 Year 12 Standard English 2019

Unit title:

Texts and Human Experiences: The Crucible

Duration:

30 hours (36 x 50 min periods)

Description of unit:

The focus of this unit is how common human experiences are represented in texts. In studying Arthur Miller’s ‘The Crucible’ and a wide variety of supporting texts, students will be given the opportunity to explore the anomalies, paradoxes and inconsistencies in human behaviour and motivations within these texts. By drawing upon their own experiences and comparing them with the experiences of others, students will develop their understanding of the commonalities of the human experience over time and place, as well as what makes them unique. By doing so, they will answer the key focus question, ‘How do representations of human experiences parallel or challenge our own experiences of the world?’

Rationale:

This unit has been designed to introduce students to common understandings of human experiences via the Seven Deadly Sins and Three Theological Virtues. By studying a variety of texts through the lens of these sins and virtues, students gain an awareness of some of society’s most basic human motivations, behaviours and experiences. As students relate these ideas to their own lives and experiences, they will develop a deeper understanding of the human experience and use this understanding in their initial analysis of ‘The Crucible’. By examining this set text as well as variety of written, spoken, visual, multimodal and digital texts, students will analyse the different ways that texts reflect and/or challenge the dichotomy between individuals’ representations of themselves in public and private worlds. As they progress through this set text and engage in closer textual analysis through their chosen related text, students will come to understand the continuing relevance of the human experiences depicted within this text, especially in regards to the anomalies, paradoxes and inconsistencies in humanity’s behaviours and motivations which are ever pertinent in our post-truth society. By juxtaposing the historical context of the Salem Witch Trials, the McCarthy era in which the text was produced and today’s contemporary milieu, students will be led to a deeper appreciation for the multifaceted nature of ‘The Crucible’ within these three distinct contexts. In realising that truth often lies beneath the surface in our contemporary society, students develop skills for life-long learning which will allow them to become informed global citizens who question, challenge and critically evaluate the world around them.

Focus questions:

* What are common human experiences?
* Which human experiences endure over time?
* How do representations of human experiences parallel or challenge our own experiences of the world?
* How are personal and public worlds diversely represented through texts?
* How and why do individuals change their behaviours between their personal and public worlds?
* What can be understood about human nature by studying the anomalies, paradoxes and inconsistencies in humanity’s behaviours and motivations?
* Can human behaviour always be trusted at face value?
* What can be learnt about our society and ourselves by examining the experiences of others?
* How do our personal experiences shape the way we interpret texts and understand characters?

Outcomes:

EN12-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning

EN12-4 adapts and applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts

EN12-6 investigates and explains the relationships between texts

EN12-7 explains and evaluates the diverse ways texts can represent personal and public worlds

Assessment:

Multi-modal task

Texts:

‘The Crucible’ and a selection of supporting written, spoken, visual, multimodal and digital texts.

The eight way framework of Aboriginal pedagogy

| Framework | Symbol | Description |
| --- | --- | --- |
| Story sharing | This symbol stands for story sharing | We connect through the stories we share. |
| Symbols and images | This symbol stands for symbols and images | We keep and share knowledge with art and objects. |
| Deconstruct/reconstruct | This symbols stands for deconstruct and reconstruct | We work from wholes to parts, watching and then doing. |
| Non-verbal | This symbol stands for non-verbal | We see, act, think, make and share without words. |
| Leaning maps | This symbol stands for learning maps. | We picture our pathways of knowledge. |
| Land links | Thsi symbol stands for land links. | We work with lessons from land and nature. |
| Community links | This symbol stands for community links. | We bring new knowledge home to help our mob.  |
| Non-linear methods | This symbol stands for non-linear methods.  | We put different ideas together and create new knowledge. |

| Outcomes/content | 8 ways | Teaching and learning | Evidence of learning |
| --- | --- | --- | --- |
| EN12-1independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiences

EN12-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning* engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning

EN12-7 explains and evaluates the diverse ways texts can represent personal and public world* analyse, explain and evaluate the ways ideas, voices and points of view are represented for particular purposes and effects

EN12-9 reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner* recognise that reading, viewing and listening are active and interactive processes in which personal experiences and expectations influence understanding and interpretation
 | Story sharingDeconstruct/reconstructNon-verbalDeconstruct/reconstructStory sharingCommunity link | Session 1: AngerStudents complete a 1 minute writing task identifying a time they felt angry, the motivation for their anger and if being angry helped them to find a solution to this motivation. Students can share their responses with the class if they feel comfortable to do so.As a class, teachers direct students through a brainstorming activity listing some of the positives and negatives of anger.Students then read [‘Do not go gentle into that good night’ by Dylan Thomas](https://www.cgcs.org/cms/lib/DC00001581/Centricity/Domain/25/Coleman_Poem_Do_not_go_gentle_into_that_good_night.pdf) Students complete the following questions:* What idea about anger is being presented in this poem?
* The line “Rage, rage against the dying of the light” is repeated throughout this poem. What does this line mean? What effect does its repetition have in reinforcing Thomas’s ideas about anger?
* What language choices are used to show these ideas about anger?
* Should Thomas be encouraging people to “rage”? Why?

Students read the transcript of [Emma Gonzales’ speech](https://hellogiggles.com/news/emma-gonzalez-full-speech/) at the 2018 anti-gun rally. Students complete the following questions:* How do we know Gonzales is angry?
* What language choices are used to show this anger?
* Is this a positive or negative use of anger? What does it show about the necessity to use, acknowledge and respond to anger in controlled and calm ways?

Students listen to [Rage Against the Machine’s ‘Killing In the Name Of’ (clean version)](https://www.youtube.com/watch?v=ONR4rWACvAA) and [Hamilton’s ‘Your Obedient Servant’](https://www.youtube.com/watch?v=Yr-mO1o1uHk) Students complete a comparison of the two songs, answering the following questions for each:* How is anger conveyed in the music in this song?
* How does the tone of the vocalist emphasise this anger?
* Identify 5 to 6 language techniques that contribute to the feeling of anger in this text.

