

*Lesson Plans and Assessment Rubrics on
Arthur Miller's *The Crucible*
(11th grade)*

Contributors:

*Dr. Christy Hughes, Branchville High
School*

*Ms. Avery Jackson, North Middle and
High School*

Orangeburg County School District- Secondary ELA Lesson Plan Template

Teacher Name:A. Jackson

Week Of:10/13

Course/Grade: Hon. English 3

Period/Block: 1st

Standards: ELA.AOR.1: Evaluate and critique key literary elements that enhance and deepen meaning within and across texts.

ELA.2.AOR.1.2 Analyze an author’s use of figurative language in a text(s); explain an author’s use of allegory.

ELA.AOR.2: Evaluate and critique the development of themes and central ideas within and across texts.

ELA.E3.AOR.2.1 Analyze how an author creates effects such as suspense, humor, or sarcasm through differences in the perspectives of the characters and the reader (e.g., situational, dramatic, or verbal irony).

ELA.C.4: Demonstrate command of standard English grammar and conventions when writing

ELA.C.7: Organize and communicate ideas through a range of formats to engage a variety of audiences.

Unit: Short Stories

Agenda/ Instructional Routines	Monday (date)	Tuesday (date)	Wednesday (date)	Thursday (date)	Friday (date)
Objective(s)	N/a	SWBAT: After reading “The Negro Speaks of Rivers,” students will write a poem that demonstrates their	SWBAT: Use characterization to express character’s thoughts in The Crucible.	SWBAT: After engaging in a close reading and discussion of “How It Feels to Be Colored Me,” students will be	SWBAT: After engaging in a close reading and discussion of <i>Fences</i> , students will be able to analyze

		<p>understanding of genre characteristics such as repetition, historical and geographical references, and first-person point of view</p>		<p>able to discuss and analyze how the use of figurative language helps convey the author's central ideas in multiple texts.</p>	<p>dramatic elements and structure develop a connection between literal action and the character relationships in a short, written response.</p>
Do Now		<p>Rivers often represent life, time, or history. How can a river be compared to a person's journey or a community's history? Explain.</p>	<p>What do you want to be remembered for after you are gone? Why is your legacy important (or not important) to you?</p>	<p>How can figurative language help support the central idea of a story?</p>	<p>What are some elements of drama? How do these elements enhance a drama?</p>
Activating Strategy		<ul style="list-style-type: none"> Throughout his career, Langston Hughes celebrated the beauty of ordinary African Americans. Hughes's embrace of 	<p>Discuss do now and activate prior knowledge by discussing inferences made about the ending of the play</p>	<p>Discuss do now and activate prior knowledge by discussing figurative language and central ideas</p>	<p>Activate prior knowledge by discussing plays and elements of a drama</p>

common men and women made his work relatable and inspiring to the African American community.

In 1920, Hughes was on his way to Mexico. As the train passed through St. Louis, the sight of the Mississippi compelled Hughes to write about rivers associated with black history. He wrote the poem on the back of an envelope he had in his pocket. The next year, W.E.B. DuBois's NAACP magazine, *The Crisis*, published the poem, giving

		Hughes early recognition as a poet. It remains one of his most popular works			
Direct Instruction		<p>One of American literature's most distinguished and innovative writers, Langston Hughes (1902–1967) was a prominent figure of the Harlem Renaissance in the early half of the 20th century. “The Negro Speaks of Rivers” was first published in <i>The Crisis</i>, the official magazine of the National Association for the Advancement of Colored People, or NAACP—</p>	<ul style="list-style-type: none"> • Remind students that Acts 1–3 built up hysteria and conflict. • Introduce the setting of Act 4: a Salem jail, months later; society is unraveling (cows roaming, orphans crying, farms abandoned). • Quick discussion: <i>What does this setting reveal about the cost of mass hysteria?</i> 	<p>Zora Neale Hurston (1891–1960) was an African American writer and anthropologist who was one of the leading voices in the Harlem Renaissance. Although Hurston's preacher father sometimes sought to “squinch” her spirit, her mother urged young Zora and her seven</p>	<p><i>Fences</i> is a Pulitzer Prize-winning play by August Wilson (1945–2005), one of his ten plays collectively referred to as “The Pittsburgh Cycle.” Each play in the cycle focuses on the experiences of Black Americans during a particular decade of the 20th-century; though it premiered in 1985, <i>Fences</i> is set in the latter</p>

		<p>edited at the time by W.E.B. Du Bois—when Hughes was just 20 years old. The poem remains one of Hughes’s most famous. It is a stirring exploration of race and the human past, seen through the timeless and symbolic lens of the world’s ancient rivers.</p>		<p>siblings to "jump at de sun," and jump she did. Ten years before the publication of her most famous novel, <i>Their Eyes Were Watching God</i>, Hurston made her own declaration of independence with the autobiographical essay presented here, "How It Feels to Be Colored Me."</p>	<p>half of the 1950s. In this scene, Cory, a high school senior, confronts his father, a garbage collector and former Negro League baseball player named Troy, about pursuing a future in college football. As Troy and Cory come to terms with their very different ideas about Cory’s future, the ensuing argument escalates quickly.</p>
--	--	--	--	--	---

<p>Guided Practice</p>		<p>Read: The Negro Speaks of Rivers</p>	<ul style="list-style-type: none"> • Read aloud or in groups the opening of Act 4: <ul style="list-style-type: none"> • Herrick moving Sarah Good and Tituba. • Setting descriptions of Salem's decline. • Parris and Hathorne's concerns. • Stop at key moments to ask questions: <ol style="list-style-type: none"> 1. <i>What does Tituba's belief about "the Devil coming to take them to Barbados" reveal about her state of mind?</i> 2. <i>Why is Salem in chaos at this</i> 	<p>Read: How it Feels to be Colored Me</p>	<p>Read: Fences</p>
------------------------	--	---	---	--	---------------------

			<p><i>point? How does Miller use imagery (cows, orphans, rotting crops) to emphasize this?</i></p> <p>3. <i>How has Parris changed since the earlier acts?</i></p>		
Independent Practice	.	<p>Analysis: Meaning of the Rivers In this poem, Hughes uses rivers to symbolize the past. Students will explore the places mentioned and discuss what the rivers symbolize.</p> <p>Ask students to:</p> <ul style="list-style-type: none"> • Break into small groups to research 	<p>. Letters from the Jail Cell” (20–25 minutes)</p> <p>Each student chooses one character (John, Elizabeth, or Hale) and writes a one-page letter addressed to:</p>	<p>Writing: What Defines Me Despite the social backlash Hurston received for downplaying the severity of past treatment of African Americans, she clearly states she will not let the past define her. Students will write a poem expressing how they have overcome past difficulties and how</p>	<p>Activity: Value Perspectives This drama highlights the way competing priorities can create conflict in a family. The father believes that his son should focus on his job so he can provide for his future self and family, but the son believes getting a college scholarship for football will provide</p>

		<p>the different rivers and locations mentioned in the poem. If possible, there should be one group per location mentioned in the poem.</p> <ul style="list-style-type: none"> As a group, conduct informal research on the location. Analyze and discuss the meaning of the places. <ul style="list-style-type: none"> Why were those places chosen? 	<ul style="list-style-type: none"> Another character <p>OR</p> <ul style="list-style-type: none"> Themselves (as a personal confession/reflection) <p>Prompt:</p> <p>Write a letter that reveals your chosen character's true thoughts, fears, regrets, and</p>	<p>they define themselves.</p> <p>Ask students to:</p> <ul style="list-style-type: none"> Think about past difficulties they have faced (illnesses, injuries, loss, financial stress, racism, unhealthy relationships, peer pressure, etc.) and how they worked through those moments. Think about the lessons they learned from these difficult moments and how they 	<p>a better return on investment. Students will compare their parents' or guardians' perspective and their own perspective on a value.</p> <p>Explain to students that values are inner standards that cause you to act as you do and the measure you use to judge others.</p> <p>Ask students to:</p> <ul style="list-style-type: none"> Conduct informal research on different values people may have (e.g. accountability, courtesy, education). Choose one of their
--	--	---	---	---	---

		<ul style="list-style-type: none"> ○ What specifically is meant by the location in the poem? ○ What symbolic, cultural, or historical meaning might that location represent? 	<p>hopes at this moment in Act 4.</p> <p>Use details, emotions, and lines from the text to support your portrayal.</p> <p>Encourage students to include:</p> <ul style="list-style-type: none"> • A reflection on past actions or mistakes 	<p>shaped their identities.</p> <ul style="list-style-type: none"> • Write a poem using the first lines of each paragraph from <i>How It Feels to Be Colored Me</i> as a poetry frame. (I am ... I remember ... The front ... During this period ... But changes came ... etc.) • Allow students to publish their poems. 	<p>parents' or guardians' values that is different from their own values. Brainstorm how life would be following this value and how it would be if the value is ignored.</p> <ul style="list-style-type: none"> • Create a split collage of magazine cutouts that depict what their lives might look like if they make decisions guided by their value vs. decisions guided by their parents' or
--	--	--	---	--	---

		<ul style="list-style-type: none"> Have each group share their analysis with the other groups 	<ul style="list-style-type: none"> A confession of inner conflict A statement about what they truly believe is right or wrong <p>At least one direct or paraphrased quote from the play</p>		<p>guardians' value.</p> <p>Share with classmates</p>
Closure		<ul style="list-style-type: none"> Why did Hughes choose rivers to symbolize the past? What impact does the use of symbolism 	<p>Exit ticket: What is Miller suggesting about the long-term consequences of fear and unchecked authority in a community?</p>	<ul style="list-style-type: none"> Exit ticket: What factors have had the most influence in defining your identity? 	<ul style="list-style-type: none"> How important is your parents' or guardians' opinion of important values? Are the values of adults or

		have on the reader		How do different relationships affect your identity	kids more important?
Success Criteria/ Assessment/Check for Understanding	Exit ticket	. exit tickets & discussions	Exit ticket responses.	Exit ticket responses.	Exit ticket responses.

Lesson Plan Resources

D.O.K	Bloom's Taxonomy	
Level 4 Extended Thinking	Creating	Combine, compile, compose, create, construct, design, develop, devise, formulate, generate, organize, plan, prepare, produce, write
	Evaluating	Argue, appraise, assess, critique, conclude, compare, defend, estimate, evaluate, judge, justify, predict, persuade, rate, support
Level 3 Strategic Thinking	Analyzing	Analyze, attribute, break apart, categorize, compare, contrast, differentiate, dissect, distinguish, examine, organize, question

Level 2 Skills & Concepts	Applying	Apply, choose, demonstrate, dramatize, execute, illustrate, implement, outline, role play, show, solve, use
	Understanding	Classify, compare, describe, discuss, explain, express, give examples, give main idea, infer, interpret, paraphrase, review, summarize, translate
Level 1 Recall	Remembering	Arrange, define, label, list, match, memorize, name, order, recall, recognize, repeat, reproduce

Office of Curriculum and Instruction

Components of a Lesson

Components	Descriptor	Planning Questions
Activating Prior Knowledge/ Anticipatory Set/Hook	An instructional experience that connects (not assesses) prior knowledge to the learning objective, provides relevance, and/or sparks interest.	<ul style="list-style-type: none"> • How will you introduce the topic? • How will you connect students' prior knowledge? • How will you make the lesson relevant?

Direct Instruction	<p>CONCEPT:</p> <ul style="list-style-type: none"> The teacher provides explicit direct instruction of the concepts from the learning objective. The teacher uses definitions, examples, non-examples, and/or visual models. <p>SKILLS:</p> <ul style="list-style-type: none"> The teacher models the process, method, or strategy to demonstrate the skills from the learning objective. 	<ul style="list-style-type: none"> What concepts will need to be defined for students explicitly? What examples and non-examples will you provide for students? What additional attributes are needed to help students learn about the concept(s)? What skills will need to be modeled step-by-step? How will you model this process/method? What metacognitive processes will you model (think-aloud) for students?
Guided Practice	<p>Guided practice is aligned with the learning objective. Students will practice the process, method, or strategy with the teacher. The teacher will provide effective feedback. The teacher checks for understanding.</p>	<ul style="list-style-type: none"> What examples/tasks/actions will be used to allow the students and teacher to work together to demonstrate/model learning?
Independent Practice /Differentiation	<p>Student practice is aligned with the learning objective. Students practice independently while teacher provides small group or individual intervention as needed.</p>	<ul style="list-style-type: none"> What authentic practice will students complete independently to demonstrate mastery? Is the independent student work aligned to the learning objective? How will you reteach the learning objective to the 20% or less who did not demonstrate mastery (in-class interventions, small group instruction, and/or conferencing)? How will you provide opportunities for students to extend their learning?
Checking for Understanding	<p>Continually verifying that all students are learning what is being taught while it is being taught.</p> <ul style="list-style-type: none"> Teacher checks for understanding every 3-4 minutes; 15 questions per lesson; 30-45 student responses per lesson. Teacher uses a variety of DOK questions. All students respond to questions through pair-share and can explain or justify their response. 	<ul style="list-style-type: none"> How will you know that your students are learning? How can you ask questions in different ways? How do you provide opportunities for all students to respond to your questions? How will you monitor all student responses to determine mastery? How will you prompt student thinking and provide effective feedback?

- Examples include but are not limited to pair-share, role play, whiteboards, digital response systems, tableau, sign language, gestures, illustrations, analogies.

Additional Explanations

Lead your lesson in an “**I do, we do, you do**” fashion:

- “**I do**” refers to direct instruction
- “**we do**” refers to collaborative practice done as a class
- “**you do**” refers to independent practice in which students work individually to indicate level of mastery achieved.

Unit/Topic: The Crucible
Course: English 3
Time Frame: Approximately One Week
Instructor: Christy Hughes, Ed. D.
School: Branchville High School

STANDARDS AND OBJECTIVES:

ELA.E3.C.7.1 Present information ... effectively with an organization, development, and style appropriate for a variety of audiences, tasks, and purposes.
ELA.E3.C.4.1 Demonstrate command of standard English grammar and conventions when writing.
ELA.E3.C.5.1 Revise writing to improve clarity and enhance style appropriate to audience, purpose, and task.

LESSON STRUCTURE:

- 1. After students have completed and discussed fully *The Crucible*, provide the class with the assignment titled “*The Crucible: Creative Writing Using Primary Sources.*” This assignment, in order to differentiate learning, allows the students to choose from three options for their creative writing:
OPTION 1: Deleted Scene (Scene writing dialogue for a play)
OPTION 2: An Independent Woman (Letter writing to a friend as a woman in the play)
OPTION 3: Hear Ye! Hear Ye! (Speech writing as a town crier)**
- 2. After discussing the three writing options, allow the students to determine their choice of assignment. Group the students according to their choices.**
- 3. Take each group aside to discuss with the instructor the primary source(s) that will inform their writing choice. (While each group is discussing the primary source material with the instructor, the other groups will be completing prewriting activities for the assignment.)**
OPTION 1 students will read and discuss three short depositions taken from the actual court records of the Salem Witch Trials (“Thomas & John Putnam v. John Proctor,” “Thomas & John Putnam v. Elizabeth Proctor,” and “Ann Putnam, Jr. v. George Burroughs”).
OPTION 2 students will read and discuss sermon notes taken from the journals of Reverend Samuel Parris (March 27, 1692)
OPTION 3 students will read and discuss extracts taken and translated from the Malleus Maleficarum (1486).
- 4. Students will complete all stages of the writing process – prewriting, drafting, revising, editing, publishing. Upon completion of the rough draft, each student will meet with the instructor to discuss the draft. The instructor will provide feedback on the content of the draft as well as any significant grammar, mechanics, punctuation, spelling and/or documentation issues in the draft.**
- 5. After the teacher-student conference, the student will revise and edit his/her draft.**
- 6. Students will work together to complete peer feedback and editing using an editing checklist provided by the instructor.**
- 7. Students will type the final draft in the correct format provided by the instructor.**
- 8. Before submission of the final draft, students will self-grade their assignment using the rubric that the instructor will also use to grade the project. The student will provide evidence of the inclusion of each required portion of the assignment as a form of metacognition and self-reflection on the quality of his/her work**

Library of Congress and other Source Information:

Depositions of the trials “Thomas & John Putnam v. John Proctor,” “Thomas & John Putnam v. Elizabeth Proctor,” and “Ann Putnam, Jr. v. George Burroughs” can be found in *The Witchcraft Delusion of 1692* by Governor Thomas Hutchinson:

<https://www.loc.gov/item/05002279/>

Additionally housed in:

<https://pem.quartexcollections.com/Documents/Detail/deposition-of-thomas-putnam-and-edward-putnam-v.-elizabeth-proctor/4553>

The sermon notes of Reverend Samuel Parris of March 27, 1692 can be found at

<https://saalem.lib.virginia.edu/sermons/parris16920327.html>

The translated version of *Malleus Maleficarum* (1486) used in this assignment can be found at

<https://www.loc.gov/item/2012663406/> and additionally at

<https://sacred-texts.com/pag/mm/index.htm>

RESOURCES AND MATERIALS NEEDED

Copies of the assignment
Copies of the grading rubric
Paper
Pens/Pencils
Laptops

ASSESSMENT

Final drafts of the assignment will be graded according to the guidelines provided on the grading rubric.