

THE CRUCIBLE STUDENT PACKET

	Check when done!	Assignment	Points possible	Points earned
1		Sinners in the Hands of an Angry God (Evidence of Active Reading & Annotations)	10	
2		Sinners in the Hands of an Angry God (Comprehension Questions (16) & Vocabulary (9))	25	
3		Crucible Study Guide Questions (Comprehension Questions)	35	
4		Crucible Characterization (Analysis/Critical Thinking)	18	
5		Crucible Quotes to Know (Analysis/Critical Thinking)	30	
6		Crucible Dramatic Plot Map (Comprehension & Analysis)	14	
7		Crucible Crossword Puzzle (General Review)	10	
8		Crucible Literary Analysis Essay (100 pts) (Analysis/Critical Thinking)		
9		Crucible STAMPS Your progress will be checked periodically during unit)		
10				
11				
12				
		TOTAL	142	

from “SINNERS IN THE HANDS OF AN ANGRY GOD”

by Jonathan Edwards

DIRECTIONS: Read the article and show evidence of active reading by highlighting important and relevant ideas and making annotations in the margin of the article. Then, answer the questions that follow article on a separate sheet of paper.

- 1 So that thus it is, that natural men are held in the hand of God over the pit of hell; they have deserved the fiery pit, and are already sentenced to it; and God is dreadfully provoked, his anger is as great towards them as to those that are actually suffering the executions of the fierceness of his wrath in hell, and they have done nothing in the least to appease or abate that anger, neither is God in the least bound by any promise to hold 'em up one moment; the devil is waiting for them, hell is gaping for them, the flames gather and flash about them, and would fain lay hold on them, and swallow them up; the fire pent up in their own hearts is struggling to break out; and they have no interest in any mediator, there are no means within reach that can be any security to them.
- 2 In short, they have no refuge, nothing to take hold of, all that preserves them every moment is the mere arbitrary will, and uncovenanted unobliged forbearance of an incensed God. The use may be of *awakening* to unconverted persons in this congregation. This that you have heard is the case of every one of you that are out of Christ. That world of misery, that lake of burning brimstone is extended abroad under you. *There* is the dreadful pit of the glowing flames of the wrath of God; there is hell's wide gaping mouth open; and you have nothing to stand upon, nor any thing to take hold of: there is nothing between you and hell but the air; 'tis only the power and mere pleasure of God that holds you up.
- 3 You probably are not sensible of this; you find you are kept out of hell, but don't see the hand of God in it, but look at other things, as the good state of your bodily constitution, your care of your own life, and the means you use for your own preservation. But indeed these things are nothing; if God should withdraw his hand, they would avail no more to keep you from falling, than the thin air to hold up a person that is suspended in it.
- 4 Your wickedness makes you as it were heavy as lead, and to tend downwards with great weight and pressure towards hell; and if God should let you go, you would immediately sink and swiftly descend and plunge into the bottomless gulf, and your healthy constitution, and your own care

and prudence, and best contrivance, and all your righteousness, would have no more influence to uphold you and keep you out of hell, than a spider's web would have to stop a falling rock...

- 5 The wrath of God is like great waters that are damned for the present; they increase more and more, and rise higher and higher, till an outlet is given; and the longer the stream is stopped, the more rapid and mighty is its course, when once it is let loose. It is true, that judgment against your evil works has not been executed hitherto; the floods of God's vengeance have been withheld; but your guilt in the mean time is constantly increasing, and you are every day treasuring up more wrath; the waters are constantly rising, and waxing more and more mighty; and there is nothing but the mere pleasure of God, that holds the waters back, that are unwilling to be stopped, and press hard to go forward. If God should only withdraw his hand from the flood-gate, it would immediately fly open, and the fiery floods of the fierceness and wrath of God, would rush forth with inconceivable fury, and would come upon you with omnipotent power; and if your strength were ten thousand times greater than it is, yea, ten thousand times greater than the strength of the stoutest, sturdiest devil in hell, it would be nothing to withstand or endure it.
- 6 The bow of God's wrath is bent, and the arrow made ready on the string, and justice bends the arrow at your heart, and strains the bow, and it is nothing but the mere pleasure of God, and that of an angry God, without any promise or obligation at all, that keeps the arrow one moment from being made drunk with your blood. Thus all you that never passed under a great change of heart, by the mighty power of the Spirit of God upon your souls; all you that were never born again, and made new creatures, and raised from being dead in sin, to a state of new, and before altogether unexperienced light and life, are in the hands of an angry God. However you may have reformed your life in many things, and may have had religious affections, and may keep up a form of religion in your families and closets, and in the house of God, it is nothing but his mere pleasure that keeps you from being this moment swallowed up in everlasting destruction. However unconvinced you may now be of the truth of what you hear, by and by you will be fully convinced of it. Those that are gone from being in the like circumstances with you, see that it was so with them; for destruction came suddenly upon most of them; when they expected nothing of it, and while they were saying, Peace and safety: now they see, that those things on which they depended for peace and safety, were nothing but thin air and empty shadows.

- 7 The God that holds you over the pit of hell, much as one holds a spider, or some loathsome insect over the fire, abhors you, and is dreadfully provoked: his wrath towards you burns like fire; he looks upon you as worthy of nothing else, but to be cast into the fire; he is of purer eyes than to bear to have you in his sight; you are ten thousand times more abominable in his eyes, than the most hateful venomous serpent is in ours. You have offended him infinitely more than ever a stubborn rebel did his prince; and yet it is nothing but his hand that holds you from falling into the fire every moment. It is to be ascribed to nothing else, that you did not go to hell the last night; that you were suffered to awake again in this world, after you closed your eyes to sleep. And there is no other reason to be given, why you have not dropped into hell since you arose in the morning, but that God's hand has held you up. There is no other reason to be given why you have not gone to hell, since you have sat here in the house of God, provoking his pure eyes by your sinful wicked manner of attending his solemn worship. Yea, there is nothing else that is to be given as a reason why you do not this very moment drop down into hell.
- 8 O sinner! Consider the fearful danger you are in: it is a great furnace of wrath, a wide and bottomless pit, full of the fire of wrath, that you are held over in the hand of that God, whose wrath is provoked and incensed as much against you, as against many of the damned in hell. You hang by a slender thread, with the flames of divine wrath flashing about it, and ready every moment to singe it, and burn it asunder; and you have no interest in any Mediator, and nothing to lay hold of to save yourself, nothing to keep off the flames of wrath, nothing of your own, nothing that you ever have done, nothing that you can do, to induce God to spare you one moment.

from “SINNERS IN THE HANDS OF AN ANGRY GOD”

by Jonathan Edwards

Directions: Answer all comprehension questions on a separate sheet of paper. Make sure you indicate the title of the story at the top and answer in complete sentences.

I. COMPREHENSION

1. Find and identify the direct statement in which Edwards sets forth the **purpose** of his sermon.
2. According to the sermon, what keeps sinners out of the fiery “pit of hell?”
3. Identify the three famous **figures of speech** that Edwards develops in the fourth through seventh paragraphs. What things is he comparing in each one?
4. What references in the sermon reveal Edwards’ implicit beliefs about divine mercy?
5. Edwards was directing his sermon to what he calls “natural men,” those members of his congregation who had not been “reborn.” What **images** and **figures of speech** might have helped Edwards’ listeners to *feel* the peril of their sinful condition?
6. Edwards struck fear into the hearts of his listeners in order to persuade them to act to avoid everlasting torment. Which specific **metaphors** and **similes** in the sermon were probably the most persuasive?
7. If you had a chance to respond to Edwards, what would you say?
8. Edwards believed that fear was a great motivator, yet many philosophers and politicians have disagreed. For example, President Franklin Delano Roosevelt, in his first inaugural address, made this famous comment about fear: “The only thing we have to fear is fear itself.” What do you think of the use of fear as a motivator?

II. VOCABULARY (Prefixes and Suffixes)

Just a few letters tacked onto the beginning of a word (a **prefix**) or the end of a word (a **suffix**) can change its meaning and often its part of speech. Look for prefixes and suffixes that provide clues to how the base form of the word changes. Keep in mind that **-s**, **-ed** and **-ing** are inflectional suffixes (suffixes that indicate tense or case rather than meaning). Complete chart below for each word. Consult a dictionary to find origins and meanings of prefixes and suffixes.

<u>Word</u>	<u>Meaning</u>	<u>Prefix</u>	<u>Word Origin</u>	<u>Suffix</u>
inconceivable	beyond understanding	in- “not”	concipere, “to take in”	-able, “capable of”
provoked				
ascribed				
constitution				
contrivance				
abhors				
induce				
abominable				
appease				
omnipotent				

THE CRUCIBLE STUDY GUIDE QUESTIONS

DIRECTIONS: Complete questions on a separate sheet of paper or type; turn in on day of exam.

Act I

1. In his introduction to the play, how does Miller explain what really motivated the people of Salem to accuse their neighbors, friends, and relatives of witchcraft?
2. What were Abigail and the girls doing in the forest when Reverend Parris saw them?
3. Why is Parris so worried about the evidence of witchcraft being discovered in his own house?
4. How does Rebecca explain the events in the woods?
5. Why is Mrs. Putnam so eager to prove there is witchcraft in the village?
6. What is the source of the conflict between Parris and Proctor?
7. What is the relationship between Abigail and John Proctor?
8. How does Abigail feel about John's wife, Elizabeth?
9. Why is Thomas Putnam such a bitter man?
10. Who is Reverend Hale, and what does he accomplish?
11. How is Tituba treated when she finally confesses and names Salem women as witches?
12. What does her confession initiate? Why?

Act II

13. What does Elizabeth fear about Abigail?
14. Where has Mary Warren been? What does she report? What does she give Elizabeth?
15. What is the only way a person accused of witchcraft can save his or her life?
16. According to Proctor, what concerns Parris more than his duty to God?
17. Why does Hale come to see the Proctors?
18. Which commandment does John forget?
19. Why do Giles Corey and Francis Nurse come to see John Proctor?
20. Explain: "... vengeance is walking Salem!" What does Proctor mean?
21. What happens to Elizabeth in Act II?
22. What does Proctor demand of Mary Warren?

Act III

23. Of what does Giles Corey accuse Thomas Putnam?
24. Who does John bring to the court to testify on behalf of Elizabeth, Martha, and Rebecca?
25. How does Reverend Hale change as the proceedings progress?
26. Why will Elizabeth's life be spared for at least a year?
27. What does Proctor reveal in an effort to discredit Abigail?

Act IV

28. What is Parris' real reason for pleading for postponement of the executions?
29. What makes Danforth anxious to obtain confessions? At the same time, why does he refuse to postpone the executions?
30. Why has Hale returned to Salem?
31. Why doesn't Elizabeth beg John to sign the confession?
32. How has Elizabeth changed during her imprisonment?
33. How did Giles die? Why did he refuse to answer the charge?
34. What makes John Proctor finally tear up the confession and decide it is better to hang?
35. What happened to the following characters after the witch hunt madness ended: Elizabeth Proctor, Reverend Parris, Abigail?

THE CRUCIBLE CHARACTERIZATION

DIRECTIONS: The characters in *The Crucible* are all motivated by different desires. Complete the chart below, explaining the real reasons for the character's actions. Also include a descriptive phrase of your own and a quote taken directly from the play.

	DESCRIPTION	MOTIVATION—(CLAIM)	QUOTATION—(EVIDENCE)
ABIGAIL			
REVEREND PARIS			
JOHN PROCTOR			
ELIZABETH PROCTOR			
REVEREND HALE			
DANFORTH			

THE CRUCIBLE QUOTES TO KNOW

DIRECTIONS: Identify the speaker and describe in your own words the significance of each quote. You are responsible for knowing the speakers as well and should expect to see these again on quizzes and the exam.

ACT I

1. "And mark this. Let either of you breathe a word, or the edge of a word, about the other things, and I will come to you in the black of some terrible night and I will bring a pointy reckoning that will shudder you. And you know I can do it..." (20)
2. "I cannot sleep for dreamin'; I cannot dream but I wake and walk about the house as though I'd find you comin' through some door." (23)
3. "There is a prodigious danger in the seeking of loose spirits." (28)
4. "There is either obedience or the church will burn like Hell is burning!" (30)
5. "We cannot look to superstition in this. The Devil is precise." (38)

ACT II

6. "Let you look sometimes in the good in me, and judge me not." (54)
7. "I do not judge you. The magistrate sits in your heart that judges you." (55)
8. "I am amazed you do not see what weighty work we do." (58)
9. "The promise that a stallion gives a mare I gave that girl." (62)
10. "There is a misty plot afoot so subtle we should be criminal to cling to old respects and ancient friendships." (71)
11. "It is a providence, and no great change; we are only what we always were, but naked now." (81)

ACT III

12. "This is a sharp time, now, a precise time-we live no longer in the dusky afternoon when evil mixed itself with good and befuddled the world. Now, by God's grace, the shining sun is up, and them that fear not light will surely praise it." (94)
13. "She thinks to dance with me on my wife's grave! And well she might, for I thought of her softly. God help me, I lusted, and there is a promise in such sweat. But it is a whore's vengeance, and you must see it..." (110)
14. "I hear the boot of Lucifer, I see his filthy face! And it is my face, and yours...For them that quail to bring men out of ignorance, as I have quailed, and as you quail now when you know in all your black hearts that this be fraud-God damns our kind especially, and we will burn, we will burn together!" (119-120)

15. "The pure in heart need no lawyers." (93)

ACT IV

16. "Postponement now speaks of floundering on my part." (129)

17. "I should hang ten thousand that dared to rise against the law..." (129)

18. "No man knows when the harlot's cry will end his life..." (130)

19. "I come to do the Devil's work. I come to counsel Christians they should belie themselves. There is blood on my head! Can you not see the blood on my head!" (131)

20. "I would save your husband's life, for if he is taken I count myself his murderer." (131)

21. "Let you not mistake your duty as I mistook my own. I came into this village like a bridegroom to his beloved, bearing gifts of high religion; the very crowns of holy law I brought, and what I touched with my bright confidence, it died; and where I turned the eye of my great faith, blood flowed up." (132)

22. "Life, woman, life is God's most precious gift; no principle, however glorious, may justify the taking of it." (132)

23. "Great stones they lay upon **his** chest until **he** plead aye or any. They say **he** give but two words. 'More weight,' and died." (135)

24. "Whatever you will do, it is a good man does it...I have sins of my own to count. It needs a cold wife to prompt lechery." (137)

25. "I counted myself so plain, so poorly made, no honest love could come to me! Suspicion kissed you when I did; I never knew how I should say my love. It were a cold house I kept." (137)

26. "Why, it is a lie, it is a lie; how may I damn myself? I cannot, I cannot." (140)

27. "I speak my own sins; I cannot judge another. I have no tongue for it..." (141)

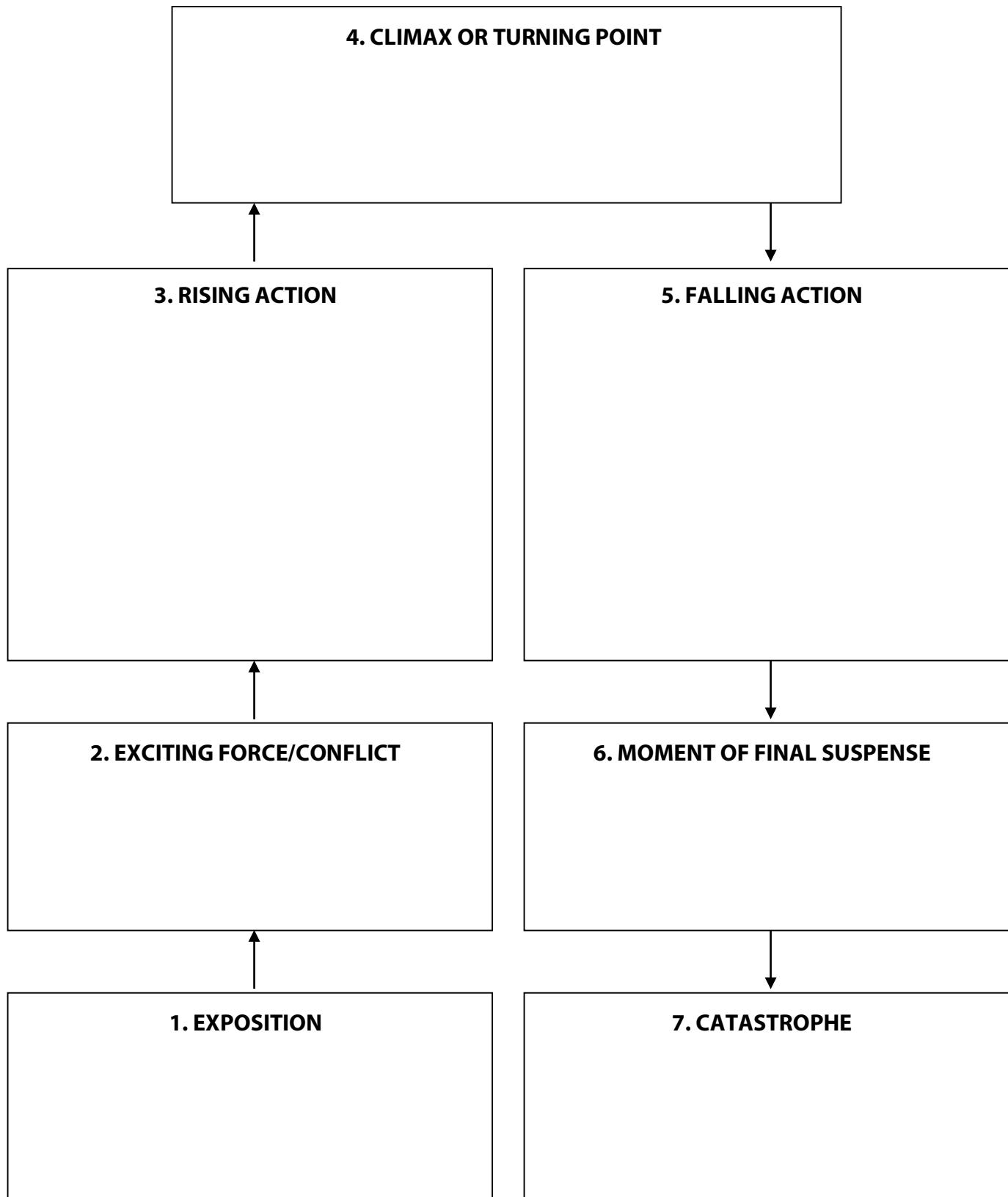
28. "I am not worth the dust on the feet of them that hang! How may I live without my name? I have given you my soul; leave me my name." (143)

29. "I do think I see some shred of goodness in John Proctor. Not enough to weave a banner with, but white enough to keep it from such dogs." (144)

30. "He have his goodness now. God forbid I take it from him." (145)

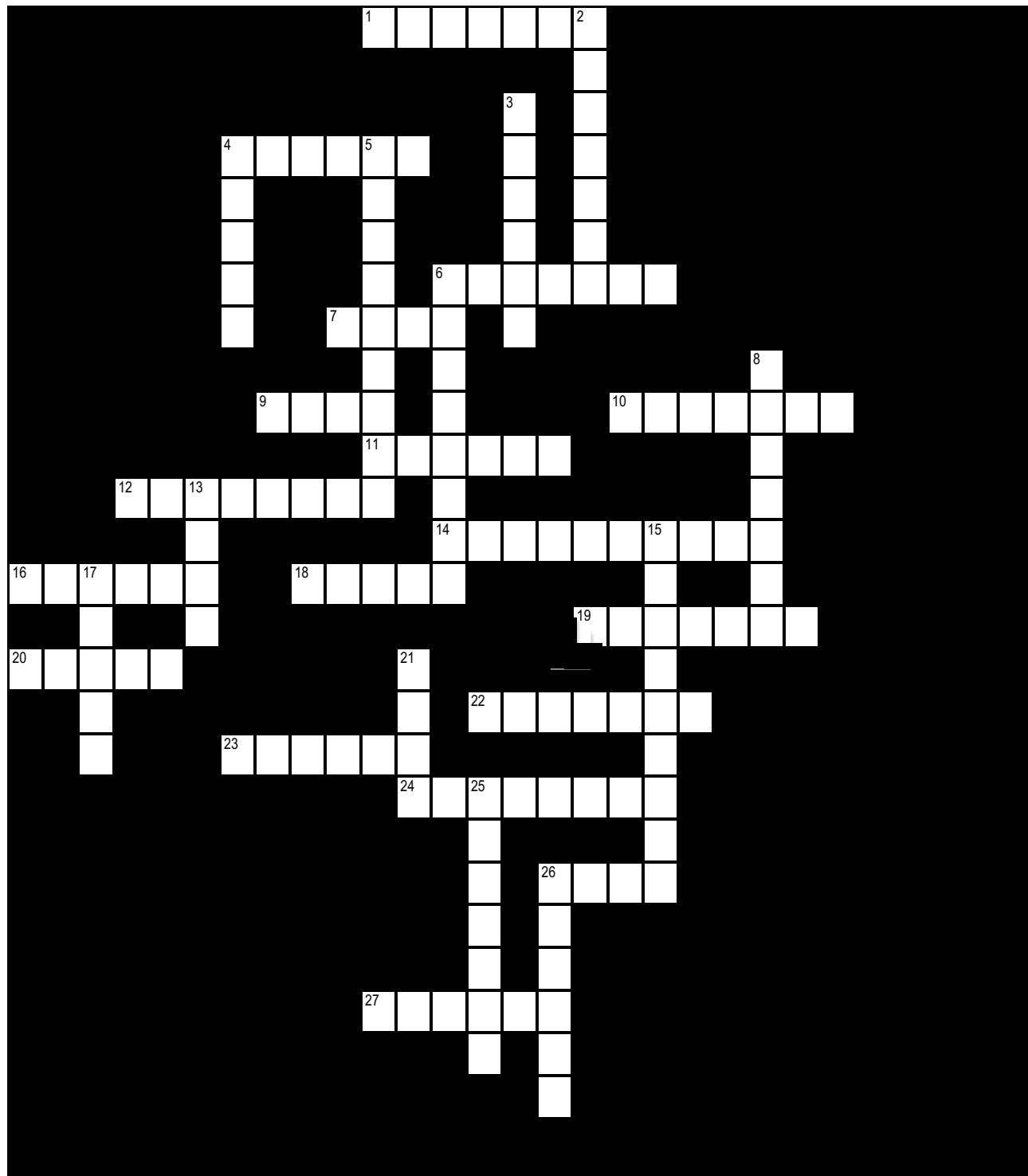
THE CRUCIBLE DRAMATIC PLOT MAP

DIRECTIONS: Fill in each space with brief details of the action that comprises each part of the plot. Indicate where in the play each part takes place (i.e., Act I, p.4).



THE CRUCIBLE CROSSWORD PUZZLE REVIEW

DIRECTIONS: Complete the crossword using the clues provided.



THE CRUCIBLE CROSSWORD PUZZLE CLUES

DIRECTIONS: Complete the crossword using the clues provided. Note: Clues sometimes refer to character last names or first names.

Across

1. A self-searching farmer burdened by the guilt of his affair
4. The author of The Crucible
6. A calculating, manipulative and mischevious 17 year old who leads the witch accusations
7. Putnam hopes to acquire more of this as a result of the witch hunt
9. He quits the proceedings because he recognizes the truth
10. The only way to save yourself from death was to do this
11. She is the first to confess to being a witch
12. An over-confident judge who feels it is his responsibility to purge society of all evil
14. Parris is more concerned about money and this than the effect the trials will have on his congregation
16. He seeks revenge against Francis Nurse because he is jealous of his success and children
18. She pretends to be inert and later becomes one of the "afflicted girls" who name names
19. Presents the warrants for the arrest of his friends Rebecca, Martha and Elizabeth
20. Dies an unusual death to protect the rights of his children to his land and dies a Christian
22. Responsible for arresting the accused witches
23. Mary Warren gives one of these to Elizabeth Proctor setting her up for accusations made by Abigail later in the play
24. The town has lost all reason and is overcome with this
26. A soft spoken, quiet girl who works in the Proctor home
27. Giles Corey's dying words were "More ____".

Down

2. "There is a prodigious danger in the seeking of loose spirits."
3. A Harvard graduate and 'fire and brimstone' kind of minister
4. She runs away with Abigail in Act IV
5. A plain, honest woman who loves and respects her husband
6. John and Abigail are guilty of committing what crime
8. The underlying motives for most characters in the play is this
13. His refusal to handover his confession is to preserve his _____ in the end
15. A government dictated by the church
17. The acronym for the five tenants of puritanism
21. She asks Tituba to conjure the spirits of her siblings
25. Abigail stole her uncle's life _____
26. She was accused of reading strange books

THE CRUCIBLE LITERARY RESPONSE ANALYSIS ESSAY

DIRECTIONS: Choose one essay prompt from below and write a literary analysis (typed, double-spaced, 10-12 pt. font). Responses must be thoughtful and thoroughly developed and include properly cited and relevant textual evidence to support your claims.

1. Many characters in *The Crucible* have personal flaws that lead/contribute to tragedy. Explain how John Proctor is the tragic hero of this play. Discuss his strength(s)/noble qualities and tragic flaw(s), how his flaw(s) lead to his downfall and/or death, and the larger message that Miller conveys through this character. Furthermore, consider how forces beyond his control combine with his own inner flaw(s) to cause his downfall/death.

2. Compare and contrast the three authority figures in the drama (Hale, Danforth, and Parris). What motivates their responses and attitudes toward the witch trials? What are their views regarding law/order/authority? Discuss Miller's message regarding law and order based on these characters.

3. Discuss the role and treatment of women in the play by exploring the images of the female archetypes that Abigail, Mary Warren, and Elizabeth portray. Include in your analysis what Miller is trying to convey through these characters.

4. Choose one of the following themes: 1. hunger for power/authority 2. protection of reputation/self-image 3. hysteria/paranoia, 4. deception/honesty, 5. hypocrisy within the play. Discuss how this theme functions in the play by choosing a character and discussing how he/she embodies this theme. Include how the theme reveals Miller's underlying message.

5. A crucible is defined in the following ways: 1) A container used to melt metal and other substances at a high temperature; 2) severe test or trial; and 3) a situation where great political, social or cultural forces interact and cause or influence change. How are these different meanings of the word *crucible* relevant to the characters and events in this play? Explain and provide examples.

WHAT EVERY ESSAY MUST INCLUDE:

TITLE: Create an original title that is related to the topic of your essay

INTRODUCTION: Write an engaging introduction with an attention-grabber and lead-in (based on the discussion of theme). Title, author and genre must always be stated in an introductory paragraph when writing a literary response essay. A well focused thesis statement that addresses the question you are discussing must be included in the introduction.

BODY: You must have: a well-formulated topic sentence in each body paragraph that addresses the topic and is consistent with thesis statement, numerous, relevant and specific concrete details/textual evidence cited with parenthetical citations, commentary (your thoughts and discussion of the concrete detail and its significance to the point you are making (in topic sentence), and concluding sentences.

CONCLUSION: Well-developed and insightful paragraph that ties back into the theme, thesis and original essay question you are answering. Insightful conclusion with feeling of closure and universal connections

MECHANICS: Grammar, Punctuation, Spelling, Format, Usage, evidence that you proofed your work.

AN "A" QUALITY RESPONSE WILL:

- Clearly establish the theme/topic being analyzed in the introduction of the essay.
- Use THREE or more examples from the text to illustrate how the theme/topic is developed in the play.
- Include thoughtful commentary that provides insight into the examples chosen from the text.
- Be relatively free of spelling and punctuation errors.

ESSAY IN RESPONSE TO LITERATURE GUIDELINES

INTRODUCTION. Your introduction should be comprised of two (2) parts incorporated into the same paragraph.

- **Open** the introductory paragraph with a few general sentences that establish a context for the essay to follow. This should somehow relate to the theme of your essay.
- **End** the introductory paragraph with the thesis. The thesis should express your **central idea**—that which you intend to prove—and at least hint at the evidence you will use to prove your point. The thesis is a preview for your reader. You may mention the main point of each body paragraph.

BODY. The body of the essay is where you will provide and explain the support for your thesis. It is in the body that you provide your CD-concrete detail [evidence] and your CM—commentary [analysis].

Every major idea in the thesis will require a paragraph to develop it. These supporting paragraphs should follow a specific pattern of development as outlined below, and each should include **all** of the elements outlined below.

- **Topic sentence [TS]** The topic sentence should have a subject and an opinion about that subject. These topic sentences should introduce the controlling idea of the paragraph to follow and relate to the main points presented in your thesis.
- **Concrete detail [CD]** Every assertion made in any essay **must** be supported with evidence (CD) of some sort. The evidence will vary depending on the type of essay being written, but you may assume that when you are writing about literature, evidence will be one or more of the following: quoted dialogue from the work, quoted passages from the work, or paraphrases of events.
- **Commentary [CM]** Every concrete detail **must** be supported with commentary (CM). Commentary is **your analysis** of the CD. Commentary is **analysis, explanation, opinion, interpretation, insight, evaluation, explication, reflection**. Through commentary you explain why or how the concrete detail [CD] is important in support of your central idea (thesis). Commentary shows/tells how/why the CD is important. It answers the implied question, "**So what?**"
- The ratio of CD [concrete detail] to CM [commentary] should be at least 1:2. One concrete detail for each 2 sentences of commentary. This suggests that **explaining** the significance of the detail is at least twice as important as simply providing it—believe it!!
- **It should be noted that essays with insufficient commentary are guilty of making assertions for which no proof is provided—this is a failed analysis. Such an essay is not sufficiently developed and will be scored accordingly.**

CONCLUSION. The conclusion is your last paragraph; it is **all commentary** and should not include concrete detail. It should **not** simply restate your thesis. It should do one or more of the following:

- Sum up the focus of the essay without adding more details (CD).
- Sum up your ideas. Such a summary may restate the central ideas presented in your thesis.
- Reflect on what you have said in your essay.
- Provide additional insight about the subject addressed in the body of the essay.
- Draw conclusions from the evidence and commentary you have provided.
- Make predictions.
- Provide closure to your essay.
- Provide a finished feeling to the essay.

PITFALLS TO AVOID

- **Always** write in the historical present (HP) when referring to literature.
- **Don't** write in the first person—there is no need for "I" when writing about literature.
- **Don't** use "you" in your essay EVER!