connects to the word *democracy* (which is not on our vocabulary list) because both words describe systems of government.

Text – *The Crucible*, Act 1

Reading Purposefully

Activity 8: Reading for Understanding – Players with a Power Base, Act 1

As you read *The Crucible*, focus on how the characters use and respond to power. Use the chart below throughout the play to track characters' 1) uses of power and 2) responses to power. Each time you see a character using power in a significant way, or responding to power in a significant way, identify which power base this action best represents. If you need to review the forms of power, you can review the article you read and the posters created in Activity 3.

Color-code your responses:

- Write the **general evidence** in **red** (for example, "Parris has legitimate power because he is a Reverend and Abigail's uncle.")
- Write quotes from the play that show that character's **use** of power in **black**
- Write quotes that show a character's **response to power** in **blue**.

Include the act number and page number with each entry to help you use this evidence in your final essay. (Note: A character may have examples in more than one column and some boxes will remain empty.)

Tracking Characters' Uses of Power and Responses to Power in *The Crucible*

Base of Power / Characters	Legitimate	Reward	Expert	Referent	Coercive	Informational
Abigail						
Parris						

Base of Power / Characters	Legitimate	Reward	Expert	Referent	Coercive	Informational
Betty						
Thomas Putnam						
Ann Putnam						
Mercy						
John Proctor						

Alternative organization for this assignment, with space for analysis and quotes

Character	Base of Power	Quotation/Evidence	Page	Analysis
Abigail				
Parris				
Betty				
Thomas Putnam				
Ann Putnam				
Mercy				
John Proctor				

Activity 9: Reading for Understanding – Reading with the Grain

Discuss the scene with your group. What is happening in this scene? Then individually fill in a graphic organizer to predict Ann Putnam's future actions and consequences.

PUTNAM: Ann! Tell Mister Parris what you have done.

PARRIS: To Tituba! What may Tituba....?

ANN: Tituba knows how to speak to the dead, Mister Parris.

PARRIS: Goody Ann, it is a formidable sin to conjure up the dead!

ANN: I take it on my soul, but who else may surely tell us who murdered my babies.


PARRIS: Woman!

ANN: They were murdered, Mister Parris! And mark this proof! –mark it! Last night my Ruth was ever so close to their little spirits, I know it, sir. For how else is she stuck dumb now except some power of darkness would stop her mouth! It is a marvelous sign, Mister Parris!

PUTNAM: Don't you understand it, sir? There is a murdering witch among us bound to keep herself in the dark. Let your enemies make of it what they will, you cannot blink it more.

<p>What does Mrs. Putnam think has happened to her babies?</p>	<p>To whom does she go to for help?</p>	<p>What help does she receive?</p>
<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

Activity 10: Negotiating Meaning

<p>Now that the pastor knows what she did, how do you think the pastor and community will react to Mrs. Putnam's confession?</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>		<p>Why?</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
--	---	---

Read act 1. The reading questions provided are designed to give you a focus for your reading and to provide topics for later discussion. The goal is to provide guidance for your first reading, a sense of what to attend to, without interrupting the natural flow of the reading. You may want to focus on reading to answer the questions; or you may want to simply skim the questions, read, and then return to the text to develop your responses.

1. Why does Abigail say she was dismissed by the Proctors?
2. In Salem, an excellent public reputation is essential if one is to be accepted in the community. What suggests that Abigail's reputation has become questionable?
3. Is John Proctor attracted physically to Abigail? Explain. Does he feel guilty? How does Proctor feel about himself, and why might he feel that way?
4. Sources of Conflict: How do the Putnams reveal that they are jealous of Rebecca Nurse's large family? What complaints or "grievances" does Putnam have against the other characters?
5. How do the stage directions (in *italics*) at Mary Warren's entrance offer hints about her character?
6. Abigail drank a charm to kill Goody Proctor but does not want Betty to tell anyone about this. What threat does Abigail make to the girls? Do you think she is serious?
7. What do we learn about Tituba in act 1?
8. What comment by Giles Corey will most likely implicate his wife in the witch hunt?

Understanding the Meaning: After reading act 1 and responding to the questions above, take a few moments to assess your understanding of the play so far. Points in the play where you are confused or have difficulty can be good places to revisit, examine, and discuss in order to meet your reading goals. Ask yourself the following questions and respond in a quickwrite of at least one paragraph:

1. I understand _____ about act 1, but the parts that are most unclear to me are _____.
2. Which of my responses to the questions above am I least confident about?
3. What is it about this text that is difficult for me?
4. Where did my attention wander?
5. Which portion of the play was most challenging for me to understand, why?

Share your paragraph with a partner. Choose one challenging portion of the play that seems important to understanding the play. With a partner, use a strategy from the list below to try to increase your understanding of this portion of text.

- Unpack the sentences into shorter phrases and clauses. Try to paraphrase each portion.
- Reread, reading the lines aloud.
- Look at the root words
- Consider the lines before and after this portion of the play. Try to determine the meaning in the context of those lines
- Use a dictionary to determine the meaning of unfamiliar words (<https://www.ldoceonline.com/>)

For your Ticket out the Door, write a paragraph that describes one strategy you can use in the future when faced with a similar text that is difficult to understand.

Activity 11: Considering the Rhetorical Situation – Act 1

Throughout act 1 of *The Crucible*, Arthur Miller inserts lengthy explanatory passages that introduce characters, explain backstories, and make historical parallels. These passages, which are not italicized as stage directions, are typically not performed as part of the play, but provide background information and context for actors and readers of the play. As you read the two paragraphs below that introduces John Proctor, consider what information a reader of the play would learn, that an audience member at a performance would not be told overtly.

