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The crucible study guide answers act 1 summary answers

A Raisin in the Sun questions – Act II

Answer the following questions using complete sentences.

ACT II, Scene I

1. When does Act II begin? What is Beneatha doing as the first scene opens? What is she wearing? She is wearing ceremonial clothing from Africa and doing a tribal dance to welcome the men back home.
2. Why does Walter join her in the dance? OMIT!!!!!!
3. How does the arrival of George Murchison change the mood of the scene? It is playful
4. Beneatha calls George an "assimilationist." What does she mean by that? She means that he does what everyone else is doing. He does not respect or appreciate his history.
5. What is Walter's attitude toward George? He is very rude to George, and he is angry that George has no idea what it is like to be poor and have to work for things.
6. What is George's attitude toward Walter? He looks down upon Walter; he has no time for him.
7. How does Ruth try to ease Walter's mood? She tries to be soothing and calm him down. She tries to encourage him without bending to his will.
8. What evidence is there that Walter and Ruth still love each other, despite their problems? He goes to her after he is mean to her.
9. What news does Mama break to the family in this scene? She has put a down payment on a house.
10. How do Ruth and Walter react to Mama's news? What does Walter accuse Mama of? Ruth is excited; Walter is angry.

ACT II, Scene II

1. When does Scene II begin? In what condition is the apartment when Beneatha arrives home from a date with George? There are packing crates throughout the apartment, and the two of them seem aggravated with each other.
2. What sort of woman does George say he wants Beneatha to be? And why doesn't George want to listen to Beneatha's ideas? He wants her to be like women as supposed to be in society. He feels that Beneatha is radical with his thoughts and that they are funny.
3. When Beneatha asks George why he goes to college, what is his reply? He goes because that is what he is supposed to do – not because he wants to.
4. After George leaves, Mama asks Beneatha if she had a good time on her date. Beneatha replies that George is a fool. Why does she say that? She says he is a fool because she feels he has not respect for himself and his culture.
5. Why does Beneatha thank her mother? For understanding her and realizing how she feels.
6. How does Ruth find out that Walter has not been to work for three days? What has Walter been doing instead of going to work? His boss calls – he has been driving around the city.
7. How does Mama react to Walter's explanation of where he's been? What does she give Walter, and how does Walter react to being entrusted with it? She says that he should think of his family and not be riding around aimlessly. She gives him the remainder of the money, and he is shocked. He plans to give the money to Willy.
8. When Walter tells Travis that he wants to hand him the world, what sort of life is Walter envisioning for his family? He is envisioning a bright future for his son. He wants to be able to provide for him and give him things.

ACT II, Scene III

1. Beneatha and Ruth are busy packing when Ruth tells Beneatha how happy she is with the change in Walter. What are three examples that show Walter has changed in the past week? He isn't mad with Ruth; he dances with her; he seems a little more pleasant with Beneatha.
2. Why does Mr. Lindner come to the Youngers' apartment? He comes on behalf of the welcoming committee of Clybourne Park.

ACT 1, SCENE 3

In this scene Lady Capulet is informing Juliet and her nurse of Count Paris' proposal of marriage.

1. What is the nurse's relationship with Juliet?
2. How would you describe the nurse's personality?
3. Read lines 61-62. What is the nurse's one wish for Juliet and why?
4. When Lady Capulet asks Juliet how she feels about being married, what is Juliet's answer (line 66), and what does it reveal about her character? How is her attitude about love different from Romeo's?
5. The nurse and Lady Capulet are both excited and pleased by Paris' proposal but for different reasons. The nurse says Paris is "a man of wax" and at the end of the scene encourages Juliet to "Go, girl, seek happy nights to happy days." What does the nurse see in Paris, and what does it reveal about her attitude toward love and marriage?
6. Lady Capulet's lines 79-94 compare a concert. A concert is an extended, exaggerated comparison or metaphor between two unlike things—in this case, between Paris and a book that needs to be bound. What does Lady Capulet see in Paris that would make him a good match for Juliet? What is Lady Capulet's attitude toward love and marriage?
7. Read lines 97-99. Explain Juliet's answer to her mother when asked if she can love Paris. What does it reveal about her knowledge of being in love? What is her attitude toward love and marriage?

ACT 1, SCENE 4

1. Read lines 106-111. Why does Romeo feel uneasy about going to the party?
2. Comment on this speech in terms of the Elizabethan attitude toward the stars and astrology.
3. What decision does Romeo make in lines 112-113, and what is the thematic importance of this decision?

ACT 1, SCENE 5

1. We learn from Romeo's soliloquy (a speech delivered while the speaker is alone, calculated to inform the audience of what is passing in the character's mind) that he is struck by love at first sight when he sees Juliet at the party. Paraphrase Romeo's speech (lines 42-51). To what does he compare Juliet?
2. How does this speech about his love for Juliet compare to his speeches about being in love with Rosaline?
3. Tybalt recognizes Romeo's voice and tries to start a fight. What two reasons does Lord Capulet give for stopping him (lines 63-72)?

Romeo and Juliet

Act 1, Scene 1 – "Amber as from a pleasant sleep"

Step	What does each do/feel?	Emotional reactions
Step 1	Juliet awakes to the light and eyes in the morning.	She is surprised and happy.
Step 2	She looks down and sees the nurse sitting at the foot of the bed.	She is surprised and happy.
Step 3	She looks at the nurse and asks her name.	She is surprised and happy.
Step 4	She looks at the nurse and asks her name.	She is surprised and happy.
Step 5	She looks at the nurse and asks her name.	She is surprised and happy.
Step 6	She looks at the nurse and asks her name.	She is surprised and happy.
Step 7	She looks at the nurse and asks her name.	She is surprised and happy.
Step 8	She looks at the nurse and asks her name.	She is surprised and happy.

Readers' Guide: Additional information.

Act 1, Scene 1 – Summary:

In this scene, Romeo and Juliet meet for the first time. They are both surprised to see each other. Juliet is surprised to see Romeo, and Romeo is surprised to see Juliet. They both feel that they have found their soulmate.

Juliet is surprised to see Romeo, and Romeo is surprised to see Juliet. They both feel that they have found their soulmate.

Juliet is surprised to see Romeo, and Romeo is surprised to see Juliet. They both feel that they have found their soulmate.



The crucible study guide answers act 1. The crucible act 1 study guide answer key. The crucible study guide answers act 1 and 2.

