The Power of Persuasion

Visual Prompt: Many of Franklin D. Roosevelt’s speeches inspired a nation during difficult times. Why is it important for great leaders to be persuasive speakers?

Unit Overview

You have explored the dream that has burned within Americans since they first set foot on this land. Vital to the continuation of this dream and at the heart of our democracy is persuasive, free speech. America’s tradition of open debate and lively free speech was established in the early period of the fight for independence from British rule. Before that, the founding settlers had established the basis for a literate democratic society in its schools and system of justice. By exploring a contemporary drama set in Puritan New England—, The Crucible—, you will see how authors and playwrights like Arthur Miller use literature to further a social message. During the second half of the unit, your study of historic American speeches will provide you with an opportunity to analyze models of effective persuasive speech in preparation for writing and delivering an original speech.
GOALS:
- To interpret a text in consideration of its context
- To analyze an argument
- To create and present a dramatic scene about a societal issue
- To define and apply the appeals and devices of rhetoric
- To analyze, write, and present a persuasive speech
- To examine and apply syntactic structures in the written and spoken word

ACADEMIC VOCABULARY
social commentary
historical context
rhetoric
rhetorical context
vocal delivery

Literary Terms
foil
subtext
motif
dramatic irony
verbal irony
situational irony
alliteration
syntax

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LEARNING STRATEGIES:
Quickwrite, Marking the Text, Graphic Organizer

ACADEMIC VOCABULARY
Social commentary is a means of speaking out about issues in a society. It may take the form of rhetoric as well as artistic forms.

Learning Targets
- Preview the big ideas and vocabulary for the unit.
- Identify and analyze the skills and knowledge necessary for success in completing the Embedded Assessment.

Making Connections
Imagine you are a witness to a situation you perceive as being unjust. What is your response? Do you speak out or remain silent? Now, imagine you are an author who has witnessed an unjust situation and you decide to speak out, using the most influential forum you know—your writing. Songwriters, poets, dramatists, bloggers, Webmasters—writers and performers of all ages use social commentary to speak out against perceived injustices every day. Using art to advance social commentary has long been a hallmark of artistic expression.

Essential Questions
The following Essential Questions will be the focus of the unit study. Respond to both questions.

1. How can artistic expression advance social commentary?

2. How are the components of rhetoric applied to the creation and delivery of persuasive speeches?

Developing Vocabulary
Examine the Academic Vocabulary for this unit and assess your prior knowledge of the Literary Terms. Keep track of your expanding knowledge of academic language and terms specific to the study and understanding of challenging literary and non-fiction texts.

Unpacking Embedded Assessment 1
Closely read the assignment for Embedded Assessment 1.

Your assignment is to work with a group to write and perform an original dramatic script in which you make a statement about a conflict that faces society. By doing so, you should be able to demonstrate you understanding of how Arthur Miller spoke out about a contemporary issue (persecution of suspected communists) while setting his drama in a time period with corresponding events (persecution of suspected witches).

What knowledge must you possess and what skills must you have in order to create and perform a dramatic scene that advances a social message? Create a graphic organizer that demonstrates your analysis of the assignment.
Preparation to Read *The Crucible*: Setting Context

**Learning Targets**
- Examine informational and literary non-fiction texts to set the historical context for reading
- Employ textual details to construct a setting for a play

**Before Reading**
1. Puritan New England is the setting for *The Crucible*, a play by Arthur Miller. The setting provides context for the play and is key to your understanding of Miller’s message about the relationship between the individual and society. What do you know about the historical context of the Puritans and early America? With a partner, brainstorm details about the people, their beliefs, their lifestyle, and their roles.

**During Reading**
2. On a separate piece of paper, recreate the following graphic organizer for note-taking. In the chart, note diction and imagery that reveal Puritan beliefs about life and the nature of humankind. Also track your thinking and responses to the Key Ideas and Details as you read your assigned text from the texts that follow. Prepare to share your text with your peers.

<table>
<thead>
<tr>
<th>Author/Selection</th>
<th>Author’s Purpose</th>
<th>Puritan Beliefs Evident Through the Selection</th>
<th>Connection with Other Works in This Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
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</tr>
</tbody>
</table>

**Academic Vocabulary**

**Historical context** refers to the circumstances or conditions in which something takes place. When an author sets a fictional work in a specific historical context, he must be true to a certain factual context that informs the significance of time and place.

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Text 1: A Sermon

Sermon

“Sinners in the Hands of an Angry God”

by Jonathan Edwards

1 “[Men] deserve to be cast into hell; so that divine justice never stands in the way; it makes no objection against God’s using His power at any moment to destroy them. Yea, on the contrary, justice calls aloud for an infinite punishment of their sins.”

2 “The devil stands ready to fall upon them, and seize them as his own, at what moment God shall permit him. They belong to him; he has their souls in his possession, and under his dominion. The Scripture represents them as his goods.”

3 “The corruption of the heart of man is immoderate and boundless in its fury; and while wicked men live here, it is like fire pent up by God’s restraints, whereas if it were let loose, it would set on fire the course of nature; as the heart is now a sink of sin, so, if sin was not restrained, it would immediately turn the soul into a fiery oven, or furnace of fire and brimstone.”

4 “God has laid Himself under no obligation, by any promise to keep any natural man out of hell one moment. God certainly has made no promises either of eternal life, or of any deliverance or preservation from eternal death, but what are contained in the covenant of grace, the promises that are given in Christ, in whom all the promises are yea and amen.”

5 “So that, thus it is that natural men are held in the hand of God, over the pit of hell; they have deserved the fiery pit, and are already sentenced to it; and God is dreadfully provoked: His anger is as great towards them as those that are actually suffering the execution of the fierceness of His wrath in hell; and they have done nothing in the least to appease or abate that anger, neither is God in the least bound by any promise to hold them up for one moment. The devil is waiting for them, hell is gaping for them, the flames gather and flash about them, and would fain lay hold on them, and swallow them up; the fire pent up in their own heart is struggling to break out.”

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1 dominion (n.): power; authority
2 immoderate (adj.): excessive; extravagant
3 wrath (n.): anger
4 appease (v.): soothe; pacify; mollify
**Text 2: Historical Document**

**The New England Primer**

For more than a hundred years, Puritan children received their first schooling from *The New England Primer*. Because the chief purpose of education in Puritan times was to enable people to read the Bible, it was natural that the alphabet rhymes chanted by the children should be based on Bible stories. The Primer is believed to have been in existence by 1688. Several versions have been printed, often with different verses for the letters.

<table>
<thead>
<tr>
<th>A</th>
<th>In Adam’s Fall, We sinned all.</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>Heaven to find; The Bible Mind.</td>
</tr>
<tr>
<td>C</td>
<td>Christ crucify'd For sinners dy'd.</td>
</tr>
<tr>
<td>D</td>
<td>The Deluge drown'd The Earth around.</td>
</tr>
<tr>
<td>E</td>
<td>Elijah hid, By Ravens fed.</td>
</tr>
<tr>
<td>F</td>
<td>The judgment made Felix afraid.</td>
</tr>
<tr>
<td>G</td>
<td>As runs the Glass, Our Life doth pass.</td>
</tr>
<tr>
<td>H</td>
<td>My Book and Heart Must never part.</td>
</tr>
<tr>
<td>J</td>
<td>Job feels the Rod, Yet blesses God.</td>
</tr>
<tr>
<td>K</td>
<td>Proud Korah’s troop Was swallowed up</td>
</tr>
<tr>
<td>L</td>
<td>Lor’ led to Zoar, Saw fiery Shower On Sodam pour.</td>
</tr>
<tr>
<td>M</td>
<td>Moses was he Who Israel’s Host Led thro’ the Sea.</td>
</tr>
<tr>
<td>N</td>
<td>NOAH did view The old world &amp; new.</td>
</tr>
<tr>
<td>O</td>
<td>Young Obadiah, David, Josiah, All were pious.</td>
</tr>
<tr>
<td>P</td>
<td>Peter deny’d His Lord and cry’d.</td>
</tr>
<tr>
<td>Q</td>
<td>Queen Esther sues And saves the Jews.</td>
</tr>
<tr>
<td>R</td>
<td>Young pious Ruth, Left all for Truth.</td>
</tr>
<tr>
<td>S</td>
<td>Young Sam’l dear, The Lord did fear.</td>
</tr>
<tr>
<td>T</td>
<td>Young Timothy Learnt sin to fly.</td>
</tr>
<tr>
<td>V</td>
<td>Vashti for Pride Was set aside.</td>
</tr>
<tr>
<td>W</td>
<td>Whales in the Sea, God’s Voice obey.</td>
</tr>
<tr>
<td>X</td>
<td>Xerxes did die, And so must I.</td>
</tr>
<tr>
<td>Y</td>
<td>While youth do chear Death may be near.</td>
</tr>
<tr>
<td>Z</td>
<td>Zaccheus he Did climb the Tree Our Lord to see.</td>
</tr>
</tbody>
</table>
Text 3: Essay

The Trial of Martha Carrier

by Cotton Mather

I. Martha Carrier was indicted for bewitching certain persons, according to the form usual in such cases, pleading not guilty to her indictment. There were first brought in a considerable number of the bewitched persons, who not only made the Court sensible of any horrid witchcraft committed upon them, but also deposed that it was Martha Carrier, or her shape, that grievously tormented them by biting, pricking, pinching, and choking of them. It was further deposed that while this Carrier was on her examination before the Magistrates, the poor people were so tortured that every one expected their death upon the very spot, but that upon the binding of Carrier they were eased. Moreover, the look of Carrier then laid the afflicted people for dead, and her touch, if her eye at the same time were off them, raised them again: which things were also now seen upon her trial. And it was testified that upon the mention of some having their necks twisted almost round, by the shape of this Carrier, she replied, It's no matter though their necks had been twisted quite off.

II. Before the trial of this prisoner, several of her own children had frankly and fully confessed not only that they were witches themselves, but that this their mother had made them so. This confession they made with great shows of repentance, and with much demonstration of truth. They related place, time, occasion; they gave an account of journeys, meetings, and mischiefs by them performed and were very credible in what they said. Nevertheless, this evidence was not produced against the prisoner at the bar, inasmuch as there was other evidence enough to proceed upon.

III. Benjamin Abbot gave his testimony that last March was a twelvemonth, this Carrier was very angry with him, upon laying out some land near her husband's. Her expressions in this anger were that she would stick as close to Abbot as the bark stuck to the tree, and that he should repent of it afore seven years came to an end, so as Doctor Prescot should never cure him. These words were heard by others besides Abbot himself, who also heard her say she would hold his nose as close to the grindstone as ever it was held since his name was Abbot. Presently after this he was taken with a swelling in his foot, and then with a pain in his side, and exceedingly tormented. It bred into a sore, which was lanced by Doctor Prescot, and several gallons of corruption ran out of it. For six weeks it continued very bad, and then another sore bred in the groin, which was also lanced by Doctor Prescot. Another sore then bred in his groin, which was likewise cut and put him to very great misery. He was brought until death's door and so remained until Carrier was taken and carried away by the Constable, from which very day he began to mend and so grew better every day and is well ever since.

Sarah Abbot, his wife, also testified that her husband was not only all this while afflicted in his body, but also that strange, extraordinary, and unaccountable calamities befell his cattle, their death being such as they could guess at no natural reason for.

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1 indictment (n.): accusation or blame
2 deposed (v.): testified under oath
3 magistrate (n.): a judge
4 lanced (v.): opened or cut through
5 calamity (n.): great misfortune or disaster
Allin Toothaker testified that Richard, the son of Martha Carrier, having some difference with him, pulled him down by the hair of the head. When he rose again, he was going to strike at Richard Carrier, but fell down flat on his back to the ground and had not power to stir hand or foot until he told Carrier he yielded; and then he saw the shape of Martha Carrier go off his breast.

This Toothaker had received a wound in the wars and now testified that Martha Carrier told him he should never be cured. Just afore the apprehending of Carrier, he could thrust a knitting needle into his wound, four inches deep; but presently, after her being seized, he was thoroughly healed.

He further testified that when Carrier and he sometimes were at variance, she would clap her hands at him, and say he should get nothing by it; whereupon he several times lost his cattle by strange deaths, whereof no natural causes could be given.

John Rogger also testified that upon the threatening words of this malicious Carrier, his cattle would be strangely bewitched, as was more particularly then described.

Samuel Preston testified that about two years ago, having some difference with Martha Carrier, he lost a cow in a strange preternatural, unusual matter: and about a month after this, the said Carrier, having again some difference with him, she told him he had lately lost a cow and it should not be long before he lost another, which accordingly came to pass: for he had a thriving and well-kept cow, which without any known cause quickly fell down and died.

The Lessons of Salem
by Laura Shapiro

After 300 years, people are still fascinated by the notorious Puritan witch-hunts—maybe because history keeps repeating itself.

1 They came for Martha Carrier at the end of May. There was plenty of evidence against her: Allen Toothaker testified that several of his cattle had suffered “strange deaths” soon after he and Carrier had an argument, and little Phoebe Chandler said that shortly before being stricken with terrible pains, she had heard Carrier’s voice telling her she was going to be poisoned. Even Carrier’s children spoke against her: they confessed that they, too, were witches and that it was their mother who had converted them to evil. (Their statements were not introduced in court, however—perhaps because two of her sons had to be tied up until they bled from their mouth before they would confess. A small daughter spoke more freely; she told officials that her mother was a black cat.) Most damning of all was the evidence offered by half a dozen adolescent girls, who accused Carrier of tormenting them and who fell into writhing fits as she stood before the magistrate. They shrieked that they had seen the Devil whispering into Carrier’s ear. “You see you look upon them and they fall down,” said the magistrate. “It is a shameful thing that you should mind these folks that are out of their

6 preternatural (adj.): unnatural
“I am wronged.” On Aug. 19, 1692, she was hanged on Gallows Hill in Salem Mass., for the crime of witchcraft.

Last week marked the 300th anniversary of Carrier’s death, an execution carried out during the most notorious summer in Massachusetts history. Between June and September of 1692, 14 women and 5 men were hanged in Salem as witches, and 1 man was tortured to death. Scores more were named as witches and imprisoned. “What will be the issue of these troubles, God only knows,” wrote Thomas Brattle, a merchant in nearby Boston who was horrified by the events. “I am afraid that ages will not wear off that reproach and those stains which these things will leave behind upon our land.”

He was right: even now the Salem witch trials haunt the imaginations of hundreds of thousands of Americans, tourists and history buffs alike, who visit Salem for a glimpse of our Puritan past at its most chilling. This year Salem is getting more attention than ever: the city is sponsoring an array of programs commemorating the Tercentenary, including dramatizations of the trials and symposiums of the legal and medical aspects of identifying witches in the 17th century. With the participation of such organizations as Amnesty International, the Tercentenary has placed a special emphasis on human rights and the role of the individual conscience in times of terror.

In 1692, those who “confessed” to witchcraft were spared; only those who insisted on their innocence were hanged. Earlier this month a memorial to the victims was unveiled and on that occasion the first annual Salem Award, created to honor a significant contribution to social justice, was presented to Gregory Allen Williams of Inglewood, Calif. In the midst of the Los Angeles riots last spring, Williams, who is black, risked his life to save an Asian-American attacked by a mob.

