

<p>nothing but a shadow. The greater part of those who heretofore have lived under the same means of grace, and are now dead, are undoubtedly gone to hell; and it was not because they were not as wise as those who are now alive: it was not because they did not lay out matters as well for themselves to secure their own escape. <u>If we could speak with them, and inquire of them, one by one, whether they expected, when alive, and when they used to hear about hell, ever to be the subjects of misery: we doubtless, should hear one and another reply, "No, I never intended to come here: I had laid out matters otherwise in my mind; I thought I should contrive well for myself -- I thought my scheme good. I intended to take effectual care; but it came upon me unexpected; I did not look for it at that time, and in that manner; it came as a thief -- Death outwitted me: God's wrath was too quick for me. Oh, my cursed foolishness! I was flattering myself, and pleasing myself with vain dreams of what I would do hereafter; and when I was saying, Peace and safety, then sudden destruction came upon me."</u></p>	<p>Why would Edwards use a hypothetical example (underlined portion)? What is the consequent effect? What idea is he trying to communicate?</p>
<p>(3) God has laid himself under no obligation, by any promise to keep any natural man out of hell one moment....</p> <p>So that, whatever some have imagined and pretended about promises made to natural men's earnest seeking and knocking, it is plain and manifest, that whatever pains a natural man takes in religion, whatever prayers he makes, till he believes in Christ, God is under no manner of obligation to keep him a moment from eternal destruction.</p>	<p>Define the term in bold.</p> <p>Highlight the central idea of the paragraph.</p>
<p>4) 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 them 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. 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.</p>	<p>Define the term in bold.</p> <p>Highlight examples of strong diction and imagery. What is the consequent effect?</p>
<p>(5) The use of this awful subject may be for awakening 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</p>	<p>Highlight Edwards' statement of purpose. Highlight examples of strong diction and imagery.</p>

<p>of the wrath of God; <u>there is hell's wide gaping mouth open</u>; and you have nothing to stand upon, nor any thing to take hold of; there is nothing between you and hell but the air; it is only the power and mere pleasure of God that holds you up.</p>	<p>What is the consequent effect?</p> <p>What literary device does he employ (underlined portion), and what is the effect?</p>
<p>(6) You probably are not sensible of this; you find you are kept out of hell, but do not 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 pre-servation. 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.</p>	<p>What pronoun does Edwards repeat in this paragraph? What effect does this repetition have on the piece?</p>
<p>7) Your wickedness makes you <u>as it were heavy as lead</u>, 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, <u>than a spider's web would have to stop a falling rock</u>. Were it not for the sovereign pleasure of God, the earth would not bear you one moment; for you are a burden to it; the creation groans with you; the creature is made subject to the bondage of your corruption, not willingly; the sun does not willingly shine upon you to give you light to serve sin and Satan; the earth does not willingly yield her increase to satisfy your lusts; nor is it willingly a stage for your wickedness to be acted upon; the air does not willingly serve you for breath to maintain the flame of life in your vitals, while you spend your life in the service of God's enemies. God's creatures are good, and were made for men to serve God with, and do not willingly subserve to any other purpose, and groan when they are abused to purposes so directly contrary to their nature and end. And the world would spew you out, were it not for the sovereign hand of him who hath subjected it in hope. There are the black clouds of God's wrath now hanging directly over your heads, full of the dreadful storm, and big with thunder; and were it not for the restraining hand of God, it would immediately burst forth upon you. The sovereign pleasure of God, for the present, stays his rough wind; otherwise it would come with fury, <u>and your destruction would come like a whirlwind, and you would be like the chaff on the summer threshing floor</u>.</p>	<p>Identify the literary devices that are underlined and their consequent effect.</p> <p>Highlight examples of strong diction and imagery. What is the consequent effect?</p>

<p>(8) <u>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,</u> 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.</p>	<p>Identify the literary device that is underlined and its consequent effect.</p> <p>Highlight examples of strong diction and imagery. What is the consequent effect?</p>
<p>(9) <u>The God that holds you over the pit of hell, much as one holds a spider, or some loathsome insect over the fire,</u> abhors you, and is dreadfully provoked: <u>his wrath towards you burns like fire;</u> 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 was 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.</p> <p>(10) How awful are those words, <u>Isa. 63:3</u>, which are the words of the great God. <i>"I will tread them in mine anger, and will trample them in my fury, and</i></p>	<p>Identify the literary device that is underlined and its consequent effect?</p> <p>Highlight examples of strong diction and imagery. What is the consequent effect?</p> <p>What allusion does Edwards include in this paragraph? What is its</p>

<p><i>their blood shall be sprinkled upon my garments, and I will stain all my raiment."</i> It is perhaps impossible to conceive of words that carry in them greater manifestations of these three things, ...contempt, and hatred, and fierceness of indignation. If you cry to God to pity you, he will be so far from pitying you in your doleful case, or showing you the least regard or favour, that instead of that, he will only tread you under foot. And though he will know that you cannot bear the weight of omnipotence treading upon you, yet he will not regard that, but he will crush you under his feet without mercy; he will crush out your blood, and make it fly, and it shall be sprinkled on his garments, so as to stain all his raiment. He will not only hate you, but he will have you in the utmost contempt: no place shall be thought fit for you, but under his feet to be trodden down as the mire of the streets.</p>	<p>effect?</p>
<p>(11) And you, young men, and young women, will you neglect this precious season which you now enjoy, when so many others of your age are renouncing all youthful vanities, and flocking to Christ? You especially have now an extraordinary opportunity; but if you neglect it, it will soon be with you as with those persons who spent all the precious days of youth in sin, and are now come to such a dreadful pass in blindness and hardness.</p>	<p>How does Edwards use rhetorical questions in this paragraph? What is its effect?</p>
<p>(12) And you, children, who are unconverted, do not you know that you are going down to hell, to bear the dreadful wrath of that God, who is now angry with you every day and every night? Will you be content to be the children of the devil, when so many other children in the land are converted, and are become the holy and happy children of the King of kings?</p>	<p>How does Edwards use rhetorical questions in this paragraph and what is its effect?</p>
<p>(13) Therefore, let every one that is out of Christ, now awake and fly from the wrath to come. The wrath of Almighty God is now undoubtedly hanging over a great part of this congregation. Let every one fly out of Sodom: "Haste and escape for your lives, look not behind you, escape to the mountain, lest you be consumed."</p>	<p>What is his final call to action?</p>

Activity Three: Purpose and Tone

- 1.) Using the tone words handout, write down words that characterize Edwards' tone. Support your answer with evidence from the text.
- 2.) In your own words, write a statement that communicates Edwards' overall purpose.
- 3.) How does Edwards appeal to his audience's emotions? Do you think he is successful? Why or why not?

Activity Four: Guided Reading and Annotation of “The Minister’s Black Veil”

With your partner, read your new version of pages 1-3 of “The Minister’s Black Veil”.

Step One: Highlight words and phrases with connotative meanings or strong imagery. What patterns emerge? In the margins of your text, note the effects of these words and phrases.

Step Two: Highlight words or phrases with figurative meaning. Label figurative devices. What patterns emerge? In the margins of your text, note the effects of these words and phrases.

Step Three: Highlight any syntactical patterns and note the effect of these patterns in the margins of your text.

Step Four: Write a brief **objective** summary of the passage below.

With your partner, read your new version of pages 4-6 of “The Minister’s Black Veil”.

Step One: Highlight words and phrases with connotative meanings or strong imagery. What patterns emerge? In the margins of your text, note the effects of these words and phrases.

Step Two: Highlight words or phrases with figurative meaning. Label figurative devices. What patterns emerge? In the margins of your text, note the effects of these words and phrases.

Step Three: Highlight any syntactical patterns and note the effect of these patterns in the margins of your text.

Step Four: Write a brief **objective** summary of the passage below.

With your partner, read your new version of pages 7-9 of “The Minister’s Black Veil”.

Step One: Highlight words and phrases with connotative meanings or strong imagery. What patterns emerge? In the margins of your text, note the effects of these words and phrases.

Step Two: Highlight words or phrases with figurative meaning. Label figurative devices. What patterns emerge? In the margins of your text, note the effects of these words and phrases.

Step Three: Highlight any syntactical patterns and note the effect of these patterns in the margins of your text.

Step Four: Write a brief **objective** summary of the passage below.

With your partner, read your new version of pages 10-12 of “The Minister’s Black Veil”.

Step One: Highlight words and phrases with connotative meanings or strong imagery. What patterns emerge? In the margins of your text, note the effects of these words and phrases.

Step Two: Highlight words or phrases with figurative meaning. Label figurative devices. What patterns emerge? In the margins of your text, note the effects of these words and phrases.

Step Three: Highlight any syntactical patterns and note the effect of these patterns in the margins of your text.

Step Four: Write a brief **objective** summary of the passage below.

With your partner, read your new version of pages 13-15 of “The Minister’s Black Veil”.

Step One: Highlight words and phrases with connotative meanings or strong imagery. What patterns emerge? In the margins of your text, note the effects of these words and phrases.

Step Two: Highlight words or phrases with figurative meaning. Label figurative devices. What patterns emerge? In the margins of your text, note the effects of these words and phrases.

Step Three: Highlight any syntactical patterns and note the effect of these patterns in the margins of your text.

Step Four: Write a brief **objective** summary of the passage below.

Activity Five: Independent Analysis Questions

After reading, answer the following questions independently.

- 1.) What kind of minister is Parson Hooper? Use textual evidence to support your answer.

- 2.) How does the congregation respond to Parson Hooper’s veil? Why? Use textual evidence to support your answer.

- 3.) What is the narrator's tone in this story? Use textual evidence to support your answer.
- 4.) What would you say is a possible central idea of this story?

Activity Six: Making Inferences and Writing Commentary

Using information found in both Jonathan Edwards' "Sinners in the Hands of an Angry God" and in Nathaniel Hawthorne's "The Minister's Black Veil," complete the chart below in order to draw conclusions about each author's style. Compare Parson Hooper with Jonathan Edwards. Both are representative of Puritanical ministers, yet their approaches with their congregations are very different. What language, details, or elements in each text most contribute to their different styles and impact?

Category:

You choose a category based on patterns of language, details, or elements in the text that most contribute to style and meaning.

Inference:	Inference:
Textual Evidence:	Textual Evidence:

Category:

You choose a category based on patterns of language, details, or elements in the text that most contribute to style and meaning.

Inference:	Inference:
Textual Evidence:	Textual Evidence:

Category: <i>You choose a category based on patterns of language, details, or elements in the text that most contribute to style and meaning.</i>	
Inference:	Inference:
Textual Evidence:	Textual Evidence:

Activity Seven: Writing a Thesis Statement for a Compare/ Contrast Essay

Like thesis statements for literary analysis papers, a thesis statement for a compare/ contrast essay answers the question of the writing prompt and expresses your position on or interpretation of a particular subject. However, compare/ contrast thesis statements need to include additional information to help your readers understand the direction of your essay.

In order to write a compare/ contrast thesis statement for this essay, you must include:

- the elements you are comparing
- a statement that evaluates the author's style. Which author was more effective?

When writing your thesis statement, do not simply state that the two authors/ styles are alike or different. Instead, use your thesis statement to identify why the comparison is useful or important to understand. You want your readers to understand how comparing or contrasting these items helps them better understand the characters, tones, or themes of both literary works.

Now, look back at the prompt for your assignment (Activity One). Write your own thesis statement to answer the prompt. You can use the templates below to help you.

<p>While I would characterize Hawthorne's style as _____ and _____,</p> <p style="text-align: center;">(adjective) (adjective)</p> <p>Jonathan Edwards _____ the reader's understanding of Puritan ideals</p> <p style="text-align: center;">(changes, adapts, adjusts, modifies, challenges)</p> <p>of religion by _____</p> <p style="text-align: center;">(Explain Edwards' purpose for his audience)</p>
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While I would characterize Jonathan Edwards as _____ and _____,
(character trait) (character trait)
the character of Parson Hooper _____ the reader's understanding of Puritan
(changes, adapts, adjusts, modifies, challenges)
ideals of religion by _____.
(Explain Hawthorne's purpose for his audience)

Activity Eight: Writing Introductions for Compare/ Contrast Essays

When writing compare/ contrast essays about a literature topic, you will want to follow some of the same organizational strategies for developing your introduction as you would follow when you write literary analysis papers. In your introduction, you will want to include some background information about the texts you are comparing and contrasting, as well as to provide reasons as to why the comparison is significant or how the comparison helps you understand the idea better.

- Background information (What is my subject?):
- What are you comparing/ contrasting? (Identify the titles and authors of the texts you are comparing/ contrasting.):
- What points of comparison will you use? (Identify the common categories from the texts.):
- What is your purpose for writing this essay? (In general, what will you be discussing in this essay?):
- Thesis statement (Why is the comparison significant?):

Use your answers to the questions above to create your introduction paragraph here:

Activity Nine: Organizing and Developing a Comparison

When organizing your compare/ contrast essay, you first need to determine the categories, or points of comparison you will discuss.

Next, you have to decide whether you are going to follow a **block** or **point-by-point** organizational strategy.



In this essay, you are going to follow a **point-by-point** approach to organize your writing, which means that you will address both objects of your comparison in an alternating fashion.

Topic Statement: _____

Evidence (with lead-in) from Text 1 (Either “Sinners...” or “The Minister’s Black Veil”):

Commentary:

Commentary:

Assertion/ Transition: _____

Evidence (with lead-in) from Text 2 (Either “Sinners...” or “The Minister’s Black Veil”):

Commentary:

Commentary:

Conclusion Sentence: While both texts describe _____, _____
(subject) (author)

_____ that _____
(indicates, reveals, demonstrates) (big thematic idea)

Following the same pattern, write on your own sheet of paper the next body paragraph that deals with an aspect of style.

Activity Ten: Writing a Conclusion for a Compare/ Contrast Essay

When writing conclusions for compare/ contrast essays, you want to avoid repeating the assertions or listing the similarities and differences you have already covered in your paper. Instead, focus on explaining what new connections readers can make between the two elements you are comparing. Why is one author's style more effective than the other? Why is the relationship between these two ideas important? While conclusions do not need to be lengthy, they do need to tie together for readers the points of comparison made in the body paragraphs to the argument you presented in your thesis statement.

When thinking about your conclusion, consider the following questions:

- Are the elements you are comparing and contrasting more alike, or are their differences more important?

- Why is it important for readers to think about your comparison?

- What important or interesting conclusion can you draw about these texts now that you have looked at their similarities and differences?

Use your answers to the questions above to create your conclusion paragraph here:
