

The Crucible Vocabulary Act 3 ANSWERS

Define the following words:

1. contentious - argumentative
2. deposition – the testimony of a witness made under oath but not in open court
3. imperceptible – barely noticeable
4. anonymity – the condition of being unknown
5. effrontery - shameless boldness
6. incredulously - skeptically
7. ipso facto – by the very fact, as a matter of fact
8. apparition – ghost, spirit, specter
9. reproach – express criticism toward
10. immaculate – without fault or error

Complete the following sentences using the words above:

1. John begs Mary to bring her **deposition** against Abigail to help free his wife.
2. Apparently all the adults missed Abigail's **imperceptible** lies about Elizabeth and John.
3. Witchcraft is **ipso facto**, by its very nature, an invisible crime.
4. John knew that he would not be able to keep his **anonymity** intact if he were going to bring charges against Abigail; he would have to come forward with his name and his past.
5. Mary Warren and the girls at first claim never to have seen any **apparitions** or spirits, only to change their mind in court later.
6. John and Rev. Hale can't understand why Abigail and the other girls have such a spotless, **immaculate** reputation in front of the judges when their behavior otherwise would bring their innocence into question.
7. When Elizabeth failed to tell the truth about John's affair, he reacted **incredulously** to the news because he believed she would only tell the truth.
8. Giles Corey, a most disagreeable man, has a very **contentious** personality, and that often gets him into trouble.
9. Reverend Parris tells his parishioners that they are not in a place to **reproach** him because he is only doing the best for his congregation, even though many feel as if he has hidden motives.
10. Not only was Mary Warren not as timid as she pretended to be to John, but in fact, with a considerable amount of **effrontery** she was able to accuse him in open court of being a witch.

Crucible Vocabulary Guide Answers

M Mark



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The Crucible ,2011-03 [The Crucible - Literature Kit Gr. 9-12](#) Chad Ibbotson,2016-12-14 Step back in time to 1692 in Salem Massachusetts and experience the corruption and ignorance of the Salem witch trials Our resource is easily customizable allowing educators to pick and choose elements to meet their needs Focus on vocabulary comprehension by matching words from the text to their definitions Test student understanding of the play by asking students to fill in the dialog with the missing words from the scene Expand critical thinking skills with short answer opinion questions Supplement an existing unit with in depth writing tasks such as evaluating Reverend Hale s waning confidence in witchcraft that takes place throughout the play Aligned to your State Standards and written to Bloom s Taxonomy additional crossword word search comprehension quiz and answer key are also included About the Novel The Crucible is the award winning play written by Arthur Miller about the Salem witch trials of 1692 One night in Salem Massachusetts a group of girls are caught dancing in the woods by Reverend Parris His own daughter falls into a coma soon after and the town is ablaze with talks of witchcraft The Reverend sends for Reverend Hale to examine the girl for witchcraft Hale concludes that the town of Salem is in fact engulfed in witchcraft as one by one the girls accuse other townspeople of communing with the devil A trial ensues causing those accused to either deny these allegations or confess thus accusing someone else This cycle finally culminates in the death of several innocent townsfolk The Crucible is a historical dramatization of true events that show reputation is more important than admitting ignorance *English Journal* ,1999 [CliffsTestPrep NYSTCE: Multi-Subject Content Specialty Test \(CST\)](#) American BookWorks Corporation,2011-11-30 Your guide to a higher score on the NYSTCE Why CliffsTestPrep Guides Go with the name you know and trust Get the information you need fast Written by test prep specialists About the contents Introduction Overview of the test Tips for answering multiple choice questions Part I Subject Review Focused reviews cover all subjects tested including English Language Arts Mathematics Science and Technology Social Studies The Fine Arts Health and Fitness Family and Consumer Science and Career Development Foundations of Reading Constructed Response Assignment Subareas focus on specific skills within the subjects Questions within the review sections emphasize key concepts and skills Part II Two Full Length Practice Tests Practice tests are structured like the actual test Answers and explanations help enhance your understanding and pinpoint areas for further review Test Prep Essentials from the Experts at CliffsNotes More than Notes CliffsAP CliffsComplete CliffsQuickReview CliffsTestPrep CliffsStudySolver An American BookWorks Project Contributors Linda Anderson MFA Jana Dixon EdM Sara Dubow PhD Chandra J Foote PhD Debrah Goldberg PhD John Niman PhD Paula Pierson MFA Josette C Seibles PhD Ken Springer PhD Mark Turner DMA Laraine Wallowitz PhD **Study Guide for Decoding 1984** Steven Smith,2023-09-15 Decoding 1984 breaks down the narrative chapter by chapter providing summaries that capture the essence of the plot while highlighting key details and developments This structured overview ensures that readers can grasp the progression of the story and the escalating tension as Winston

Smith the novel's protagonist navigates the dangers of dissent in a society under constant surveillance. A critical component of our guide is the detailed analysis of characters. From Winston's quiet rebellion to Julia's pragmatic resistance and the omnipresent threat of Big Brother, we delve into their motivations, inner conflicts, and roles in illustrating the novel's themes. Decoding 1984 does not shy away from exploring the novel's exploration of totalitarianism, the distortion of truth, the power of language, and the pervasive nature of surveillance. Each theme is carefully dissected to understand Orwell's critique of power and control. Moreover, the study guide examines Orwell's literary devices and the structural decisions that amplify the impact of 1984. From the use of irony to the stark foreboding tone of the narrative, we look at how Orwell crafts a fantastical and eerily plausible world. Finally, the guide includes a discussion of the climax and resolution, the moral of the novel, and a reference to memorable lines from the novel.

[The English Dialect Dictionary, Being the Complete Vocabulary of All Dialect Words Still in Use, Or Known to Have Been in Use During the Last Two Hundred Years: A-E](#) Joseph Wright, 1898 *The Cosmopolitan*, 1919 *Cosmopolitan*, 1919 *Collier's Once a Week*, 1919 **Collier's**, 1919 *Readers' Guide to Periodical Literature*, 1916 *The School Journal*, 1902 **Pennsylvania School Journal**, 1906 **Elements of Literature** Gordon W. Brown, 2002 **Contemporary Adaptations of Greek Tragedy** George Rodosthenous, 2017-01-26

Contemporary Adaptations of Greek Tragedy: Auteurship and Directorial Visions provides a wide-ranging analysis of the role of the director in shaping adaptations for the stage today. Through its focus on a wide range of international productions by Katie Mitchell, Theodoros Terzopoulos, Peter Sellars, Jan Fabre, Ariane Mnouchkine, Tadashi Suzuki, Yukio Ninagawa, Andrei Serban, Nikos Charalambous, Bryan Doerries, and Richard Schechner, among others, it offers readers a detailed study of the ways directors have responded to the original texts, refashioning them for different audiences, contexts, and purposes. As such, the volume will appeal to readers of theatre and performance studies, classics, and adaptation studies, directors, and theatre practitioners, and anyone who has ever wondered why they did it like that when watching a stage production of an ancient Greek play. The volume *Contemporary Adaptations of Greek Tragedy* is divided into three sections: the first section, *Global Perspectives*, considers the work of a range of major directors from around the world who have provided new readings of Greek Tragedy: Peter Sellars and Athol Fugard in the US; Katie Mitchell in the UK; Theodoros Terzopoulos in Greece; and Tadashi Suzuki and Yukio Ninagawa in Japan. Their work on a wide range of plays is analysed, including *Electra*, *Oedipus the King*, *The Persians*, *Iphigenia at Aulis*, and *Ajax*. Parts Two and Three, *Directing as Dialogue with the Community* and *Directorial Re-Visions*, focus on a range of productions of key plays from the repertoire, including *Prometheus*, *Landscape II*, *Les Atrides*, *The Trojan Women*, *The Bacchae*, *Antigone*, and *The Suppliants*, among others. In each, the varying approaches of different directors are analysed together with a detailed investigation of the *mise en scene*. In considering each stage production, the authors raise issues of authenticity, contemporary resonances, translation, directorial control, auteurship, and adaptation.

The Railroad Car Journal, 1896 **Effective Secondary Teaching** James Quina, 1989 **Night Study Guide and**

Student Workbook BMI Staff,2010-09 **Normal Instructor and Teachers World** ,1910 *The English Dialect Dictionary, Being the Complete Vocabulary of All Dialect Words Still in Use, Or Known to Have Been in Use During the Last Two Hundred Years: A-C* Joseph Wright,1898

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