 Year 12 Advanced 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 humanity’s behaviours 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 deliberately 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 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:

EN12-4 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 – Arthur Miller

Selection of supporting texts:

Written, spoken, visual, multi-modal 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. |
| Learning 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 links | 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](https://www.cgcs.org/cms/lib/DC00001581/Centricity/Domain/25/Coleman_Poem_Do_not_go_gentle_into_that_good_night.pdf)’ by Dylan Thomas.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://edition.cnn.com/2018/02/17/us/florida-student-emma-gonzalez-speech/index.html) 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 - 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, teacher observation.Questioning, class discussion.Questioning – teacher to collect student responses.Questioning - teacher to collect student responses.Questioning - teacher to collect student responses.Self-reflection.Questioning – teacher to collect student responses. |
| 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 world* 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

EN12-6 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
 | Non-verbalLeaning mapsDeconstruct/reconstructSymbols and imagesStory sharing and Deconstruct/reconstructStory sharing and deconstruct/reconstructDeconstruct/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…’Students 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 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?

Put the following quote from Othello on the board:“O, beware, my lord, of jealousy; It is the green-eyed monster which doth mock/The meat it feeds on.”Students answer the following:* 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?

Students discuss:* What actions may be caused by jealousy?
* How do people justify these actions?

Students watch this extract from [The Simpsons: The Tell-Tale Heart](https://www.youtube.com/watch?v=Axjt80jrSMQ&t=167s) , and complete the following questions:* 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 an 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?

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. | Teacher observation.Self-reflection, peer-reflection.Student work sample.Questioning – teacher to collect student responses.Self-reflection.Questioning – teacher to collect student responses.Teacher observation.Self-reflection, peer-reflection.Questioning – discussion. |
| 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 links Deconstruct/reconstructDeconstruct/reconstructCommunity linksStory sharingLand linksNon-linearDeconstruct/reconstructLearning mapsStory sharing | Session 3: GreedIntroductory Activity: Watch ‘Greed is Good’ extract from ‘Wall Street’ from 2 mins 40 secs. [Gordon Gekko - Greed is good](https://www.youtube.com/watch?v=PF_iorX_MAw)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%’ Vanity Fair Article by Joseph Stiglitz using the link below:[of the 1%, by the 1%, for the 1%](https://www.poetryfoundation.org/poems/46313/porphyrias-lover)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). Note that whole text can be accessed via link below, however the extract of the prologue provided has had any offensive language censored.[The wolf of Wall street- Jordan Belfort](http://coolschool-spb.ru/upload/The_Wolf_of_Wall_Street.pdf)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.Performance: [‘Little Kings’ by Paul Kelly](https://www.youtube.com/watch?v=OCCdxVQN4e8)Lyrics: [Little Kings- Paul Kelly 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. | Student discussion/debate.Questioning – teacher to collect student responses.Extended writing.Peer-evaluation.Questioning – teacher to collect student responses.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 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

EN12-6 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 | Session 4: CharityElevator Pitch: students have 30 seconds to come up with the name of their charity and convince us that we should all donate to their cause.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=KxB43PxasGA) 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 discussion.Self-reflection, peer-reflection, teacher-review of reflection.Questioning – teacher to collect student responses.Questioning – teacher to collect student responses.Peer-evaluation.Questioning – teacher to collect student responses.Questioning – teacher to collect student responses.Student discussion, 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

EN12-8 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 sharing, deconstruct/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 - 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.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 J[ames 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 [Maya Angelou’s ‘Still I Rise’](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 against the following criteria:* Target audience
* Characters
* Religious allusions
* Types of faith
* Values represented

Explain how each of the films represents faith (or mistrust) in broader ideas, such as humanity, institutions, traditions etc.[Tropfest Meat and Potatoes (2016)](https://www.bing.com/videos/search?q=Tropfest+Meat+and+Potatoes+(2016)+youtube&qpvt=Tropfest+Meat+and+Potatoes+(2016)+youtube&view=detail&mid=D7D27150A5873F1F69B0D7D27150A5873F1F69B0&&FORM=VRDGAR) [A.B. Original January 26 (2016)](https://www.youtube.com/watch?v=tZ9qeX4gUeo): | Teacher observation, self-reflection.Self-reflection, peer-reflection, teacher-review of reflection.Teacher review.Questioning – teacher to collect student responses.Questioning – teacher to collect student responses. |
| 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 texts * compare the forms, features and structures of texts from different contexts to draw conclusions about their effectiveness in communicating ideas

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

EN12-3 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 images, story sharingStory sharingNon-verbal, symbols and images, deconstruct/reconstructStory sharingLearning mapsCommunity link | 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.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](http://myths.e2bn.org/mythsandlegends/textonly562-pandoras-box.html) 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.

Students watch an extract from [Lord of the Rings extract](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]](https://www.bing.com/images/search?view=detailV2&ccid=qMxR1Rnh&id=266FA86C17702DA7800FB86A4AED8E5AE1F9ED73&thid=OIP.qMxR1Rnh5i_1m5fsx8u_5wHaE8&mediaurl=http%3a%2f%2finapcache.boston.com%2funiversal%2fsite_graphics%2fblogs%2fbigpicture%2ftiananmen_square_2014%2fbp1.jpg&exph=660&expw=990&q=Tiananmen+Square+%5bPicture%5d&simid=607999185038934977&selectedIndex=0&ajaxhist=0).Alternatively, the teacher could facilitate a game of ‘Pin the technique on the picture’. Students should consider:* Composition
* Colour
* Contrast
* Vector lines
* Salience

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 Platterson'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 observation.Student reflection, teacher observation.Questioning – teacher to collect student responses.Questioning – teacher to collect student responses.Teacher observation, self-reflection.Multimedia work sample teacher to collect.Questioning – teacher to collect student responses.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 Resource 1. | Teacher observation. |
| 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 sharingNon-verbalSymbols and imagesDeconstruct/reconstruct | Session 8 and 9Students watch ‘The Crucible’ (2014) |  |
| 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
 | Non-verbalSymbols and imagesDeconstruct/reconstruct | Session 10Students watch [Historywave: The Salem Witch Trials & McCarthyism](https://www.youtube.com/watch?v=zGvO-4NH8a0) Students complete Resource 2.Student complete the following writing task:Imagine you are an inquisitor during the Salem witchcraft accusations. You are to write the witness statement and trial conclusions that found two dogs guilty of witchcraft as referenced in the Historical notes in the play. This should be between 200-300 words |  |
| 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 * assess the effects of rhetorical devices, for example emphasis, emotive language and imagery in the construction of argument
 | Story sharingNon-linearStory sharing | Session 11Students complete Resource 3. Students read Resource 4, annotating to note the variety of punctuation used by Proctor and Parris.Students answer the following questions:* What do punctuation and stage directions on this page reveal about Proctor’s behaviour? Is it justified?

Students complete Resource 5.Students choose one other scene where John Proctor interacts with a character other than Elizabeth Proctor, identifying 3 quotes they feel exemplify his motivations in that scene and the play as a whole. This should include textual annotations and analysis of language and form.Students read Resource 6.Students answer: * Why is John Proctor’s name so important?
* Why doesn’t he give this up?
* What does this suggest about the continued separation of his public and private worlds?

Students complete a homework task answering the following question: Is John Proctor a good man? This should be a 300 word paragraph exploring ideas with textual evidence to support. | Teacher observation. |
| 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-verbalStory sharing | Session 12Introduction: As a class, read the following extracts: Page 20-21 conversation between Parris and AbigailPage 45-46 Abigail accuses Tituba.Page 71 Elizabeth finds out that she has been charged by AbigailPage 96-97 In court, Abigail denies Mary’s accusation that she has been lying and begins the ruse of the cold and shadowsActivity 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.Homework task:Do you sympathise with Elizabeth Proctor? Explain why and how you would feel in her position in this context. Include at least one quote either from Elizabeth’s dialogue or her stage directions to support your reflectionPart 2 – Elizabeth ProctorStudents focus on Act 2. Have two students volunteer to read the roles of John Proctor and Elizabeth Proctor, Mary Warren and John Hale from the beginning of Act 2 on page 51 to the end of page 52.Answer questions in class discussion:How does Elizabeth feel about John? Discuss the disconnect between the relationship evident in their dialogue and the distance established through stage directions.Students independently read on to the end of page 62 and departure of Mary Warren. What paradoxes are evident in Elizabeth? Who is she loyal to? Students complete Resource 7 identifying changes in her attitude, behaviours, motivations and sympathies | Teacher observation.Teacher to collect student responses.Teacher to collet student responses. |
| 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 sharingNon-verbalStory sharing | Session 13Introduction: As a class, read the following extracts:Page 26-27 conversation between Mary and AbigailPage 28-30 conversation between Abigail and ProctorActivity 1: Write down all of the language that Abigail uses or the actions she takes in pages 26-27 that place her in a position of power over the other girls.Activity 2: After reading pages 28-30, 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 [‘Mean Girls- best of Regina George](https://www.youtube.com/watch?v=Y_dCc-9pEPM)’As a class, discuss any similarities in their behaviours (use of sexuality, manipulation, violence etc) 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 to collect student responses.Teacher to collect student responses.Teacher to collect student responses.Teacher to collect student responses.Student reflection and teacher to collect student responses. |
| 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/reconstructNon-linearLearning mapsSymbols and imagesStory sharing | Session14Introduction: 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: As a class or individually, read the following extracts from ‘The Crucible’ in relation to Mary Warren: Page 25 and 26: Mary denies participating in witchcraftPage 53: Elizabeth and Proctor discuss Mary’s determination to go to SalemPage 56 and 57: Mary returns from court to the Proctor Family Page 70 and 71: Proctor and Mary talk about the PoppetPage 74 and 75: Proctor convinces Mary to tell the truthPage 86: Proctor tells Mary to turn to religionPage 91: Mary talks about being with God and being unable to lieThe 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 inconscient or is she a chameleon? What are the connotations of being inconscient (no choice and done accidently) and a chameleon (change done on purpose to survive)

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.Stanford Prison ExperimentTeacher introduces the Stanford Prison Experiment - either through explanation or by watching the trailer for the [The Stanford prison experiment film](https://www.youtube.com/watch?v=3XN2X72jrF)Students should then write a short paragraph evaluating how human behaviour can be manipulated by the group mentality and by power and control. They must draw comparisons between the Stanford Prison Experiment and Mary Warren’s behaviour.Extension/Homework Activity:Social ExperimentStudents design their own social experiment that tests the motivation and behaviour of others. Students should consider the ethical implications and relate their experiment to the behaviour of Mary Warren in ‘The Crucible’. No social experiment should be conducted. Students should only design the experiment.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. | Teacher observation.Collaboration and teacher observation.Performance.Imaginative extended writing.Class discussion.Questioning – teacher to collect student responses.Teacher to collect student responses. |
| 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/reconstructNon-linear | Session 15Introduction: Introduce this lesson by asking for the students’ opinions of Parris and asking them why you think you have selected him as a character to analyse this lesson. Discuss the elements of human experiences that he represents in very general terms.Activity 1:Students independently read page 34-35. They will then move into four groups- the 1st group represents spiritual authority and piousness; the 2nd group represents self-interest and greed; the 3rd represents persecution; the 4th group represents isolation. In that group they need to find evidence of this quality/theme in the two pages.Once they have the evidence, each group will elect a spokesperson and they will argue that this quality/theme is what Parris most strongly represents in regards to human experiences. The teacher will select a winner- it should be the group who can convince them most effectively of what it is that Parris represents in regards to human experiences.Activity 2:As a class, each student reads one line of Parris’ dialogue and the corresponding stage directions from the start of page 110 to the end of page 116 (there are 27 lines in total), moving through the class until all students have said one. Note: the faster they can do this and get a flow happening, the better.Directly after they have done this, they will write down their observations of the behaviours of Parris in this section (are they weak, pleading, nervous, lacking conviction, cowardly). Students share their observations.Conclusion: After these observations have been shared, lead a class discussion based on this question: Compared with his characterisation in the previous extracts (page 34-35), what anomalies do we now see in his behaviour, motivations and beliefs (from pages 110-116)? | Questioning.Class discussion.Personal reflection, extended writing, teacher to collect work. |
| 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.
 | Learning mapsNon-verbalStory sharing | Session 16As they read the text at home, students should fill in Resource 8 Character motivations as homework.Introduction: Briefly review what the students wrote for their homework task in regards to the explicit/implicit motivations of the characters. Activity: The class reads through the scene aloud, with students assigned to the various roles.Questions to consider and pose as the class reads through Act 3:* Who has the most power in this Act?
* How is that power exercised?
* Whose behaviour changes and why?
* How is authority used to exert control in this Act?
* How has Hale lost authority since the start of the play?
* Why would Danforth ask Giles and Francis for an affidavit but not accept Mary Warren’s written testimony?
* Is Gile’s credibility compromised by not naming his sources?
* Analyse how Mary’s behaviour changes throughout the Act.
* Is Parris lying about what he witnessed in the forest? Why/why not?
* What motivates Elizabeth to lie?
* What role does religion play in shaping people’s views?
* How seriously does the court take a person’s reputation?