Comparative task:How do these two songs represent anger in different ways? Which approach to anger do you think would be most productive in reaching a solution? Which approach would be most satisfying? Justify your response making reference to one of your own experiences with anger.Homework task:Students research further examples of anger in music, creating an ‘Anger playlist’ either of songs that are angry, or songs that would calm them if they were angry. | Student reflection and teacher observation.Questioning and class discussion.Questioning – teacher to collect student booklets.Questioning – teacher to collect student booklets.Questioning – teacher to collect student booklets.Self-reflection. |
| EN12-5 thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments* assess their own and others’ justifications, evidence and point of view

EN12-9 reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner* assess individual and collaborative processes appropriate for particular learning contexts

EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiences

EN12-7 explains and evaluates the diverse ways texts can represent personal and public worlds* explain how responses to texts vary over time and in different cultural contexts

EN12-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning* investigate and use specific vocabulary, including evaluative language, to express shades of meaning, feeling and opinion

EN12-6 investigates and explains the relationships between texts* compare the forms, features and structures of texts from different contexts to draw conclusions about their effectiveness in communicating ideas

EN12-7 explains and evaluates the diverse ways texts can represent personal and public worlds* analyse and assess the diverse ways in which creative and critical texts can represent human experience, universal themes and social contexts

EN12-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning* explain the ways text structures, language features and stylistic choices are used in different types of texts
 | Non-verbalLearning mapsDeconstruct/reconstructSymbols and imagesStory sharing and deconstruct/reconstruct | Session 2: JealousyWarm-Up Activity:Students can form a line and take a step forward when asked prompting questions about things that cause jealousy i.e. “step forward if you have ever felt jealous of…”Definitions:Jealousy (noun): feeling or showing an envious resentment of someone or their achievements, possessions, or perceived advantagesStudents complete a pre-test which may include the following questions:Individual reflection OR class discussion: * What is jealousy?
* What is the purpose of jealousy?
* What sort of things might cause jealousy?
* Do you think jealousy is a negative or positive emotion/response?
* Is jealousy healthy?
* Why do we get jealous?

Students use the idea of the green-eyed monster to personify jealousy using their own metaphor.Have a student read the poem [‘Porphyria’s Lover’](https://www.poetryfoundation.org/poems/46313/porphyrias-lover) aloud and have students complete the following activities and questions:* Is jealousy a major theme in this poem?
* What is the voice of the poem jealous of?
* Why does he choose to strangle Porphyria?
* Look up the definition of the word porphyria. How does this enhance our understanding of her as a character?
* How does Browning use imagery to deepen our understanding of the characters’ social standing?
* Why is authority an important element of this poem?

Using this quote (and others if necessary) from ‘Othello’ complete the following activities and questions.“O, beware, my lord, of jealousy;/It is the green-eyed monster which doth mock/The meat it feeds on.”* What do you think this quote says about jealousy and its effects on others?
* Is Shakespeare’s perception of jealousy negative? Is this a perception shared today?
* Why is the colour green associated with jealousy? Is this present in other texts you have engaged with?
* Shakespeare says that jealousy ‘doth mock/the meat it feeds on.’ How does this deepen your understanding of the consequences of jealousy?

Before watching the extract from [‘The Simpsons: The Tell-Tale Heart](https://www.youtube.com/watch?v=Axjt80jrSMQ&t=167s), ask students the following questions:* What actions may be caused by jealousy?
* How do people justify these actions?

After watching the episode, have students complete the following questions and activities:* Is Lisa’s jealousy justifiable? Why/why not?
* How do the parallels between The Tell-Tale Heart and Lisa’s actions help us to understand the consequences of jealousy?
* What is the role of the beating heart? What is it a metaphor for?
* Create your own metaphor to describe an emotion caused by jealous actions.

In pairs, have students act out ‘[Here We Are](https://www.lmtsd.org/cms/lib/PA01000427/Centricity/Domain/174/HereWeAre-DorothyParker.pdf%29)’ together and complete the following activities and questions:* While acting out the play, which lines best demonstrated the character’s true emotions or thoughts?
* Are these characters rational or irrational? How can you tell?
* Is jealousy the cause of the fight or a product of it?
* What other negative emotions or actions are associated with jealousy in the play?
* How does the end of the play leave you feeling about the characters and their situation?

View the [‘X-Box Jealousy’ Ad](https://www.youtube.com/watch?v=kFVRO6gr-YI) and complete the following activities and questions:* What film techniques are used to convey the message of jealousy in this ad?
* Why do you think the composer chose to use a more exaggerated style?
* Does this impact the way the audience reacts to these scenarios?
* Is this ad effective? If so, why?

Comparison ActivityUsing ‘Porphyria’s Lover’ and one other text from the lesson, students are to prepare a one minute spoken explanation of how this text complements or contrasts with Porphyria’s Lover. This should include a discussion of:* How jealousy is represented
* Which text does so most effectively
* If jealousy is a positive or negative emotion and how the text supports this idea
* How language shapes our understanding of these ideas

Students in the class will then have the opportunity to ask the presenter questions about their ideas.Visual TaskStudents are to make a collage of images/symbols which are representative of jealousy.Post-Test* Has your understanding of jealousy changed?
* Is it human nature to be jealous?

Do you believe jealousy is a strong motivation for human behaviour? | Teacher observationSelf-reflection and peer-reflection.Student work sample.Questioning – teacher to collect student booklets.Questioning – teacher to collect student booklets.Self-reflection.Questioning – teacher to collect student booklets.Teacher observation.Self-reflection and peer-reflection.Questioning – teacher to collect student booklets.Questioning – teacher to collect student booklets.Work sample.Self-reflection. |
| EN12-1independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* explain how and why texts influence and position readers and viewers

EN12-4 adapts and applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts* assess how their knowledge of language features, text structures and stylistic choices helps them to engage with unfamiliar texts or textual forms

EN12-2 uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies* appreciate the ways mode, medium and technology shape meaning and influence personal response

EN12-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning* investigate and use specific vocabulary, including evaluative language, to express shades of meaning, feeling and opinion

ENG 6 investigates and explains the relationships between texts * compare the forms, features and structures of texts from different contexts to draw conclusions about their effectiveness in communicating idea
 | Story sharingNon-verbalCommunity linksDeconstruct/reconstructDeconstruct/reconstructCommunity linksStory sharingLand linksNon-linearDeconstruct/reconstructLearning mapsStory sharing | Session3: GreedIntroductory Activity: Watch ‘[Greed is Good](https://www.youtube.com/watch?v=PF_iorX_MAw)’ extract from ‘Wall Street’ from 2 mins 40 secs. Students then position themselves on a continuum across the classroom where one wall represents “strongly agree”, the opposite wall represents “strongly disagree” and the middle of the room represents “undecided”. Students then have to justify why they have chosen that position and rebut against the other side’s arguments.Homework Pre-Reading Activity: Students read [‘Of the 1%, By the 1%, For the 1%’](https://www.vanityfair.com/news/2011/05/top-one-percent-201105) Vanity Fair Article by Joseph Stiglitz using the link below:* They will then submit answers to the following questions as part of their homework for marking:
* Identify examples of the following techniques in the text: jargon, statistics, rhetorical question, quotations and intertextuality
* Describe how Stiglitz characterises the economic trends for the various classes in America.
* What is the significance of Stiglitz’s final paragraph of the article? How does it reflect the idea that the human experience is inevitably connected to others?

Close Analysis Activity: As a class, read an extract of the Prologue for the memoir [‘The Wolf of Wall Street’ by Jordan Belfort (attached).](http://coolschool-spb.ru/upload/The_Wolf_of_Wall_Street.pdf) Note that whole text can be accessed via link below, however the extract of the prologue provided has had any offensive language censored.The class will then complete a one-page analytical writing activity in which they respond to the following question: * How has the composer used language concepts and literary devices to portray himself as a man who is aspirational and hungry for success?

They must use 5 or more techniques in their analysis and provide textual evidence, linking to the question.Once they are finished, they will swap books with a peer and be marked on their 5 techniques, textual evidence and links to the question.Homework Pre-Listening Activity: Students listen to the song [‘Little Kings’ by Paul Kelly](https://www.youtube.com/watch?v=OCCdxVQN4e8) and [read the lyrics](https://www.azlyrics.com/lyrics/paulkelly/littlekings.html).They will then submit answers to the following questions as part of their homework for marking:* Who do you think the “little kings” are?
* What is the effect of the metaphors in this song? Specifically refer to two.
* Describe how the vocals enhance the meaning of the lyrics.
* Evaluate how effective this text is at showing the human experience of greed.

Comparison Activity:As a class, read or view the following texts and discuss how they represent the concept of greed:‘[Greed’ poem by Phillip Schultz](https://www.poetryfoundation.org/poetrymagazine/poems/56320/greed)[‘Rust Bucket’ Tropfest Film](https://www.youtube.com/watch?v=fZ-LyXwNTaA)[‘Man from the South’ short story by Roald Dahl](http://www.classicshorts.com/stories/south.html)Students then complete a comparison activity using a Venn diagram or a comparative table to address the following focus question:* What ideas do the texts present about greed and what language concepts, filmic techniques or literary devices do they employ to show these ideas?

They will then write a one-page analytical piece which discusses which of the three texts they found to be the most effective in showing that greed is an undeniable, inevitable element of the human experience.Extension Activity: As a homework activity or an extension activity in class, students would choose one of the texts studied in class about greed and write a creative piece based on the concept of greed inspired by the text’s persona, message or writing style. | Story discussion/debate.Questioning- teacher to collect student booklets.Extended writing and peer-evaluation.Questioning- teacher to collect student booklets.Class discussion, teacher observation, self-reflection.Extended writing- teacher to collect. |
| EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* examine the contexts of composing and responding, for example personal, social, cultural, historical and workplace contexts, and assess their effects on meaning in and through particular texts

EN12-5 thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments* synthesise information and ideas for a range of purposes, including development of sustained, evidence-based, logical and complex argument

EN12-9 reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner* recognise that reading, viewing and listening are active and interactive processes in which personal experiences and expectations influence understanding and interpretation

EN12-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning* control language features, text structures and stylistic choices of texts to shape meaning and influence responses

EN12-7 explains and evaluates the diverse ways texts can represent personal and public worlds* analyse, explain and evaluate the ways ideas, voices and points of view are represented for particular purposes and effects

EN12-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning* investigate and use specific vocabulary, including evaluative language, to express shades of meaning, feeling and opinion

EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasureEN12-6 investigates and explains the relationships between texts* compose imaginative texts that make thematic or stylistic connections with other texts or refer to other texts for particular purposes

EN12-5 thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments* use the information and ideas gathered from a range of texts to present perspectives in analytical, expressive and imaginative ways
 | Story sharingLearning mapsCommunity linksCommunity linksDeconstruct/reconstructSymbols and imagesDeconstruct/reconstructStory sharing | Session4: CharityElevator Pitch: 30 seconds to come up with the name of your charity and convince us that we should all donate to your cause.Definitions:* Charity (noun) an organisation set up to provide help and raise money for those in need.
* Charity (noun) kindness and tolerance in judging others.
* Charity (theologically) loving God above all things, and our neighbour as ourselves for the love of God.

Students to complete a pre-test on their knowledge of charity. Options for pre-test include:* Individual reflection questions: What is charity? In what ways are you charitable? In how many ways can you be charitable?
* Class brainstorm activity: What is charity? In how many ways can you be charitable? In what ways are you charitable?
* Students to develop a simile to explain charity.
* Think-pair-share: Charities are essential!

As a class, or as individuals, students will visit the [World Vision Website](https://www.worldvision.com.au/) and complete an analysis of the site and consider the aspects of charity. Areas for consideration:* Charity to other people.
* How is the charity represented?
* Do they indicate where they spend money and how/why?
* What percentage of their money is allocated to administrative cost?
* How the modality of language positions the responder?
* How does the website create authority?
* What cultural assumptions are evident throughout the text?
* Given this is an interactive text, explain how authority and agency work together to create meaning?

Watch the clip from [‘Pay It Forward’](https://www.youtube.com/watch?v=sG05CtMwGBY) and complete the following questions/activities:* How does Kevin’s idea reflect the values of a charitable person?
* How do the reactions of the class reflect society’s perspectives of charity?
* It is discussed that Kevin’s idea is ‘utopian’ or ‘ideal’. Do you think that being charitable is unrealistic? Justify your response.
* In small groups, brainstorm ways you could make a difference by being charitable. Discuss how you could implement your idea effectively.

As a class, have students read the article [‘Is Voluntourism the New Colonialism?](http://www.abc.net.au/radionational/programs/archived/encounter/5341384)’ and complete the following activity:Have students compile a list of questions about the article to ask their partner. These questions must include questions about:* Concept (charity)
* The content of the article
* Analysis of language techniques
* A response to the ideas of the article

Watch the clip [‘School of Life: What Charity Really Means’](https://www.youtube.com/watch?v=EPjhpXTpHjs) and complete the following questions and activities:* What definition of charity is presented in this video?
* How does this video challenge our preconceptions about the idea of charity?
* What does the composer suggest we do if we want to be a truly charitable person?
* Why does the composer choose to use a certain style of art to represent their ideas? What does this add to his presentation?
* What language features are used to help the audience understand the composer’s point of view?

Comparison ActivityStudents complete a comparison activity using a Venn diagram or a comparative table. Choose two of these texts to compare and contrast by answering the following questions:* What ideas do the texts present about charity?
* How are these ideas similar and how are they different?
* What have these texts added to your understanding of charity?
* Why do you think there are different interpretations of charity?
* Which text do you think represents your understanding of charity most closely? Why?

Debate* Students are to form debate teams to argue the following question - is charity a natural urge or is it forced on us by moral authorities?
* Depending on class size and time, students can form four teams for two separate debates.

Post Test* Has your understanding of charity changed? How/why?
* Are you more or less charitable than your first thought? Justify your answer.
 | Student discussions.Self-reflection, peer-reflection, teacher-review of reflection.Questioning- teacher to collect student booklets.Questioning- teacher to collect student booklets.Peer-evaluation.Questioning- teacher to collect student booklets.Questioning- teacher to collect student booklets.Student discussion and teacher observation.Self-reflection. |
| EN12-9 reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner* recognise that reading, viewing and listening are active and interactive processes in which personal experiences and expectations influence understanding and interpretation

EN12-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning* engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning

EN12-7 explains and evaluates the diverse ways texts can represent personal and public worldsEN12-8 explains and assesses cultural assumptions in texts and their effects on meaning* assess different perspectives, attitudes and values represented in texts by analysing the use of voice and point of view
 | Non-verbalStory sharingDeconstruct/reconstructLearning maps | Session 5: FaithPaired trust activity: Students should start by evaluating how much faith they have in their partner on a scale of 1-10 (1 being not at all, 10 being fully). They then work in pairs to complete a ‘lean-back trust’ activity and then post-evaluate the changes in trust. Teacher to explicitly link the activity to faith.DefinitionsFaith (noun) complete trust or confidence in someone or something.Faith (noun) strong belief in the doctrines of a religion, based on spiritual conviction rather than proof.Students should consider the following questions:What is faith?* What is the difference between religious faith and non-religious faith?
* What do you have faith in?
* How can you demonstrate faith?

The teacher presents [‘James 1:6’](https://www.biblegateway.com/passage/?search=James+1%3A6&version=NIV) and a text annotation is modelled. Students then write their own simile/metaphor that shows what happens when you have no faith. As an alternative students may compile a list of faith-based truisms.Students should then read [‘Still I Rise’ by Maya Angelou](https://www.poetryfoundation.org/poems/46446/still-i-rise) and after completing an independent annotation, complete the following questions:* What does Maya Angelou place her faith in?
* How do we know this? Support your answer with language techniques.
* Does Angelou have faith in others? Justify your response.
* What does this poem say about human existence?

Student watch ‘Meat and Potatoes’ and ‘January 26’ and complete a comparative analysis on the board as a class using a table like below:Explain how each of the films represents faith (or mistrust) in broader ideas, such as humanity, institutions, traditions etc.Tropfest ‘Meat and Potatoes’ (2016)[A.B. Original ‘January 26’ (2016)](https://www.youtube.com/watch?v=tZ9qeX4gUeo)Tropfest FilmTarget audience:Characters:Religious allusions:Type of faith:Values represented:Film ClipTarget audience:Characters:Religious allusions:Type of faith:Values represented: | Teacher observation and self-reflection.Self-reflection, peer-reflection, teacher-review of reflection.Teacher review.Questioning- teacher to collect student booklets.Questioning- teacher to collect student booklets. |
| EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* explain how and why texts influence and position readers and viewers

EN12-6 investigates and explains the relationships between textsEN12-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning* engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning

EN12-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning* analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage

EN12-7 explains and evaluates the diverse ways texts can represent personal and public worlds* analyse and assess the impact of language and structural choices on shaping own and others’ perspectives

EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* develop creative, informed and sustained interpretations of texts supported by close textual analysis

EN12-2 uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies | Symbols and imagesSymbols and imagesStory sharingStory sharingNon-verbal, symbols and images, deconstruct/reconstructStory sharingLearning mapsCommunity links | Session 6: HopeAs a pretest activity, as a class, or in small groups, students select from a range of photos and order them from least hopeful to most hopeful. The teacher may choose to use stock photos, newspaper/magazine clippings or similar.Definitions* Hope (noun) a feeling of expectation and desire for a particular thing to happen.
* Hope (noun) wanting something to happen or be the case.

Students should then categorise the photos/images into different forms of hope:* Inborn Hope - the hope that you are born with.
* Chosen Hope - when you chose to be hopeful.
* Borrowed Hope - when someone else believes in you.
* Bargainer’s Hope - If I do this, then this will happen.
* Unrealistic Hope - hoping for improbable outcomes.
* Mature Hope - patient hope. Things are worthwhile regardless of how they turn out.

Students should then read ‘Pandora’s Box’ and complete the following questions:* Why is hope the only thing left in the box?
* What type of hope do you think is left in the box?
* Why has the composer chosen to represent hope as a dragonfly?
* What other creature could be used to personify hope? Justify your response
* Why do you think hope is such an enduring concept? Justify your response.

Electronic copy available here: [Electronic copy of 'Pandora's Box'](http://myths.e2bn.org/mythsandlegends/textonly562-pandoras-box.html)Students watch an extract from [‘Lord of the Rings’](https://www.youtube.com/watch?v=lBdwcQHn_qk) and answer the following questions:* How do we know that Froddo is hopeless at the beginning of this episode?
* What techniques does Peter Jackson (the film-maker) use to show this hopelessness?
* How does Gandalf make Froddo hopeful again?
* Compare the techniques that Jackson now uses to give the responder a sense of hope.

Students will use [ThingLink](http://www.thinglink.com) to annotate the visual techniques in the ‘Man in front of tanks at Tiananmen Square’ [Picture]. Alternatively, the teacher could facilitate a game of ‘Pin the technique on the picture’. Students should consider:* Composition
* Colour
* Contrast
* Vector lines
* Salience

(Picture available at ['Man in front of tanks at Tiananmen Square'](http://resourcemagonline.com/wp-content/uploads/2013/04/MAIN-IMAGE_Copyright-Jeff-Widener-Associated-Press.jpg))At the completion of the annotation students should complete the following questions:* What does this picture say about hope? In your response consider visual language techniques.
* What kind of hope is the man displaying? How do you know? Justify your response with visual language techniques.

Students should then read [Banjo Patterson’s ‘Lost](https://www.poemhunter.com/poem/lost-5/)’. They should highlight examples of strong imagery throughout and create their own visual representation of how hope is explored in the text.Students should complete a table or Venn diagram comparison of the representations of hope.Post-Test Reflection* Has your understanding of hope changed?
* What are you hopeful for / hopeful about?

How can hope be useful for your community? | Teacher observationStudent reflection and teacher observationQuestioning- teacher to collect student booklets.Questioning- teacher to collect student booklets.Teacher observation and self-reflection.Multimedia work sample teacher to collect.Questioning- teacher to collect student booklets.Self-reflection. |
| EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* apply and articulate criteria used to evaluate a text or its ideas
 | Deconstruct/reconstruct, Non-linear | Session 7: Analysis of the RubricStudents read Texts and Human Experiences Syllabus, highlighting key terms and focus areas. See Handout 1. | Class discussion, questioning, self-reflection |
| EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* develop creative, informed and sustained interpretations of texts supported by close textual analysis
 | Story sharing | Session 8: Viewing the FilmStudents watch ‘The Crucible’ (2014) | Viewing and note-taking |
| EN12-4 adapts and applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts | Non-verbal, symbols and images, deconstruct/reconstruct | Session 9: Context of SalemIntroduction: Students will complete a web quest (see Handout 2) to understand the context of the Salem Witch Trials. Ensure that they all have access to devices.Activity: See Handout 2. Teacher answers can be found in Handout 3. | Critical thinking, research skills, questioning |
| EN12-2 uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies* investigate the reliability of texts and how they may be shaped and influenced by choices of medium

EN12- 7 explains and evaluates the diverse ways texts can represent personal and public worlds* analyse and assess the impact of language and structural choices on shaping own and others’ perspectives(ACEEN028)

EN12-2 uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies* analyse and assess how choice of mode and medium shapes the response of audiences

EN12-7 explains and evaluates the diverse ways texts can represent personal and public worlds* compose imaginative, interpretive and critical texts that reflect particular values and perspectives, including their own

EN12-8 explains and assesses cultural assumptions in texts and their effects on meaning* recognise and assess how context influences the explicit and implicit cultural assumptions that underpin their compositions, and their own and others’ responses to texts
 | Story sharing, deconstruct/reconstruct, non-verbal | Session 10: Elizabeth Proctor and John ProctorIntroduction: Explain that you will be examining three scenes that involve these characters are show how their relationship changes over the course of the play.Activity 1: Have two students volunteer to act out and read from pages 51 to 55. You will need one to be Elizabeth and one to be John. The rest of the class will direct these two actors and consider what directions are needed to fully express the characters’ internal motivations and subtle behaviours. You may wish to draw attention to what is unsaid or alluded to by these characters, and focus on HOW they deliver their lines. The whole class should end up getting involved in this and you could try a variety of directions to see which works the best.Activity 2: Students read page 100 independently. They will then think, pair, share to answer the following question: Why does Elizabeth lie for her husband in public, when in their private world she and he have been honest with one another?Activity 3: Have the same two students from Activity 1 act out and read pages 117 to 120.Again, the rest of the class will direct these two actors and consider how the directions will be different due to their circumstances and the nature of their relationship in this final scene.Homework: Students imagine that they are either Elizabeth or Proctor at the end of the play, then complete a writing activity below. Elizabeth knows that her husband has been hanged to save his name and she did not try to dissuade him from doing so in his final moments. Write a eulogy to read at his funeral which explores both the positive aspects of his character as well as his human flaws. ORProctor has been taken to be hanged, leaving Elizabeth and his children behind, but he still has the honour of his name. Write a final letter for Elizabeth and the children justifying your decision to hang rather than sullying your name. | Performing, collaborating, class discussion.Collaborating and responding.Performing, collaborating, class discussion.Imaginative writing- teacher to collect. |
| EN12-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning* investigate and use specific vocabulary, including evaluative language, to express shades of meaning, feeling and opinion

EN12-5 thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments | Story sharingNon-linearStory sharing | Session 11: Abigail’s Public WorldIntroduction: As a class, read the following extracts:1. Pages 20 to 21- Conversation between Parris and Abigail
2. Pages 45 to 46- Abigail accuses Tituba.
3. Page 71- Elizabeth finds out that she has been charged by Abigail
4. Pages 96 to 97- In court, Abigail denies Mary’s accusation that she has been lying and begins the ruse of the cold and shadows

Activity 1: In small groups, students identify any anomalies in Abigail’s account of events or Abigail’s behaviour. Then, assign one person the role of Abigail, one person the role of Danforth and one person the role of Proctor. Imagine that you are in the courtroom and Proctor has been given the opportunity to cross examine Abigail to try to save Elizabeth’s life and redeem her name. Role play this cross examination to try to get Abigail to crack and drop the facade that she has in this public world.Activity 2: Imagine that you are Abigail and you are on your deathbed, write a confession explaining your different motivations in accusing Elizabeth, Tituba and Mary of witchcraft. | Teacher observation.Collaboration and teacher observation.Performance.Imaginative extended writing. |
| EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* develop creative, informed and sustained interpretations of texts supported by close textual analysis

EN12-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning* explain how and why texts influence and position readers and viewers
 | Non-verbal, story sharing | Session 12: Abigail’s Private WorldIntroduction: As a class, read the following extracts:1. Pages 26 to 27- Conversation between Mary and Abigail
2. Pages 28 to 30- Conversation between Abigail and Proctor

Activity 1: Write down all of the language that Abigail uses or the action she takes in pages 26 to 27 that places her in a position of power over the other girls.Activity 2: After reading pages 28 to 30, explain how Abigail’s behaviour is inconsistent with that which she exhibits in the public world when she is alone with a person who she believes she can manipulate and control?Activity 3: Watch the following clip from the film [‘Mean Girls’](https://www.youtube.com/watch?v=Y_dCc-9pEPM)As a class, discuss any similarities in their behaviours (use of sexuality, manipulation, violence) and decide whether or not they are both “Queen Bees”.Homework: Write a personal reflection which describes the ways in which you change your behaviours in certain contexts or around certain people. What are the motivations behind these personality changes? Like Abigail, can you be an anomaly or inconsistent? Do you have a private and a public persona? | Teacher observation.Questioning.Class discussion.Personal reflection, extended writing, teacher to collect work. |
| 12EN-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* explain how and why texts influence and position readers and viewers

12EN-9 reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner* recognise that reading, viewing and listening are active and interactive processes in which personal experiences and expectations influence understanding and interpretation

EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure * develop creative, informed and sustained interpretations of texts supported by close textual analysis
 | Story sharingDeconstruct/reconstructNon-verbal, story sharingDeconstruct/reconstruct | Session 13: Mary WarrenPre-reading: For homework, students read the following extracts from ‘The Crucible’ in relation to Mary Warren:* Page 25 and 26: Mary denies participating in witchcraft
* Page 53: Elizabeth and Proctor discuss Mary’s determination to go to Salem
* Page 56 and 57: Mary returns from court to the Proctor Family
* Page 70 and 71: Proctor and Mary talk about the Poppet
* Page 74 and 75: Proctor convinces Mary to tell the truth
* Page 86: Proctor tells Mary to turn to religion
* Page 91: Mary talks about being with God and being unable to lie

Introduction: As a class, students write on a post-it note an answer to the following question:* What do you do to ‘fit-in’ with society or your group of friends?

These post-it notes should be collated on the board and students should then categorise them into common motivations -such as fashion, behaviour, interests/hobbies- and then discuss if these are transferable between all of their social groups.Activity 1: The teacher then leads a discussion on the following questions relating to Mary Warren’s motivations:* How much of yourself would you give up to get what you want?
* Is Mary Warren strong or weak?
* What dictates that?
* What does Mary Warren give up in order to ‘fit-in’ or preserve her herself?
* Is Mary Warren inconsistent or is she a chameleon? What are the connotations of being inconsistent (no choice and done accidently) and a chameleon (change done on purpose to survive)

Activity 2: Write a series of tweets (120 characters)Students are to compose a series of tweets that follow the progression of Mary Warren’s motivations throughout ‘The Crucible’. Students should adopt Mary Warren’s personal voice and show the fluidity of her loyalty (to either Abigail or to the Court). Students should consider the inconsistencies in her behaviour and what her base motivation is - this should be conveyed implicitly throughout the tweets.Activity 3: Mary Warren hot-seatStudents are split into small groups - 4 or five students. Each group member composes 2 questions that they would like to ask Mary Warren about her motivations and/or behaviour. Students then take it turn to play the role of Mary Warren and answer a selection of questions from their peers.Extension Activity: Mary Warren The NameStudents research the name Mary - What does it mean? What are its origins? Who are other famous Marys? What connotations does this name have? What assumptions can we make about Mary Warren based on this information alone?Students should then consider whether this information is consistent with the character in the play.Conclusion:Students should then compose a short reflection on whether or not they have the power to control or manipulate other people and whether they use this ‘power’ for good or evil. | Questioning.Class discussion and collaboration.Class discussion.Teacher observation.Performance and questioning.Researching skills and teacher observation.Self-reflection. |
| 12EN-8 explains and assesses cultural assumptions in texts and their effects on meaning* recognise and assess how context influences the explicit and implicit cultural assumptions that underpin their compositions, and their own and others’ responses to texts

12EN-2 uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies* appreciate the ways mode, medium and technology shape meaning and influence personal response

12EN-5 thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments* assess the effects of rhetorical devices, for example emphasis, emotive language and imagery in the construction of argument

12EN-8 explains and assesses cultural assumptions in texts and their effects on meaning* recognise and assess how context influences the explicit and implicit cultural assumptions that underpin their compositions, and their own and others’ responses to texts
 | Story sharingDeconstruct/reconstruct, non-linear, learning maps, symbols and imagesStory sharingNon-verbal | Session 14: The Bird Scene, Act 3Introduction:* Have students watch [the video](https://www.youtube.com/watch?v=QpbTCNOYDWU). Debunking psychics and answer the following questions:
	+ What techniques are used by psychics to manipulate their clients?
	+ How do psychics use the beliefs of their clients against them?
	+ Why do you think that, despite evidence, people are still willing to believe in psychics?
* Have students try to ‘cold read’ a classmate using psychic techniques. Discuss how difficult you find this and why.

Activity 1:* Ask students to discuss Abigail with the following questions:
	+ Why is she able to successfully manipulate people?
	+ What traits or characteristics does she present that allow her to do so?
	+ Discuss how she uses manipulation in the extracts previously discussed in the Abigail lesson.

Activity 2:* As a class, read pages 99-105 of the text with students assigned to different roles. They should answer the following questions focusing particularly on Abigail and Mary.
	+ Write down what imagery is used by Abigail in this scene and explain how it contributes to her manipulation of the court (should link to religious imagery/beliefs).
	+ What is motivates Abigail to lie? Is this understandable or not?
	+ Why does Danforth believe Abigail rather than John and Elizabeth Proctor?
	+ Describe Mary’s changing behaviour in this scene. How does this reinforce your previous ideas about her?
	+ Explain how Mary’s language varies throughout this scene. What does this suggest about her personality?
	+ Why is Mary Warren able to be manipulated? How does Abigail’s behaviour contribute to her willingness to lie to the court after she told the truth to Danforth earlier?

Activity 3: See Handout 4.Activity 4:* Have students write a short critical response which answers the following statement: “The beliefs of a person allows them to be manipulated into situations where they must compromise their morals. To what extent is this true in The Crucible? Discuss with specific reference to Act 3, Scene 3.”

Students should be encouraged to discuss the behaviours of John, Elizabeth, Abigail, Mary and Danforth in their response. | Questioning.Peer interaction.Questioning and class discussion.Teacher observation.Critical writing piece to be collected by teacher. |
| 12EN-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning* engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning

12EN-6 investigates and explains the relationships between texts* compare the forms, features and structures of texts from different contexts to draw conclusions about their effectiveness in communicating ideas
 | Story sharingDeconstruct/reconstructDeconstruct/reconstruct, non-linearNon-verbal | Session 15: StructurePre-test:* Have a quick-write. Students have 2 minutes to write down as many features of a play as they can i.e. stage directions, dialogue, scene, acts, characters, setting etc.
* Come together to write these all down as a brainstorm on the board and discuss.

Activity 1:* Students read the Note on Historical Accuracy and answer the following questions:
	+ Do you think this sort of note is typical of an historical play?
	+ What creative liberties has Miller taken when adapting this piece of history?
	+ How does this shape your perception of the play before even reading it?
	+ Why did Miller choose to include this note? Is it necessary?

Activity 2:* Have students act out the stage directions relating to Parris on page 17. Discuss how they feel about Parris afterwards.
* Students continue to act out pages 17 to 18 until Abigail enters. Students must then answer the following questions:
	+ How do the stage directions help you understand what Parris is thinking and feeling?
	+ If we examine the dialogue and punctuation of this section without the stage directions are we able to identify what emotions Parris is experiencing?
	+ List the words which indicate Parris’ feelings towards his daughter and her situation.

Activity 3:* Students should then read the first two paragraphs of the overture which describe Parris and answer the following questions:
	+ How would you present this if you were performing a play?
	+ Is this a necessary addition to the play? Why/why not?
	+ If you had read this section before the previous parts of Parris’ stage directions, how would it have influenced your opinion of him?
	+ In what ways do Parris’ actions contradict the introduction Miller provides?
	+ Why do you think Miller chose to show Parris in a different light to the publicly recorded version of him? What does this convey about Miller’s attitude towards the people of Salem?
* Miller ends the overture with these sentences: “Long-held hatreds of neighbours could now be openly expressed, and vengeance taken, despite the Bible’s charitable injunctions...suspicions and the envy of the miserable toward the happy could and did burst out in the general revenge.”
	+ What does this suggest about the Salem witch trials?
	+ Discuss how the witch trials led people to make private grievances public and what this teaches us about the human experience.

Activity 4:* Discuss with students that, like the overture, many times Miller inserts passages of text explaining the characters and the situations. In pairs have students select such a passage which describes a character from Act One and complete Handout 5.
* Students should then highlight what is similar between the play and historical record in one colour and what is different in another.
* Students should then share their information with the class and discuss what changes have been made or what has been added and why they believe this has been done.
 | Collaboration, class discussion, teacher observation.Questioning.Teacher observation and questioning.Questioning and teacher observation.Class discussion.Pair work and teacher observation. |
| EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure * compose considered and well-crafted personal responses to texts and critically consider the responses of others

12EN-2 uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies* appreciate the ways mode, medium and technology shape meaning and influence personal response

12EN-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning* analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage

12EN-7 explains and evaluates the diverse ways texts can represent personal and public worlds* assess the impact of context on shaping the social, moral and ethical positions represented in texts

12EN-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning * analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage

12EN-7 explains and evaluates the diverse ways texts can represent personal and public worlds* assess the impact of context on shaping the social, moral and ethical positions represented in texts
 | Learning mapsNon-verbal | Session 16: Danforth, The Court and HierarchyPre-reading: Students read the [following article](https://archive.nytimes.com/www.nytimes.com/books/00/11/12/specials/miller-journey53.html) as a homework task: Students also re-read the scene between Hale and Danforth from the start of page 87 to the top of page 90, and the scene on pages 112 to 116.Introduction: Start the lesson by opening up a discussion about the article set for homework reading. Ask students why they think it was assigned (answer: because it demonstrates the research that the author undertook in regards to the court and its proceedings, and shows that much of the text is based on evidence he found in the courthouse records).Activity 1, Danforth in Act Three: Students should be familiar with the context of the scene on pages 87 to 90 from their homework reading.Now, focus on the following quotes from Danforth from these pages:* “What proof do you submit for your charge, sir?”
* “There is a prodigious guilt in this country...there is fear in the country because there is a moving plot to topple Christ in the country!”
* “No uncorrupted man may fear this court...you are under arrest in contempt of this court...or you will be set in jail until you decide to answer all questions.”
* “Mr Hale, you surely do not doubt my justice” and “...you doubt my probity?”
* “...I have been thirty-two year at the bar, sir, and I should be confounded were I called upon to defend these people...In an ordinary crime, how does one defend the accused? One calls up witnesses to prove his innocence. But witchcraft is ipso facto, on its face and by its nature, an invisible crime, is it not? Therefore, who may possibly be witness to it? The witch and the victim. None other…”

Divide the class into small groups to complete a mix and match activity using Handout 6. In this handout, the above quotes have been analysed to identify elements of draconian law, hypocrisy, non-separation of church and state or simple injustice.Answers can be found in Handout 7.Activity 2, Danforth in Act Four: Students should be familiar with the scene from pages 112 to 116 from the homework reading. In this activity, there is a focus on how aspects of Danforth have changed, though his warped idea of justice has remained.Lead a class discussion in regards to how Danforth has changed from the previous extracts in Act Three to this extract from Act Four. What could be his motivation for changing his approach to those in his court?Students must find one key quote within these pages that show how Danforth has softened and is trying to find a way to paardon Elizabeth Proctor.Then, write this quote on the board: “(conciliatory) You misunderstand, sir; I cannot pardon these when twelve are already hanged for the same crime. It is not just.”Discuss briefly: Is this true justice? Is this how a court should operate? Students then create their own example of this logic in contemporary society. Example: It has been reported to the Principal that there were 20 students smoking outside the school gates during class time. He is given their names by a student witness. He only has this witness as proof and although the accused deny it, he believes that this witness is honest and trustworthy. He begins to suspend all 20 students.  He gets through 10 suspensions and the students are picked up by their parents. By the time he gets to the eleventh student, a teacher comes to him and says that she was outside the gates when the incident supposedly happened and she saw none of the twenty students. She also recalls numerous times where the student witness had lied to her, thus bringing the credibility of this witness into question.The Principal replies, “Sorry, I already suspended 10 of these kids and it’s too late to reverse it, I’ll look like a fool. I’ll suspend the remaining 10 so that it’s fair for them though.” | Class discussion.Collaboration and critical thinking.Class discussion.Teacher observation.Class discussion.Critical thinking. |
| 12EN-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning* analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage

EN12-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning * analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage

EN12-4 adapts and applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts12EN-8 explains and assesses cultural assumptions in texts and their effects on meaning* assess different perspectives, attitudes and values represented in texts by analysing the use of voice and point of view

12EN-2 uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies* analyse and assess how choice of mode and medium shapes the response of audiences

12EN-7 explains and evaluates the diverse ways texts can represent personal and public worlds * analyse and assess the diverse ways in which creative and critical texts can represent human experience, universal themes and social contexts

EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* develop creative, informed and sustained interpretations of texts supported by close textual analysis
 | Anger: Story sharing Deconstruct/reconstruct, non-linear, learning mapsGreed: Story sharing, community links | Sessions 17 and 18: The Seven Deadly Sins and Three Cardinal VirtuesIntroduction: Students will complete a physical or electronic jigsaw activity in six groups. They will rotate between the groups after spending 10-15 minutes in each of the following groups:* Group 1: Anger
* Group 2: Greed
* Group 3: Jealousy
* Group 4: Charity
* Group 5: Faith
* Group 6: Hope

Activity:Students should complete each of the following activities and rotate groups between each step:1. Brainstorm all of the characters who show signs of their chosen sin/virtue.
2. Collect evidence from the play that supports the listed sin/virtue (some of these have page numbers attached whilst others do not)
3. Analyse the evidence for techniques - in terms of language, structure, stage directions etc and list how the techniques helps to show the reader the sin/virtue.
4. Create a visual representation / character profile that summarises your key points and analysis.

Students should then collate their findings in a shared study guide for future reference. This could be a Google Doc, classroom posters, class wiki etc.Alternatively, the teacher may present one example of a character in relation to a sin/virtue and have students independently complete their own analysis of a chosen character and sin/virtue.The following guide is provided to support students/teachers in completing the Jigsaw activity.AngerRev. Samuel Parris:* Angry with Betty & the girls for conjuring up witches / participating in witchcraft and sullying his good name (pages 19 to 20).
* Angry with the townsfolk for not supporting him & the church (pages 33 to 36).
* Angry that the court comes under attack (pages 84 to 85).

John Proctor: * Angry with the court for taking his wife (pages 69 to 72).
* Angry with himself for being sinful (page 61).
* He is angry with Abigail for being so forward (pages 28 to 29).
* Angry with the witch-hunt (page 68).
* Angry with Elizabeth for pushing him to do the right thing AND for not forgiving him for his affair (pages 54 and 61).
* Angry at Mary Warren for going to Salem (pages 55 and 58).

Elizabeth Proctor:* Angry with John for being a lecher (pages 54 to 55).
* Angry with John for keeping facts from the court (page 54).
* Angry with Abigail for luring her husband into temptation and for accusing her of being a witch, knowing that it is about manipulation (pages 59, 60 and 71).

Giles Corey:* Angry with the court for the witch-hunt (pages 77 to 78).
* Angry with the townsfolk for all the litigation (page 36).
* Angry with Putnam for calling him a liar (pages 87 to 88).

Anne Putnam:* Lose all of her babies (pages 23, 33, 34 and 45).

Rev Hale:* Angry with Elizabeth for not defending her husband.
* Angry that his beliefs are unfounded.

Abigail:* Angry that she might be ratted-out by the other girls (page 26).
* Angry that Elizabeth is tarnishing her ‘good’ name (pages 29 to 30).
* Angry that Proctor won’t love/marry her (pages 29 to 30).

Mary Warren:* Angry that the girls are pretending to be bewitched (pages 101 to 103).

GreedThomas Putnam:* Looking for land (pages 38 to 87).

Parris:* Arguing over firewood (pages 34 to 35).
* Demanded (according to Proctor) golden candlesticks (page 63).
* Wants deeds to the house
* Wants the town to love him

Abigail:* Greedy for power (marriage)
* Greedy for revenge throughout the trials (throwing other people under the bus) (page 101)

JealousyJohn Proctor:* Jealous of Abigail’s freedom and youthfulness.

Elizabeth:* Jealous of Abigail’s beauty and youthfulness.

Abigail:* Jealous of Elizabeth’s marriage to John Proctor.

Townsfolk:* Jealous of one another - they are all suing one another and chasing each other’s land.

CharityDanforth:* Danforth attempts to be charitable … allowing the women to come to court and plead their case.

John Hale:* Trying to persuade Elizabeth to prevent John’s Death.
* Tried to convince Danforth to allow Proctor to employ a lawyer, rather than try his own case (page 89).
* Denounces the court when John Proctor is accused of being the devil (page 105).

Elizabeth:* Charitable for not giving up on her husband although at times she lost her charity (page 55).
* She stands by Proctor and refuses to call him a lecher in open court (page 100).

Proctor:* When Proctor reveals himself as a lecher in order to save Elizabeth (page 97).

John Proctor:* Salts the Rabbit Stew himself and then praises Elizabeth for a well-seasoned dish. (page 51).
* Gently reminds Elizabeth to get him a drink - stage directions (page 52).

FaithTituba:* Faith in Abigail keeping a secret.
* Faith in her own religion.

Rev Hale:* Faith in religion which becomes challenged with the witch-hunt because there is no basis.

Danforth:* Has faith in the justice system and its righteousness (pages 81, 90 and 92).

Elizabeth:* Has faith in religion and John (page 72).

Mary:* Lacks faith in herself. Turns to religious faith for saviour (page 91).

John Proctor:* Faith in Christianity (page 67) but not Rev. Parris (page 63) - faith that Rev Hale will remove the witches.

HopeElizabeth:* Being pregnant - hope for a better future.

Hale:* Starts out hopeful and then loses it.

Parris:* Hopeful that Hale will save the day.

Townsfolk:* Hopeful that the Witchcraft will disappear.
* Hopeful that Mary Warren will faint on cue to prove the girls are liars (page 95).
 | Collaboration, critical thinking, teacher observation. |
| 12EN-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* explain how and why texts influence and position readers and viewers

12EN-6 investigates and explains the relationships between texts* develop an increasing understanding and appreciation of new texts by making connections with familiar texts

12EN-8 explains and assesses cultural assumptions in texts and their effects on meaning* assess different  perspectives, attitudes and values represented in texts by analysing the use of voice and point of view

12EN-4 adapts and applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts12EN-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning* analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage
 |  | Session 19: Relevance in our Contemporary ContextPre-reading: Students read the [following article](https://www.theguardian.com/stage/2017/feb/14/the-crucible-the-perfect-play-for-our-post-truth-times) for homeworkIntroduction: Give the class the following quote from the pre-reading to frame the lesson- “Salem in the 17th century was a place where fear was used as a political tool, where outside threats were invented to explain current woes, where scapegoats were identified, hunted down and judged, and where truth holds no currency. Sound familiar?”Activity 1: Students brainstorm some examples of how fear is used as a political tool in contemporary society. This could include fear of refugees, fear of terrorism, fear of Russia, fear of North Korea, fear of foreign investors etcActivity 2: Watch up to 1 minute 50 seconds of the clip below called [‘Trump vs Truth’](https://www.youtube.com/watch?v=xecEV4dSAXE) Then, watch Trump’s speech on [“illegal immigration”](https://www.youtube.com/watch?v=lv_ORlXPBvg) using the link below As a class, identify rhetorical techniques used by Trump to elicit fear and students question whether all of the content in his speech is completely accurate.Conclusion: Students may have thought that the context and content of ‘The Crucible’ limited its relevance in today’s society. At the end of the lesson, students write a short reflection in which they respond to the question “Did reading the pre-reading and watching these clips challenge your assumptions about the relevance of ‘The Crucible’ in contemporary society?” | Teacher observation.Class discussion, collaboration.Self-reflection. |
| EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* examine the contexts of composing and responding, for example personal, social, cultural, historical and workplace contexts, and assess their effects on meaning in and through particular texts

12EN-2 uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies* analyse and assess how choice of mode and medium shapes the response of audiences

12EN-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning* analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage

12EN-6 investigates and explains the relationships between texts* develop an increasing understanding and appreciation of new texts by making connections with familiar texts

12EN-8 explains and assesses cultural assumptions in texts and their effects on meaning* assess different perspectives, attitudes and values represented in texts by analysing the use of voice and point of view

12EN-9 reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner * monitor and assess the effectiveness of their various learning strategies in English
 | Deconstruct/reconstruct, non-linear, learning mapsLearning mapsCommunity linksStory sharing, non-linear, community links | Session 20: Power and AuthorityPre-Reading: Students read the following article for homework [Catholic Church's misconceived wealth and power, and its growing weakness](https://www.smh.com.au/opinion/catholic-churchs-misconceived-wealth-and-power-and-its-growing-weakness-20180214-h0w2b0.html)Introduction: Begin the class by discussing with the class that in ‘The Crucible’ we see that the power in their society is predominantly held by those in positions of institutional authority such as Danforth, positions of financial wealth such as Putnam, positions of religious devoutness such as Parris, or positions of sexual power such as Abbigail. Check whether or not students agree with this understanding of power and authority in the play. Then propose that this is not necessarily the way that power operates within today’s society. You will complete two activities to reinforce this idea and challenge student assumptions about power.Activity 1: Watch the [following clip](https://www.youtube.com/watch?v=DmUnUoeLSIM) from Sasha Baron Cohen’s 2018 show ‘Who is America?’ in which he conducts an interview with former Vice President, Dick Cheney, disguised as an ex-Mossad agent from Israel.In this interview, we see a public figure who is both white and male, and holds a position of institutional authority and a position of financial wealth, yet is unwittingly mocked and thus the power is ultimately subverted. Watch the clip one more time and have the students document the moments in which Cohen subverts the power in this situation. Students answer these questions: Cheney is considered one of the most powerful and influential men in recent American history. What methods does Cohen use to undermine his significant authority and power? What does this say about the importance of the media and individuals today in determining who maintains power?Activity 2: Students list some of the most powerful institutions or authorities in the world. They may list the CIA, FBI, American Congress, General Electric, the United Nations, Goldman Sachs, Facebook, Apple, the Catholic Church, the list goes on.In this activity, you will focus on the Catholic Church, one of the most historically powerful institutions in the world, by referring to the homework pre-reading.Ask the class the following question: ‘Who believes that social media and social activism has the potential to strip the Catholic Church of its power, money and authority?’Have students raise their hands if they believe this. Hopefully you will have a variety of opinions in the class due to the content of the article.Then, divide the class into people who believe this statement, people who disagree with this statement and people who are unsure.Pair up a student who believes with a student who disagrees, and give them a student who is unsure to be their adjudicator. Set 2 minutes for each person to respectfully convince the undecided person of their opinion, starting with the person who agrees first. At the end of the 2 minutes each, the undecided person has to choose a side and say what about the argument persuaded them.From this activity, the students should recognise the infinite potential of social media and activism today in determining who holds power and authority in our society.Homework Task: Students consider what they have learnt from this topic about human experiences, including: anomalies, paradoxes and inconsistencies; motivations and behaviours; personal and public worlds; the value of this text in representing human experiences etc.They will then create a simple two minute video on their phones or computers in which they explain what they have gained/learnt from this topic and from studying ‘The Crucible’. They will then share these with the teacher via email, Google Classroom or any other appropriate digital platform. This will give them practise using the relevant video technology for the final slide of their upcoming assessment task. | Class discussion.Critical thinking and teacher observation.Questioning.Critical thinking.Class discussion.Collaboration, critical thinking, debating.Self-reflection.Teacher to collect work. |
|  |  | Remaining Sessions: Assessment Task PlanningMany of the lessons included in this unit will take longer than one lesson so extra lessons have been left to accommodate for this.Once the lessons are complete, students can work on their assessment task with teacher support. |  |

Reflection and evaluation: