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
syntax

Contents
Activities
2.1 Previewing the Unit ................................................................. 104
2.2 Preparing to Read The Crucible: Setting Context .......... 105
   Sermon: “Sinners in the Hands of an Angry God,”
   by Jonathan Edwards
   Historical Document: The New England Primer
   Essay: “The Trial of Martha Carrier,” by Cotton Mather
   Article: “The Lessons of Salem,” by Laura Shapiro
2.3 Salem Society: Meet the Characters ................................. 118
   *Drama: The Crucible (Act One), by Arthur Miller
2.4 The Beginnings of Characterization ..................................... 122
   *Drama: The Crucible (Act One), by Arthur Miller
2.5 Pivotal Scene 1: Considering Interpretations .................... 123
   *Drama: The Crucible (Act One), by Arthur Miller
2.6 Analyzing the Elements of a Script .................................... 126
   *Drama: The Crucible (Act One) by Arthur Miller
2.7 Illuminating Hysteria: Characters, Conflict, and Social
   Commentary.................................................................127
   Article: Excerpt from “The Lessons of Salem,” by Laura Shapiro
2.8 Conflicts in Salem ................................................................. 129
   *Drama: The Crucible (Act One), by Arthur Miller
2.9 Speaking Like a Puritan.......................................................... 131
   *Drama: The Crucible (Act Two), by Arthur Miller
2.10 Rising Action ......................................................................... 133
    *Drama: The Crucible (Act Two), by Arthur Miller
2.11 Pivotal Scene 2: Proctor and Elizabeth ......................... 135
    *Drama: The Crucible (Act Two), by Arthur Miller
2.12 Courtroom Drama: Evidence and Confession .................. 138
    *Drama: The Crucible (Act Three), by Arthur Miller
2.13 The Role of Irony in Climax.................................................. 140
    *Drama: The Crucible (Act Three), by Arthur Miller
2.14 Speaking Out......................................................................................... 142

**Speech:** Excerpt from *Declaration of Conscience*,
by Margaret Chase Smith

**Essay:** “Why I Wrote *The Crucible*: An Artist’s Answer to Politics,”
by Arthur Miller

2.15 Integrity Rises to the Top: Writing Dialogue................................. 155

**Drama:** Excerpts from *The Crucible* (Act Four), by Arthur Miller

2.16 Timed Writing..................................................................................... 158

2.17 Contemporary Conflicts........................................................................ 159

**Embedded Assessment 1:**  Creating and Performing a Dramatic Scene .. 161

2.18 Previewing Embedded Assessment 2 and Speaking Skills .... 163

2.19 American Rhetoric: Historical Context............................ 165

**Speech:** *Second Inaugural Address*, by Abraham Lincoln

2.20 The Power of Rhetoric ................................................................. 169

**Speech:** *Speech to the Virginia Convention*, by Patrick Henry

2.21 The Appeal of Rhetoric ................................................................. 175

**Speech:** *The Gettysburg Address*, by Abraham Lincoln

2.22 Planning the Delivery ................................................................. 178

**Speech:** Excerpt from *First Inaugural Address*, by Franklin D. Roosevelt

2.23 One Last Stand with Syntax ......................................................... 181

**Speech:** *Inaugural Address*, by John F. Kennedy

2.24 Vocal Delivery.................................................................................. 187

*Speech: 9/11 Address to the Nation, by George W. Bush
*Speech: President-Elect Victory Speech, by Barack Obama

**Embedded Assessment 2:**  Writing and Presenting a Persuasive Speech ......................... 189

*Texts not included in these materials.
LEARNING STRATEGIES:
Quickwrite, Marking the Text, Graphic Organizer

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—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 nonfiction texts. Think about strategies you will use to gather knowledge of new terms independently, and to develop the ability to use them accurately.

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 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).

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.

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

- Examine informational and literary nonfiction texts to set the historical context for reading.
- Employ textual details to construct a setting for a play.

Preview

Arthur Miller’s play *The Crucible* is set in Puritan New England. In this activity, you will study primary source documents and visual art to build your knowledge of the historical context of the play.

Setting a Purpose for Reading

- Circle any unknown words or phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Underline any words or phrases that reveal Puritan beliefs about life and the nature of humankind.
- Summarize or paraphrase chunks of text as you read (paragraphs, lines, etc.)

**ABOUT THE AUTHOR**

Jonathan Edwards (1703–1758), the son of a minister, was born in Connecticut Colony and grew up steeped in the Puritan tradition. Ordained as a minister at age 23, he became a prominent leader in the Great Awakening, a movement to reconnect Christians with their faith on a personal level. Although the sermon “Sinners in the Hands of an Angry God” was delivered in 1741, almost 50 years after the Salem witch trials, it reflects the Puritan concepts and ideals of the time.
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.”

Second Read

- Reread the sermon to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Key Ideas and Details: What evidence does Edwards give in the sermon that people deserve to go to hell?
2. **Key Ideas and Details:** According to Edwards, how can people be saved from hell?

3. **Key Ideas and Details:** Based on details in the text, what are some examples of Puritan values and beliefs?

4. **Craft and Structure:** What is Edwards’s purpose for giving this sermon? Which elements likely make the argument effective for a Puritan audience?
### ACTIVITY 2.2 continued

**Preparing to Read The Crucible: Setting Context**

**Source 2**

**Historical Document**

The conventions of grammar have changed dramatically since the 17th century, which can make deciphering historical documents challenging. Some of the older conventions to notice in this historical document are the use of noun capitalization and the use of apostrophes to shorten words. It was also common for students to memorize passages, so primers for children included rhyming phrases to make memorization easier.

Find two examples each that contain noun capitalization, apostrophe shortening, and rhyming. Then, rewrite the lines using modern grammar and phrasing. Think about the reasons behind the changes in grammar conventions over time.

<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>Elij ah 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>Lot fled 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 vie w The old world &amp; new.</td>
</tr>
<tr>
<td>O</td>
<td>Young Obadi as, David , Josia s, All were pious.</td>
</tr>
<tr>
<td>P</td>
<td>Peter den y’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 de ar, 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 f or 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>Xer xes 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>

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.
Source 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 Prescott 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 Prescott, 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 likewise lanced by Doctor Prescott. Another sore then bred in his groin, which was

indictment: official accusation of a crime

deposed: testified under oath

Magistrates: judges

afflicted: anguished

lanced: cut open

corruption: decay
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.

IV. 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.

V. 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.

VI. 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.

Word Connections

Preternatural is formed from the root nature, the suffix -al, meaning “of” or “connected to,” and the prefix preter-, from the Latin praeter, meaning “beyond” or “more than.” Samuel Preston uses preternatural to say he lost his cow in a manner that is beyond the explanation of nature.

Second Read

• Reread the text to answer these text-dependent questions.
• Write any additional questions you have about the text in your Reader/Writer Notebook.

5. Key Ideas and Details: What are the charges against Martha Carrier? What is the evidence against her?

6. Craft and Structure: What evidence does Cotton Mather include in his account that is not presented at the trial? What is Mather’s purpose for including this information?
7. **Key Ideas and Details:** What evidence do Benjamin and Sarah Abbot offer as proof that Martha Carrier is a witch? In what ways is this evidence subjective?

8. **Knowledge and Ideas:** How do the ideas presented in the sermon “Sinners in the Hands of an Angry God” help to explain the trial of Martha Carrier?

9. **Craft and Structure:** What effect does Mather create with the cumulative sentence at the beginning of the essay? How does he create a different effect with the periodic sentence at the beginning of section II?

**Source 4**

**Article**

**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.

**Chunk 1**

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 wits,” answered Carrier. “I am wronged.” On Aug. 19, 1692, she was hanged on Gallows Hill in Salem Mass., for the crime of witchcraft.

2 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.”

3 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.

Chunk 2

4 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 filmiest, 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.

5 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, chafing to pull 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.

11 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.

12 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.

Second Read
- Reread the article to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

10. Craft and Structure: What words and phrases in paragraph 1 hint at the author’s true point of view about the trial of Martha Carrier?

11. Craft and Structure: How do some people in Salem accused of witchcraft avoid being hanged? How is this fact ironic?
12. **Key Ideas and Details:** What pattern of accusations do you discern in paragraphs 6 and 7? What can be inferred from the pattern?

13. **Craft and Structure:** What does the word “matriarch” in paragraph 7 mean?

14. **Key Ideas and Details:** Based on details in paragraph 11, why might the girls of Salem have developed hysteria?

15. **Key Ideas and Details:** How do the actions of the teenage girls and the adults combine to fuel the witch hunt?
16. **Key Ideas and Details:** What are some things you see in this image?

17. **Key Ideas and Details:** What inference can you make about the action taking place?

18. **Key Ideas and Details:** What information can you take from this image to further understand the Puritans?
Working from the Text

19. 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 text-dependent questions as you reread the texts. Prepare to share your texts with your peers.

<table>
<thead>
<tr>
<th>Author/Selection</th>
<th>Author’s Purpose</th>
<th>Puritan Beliefs Evident in the Selection</th>
<th>Connection with Other Selections</th>
</tr>
</thead>
</table>

20. Complete the graphic organizer for the text(s) you read. Then share the text(s) you read with your group.

21. Join other groups to share the information about your texts as part of a Jigsaw, and 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 what you now know about the people, their beliefs, their lifestyle, and their roles.
Learning Targets

- Analyze a dramatic text to determine appropriate tone and inflection to convey meaning.
- Collaborate to analyze texts and make predictions based on textual evidence.

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, emulate it.

The play is set in Salem, Massachusetts, the heart of Puritan New England. Begin by thinking about the title and the meaning of the word *crucible*.

Drama Game

1. Your teacher will assign you one of the following lines. Practice saying your line aloud. Show you understand what is being said through your tone, inflection, and volume. Determine word definitions through context, word knowledge, or other resources.

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.

**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!

**Line 3:** I danced for the Devil; I saw him; I wrote in his book.

**Character: Mr. 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!
2. You will now move around the room as though you are a guest at a tea party. Introduce yourself to your classmates as if you are your assigned character and then give your line. Try to interact with as many classmates as possible. While you meet other characters, make inferences and predictions based on their lines.

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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</tr>
</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*.

### My Notes

<table>
<thead>
<tr>
<th>Character</th>
<th>Notes:</th>
<th>Inferences:</th>
<th>Predictions:</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Proctor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Motivations:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Francis and Rebecca Nurse</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Notes:</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Motivations:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reverend Hale</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Notes:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Motivations:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Giles Corey</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Notes:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Motivations:</td>
<td></td>
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</tbody>
</table>

### INDEPENDENT READING LINK

**Read and Discuss**

Discuss with classmates the types of characters or people you have encountered in your independent reading. Make notes in your Reader/Writer Notebook regarding how these characters or people fit within the setting of the work. What inferences are you able to make about characters and their motivations? What predictions are you able to make regarding these characters and why?
Learning Targets
- Make inferences about character traits by analyzing actions and dialogue.
- Explain how a playwright develops a character in a script.

Preview
In this activity, you will study foils of John Proctor to understand how the playwright develops character.

Setting a Purpose for Reading
- Note words and phrases that describe character traits of John Proctor, John Hale, and Giles Corey.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Working from the Text
1. 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 Proctor and Hale 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>
</table>

Writing to Sources: Explanatory Text
Write a short explanatory essay that analyzes how Miller develops Proctor’s character in Act One by juxtaposing him against Reverend Hale or Giles Corey. How do the characters’ actions and dialogue exemplify character traits that contribute to the overall theme or message of the drama? Be sure to:
- Include a clearly stated thesis statement that responds to the prompt and end with a conclusion that follows logically from your analysis.
- Introduce direct quotations to support your character analysis and provide original commentary after each quotation.
- Vary the syntactic structure within your writing, particularly as you embed quotations.
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.

Drama Study

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—

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.

<table>
<thead>
<tr>
<th>Proctor Is in Love with Abigail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line</td>
</tr>
<tr>
<td>------</td>
</tr>
</tbody>
</table>

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

#### 4. How do the stage directions support this interpretation and 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></td>
</tr>
</tbody>
</table>

#### 5. How do the stage directions support this interpretation and 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></td>
</tr>
</tbody>
</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?

