

Name: \_\_\_\_\_

Period: \_\_\_\_\_

## THE CRUCIBLE ACTIVITY PACKET

### OVERVIEW.

As we read *The Crucible* in class you will be expected to complete all of the critical thinking, analysis, and synthesis activities in this packet. In addition to receiving classwork grades for your work on each of the five acts in the play, your completed assignments will be submitted on the day of the unit exam; collectively, they will be worth one test grade on the fourth six-weeks.

Additionally, you will be responsible for learning all of the words in the vocabulary section of this packet. You will be assessed over these words with objective questions on the quizzes over the acts in the play and on the unit test that you will take over the next few weeks.

As the activities in this packet will comprise a significant portion of your grade during the third six-weeks, it is fully expected that you adhere to all of the following guidelines:

- Do not lose this packet. Students who lose this packet will be expected to print a new one off of the teacher's website on their own time and with their own printer before or after class.
- Unless otherwise specifically directed, respond to all of the questions, prompts, etc. in this packet in complete sentences. Students **will not receive credit** for responses written in incomplete sentences.
- Complete the chapter assignments in a timely manner. While we will answer many of the questions in this packet as a class, you will be expected to complete some of the activities independently. Do not wait until the last minute to do so or you will not get credit for the individual classwork grades when the various Act assignments are checked during class.
- Bring this packet to class with you every day. We will be working on these assignments on a daily basis throughout the unit.
- Write neatly and be professional. You will lose points on the individual assignments and the collective test grade if your packet is crumpled or torn, if you have drawn all over it, or if your handwriting is illegible.

Students who follow all of the directions above have a wonderful opportunity to earn a very high grade on an assignment which will count as a test. My expectation is that all of my students take full advantage of this opportunity to improve their average.

## VOCABULARY WORDS FOR *THE CRUCIBLE*

### ACT ONE

pulpit – an elevated platform or high reading desk used in preaching or conducting a worship service; a preaching profession

faction – a party or group (as within a government) that is often contentious or self-seeking

abomination – something that causes extreme disgust or hatred

naught – nothing; old fashioned way to say “nothing”

clamored – to utter or proclaim insistently and noisily; to become loudly insistent

### ACT TWO

magistrate – a local official entrusted with the administration of laws

blasphemy – the act of insulting or showing contempt or lack of reverence for God

lechery – immoderate indulgence in sexual activity; lewd or lustful behavior

vengeance – with great force or vehemence; punishment inflicted in retaliation for an injury or offense

conjure – to summon a devil or spirit by invocation or incantation; to practice magical arts

### ACT THREE

contentious – likely to cause disagreement or argument; exhibiting a tendency to quarrels and disputes

pretense – a claim made or implied, especially a claim not supported by fact

contention – something (such as a belief, opinion, or idea) that is argued or stated in a debate; a position of competition

unperturbed – calm and serene; unruffled or unstirred

befuddled – to confuse muddle, or perplex

### ACT FOUR

prodigious – strange, unusual and sometimes portentous; extraordinary in bulk, quantity or degree

cleave – to adhere firmly and closely or loyally and unwaveringly

tantalized – to tease or torment by or as if by presenting something desirable to the view but continually keeping it out of reach

scaffold – a platform at a height above ground or floor level; a platform used for beheading or hanging

adamant – unshakable or insistent, especially in maintaining a position or opinion; unyielding

### MISCELLANEOUS TERMS

foil – a character whose actions or thoughts are juxtaposed against those of a major character in order to highlight key attributes of the major character

juxtaposition – the arrangement of two or more things for the purpose of comparison

situational irony – occurs when an event contradicts the expectations of the characters or the reader

verbal irony – occurs when a speaker or narrator says one thing while meaning the opposite

dramatic irony – occurs when the reader or audience knows more about the circumstances or future events in a story than the characters within it

hysteria – behavior exhibiting overwhelming or unmanageable fear or emotional excess

crucible<sup>1</sup> – a container used for melting metals at extremely high heat

crucible<sup>2</sup> – a severe test of belief

monologue – a dramatic speech delivered by a single character in a play

McCarthyism – mid-1900's political attitude characterized by the practice of publicizing accusations of political disloyalty or subversion with insufficient regard to evidence.

Communism – a way of organizing a society in which the government owns the things that are used to make and transport products (such as land, oil, factories, ships, etc.) and there is no privately owned property

Red Scare – refers to the fear of communism in the USA during the 1920's

### ANALYZING CHARACTERIZATION AND MOTIVATION IN *THE CRUCIBLE*

**DIRECTIONS.** As we read *The Crucible* in class, use the following chart as a tool to help you analyze the characters in the play. Be sure to write a detailed description with specific textual evidence for each character and provide a thorough analysis of what is motivating his or her actions in the play.



















































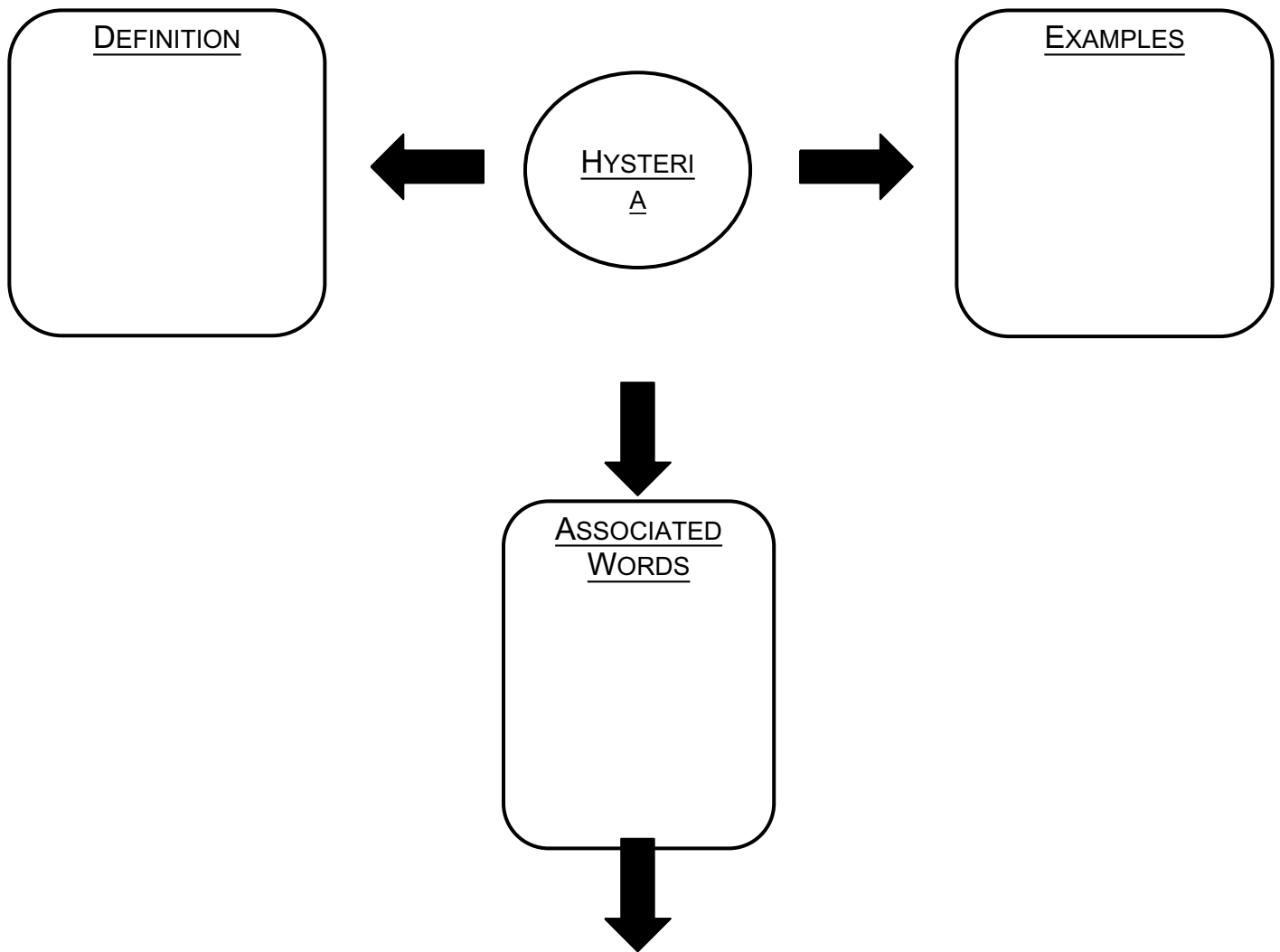
QUESTIONS FOR ACT ONE OF *THE CRUCIBLE*

1. Where and when is the opening scene of the play set?
2. Why has Parris sent for Reverend Hale from Beverly?
3. What do we learn about the events in the forest and Abigail Williams' connections with the Proctor family?
4. What does Ann Putnam claim in the play about her dead infant children?
5. Before the arrival of John Hale, what are some of the subjects for petty disagreement among the characters?

6. According to the stage directions, how does John Hale enter for the first time?
  
7. What happens when John Hale interrogates Tituba? How does the scene's atmosphere become hysterical?
  
8. Miller colors the play with dialect, or specific regional speech. Pick out some examples of dialect in this act.
  
9. One of Miller's major subjects in the play is the nature of authority. How are each of the following characters linked with the idea of authority in Act One?
  - a. Samuel Parris –
  
  - b. Thomas Putnam –
  
  - c. Rebecca Nurse –
  
10. How would you describe the atmosphere or mood at the end of this act? What might this atmosphere foreshadow about future events in the town of Salem?

## DEFINING HYSTERIA AND EXAMINING HOW IT RELATES TO *THE CRUCIBLE*

**DIRECTIONS.** Consider the word “hysteria” and other words and phrases associated with it. Then, look up the actual definition for the word and determine which relates most effectively to *The Crucible*. Brainstorm some examples of “hysteria” from our culture or society. Finally, explain how the word “hysteria” relates to *The Crucible*. Write all of your answers in the spaces provided.



SYNTHESIZE

How does the definition of “hysteria” apply to *The Crucible*? Use specific examples from the text to justify your response.

CONFLICTS IN SALEM: IDENTIFYING PROBLEMS DEVELOPING IN ACT ONE OF *THE CRUCIBLE*

**DIRECTIONS.** Even before the accusations of witchcraft start, the people of Salem seem to be in the middle of many different conflicts. After reading Act One of *The Crucible*, identify who is fighting with whom as well as the reasons for the conflicts. This will be essential information to know as the community starts tearing itself apart.



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QUESTIONS FOR ACT TWO OF *THE CRUCIBLE*

1. What duty has Mary Warren been performing in Salem?
  
2. What does Elizabeth Proctor report to her husband about the trials in Salem? What does she urge John to do?
  
3. What gift does Mary Warren present to Elizabeth?
  
4. What ominous revelation does Mary Warren make about Elizabeth's reputation? How does this disclosure serve to make the quarrel between Elizabeth and John even more heated?
  
5. What are some of the ways in which John Hale questions Proctor and his wife about their religious faith? How do the Proctors answer each of the questions and allegations?
  
6. What theological argument does John Hale use to explain the causes of the events in Salem?
  
7. What conflict does John Proctor face at the end of the act?

8. Explain how each of the following is an example of verbal, situational, or dramatic irony:
- a. Mary's gift of a poppet to Elizabeth –
  - b. The one Commandment out of ten that John Proctor can't remember –
  - c. Proctor's statement about Abigail at the end of the act, "Good. Then her saintliness is done with."
9. Explain John Proctor's allusion as he tells Hale, "Pontius Pilate! God will not let you wash your hands of this!"
10. The end of this act hints that the most important conflict in the play, will take place between two specific characters—a protagonist and an antagonist. Who is the protagonist? Who is the antagonist?

SPEAKING LIKE A PURITAN – METAPHORIC LANGUAGE FROM ACT TWO OF *THE CRUCIBLE*

**DIRECTIONS.** One of the ways Arthur Miller conveys the Puritan Setting and central thematic images of *The Crucible* is through the use of metaphoric language. Read the following lines from Act Two, and work with your group to determine the meaning behind the metaphors. After looking at the metaphoric language that Miller’s characters speak, create a metaphor to describe Mary Warren, Hale, or Abigail. Write your answers in the spaces provided.















QUESTIONS FOR ACT THREE OF *THE CRUCIBLE*

1. As the act opens, who is being interrogated, and on what charge?
2. What is Mary Warren now prepared to tell the court?
3. What compromise, or deal, does Danforth offer to Proctor? What is Proctor's response?
4. What does Giles Corey allege in his deposition about Thomas Putnam's motives?
5. At what point does John Hale begin to show that he is less than satisfied with the court's procedures?

6. How does Abigail threaten Danforth?
  
7. What confession does Proctor make in open court? How does Danforth test the truth of this confession?
  
8. What happens to John Proctor at the end of the act?
  
9. How does John Hale show his disapproval?
  
10. This act contains much irony. Explain how the following are ironic:
  - a. John Proctor's confession –
  
  - b. Proctor's passionate outburst at the end of the act with the court's interpretation of his remarks –
  
  - c. Miller's comment in the stage directions that Abigail, "out of her infinite charity, reaches out and draws the sobbing Mary to her..." –

## PROOF AND CONFESSIONS IN ACT THREE OF *THE CRUCIBLE* – PART ONE

**DIRECTIONS.** After reading Act Three of *The Crucible*, complete all of the following directions to recognize how proof and confessions worked during the Salem Witch Trials and to understand the implications faced by the characters in the play.

1. Think about a typical courtroom trial. What constitutes evidence in the trial? What role do eyewitness testimonies, confessions, and character witnesses play in determining guilt or innocence? What other kinds of proof are typically required for a conviction?
2. Consider the idea of a confession. In our modern society, why would someone confess to a crime if he or she did not commit it?
3. Why would someone confess to being a witch even though the audience knows it's not true? Why would someone refuse to confess to being a witch?
4. Reflect on your understanding of Act Three of *The Crucible* and think about the type of evidence that was used to prove someone guilty of witchcraft. In the space below, list examples from Acts One, Two, and Three of the evidence that was used.
5. Miller uses different kinds of irony in his play to emphasize the senselessness of the accusations and trials. In **situational irony**, a discrepancy takes place between what is expected or appropriate to happen and what actually does happen. How are the false confessions in Act Three examples of situational irony?
6. Conduct a close reading of the court scene in Act Three. Analyze the arguments to identify logical fallacies, or false and misleading arguments. Write at least three examples of logical fallacies used in Act Three.



## PROOF AND CONFESSIONS IN ACT THREE OF *THE CRUCIBLE* – PART TWO

**DIRECTIONS.** After reading Act Three of *The Crucible*, choose one of the following scenarios and develop a short scene and script for it. Write your script in the space provided.

**SCENARIO A** (*needs three characters*)

You and a friend steal the answer key to a big test. The two of you use the answer key to study the night before. Your friend, who is in a class period before you, gets away with the cheating, but you get caught with a cheat sheet. The teacher tells you that you will receive a “0” on the test, and you will be sent to the principal for possible expulsion if you do not tell who else cheated with you. What will you do?

**SCENARIO B** (*needs at least three characters*)

You donated money to an environmental group last year. You attended one of its meetings six months ago but did not get actively involved. Last week, you heard that a member of the group blew up logging equipment to protest logging in the area. The FBI arrested that person, but it wants to collect the names of everyone involved in the group so that it can prevent further actions. The FBI agent tells you that you have to give him the names of all of the people at the meeting you attended. If you do not give him the names, you will be held in contempt and you could be put in jail until you give him the names. What will you do?

**SCENARIO C** (*needs at least two characters*)

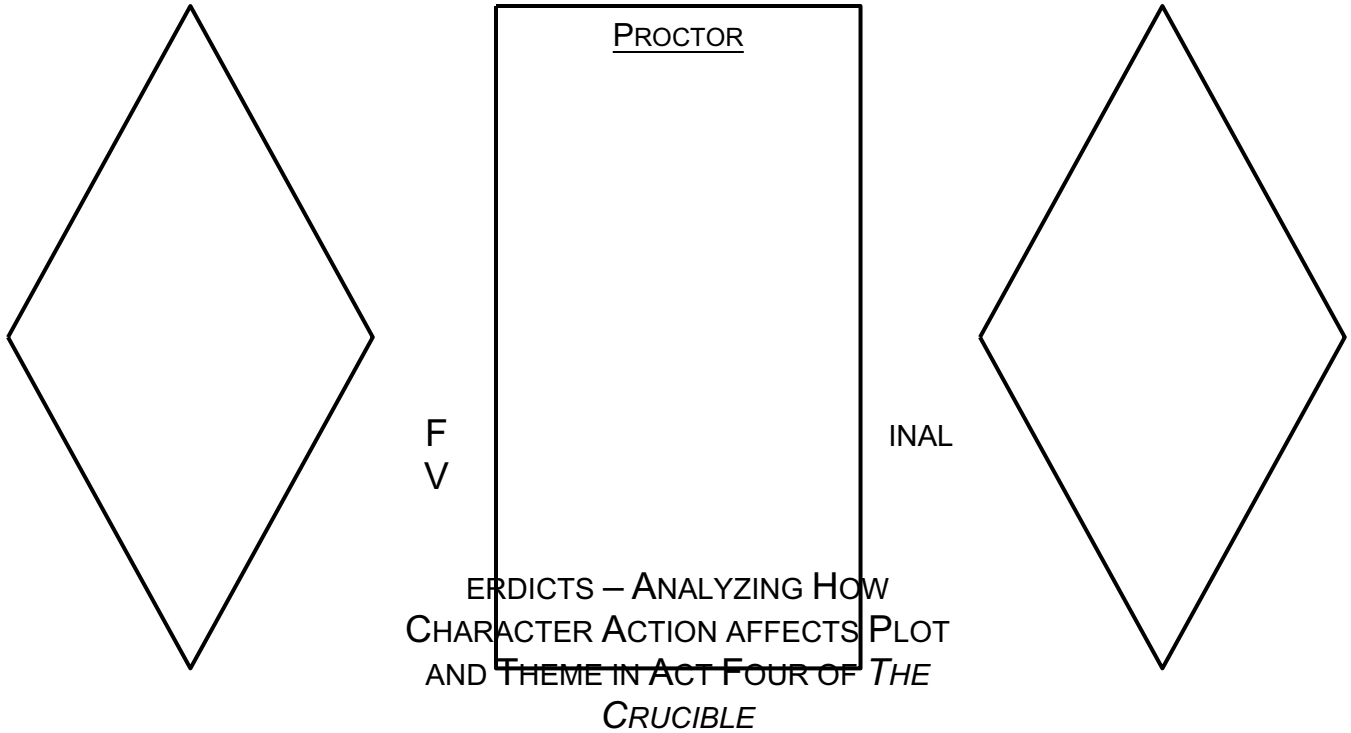
After 9/11, a number of Arab-Americans and other foreign-born citizens and residents were questioned by the FBI. Imagine that you are one of these people. The FBI told you that you would be deported unless you give the names of other Arab-Americans you know, including some of your own family members. If you give the FBI these names, others will find themselves in the same position in which you find yourself. What will you do?

QUESTIONS FOR ACT FOUR OF *THE CRUCIBLE*

1. What is the setting of this act? How much time has elapsed since the end of Act Three?
2. Immediately after his entrance Governor Danforth remarks on a "prodigious stench." What is the cause of the odor?
3. What does Samuel Parris report about Abigail Williams and Mercy Lewis and why is he afraid for his safety? What is Danforth's reaction?

4. Why is Danforth especially nervous about rumors concerning events in Andover? What are his reasons for receiving no pleas for pardon or for postponement of the executions?
  
5. According to John Hale, what is the present condition of the countryside?
  
6. According to Elizabeth, how did Giles Corey die?
  
7. For what does Elizabeth ask John to forgive her?
  
8. Why does Proctor refuse to sign his confession?
  
9. Why do you think Danforth is said to be alarmed at the news that Abigail and Mercy Lewis have fled? What inner conflict may this news rouse in him? How does this conflict affect the course of his decisions in this act?
  
10. What structural parallel in Act Two is recalled by John's tearing up of his confession near the end of this act? How does this parallel relate to a theme of the play?





**DIRECTIONS.** At the end of *The Crucible*, both Elizabeth and Proctor make choices that involve personal integrity, and both change their minds. Use the graphic organizer below to help you to recognize the reasons for their choices and

understand how these choices impact the plot and the theme of the play. Then, answer the questions that follow.













1. Explain why you think that Arthur Miller had his characters make the choices they did in the space provided below.
2. Did John Proctor reach the right decision at the end of the play?
3. If Proctor had made a different decision at the end of the play, what effect would it have had? Which ending would be more effective? Why?

PLOT, CONFLICT, AND THEME FOR *THE CRUCIBLE*

PLOT. Record the main events from *The Crucible* in the spaces provided.

Exposition: \_\_\_\_\_  
\_\_\_\_\_

Rising Action: \_\_\_\_\_  
\_\_\_\_\_

Climax: \_\_\_\_\_  
\_\_\_\_\_

Falling Action: \_\_\_\_\_  
\_\_\_\_\_

Denouement: \_\_\_\_\_  
\_\_\_\_\_

**CONFLICT.** List three of the main conflicts in *The Crucible*. Write your answers in the spaces provided.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

**THEME.** List three possible themes in *The Crucible*. Write your answers in the spaces provided.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_