At the heart of the Tercentenary is the awareness that the witch trials represent more than just a creepy moment in history: they stand for the terrible victory of prejudice over reason, and fear over courage—a contest that has been replayed with different actors, again and again since 1692. Modern witch hunts include the roundup of Japanese-Americans during World War II, the pursuit of Communists in the ’50s and, according to an increasing number of critics, some of today’s outbreaks of community hysteria over purported sex abuse in preschools. Experts say that although most child-abuse allegations are valid, the preschool cases are the flimsiest, resting as they do on a mixture of parental terror and children’s confusion. Just as in Salem, the evidence in these cases tends to spring from hindsight, fueled by suspicion and revulsion. Whatever the truth may be, it has little chance to surface under such conditions.

Like all witch hunts, the troubles of 1692 began in a community that felt torn and besieged. Salem Village, now the town of Danvers, was about eight miles from the seat of local power in Salem Town. A contentious place, chaotically pilfering free of Salem Town and its taxes, Salem Village had suffered bitter disputes over its first three ministers before settling on a fourth, the Rev. Samuel Parris. During the winter of 1691–92, a few girls, mostly teenagers, started gathering in Parris’s kitchen. There they listened to stories, perhaps voodoo tales, told by his Western Indian slave Tituba; they also tried to discern their future husbands by fortunetelling—dropping an egg white into a glass and seeing what shape it took. For girls raised in Puritanism, which demanded lifelong discipline and self-control, these sessions with Tituba represented a rare and risky bit of indulgence in pure fancy. Too risky, perhaps. Suddenly one after another of the girls was seized with fits. Their families were bewildered: the girls raved and fell into convulsions; one of them ran around on all fours and barked. Dr. William Griggs was called in and made his diagnosis: the “evil hand” was upon them.
6 Fits identified as satanic possession had broken out among adolescent girls at earlier times in New England. Often their distress was traced to local women who, it was said, had entered into a compact with the Devil and were now recruiting new witches by tormenting the innocent until they succumbed. So the adults in Salem Village began pressing the girls with questions: “Who torments you? Who torments you?” Finally they named three women—Tituba, Sarah Good and Sarah Osborne—all of them easily recognizable as Satan’s hand-maidens. Tituba was seen as a shameless pagan, Good was a poor beggar given to muttering angrily as she went from house to house and Osborne was known to have lived with her second husband before they were married. The three were arrested and jailed, but the girls’ torments did not cease. On the contrary, fits were spreading like smallpox; dozens more girls and young women went into violent contortions, flailing, kicking and uttering names.

7 And the names! Rebecca Nurse was 71, the pious and beloved matriarch of a large family; she was hanged in July. George Jacobs, an old man whose servant girl was one of the afflicted, thought the whole lot of them were “bitch witches” and said so; he was hanged in August. Susannah Martin was named, but that surprised nobody; people had been calling her a witch for years. Six or seven years earlier, Barnard Peach testified, he had been lying in bed at night when Martin appeared at his window and jumped into his room; she then lay down upon him and prevented him from moving for nearly two hours. Others had similar tales; Martin was hanged in July. Nor was there much doubt about Dorcas Good, who was arrested soon after her mother, Sarah, was jailed. The afflicted girls cried out that Dorcas was biting and pinching them, and although the attacks were invisible to everyone else, the girls had the bite marks to prove it. Dorcas was jailed with the others, and a special set of chains was made for her. She was only 5, and the regular shackles were too big.

8 All along, there were townspeople who had misgivings about what was happening. Several came to the defense of some of the accused citizens, and others testified that they had heard an afflicted girl saying she had made at least one accusation “for sport.” But the machinery seemed unstoppable. If a prisoner was released or a jury decided to acquit someone, the girls went into such shrieking torments that the court quickly reversed itself.

9 Spectral evidence: Finally, in October, the governor of Massachusetts stepped in. Too many citizens “of good reputation” had been accused, he wrote, including his own wife. What’s more, clergy in both Boston and New York were expressing dismay over the witch trials, especially the reliance on “spectral” evidence, such as the sight of the Devil whispering in Martha Carrier’s ear—otherworldly evidence invisible to everyone but the person testifying. The governor ruled out the use of spectral evidence, making it virtually impossible to convict any more of the accused. That fall the witch craze effectively ended, and by spring the last prisoners had been acquitted.

Chunk 3

10 What really happened in Salem? Scholars have been trying to understand the events of 1692 for three centuries. Even while the witch hunt was in progress, Deodat Lawson, a former minister at Salem Village, made a visit to his old parish and published the equivalent of a quickie paperback describing “the Misterious Assaults from Hell” he had witnessed there. Like everyone else in Salem—in fact, like everyone else in colonial New England—he believed in witches, though he was powerless to understand why or whether they were truly on the loose in Salem.
Today many scholars believe it was clinical hysteria that set off the girls in Tituba’s kitchen. Fits, convulsions, vocal outbursts, feelings of being pinched and bitten—all of these symptoms have been witnessed and described, most often in young women, for centuries. Sometimes the seizures have been attributed to Satan, other times to God, but ever since Freud weighed in, hysteria has been traced to the unconscious. As Dr. Richard Pohl, of Salem Hospital, told a Tercentenary symposium, hysteria “can mimic all the physical diseases known to man,” and occurs when repressed thoughts and emotions burst forth and take over the body. Life could be dreary for girls in 17th century Salem: their place was home and their duty was obedience; many were illiterate⁵, and there were few outlets for youthful imagination except in the grim lessons of Puritan theology⁶. Dabbling in magic in the reverend’s own kitchen would have been wonderfully scary, perhaps enough to release psychic demons lurking since childhood.

Despite the fact that young girls made the accusations, it was the adults who lodged formal charges against their neighbors and provided most of the testimony. Historians have long believed that local feuds and property disputes were behind many of the accusations, and in “Salem Possessed” (1974), Paul Boyer and Stephen Nissenbaum uncovered patterns of social and civic antagonism that made the community fertile ground for a witch hunt.

After Reading

3. Complete the graphic organizer for the text you read. Then share the text you read with your group.

4. Join other groups to share the information about your text as part of a Jigsaw, then complete each part of the graphic organizer.

Check Your Understanding

The setting of Arthur Miller’s contemporary play The Crucible in Puritan New England is key to your understanding of Miller’s message. Summarize you now know about the people, their beliefs, their lifestyle, and their roles.

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⁵ illiterate (n.): uneducated; ignorant
⁶ theology (n.): study of religion or God
Learning Targets

- Analyze a dramatic text to determine appropriate tone and inflection to convey meaning.
- Collaborate to analyze texts and generate predictions, using textual evidence for support.

**The Crucible**

Arthur Miller is a leader among the ranks of writers who use their art to comment on social issues. Miller created *The Crucible* to speak his conscience; he uncovered a setting, developed compelling characters through masterful characterization, created dialogue rich with metaphor and purpose, and structured a plot that transformed ideas into a drama of such persuasive appeal that it continues to speak to audiences all over the world. The most complete way to appreciate a drama of this caliber is to read it, perform it, view it, and finally, to emulate it.

**Before Reading**

1. The play you are about to read, *The Crucible*, is set in Salem, Massachusetts, the heart of Puritan New England. Begin by thinking about the title and the meaning of the word *crucible*. Next, brainstorm with a partner the types of characters a writer would need to create for this particular setting. Use details from the texts in the previous activity to support your thinking.

**During Reading**

2. To prepare for the drama game that follows, practice delivering one of the following lines assigned by your teacher. Show you understand what is being said through your tone, inflection, and volume. Determine word definitions through context, word knowledge, or other resources. While you meet other characters, make inferences and predictions based on their dialogue.

**Character: Reverend Parris**

**Line 1:** You will confess yourself or I will take you out and whip you to your death, Tituba!

**Line 2:** How can it be the Devil? Why would he choose my house to strike? We have all manner of licentious people in the village! (to Hale)

**Line 3:** Rebecca, Rebecca, go to her, we’re lost. She suddenly cannot bear to hear the Lord’s–

**Character: Tituba**

**Line 1:** And I say, “You lie, Devil, you lie!” And then he come one stormy night to me, and he say, “Look! I have white people belong to me. And I look—and there was Goody Good.”

**Line 2:** Mister Reverend, I do believe somebody else be witchin’ these children.

**Line 3:** No, no, don’t hang Tituba! I tell him I don’t desire to work for him, sir. (to Hale)
**Character: Reverend Hale**

Line 1: Now let me instruct you. We cannot look to superstition in this. The Devil is precise; the marks of his presence are definite as stone. (to Putnam and Parris)

Line 2: We shall need hard study if it comes to tracking down the Old Boy, Parris.

Line 3: Tituba, you must have no fear to tell us who they are, do you understand? We will protect you. The Devil can never overcome a minister. You know that, do you not?

**Character: Giles Corey**

Line 1: Mr. Hale, I have always wanted to ask a learned man—what signifies the readin’ of strange books?

Line 2: A fart on Thomas Putnam, that is what I say to that!

Line 3: I will not give you no name. I mentioned my wife’s name once and I’ll burn in hell long enough for that. I stand mute.

**Character: Rebecca Nurse**

Line 1: Goody Ann! You sent a child to conjure up the dead?

Line 2: This will set us all to arguin’ again in the society, and we thought to have peace this year.

Line 3: I fear it, I fear it. Let us rather blame ourselves and–

**Character: John Proctor**

Line 1: Can you speak one minute without we land in Hell again? I am sick of Hell.

Line 2: I come to see what mischief your uncle’s brewin’ now. Put it out of mind, Abby.

Line 3: Ah, you’re wicked yet, aren’t y’!

**Character: Abigail Williams**

Line 1: Can I have a soft word, John?

Line 2: My name is good in the village! I will not have it said my name is soiled! Goody Proctor is a gossiping liar!


**Character: John Putnam**

Line 1: . . . Mr. Hale. We look to you to come to our house and save our child.

Line 2: Why, we are surely gone wild this year. What anarchy is this? That tract is in my bounds, it’s in my bounds, Mr. Proctor.

Line 3: That is a notorious sign of witchcraft afoot, Goody Nurse, a prodigious sign!
After Reading

3. After the activity, join the others who were assigned your character. Compare information and make inferences and predictions about your character based on the quotes you have been given. Then, read the commentary sections in Act One that pertain to your character, and try to find specific details. Use the Character Note-taking Chart to take notes on your character, writing down words and descriptions from the text that indicate Miller’s attitude toward that character.

4. Use what you already know about the Salem witch trials and your character notes to participate in a class discussion to create a graphic organizer that reveals relationships among characters. Complete notes on your chart as different character groups report to the class. Subsequently, as you read Act One, add information about characters to your note-taking chart.

Character Note-taking Chart

<table>
<thead>
<tr>
<th>Character</th>
<th>Notes:</th>
<th>Motivations:</th>
<th>Inferences:</th>
<th>Predictions:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reverend Parris</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tituba</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Abigail</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mr. Putnam</td>
<td></td>
<td></td>
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</tbody>
</table>
### Check Your Understanding

What vocabulary have you noticed that is archaic, or not frequently used today? Create a chart of words and meanings in your Reader/Writer Notebook for reference as you read the text of *The Crucible*. 

<table>
<thead>
<tr>
<th>Character</th>
<th>Notes:</th>
<th>Motivations:</th>
<th>Inferences:</th>
<th>Predictions:</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Proctor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Francis and Rebecca Nurse</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reverend Hale</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Giles Corey</td>
<td>(pgs. 40–41 sixth commentary section)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Learning Targets
• Analyze character actions and dialogue to infer character traits.
• Explain how a playwright develops a character in a script.

Before Reading
1. Read the definition of **foil**. With a partner, think about the characters you understand to be foils from movies, books, or plays have you seen and/or read. Jot your ideas down to help you recall the definition of character foil throughout the unit.

During Reading
2. John Hale and Giles Corey can be seen as character foils to John Proctor, the main character. This juxtaposition of characters highlights key attributes of the major character. With your class, begin a class poster that lists the similarities and differences in actions and attitudes between Hale and Proctor and between Proctor and Corey. Use the space below to make notes about these characters.

<table>
<thead>
<tr>
<th>Hale</th>
<th>Proctor</th>
<th>Corey</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>

After Reading
**Writing Prompt:** Analyze how Miller develops Proctor’s character in Act One by juxtaposing him against Reverend Hale or Giles Corey. Be sure to:
• Include a clearly stated thesis statement that responds to the prompt.
• Use direct quotations to support your character analysis and provide original commentary after each quotation.
• Vary the syntactic structures within your writing, particularly as you embed quotations.

Embedding quotations will require the use of complex sentences as you introduce a quotation, include it, and explain it. For example, when John says, “It be a cold home you keep, Elizabeth,” he is revealing his frustration with her inability to let go of her suspicions.
Learning Targets

- Interpret a dramatic scene in multiple ways.
- Evaluate possible choices and make decisions about movements, gestures, facial expressions, and delivery for a specific interpretation of a scene.

Before Reading

1. Imagine that you are the director of a stage version of *The Crucible*. You must decide how you will portray the relationship between Proctor and Abigail. Discuss with a partner the different ways you could enact the following lines from Act One based on different interpretations you may have of the nature of their relationship:

   PROCTOR, gently pressing her from him, with great sympathy but firmly: Child-

   ABIGAIL, with a flash of anger: How do you call me child!

   PROCTOR: Abby, I may think of you softly from time to time. But I will cut off my hand before I'll ever reach for you again. Wipe it out of mind. We never touched, Abby.

   ABIGAIL: Aye, but we did.

   PROCTOR: Aye, but we did not.

   ABIGAIL, with a bitter anger: Oh, I marvel how such a strong man may let such a sickly wife be-

During Reading

2. Following are four possible interpretations of the relationship between Proctor and Abigail. Reread the entire scene in which they are alone for the first time, and create gestures, blocking (movements), facial expressions, and vocal delivery to match the different interpretive *subtexts* suggested. Be sure to identify the specific lines where the stage directions would apply.

### Proctor Is in Love with Abigail

<table>
<thead>
<tr>
<th>Line</th>
<th>Gestures</th>
<th>Movements (from Stage Directions)</th>
<th>Facial Expressions</th>
<th>Vocal Delivery</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tbody>
</table>

**Literary Terms**

*Subtext* is the underlying meaning in dialogue in a book, movie, play, or film. Not explicitly stated, subtext includes the thoughts of a character that may—or may not—coincide with his or her spoken words.
3. How do the stage directions support this interpretation (focus your understanding of this scene’s staging and blocking choices)?

<table>
<thead>
<tr>
<th>Proctor Hates Abigail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line</td>
</tr>
<tr>
<td>Gestures</td>
</tr>
<tr>
<td>Movements</td>
</tr>
<tr>
<td>Facial Expressions</td>
</tr>
<tr>
<td>Vocal Delivery</td>
</tr>
</tbody>
</table>

4. How do the stage directions support this interpretation (focus your understanding of this scene’s staging and blocking choices)?

<table>
<thead>
<tr>
<th>Proctor Is Afraid of Abigail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line</td>
</tr>
<tr>
<td>Gestures</td>
</tr>
<tr>
<td>Movements</td>
</tr>
<tr>
<td>Facial Expressions</td>
</tr>
<tr>
<td>Vocal Delivery</td>
</tr>
</tbody>
</table>

5. How do the stage directions support this interpretation (focus your understanding of this scene’s staging and blocking choices)?
Pivotal Scene 1: Considering Interpretations

6. How do the stage directions support this interpretation (focus your understanding of this scene's staging and blocking choices)?