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**
Write a few sentences about the experience of trying out different interpretations. Which interpretation worked best? Why?
Learning Targets
- Analyze a script as a model for future writing.
- Generate a checklist of elements for successful script writing.

Drama Study
1. Embedded Assessment 1 will ask you to write and perform an original dramatic script. It is important that you be 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.
2. On your own paper, create a four-square graphic organizer like the one below. 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 Crucible*.

<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></td>
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<tr>
<td>• Who speaks the most, and why?</td>
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</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>

Check Your Understanding
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.

Drama Study

1. One **motif** in *The Crucible* is hysteria. 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*.

3. To help you distinguish *rumor* from *hysteria*, reread this excerpt from the article “The Lessons of Salem” by Laura Shapiro, 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.

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 ...

### Narrative Writing Prompt

With a partner or small group, select one of the scenarios below, or create an original scenario. Write a script to illustrate it. In your scene, 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.

**Scenario A:** You enter math class one day to find a substitute. Classmates claim the teacher has moved suddenly without telling anyone, but specific details have not yet been provided. Consider the different perspectives students might have based on their perceived knowledge of an adult’s character, and imagine the rumors and accusations that might begin. How might such a situation create a context for hysteria? What role might justice (or injustice) play in this scenario?

**Scenario B:** The morning news carries reports of outbreaks of a disease that has affected local teens and young adults. Unusual symptoms have been reported, but there is no conclusive diagnosis from the medical community. What rumors circulate among the students as they attend morning classes? What evidence suggests that these rumors might lead to hysteria? How might students respond to this type of hysteria?

**Scenario C:** At an all-school assembly, students receive news that the athletic program will be cut due to lack of funding. At first, students speculate over budget cuts at the state level and complain about the injustice of financial restrictions on school programs. Later, rumors of inaccurate bookkeeping within the district begin to circulate. What unfounded accusations might fuel these rumors? How might this scenario become a context for hysteria?
Learning Targets
- Analyze the role of conflicts in driving action in *The Crucible*.
- Analyze the character motivations that cause conflicts.

Drama Study
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?
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>
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<tbody>
<tr>
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My Notes

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Check Your Understanding

Think about how one of these personal conflicts is also a struggle for power in the community. Briefly explain how this conflict mirrors a conflict in your local or national community.

Writing to Sources: Explanatory Text

Select one of the conflicts you listed in the chart earlier in this activity. Write an explanatory essay analyzing how this conflict between these particular characters connects to a larger theme in the play, such as hysteria, intolerance, power, or reputation. Be sure to:

- Include a clear thesis statement, specifically stating how the conflict in the relationship relates to a theme.
- Write original commentary and analysis that explains the connection between the characters’ conflict and a larger theme of the work.
- Provide textual evidence to support your claim.
- End with a conclusion that follows logically from your explanation.

INDEPENDENT READING LINK

Read and Connect

In your Reader/Writer Notebook, identify and analyze the role of conflict in important scenes in your independent reading. How do character or human motivations lead to conflict? How do these conflicts drive the action and affect the outcome of a scene or of the work? How do these character conflicts compare and contrast with those found in The Crucible?
Speaking Like a Puritan

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

Drama Study
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?

<table>
<thead>
<tr>
<th>Act Two Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>magistrate</td>
</tr>
<tr>
<td>quail (used as a verb)</td>
</tr>
<tr>
<td>fraud</td>
</tr>
<tr>
<td>lechery</td>
</tr>
<tr>
<td>charity</td>
</tr>
<tr>
<td>abomination</td>
</tr>
<tr>
<td>naught</td>
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<tr>
<td>blasphemy</td>
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<tr>
<td>poppet</td>
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<tr>
<td>vengeance</td>
</tr>
<tr>
<td>theology</td>
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<tr>
<td>conjure</td>
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</tbody>
</table>

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.

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

My Notes
### 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><strong>Proctor:</strong> “a funeral marches round your heart”</td>
<td></td>
</tr>
<tr>
<td><strong>Elizabeth:</strong> “the magistrate sits in your heart”</td>
<td></td>
</tr>
<tr>
<td><strong>Proctor:</strong> “I will curse her hotter than the oldest cinder in Hell”</td>
<td></td>
</tr>
<tr>
<td><strong>Hale:</strong> “Theology is a fortress”</td>
<td></td>
</tr>
<tr>
<td><strong>Francis Nurse:</strong> “My wife is the very brick and mortar of the church”</td>
<td></td>
</tr>
<tr>
<td><strong>Proctor:</strong> “Vengeance is walking Salem”</td>
<td></td>
</tr>
</tbody>
</table>

### Check Your Understanding

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.

### Narrative Writing Prompt

Write an original scene between two characters from *The Crucible*. In this scene, emulate the language Miller creates to develop or extend a conflict related to one of the themes of the play. 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.
Rising Action

Learning Targets
• Analyze the impact of minor characters on conflict and plot.
• Analyze how two incidents complicate the conflict and move the plot inevitably to a climax.

Drama Study
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

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 occurs when the protagonist solves the main problem or conflict or someone solves it for him or her.

Denouement

Think of denouement as the opposite of the exposition; the author is getting ready to end with a final explanation of any remaining secrets and questions. This section is very difficult to identify, as it is often very closely related to the resolution.

Check Your Understanding

In your Reader/Writer Notebook, briefly summarize each of the elements of the plot structure in The Crucible. You may wish to add these elements to a diagram for future reference.

Writing to Sources: Explanatory Text

Choose one of The Crucible’s secondary characters, such as Mary Warren, Ezekiel Cheever, or Giles Cory, and write an explanatory essay that compares and contrasts his or her former and current roles within the society. For example, what is the difference between Mary Warren’s role in the Proctor household and in the courtroom? Describe the character’s personality traits, and explain how Miller uses him or her as a symbol of a theme in the play. Be sure to:

• Begin with a clear thesis statement that compares and contrasts the character’s roles.
• Provide textual evidence of the character’s roles in different scenes in the play.
• Show how the 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.

Drama Study

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.

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>Line</td>
</tr>
</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?

LEARNING STRATEGIES:
Graphic Organizer, Marking the Text, Jigsaw, Discussion Groups
### 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?

**Check Your Understanding**

Write a few sentences about the experience of examining different interpretations. Which interpretation worked best? Why?
LEARNING STRATEGIES:
Think-Pair-Share, Discussion Groups

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

Drama Study
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?

Check Your Understanding
Briefly describe the consequence of Giles Corey’s testimony in the courtroom.
Narrative Writing Prompt

Work with a small group to develop a short scene and then write a script based on one of the scenarios below, or create a different scenario. Consider the role that various forms of evidence, including confession, might play in the scene. Write a script for the scene and assign roles. Rehearse the scene and perform it for another group. Be sure to:

- Include dialogue that develops the characters’ traits within the setting.
- 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.

**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 her the names of all the people at the meeting you attended. If you do not give her the names, you could be put in jail until you do. 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 have been going on for some time, and the IRS is investigating the company and the transactions. You and a coworker are considering becoming whistle-blowers. A whistle-blower is someone with inside information who shares it with authorities. If you become known as a 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 September 11, 2001, 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.

Drama Study
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.

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>Literary Terms</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Dramatic irony</strong> occurs when the audience knows more about circumstances or events in a story than the characters within it do.</td>
</tr>
<tr>
<td><strong>Verbal irony</strong> occurs when a speaker or narrator says one thing while meaning the opposite.</td>
</tr>
<tr>
<td><strong>Situational irony</strong> occurs when an event contradicts the expectations of the characters or the reader.</td>
</tr>
</tbody>
</table>

<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>
<td></td>
</tr>
</tbody>
</table>
Check Your Understanding
Find at least one example of each type of irony present in Act Three of the play.

Verbal:

Situational:

Dramatic:

Writing to Sources: Explanatory Text
Write an explanatory essay that analyzes the role of irony in Miller’s play thus far. How does irony contribute to characterization? Think about the response irony creates in the reader and how it helps to convey a social message. Be sure to:

• Include a clear thesis statement that states the effect of irony on characterization, the reader, and the social message.
• Cite quotations that provide evidence of irony and include original commentary to interpret each example. Use verbs such as suggests, reveals, shows, symbolizes, illustrates, and represents in your analysis.
• End with a conclusion that ties together your response about irony.
Learning Targets

- Analyze the purpose of a speech and the rhetorical techniques used to achieve that purpose.
- Research the historical context of a literary work to understand the social commentary it is presenting.

Preview

In this activity, you will conduct research into McCarthyism to better understand the society Arthur Miller was commenting on.

Setting a Purpose for Reading

- Underline or highlight portions of the text in which you find especially powerful use of language for the purpose and audience.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Margaret Chase Smith (1897–1995) was born in Maine. In 1936 her husband, Clyde, was elected to the U.S. House of Representatives, and Margaret succeeded him after he died in 1940. She went on to be elected multiple times in both the House and the U.S. Senate, the first woman to do so. She was also the first Republican senator to speak out against Senator Joseph McCarthy’s anticommunist campaign.

Speech

Declaration of Conscience

by Margaret Chase Smith

This is an excerpt from a speech delivered to the U.S. Senate, June 1, 1950. Smith was protesting 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.

Mr. President:

1 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 ...

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

3 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.
4 I speak as a Republican. I speak as a woman. I speak as a United States senator. I speak as an American.

5 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. ...

6 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.

7 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.

8 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.

9 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.

10 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. ...

11 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.

12 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.

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

**deliberative**: acting with careful thought

**GRAMMAR & USAGE**

**Anaphora**

When the same word or phrase is used to begin successive sentences, the writer is using a literary device called *anaphora*. Authors tend to use anaphora to emphasize important ideas. Notice how Smith’s use of anaphora emphasizes the varying cultural groups to which she belongs: “I speak as a Republican. I speak as a woman. I speak as a United States senator. I speak as an American.”

Find two more examples of anaphora in this speech and think about how this device helps the author emphasize her ideas.
Second Read

- Reread the speech to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure**: What does the speaker mean by the phrase “obscured by eloquence” in paragraph 3?

2. **Craft and Structure**: How does the speaker use a rhetorical appeal in paragraph 5 to achieve her purpose?

3. **Craft and Structure**: What is the difference between “trial by jury” and “trial by accusation”? How is one a “witch hunt”?

4. **Key Ideas and Details**: What is Smith’s central idea about the rights of American citizens?

Check Your Understanding

**Quickwrite**: What part of Senator Smith’s speech do you find most powerful? Explain why and give examples of her diction.
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-forties and early nineteen-fifties, no such point existed anymore. The left could not look straight at the Soviet Union’s abrogations 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.

1 “J’accuse,” French for “I accuse,” was the title of an 1898 letter by famous writer Emile Zola protesting government anti-Semitism and miscarriage of justice—since used by many protest books and booklets, films and TV shows, articles, and speeches.
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), 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.

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.

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. …”

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 fired 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.

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 **miasma**...
Speaking Out

skewing: changing from facts
specious: false or baseless; fallacious
eminence: rank
arbitrary: unlimited

Confederates: allies

Theocratic: governed by God or priests

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—that there never 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 leftist 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...
ACTIVITY 2.14
continued

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 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 metaphoric 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.
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.
Second Read

- Reread the article to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

5. **Craft and Structure:** According to Miller in paragraph 2, how have his memories of the time he wrote *The Crucible* changed? What purpose for writing does this suggest?

6. **Craft and Structure:** How does Miller develop the meaning of “magic” as related to the communist scare in paragraphs 5 and 11?

7. **Craft and Structure:** In paragraph 11, what difficulty does Miller describe when he writes, “like trying to pick one’s teeth with a ball of wool: I lacked the tools to illuminate miasma”?

8. **Key Ideas and Details:** As Miller finds connections between the Salem witch trials and the McCarthy hearings, what central idea regarding human nature begins to emerge?

9. **Key Ideas and Details:** According to Miller in paragraphs 16 and 17, what is the 1952 equivalent of “spectral evidence” at the Salem trials?
10. **Key Ideas and Details**: In your own words, describe the logic that creates the circular process of the witch trials that Miller describes in paragraph 18. What is the effect of this process?

11. **Key Ideas and Details**: In paragraph 22, Miller calls Broadway producer Kermit Bloomgarden “brave.” Why does it take a “brave man” to produce *The Crucible* for the first time in January 1953?

12. **Key Ideas and Details**: In paragraph 26, how does Chinese author Nien Cheng’s comment about *The Crucible* build on a central idea of the article?

13. **Craft and Structure**: In paragraph 27, how does Miller complete the development of the meanings of the terms “alien” and “alienated” that begin in paragraphs 5 and 17? Who are the “aliens” in 1692 Salem and in 1950s America?

14. **Key Ideas and Details**: What central idea about cultural and religious wars does Miller express in the last paragraph? Based on this central idea, what inference are you able to make about the inevitability of witch hunts?
Working from the Text

15. *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. Arthur Miller wrote this essay many years later to explain why he wrote the play. Use your answers to the text dependent questions and skim the text again to take notes on 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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<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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16. Summarize the main ideas and key themes of *The Crucible*. Think about how the action of this play is a crucible or test for the individuals and the society of Salem.

Check Your Understanding
Has Miller’s explanation enhanced or limited your interpretation of the play? Briefly explain your answer.

Explain How an Argument Persuades
Write an essay in which you explain how the author builds an argument to persuade the audience of the social agenda promoted in a speech or essay. Select one passage as the focus for your essay: Margaret Chase Smith’s speech “Declaration of Conscience” or Arthur Miller’s essay “Why I Wrote *The Crucible*: An artist’s answer to politics.” In your essay, analyze how the author uses three or more of the rhetorical techniques you have studied to strengthen the logic and persuasiveness of the argument. Be sure to:

- Identify the author’s claim.
- Label and provide evidence of rhetorical techniques, introducing and punctuating them correctly.
- Analyze the effects of each rhetorical technique.
- Evaluate the overall effectiveness of the passage.
- End with a conclusion that follows logically from your analysis.
Learning Targets
• Analyze the use of dialogue and character interactions in a dramatic text.
• Generate scripted dialogue that reveals character and propels action.

Drama Study
1. **Quickwrite:** With one more act remaining in the play and the tension at its peak, predict the outcome of the play. Use details from the text to support your prediction.

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>
</tr>
</thead>
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**LEARNING STRATEGIES:**
Close Reading, Marking the Text, Graphic Organizer, Questioning the Text, Note-taking, Quickwrite
Check Your Understanding

Briefly describe how Hale and Corey function as foils to John Proctor. Which of Proctor’s traits 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 though you would come a good time sooner.

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 ... *(En trance d as thought 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.)*

**Narrative Writing Prompt**

With your group, revisit the script from Activity 2.7 that shows how hysteria grows out of rumor and unfounded accusations. Revise the script to include at least one monologue that offers the inner thoughts of a single character. These words are often an ideal opportunity for offering social commentary on the scene. Be sure to:

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

Rehearse the lines according to the movement in the stage directions and revise the dialogue and stage directions according to the group’s intended effect (remember that stage directions are always written in the present tense).

When the script is complete, perform the scene for another group in the class. Use the Scoring Guide so the other group can offer feedback on the script. Switch roles and offer suggestions to help the other group improve its script, as well.
Learning Targets
• Unpack and analyze writing prompts.
• Compose an analytical essay during a limited time frame.

Timed Writing Prompts
Preview the following prompts for a first-draft timed writing on *The Crucible*. You might want to jot notes to help you “unpack” the prompt and indicate where you need clarification.

**Writing to Sources: Explanatory Text**
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 explanatory essay, explain how Miller uses both of these definitions to support major themes of *The Crucible*.

**Writing to Sources: Explanatory Text**
Identify one of Proctor’s foils. In an explanatory essay, describe how Miller uses this foil to reveal elements of Proctor’s character.

**Writing to Sources: Argument**
Miller interrupts Act One with commentary about the characters and the social, historical, and religious context of the play, though this commentary never appears in the dramatic presentation of the play. In an argumentative essay, give and support your opinion about why Miller includes this interruption and why this commentary is or is not an essential element of the written script.

**Writing to Sources: Explanatory Text**
The plot of *The Crucible* consists of many battles between many opposites. In an explanatory essay, identify one such opposite and explain why Arthur Miller includes it to support social commentary or theme.

**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. Reserve some time at the end of the process to review your piece for conventions and clarity.
Contemporary Conflicts

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.
   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. Then, say your ideas 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.

3. 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 (three points for your first choice, two points for your second choice, one point for your third choice).

4. 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.
5. 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>
</tr>
<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>
</tr>
</tbody>
</table>

6. Review the Planning steps in the Embedded Assessment 1 instructions. Use separate paper to plan your characters, conflicts, plot lines, stage directions, and dialogue.

7. 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.

**Independent Reading Checkpoint**

You have read a variety of texts related to social issues, including free speech. Which text did you find most compelling? Why was it compelling? Record your answers and consider how you could use them to write a compelling script about a conflict that faces society today.
**Creating and Performing a Dramatic Scene**

**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).

<table>
<thead>
<tr>
<th>Planning and Prewriting: Take time to plan, write, and rehearse your scene</th>
</tr>
</thead>
<tbody>
<tr>
<td>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?</td>
</tr>
<tr>
<td>How will you come to a consensus and select the most promising one?</td>
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<tr>
<td>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?</td>
</tr>
<tr>
<td>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?</td>
</tr>
<tr>
<td>What is the fairest and most effective way to share the responsibilities of the assessment among your group members?</td>
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</table>

<table>
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<tr>
<th>Drafting: Compose a draft of your dramatic script</th>
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<tbody>
<tr>
<td>How will you format your script to include dialogue, blocking, and stage directions?</td>
</tr>
<tr>
<td>What dramatic elements (e.g., props, movement, music, set design) can you use to add to the impact of your writing?</td>
</tr>
<tr>
<td>How can you use a program such as Google Docs to promote collaborative work on the script drafts?</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Revising and Rehearsing: Plan time to revise and rehearse your scene</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.)?</td>
</tr>
<tr>
<td>How can you evaluate your performance for vocal delivery, energy of performance, and overall quality?</td>
</tr>
<tr>
<td>How can you use the Scoring Guide to help guide your revision?</td>
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</table>

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

**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>
</tr>
</thead>
<tbody>
<tr>
<td>Ideas</td>
<td>The scene • 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>The scene • 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>The scene • 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>The scene • 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>
</tr>
<tr>
<td>Structure</td>
<td>The scene • 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>The scene • 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>The scene • attempts to use various theatrical elements and elements of vocal delivery with limited success • attempts to use elements of visual delivery to create focus and maintain energy for the scene • demonstrates an unequal division of responsibilities.</td>
<td>The scene • 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>
</tr>
<tr>
<td>Use of Language</td>
<td>The scene • 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>The scene • 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>The scene • 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>The scene • includes written materials that demonstrate little style and fail 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 statespeople 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? What strategies can you use to gather knowledge of new terms independently, and develop the ability to use them accurately?