Proctor was a farmer in his middle thirties. He need not have been a partisan of any faction in the town, but there is evidence to suggest that he had a sharp and biting way with hypocrites. He was the kind of man—powerful of body, even-tempered, and not easily led—who cannot refuse support to partisans without drawing their deepest resentment. In Proctor's presence, a fool felt his foolishness instantly—and a Proctor is always marked for calumny, therefore.

But as we shall see, the steady manner he displays does not spring from an untroubled soul. He is a sinner, a sinner not only against the moral fashion of the time but against his own vision of decent conduct. These people had no ritual for the washing away of sins. It is another trait we inherited from them, and it has helped to discipline us as well as to breed hypocrisy among us. Proctor, respected and even feared in Salem, has come to regard himself as a kind of fraud. But no hint of this has yet appeared on the surface, and as he enters from the crowded parlor below it is a man in his prime we see, with a quiet confidence and an unexpressed, hidden force. Mary Warren, his servant, can barely speak for embarrassment or fear. (Miller, act 1, 20-21)

With your partner: answer the following questions, record your answers in your *The Crucible* notebook, and use them to participate in the whole class discussion.

1. In the passage above, underline the words and phrases that best help you understand John Proctor's character. Are there any words or phrases that are unclear?
2. In your own words, describe John Proctor.
3. Consider the information the reader has about John Proctor that the audience of the play does not have. What conclusions does this additional evidence support? Why might a director choose or not choose to include this text in the production?
4. Consider these longer explanatory passages throughout act 1. What would a reader get from these readings that an audience member at a performance would not be told overtly? Why did the author include these passages?
5. How do these passages provide insight into the use of power and the power dynamics in *The Crucible*?
6. How important are these sections for you as a reader?

Creative Writing: After discussing the play's explanatory passages, choose a character who does not have a long explanatory introduction in the play and write an introduction for her (Abigail, Mrs. Putnam, Mercy Lewis, Betty, or Tituba). Your passage should be at least one paragraph in length and imitate the style of the passage on John Proctor. As you write, you may create backstory and details to give the characters motivations and make them more vivid.

Questioning the Text

Activity 12: Thinking Critically – Act 1

Reread the relevant section of act 1 and discuss your assigned question(s) and your interpretations with your group. Come to a consensus on a group interpretation. Prepare a thoughtful response that addresses all parts of the question(s) to share with the class. Each group orally presents the group response(s) to the whole class. Each group member is responsible for presenting a portion of your response. Use evidence from the text to support all interpretations. Be prepared to field questions from the class concerning your response.

1. When Reverend Parris sends for a doctor, is he simply a worried parent, or does he have other concerns? What would his other concerns be? Support your opinion with examples from the text that reveal Parris' character and intentions.
2. Power Plays: What complaints are voiced against Reverend Parris? Who is complaining and why? Who supports Reverend Parris and why?
3. Why does Parris believe that Proctor is leading a "faction" against him? Is Proctor doing this? Why would this matter?
4. One form of power is expertise. What words spoken by Reverend Hale, and what reactions or comments by other characters establish him as an authority figure? Is he qualified to intervene in this case?
5. Look carefully at Reverend Hale's questioning of Abigail and Tituba. What does he do that "leads" them in their confessions? What does this tell you about the power relationships between these characters?
6. Consider the purpose of Giles' comments about his wife reading late into the night. Why does he mention this behavior to Hale? Consider the role of confession for Puritans. What does he hope to accomplish with this confession? What does this show you about Giles' belief about the Puritan theocracy?

7. What is it about Hale's questioning of Tituba that leads to Abigail's confession?
8. Why do Tituba and Abigail confess and start accusing people? Who do they originally accuse?

Activity 13: Synthesizing Multiple Perspectives – The Power of Knowledge

After you have read the articles assigned to you, and thinking back to the scene from the play we discussed in Activity 9, respond to the following:

1. With the information you have now, what do you think is the most likely reason Mrs. Putnam's babies died? Highlight the sentence (or write the quote) that justifies your answer.

You may use a sentence stem:

I believe that _____ occurred because_____.

The evidence shows that _____ is the most likely reason _____ occurred because_____.

2. According to McDonough's article about French and Raven's five forms of power, expertise is a form of power that comes from having knowledge. How might having the more scientific knowledge, particularly about blood types and Rh incompatibility, have empowered Ann Putnam? How might this knowledge have affected the events of the play?

Reading Purposefully

Text – *The Crucible*, Act 2

Activity 14: Negotiating Meaning – Silent Reading Act 2

Read the first part of act 2 silently. As you are reading, imagine yourself in this room watching this scene unfold "like a Fly on the Wall." Being like a fly on the wall is a simile that means you are able to see and hear everything, without being noticed yourself. Try this. Try to "hear" the characters saying their lines in your mind. Imagine their voices as distinct and appropriate for their character. Visualize the characters' actions and facial expressions. Consider the setting. When and where is this happening? Imagine the sights, sounds, smells and even how things might feel in this scene. Pay special attention to the stage directions. See the characters relating to one another. Imagine how they might feel emotionally.

Act 2

The common room of Proctor's house, eight days later.

At the right is a door opening on the fields outside. A fireplace is at the left and behind it a stairway leading upstairs. It is the low, dark, and rather long living room of the time. As the curtain rises, the room is empty. From above, Elizabeth is heard softly singing to the children. Presently the door opens and John Proctor enters, carrying his gun. He glances about the room as he comes toward the fireplace, then halts for an instant as he hears her singing. He continues on to the fireplace, leans the gun against the wall as he swings a pot out of the fire and smells it. Then he lifts out the ladle and tastes. He is not quite pleased. He reaches to a cupboard, takes a pinch of salt, and drops it into the pot. As he is tasting again, her footsteps are heard on the stair. He swings the pot into the fireplace and goes to a basin and washes his hands and face, Elizabeth enters.

Elizabeth: What keeps you so late? It's almost dark.

Proctor: I were planting far out to the forest edge.

Elizabeth: Oh, you're done then.

Proctor: Aye, the farm is seeded. The boys asleep?

Elizabeth: They will be soon. *And she goes to the fireplace, proceeds to ladle up stew in a dish.*

Proctor: Pray now for a fair summer.

Elizabeth: Aye.

Proctor: Are you well today?

Elizabeth: I am. *She brings the plate to the table, and, indicating the food: It is a rabbit.*

Proctor, *going to the table*: Oh, is it! In Jonathan's trap?

Elizabeth: No, she walked into the house this afternoon; I found her sittin' in the corner like she come to visit.

Proctor: Oh, that's a good sign walkin' in.

Elizabeth: Pray God. It hurt my heart to strip her, poor rabbit. *She sits and watches him taste it.*

Proctor: It's well seasoned.

Elizabeth, *blushing with pleasure*: I took great care. She's tender?

Proctor: Aye. *He eats.* She watches him. I think we'll see green fields soon. It's warm as blood beneath the clods.

Elizabeth: That's well. Proctor eats, then looks up.

Proctor: If the crop is good I'll buy George Jacob's heifer. How would that please you?

Elizabeth: Aye, it would.

Proctor, *with a grin*: I mean to please you, Elizabeth.

Elizabeth - *it is hard to say*: I know it, John.

He gets up, goes to her, kisses her. She receives it. With a certain disappointment, he returns to the table.

Proctor, *as gently as he can*: Cider?

Elizabeth, *with a sense of reprimanding herself for having forgot*: Aye! *She gets up and goes and pours a glass for him. He now arches his back.*

Proctor: This farm's a continent when you go foot by foot droppin' seeds in it.

Elizabeth, *coming with the cider*: It must be.

Proctor, *drinks a long draught, then, putting the glass down*: You ought to bring some flowers in the house.

Elizabeth: Oh! I forgot! I will tomorrow.

Proctor: 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. *With good feeling he goes and looks up at the sky through the open doorway.* Lilacs have a purple smell. Lilac is the smell of nightfall, I think. Massachusetts is a beauty in the spring!

Elizabeth: Aye, it is.

There is a pause. She is watching him from the table as he stands there absorbing the night. It is as though she would speak but cannot. Instead, now, she takes up his plate and glass and fork and goes with them to the basin. Her back is turned to him.

He turns to her and watches her. A sense of their separation rises.

Second Read – Question the Characters

Reread the first part of act 2 again and follow the directions below:

1. Think about French and Raven's **Bases of Power** as you reread this section.
2. Underline any lines that you see as reflecting a use of power in the relationship between Proctor and Elizabeth.

Take notes on your findings using the **Tracking Character's uses of Power and Responses to Power** graphic organizer.

Third Read – Come to a Researched Conclusion

Reread this section again and review your notes to answer the following questions:

1. Who has the power in this relationship?
2. What is the conflict?
3. How can you tell? What is your evidence?
4. Was the conflict clearly stated or did you have to infer the conflict from clues?
5. What do you think the conflict is really about?
6. Why do you think a couple might express a conflict in this way?

Share your Findings

Now that you have a "sole mate" you can share your findings and reasoning. Each sole mate will take a turn sharing his or her answers to the questions, as well as his or her rationale behind the choices.

After this, each sole mate then takes a turn agreeing or disagreeing with his or her partner.

The sentence frames, which were modified from the sentence frames in *They Say, I Say*, can be used to scaffold this collaborative discussion.

Explaining Quotations

- X is using _____ base of power because X does or says _____.
- In other words, X believes or implies _____.
- In making this comment or taking that action, X shows _____.
- X is insisting that _____.
- X's point is that _____.
- Based on this line of dialog or action it is clear that X really wants _____.
- What X is not saying here is _____.
- Because earlier in the play X does or says _____, I think it means _____.

Agreeing with Soulmate

- You are right that...
- I agree because...
- I completely agree with you because...
- You and I think alike in that...
- We have the same position that...

Disagreeing, With Reasons with Solemate

- I disagree. Have you considered _____?
- Your claim that _____ appears to rest upon the questionable assumption that _____.
- I disagree with your view that _____ because...
- By focusing on _____, you may have overlooked the deeper meaning of _____.
- My own view, however, is that...
- I read that to mean _____

Agreeing and Disagreeing Simultaneously

- Although I agree with you up to a point, I cannot accept your overall conclusion that _____.
 - Although I disagree with some of what you say, I fully endorse _____.
- Though I agree that _____, I still insist that _____.

(Graff and Birkenstein 314-315)

Activity 15: Negotiating Meaning – Sentence Unpacking

WE DO

Reread assigned sentence sets:

She claims as well, that none of you have seen these things either. Now, children, this is a court of law. The law, based upon the Bible, and the Bible writ by Almighty God, forbid the practice of witchcraft and describe death as the penalty thereof.

Directions: In groups of three, use the graphic organizer and unpack the sentences. Keep it simple: you need only focus on two or three things in the text.

Word or Phrase	Focus on Meaning	Focus on Form
Note the sentence(s), words, or phrases, you find challenging to understand.	Can you restate this dialogue in your own words?	Notice the important features of the sentences. In particular, notice the syntax, or the way the words are ordered in a sentence. Notice if phrases are used in a unique or unusual way. Notice capitalized words, and punctuation marks.

YOU DO

Now you choose sentence set 1 or 2 below to unpack independently.

1. Now then. It does not escape me that this deposition may be devised to blind us; it may well be that Mary Warren has been conquered by Satan, who sends her here to distract our sacred purpose. If so, her neck will break for it.
2. But if she speaks true, I bid you now drop your guile and confess your pretense, for a quick confession will go easier with you. Abigail Williams, rise. *Abigail rises slowly*. Is there any truth in this?

You may use the Sentence Unpacking Graphic Organizer or a graphic organizer of your own design to unpack the sentences.

Discussion

1. Take your graphic organizer and notes and a pair-and-share partner who worked on the same sentence set as you have.
2. Share your findings with your partner
3. With your partner find another pair of students that worked on the alternative sentence set.
4. Share your findings with one another.
5. On your two-sided exit ticket, respond on one side to each of the following prompts:
 - a. What was Danforth saying to the group of girls in the courtroom?
 - b. What was Danforth hoping to accomplish by saying this to the girls?

Questioning the Text

Activity 16: Summarizing and Responding – Character Profiles

At this point, you have been introduced to multiple characters in the first two acts of the play. In this activity, you will summarize your impressions of the main characters. The purpose of this summary is to solidify your understanding of the main characters and their use of power, and as well as to provide your impressions of each character. Review your notes on the characters' use of power from Activity 8, as well as character descriptions, actions, and dialogue in Acts 1 and 2 of the play. Using your own words, choose five of the characters below and write a brief sentence profile of each one. Be sure to describe how the character fits into the power structure of Salem (check your work in Activity 2 for people in power in Salem).

Example: John Proctor is a farmer, who despite not attending church regularly, has referent power due to his being generally well respected in Salem. He does not shy away from using coercive power, as when he pushes down Mary Warren, insisting that she testify to save his wife. John may view his use of force as legitimate because he is the male head of his home. John Proctor has a strained relationship with his wife because of his affair with Abigail that has upset the balance of power in his marriage. An ethical man, Proctor speaks honestly and is not afraid to criticize others when he does not agree with their actions, such as when he calls Hale a coward or explains that he doesn't respect Parris's fixation on golden candlesticks.

Characters:

Elizabeth Proctor	Parris	Giles	Hale
Putnam	Abigail	Mary Warren	

Sentence Frames: If you choose, you may use one or more of the sentence frame below in your character profile.

_____ is a _____ person who _____.

_____ tends to use the _____ power base in order to _____.

_____ wields (little/much/significant) power as a _____ in Salem because _____.

_____ is a(n) _____ (adjective) _____ (noun) who is primarily concerned with _____.

Activity 17: Thinking Critically – Act 2

In this activity you will discuss some of the most significant parts of act 2. Each group member will have a specific role. Negotiate with your group members to select a role from the list below:

- **Facilitator:** Introduces and moderates the discussion, keeps the group on task, and invites all group members into the discussion.
- **Timekeeper:** Keeps the group aware of time and determines when it is time to move on to a new question.
- **Question analyzer:** Introduces each discussion question and clarifies the purpose of each question. Keeps the group focused on the discussion questions.
- **Summarizer:** Before the group moves on to a new question, this student summarizes the key ideas from the discussion.

A group member may also choose to take on the role of Devil's Advocate. This student raises objections and alternative interpretations.

As you discuss this act, focus on the topic of power in the play. Look for interplay between characters. Look at their status (including gender, age, position, wealth, connectedness, etc.) and power.

When you are ready, begin your discussion:

First, consider the interactions between Mary Warren and John Proctor early in act 2 (from when she enters until she is sent to bed).

1. How does Mary attempt to assert herself?
2. How does Proctor attempt to exert power over Mary Warren?

3. What gives Mary Warren power in this exchange?
4. What power does John Proctor have?
5. Do you sympathize more with John Proctor or Mary Warren in this interaction? Why?
6. Arguing that Abigail intends to accuse Elizabeth of witchcraft in order to replace her as John's wife, Elizabeth says, "There be a certain danger in calling such a name [as mine]—I am no Goody Good that sleeps in ditches, nor Osburn, drunk and half-witted. She'd dare not call out such a farmer's wife but there be monstrous profit in it" (Miller, act 2, 58).

What does this reveal about the women who have been accused in the witch trials so far?

7. In this statement, what power does Elizabeth seem to believe she has to resist the witch hunt?
8. Evaluate Elizabeth's claim that Abigail wants to kill her and take her place. What evidence does Elizabeth provide to support this? How convincing do you find her argument?
9. How is knowledge used as a source of power in act 2? How ethical do you think this use of knowledge is?

After discussing all questions, write a paragraph summarizing the main ideas that you are taking away from the discussion. What were the best points that were raised?

Reading Purposefully

Text: *The Crucible*, Acts 3 and 4

Activity 18: Reading for Understanding

Read acts 3 and 4: The reading questions provided are designed to give you a focus for your reading and to provide topics for discussion. You may want to focus on reading to answer the questions, or you may want to simply skim the questions, read, and then return to the text to find answers.

Act 3

1. When John Proctor, Giles Corey, and Francis Nurse go to court to give evidence to exonerate their wives, why is Proctor questioned about his church attendance and plowing on Sundays?
2. What evidence does Giles Corey bring to the court that about Thomas Putnam's motivations for prompting his daughter to accuse others of witchcraft?
3. Knowledge as Power: What evidence in act 3 shows that Giles Corey is knowledgeable about the Puritan legal system?
4. Why is it significant that Elizabeth Proctor would not tell the court of her husband's infidelity?
5. Why do Abigail and the other girls claim to see a bird in the courtroom? What does this incident reveal about their power?
6. Why did Mary Warren first claim that she and the other girls were only pretending to see witches, but then, later on, rejoin the other girls to accuse Proctor of being "the Devil's man"? What does this reveal about Mary Warren's character?

Act 4

1. How is Tituba's understanding of the Devil different from that of the Puritans?

2. What does the audience learn about Abigail's actions in act 4? Why is this significant to the witchcraft trial?
3. According to Hale, why are people speaking of rebellion in Salem?
4. Describe Hale's efforts to restrain or circumvent the power of the court.
5. Why does Parris argue that it is important that they postpone the hangings until the accused witches confess?
6. Why is John Proctor conflicted about whether he should confess?
7. Why does Danforth insist on having a signed confession from John Proctor rather than simply accepting a stated confession?

Activity 19: Considering the Rhetorical Situation

In your study of rhetoric and writing, you have probably studied the concepts of rhetorical appeals, including emotional appeals (*pathos*), logical appeals (*logos*), and appeals using the image or credibility of the speaker (*ethos*). In this activity, you will explore another rhetorical concept: *kairos*.

Kairos describes the "immediate social space and situation in which arguments must be made" and can be understood as a "window of opportunity" in which the audience is particularly receptive to a message (Fletcher, 58). For example, if you were asking a parent for more independence, say a later curfew or the ability to drive somewhere you wouldn't usually be allowed, your argument would probably be viewed as inappropriate if it came immediately after your parents got a call from your school's principal about your recent trancies. Your same argument would be better timed, however, if you broached the topic after your parents received a call advising them of an award you had won. *Kairos* involves knowing when to say the right thing. If the social climate is right for a particular change or message, this can be called a *kairotic* moment.

Discuss with a partner: Think of times you have tried to persuade someone. What is one time you took advantage of a *kairotic* moment to make your argument better?

After reading the play, discuss the following with a small group or partner:

1. What influenced Arthur Miller to write this play at the time that he did? What is the surrounding context that influences his writing? Take notes about your findings in the graphic organizer below.
2. How do events in the play parallel events in Arthur Miller's own time?

Draw a line connecting parallel events in *The Crucible* and in Miller's time across the columns.

Events in <i>The Crucible</i>	Events in Arthur Miller's Time
-------------------------------	--------------------------------

--	--

3. How does this play take advantage of a *kairotic* moment?
4. In what ways is this play still relevant today? In what ways is it less relevant than when it was written?

Questioning the Text

Activity 20: Thinking Critically – Acts 3 and 4

Act 3

1. At the beginning of act 3, why do you think Giles shouts in the courtroom that he has evidence and that “Thomas Putnam is reaching out for land”?
2. One power base is authority. In the exchange with Francis early in act 3, how does Danforth assert the power of his authority? Do you view this as a legitimate use of power? Explain.
3. Why does Reverend Parris repeatedly insist that John Proctor has “come to overthrow the court”? Why does the authority of the court matter to Parris?
4. Hale, Parris, and Danforth are all representatives of the church, but in act 3, their differences become apparent. Compare and contrast how these three men respond to the evidence and events in act 3.
5. Danforth claims that “No uncorrupted man may fear the court.” What does this mean? Thinking about your discussions of power in *The Crucible*, explain whether you think this statement was true in Danforth’s time.
6. Is there anyone today who has legitimate cause to fear the court or other public systems? Explain who and why.
7. What efforts are made to restrain or check the power of the court in this act? How successful are they?

Act 4

8. Arthur Miller sets act 4 in the fall, half a year after the events in the play began, and three months after the dramatic courtroom scene at the end of act 3. The audience learns about the events during this three-month gap through characters retelling in act 4 rather than by seeing the events directly. How effective is this shift in time for you as a reader/viewer of the play? Why do you think Miller made this choice?
9. How does Reverend Hale change over the course of the play?
10. What has happened in Andover? Why is Danforth concerned about this? What does Danforth's concern about the events in Andover reveal about his character?
11. Hale and Parris both want the accused to confess to witchcraft. How are their reasons for wanting these confessions different?
12. How is Giles Corey's fate both a loss and victory for him? How is Giles able to wield power even in the end?
13. How is John Proctor's refusal to sign his confession both a loss and a victory? Despite being in jail and condemned to death, how does Proctor exert power?

Activity 21: The Believing and the Doubting Game

The ability to read and write rhetorically includes the ability to see both sides of an argument. This means that skillful rhetors must practice both the “believing game” and the “doubting game.”

For this assignment, write two argument paragraphs taking opposing perspectives on Arthur Miller’s Puritan society, considering the power bases you have seen demonstrated in the play. The first paragraph praises the Puritan society as represented in *The Crucible* as an ideal, master-planned community; the second paragraph condemns or criticizes the Puritan society as an oppressive theocracy. You may consider how issues such as the use of power, checks on power, social stability, personal freedom, culture, standards of living, sustainability, morality, education, and self-determination relate to your arguments for and against the Puritan way of life. Be sure to take into account what the characters say about their society. Your purpose is to influence the values and beliefs of your audience. Each paragraph should be no longer than 500 words and include examples from the play, outside readings, and your experiences and observations of society.

Activity 22: Reflecting on Your Reading Process

After finishing *The Crucible*, respond to the following questions:

1. What difficulties did you have while reading the play?
2. What did you do when you read parts of the play you did not understand? What strategies did you use to make sense of it?
3. What, if any, elements of the play are still unclear to you?
4. Review the personal goals for this module that you set in Activity 4. What progress have you made toward meeting these goals?

Preparing to Respond

Discovering What You Think

Activity 23: Considering Your Task and Your Rhetorical Situation

For the culminating assignment in this module, you will write an essay addressing the core question: How is the power used and abused?

Prompt 1

Background: *The Crucible* presents a series of power plays, between characters and groups of different status. Throughout the play, education, title, luck, age, gender, strength, wealth, and social connectedness confer power over individuals. In this essay, you will examine power brokerage—how characters get, use, and maintain power.

Writing Task: Choose a major character from *The Crucible*, and using the French and Raven’s Five Forms of Power article, evaluate how that character assumes, utilizes, and maintains (or loses) power throughout the play. What power bases do they use? How do they use them? How could they have used a different power base to act with more humanity in the story and mitigate, or lessen, the abuse of power by themselves or other characters in the play? Make sure that you refer to your character’s development of power throughout the play. Cite your evidence from at least two acts of the play. Make sure that all your assertions are documented by correctly

cited facts (quotes) from your sources, and that all assertions are supported with the quote and your rationale. The rationale should backup, or defend, your assertion(s).

Prompt 2

Arthur Miller wrote *The Crucible* in response to his concerns about McCarthyism, the practice of making accusations of subversion or treason without proper regard for evidence. Choose a contemporary group that is currently at risk of suffering from similar abuses of power. Create a character that represents this potentially persecuted group. Write a one-act play featuring this character. Your dramatic arc should demonstrate how humanity could mitigate or fail to combat abusive power.

In selecting your topic, consider the timeliness of your message. What topics or issues are particularly relevant in the current social and historical context? How might you make use of this *kairotic moment*?

After writing your act, complete a one-page reflection in which you address the following: In your act, what power base(s) did your characters use? How did their actions mitigate the abuses of power? How is your act particularly relevant to our current social and historical context? How are your characters and situations inspired by those of *The Crucible*? (Hint: This is a culminating assignment for your reading of Miller's play. *The Crucible* must inspire your act in some direct way.)

Unpacking the Prompt

Unpack the prompt by closely analyzing what the prompt asks you to do. In the prompt above, circle the verbs that tell you what to do, then underline the tasks. Use the table below to make yourself a checklist to make sure you address all elements of the prompt.

DO – List the verbs that tell you what to do	WHAT – List the parts of the prompt that tell you what to do.
Example: Construct	an argument with a clear beginning, middle, and end

1. After reviewing your Do/What chart, put a star by the element(s) that you feel most prepared to complete.
2. Put a question mark next to the part or parts of the prompt are unclear to you. Discuss with a partner or group to clarify.

3. Who is the intended audience for your writing?
4. What information, ideas, or evidence will you need in order to begin planning the writing assignment?

Activity 24: Gathering Relevant Ideas and Materials – Microlabs

Prompt 1

Review the Power Base Chart that you began in Activity 8 and added to throughout the play. For each character, review your responses and add any additional instances of use of power. Be sure to include page numbers with your additions in order to help with citations for your final essay. Also, review the character profiles you created in Activity 16.

After reviewing the power exercised by the characters throughout the play in the Power Base Chart and character profiles, identify the character or characters whose use of power you find most interesting.

Take a few minutes to respond to the following questions in a quickwrite:

1. Which character's use of power is most interesting to you? Why?
2. Which characters are ethical in their use of power? Which are coercive? Give examples.
3. Which characters changed how they used or gained power over the course of the play? Give examples.

Prompt 2

Review the Power Base Chart that you began in Activity 8 and added to throughout the play. For each character, review your responses and add any additional instances of use of power. Be sure to include page numbers with your additions in order to help with citations for your final essay.

After reviewing the power exercised by the characters throughout the play in the Power Base Chart, circle the instances where power is checked (or restrained) or should be checked.

Take a few minutes to respond to the following questions in a quickwrite:

1. Describe instances in *The Crucible* where power was restrained, or should have been. Who or what kept power in check? Or who should have?
2. Why did the Puritans act on accusations of witchcraft without evidence?
3. What safeguards were in place for Puritans to restrain the abuse of power? Give examples. Are similar checks in place today?

Discussion

1. In groups of three, number off student 1, student 2, and student 3.
2. In your triad, you will each have one minute to respond to the questions, one question at a time. If you run out ideas before your time is up, please use the time to reflect in silence.
3. Your teacher will direct you when to move on to the next speaker.
4. When all the speakers have shared their ideas about question 1, the teacher will direct you to move on to the second and third questions.

Debrief

Take a few minutes to write down key ideas from your discussion that are relevant to your prompt.

Activity 25: Developing a Position – Use and Abuse of Power (Prompt 1)

In this activity, you will be laying the foundation for your essay and gathering ideas to be used in your first draft. First, select the character that you will focus on for your essay.

Character: _____

Consider the character's use and/or abuse of power in *The Crucible*. Create a graphic to depict how the character 1) assumes, 2) utilizes, and 3) maintains or loses power. In your graphic, be sure to label the power base or bases used.

After creating your graphic, explain it to a partner who has focused on a different character. Discuss, then record your response to the following

- What does your graphics show about your selected character's use or abuse of power?
- What if...? Brainstorm a list of things that your selected character could have done differently in order to mitigate the abuses of power in the play.

Activity 26: Developing a Position – One-Act Play (Prompt 2)

In this activity, you identify a focus for your one-act play and create descriptions of your main characters and setting. Begin by considering the topic of your play. The prompt asks you to consider the timeliness of your message. Select a topic or issue that is particularly relevant in the current social and historical context in order to make use of the *kairotic moment*.

Brainstorm

In the space below, create a cluster map (bubble map) to brainstorm topics that are a focus of public attention, either nationally or on a more local scale. If you do not know what the topics are the focus of attention, browse news Web sites and notice common trends. Brainstorm the current "hot topics" in as many of the following fields as you can—sports, education, local politics, state politics, national politics, technology, business, law, journalism, law enforcement/ crime, medicine.

After this first round of brainstorming:

- For as many of the topics that you can, add people or groups might be the victims of abuse of power. Underline these. Add people or groups that might abuse power. Note: some topics in your brainstorm might not have potential abuses of power – though timely, these would not be good focal points for this writing assignment.
- Share your brainstorm with a group of up to four peers. Discuss which topics you find most interesting.
- On your brainstorm, highlight up to three topics and groups of people that you feel are most interesting or most important. Consider also which topics you feel like you know well enough to write authentically about.

Decide

The topic I am going to focus on is _____.

Create Characters

Review the character profiles you wrote in Activity 16 and the character introduction creative writing you completed in Activity 11. With these as models, write short character descriptions of two or more characters who will be featured in your play. Your character descriptions are to be two to three sentences. Consider including the character's age, gender, and description of his or her access to power. What motivates this character? What is he or she interested in?

Example: Red-haired and freckled with a slim build, Andy was 11 years old when he was first put in the hospital by one of his classmates. Andy's large glasses dominate his face. Despite his small size, he has a quiet confidence that puts most adults at ease.

Create a Setting

Next, choose when and where the action for your play will take place. Review the first three paragraphs of *The Crucible* to see how Arthur Miller introduces the setting of his play.

1. Decide on the time your play will take place including the year, month, and time of day:
Note: you may have more than one scene within your one-act play. For now, focus on the scene where your act will start.

Example: This play begins in February 2015. The first scene starts just after lunchtime.

2. Write three to five sentences describing the place where the action will occur. Be specific, including not only the city but details that will help your readers picture the location (or help play directors stage your play). Describe the objects in the room. You may choose to imitate Arthur Miller's style and begin your play with this setting description.

Example: The play opens in a hospital room in Orange, California in February 2015. The room is bright, almost oppressively light, with the buzz of fluorescent lights heard faintly. To the left is a doorway that leads to the rest of the ICU. The walls are an institutional shade of green and center stage is a bed with a thin white blanket. On the bedside table, there is a mess of magazines, flowers, cards.

Writing Rhetorically

Composing a Draft

Activity 27: Making Choices as You Write

Now draft your final assignment. Some writers prefer to have a fully developed outline before they write, while others prefer to review their source material, chart a general direction, and then write, discovering unplanned ideas and connections in the writing process. In this activity, you will organize and draft your essay using one of the following two approaches:

Draft then outline: If you would like to write a discovery draft (a very rough first draft in which you discover connections between ideas and organization) and then complete the outline below to organize your ideas, please do so. Note, this approach requires an openness and stronger commitment to revision as your draft will be more exploratory. If you choose this option, after completing your outline and responses to the questions below, revise your discovery draft to complete a full rough draft with a logical and compelling flow of ideas for your reader.

Outline then draft: If you would like to first organize your evidence and elements of your composition before drafting so that you have a clear sense of what you will write before you write it, please do so. Use the guidance and questions below to organize your composition, and when you are ready, complete a full rough draft. Be sure to attend to organizing your ideas (for prompt 1) and events (for prompt 2) in a way that is logical and compelling for your reader.

Whatever your approach, take a few moments to review the outline guidance and questions below before you write and refer back as needed while you compose.

PROMPT 1

Introduction:

- Begin with an introduction to the text, genre, and author, and a summary of the work.
For example, “In *The Crucible*, a play by Arthur Miller, <a short summary of the play’s central conflict and theme>.”
- What is the central claim that you will support in your essay? Write this down and share it with a classmate.

Body Paragraphs – Organization:

Consider how you will organize your ideas in the body of your essay. For example, you might

- Use chronological order, following the sequence of events in the play. While this organization is logical and may be easy for your reader to follow if you choose this approach, be sure that your essay does not simply retell the play.
- Organize your essay around the power bases.
- Organize your essay in a problem followed by a solution pattern
- Choose a different, logical order of ideas.

Create an outline of how you plan to organize your ideas.

Conclusion:

Consider what final ideas you want to leave your reader with. Why should your reader care about this topic?

PROMPT 2

Plan and write the first draft of your one-act play. Before you begin drafting, respond to the following questions to guide your draft.

Conflict

What central conflict will characters face in your one-act play?

Scenes

Will you have one scene or multiple? What scenes are necessary to effectively tell your story?

Organization

Consider how you will sequence events in your play. Create an outline of events:

- Exposition:
- Rising Action:
- Climax:
- Falling Action:
- Resolution:

Central ideas

What implicit or explicit central idea do you want to leave your reader with? Why should your reader care about this topic?

Thinking about Conventions

Before beginning to draft your one-act play, open your copy of *The Crucible* to a page of dialogue. Note how Arthur Miller formatted the play. Discuss with a partner and use the space below to write the conventions for writing a play:

As you write your own play, remember to

- Start a new line when _____
- Begin each line of dialogue with _____ followed by what punctuation _____
- Sometimes, the stage directions describing a character's gestures, movements or actions will be in the middle of the dialog, so it is important to identify them by using _____
For example:

PARRIS, *with anger*. I saw it! *He moves from her. Then, resolved*: Now tell me true, Abigail.

Revising Rhetorically

Activity 28: Gathering and Responding to Feedback – Revising Your Draft

PROMPT 1

You are now at the revision stage of the writing process. During this stage, your focus remains on the big picture and the main ideas in your essay. Your task at this point is *not* to fine-tune sentences and perfect word choice, but to make sure the organization, major examples, and central ideas of your essay work. You will get feedback from three peer reviewers. You will also read their essays and provide feedback to them.

For each essay, do the following:

1. Read your partner's essay. Highlight on the essay places where you are confused as a reader.
2. Annotate your partner's essay with the following:
 - What is the main idea of the essay? On the essay, circle where the main idea is stated.
 - Where do any claims need more support? On the essay, write "more" and put a star next to the section where more support is needed.
 - Are there any examples or evidence that does not seem relevant and should be removed? Put an "X" in the margin next to this evidence and be prepared to explain why you suggest its removal.
3. Discuss your feedback with the author, discussing one essay at a time.

The first reviewer should begin by noting one strength of the essay.

- A particularly strong part of your essay is when you ... because...
- As a reader, I appreciated that you ... (did what?) because ...
- One thing I would not change about your essay is ... because...

Then the reviewer should identify the one most important element of the essay to revise or change.

- As a reader, I get confused in the part about ... You might consider revising this by ...

- I think the most effective improvement to your essay would be ... because ...
- I needed more/less/different evidence in the part where you write about ... because ...

At this point, the author should summarize what feedback they were given and ask for clarification if needed.

- What I have heard you say is that ... (summarize their points). Is this correct? Is there anything I missed?

4. Switch roles and discuss the other partner's essay.

Repeat this process with two additional students so that you have feedback from three peers and have read three essays. Respond to the following:

Summary: Based on the feedback I have received, what next steps do I need to take to improve my essay? Be specific. You will need to submit this with your final draft showing evidence of revision.

PROMPT 2

You are now at the revision stage of the writing process. During this stage, your focus remains on the big picture and the main ideas in your play. Your task at this point is *not* to fine-tune sentences and perfect word choice, but to make sure the organization, major examples, and central ideas of your writing flow. You will get feedback from three peer reviewers. You will also read their play and provide feedback to them.

For each play, do the following:

1. Read your partner's play. Highlight the document any places where you are confused as a reader.
2. Annotate your partner's play with the following:
 - What is the central focus of the play? On the play, circle where the central focus is stated or implied.
 - Are there any areas where the dialogue does not flow or that need more development?
 - Are there any examples of irrelevant or unneeded dialogue that should be removed? Put an "X" in the margin next to this dialogue and be prepared to explain why you suggest its removal.
3. Discuss your feedback with the author, discussing one play at a time.

The first reviewer should begin by noting one strength of the play

- A particularly strong part of your play is when you ... because...
- As a reader, I appreciated that you ... (did what?) because ...
- One thing I would not change about your play is ... because...

Then the reviewer should identify the one most important element of the play to revise or change.

- As a reader, I get confused in the part about ... You might consider revising this by ...
- I think the most effective improvement to your play would be ... because...
- I needed more/less/different dialogue or action in the part where you write about ... because ...

At this point, the author should summarize what feedback they were given and ask for clarification if needed.

- What I have heard you say is that ... (summarize their points). Is this correct? Is there anything I missed?

4. Switch roles and discuss the other partner's play.

Repeat this process with two additional students so that you have feedback from three peers and have read three plays. Respond to the following:

Summary: Based on the feedback I have received, what next steps do I need to take to improve my play? Be specific. You will need to submit this with your final draft showing evidence of revision.

Editing

Activity 29: Editing Your Draft – Using the Literary Present Tense

Every time we read a work of literature, it as if the events in the text are happening right now, in the present. For this reason, when writing about events in literary works the convention is to write in the present tense. We also describe the author's literary moves in the **present tense**.

For example:

- Reacting to Marry Warren's apparent betrayal, Abigail cries out against the girl. (Not "cried out")
- Arthur Miller describes a Puritan society on the brink of major social change.

However, you should use the **past tense** in the following cases:

- When referring to historical events:

Arthur Miller wrote *The Crucible* in 1953.

The Puritans lived in New England in the seventeenth century.

- When the events happened both in history and in the play, make it clear in your essay which context you are referring to:

In *The Crucible*, supposed witches are hanged for their crimes.

In Puritan New England, supposed witches were hanged for their crimes.

- When there are different time frames in one sentence.

Attempting to protect her husband, Elizabeth Proctor denies (*present tense*) that John was unfaithful (*past tense*) to her.

Let's practice as a class. Edit the paragraph below to use the literary present test.

Rebecca was the wife of Francis Nurse, who ... was one of those men for whom both sides of the argument had to have respect. He was called upon to arbitrate disputes as though her were an official judge, and Rebecca also enjoyed the high opinion people had for him. By the time of the delusion, they had three hundred acres, and with their children were settled in separate homesteads within the same estate. However, Francis had originally rented the land, and one theory has it that as

he gradually paid for it and raised his social status, there were those who resented his rise.

Another suggestion to explain the systematic campaign against Rebecca, and inferentially against Francis, was the land war he fought with his neighbors, one of whom was Putnam. The squabble grew to the proportions of a battle in the woods between partisans on both sides, and it is said to have lasted for two days. As for Rebecca herself, the general opinion of her characters was so high that to explain how anyone dared cry her out for a witch—and more, how adults could bring themselves to lay hands on her—we must look to the fields and boundaries of that time. (Miller, act 1, 24).

After discussing your edits to the text above, review your own essay focusing only on the verbs that you use. In each sentence, highlight the verb or verbs that describe the actions of the characters or author. Change the verb to the literary present tense where needed.

Activity 30: Reflecting on Your Writing Process

Consider the personal goals you set at the beginning of the module and respond to the following questions

1. What progress did you make toward meeting your personal writing goals?
2. What strategies did you use to write and revise your essay?
3. What strategies worked best for you? Which will you change in the future?