After Reading
7. Perform a Scene: Now that your group has considered four interpretations of the scene, choose two of these interpretations to enact in a live performance. Take turns acting and observing the acting. When you play the role of actor, be sure to incorporate your gestures, movements, expressions, and vocal delivery from your notes. When you play the role of director/audience, provide specific feedback to the performers about their performances. Suggest movements or expressions that you think will make the performances more convincing. Be prepared to share one of your performances with the class.

Check Your Understanding
Watch the film version of this scene, and then discuss the following questions in a small group. Be prepared to share your group's responses with the class.

- Which interpretation did the director seem to have in mind? Why?
- Did you see any of your choices in the film version?
- How might you have filmed the scene differently? Why?
Analyzing the Elements of a Script

Learning Targets

• Analyze a script as a model for future writing.
• Generate a checklist of elements for successful script writing.

Before Reading

1. Embedded Assessment 1 will ask you to write and perform an original dramatic script. It is important that you are familiar with the elements and structure of a script. Now that you have read Act One of *The Crucible*, take a few minutes with a partner to scan the text of *The Crucible* for the characteristics of a script.

During Reading

2. Create a 4-square graphic organizer like the one below on your own paper. Use the guiding questions in the organizer to help you analyze the script for the elements of a script. For each of the areas, provide a sample from the mentor text.

<table>
<thead>
<tr>
<th>Ideas</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>• How does the writer create setting?</td>
<td>• How does the writer develop an event as a scene of the action?</td>
</tr>
<tr>
<td>• How is the conflict introduced?</td>
<td>• How do the shifts advance the plot and increase knowledge of the characters?</td>
</tr>
<tr>
<td>• How does the writer help the audience visualize the characters and hear the characters’ voices?</td>
<td>• Who speaks the most, and why?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Language</th>
<th>Conventions</th>
</tr>
</thead>
<tbody>
<tr>
<td>• How does the writer use diction and syntax in the dialogue to convey a particular time and place?</td>
<td>• What are the conventions of script writing?</td>
</tr>
<tr>
<td>• How does the writer develop a character through language (syntax, diction, tone)?</td>
<td>• How do the stage directions contribute to the story?</td>
</tr>
</tbody>
</table>

After Reading

3. Once you have notes and examples for each of the elements, generate a script-writing checklist to use when you compose scripts. This checklist should address each of the elements.
Learning Targets

- Define and explore the motif of hysteria in *The Crucible*.
- Create a script for one dramatic scene.

Before Reading

1. The final scene in Act One shows the girls hysterically yelling out the names of people they have seen with the devil. While it is possible that each of the girls is simply lying, it is also possible that they, or at least some of them, are in the grip of hysteria. Eventually, much of the town succumbs to this hysteria. What reasons can you generate for the girls’ hysterical behavior? Brainstorm possibilities in the margin and share your ideas with your group.

2. Use the word map below to take notes during a class discussion of *hysteria*.
During Reading

3. To help you distinguish rumor from hysteria, reread an excerpt from the article “The Lessons of Salem,” which provides historical information about hysteria. Mark the text for possible explanations for the girls’ behavior. Be prepared to share them in a class discussion.

Article

The Lessons of Salem

by Laura Shapiro

“Today many scholars believe it was clinical hysteria that set off the girls in Tituba’s kitchen. Fits, convulsions, vocal outbursts, feelings of being pinched and bitten—all of these symptoms have been witnessed and described, most often in young women, for centuries. Sometimes the seizures have been attributed to Satan, other times to God, but ever since Freud weighed in, hysteria has been traced to the unconscious. As Dr. Richard Pohl, of Salem Hospital, told a Tercentenary symposium, hysteria “can mimic all the physical diseases known to man,” and occurs when repressed thoughts and emotions burst forth and take over the body. Life could be dreary for girls in 17th century Salem: their place was home and their duty was obedience; many were illiterate, and there were few outlets for youthful imagination except in the grim lessons of Puritan theology. Dabbling in magic in the reverend’s own kitchen would have been wonderfully scary, perhaps enough to release psychic demons lurking since childhood.

Despite the fact that young girls made the accusations, it was the adults who lodged formal charges against their neighbors and provided most of the testimony. Historians have long believed that local feuds and property disputes were behind many of the accusations, and in “Salem Possessed” (1974), Paul Boyer and Stephen Nissenbaum uncovered patterns of social and civic antagonism that made the community fertile ground for a witch hunt . . . ”

4. As you read the fable “The Very Proper Gander” by James Thurber, consider the motif of hysteria by creating a double-entry journal about its characters’ reactions to the gander. For each word or phrase that you underline in the story, record a question, connection, or insight related to that text. Use your Reader/Writer Notebook or the My Notes space.

ABOUT THE AUTHOR

James Thurber (1894–1961) was a popular American writer and artist. He was born in Columbus, Ohio, but moved to New York and became a writer and artist for the New Yorker magazine. His stories and cartoons were noted for the way he used humor to portray scenes from everyday life. James Thurber made a career out of poking fun at modern human beings and their complicated society.

KEY IDEAS AND DETAILS

What are the major reasons presented to explain the hysteria that took over the girls of Salem?

Literary Terms

A motif is a recurrent thematic element—such as hysteria, a crucible, or witchcraft—or pattern—such as the Hero’s Journey.
Not so very long ago there was a very fine gander. He was strong and smooth and beautiful and he spent most of his time singing to his wife and children. One day somebody who saw him strutting up and down in his yard and singing remarked, "There is a very proper gander." An old hen overheard this and told her husband about it that night in the roost. "They said something about propaganda," she said. "I have always suspected that," said the rooster, and he went around the barnyard next day telling everybody that the very fine gander was a dangerous bird, more than likely a hawk in gander's clothing. A small brown hen remembered a time when at a great distance she had seen the gander talking with some hawks in the forest. "They were up to no good," she said. A duck remembered that the gander had once told him he did not believe in anything. "He said to hell with the flag, too," said the duck. A guinea hen recalled that she had once seen somebody who looked very much like the gander throw something that looked a great deal like a bomb. Finally everybody snatched up sticks and stones and descended on the gander's house. He was strutting in his front yard, singing to his children and his wife. "There he is!" everybody cried. "Hawk-lover! Unbeliever! Flag-hater! Bomb-thrower!" So they set upon him and drove him out of the country.

Moral: Anybody who you or your wife thinks is going to overthrow the government by violence must be driven out of the country.

After Reading

5. Using details from both texts, explain how Thurber's fable relates to the action in Act One of The Crucible.

Check Your Understanding

Writing Prompt: With a partner, create a script for a scene in which you use the characters of Thurber's fable to show how hysteria grows out of rumor and unfounded accusations. Use your script-writing checklist. Be sure to:

- Include a dramatic scene that illuminates the injustice of hysteria.
- Format your script using the guidelines in your script-writing checklist.
- Use purposeful dialogue and stage directions.
Conflicts in Salem

Learning Targets
- Analyze the role of conflicts in driving action in *The Crucible*.
- Analyze the character motivations that cause the conflicts.

Before Reading
1. Even before the accusations of witchcraft start, the people of Salem seem to be in the middle of many different conflicts. The scene just after the commentary about Rebecca illuminates several strained relationships within the community of Salem. What motivates the characters to act as they do?

During Reading
2. After reading Act One, identify who is fighting with whom as well as the reasons for the conflicts. This will be essential information to know as the community starts tearing itself apart. Reread this scene and mark the text by annotating examples of these conflicts.

<table>
<thead>
<tr>
<th>Character</th>
<th>Versus</th>
<th>Character</th>
<th>Reasons</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Versus</td>
<td></td>
<td></td>
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<tr>
<td>Versus</td>
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<tr>
<td>Versus</td>
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<td>Versus</td>
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<td></td>
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<tr>
<td>Versus</td>
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</tbody>
</table>
After Reading

3. Think about how each of these personal conflicts is also a struggle for power in the community. How do the conflicts in Salem mirror the conflicts in any community?

Check Your Understanding

Writing Prompt: Write a piece in which you explain how the conflict between one set of characters connects to the larger concepts of hysteria, intolerance, or reputation. Be sure to:

- Include a clear topic sentence, specifically stating the conflict in the relationship and the message it helps to convey.
- Provide textual evidence to support your claim.
- Write original commentary/analysis that explains the connection between the characters’ conflict and the larger themes of the work.
Learning Targets

- Analyze a writer’s use of diction and figurative language.
- Explain how a conflict develops theme in a dramatic text.

Before Reading

1. The following words are among many that Miller chose to use in his quest to create a language that was an “echo” of the language spoken by the Puritans. What impact does this language have on creating a scene?

During Reading

2. With a partner or small group, write the definitions of any words you might already know in your Reader/Writer Notebook. Then, as you read Act Two, note where the words occur and how they are used. Use context to help you determine the meanings, and consult a dictionary or other resource for confirmation.

<table>
<thead>
<tr>
<th>Act Two Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>magistrate</td>
</tr>
<tr>
<td>fraud</td>
</tr>
<tr>
<td>charity</td>
</tr>
<tr>
<td>naught</td>
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<tr>
<td>poppet</td>
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<tr>
<td>theology</td>
</tr>
</tbody>
</table>

3. Another way that Arthur Miller conveys the Puritan setting and mood and central thematic ideas of *The Crucible* is through the use of metaphor language. Read the following lines, and work with your group to determine the meaning behind the metaphors.
### Speaking Like a Puritan

<table>
<thead>
<tr>
<th>Metaphor</th>
<th>The meaning of the words and phrases and what it reveals about the character</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proctor: “a funeral marches round your heart”</td>
<td></td>
</tr>
<tr>
<td>Elizabeth: “the magistrate sits in your heart”</td>
<td></td>
</tr>
<tr>
<td>Proctor: “I will curse her hotter than the oldest cinder”</td>
<td></td>
</tr>
<tr>
<td>Hale: “Theology is a fortress”</td>
<td></td>
</tr>
<tr>
<td>Francis Nurse: “My wife is the very brick and mortar of the church.”</td>
<td></td>
</tr>
<tr>
<td>Proctor: “Vengeance is walking Salem”</td>
<td></td>
</tr>
</tbody>
</table>

### After Reading
4. After looking at the metaphoric language Miller’s characters speak, try your hand at creating a metaphor or simile to describe Mary Warren, Hale, or Abigail.

### Check Your Understanding
Try to emulate the language Miller has created by bringing together two characters from this play in an original scene of your imagining. Be sure to:
- Include appropriate language that echoes Puritan speech.
- Write stage directions that set the context and guide the actions and vocal delivery of the speakers.
- Provide a clear sense of a central conflict.
Learning Targets

- Analyze the impact of minor characters on the conflict and plot.
- Analyze the role of two incidents of rising action that complicate the conflict and move the plot inevitably to a climax.

Before Reading

1. Act Two begins one week after the opening act. Once again, the action is set in a domestic context, bringing the conflict into the home of John Proctor, the protagonist. As you read, think about how Miller intensifies the level of personal and social conflict in this Act.

2. Review the elements of plot as you read Act Two, and think about how Miller uses them.

Plotting the Conflict

A plot map can guide you as you think about creating a short dramatic scene. Act Two creates complications that set the plot on a path to destruction. Review the elements of effective plotting.

Exposition, or Set-Up

The beginning of the play must establish a little about the characters, setting, and conflict. This happens through stage directions and dialogue. Early Act One accomplished this for us in The Crucible. Locate a sentence or paragraph that functions as exposition in the play.

Inciting Incident

This is where our protagonist is launched into the action—like it or not. Again, both stage directions and dialogue make this happen. Review Act One of The Crucible for this moment in the life of John Proctor.
Rising Action

This is the long hill upward on the way to the climax of the play. Here is where the playwright builds tension by developing characters, deepening their relationships, and complicating the conflicts between them. How do the incidents in Act Two function to build this tension?

Climax

Here is the point of greatest suspense in a play. It doesn't last long, but it culminates all the conflict thus far. It is the moment in which the conflict could go either way. Like the “roller coaster” image, the climax will come close to the end of the play. Be on the lookout for the climax of *The Crucible* as you continue reading Acts Three and Four.

Falling Action, or Denouement

Will our antagonist be defeated? Will our protagonist fulfill his mission? Here's where we get these answers as things move quickly toward the resolution.

Resolution

The resolution of the play does not always mean a happy ending. It does mean that the protagonist is not the same person that he/she was when this whole thing started. Since that time, he has battled the enemy, deepened (or lost) relationships, and often, come to terms with something about himself.

Check Your Understanding

Writing Prompt: The important minor character of Mary Warren is more fully developed in Act Two. She represents the position of girls and young women in Salem Village. Compare her role in the Proctor household to her role in the courtroom. How is Miller using her as emblematic of the girls' hysteria and their position in Salem society? Be sure to:

- Begin with a clear topic sentence comparing her roles.
- Provide textual evidence of Mary Warren’s roles at home and in court.
- Show how her character is connected to the larger themes of the play.
Learning Targets

- Visualize different interpretations of a dramatic scene.
- Engage in a collaborative discussion, responding thoughtfully to diverse perspectives.

Before Reading

1. Imagine that you are the director of a stage version of *The Crucible*. How will you portray the relationship between Proctor and Elizabeth? Share your initial reaction to their tense conversation; be sure to consider the subtext of the spoken words.

During Reading

2. Below are four possible scenarios or subtexts that could inform the relationship and interaction between Proctor and Elizabeth. After you have read the scene where they are alone for the first time, describe the gestures, movements, facial expressions, and vocal delivery actors might use at specific places in this scene to communicate the different interpretations. Be sure to identify the specific line where the stage directions might take place.

<table>
<thead>
<tr>
<th>Proctor Is Cold and Distant</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line</td>
</tr>
<tr>
<td>------</td>
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</tbody>
</table>

3. How do the stage directions you have added support this interpretation and focus your understanding of this scene’s staging and blocking choices?
### Elizabeth Is Cold and Distant

<table>
<thead>
<tr>
<th>Line</th>
<th>Gestures</th>
<th>Blocking (Movements)</th>
<th>Facial Expressions</th>
<th>Vocal Delivery</th>
</tr>
</thead>
</table>

4. How do the stage directions you have added support this interpretation and focus your understanding of this scene’s staging and blocking choices?

### Proctor and Elizabeth Are in Love

<table>
<thead>
<tr>
<th>Line</th>
<th>Gestures</th>
<th>Blocking (Movements)</th>
<th>Facial Expressions</th>
<th>Vocal Delivery</th>
</tr>
</thead>
</table>

5. How do the stage directions you have added support this interpretation and focus your understanding of this scene’s staging and blocking choices?
Select an Interpretation for Yourself:

<table>
<thead>
<tr>
<th>Line</th>
<th>Gestures</th>
<th>Movements</th>
<th>Facial Expressions</th>
<th>Vocal Delivery</th>
</tr>
</thead>
</table>

6. How do the stage directions you have added support this interpretation and focus your understanding of this scene’s staging and blocking choices?

After Reading

7. After watching the film version of this scene, use the following questions to guide your group discussion:
   - Which interpretation of the relationship did the director seem to have in mind? How do you know?
   - How does it compare and contrast to your own interpretation?
   - How does the director’s interpretive choice about this relationship affect the direction of the conflict?
LEARNING STRATEGIES:
Think-Pair-Share, Discussion Groups

Learning Targets
• Analyze the validity of confession and evidence
• Create original scripts illuminating a conflict on an ethical issue.

Before Reading
1. Think about a typical courtroom trial. What constitutes evidence in a trial? What role do eyewitness testimonials, confessions, and character witnesses play in determining guilt or innocence? What other types of proof are typically required for a conviction?

2. After a close reading of Act Three, think about the type of evidence that was used to prove someone guilty of witchcraft. In the space below, list examples from Acts One, Two, and Three of the evidence that was used.

3. What is the role of confession and accusation in this courtroom? Considering the consequences, why would someone not confess?

4. What is the consequence of Giles Corey’s testimony in the courtroom?
After Reading

5. In pairs or a small group, develop a short scene and script based on one of the scenarios below, or create a different scenario. Write a script for your scene and assign roles. Rehearse the scene and perform it for another group.

**Scenario A:** A friend convinced you to donate money to an environmental group last year. You attended one of its meetings six months ago but did not get actively involved. Last week, you heard that a member of the group blew up logging equipment to protest logging in the area. The FBI arrested that person, but it wants to collect the names of everyone involved in the group to prevent further violence. The FBI agent tells you that you have to give him the names of all the people at the meeting you attended. If you do not give him the names, you will be held in contempt and you could be put in jail until you give him the names. What will you do?

**Scenario B:** You are an accountant for a large corporation. Your boss asks you to make some transactions that are possibly illegal. These types of transactions had been going on for some time, and the IRS is investigating the company and the transactions. You and a co-worker are considering being “whistle-blowers.” A whistle-blower is someone with inside information who shares it with authorities. If you become known as the whistle-blower, you could be fired by the company. Other companies might also be wary about hiring you as an accountant. You have been interviewed once by the IRS, but you have not yet told them all that you know. What will you do?

**Scenario C:** After the attacks of 9/11, a number of Arab-Americans and other foreign-born citizens and residents were questioned by the FBI. Imagine that you are one of these people. The FBI tells you that you will be deported unless you give the names of other Arab-Americans you know, including some of your own family members. If you give the FBI these names, others will find themselves in the same position in which you find yourself. What will you do?
The Role of Irony in Climax

Learning Targets
- Examine how choice delineates character and moves the conflict toward the climax.
- Explain how dramatic, verbal, and situational irony are essential to the thematic truth of the play.

Before Reading
1. Review the definitions of dramatic, verbal, and situational irony. With your group members, create an original graphic organizer on a separate piece of paper that demonstrates the similarities and differences between the different types of irony. Be prepared to explain your creation to the class.

During Reading
2. One of the key elements of characterization revolves around the choices a character makes. As you reread the scene with Proctor and Elizabeth in the courtroom, complete the following graphic organizer to analyze their choices.

<table>
<thead>
<tr>
<th>Secret he or she has</th>
<th>Proctor</th>
<th>Elizabeth</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choice he or she makes in this scene</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quote that demonstrates choice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reasons for making choice</td>
<td></td>
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</tr>
</tbody>
</table>

Literary Terms
- **Dramatic irony** occurs when the audience knows more about circumstances or events in a story than the characters within it.
- **Verbal irony** occurs when a speaker or narrator says one thing while meaning the opposite.
- **Situational irony** occurs when an event contradicts the expectations of the characters or the reader.
### After Reading

3. Find at least one example of each type of irony present in Act Three of the play.

- **Verbal:**
- **Situational:**
- **Dramatic:**

### Check Your Understanding

**Writing Prompt:** Explain the role of irony in the acts of Miller’s play you have read to this point. Consider how this device contributes to characterization, creates a response in the reader, and helps convey a social message. Be sure to:

- Include a clearly articulated thesis that serves as the focus of your writing by stating the effect of irony on characterization, the reader, and the social message.
- Cite quotations that serve as evidence of irony and accompanying commentary/analysis that interprets each example of irony using analytical verbs such as *suggests, reveals, shows, symbolizes, illustrates,* and *represents.*
- Vary syntactic structure by including clearly stated claims and complex sentences with embedded quotations. Sentences should have varied beginnings as well.
Learning Targets

- Analyze the purpose of a speech and the rhetorical techniques used to achieve that purpose.
- Research the historical context in order to have a foundation for understanding social commentary.

Before Reading

1. Complete a quick Internet search on McCarthyism. After no more than 10 minutes, share what you have learned with a partner and then with a larger group. Before you read the excerpts from a speech delivered by Senator Margaret Chase Smith, who denounced McCarthyism, discuss what you know about the rights guaranteed under the Bill of Rights. Which rights are most essential and which ones were most affected under McCarthyism?

During Reading

2. Read the following excerpt from a speech given to protest the activities of the House Committee on Un-American Activities, which was formed by the U.S. Congress to investigate and identify Americans who were suspected of being communists. As you read the excerpt, mark portions of the text in which you find especially powerful use of language for the purpose and audience.

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Speech

Declaration of Conscience

by Margaret Chase Smith

EXCERPT FROM A SPEECH DELIVERED TO THE SENATE OF THE UNITED STATES CONGRESS, JUNE 1, 1950.

Mr. President:

I would like to speak briefly and simply about a serious national condition. It is a national feeling of fear and frustration that could result in national suicide and the end of everything that we Americans hold dear. . .

I speak as briefly as possible because too much harm has already been done with irresponsible words of bitterness and selfish political opportunism.

I speak as briefly as possible because the issue is too great to be obscured by eloquence. I speak simply and briefly in the hope that my words will be taken to heart.

I speak as a Republican. I speak as a woman. I speak as a United States Senator. I speak as an American.

The United States Senate has long enjoyed worldwide respect as the greatest deliberative body in the world. But recently that deliberative character has too often been debased to the level of a forum of hate and character assassination sheltered by the shield of congressional immunity. . .
I think that it is high time for the United States Senate and its members to do some soul-searching—for us to weigh our consciences—on the manner in which we are performing our duty to the people of America—on the manner in which we are using or abusing our individual powers and privileges.

I think that it is high time that we remembered that we have sworn to uphold and defend the Constitution. I think that it is high time that we remembered that the Constitution, as amended, speaks not only of the freedom of speech but also of trial by jury instead of trial by accusation.

Whether it be a criminal prosecution in court or a character prosecution in the Senate, there is little practical distinction when the life of a person has been ruined.

Those of us who shout the loudest about Americanism in making character assassinations are all too frequently those who, by our own words and acts, ignore some of the basic principles of Americanism:

The right to criticize;
The right to hold unpopular beliefs;
The right to protest;
The right of independent thought.

The exercise of these rights should not cost one single American citizen his reputation or his right to a livelihood nor should he be in danger of losing his reputation or livelihood merely because he happens to know someone who holds unpopular beliefs. Who of us doesn’t? Otherwise none of us could call our souls our own. Otherwise thought control would have set in….

As an American, I am shocked at the way Republicans and Democrats alike are playing directly into the Communist design of “confuse, divide, and conquer.” As an American, I don’t want a Democratic Administration “whitewash” or “cover-up” any more than I want a Republican smear or witch hunt.

As an American, I condemn a Republican “Fascist” just as much as I condemn a Democrat “Communist.” I condemn a Democrat “Fascist” just as much as I condemn a Republican “Communist.” They are equally dangerous to you and me and to our country. As an American, I want to see our nation recapture the strength and unity it once had when we fought the enemy instead of ourselves.

It is with these thoughts that I have drafted what I call a “Declaration of Conscience.”

**After Reading**

3. What part of Senator Smith’s speech do you find most powerful? Explain why and give examples of her diction.
Before Reading

4. *The Crucible* premiered in 1953—to critical acclaim and to criticism for its implied social commentary on the activities of the Committee on Un-American Activities. Many years later, Arthur Miller wrote an essay to explain why he wrote the play. The essay appears on the following pages. As you read, keep track of the following topics.

<table>
<thead>
<tr>
<th>What are Miller’s feelings about McCarthyism?</th>
<th>What was Hollywood’s and society’s response to McCarthyism?</th>
<th>Why was Miller fascinated by the witch trials?</th>
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<table>
<thead>
<tr>
<th>What is the connection between witchcraft and communism?</th>
<th>What was the critical and public reaction to <em>The Crucible</em> and other Miller plays?</th>
<th>What is the lasting legacy of <em>The Crucible</em>?</th>
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Why I Wrote The Crucible: An artist’s answer to politics

by Arthur Miller

October, 1996

1 As I watched The Crucible taking shape as a movie over much of the past year, the sheer depth of time that it represents for me kept returning to mind. As those powerful actors blossomed on the screen, and the children and the horses, the crowds and the wagons, I thought again about how I came to cook all this up nearly fifty years ago, in an America almost nobody I know seems to remember clearly. In a way, there is a biting irony in this film’s having been made by a Hollywood studio, something unimaginable in the fifties. But there they are—Daniel Day-Lewis (John Proctor) scything his sea-bordered field, Joan Allen (Elizabeth) lying pregnant in the frigid jail, Winona Ryder (Abigail) stealing her minister-uncle's money, majestic Paul Scofield (Judge Danforth) and his righteous empathy with the Devil-possessed children, and all of them looking as inevitable as rain.

2 I remember those years—they formed The Crucible’s skeleton—but I have lost the dead weight of the fear I had then. Fear doesn't travel well; just as it can warp judgment, its absence can diminish memory’s truth. What terrifies one generation is likely to bring only a puzzled smile to the next. I remember how in 1964, only twenty years after the war, Harold Clurman, the director of “Incident at Vichy,” showed the cast a film of a Hitler speech, hoping to give them a sense of the Nazi period in which my play took place. They watched as Hitler, facing a vast stadium full of adoring people, went up on his toes in ecstasy, hands clasped under his chin, a sublimely self-gratified grin on his face, his body swiveling rather cutely, and they giggled at his overacting.

3 Likewise, films of Senator Joseph McCarthy are rather unsettling—if you remember the fear he once spread. Buzzing his truculent sidewalk brawler’s snarl through the hairs in his nose, squinting through his cat’s eyes and sneering like a villain, he comes across now as nearly comical, a self-aware performer keeping a straight face as he does his juicy threat-shtick.

4 McCarthy’s power to stir fears of creeping Communism was not entirely based on illusion, of course; the paranoid, real or pretended, always secretes its pearl around a grain of fact. From being our wartime ally, the Soviet Union rapidly became an expanding empire. In 1949, Mao Zedong took power in China. Western Europe also seemed ready to become Red—especially Italy, where the Communist Party was the largest outside Russia and was growing. Capitalism, in the opinion of many, myself included, had nothing more to say, its final poisoned bloom having been Italian and German Fascism. McCarthy—brash and ill-mannered but to many authentic and true—boiled it all down to what anyone could understand: we had “lost China” and would soon lose Europe as well, because the State Department—staffed, of course, under Democratic Presidents—was full of treasonous pro-Soviet intellectuals. It was as simple as that.
5 If our losing China seemed the equivalent of a flea’s losing an elephant, it was still a phrase—and a conviction—that one did not dare to question; to do so was to risk drawing suspicion on oneself. Indeed, the State Department proceeded to hound and fire the officers who knew China, its language, and its opaque culture—a move that suggested the practitioners of sympathetic magic who wring the neck of a doll in order to make a distant enemy’s head drop off. There was magic all around; the politics of alien conspiracy soon dominated political discourse and bid fair to wipe out any other issue. How could one deal with such enormities in a play?

6 *The Crucible* was an act of desperation. Much of my desperation branched out, I suppose, from a typical Depression-era trauma—the blow struck on the mind by the rise of European Fascism and the brutal anti-Semitism it had brought to power. But by 1950, when I began to think of writing about the hunt for Reds in America, I was motivated in some great part by the paralysis that had set in among many liberals who, despite their discomfort with the inquisitors’ violations of civil rights, were fearful, and with good reason, of being identified as covert Communists if they should protest too strongly.

7 In any play, however trivial, there has to be a still point of moral reference against which to gauge the action. In our lives, in the late nineteen-fourties and early nineteen-fifties, no such point existed anymore. The left could not look straight at the Soviet Union’s abrogations⁷ of human rights. The anti-Communist liberals could not acknowledge the violations of those rights by congressional committees. The far right, meanwhile, was licking up all the cream. The days of “J’ accuse” were gone, for anyone needs to feel right to declare someone else wrong. Gradually, all the old political and moral reality had melted like a Dali watch. Nobody but a fanatic, it seemed, could really say all that he believed.

8 President Truman was among the first to have to deal with the dilemma, and his way of resolving it—of having to trim his sails before the howling gale on the right—turned out to be momentous. At first, he was outraged at the allegation of widespread Communist infiltration of the government and called the charge of “coddling Communists” a red herring dragged in by the Republicans to bring down the Democrats. But such was the gathering power of raw belief in the great Soviet plot that Truman soon felt it necessary to institute loyalty boards of his own.

9 The Red hunt, led by the House Committee on Un-American Activities and by McCarthy, was becoming the dominating fixation of the American psyche. It reached Hollywood when the studios, after first resisting, agreed to submit artists’ names to the House Committee for “clearing” before employing them. This unleashed a veritable holy terror among actors, directors, and others, from Party members to those who had had the merest brush with a front organization.

10 The Soviet plot was the hub of a great wheel of causation; the plot justified the crushing of all nuance, all the shadings that a realistic judgment of reality requires. Even worse was the feeling that our sensitivity to this onslaught on our liberties was passing from us—indeed, from me. In *Timebends*, my autobiography, I recalled the time I’d written a screenplay (“The Hook”) about union corruption on the Brooklyn waterfront. Harry Cohn, the head of Columbia Pictures, did something that would once have been considered unthinkable: he showed my script to the F.B.I. Cohn then asked me to take the gangsters in my script, who were threatening and murdering their opponents, and simply change them to Communists. When I declined to commit this idiocy (Joe Ryan, the head of the longshoremen’s union, was soon to go to Sing Sing for racketeering),

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⁷ *abrogation (n.):* cancellation; abolition
I got a wire from Cohn saying, “The minute we try to make the script pro-American you pull out.” By then—it was 1951—I had come to accept this terribly serious insanity as routine, but there was an element of the marvelous in it which I longed to put on the stage.

11 In those years, our thought processes were becoming so magical, so paranoid, that to imagine writing a play about this environment was like trying to pick one’s teeth with a ball of wool: I lacked the tools to illuminate miasma. Yet I kept being drawn back to it. I had read about the witchcraft trials in college, but it was not until I read a book published in 1867—a two-volume, thousand-page study by Charles W. Upham, who was then the mayor of Salem—that I knew I had to write about the period. Upham had not only written a broad and thorough investigation of what was even then an almost lost chapter of Salem’s past but opened up to me the details of personal relationships among many participants in the tragedy.

12 I visited Salem for the first time on a dismal spring day in 1952; it was a sidetracked town then, with abandoned factories and vacant stores. In the gloomy courthouse there I read the transcript of the witchcraft trials of 1692, as taken down in a primitive shorthand by ministers who were spelling each other. But there was one entry in Upham in which the thousands of pieces I had come across were jogged into place. It was from a report written by the Reverend Samuel Parris, who was one of the chief instigators of the witch-hunt. “During the examination of Elizabeth Procter, Abigail Williams and Ann Putnam”—the two were “afflicted” teen-age accusers, and Abigail was Parris’s niece—“both made offer to strike at said Procter; but when Abigail’s hand came near, it opened, whereas it was made up, into a fist before, and came down exceeding lightly as it drew near to said Procter, and at length, with open and extended fingers, touched Procter’s hood very lightly. Immediately Abigail cried out her fingers, her fingers, her fingers burned…. ”

13 In this remarkably observed gesture of a troubled young girl, I believed, a play became possible. Elizabeth Proctor had been the orphaned Abigail’s mistress, and they had lived together in the same small house until Elizabeth fled the girl. By this time, I was sure, John Proctor had bedded Abigail, who had to be dismissed most likely to appease Elizabeth. There was bad blood between the two women now. That Abigail started, in effect, to condemn Elizabeth to death with her touch, then stopped her hand, then went through with it, was quite suddenly the human center of all this turmoil.

14 All this I understood. I had not approached the witchcraft out of nowhere or from purely social and political considerations. My own marriage of twelve years was teetering and I knew more than I wished to know about where the blame lay. That John Proctor the sinner might overturn his paralyzing personal guilt and become the most forthright voice against the madness around him was a reassurance to me, and, I suppose, an inspiration: it demonstrated that a clear moral outcry could still spring even from an ambiguously unblemished soul. Moving crabwise across the profusion of evidence, I sensed that I had at last found something of myself in it, and a play began to accumulate around this man.

15 But as the dramatic form became visible, one problem remained unyielding: so many practices of the Salem trials were similar to those employed by the congressional committees that I could easily be accused of skewing history for a mere partisan purpose. Inevitably, it was no sooner known that my new play was about Salem than I had to confront the charge that such an analogy was specious—but there never

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8 specious (adj.): false or baseless; fallacious
were any witches but there certainly are Communists. In the seventeenth century, however, the existence of witches was never questioned by the loftiest minds in Europe and America; and even lawyers of the highest eminence, like Sir Edward Coke, a veritable hero of liberty for defending the common law against the king’s arbitrary power, believed that witches had to be prosecuted mercilessly. Of course, there were no Communists in 1692, but it was literally worth your life to deny witches or their powers, given the exhortation in the Bible, “Thou shalt not suffer a witch to live.” There had to be witches in the world or the Bible lied. Indeed, the very structure of evil depended on Lucifer’s plotting against God. (And the irony is that klatches of Luciferians exist all over the country today; there may even be more of them now than there are Communists.)

16 As with most humans, panic sleeps in one unlighted corner of my soul. When I walked at night along the empty, wet streets of Salem in the week that I spent there, I could easily work myself into imagining my terror before a gaggle of young girls flying down the road screaming that somebody’s “familiar spirit” was chasing them. This anxiety-laden leap backward over nearly three centuries may have been helped along by a particular Upham footnote. At a certain point, the high court of the province made the fatal decision to admit, for the first time, the use of “spectral evidence” as proof of guilt. Spectral evidence, so aptly named, meant that if I swore that you had sent out your “familiar spirit” to choke, tickle, poison me or my cattle, or to control my thoughts and actions, I could get you hanged unless you confessed to having had contact with the Devil. After all, only the Devil could lend such powers of invisible transport to confederates, in his everlasting plot to bring down Christianity.

17 Naturally, the best proof of the sincerity of your confession was your naming others whom you had seen in the Devil’s company—an invitation to private vengeance, but made official by the seal of the theocratic state. It was as though the court had grown tired of thinking and had invited in the instincts: spectral evidence—that poisoned cloud of paranoid fantasy—made a kind of lunatic sense to them, as it did in plot-ridden 1952, when so often the question was not the acts of an accused but the thoughts and intentions in his alienated mind.

18 The breathtaking circularity of the process had a kind of poetic tightness. Not everybody was accused, after all, so there must be some reason why you were. By denying that there is any reason whatsoever for you to be accused, you are implying, by virtue of a surprisingly small logical leap, that mere chance picked you out, which in turn implies that the Devil might not really be at work in the village, or, God forbid, even exist. Therefore, the investigation itself is either mistaken or a fraud. You would have to be a crypto-Luciferian to say that—not a great idea if you wanted to go back to your farm.

19 The more I read into the Salem panic, the more it touched off corresponding images of common experiences in the fifties: the old friend of a blacklisted person crossing the street to avoid being seen talking to him; the overnight conversions of former leftists into born-again patriots; and so on. Apparently, certain processes are universal. When Gentiles in Hitler’s Germany, for example, saw their Jewish neighbors being trucked off, or farmers in Soviet Ukraine saw the Kulaks vanishing before their eyes, the common reaction, even among those unsympathetic to Nazism or Communism, was quite naturally to turn away in fear of being identified with the condemned. As I learned from non-Jewish refugees, however, there was often a despairing pity mixed with “Well, they must have done something.” Few of us can easily

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9 theocratic (adj.): government by God or priests
surrender our belief that society must somehow make sense. The thought that the state has lost its mind and is punishing so many innocent people is intolerable. And so the evidence has to be internally denied.

20 I was also drawn into writing *The Crucible* by the chance it gave me to use a new language—that of seventeenth-century New England. The plain, craggy English was liberating in a strangely sensuous way, with its swings from an almost legalistic precision to a wonderful metaphorical richness. “The Lord doth terrible things amongst us, by lengthening the chain of the roaring lion in an extraordinary manner, so that the Devil is come down in great wrath,” Deodat Lawson, one of the great witch-hunting preachers, said in a sermon. Lawson rallied his congregation for what was to be nothing less than a religious war against the Evil One—“Arm, arm, arm!”—and his concealed anti-Christian accomplices.

21 But it was not yet my language, and among other strategies to make it mine I enlisted the help of a former University of Michigan classmate, the Greek-American scholar and poet Kimon Friar (He later translated Kazantzakis.) The problem was not to the archaic speech but to try to create a new echo of it which would flow freely off American actors’ tongues. As in the film nearly fifty years later, the actors in the first production grabbed the language and ran with it as happily as if it were their customary speech.

22 *The Crucible* took me about a year to write. With its five sets and a cast of twenty-one, it never occurred to me that it would take a brave man to produce it on Broadway, especially given the prevailing climate, but Kermit Bloomgarden never faltered. Well before the play opened, a strange tension had begun to build. Only two years earlier, the *Death of a Salesman* touring company had played to a thin crowd in Peoria, Illinois, having been boycotted nearly to death by the American Legion and the Jaycees. Before that, the Catholic War Veterans had prevailed upon the Army not to allow its theatrical groups to perform, first, *All My Sons*, and then any play of mine, in occupied Europe. The Dramatists Guild refused to protest attacks on a new play by Sean O’Casey, a self-declared Communist, which forced its producer to cancel his option. I knew of two suicides by actors depressed by upcoming investigation, and every day seemed to bring news of people exiling themselves to Europe: Charlie Chaplin, the director Joseph Losey, Jules Dassin, the harmonica virtuoso Larry Adler, Donald Ogden Stewart, one of the most sought-after screenwriters in Hollywood, and Sam Wanamaker, who would lead the successful campaign to rebuild the Old Globe Theater on the Thames.

23 On opening night, January 22, 1953, I knew that the atmosphere would be pretty hostile. The coldness of the crowd was not a surprise; Broadway audiences were not famous for loving history lessons, which is what they made of the play. It seems to me entirely appropriate that on the day the play opened, a newspaper headline read “ALL 13 REDS GUILTY”—a story about American Communists who faced prison for “conspiring to teach and advocate the duty and necessity of forcible overthrow of government.” Meanwhile, the remoteness of the production was guaranteed by the director, Jed Harris, who insisted that this was a classic requiring the actors to face front, never each other. The critics were not swept away. “Arthur Miller is a problem playwright in both senses of the word,” wrote Walter Kerr of the Herald Tribune, who called the play “a step backward into mechanical parable.” The Times was not much kinder, saying, “There is too much excitement and not enough emotion in ‘The Crucible.’” But the play’s future would turn out quite differently.

[10] archaic (adj.): no longer in used in ordinary language
About a year later, a new production, one with younger, less accomplished actors, working in the Martinique Hotel ballroom, played with the fervor that the script and the times required, and *The Crucible* became a hit. The play stumbled into history, and today, I am told, it is one of the most heavily demanded trade-fiction paperbacks in this country; the Bantam and Penguin editions have sold more than six million copies. I don’t think there has been a week in the past forty-odd years when it hasn’t been on a stage somewhere in the world. Nor is the new screen version the first. Jean-Paul Sartre, in his Marxist phase, wrote a French film adaptation that blamed the tragedy on the rich landowners conspiring to persecute the poor. (In truth, most of those who were hanged in Salem were people of substance, and two or three were very large landowners.)

It is only a slight exaggeration to say that, especially in Latin America, *The Crucible* starts getting produced wherever a political coup appears imminent, or a dictatorial regime has just been overthrown. From Argentina to Chile to Greece, Czechoslovakia, China, and a dozen other places, the play seems to present the same primeval structure of human sacrifice to the furies of fanaticism and paranoia that goes on repeating itself forever as though imbedded in the brain of social man.

I am not sure what *The Crucible* is telling people now, but I know that its paranoid center is still pumping out the same darkly attractive warning that it did in the fifties. For some, the play seems to be about the dilemma of relying on the testimony of small children accusing adults of sexual abuse, something I’d not have dreamed of forty years ago. For others, it may simply be a fascination with the outbreak of paranoia that suffuses the play—the blind panic that, in our age, often seems to sit at the dim edges of consciousness. Certainly its political implications are the central issue for many people; the Salem interrogations turn out to be eerily exact models of those yet to come in Stalin’s Russia, Pinochet’s Chile, Mao’s China, and other regimes. (Nien Cheng, the author of “Life and Death in Shanghai,” has told me that she could hardly believe that a non-Chinese—someone who had not experienced the Cultural Revolution—had written the play.) But below its concerns with justice the play evokes a lethal brew of illicit sexuality, fear of the supernatural, and political manipulation, a combination not unfamiliar these days. The film, by reaching a broad American audience as no play ever can, may well unearth still other connections to those buried public terrors that Salem first announced on this continent.

One thing more—something wonderful in the old sense of that word. I recall the weeks I spent reading testimony by the tome, commentaries, broadsides, confessions, and accusations. And always the crucial damning event was the signing of one’s name in the Devil’s book.” This Faustian agreement to hand over one’s soul to the dreaded Lord of Darkness was the ultimate insult to God. But what were these new inductees supposed to have done once they’d signed on? Nobody seems even to have thought to ask. But, of course, actions are as irrelevant during cultural and religious wars as they are in nightmares. The thing at issue is buried intentions—the secret allegiances of the alienated heart, always the main threat to the theocratic mind, as well as its immemorial quarry.
After Reading
5. Return to the graphic organizer on page 128 and complete your notes.
6. Summarize the main ideas and key themes of The Crucible in the space below. Think about how the action of this play is a crucible or test for the individuals and the society of Salem.

Check Your Understanding

Writing Prompt: Explain how The Crucible is a social commentary of Miller and Smith’s time by including details from your research and both texts to support your thinking. Be sure to:

- Provide a clear connection between The Crucible and the social commentary of the time.
- Develop the topic thoroughly by selecting the most significant and relevant details.
- Vary syntactic structure by including clearly stated claims and complex sentences with embedded quotations. Sentences should have varied beginnings as well.
Learning Targets
• Analyze the use of dialogue and character interactions in a dramatic text.
• Generate scripted dialogue that reveals character and propels action.

Before Reading
1. With one more act remaining in the play and the tension at its peak, predict the outcome of the play in a quickwrite using details from the text to support your thinking.

During Reading
2. As you read the opening section of Act Four (until Elizabeth and Proctor are alone), mark the text for changes that have occurred in the town. Be prepared to share your observations with the class.
3. Track the characteristics of Proctor, Hale, and Corey as possible representations of particular points of view in the final pages of Act Four by paying special attention to their dialogue. In the graphic organizer below, record adjectives that describe each character.

<table>
<thead>
<tr>
<th>Hale</th>
<th>Proctor</th>
<th>Corey</th>
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After Reading

4. Revisit the literary definition of a foil. How do Hale and Corey function as foils to John Proctor? What traits of Proctor are more apparent when comparing him with each of the other men?

Creating a Dialogue

The last step in writing a script is to actually write the dialogue. This essential element functions to reveal characters’ relationships and to move the action forward. As you look through the three excerpts from the play, review your writer’s checklist and add any details that will help you in writing your own script.

Dialogue that reveals characters’ relationships:

ACT TWO, SCENE 2

PROCTOR

(Searching)

I must speak with you, Abigail. (She does not move, staring at him.) Will you sit?

ABIGAIL

How do you come?

PROCTOR

Friendly.

ABIGAIL

(glancing about)

I don’t like the woods at night. Pray you, stand closer. (He comes closer to her.) I knew it must be you. When I heard the pebbles on the window, before I opened up my eyes I knew. (Sits on log.) I thought you would come a good time sooner.

PROCTOR

I had thought to come many times.

Dialogue that moves the action forward:

ACT THREE

DANFORTH

Your husband—did he indeed turn from you?

ELIZABETH

(in agony)

My husband—is a goodly man, sir.

DANFORTH

Then he did not turn from you.

ELIZABETH

(starting to glance at Proctor)
He—

**DANFORTH**

*(reaches out and holds her face, then)*

Look at me! To your own knowledge, has John Proctor ever committed the crime of lechery? *(In a crisis of indecision she cannot speak.)* Answer my question! Is your husband a lecher!

**ELIZABETH**

*(faintly)*

No, sir.

A final type of speaking in a play is a **monologue**, in which a character reveals private thoughts and emotions.

**MARY**

*(Innocently.)*

I never knew it before. I never knew anything before. When she come into the court I say to myself, I must not accuse this woman, for she sleep in ditches, and so very old and poor... But then... then she sit there, denying and denying, and I feel a misty coldness climbin’ up my back, and the skin on my skull begin to creep, and I feel a clamp around my neck and I cannot breathe air; and then... *(Entranced as though it were a miracle.)* I hear a voice, a screamin’ voice, and it were my voice... and all at once I remembered everything she done to me! *(Slight pause as Proctor watches Elizabeth pass him, then speaks, being aware of Elizabeth’s alarm.)*

**Check Your Understanding**

**Writing Prompt:** Revisit your notes for a script for “The Very Proper Gander.” Include at least one monologue that offers the inner thoughts of a single character. These words are often an ideal opportunity for offering the social commentary of the scene. As you write your dialogue, be sure to:

- Include dialogue that moves the action forward and reveals characters’ thoughts and motivations.
- Incorporate syntax variety in the dialogue, keeping in mind that your characters need to speak realistically and according to their individual traits (be sure to reference your character notes).

Rehearse your lines according to the movement in the stage directions and revise your dialogue and stage directions according to your intended effect (remember, stage directions are always in present tense).

When your script is complete, perform your scene for another group in the class. Use the Scoring Guide so the other group can offer feedback on your script. Switch roles and offer suggestions to help them improve their script.
Comparing Interpretations, Arriving at Conclusions

Learning Targets

• Analyze the relationship between characters and theme.
• Compare, contrast, and evaluate the effectiveness of different versions of a dramatic text.

The Final Act

1. With a partner, discuss the choices John and Elizabeth make in the final scene of the play. How do the individual actions of John Proctor and Elizabeth represent the conflict within the entire community of Salem? How does John Proctor's final decision condemn society while setting himself free?

2. Revisit the title of the play. How does the image and definition of a crucible relate to the events that have transpired and the relationships that have been tested?

3. Visualize the final scene by creating a graphic organizer for characters, costumes, set, props, and acting choices (gestures, movements, facial expressions, and vocal delivery).

4. By now you have completed your reading of *The Crucible*. You will next experience two versions of the last scene. In the graphic organizer on the next page, record your observations about the DIFFERENCES between the two endings. When you recognize an event, characterization, or dialogue that differs from the written text, record the text in the middle column and the deviation from that text on either side.

LEARNING STRATEGIES:
Quickwrite, Visualizing, Graphic Organizer, Discussion Groups
## Comparing Interpretations, Arriving at Conclusions

<table>
<thead>
<tr>
<th>AUDIO/INTERACTIVE</th>
<th>TEXT</th>
<th>FILM</th>
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<tbody>
<tr>
<td>Reason for Change:</td>
<td>Event, Characterization, Dialogue:</td>
<td>Reason for Change:</td>
</tr>
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</table>

### After Reading

5. In discussion groups, consider the changes the director or reader made to Miller’s play. Discuss these changes with your group, being certain to examine the following topics:

- How might the limitations of the format (recording, interactive webcast, or cinema) have affected the changes?
- Which ending creates a stronger response in the audience? Why?
- Which ending is a more effective statement of theme?
- What is a theme, or central truth about life, expressed in Miller’s play *The Crucible*? Write it below after arriving at a consensus.
Learning Targets

- Unpack and analyze writing prompts.
- Compose an analytical essay during a limited time frame.

Timed Writing Prompts

1. Preview the following prompts for a timed writing on The Crucible. In the space between, you might want to jot notes to help you “unpack” the prompt and make notes where you need clarification.

2. Select one prompt to unpack and prepare a response. Although this will be considered first-draft writing, you will want to reserve some time at the end to review your piece for conventions and clarity.
   - A crucible is a severe challenge or test of one’s faith. Another definition is the container used to store metals as they are melted at extremely high heats. In an essay, explain how Arthur Miller uses both of these definitions to support major themes of The Crucible.
   - The dying words of Giles Corey are “More weight.” In an essay, explain how this character acts as a foil to Proctor’s character in that Corey serves to illuminate the strengths and weaknesses of the main character.
   - There are many significant changes between the film and the play that lead to different impressions of character, setting, tone, and theme. In an essay, explain how one change between the film and play leads the reader or viewer to a different interpretation of character, theme, tone, or setting.
   - Miller interrupts Act One with commentary about the characters and the social, historical, and religious context of the play. In an essay, explain why Miller felt it necessary to give this information, though it never appears in a dramatic presentation of the play.
   - The plot of The Crucible consists of many battles between many opposites. In an essay, identify one such opposite and explain why Arthur Miller included it.

Timed Writing: Select one of the prompts to respond to in a timed writing. Be sure you understand what the prompt is asking you to do. Consider creating a topic outline before writing your response.
Learning Targets

- Brainstorm a variety of contemporary concerns.
- Generate social commentary within a dramatic script.

Preparing for a Dramatic Scene

1. As a small group, individually and silently jot ideas on sticky notes for the following question. Then, say them out loud as you place each sticky note on a table for all in the group to see and hear. Generate as many ideas as you can, with the goal of filling the space.

   What issues concern you and your friends? Consider campus, local, national, and global issues. You may think in terms of health, families, technology, the environment, and any other area that comes to mind.

2. Review all your group’s ideas, and come to a consensus about two possible concerns. If you have a hard time agreeing, conduct a silent vote using numbers (3 points for your 1st choice, 2 points for your 2nd choice, 1 point for your 3rd choice).

3. In preparing to create and perform the dramatic scene for Embedded Assessment 2, reread this passage from “Why I Wrote The Crucible” by Arthur Miller. Mark the text for the universal, underlying issues that Miller’s play exposed to help you connect personal concerns with universal issues.

   I am not sure what The Crucible is telling people now, but I know that its paranoid center is still pumping out the same darkly attractive warning that it did in the fifties.

   For some, the play seems to be about the dilemma of relying on the testimony of small children accusing adults of sexual abuse, something I’d not have dreamed of forty years ago. For others, it may simply be a fascination with the outbreak of paranoia that suffuses the play—the blind panic that, in our age, often seems to sit at the dim edges of consciousness. Certainly its political implications are the central issue for many people; the Salem interrogations turn out to be eerily exact models of those yet to come in Stalin’s Russia, Pinochet’s Chile, Mao’s China, and other regimes. (Nien Cheng, the author of Life and Death in Shanghai, has told me that she could hardly believe that a non-Chinese—someone who had not experienced the Cultural Revolution—had written the play.) But below its concerns with justice the play evokes a lethal brew of illicit sexuality, fear of the supernatural, and political manipulation, a combination not unfamiliar these days. The film, by reaching a broad American audience as no play ever can, may well unearth still other connections to those buried public terrors that Salem first announced on this continent.
4. Use the graphic organizer to help you organize your thoughts about the scene you will write. The examples provide a model for the three areas you need to identify prior to writing your script.

<table>
<thead>
<tr>
<th>Contemporary Societal Concern</th>
<th>Underlying, Universal Issues</th>
<th>Parallel Setting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Example A: McCarthy trials/political injustice due to paranoia</td>
<td>Political manipulation</td>
<td>Salem witch trials</td>
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<tr>
<td>Example B: The fastest-growing homeless group is families</td>
<td>People have the attitude “It’s their own fault”; there is a large stigma attached to receiving charitable help</td>
<td>The Great Depression</td>
</tr>
<tr>
<td>Example C: Environmental issues surrounding fuel</td>
<td>Global economic issues; global environmental issues</td>
<td>The time of the invention of the automobile</td>
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5. Review the Planning steps in the Embedded Assessment 1 instructions. Use separate paper to plan your characters, conflicts, plot lines, stage directions, and dialogue.

6. Draft your scene on a separate paper, using The Crucible as the model text. Be sure to use the script-writing checklist that you created earlier in the unit.
Assignment
Your assignment is to work with a group to write and perform an original dramatic script in which you make a statement about a conflict that faces society. By doing so, you should be able to demonstrate your understanding of how Arthur Miller spoke out about a contemporary issue (persecution of suspected communists) while setting his drama in a time period with corresponding events (persecution of suspected witches).

Planning and Prewriting: Take time to plan, write, and rehearse your scene.
• How can you anchor a social issue that is of particular relevance and concern to you and your peers in a personal conflict to provide engagement and relevance?
• How will you come to a consensus and select the most promising one?
• What possible settings for your scene could capture the central issues of your issue while putting it in a different context, just as Miller did?
• How will you sketch out the events of your plot so that the scene has a manageable length and number of characters for your group?
• What is the fairest and most effective way to share the responsibilities of the assessment among your group members?

Drafting: Compose a draft of your dramatic script.
• How will you format your script to include dialogue, blocking, and stage directions?
• What dramatic elements (e.g., props, movement, music, set design) can you use to add to the impact of your writing?
• How can you use a program like Google docs to promote collaborative work on the script drafts?

Revising and Rehearsing: Plan time to revise and rehearse your scene.
• What is the most effective way to seek out and use feedback in order to revise for clarity of the social commentary of your scene (e.g., online file-sharing programs, etc.)?
• How can you evaluate your performance for vocal delivery, energy of performance, and overall quality?
• How can you use the Scoring Guide to help guide your revision?

Editing for Publishing and Performance: Polish the scene and rehearse to deliver a smooth presentation.
• What resources are available to help you edit and finalize the written copy of your scene?
• How will you share responsibility to ensure that all the necessary elements of your performance are ready at the assigned time?

Reflection
After completing this Embedded Assessment, think about how you went about accomplishing this assignment, and respond to the following:
• What was most challenging about taking your chosen issue and transferring it to another historical context?
• How did that process add new meaning or relevance to your intended message?
# SCORING GUIDE

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
<th>Incomplete</th>
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<tr>
<td>Ideas</td>
<td><strong>The scene</strong> • demonstrates a sophisticated understanding of Miller’s approach to speaking his conscience about a current event through a drama set in an analogous time period • effectively provides social commentary on the chosen issue • insightfully communicates the intended effect to the audience.</td>
<td><strong>The scene</strong> • demonstrates a clear understanding of Miller’s approach to speaking his conscience about a current event through a drama set in an analogous time period • serves as social commentary on the chosen issue • plausibly communicates the intended effect to the audience.</td>
<td><strong>The scene</strong> • demonstrates a limited understanding of Miller’s approach to speaking his conscience about a current event through a drama set in an analogous time period • includes social commentary that may be unclear or confusing • somewhat communicates the intended effect to the audience.</td>
<td><strong>The scene</strong> • demonstrates an unclear understanding of Miller’s approach to speaking his conscience about a current event through a drama set in an analogous time period • lacks a social commentary • does not successfully communicate the intended effect to the audience.</td>
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<tr>
<td>Structure</td>
<td><strong>The scene</strong> • skillfully uses various theatrical elements • strategically uses all elements of vocal delivery • effectively uses elements of visual delivery to create focus and maintain energy for the scene • demonstrates equal sharing of responsibility.</td>
<td><strong>The scene</strong> • adequately uses various theatrical elements • knowledgeably uses all elements of vocal delivery • uses elements of visual delivery to create focus and maintain energy for the scene • demonstrates a mostly balanced sharing of responsibility.</td>
<td><strong>The scene</strong> • attempts to use various theatrical elements and elements of vocal delivery with limited success • attempts to use elements of visual delivery with limited success • demonstrates an unequal division of responsibilities.</td>
<td><strong>The scene</strong> • does not use various theatrical elements • does not use all elements of vocal delivery • does not use elements of visual delivery • demonstrates no division of responsibilities.</td>
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<tr>
<td>Use of Language</td>
<td><strong>The scene</strong> • includes written materials that demonstrate a mature style that advances the group’s ideas • crafts dialogue that maintains consistent character voice and propels the plot.</td>
<td><strong>The scene</strong> • includes written materials that demonstrate a style that adequately supports the group’s ideas • includes dialogue that largely maintains character voice and serves the plot.</td>
<td><strong>The scene</strong> • includes written materials that demonstrate a limited style that ineffectively supports the group’s ideas • includes dialogue that struggles to maintain consistent character voice and/or impedes the plot.</td>
<td><strong>The scene</strong> • includes written materials that demonstrate little style and fails to support the group’s ideas • includes dialogue that fails to maintain consistent character voice and/or impedes the plot.</td>
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Learning Targets

• Reflect on concepts, essential questions, and vocabulary.
• Identify and analyze the knowledge and skills needed to complete Embedded Assessment 2 successfully.
• Annotate a text in order to prepare it for oral delivery.

Making Connections

The Crucible is an example of how artistic expression is a significant part of the American ideal of freedom of expression and the freedom to say what we believe. The historic guarantee was a hard-won freedom, and over time our greatest statesmen and politicians have nurtured that freedom through speeches such as Margaret Chase Smith’s “Statement of Conscience.” Public speech, as well as literary work, is still a significant forum for the expression of important ideas and ideals. You will find that your experience creating and presenting an original dramatic scene will prepare you to create and present a speech about an issue of importance.

Essential Questions

Your work with Arthur Miller has given you an idea of how social commentary can be a part of artistic expression. Now, respond to Essential Question 2: How are the components of rhetoric applied to the creation and delivery of effective speeches?

Developing Vocabulary

Review the new vocabulary from the first part of this unit. Which do you know thoroughly and can use in writing and in oral discussions, and which do you need to spend more time learning?

Unpacking Embedded Assessment 2

Closely read the assignment for Embedded Assessment 2: Writing and Presenting a Persuasive Speech.

Your assignment is to write and present an original, persuasive two- to three-minute speech that addresses a contemporary issue. Your speech should include a clear claim, support, counterclaim, and conclusion/call to action. Incorporate rhetorical appeals and devices to strengthen your argument and help you achieve your desired purpose.

Create a graphic organizer that demonstrates your analysis of the assignment. What knowledge must you possess and what skills must you have in order to write and deliver a persuasive speech?

INDEPENDENT READING LINK

For outside reading, you may want to choose famous speeches and find audio versions for listening. As you listen to the speeches, make notes about the delivery and what was effective.
Developing Speaking Skills

1. What have you learned from writing and performing a dramatic scene that could be applied to writing and presenting a speech to persuade? How are the two experiences the same and different?

2. In small discussion groups, brainstorm characteristics of speaker and audience during a successful oral presentation. Pass a single sheet of paper and pencil around the table, with each group member writing one characteristic for either speaker or audience. Continue to pass the pen and paper until your teacher directs you to stop.

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Audience</th>
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3. Choose one group member to stand and share your group’s list with the whole class. Each team member should write a cumulative list of characteristics in the chart. When your group representative has shared all ideas, he or she should sit and remain sitting until all ideas have been shared.

Check Your Understanding

What skills did you master in your performance? What skills will pose the greatest challenge to you in presenting an original speech?
American Rhetoric: Historical Context

Learning Targets
- Analyze the rhetorical context of a seminal United States document.
- Adapt speech for a particular context and task.

Historical and Rhetorical Context
Like historical context, the rhetorical context of a speech is an important part of analyzing the ideas and evaluating the reasoning of the speaker. The reading strategy, SOAPSTone, is a familiar strategy that can help readers analyze a speech.

Rhetorical devices are literary devices (such as metaphor, allusion, analogy, etc.) that enhance the message and/or create an effect. In Lincoln’s speech, be prepared to see devices such as parallel sentence structure, alliteration, and anaphora.

Before Reading
1. With a partner, generate a list of the details that you can remember about the Civil War in order to give Lincoln’s Second Inaugural Address historical context.

During Reading
2. As you read, look carefully at the words spoken by President Lincoln one month before the end of the Civil War. Mark the text for the elements of SOAPSTone, and elaborate on your responses and analysis in the My Notes space. Be prepared to share your findings.

Speech

Second Inaugural Address of

ABRAHAM LINCOLN

Saturday, March 4, 1865

Fellow-Countrymen:

1 At this second appearing to take the oath of the Presidential office there is less occasion for an extended address than there was at the first. Then a statement somewhat in detail of a course to be pursued seemed fitting and proper. Now, at the expiration of four years, during which public declarations have been constantly called forth on every point and phase of the great contest which still absorbs the attention and engrosses the energies of the nation, little that is new could be presented. The progress of our arms, upon which all else chiefly depends, is as well known to the public as to myself, and it is, I trust, reasonably satisfactory and encouraging to all. With high hope for the future, no prediction in regard to it is ventured.
2 On the occasion corresponding to this four years ago all thoughts were anxiously directed to an impending civil war. All dreaded it, all sought to avert it. While the inaugural address was being delivered from this place, devoted altogether to saving the Union without war, insurgent agents were in the city seeking to destroy it without war—seeking to dissolve the Union and divide effects by negotiation. Both parties deprecated war, but one of them would make war rather than let the nation survive, and the other would accept war rather than let it perish, and the war came.

3 One-eighth of the whole population were colored slaves, not distributed generally over the Union, but localized in the southern part of it. These slaves constituted a peculiar and powerful interest. All knew that this interest was somehow the cause of the war. To strengthen, perpetuate, and extend this interest was the object for which the insurgents would rend the Union even by war, while the Government claimed no right to do more than to restrict the territorial enlargement of it. Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause of the conflict might cease with or even before the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding. Both read the same Bible and pray to the same God, and each invokes His aid against the other. It may seem strange that any men should dare to ask a just God's assistance in wringing their bread from the sweat of other men's faces, but let us judge not, that we be not judged. The prayers of both could not be answered. That of neither has been answered fully. The Almighty has His own purposes. "Woe unto the world because of offenses; for it must needs be that offenses come, but woe to that man by whom the offense cometh." If we shall suppose that American slavery is one of those offenses which, in the providence of God, must needs come, but which, having continued through His appointed time, He now wills to remove, and that He gives to both North and South this terrible war as the woe due to those by whom the offense came, shall we discern therein any departure from those divine attributes which the believers in a living God always ascribe to Him? Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondsman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said "the judgments of the Lord are true and righteous altogether."

4 With malice toward none, with charity for all, with firmness in the right as God gives us to see the right, let us strive on to finish the work we are in, to bind up the nation's wounds, to care for him who shall have borne the battle and for his widow and his orphan, to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations.

After Reading
3. Review the SOAPSTOne notes you have taken with your group members.
   As a group, discuss how the historical context of the Civil War is reflected in the speech.
   
   1 scourge (n.): a plague or misfortune
   2 unrequited (n.): unrewarded
4. The use of parallel structure has a powerful effect on a written and spoken message. Identify the examples of parallelism at work in the speech. Practice reading the paragraph as you believe it would be spoken, using the parallel structure to guide your emphasis and inflection.

Check Your Understanding

Using SOAPSTone as a Planning Tool: Think of an issue close to home where you feel a change is warranted. Construct a plan for a speech that you would give to the appropriate audience to convey your strongest message. In your plan, be sure to include the following:

• Your role as speaker in this piece (concerned citizen, student)
• The occasion that informs your writing (the circumstances prompting this piece)
• Your audience (who you are addressing)
• Your purpose (what you want to accomplish)
• Your subject (the topic of your essay)
• Your tone (your attitude toward the issue and the opposition). How will your diction convey that attitude?
Learning Targets
• Analyze the structure of an argumentative text
• Organize and write an argumentative speech

Powerful Speeches
You have analyzed the rhetorical context of an effective speech. What about the message? Where does it get its power? Powerful writers like Lincoln use structure and rhetorical devices intentionally; effective argumentation is anything BUT an accident. And when you add a powerful delivery to strong writing, you move hearts, people, and sometimes, whole nations.

As you prepare to read one of the most powerful speeches in our nation’s history, a speech pivotal to the colonial Revolution against the throne of England, you will be examining two components:
• The structure of an argument
• The use of rhetorical devices

The Structure of Argument
a. The claim acknowledges the point of the argument.

b. The support uses logical reasoning, relevant evidence, and accurate and credible sources. It also demonstrates an understanding of the topic.

c. The counterclaim acknowledges the opposing point of view and offers reasons and evidence that reject the counterclaim.

d. The concluding statement offers a call to action that asks audience members to change their minds or actions to support the claim.

Rhetorical Devices
Rhetorical devices are literary devices that a writer uses to enhance the message and/or to create an effect. If the speech is argumentative, the effect should be to persuade for change. In Patrick Henry’s speech, be prepared to see devices such as aphorism, allusion, analogy, and rhetorical questions.

Before Reading
1. What do you know about the historical context of Patrick Henry and his role in the argument for freedom from England?

During Reading
2. You will participate in a shared reading of Patrick Henry’s “Speech to the Virginia Convention,” a speech delivered a year prior to the publication of The Declaration of Independence. As you read, do the following:
• Mark elements of the argumentative structure you see in the text.
• Highlight the rhetorical devices used by the speaker and note their impact.
• Summarize the main point of each paragraph to help you determine support for Henry’s claim.
ABOUT THE AUTHOR

Patrick Henry (1736–1799) was born in Virginia. He tried several occupations before becoming a lawyer and then a politician encouraging separation from Great Britain. He served as a delegate from Virginia to the 1st Session of the Continental Congress in 1774 and became noted as a powerful speaker whose words helped sweep the Colonists toward their declaration of independence.

Speech

SPEECH TO THE VIRGINIA CONVENTION

March 23, 1775

by Patrick Henry

1 Mr. President: No man thinks more highly than I do of the patriotism, as well as abilities, of the very worthy gentlemen who have just addressed the House. But different men often see the same subject in different lights; and, therefore, I hope it will not be thought disrespectful to those gentlemen if, entertaining, as I do, opinions of a character very opposite to theirs, I shall speak forth my sentiments freely and without reserve. This is no time for ceremony. The question before the House is one of awful moment to this country. For my own part, I consider it as nothing less than a question of freedom or slavery; and in proportion to the magnitude of the subject ought to be the freedom of the debate. It is only in this way that we can hope to arrive at truth, and fulfill the great responsibility which we hold to God and our country. Should I keep back my opinions at such a time, through fear of giving offense, I should consider myself guilty of treason towards my country, and of an act of disloyalty toward the Majesty of Heaven, which I revere above all earthly kings.

2 Mr. President, it is natural to man to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth, and listen to the song of that siren, till she transforms us into beasts. Are we disposed to be of the number of those who, having eyes, see not and, having ears, hear not, the things which so nearly concern their temporal salvation?

3 I have but one lamp by which my feet are guided, and that is the lamp of experience. I know of no way of judging the future but by the past. And judging by the past, I wish to know what there has been in the conduct of the British ministry for the last ten years to justify those hopes with which gentlemen have been pleased to solace themselves and the House. Is it that insidious smile with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition comports with those warlike preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation; the last arguments to which kings resort.
4 I ask gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy in this quarter of the world, to call for all this accumulation of navies and armies? No sir, she has none. They are meant for us: they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves. Sir, we have done everything that could be done, to avert the storm which is now coming on. We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and Parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne! In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope. If we wish to be free—if we mean to preserve inviolate those inestimable privileges for which we have been so long contending—if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained—we must fight!—I repeat it, sir, we must fight! An appeal to arms and to the God of hosts, is all that is left us!

5 They tell us, sir, that we are weak; unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak if we make a proper use of those means which the God of nature hath placed in our power. The millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission and slavery! Our chains are forged! Their clanking may be heard on the plains of Boston! The war in inevitable—and let it come! I repeat it, sir, let it come.

6 It is in vain, sir, to extenuate the matter. Gentlemen may cry, Peace, Peace—but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty, or give me death!
After Reading

3. Review your notes about the structure of Henry’s speech. What pattern do you see?

4. With your discussion group, determine the order of claim, support, counterclaim, and conclusion/call to action, and recreate an outline in the space below.

Check Your Understanding

Writing Prompt: Revisit the “close to home” issue in the previous activity. You have already prepared the rhetorical context for that speech. Now it is time to outline the structure and incorporate rhetorical devices in the writing of the speech. Remember that an argumentative speech without a well-planned structure, rhetorical devices, and powerful syntax will not achieve its purpose. Be sure to:

• Create an outline that includes the claim, support, counterclaim, and conclusion/call to action.

• Incorporate two rhetorical devices in your speech (metaphor, allusion, rhetorical questions, imagery). Mark them in your speech.

• Choose a syntactic structure from Henry’s “Give Me Liberty” speech for your own argument. Mark it in your speech, and in the margin note its intended effect.

• Practice reciting your speech to a classmate, parent, sibling, or friend. Consider how your delivery can enhance your written words.
The Appeal of Rhetoric

Learning Targets
• Analyze the use of rhetorical appeals in an argumentative text.
• Incorporate rhetorical appeals while generating an argument.

Rhetorical Appeals
You have analyzed Abraham Lincoln’s masterful use of rhetoric in his Second Inaugural Address. Next, you will analyze his use of rhetorical appeals in the Gettysburg Address. Although it is one of the shortest speeches in our history, it is also one of the most recognized. Like other great orators, Lincoln swayed his audience by using the rhetorical appeals first identified by Aristotle as pathos, ethos, and logos (also referred to as emotional, ethical, and logical appeals). Writers and speakers choose their appeals based on their intended audience, purpose, and the nature of the argument itself.

Review the types of rhetoric appeals with your group members. Illustrate a representation of each type of appeal in the margin.

Pathos (emotional appeals): This appeal attempts to persuade the reader or listener by appealing to the senses and emotions. Political ads that show politicians kissing babies or shaking hands with the elderly often appeal to the emotions. Also, these appeals usually include statements with vivid sensory details, which are used to awaken the senses and perhaps manipulate the emotions of the audience.

Ethos (ethical appeals): This type of appeal attempts to persuade the reader or listener by focusing on the qualifications of the speaker. The speaker’s credibility is paramount in an ethical appeal. Ethical appeals focus on the speaker even more than the situation. Examples of ethical appeals in advertising are expert or celebrity endorsements of products. You can increase your credibility, or your ‘ethos,’ with your authority, character, sources, fairness, and error-free presentation. Other examples of ethical appeals are a teen’s argument that he or she should be allowed to do something because he or she has never been in trouble, or because his or her friend is a perfect citizen, and so on.

Logos (logical appeals): This type of appeal attempts to persuade the reader or listener by leading him down the road of logic and causing him to come to his own conclusion. Logical appeals state the facts and show how the facts are interrelated. If/then statements are examples of logical appeals. Logical appeals are often used in courtroom situations. Compelling logic adds to the ethos of an argument.

Aristotle tells us that all three appeals are important to persuasive writing. However, he determined that logical appeals are the most important. Emotional appeals often manipulate people’s emotions in order to persuade, and ethical appeals rely on qualities that might not pass the truth test. Logical appeals, which present facts and evidence, focus on the truth.
The Appeal of Rhetoric

Before Reading
1. Think of something you have bought or believed solely on the basis of a convincing appeal. Write about the appeal and your “buy in.”

During Reading
2. As you read “The Gettysburg Address,” look for examples of pathos, ethos, and logos. Use different color highlighters to mark the different appeals.

Speech

The Gettysburg Address

by Abraham Lincoln

Four score and seven years ago our fathers brought forth, on this continent, a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived, and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion, of that field, as a final resting-place for those who here gave their lives, that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate, we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here have consecrated it far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, for the people, shall not perish from the earth.

After Reading
3. Share your responses to the following questions in your discussion group:
   • How does Lincoln use specific types of appeals to argue his case in “The Gettysburg Address”?
   • What inferences can you make about how Lincoln considered the audience and the situation when choosing his rhetoric? Give examples from the text to support your inferences.

Check Your Understanding
Revisit the speech you have begun to write. You have created a rhetorical context and incorporated rhetorical devices. The most effective argument uses a combination of all three rhetorical appeals. Choose places to strengthen your argument by appealing to your audience’s emotions (pathos), logic (logos), and their respect for you as a credible source (ethos). Mark your appeals in your written speech.
Planning the Delivery

Learning Targets
• Identify and evaluate the elements of effective vocal delivery.
• Prepare a text for effective oral delivery.

Before Reading
1. You have read speeches from the American Revolution and the Civil War. The rhetorical context was essential for analyzing the speaker’s message. What kind of message would a Depression-era audience need to hear from their President?

During Reading
2. As you listen to an audio of Franklin D. Roosevelt’s 1932 First Inaugural Address, take notes about Roosevelt’s style of vocal delivery within the speech itself. You may consider using the following symbols to designate elements of delivery, or choose your own.
   + or – volume increase or decrease
   ^ raised pitch
   . . . rate increase
   # pause

3. The goal of an effective vocal delivery is to convey the proper tone for the subject and audience (rhetorical context). As you mark your text, keep in mind the tone that Roosevelt is attempting to convey.

ABOUT THE AUTHOR
President Franklin D. Roosevelt (1882–1945) came to power in the United States at the same time as Adolf Hitler. Both men lead countries caught in economic depressions. FDR, who was elected in 1932, is known for his New Deal, which sought to help those Americans desperately in need by restoring jobs and basic subsistence. He is the only U.S. President elected for four terms. He led the nation through World War II.

Speech
Excerpt from First Inaugural Address

by Franklin D. Roosevelt

I am certain that my fellow Americans expect that on my induction into the Presidency I will address them with a candor and a decision which the present situation of our people impel. This is preeminently the time to speak the truth, the whole truth, frankly and boldly. Nor need we shrink from honestly facing conditions in our country today. This great Nation will endure as it has endured, will revive and will prosper. So, first of all, let me assert my firm belief that the only thing we have to fear is fear itself—nameless, unreasoning, unjustified terror which paralyzes needed efforts to
convert retreat into advance. In every dark hour of our national life a leadership offrankness and vigor has met with that understanding and support of the people
themselves which is essential to victory. I am convinced that you will again give that
support to leadership in these critical days.

In such a spirit on my part and on yours we face our common difficulties. They
concern, thank God, only material things. Values have shrunken to fantastic levels;
taxes have risen; our ability to pay has fallen; government of all kinds is faced by serious
curtailment of income; the means of exchange are frozen in the currents of trade; the
withered leaves of industrial enterprise lie on every side; farmers find no markets for
their produce; the savings of many years in thousands of families are gone.

More important, a host of unemployed citizens face the grim problem of existence
and an equally great number toil with little return. Only a foolish optimist can deny the
dark realities of the moment.

Yet our distress comes from no failure of substance. We are stricken by no plague
of locusts. Compared with the perils which our forefathers conquered because they
believed and were not afraid, we have still much to be thankful for. Nature still
offers her bounty and human efforts have multiplied it. Plenty is at our doorstep,
but a generous use of it languishes¹ in the very sight of the supply. Primarily this is
because the rulers of the exchange of mankind’s goods have failed, through their own
stubbornness and their own incompetence, have admitted their failure, and abdicated.
Practices of the unscrupulous money changers stand indicted in the court of public
opinion, rejected by the hearts and minds of men.

True they have tried, but their efforts have been cast in the pattern of an outworn
tradition. Faced by failure of credit they have proposed only the lending of more
money. Stripped of the lure of profit by which to induce our people to follow their
false leadership, they have resorted to exhortations, pleading tearfully for restored
confidence. They know only the rules of a generation of self-seekers. They have no
vision, and when there is no vision the people perish.

The money changers have fled from their high seats in the temple of our
civilization. We may now restore that temple to the ancient truths. The measure of the
restoration lies in the extent to which we apply social values more noble than mere
monetary profit.

Happiness lies not in the mere possession of money; it lies in the joy of
achievement, in the thrill of creative effort. The joy and moral stimulation of work no
longer must be forgotten in the mad chase of evanescent² profits. These dark days will
be worth all they cost us if they teach us that our true destiny is not to be ministered
unto but to minister to ourselves and to our fellow men.

¹ languishes (v.): weakens or declines
² evanescent (adj.): fleeting or short-lived
After Reading

4. Share with your group the annotations you made about Roosevelt’s delivery of the speech. How did these choices impact the tone of Roosevelt’s address?

Check Your Understanding

Revisit the persuasive speech you have been writing in the past few activities. Review your rhetorical context (subject, audience, occasion, etc.). What tone do you need to convey to your audience in consideration of your subject and occasion? Quietly read your written speech aloud, noting your vocal delivery elements as you did in Roosevelt’s speech. Be sure to consider the following elements of vocal delivery as you intentionally plan your presentation with the goal of persuading your audience:

- Volume
- Pitch
- Rate
- Pauses
- Pronunciation (Do you know how to pronounce every word in your speech?)
- Articulation (Practice articulating your words so a person seated in the back of the room would have no trouble hearing your argument.)
Learning Targets
- Analyze the use of syntax in a historical document.
- Intentionally craft sentences for persuasive effect.

Language and Writer’s Craft: Syntax
Syntax is not a new term for you, but as you grow as a reader and writer, its complexity most certainly increases. Your ability to decipher meaning in complex syntactic structures and to purposefully use these structures to make meaning in your own texts is critical to your success. How many syntax terms have made their way into your academic vocabulary? Work with a partner to list as many as you can.

Certain types of sentences or their arrangement affect a passage’s overall meaning significantly. Sometimes, authors deliberately choose a variety of syntactical constructions for their sentences; other times, authors consciously repeat certain types of sentences in order to achieve the desired effect.

Sentence Length: Telegraphic, Short, Medium, and Long
- **Telegraphic**—sentences shorter than 5 words in length
- **Short**—sentences approximately 5 words in length
- **Medium**—sentences approximately 18 words in length
- **Long**—sentences 30 words or more in length

Sentence Structure: Simple, Compound, Complex, Compound-Complex, Cumulative, Periodic, and Balanced
- **Simple**—contains one independent clause: e.g., “The goalie waved to his fans.”
- **Compound**—contains two independent clauses joined by a coordinating conjunction or by a semicolon: e.g., “The goalie bowed to his fans, but he gave no autographs.”
- **Complex**—contains an independent clause and one or more subordinate clauses: e.g., “Because the goalie was tired, he went straight to the locker room.”
- **Compound-Complex**—contains two or more independent clauses and one or more subordinate clauses: e.g., “The goalie waved while the fans cheered, but he gave no autographs.”
- **Cumulative (or loose)**—makes complete sense if brought to a close before the actual ending: e.g., “We reached New York that morning after a turbulent flight and some exciting experiences, tired but exhilarated, full of stories to tell our friends and neighbors.”
- **Periodic**—makes sense fully only when the end of the sentence is reached: e.g., “That morning, after a turbulent flight and some exciting experiences, we reached New York.”
- **Balanced**—the phrases or clauses balance each other by virtue of their likeness of structure, meaning, or length: e.g., “He maketh me to lie down in green pastures; he leadeth me beside the still waters.”
During Reading

1. As you read and listen to a small portion of Kennedy’s 1961 Inaugural Address, highlight examples of Kennedy’s syntactical style, characterized by variety of sentence lengths and balanced sentence structure.

2. During a second reading of this speech, look for all the devices you have learned so far, such as repetition, parallel structure, analogy, rhetorical questions, allusions, anaphora, and metaphor. Consider the speech one side of a double-entry journal. Underline, circle, or highlight the use of rhetorical devices that you find especially effective or memorable. Use the My Notes space for your remarks, questions, and insights about the syntax.

ABOUT THE AUTHOR

John F. Kennedy was elected President of the United States in November of 1960 and took the oath of office in January of 1961. His inaugural address has become one of the most famous and most-often quoted speeches for its rhetoric of both inspiration and challenge.

Speech

Inaugural Address

by John Fitzgerald Kennedy

1 Vice President Johnson, Mr. Speaker, Mr. Chief Justice, President Eisenhower, Vice President Nixon, President Truman, reverend clergy, fellow citizens, we observe today not a victory of party, but a celebration of freedom—symbolizing an end, as well as a beginning—signifying renewal, as well as change. For I have sworn before you and Almighty God the same solemn oath our forebears prescribed nearly a century and three quarters ago.

2 The world is very different now. For man holds in his mortal hands the power to abolish all forms of human poverty and all forms of human life. And yet the same revolutionary beliefs for which our forebears fought are still at issue around the globe—the belief that the rights of man come not from the generosity of the state, but from the hand of God.

3 We dare not forget today that we are the heirs of that first revolution. Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans—born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage—and unwilling to witness or permit the slow undoing of those human rights to which this Nation has always been committed, and to which we are committed today at home and around the world.

KEY IDEAS AND DETAILS

How does Kennedy’s use of parallelism (“an end, as well as a beginning... renewal, as well as change”) set the tone of the speech?
4 Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe, in order to assure the survival and the success of liberty.

5 This much we pledge—and more.

6 To those old allies whose cultural and spiritual origins we share, we pledge the loyalty of faithful friends. United, there is little we cannot do in a host of cooperative ventures. Divided, there is little we can do—for we dare not meet a powerful challenge at odds and split asunder.

7 To those new States whom we welcome to the ranks of the free, we pledge our word that one form of colonial control shall not have passed away merely to be replaced by a far more iron tyranny. We shall not always expect to find them supporting our view. But we shall always hope to find them strongly supporting their own freedom—and to remember that, in the past, those who foolishly sought power by riding the back of the tiger ended up inside.

8 To those peoples in the huts and villages across the globe struggling to break the bonds of mass misery, we pledge our best efforts to help them help themselves, for whatever period is required—not because the Communists may be doing it, not because we seek their votes, but because it is right. If a free society cannot help the many who are poor, it cannot save the few who are rich.

9 To our sister republics south of our border, we offer a special pledge—to convert our good words into good deeds—in a new alliance for progress—to assist free men and free governments in casting off the chains of poverty. But this peaceful revolution of hope cannot become the prey of hostile powers. Let all our neighbors know that we shall join with them to oppose aggression or subversion anywhere in the Americas. And let every other power know that this Hemisphere intends to remain the master of its own house.

10 To that world assembly of sovereign states, the United Nations, our last best hope in an age where the instruments of war have far outpaced the instruments of peace, we renew our pledge of support—to prevent it from becoming merely a forum for invective—to strengthen its shield of the new and the weak—and to enlarge the area in which its writ may run.

11 Finally, to those nations who would make themselves our adversary, we offer not a pledge but a request: that both sides begin anew the quest for peace, before the dark powers of destruction unleashed by science engulf all humanity in planned or accidental self-destruction.

12 We dare not tempt them with weakness. For only when our arms are sufficient beyond doubt can we be certain beyond doubt that they will never be employed.

13 But neither can two great and powerful groups of nations take comfort from our present course—both sides overburdened by the cost of modern weapons, both rightly alarmed by the steady spread of the deadly atom, yet both racing to alter that uncertain balance of terror that stays the hand of mankind’s final war.

14 So let us begin anew—remembering on both sides that civility is not a sign of weakness, and sincerity is always subject to proof. Let us never negotiate out of fear. But let us never fear to negotiate.

15 Let both sides explore what problems unite us instead of belaboring those problems which divide us.
16. Let both sides, for the first time, formulate serious and precise proposals for the inspection and control of arms—and bring the absolute power to destroy other nations under the absolute control of all nations.

17. Let both sides seek to invoke the wonders of science instead of its terrors. Together let us explore the stars, conquer the deserts, eradicate disease, tap the ocean depths, and encourage the arts and commerce.

18. Let both sides unite to heed in all corners of the earth the command of Isaiah—to “undo the heavy burdens. . . and to let the oppressed go free.”

19. And if a beachhead of cooperation may push back the jungle of suspicion, let both sides join in creating a new endeavor, not a new balance of power, but a new world of law, where the strong are just and the weak secure and the peace preserved.

20. All this will not be finished in the first 100 days. Nor will it be finished in the first 1,000 days, nor in the life of this Administration, nor even perhaps in our lifetime on this planet. But let us begin.

21. In your hands, my fellow citizens, more than in mine, will rest the final success or failure of our course. Since this country was founded, each generation of Americans has been summoned to give testimony to its national loyalty. The graves of young Americans who answered the call to service surround the globe.

22. Now the trumpet summons us again—not as a call to bear arms, though arms we need; not as a call to battle, though embattled we are—but a call to bear the burden of a long twilight struggle, year in and year out, “rejoicing in hope, patient in tribulation”—a struggle against the common enemies of man: tyranny, poverty, disease, and war itself.

23. Can we forge against these enemies a grand and global alliance, North and South, East and West, that can assure a more fruitful life for all mankind? Will you join in that historic effort?

24. In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink from this responsibility—I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it—and the glow from that fire can truly light the world.

25. And so, my fellow Americans: ask not what your country can do for you—ask what you can do for your country.

26. My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man.

27. Finally, whether you are citizens of America or citizens of the world, ask of us the same high standards of strength and sacrifice which we ask of you. With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God’s work must truly be our own.
After Reading

3. Review your notes about syntax as a group. Create a poster that includes the following:
   - A syntactic structure from your chunk of reading (include length, style, and order)
   - An example sentence of this structure from the text
   - Its effect on the audience
   - Your notes on how to vocally deliver it

Assign every group member a responsibility, and share your syntax discovery with the class. While listening to other groups, consider some syntax styles that you could intentionally incorporate into your original speech.

Language and Writer’s Craft: Rhetoric

In rhetoric, *chiasmus* is a verbal pattern in which the second half of an expression is balanced against the first with the parts reversed.

Examples:

*Let us never negotiate out of fear. But let us never fear to negotiate.*

*Ask not what your country can do for you—ask what you can do for your country.*

Check Your Understanding

Put syntactic structure to work by revising your speech—again—to include at least three different syntax structures Kennedy uses in his speech. You will need to reread the speech from beginning to end to ensure that the styles are being incorporated smoothly into your current syntax. Be sure to mark your new sentences for vocal delivery.
Learning Targets
• Analyze various delivery styles.
• Emulate effective delivery elements in a speech.

Elements of Speech
1. Read the following list of physical and rhetorical elements used commonly in effective speeches. As you watch or listen to the various speeches, use the space below to take notes on the components that you see or hear.

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<thead>
<tr>
<th>Physical</th>
<th>Rhetorical</th>
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<tbody>
<tr>
<td>Volume</td>
<td>Anaphora (repetition)</td>
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<tr>
<td>Smooth Delivery</td>
<td>Aphorism</td>
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<tr>
<td>Gestures</td>
<td>Analogy</td>
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<tr>
<td>Dramatic Pauses</td>
<td>Allusion</td>
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<tr>
<td>Movement</td>
<td>Alliteration</td>
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<td></td>
<td>Rhetorical Questions</td>
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</tbody>
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Speech 1: ____________________________________________

<table>
<thead>
<tr>
<th>Physical</th>
<th>Rhetorical</th>
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LEARNING STRATEGIES:
Graphic Organizer, Revising, Rehearsing, Quickwrite, Discussion Groups

My Notes
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
2. Discuss with your classmates the similarities and differences in the vocal delivery of these two Presidents. How might their vocal delivery have been affected by the climate of the nation and contemporary issues during their respective terms?

**Check Your Understanding**

Revisit the speech you have been drafting and revising. By now you should have a speech with a clear argumentative structure, including:

- rhetorical devices
- rhetorical appeals
- intentional, convincing syntax
- notes about the tone and the way in which it will be delivered

Now it is time to practice in order to present a clear, persuasive argument to your audience. Rehearse your speech while a peer critiques your speech and delivery based on the physical and rhetorical structures on the previous page. Revise the speech or delivery style as necessary.

**Reflection:** How would you assess your performance? List your strengths and areas for improvement.
Assignment
Your assignment is to write and present an original, persuasive two- to three-minute speech that addresses a contemporary issue. It should include a clear claim, support, counterclaim, and conclusion/call to action. Incorporate rhetorical appeals and devices to strengthen your argument and to help you achieve your desired purpose.

Planning: Take time to make a plan for writing and rehearsing your speech.
- Out of the various positions that one might take on this issue, which one seems the most promising for a persuasive speech?
- How have you made careful consideration of your purpose and audience in the planning of your speech?
- How has your planning allowed you to incorporate the elements of effective physical and vocal delivery?

Drafting: Create a draft of your speech and ask for feedback.
- How can you anticipate and respond to questions or objections that audience members might have before they make them?
- What outside evidence or quotations can you use to support or reinforce your ideas?
- Who can you ask to read or listen to your speech to offer suggestions for improvement?

Revising and Rehearsing: Incorporate changes into your speech and practice delivering it.
- How can you use rehearsal of your speech as a way to determine what additional revision is needed?
- How can you improve the variety of your syntax while crafting sentences that add to your impact on the audience?
- How can you make sure that your performance includes an appropriate tone of voice and gestures to add to the persuasive effect?

Publishing for Performance: Make final changes and prepare your speech for delivery.
- How will you check your work for grammatical and technical accuracy?
- Are the rhetorical devices that you have included both effective and apparent to your audience?

Reflection
After completing this Embedded Assessment, think about how you went about accomplishing this assignment, and respond to the following:
- How was writing something meant to be performed in front of an audience different from writing a traditional essay?
- What was the most challenging part about trying to anticipate the reactions of your audience?
## SCORING GUIDE

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
<th>Incomplete</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ideas</strong></td>
<td>The speech • presents a significant and compelling thesis on a contemporary issue • is clearly developed and supported • presents a convincing argument and adeptly uses a variety of rhetorical appeals.</td>
<td>The speech • presents a clear thesis on a contemporary issue • is sufficiently developed and supported • presents a plausible argument and effectively uses rhetorical appeals.</td>
<td>The speech • presents a thesis • is somewhat developed and weakly supported • attempts to make an argument, but it is not plausible and uses rhetorical appeals ineffectively.</td>
<td>The speech • presents a position that is difficult to distinguish • is insufficiently developed and supported • does not make an argument that is plausible and lacks rhetorical appeals.</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>The speech • sequences ideas to aptly reinforce the argument • presents an introduction that intrigues the audience while establishing the topic • concludes with a clear and convincing call to action.</td>
<td>The speech • sequences material to support the argument • presents an introduction that establishes the topic • concludes in a way that provides a finished feeling to the speech, possibly suggesting further action.</td>
<td>The speech • attempts to sequence material with a weak connection to the argument • presents an introduction that weakly established the topic • concludes abruptly or with a proposed action that is inappropriate.</td>
<td>The speech • organizes ideas in a manner that is difficult to follow, or jumps too rapidly between ideas • does little to introduce the topic, possibly only stating the subject of the speech • lacks a conclusion or fails to propose action.</td>
</tr>
<tr>
<td><strong>Use of Language</strong></td>
<td>The speech • deliberately and effectively uses rhetorical devices for the intended purpose • uses varied syntax in a way that adds to the persuasive impact • demonstrates well placed inflection and gestures that create an engaging delivery style indicative of advance preparation.</td>
<td>The speech • clearly attempts to use rhetorical devices for the intended purpose • varies syntax over the course of the speech • demonstrates some use of inflection and gestures that create an appropriate delivery style indicative of advance preparation.</td>
<td>The speech • attempts to use rhetorical devices, but the result is ineffective for the intended purpose • attempts to vary syntax over the course of the speech with limited success • demonstrates limited use of inflection and gestures, impairing the delivery style.</td>
<td>The speech • does not use rhetorical devices • uses syntax that is largely repetitive and lacks variation • demonstrates minimal use of inflection and gestures.</td>
</tr>
</tbody>
</table>