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?

LEARNING STRATEGIES:
Quickwrite, Brainstorming, Graphic Organizer, Marking the Text, Oral Interpretation, Discussion Groups

My Notes

INDEPENDENT READING LINK

Read and Recommend

For outside reading, you may choose famous speeches and find audio versions for listening. As you listen to each speech, make notes in your Reader/Writer Notebook about the delivery and its effectiveness. Select one speech you find particularly effective and recommend it to classmates, including reasons for your recommendation.
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 your group’s ideas, he or she should sit and remain sitting until all groups’ ideas have been shared.

Check Your Understanding

Which performance skills will transfer easily from drama to speech delivery? Which new skills will you need to develop?
Learning Targets
• Analyze the rhetorical context of a seminal United States speech.
• Adapt speech for a particular context and task.

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 you analyze a speech.

Preview
Rhetorical devices are literary devices (such as metaphor, allusion, analogy, etc.) that enhance the message and/or create an effect. In this activity, you will read a seminal speech given by President Abraham Lincoln and examine how he made his speech so powerful with devices such as parallel sentence structure, alliteration, and anaphora.

Setting a Purpose for Reading
• Underline details that you will use during your SOAPSTone analysis.
• Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Speech

Second Inaugural Address of

ABRAHAM LINCOLN

given Saturday, March 4, 1865, one month before the end of the Civil War

Fellow Countrymen:

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.
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.

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."

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.
Second Read

• Reread the speech to answer these text-dependent questions.
• Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Knowledge and Ideas:** Find one example of anaphora in paragraph 2 and one in paragraph 3. How does this rhetorical strategy contribute to the power of the speech?

2. **Craft and Structure:** How does Lincoln use the word *interest* in the second sentence in paragraph 3?

3. **Knowledge and Ideas:** Summarize how Lincoln says the two sides are similar. What rhetorical appeal does he use to warn against laying blame?

4. **Knowledge and Ideas:** How does Lincoln use religious reasoning to describe for the public the end of the Civil War?
Working from the Text

5. Review the SOAPSTone annotations you have taken with your group members. As a group, discuss how the historical context of the Civil War is reflected in the speech.

6. 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.

Drafting the Embedded Assessment

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 and use of rhetorical devices in an argumentative text.
• Write an analysis of an argumentative speech.

Preview

You have analyzed the rhetorical context of an effective speech. What about the message? Where does it get its power? Powerful writers such as 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 an 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.

The Use of 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.

Setting a Purpose for Reading

• Mark elements of the argumentative structure you see in the text.
• Highlight rhetorical devices used by the speaker and note their impact.
• Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
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 First 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.

ABOUT THE SPEECH
Patrick Henry delivered his most famous speech on March 23, 1775, at the Second Virginia Convention. Henry gave a reasoned and dramatic presentation, building from calm tones to a passionate finale. A deep silence followed Henry’s memorable conclusion. After the speech, the delegates voted by a narrow margin to form a Virginia militia to guard against a possible British attack. No record was made of his exact words at the time; this version was assembled in the early 1880s from accounts of several people who attended the convention.

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.
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. Is this the part of wise men, engaged in a great and arduous struggle for liberty? 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? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth; to know the worst, and to provide for it.

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. 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.

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 nothing else. 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 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!

 song of the siren is an allusion to classical Greek mythology. The Sirens were three dangerous mermaid-like creatures who seduced nearby sailors with music, causing the sailors to wreck their ships.

 having eyes, see not, and having ears, hear not is an allusion to several passages in the Bible, including Isaiah 6:10, Jeremiah 5:21, and Mark 8:18.

temporal: earthly, rather than spiritual
solace: comfort
insidious: treacherous
subjugation: act of conquering and subduing
martial: warlike
interposition: intervention
slighted: disrespected
inviolate: pure
basely: in a lowly way
extenuate: lengthen
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 is inevitable—and let it come! I repeat it, sir, let it come.

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!

Second Read
• Reread the speech to answer these text-dependent questions.
• Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Knowledge and Ideas:** The Bible says Judas kisses Jesus before delivering him to his executioners. What is the significance of Henry’s use of the allusion “Suffer not yourselves to be betrayed with a kiss”?

2. **Key Ideas and Details:** What central idea does Henry develop in paragraph 3 to strengthen his argument?
3. **Craft and Structure**: In paragraph 4, Henry uses five verbs to describe how the colonists have tried to avoid a confrontation with Britain: *petition, remonstrate, supplicate, prostrate, and implore*. How are their meanings related? What is their effect on Henry’s argument?


5. **Knowledge and Ideas**: What kinds of appeals does Henry use to convince Virginia to begin to prepare for war with Great Britain?

**Working from the Text**

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

7. With your discussion group, determine the order of claim, support, counterclaim, and conclusion/call to action, and recreate an outline of Henry’s speech in the space below.
Check Your Understanding

Quickwrite: If you had been in attendance at the Virginia Convention for Henry’s speech, would you have sided with or against him? Why?

Explain How an Argument Persuades

Write an essay in which you explain how Patrick Henry builds an argument to persuade his audience that the colonies should declare their independence from Great Britain. In your essay, analyze Henry’s use of three or more rhetorical devices to strengthen the logic and persuasiveness of his argument. Your essay should not explain whether you agree with Henry’s claims, but rather it should explain how the author builds an argument to persuade his audience. Be sure to:

- Identify Henry’s claim.
- Use evidence from the text to show the progression of Henry’s argument.
- Explain the effect of each piece of evidence, and include transitions to connect your claims, reasoning, and evidence.
- Evaluate the overall effectiveness of Henry’s speech.
- Include a conclusion that supports your ideas.
LEARNING STRATEGIES:
Sketching, Marking the Text, Discussion Groups, Drafting, Role Playing

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 United States 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. Writers and speakers choose their appeals based on their intended audience, purpose, and the nature of the argument itself.

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

Pathos (emotional appeal): 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 appeal): 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 appeal): 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 persuasive. 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.

Setting a Purpose for Reading
• As you read the Gettysburg Address, look for examples of pathos, ethos, and logos. Use different color highlighters to mark the different appeals.
• Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
ABOUT THE SPEECH
On November 19, 1863, President Abraham Lincoln spoke at the dedication of the National Cemetery of Gettysburg in Pennsylvania. Lincoln was not the featured speaker. Noted orator Edward Everett spoke for two hours about the Battle of Gettysburg. Then, Lincoln delivered his 272-word speech. Afterward, Everett wrote to Lincoln, “I wish that I could flatter myself that I had come as near to the central idea of the occasion, in two hours, as you did in two minutes.”

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.

Second Read
• Reread the speech to answer these text-dependent questions.
• Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Knowledge and Ideas: Which type of rhetorical appeal does the image best represent?
2. **Craft and Structure:** What is the effect of Lincoln’s different uses of the word *dedicate* in the speech?

3. **Knowledge and Ideas:** Which first-person pronoun is one of the most-repeated words in Lincoln’s speech? What is Lincoln’s reasoning for its repeated use?

4. **Key Ideas and Details:** What inferences can you make about how Lincoln considered the audience and the situation when choosing his rhetoric? Cite evidence from the text to support your inference.

**Check Your Understanding**
Which of Aristotle’s appeals is most prevalent in Lincoln’s speech, and to what effect on the audience?

**Drafting the Embedded Assessment**

Revisit your notes from Activity 2.19 for the speech you have begun to plan. With these notes, you have created a rhetorical context for your 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.

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 sense of right and wrong (ethos). Be sure to:

- Create an outline that includes the claim, support, counterclaim, and conclusion/call to action.
- Incorporate two or more rhetorical devices in your speech (metaphor, allusion, rhetorical questions, and imagery). Mark them in your speech.
- Choose a syntactic structure from Patrick Henry’s speech to the Virginia Convention for your own argument. Mark it in your speech and in the margin, and note its intended effect.
- Use a variety of rhetorical appeals in your speech. Mark them in your speech.
- Include a concluding statement with a call to action that asks audience members to change their minds or act in support of the claim.
- Practice reciting your speech to a classmate, parent, sibling, or friend. Consider how your delivery can enhance your written words.

**INDEPENDENT READING LINK**

In your Reader/Writer Notebook, compare and contrast one of the speeches you have read independently with your analysis of Abraham Lincoln’s use of rhetorical appeals. Consider using a Venn diagram. What makes each author’s use of rhetorical appeals effective? Note especially any similarities between Lincoln’s persuasive argument(s) and those you read independently. What can you learn from these authors about writing a persuasive speech?
Planning the Delivery

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

Preview
In this activity, you will listen to President Franklin D. Roosevelt deliver an inaugural address to an audience worn out by the Great Depression, and you will analyze how you can use elements of his delivery when giving your own speech.

Setting a Purpose for Reading
- As you listen to an audio recording of Franklin D. Roosevelt’s First Inaugural Address, take notes about his style of vocal delivery. 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
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Underline words and phrases that show the tone Roosevelt wanted to convey.

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

Speech

excerpt from the
First Inaugural Address
of Franklin D. Roosevelt

March 3, 1933

1 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.

2 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.

3 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.

4 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 languishes 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.

5 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.

6 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.

7 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 evanescent 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.

Second Read
• Reread the speech to answer these text-dependent questions.
• Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Knowledge and Ideas: How does the clause “the only thing we have to fear is fear itself” suggest Roosevelt’s purpose for speaking?
2. **Craft and Structure:** How does Roosevelt use an allusion to the Bible to help people gain perspective on the economic situation?

3. **Key Ideas and Details:** What “ancient truths” does Roosevelt propose to restore to the “temple of our civilization”?

4. **Craft and Structure:** For what purpose does Roosevelt use the phrases “not to be ministered unto” and “to minister to ourselves and to our fellow man” in the final sentence?

**Working from the Text**

5. 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 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.

Syntax and Persuasion
Syntax is not a new term for you, but as you grow as a reader and writer, you will encounter increasingly complex sentences. 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.

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 to achieve the desired effect.

<table>
<thead>
<tr>
<th>Sentence Length</th>
<th>Telegraphic</th>
<th>sentences shorter than five words in length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short</td>
<td>Short</td>
<td>sentences approximately five words in length</td>
</tr>
<tr>
<td>Medium</td>
<td>Medium</td>
<td>sentences approximately 18 words in length</td>
</tr>
<tr>
<td>Long</td>
<td>Long</td>
<td>sentences 30 or more words in length</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sentence Structure</th>
<th>Simple</th>
<th>contains one independent clause</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compound</td>
<td>Compound contains two independent clauses joined by a coordinating conjunction or by a semicolon</td>
<td></td>
</tr>
<tr>
<td>Complex</td>
<td>Complex contains an independent clause and one or more subordinate clauses</td>
<td></td>
</tr>
<tr>
<td>Compound-Complex</td>
<td>Compound-Complex contains two or more independent clauses and one or more subordinate clauses</td>
<td></td>
</tr>
<tr>
<td>Cumulative (or loose)</td>
<td>Cumulative (or loose) makes complete sense if brought to a close before the actual ending</td>
<td></td>
</tr>
<tr>
<td>Periodic</td>
<td>Periodic makes sense fully only when the end of the sentence is reached</td>
<td></td>
</tr>
<tr>
<td>Balanced</td>
<td>Balanced the phrases or clauses balance each other by virtue of their likeness of structure, meaning, or length</td>
<td></td>
</tr>
</tbody>
</table>

One Last Stand with Syntax

LEARNING STRATEGIES:
Double-Entry Journal,
Close Reading, Quickwrite,
Discussion Groups

Literary Terms
Syntax refers to the arrangement of words and the order of grammatical elements in a sentence. It encompasses the way in which words are put together to make meaningful elements, such as phrases, clauses, and sentences.

ACTIVITY 2.23
Unit 2 • The Power of Persuasion 181
Setting a Purpose for Reading

• Put an exclamation point next to any long sentences.
• Put a star next to any sentences that strike you as beautiful or unique.
• Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

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 of

John F. Kennedy

January 20, 1961

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.

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.”
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.

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.

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.

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.

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?

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.

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

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.

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.

**Second Read**

- Reread the speech to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** What syntactical or rhetorical devices does Kennedy use in paragraph 6? What are their effects?
2. **Key Ideas and Details:** Which clues in paragraph 11 help you identify the two “sides” to whom Kennedy refers? Recall that Kennedy delivers this speech during the Cold War, a period of political and military strain following World War II.

3. **Craft and Structure:** In paragraph 16, how does Kennedy use the word *absolute* in different ways to create different effects?

4. **Knowledge and Ideas:** In paragraph 18, what Biblical allusion indicates the origin of Kennedy’s strong premise that poverty must be eradicated?

5. **Craft and Structure:** In paragraph 19, what does Kennedy mean by the clause “a beachhead of cooperation may push back the jungle of suspicion”? What is the effect of this metaphor?

**Working from the Text**

6. Skim the speech again to 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 as 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 space in the margins for your remarks, questions, and insights about the syntax.
7. 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

8. 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: Chiasmus

Chiasmus is a type of reverse parallelism in which two clauses are related through a reversal of structure. Consider how a carnival mirror reflects an image of the looker that may be structurally opposite from the original: a small person sees a large image. This type of language reversal helps an author convey a grand and memorable idea to the audience.

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.

PRACTICE Revise your speech to contain at least one example of chiasmus to make a main idea more memorable.

Check Your Understanding
Quickwrite: How might you incorporate one of Kennedy’s rhetorical appeals in your own speech?

Drafting the Embedded Assessment
Revise your planned speech again with careful attention to syntax. Refer to your notes on syntactical structure from Kennedy’s speech. Consider which styles you can incorporate smoothly into your current draft. Be sure to:
• Read your speech from beginning to end to check for smooth syntax.
• Mark new sentences with notes for vocal delivery.
• Use varied syntax and sentence structure to add to the persuasive impact of your speech and hold audience interest.
• End with a memorable conclusion that uses rhetorical technique.
• Plan and practice inflection, facial expression, and gestures to create an engaging delivery for your audience.
Learning Targets

- Analyze various vocal delivery styles.
- Emulate effective vocal delivery elements when delivering 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.

<table>
<thead>
<tr>
<th>Physical</th>
<th>Rhetorical</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volume</td>
<td>Anaphora (repetition)</td>
</tr>
<tr>
<td>Smooth delivery</td>
<td>Aphorism</td>
</tr>
<tr>
<td>Gestures</td>
<td>Analogy</td>
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<tr>
<td>Dramatic pauses</td>
<td>Allusion</td>
</tr>
<tr>
<td>Movement</td>
<td>Alliteration</td>
</tr>
<tr>
<td>Inflection</td>
<td>Rhetorical questions</td>
</tr>
</tbody>
</table>

Logical appeals
Emotional appeals
Ethical appeals
Striking syntax
Parallelism
Chiasmus

Speech 1: 

<table>
<thead>
<tr>
<th>Physical</th>
<th>Rhetorical</th>
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<tbody>
<tr>
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My Notes

Speech 2: _________________________________

<table>
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<tr>
<th>Physical</th>
<th>Rhetorical</th>
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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?

3. 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

4. Now it is time to practice presenting 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.

Check Your Understanding

Reflection: How would you assess your performance? List your strengths and areas for improvement.

Independent Reading Checkpoint

You have read and listened to a variety of speeches and analyzed how speakers employ rhetorical devices and delivery techniques to effectively persuade audiences. What have you learned about physical and rhetorical elements that you could apply to your own presentation of a persuasive speech? Prepare your answers in the form of a brief “How-To” list for persuasive speakers.
## 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.

<table>
<thead>
<tr>
<th>Planning: Take time to make a plan for writing and rehearsing your speech</th>
</tr>
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<tbody>
<tr>
<td>◼ Out of the various positions that one might take on this issue, which one seems the most promising for a persuasive speech?</td>
</tr>
<tr>
<td>◼ How have you made careful consideration of your purpose and audience in the planning of your speech?</td>
</tr>
<tr>
<td>◼ How has your planning allowed you to incorporate the elements of effective physical and vocal delivery?</td>
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<table>
<thead>
<tr>
<th>Drafting: Create a draft of your speech and ask for feedback</th>
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<tbody>
<tr>
<td>◼ How can you anticipate and respond to questions or objections that audience members might have before they make them?</td>
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<tr>
<td>◼ What outside evidence or quotations can you use to support or reinforce your ideas?</td>
</tr>
<tr>
<td>◼ Who can you ask to read or listen to your speech to offer suggestions for improvement?</td>
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</tbody>
</table>

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<tr>
<th>Revising and Rehearsing: Incorporate changes into your speech and practice delivering it</th>
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<tr>
<td>◼ How can you use rehearsal of your speech as a way to determine what additional revision is needed?</td>
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<tr>
<td>◼ How can you improve the variety of your syntax while crafting sentences that add to your impact on the audience?</td>
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<tr>
<td>◼ How can you make sure that your performance includes an appropriate tone of voice and gestures to add to the persuasive effect?</td>
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<tr>
<th>Publishing for Performance: Make final changes and prepare your speech for delivery</th>
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<tbody>
<tr>
<td>◼ How will you check your work for grammatical and technical accuracy?</td>
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<tr>
<td>◼ Are the rhetorical devices that you have included both effective and apparent to your audience?</td>
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</tbody>
</table>

## 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?
## Writing and Presenting a Persuasive Speech

### 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>
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</tbody>
</table>