She is skeptical of the claims of witchcraft. There are rumors that Betty was flying over the Ingersoll's barn, according to Mrs. Abigail warns Parris that there are rumors of witchcraft and that the parlor is packed with people. The Nurses are the most straightforward of these; Miller portrays Rebecca Nurse and her husband as near saints who rely on practical wisdom and experience. The community is one that promotes interference in all personal matters and intensely frowns upon any sinful conduct, without allowing for any legitimate expurgation of sin. Mrs. She then takes advantage of the situation to accuse Elizabeth Proctor, aiming to take her place in John Proctor's life. Miller immediately establishes Parris as a man whose main concern is his reputation and status in the community, rather than the well-being of his daughter. Parris claims he saw a kettle, but Abigail says it contained only soup, although a frog may have jumped in it. Parris warns Abigail that he has enemies who will use this situation against him, and claims that he saw a dress lying on the grass and someone naked running through the trees. Parris warns that there must be obedience or the church will burn like Hell, and Proctor wonders whether Parris can speak one minute without mentioning Hell. He says that he often awakes to find Martha reading in a corner and cannot say his prayers, but Hale dismisses his concerns for the moment. He fends her off, firmly but not without sympathy. The irony of this situation is that the fight against sinfulness in Salem will become more sinful and malicious than any of the actual events that occurred – much like, in Miller's opinion, the McCarthy era did more to tear apart America than Communist sympathizers ever did. Parris that Dr. Griggs can find no cure for Betty's ailment. She discusses Ruth's sickness with Abigail, and suggests beating Betty to snap her out of her illness. The play is set in Salem, Massachusetts in the spring of 1692, and the first act begins in a small upper bedroom of the home of Reverend Samuel Parris, who kneels in prayer at the bed of his daughter, Betty. Parris demands to know whether Abigail has a good reputation, following up on rumors that her former employee, Goody Proctor, thinks Abigail is corrupt, but Abigail calls Goody Proctor a gossiping liar. Mrs. While Parris's motivation is suspicion and paranoia and Abigail's is mere villainy, Thomas Putnam demonstrates that his motivation involves his longstanding grudge against others; the witchcraft trials give Putnam an opportunity to exact revenge against others, and, as will later be shown, to profit economically from others' executions. The final character who sets the witchcraft trials in motion is Reverend John Hale. The first and perhaps most reprehensible of these characters is the Reverend Samuel Parris, a man who symbolizes the particular quality of moral repression and paranoia that drive the trials. Parris is distinctly paranoid, defending himself from all enemies even when they may not exist. Giles Corey doesn't care about public opinion and has never allowed his actions to be swayed by those around him. As they hear the people downstairs say a hymn downstairs, Abigail insists that Proctor loves her yet. Parris, also enters, along with Susanna Walcott, who tells Rev. This simultaneous fear of and fascination with sexuality is a theme throughout The Crucible, as demonstrated by the adulterous relationship between Abigail Williams and John Proctor and the sexual undertones of the dancing that investigates the witchcraft trials. The 1950s were likewise an era of sexual conservatism, and known or suspected homosexuals were at particular risk for being singled out as Communist sympathizers. The first act establishes the primary characters of the play who instigate the Salem witch trials. Abigail admits to dancing and is willing to accept the punishment, but will not admit to witchcraft. Parris' slave from Barbados, enters the room. Miller establishes Salem as a world in which little information is considered private; all information is open to suspicion and question. After the end of World War II, the United States found itself engaged in a struggle for political supremacy with Communist forces, in particular the Soviet Union. Putnam admits that she sent Ruth to Tituba. Giles Corey tells Hale that Proctor does not believe in witches, but Proctor says he did not speak one way or another. Hearing the hymn outside, Betty sits up and screams. The shift of blame from one character to another will be a recurring plot point, as few characters will accept the consequences of their actions or directly confront the charges leveled against them. Perhaps the most important theme that Miller develops in this act is the propensity of accusations to snowball. Just as the Salem authorities believed that witchcraft threatened their community, many Americans during this time saw Communism as a threat to the American way of life. However, the Salem witch trials as described by Miller have a sexual element that runs concurrent with the political aspects of the allegory. Hale asks Abigail what happened in the forest. Hale says that they cannot look to superstition in issues of witchcraft, because the Devil is precise. Abigail says that Tituba sends her spirit on her in church and makes her laugh at prayer. Tituba admits that the devil has come to her, and that the devil promises to return her to Barbados. Betty claims that she saw George Jacobs with the Devil, while Abigail claims she saw several others with the devil, and the curtain falls on a rising chorus of accusations. Analysis: First performed in January of 1953 at the height of America's red scare, The Crucible is first and foremost a political argument, relating the Salem witchcraft trials to their contemporary equivalent in Miller's time, the McCarthy hearings. Parris has sent for Reverend Hale of Beverly, who will confirm the possibility of an unnatural cause of Betty's illness, but he orders Susanna to say nothing of unnatural causes to others. Miller relates the intense paranoia over the integrity of the Puritan community to their belief that they are in some sense a chosen people, who will forge a new destiny for the world. She believes that Tituba knows how to speak to the devil, and she wished to learn who murdered her seven children during their infancy. The charges proceed until Tituba is deemed a witch and accuses others of conspiring with Satan. Putnam claims that witchcraft must be the cause of death for her seven children. The charges against the girls and Tituba become perpetually more significant; at first they are accused of merely dancing, then of dancing naked. The Proctor that Miller portrays throughout The Crucible has succumbed to and overcome temptation, like so many of us, making him both flawed and respectable. Several significant themes emerge early in the play. Miller portrays Proctor as a decidedly modern character, who eschews superstition for rationality and expresses skepticism for the trappings of organized religion, particularly Parris's obsession with hellfire and damnation. Rebecca, who has eleven children and twenty-six grandchildren, claims that Betty's illness is nothing serious. Abigail calls for Rev. Giles Corey asks Hale what the reading of strange books signifies. The particular quality of Parris that renders him dangerous is his strong belief in the presence of evil. She is concerned for Betty's welfare, but Parris makes her leave. This correlates to the McCarthy hearings, which probed into the lives of the suspected communists for evidence of their anti-American activity, no matter the actual relevance. A second theme that Miller establishes is the ability of people to choose whichever position suits their self-interest. Putnam declares that Tituba must be hanged. Finally Abigail blames Tituba, claiming that Tituba made her and Betty drink chicken blood. Proctor, as Miller writes, is a man who can easily discern foolishness and has the will to oppose it. The elderly Giles Corey enters with Rebecca Nurse, wife of Francis Nurse. Yet this is the single sin that Proctor manifests and exists more as a plot point than as an organic character trait. Parris admits to the dancing and the conjuring, while Mrs. Putnam. Tituba, Rev. He says that if she loves these children she must let God's light shine on her. Furthermore, she shows how he has white people working for her, including Goody Good and Goody Osburn. Parris tells her that he cannot reveal that he found his daughter and niece dancing in the forest like heathens. Abigail Williams, the niece of Rev. Miller establishes that Abigail is suspected of adultery with John Proctor, a rumor that is confirmed later in the first act. Abigail's lack of any morality renders her able to charge others with witchery no matter the consequences. In the first act, the play therefore contains a number of historical digressions that reveal the motivations of each character and which cannot be accurately conveyed through a strict stage interpretation. Through these prose passages that interrupt the dialogue and action of the play, Miller establishes the particular quality of Salem society that makes it particularly receptive to the repression and panic of the witch trials. He is a rational man with a brusque manner who, like Giles Corey, has no qualms about expressing his opinion. Abigail tells Ruth that Rev. The Puritan life in Salem is rigid and somber, allowing little room for people to break from the monotony and strict work ethic that dominated the close-knit society. He introduces himself to Rebecca Nurse, and has heard of her great charity. Their daughter Ruth is also sick, and they assume witchcraft to be the cause. Abigail Williams shows the ability to affirm or deny any charge against her based entirely on whether it serves her needs, while Tituba, when charged with witchcraft, denies it only until she realizes that admitting to the crime will save her from further punishment and that accusing others will shift the blame elsewhere. Mary Warren, the Proctors' current servant, enters in a

panic because the town is talking about the witchcraft paranoia, Proctor indicates that Parris shows an obsession with damnation and hell into his parishioners. Hale holds on to superstition to solve the girls' problems but that they may find a supernatural explanation for the events. Ann Putnam and Mr. Thomas Putnam enter; she claims that Betty's illness is certainly a stroke of hell. Legitimate charges of dancing and sinful activity increase in magnitude until charges of Satanism arise. This relates strongly to the political climate of the early 1950s in which Miller wrote The Crucible. The witch trials serve as a means to break from this stifling atmosphere and publicly confess one's sins through accusation. Since he lacks the malicious motivations and obsessions that plague the other instigators of the trials, Reverend Hale has the ability to change his position, yet at this point he finds himself caught up in the hysteria he has helped to create. In contrast to these four characters stand the three main opponents of the witchcraft accusations. The third character who serves as a proponent of the witchcraft hysteria is Thomas Putnam. Abigail threatens the other girls: if they say anything other than that they danced and Tituba conjured Ruth Putnam's sisters, Abigail will make their lives difficult. John Proctor arrives and orders Mary Warren to go home. The figurative 'witch hunt' of McCarthyism becomes literal in Miller's play, which is constructed to illustrate how fear and hysteria mixed with an atmosphere of persecution may lead to tragically unjust consequences. He may therefore choose whichever position he finds most suitable, even if it places him in danger. However, Miller places John Proctor as the main protagonist of the story and its moral center. In contrast, Giles Corey has none of the noble character of the Nurses, yet he can oppose Parris and Putnam because of his contentious, combative manner. When he discusses finding Abigail and Betty dancing in the woods, his concern is not the sin that they committed but rather the possibility that his enemies will use this scandal against him. Miller presents the play with traditional theatrical devices, relying on the dialogue and situations to illustrate his themes, but finds these somewhat insufficient. Hale confronts Tituba. The particularly modern quality of John Proctor draws the audience sympathy to him, even if he is a self-professed sinner who had an affair with Abigail Williams. Furthermore, the Puritan religious ethic informed all aspects of society, promoting safeguards against immorality at any cost to personal privacy or justice. The Puritans of Massachusetts were a religious faction who, after years of suffering persecution themselves, developed a willful sense of community to guard against infiltration from outside sources. Putnam suspects Proctor, because he has not been at Sabbath recently, but Proctor claims there is no need for attendance since all Parris ever talks about are finances. The Putnam's servant, Mercy Lewis, arrives and visits Betty. Betty suddenly sits up and cries that Abigail drank blood to kill Goody Proctor. Abigail speaks tenderly to him and references an affair between them, but Proctor states that he will cut off his hand before he ever touches her again. Hale asks if the Devil comes to her with anybody else. Abigail demonstrates a great ability for self-preservation: she admits what she must at appropriate times, and places the blame for her actions at the most convenient source, Tituba. He thinks that Tituba was screeching gibberish when he found the girls, but Abigail says they were only singing Barbados songs. Hale is perhaps the most complex character in The Crucible, a man who approaches religious matters with the conviction of a scientist and a scientific emphasis on proper procedure. One of these that Miller develops throughout the first act is the speed at which gossip can spread in a close-knit society like Salem. Parris knows that Tituba conjured Ruth's sisters, and that Parris saw Mercy naked. It is Tituba who shows more concern for Betty than her father, but she is kept away from the girl's sick bed. Parris, who believes that Betty cannot bear to hear the Lord's name. Each has his particular obsessions and motivations that drive him to push for the trials. It is this paradox that Miller finds to be a major theme of The Crucible: in order to keep the community together, members of that community believed that they must in some sense tear it apart. With the seeming presence of witchcraft in Salem, Parris now has a concrete, physical manifestation of the evil he so fears. Abigail Williams is a less complex character whose motivations are simple; she is a clear villain with straightforward malicious motivation. Parris asks whether they drank anything in it, and Hale asks Abigail if she has sold her soul to Lucifer. Reverend John Hale of Beverly then arrives, bringing with him half a dozen heavy books.

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