Homework Task: Students compose an extended response in regards to either of the following questions, using textual evidence to support their argument.‘From the beginning this man has struck me true.’Which character do you believe has the most credibility throughout the play and why?ORTo what extent do the characters in ‘The Crucible’ change their core values in order to survive in the world? | QuestioningClass discussion and collaboration.Class discussion.Teacher observation.Self-reflection. |
| 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

EN12-4 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

12EN-8 explains and assesses cultural assumptions in texts and their effects on meaningassess different  perspectives, attitudes and values represented in texts by analysing the use of voice and point of view12EN-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
 | Deconstruct/reconstructLearning mapsStory sharingDeconstruct/reconstructNon-linearLearning mapsDeconstruct/reconstruct | Session 17Pre-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 17-18 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 answer the following questions:* Public Life: How are they described in historical records?
* Private World: How are they portrayed in the play?

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. | Peer interaction.Questioning and class discussion.Teacher observation.Questioning. |
| 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 contexts * assess how their knowledge of language features, text structures and stylistic choices helps them to engage with unfamiliar texts or textual forms

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.
 | Non-linearLearning mapsDeconstruct/reconstructLearning mapsStory sharing | Session 18Pre-reading: Students read the following article as a homework task: [Journey to 'The Crucible'](https://archive.nytimes.com/www.nytimes.com/books/00/11/12/specials/miller-journey53.html)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 3: 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 the table Resource 9.The quotes have been analysed to identify elements of draconian law, hypocrisy, non-separation of church and state or simple injustice.Activity 2, Danforth in Act 4: 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 3 to this extract from Act 4. 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 pardon 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.”Students then create their own example of this logic in contemporary society. An example is provided in Resource 10.Discuss briefly: Is this true justice? Is this how a court should operate? | Collaboration, class discussion, teacher observation.Questioning.Teacher observation and questioningTeacher collects written responses. |
| 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
 | Story sharingNon-verbal | Session 19Introduction: 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: AngerGroup 2: GreedGroup 3: JealousyGroup 4: CharityGroup 5: FaithGroup 6: HopeActivity:Students should complete each of the following activities and rotate groups between each step:* Brainstorm all of the characters who show signs of their chosen sin/virtue.
* Collect evidence from the play that supports the listed sin/virtue.
* Collect evidence from the play that supports the listed sin/virtue.
* 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.
* 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.See Resource 11 as a Teacher’s guide to completing the Jigsaw activity. | Class discussion.Collaboration and critical thinking.Class discussion.Teacher observation.Critical thinking. |
| 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/reconstructNon-linearLearning mapsStory sharing | Session 20Pre-Reading: Students read [The article from The Sydney Morning Herald](https://www.smh.com.au/opinion/catholic-churchs-misconceived-wealth-and-power-and-its-growing-weakness-20180214-h0w2b0.html) for homework.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 Abigail.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 clip from YouTube](https://www.youtube.com/watch?v=DmUnUoeLSIM%20) 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 2 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.Teacher observation.Class discussion.Teacher to collect student responses. |
| 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.
 | Story Sharing | Session 21Students can address questions or concerns about the assessment task, making sure that they are presenting detailed analysis of their chosen text. | Collaboration, critical thinking, teacher observation. |

Reflection and evaluation: