

The Crucible

by Arthur Miller

Teacher's Guide

Written By Matthew Jewell

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Synopsis

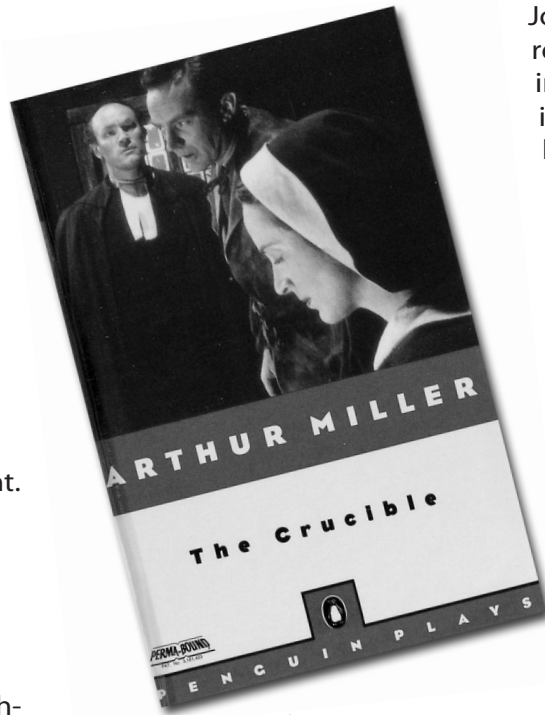
Act I

The play opens with Reverend Parris kneeling in prayer by his daughter, Betty, who is unresponsive, afflicted with a mysterious malady. Tituba, his Afro-Caribbean slave, enters, followed shortly by Abigail Williams, his niece, and Susannah Wolcott, sent from the physician. Susannah reports that the doctor can find no natural cause of Betty's illness and that there are rumors of supernatural afflictions, which greatly distresses Parris. He berates Abigail, whom he had discovered dancing in the forest with Betty and several other girls, while Tituba intoned an indecipherable chant. She denies witchcraft, saying it was only "sport" and that Betty fainted from the shock of being discovered by her father.

Thomas and Ann Putnam enter and report that their own daughter, Ruth, is in a similarly unresponsive trance. Ann is convinced that witchcraft is at work, citing as evidence the sudden death of seven of her children shortly after birth, all of whom she is sure were murdered supernaturally. She claims that she had sent Ruth to Tituba to contact their spirits to discover the identity of their murderer. Parris is horrified at the rapidly swelling implications. Mercy Lewis, the Putnam servant, enters and says that Ruth appears to be improving, and Parris hurries downstairs to lead a prayer.

Left alone, the girls plan how to frame their discovery dancing. Sure that Betty's trance is false, Abigail shakes her violently, but Betty only cries

out for her dead mother. Mary Warren, the Proctor servant, enters, and Abigail assures her that Parris knows everything about their dancing already, but Betty, suddenly coherent, supplies that he doesn't know about Abigail drinking blood as a charm to kill Elizabeth Proctor, the wife of John Proctor, with whom Abigail had an affair while serving the family. Abigail strikes her and threatens the girls into silence on the matter.



John Proctor enters the room and reprimands Mary Warren for having left the farm against his explicit orders. Mercy and Mary depart, leaving John with Abigail. She engages in sexual innuendo, which he refuses to humor, angering her. As a hymn rises downstairs, Betty clutches her ears and wails. Parris rushes in. Rebecca Nurse follows shortly after and, after a short examination, concludes that the children are suffering from childish fits, not supernatural afflictions. The Putnams begin arguing with her. Giles Corey enters, and the argument traverses such worldly concerns as Parris' salary, the deed of his house, and various land rights. Reverend Hale, an

occult specialist for whom Parris has sent, arrives, interrupting their bickering. Parris reiterates the basic facts for Hale, while Hale questions the group and is peppered with questions about witchcraft. Rebecca Nurse departs, saying she is too old for such things.

Abigail is questioned closely, eventually admitting under pressure that she didn't summon the Devil, but that Tituba did. Tituba is brought in and under forceful questioning begs for salvation, declares that there is a conspiracy of witches in Salem, and claims to have seen Sarah Good and Goody Osborne in the company of Satan. The girls, driven to a frenzy, add more names to the list.

Act II

John Proctor comes home from a long day in the fields and is served dinner by Elizabeth. Mary Warren, against their orders, has gone to Salem for the trials, claiming to be part of the proceedings. Abigail leads a pack of girls in hysterical fits, and whomever they accuse is arrested and will hang, unless they confess. Elizabeth suggests that John reveal Abigail as a fraud, which he is reluctant to do, which leads to an argument, broken by Mary's arrival.

Mary gives Elizabeth a doll she stitched while in court. Despite John's threats to whip her, she insists that she must go to court every day, adding that she may have saved Elizabeth's life that day by defending her when her name was mentioned in connection to witchcraft. She then describes the proceedings and general scope of the trials, which shocks John and dismays Elizabeth.

After Mary goes to bed, Hale arrives to talk to the Proctors. He has been circulating around the homes of people whose names have been connected with witchcraft, coming most recently from Rebecca Nurse's house. He quizzes the Proctors about their religious sensibilities and observances, but is interrupted by the arrival of Giles Corey and Francis Nurse, whose wives have just been arrested for witchcraft. As they fume over the ridiculous charges, Ezekiel Cheever arrives with a warrant for Elizabeth's arrest. He asks if she owns any dolls, which she denies, but he discovers the doll given to her by Mary Warren that night and pulls a needle from under its dress. He explains that Abigail collapsed screaming at dinner that night, pulled a needle from her belly, and testified that Elizabeth's spirit had tried to murder her.

Mary is brought downstairs and explains that she made the doll that very day while Abigail sat next to her and that the needle must have been left in by accident. Cheever, however, insists on taking Elizabeth with him. John loses his temper and tears up the warrant, while Hale tries desperately to defend the court's legitimacy. Hale, Corey, and Nurse leave Proctor with Mary. He demands that she help him reveal Abigail as a fraud. She cries that she can't, wailing that Abigail will kill her.

Act III

The act opens with the court examining Martha Corey, who flatly denies the charges of witchcraft. Giles Corey claims Thomas Putnam is using the proceedings to steal his land. He is dragged to the vestry room and joined by Deputy Governor Danforth, Reverend Parris, Ezekiel Cheever, Reverend Hale, and Francis Nurse, followed shortly after by Marry Warren and John Proctor. At Proctor's urging, Mary testifies that she and the girls have been simply feigning afflictions. Danforth is shocked and accuses Proctor of trying to undermine the court, to which Proctor retorts that he is trying to save his wife's life. After picking apart Proctor's religious convictions and practices, Danforth informs him that his efforts to save Elizabeth are unnecessary because she claims to be pregnant, in which case her execution will be delayed until after delivery. Proctor, however, refuses to drop the matter, insisting that the court is being run on false accusations. He produces a deposition signed by ninety-one landowners attesting to the good character of the accused women. Parris and Danforth, claiming that the deposition is an attack upon the court, order warrants for all the signatories.

Putnam arrives in court to answer Giles Corey's charge that Putnam urged his daughter to accuse George Jacobs of witchcraft in order to buy up his land cheaply. When pressed for evidence, Giles refuses to name the source of his information to protect him from persecution and is arrested for contempt of court. Hale tries to reason with Danforth but is quickly silenced.

Abigail and the other girls are summoned to answer Mary Warren's charge that they are frauds. Danforth presses both Mary and Abigail until Abigail and the other girls shiver and accuse Mary of bewitching them. Proctor breaks their performance by accosting Abigail, proclaiming her a whore, and confessing his affair with her, which accusation Abigail refuses to answer. Danforth summons Elizabeth, reputedly honest, to confirm the accusation, while John and Abigail stand facing away from her. Thinking to save John's reputation, after privately shaming him for months, she lies and denies the claim, realizing only as they lead her away that John has already admitted it. Hale tries again to intercede but is rebuffed by Danforth. Abigail and the girls become hysterical,

accusing Mary of sending a spectral bird to assault them. She quickly breaks and rejoins them, joining in the mass hysteria and accusing Proctor of being “the Devil’s man.” Proctor is arrested, and Hale quits the court in disgusted fury.

Act IV

The action skips to that Autumn. Danforth and Hathorne arrive at the Salem jail, where Cheever bemoans the social disintegration resulting from the trials. Cows wander the roads, their masters imprisoned or dead. Parris enters, gaunt and distressed. Abigail and Mercy Lewis have robbed him and fled, presumably on ship. Parris worries about open rebellion in wake of the news and begs Danforth to delay the remaining executions. The magistrate refuses, saying such a move would weaken the court and admit the possibility of error.

Hale enters the cell and also pleads with Danforth, only to be refused. He tells of wandering cattle, homeless orphans, crops rotting in the fields, and rumors of rebellion, all of which falls on deaf ears. Hale admits that he has returned to Salem to urge the remaining condemned to confess in order to save their lives. To that end, he summons Elizabeth Proctor and asks her to urge John to confess. She agrees to speak with him, but promises no results.

John is led in and left alone with Elizabeth. She informs him of the death of Giles Corey, who allowed himself to be pressed to death for refusing to answer his accusations, which ensured that his land was left to his sons, rather than being confiscated as it would have been if he had answered ‘innocent’ and been found guilty. When John speaks of confessions, she says that she cannot judge him, not after having judged him for so long, but that she would like him to live. After a short, awkward exchange, Proctor agrees to confess, saying that he is unable to stand on the gallows like a saint, since he’s already guilty in his heart.

He grudgingly confesses to Danforth, but refuses to name the names of others when pressured. He is forced to sign a written confession, at which he balks. When he realizes that they plan to nail it to the church door for public display, he seizes it and rips it up spitefully, admonishing Elizabeth to show them no tears. Hale begs her to intercede, but she refuses, saying, “He have his goodness now. God forbid I take it from him.”

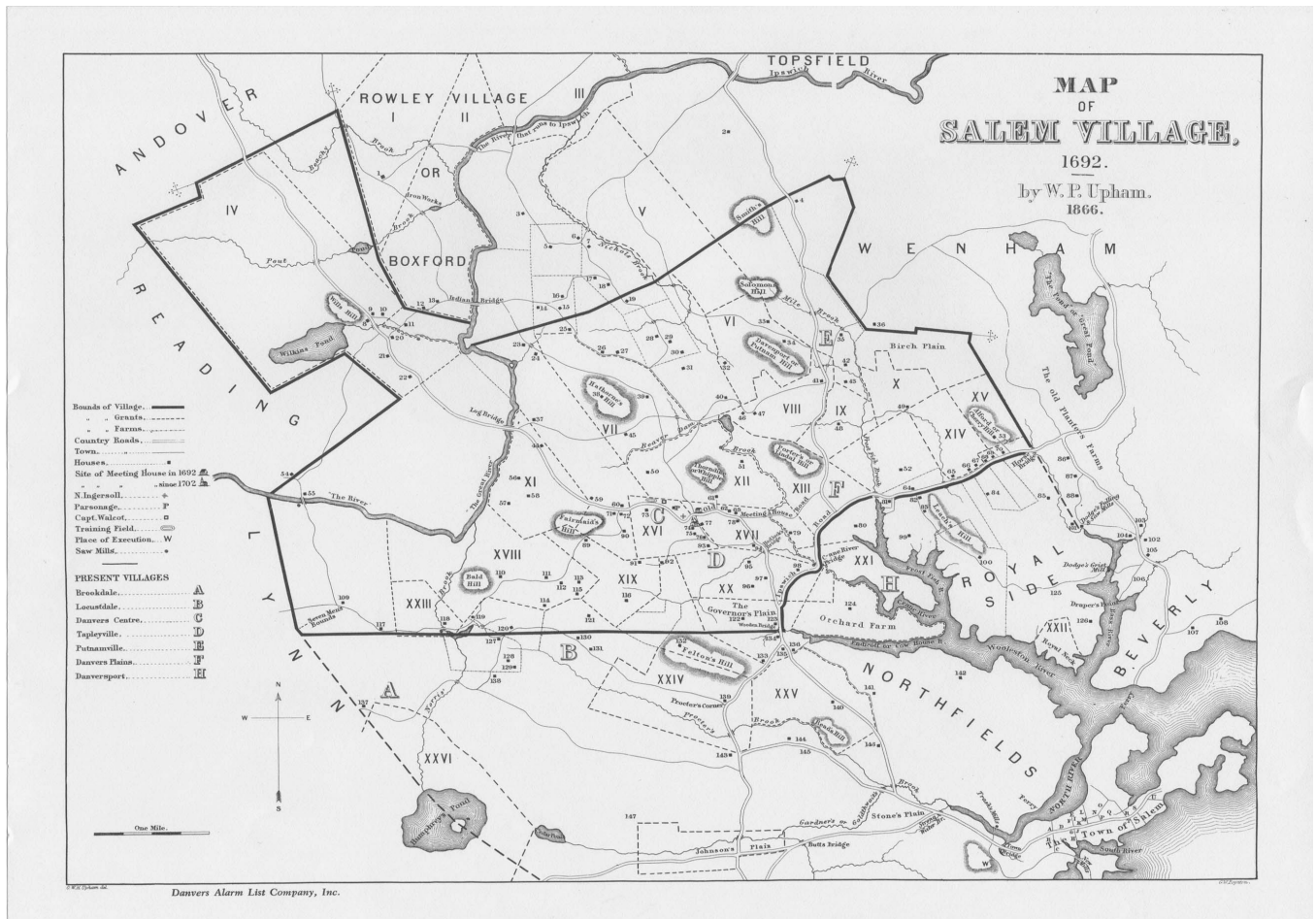
Salem Witch Trials Timeline

1692

- Jan. 20** Elizabeth Parris and Abigail Williams begin exhibiting strange behavior, followed shortly by other Salem children.
- Mid-Feb.** Physicians decide that the girls are under the influence of Satan, after being unable to determine a physical source of their behavior.
- Late Feb.** The girls name three women as afflicting them, and warrants are issued for the arrest of Tituba, Sarah Good, and Sarah Osborne. Good and Osborne deny the charges, but Tituba confesses to having seen Satan and describes a conspiracy of witches in Salem.
- March 1** Magistrates John Hathorne and Jonathan Corwin examine the accused women. Tituba confesses to witchcraft. Salem townspeople quickly begin adding new accusations.
- March 12** Martha Corey accused of witchcraft.
- March 19** Rebecca Nurse accused of witchcraft.
- March 21** Hathorne and Corwin examine Corey.
- March 24** Hathorne and Corwin examine Nurse.
- March 28** Elizabeth Proctor accused of witchcraft.
- April 3** Sarah Cloyce accused of witchcraft.
- April 11** Hathorne, Deputy Governor Thomas Danforth, and Captain Samuel Sewell examine Proctor and Cloyce. During the hearing, John Proctor is also accused and imprisoned.
- April 19** Bridget Bishop, Giles Corey, Abigail Hobbs, and Mary Warren are examined; only Hobbs confesses.
- April 22** Nehemiah Abbott, Edward and Sarah Bishop, Mary Black, Mary Easty, Mary English, William and Deliverance Hobbs, and Sarah Wildes are examined by Hathorne and Corwin. Only Abbott is cleared.
- May 2** Lydia Dustin, Dorcas Hoar, Susannah Martin, and Sarah Morey are examined by Hathorne and Corwin.

- May 4** George Burroughs is arrested in Wells, Maine.
- May 9** Burroughs and Sarah Churchill, one of the afflicted girls, are examined by Hathorne, Corwin, Sewell, and William Stoughton.
- May 10** George Jacobs, Sr. and his granddaughter, Margaret, are examined by Hathorne and Corwin. Margaret claims that Jacobs and Burroughs are witches. Sarah Osborne dies in prison.
- May 18** Mary Easty is released from prison. She is quickly re-arrested after public outcry.
- May 27** Governor Phips sets up the Court of Oyer and Terminer to try the witch cases, appointing seven judges: Lt. Governor William Stoughton, Nathaniel Staltonstall, Bartholomew Gedney, Peter Sargeant, Samuel Sewell, Wait Still Winthrop, John Richards, John Hathorne, and Jonathan Corwin.

- May 31** John Alden, Martha Carrier, Phillip English, Elizabeth Howe, and Wilmott Redd examined.
- June 2** The first session of the Court of Oyer and Terminer. Bridget Bishop is pronounced guilty and sentenced to death.
- Early June** Nathaniel Staltonstall resigns from the court displeased with the Bishop trial.
- June 10** Bishop executed.
- June 29-30** Sarah Good, Elizabeth Howe, Susannah Martin, Rebecca Nurse, and Sarah Wildes are tried and sentenced to death.
- July 19** Sarah Good, Elizabeth Howe, Susannah Martin, Rebecca Nurse, and Sarah Wildes are executed.
- Aug. 2-6** George Burroughs, Martha Carrier, George Jacobs, Sr., John and Elizabeth Proctor, and John Willard are tried and sentenced to death.



- Aug. 19** George Burroughs, Martha Carrier, George Jacobs, Sr., John Proctor, and John Willard are executed.
- Sept. 9** Mary Bradbury, Martha Corey, Mary Easty, Dorcas Hoar, Alice Parker, and Ann Pudeator are tried and sentenced to death.
- Sept. 17** Rebecca Eames, Abigail Faulkner, Ann Foster, Abigail Hobbs, Mary Lacy, Mary Parker, Wilmott Redd, Margaret Scott, and Samuel Wardwell are tried and sentenced to death.
- Sept. 19** Giles Corey is pressed to death for refusing trial.
- Sept. 21** Dorcas Hoar confesses; her execution is delayed.
- Sept. 22** Martha Corey, Mary Easty, Alice Parker, Mary Parker, Ann Pudeator, Wilmott Redd, Margaret Scott, and Samuel Wardwell are executed.
- Oct. 8** Thomas Brattle writes a letter critical of the witch trials, which has a powerful influence on Governor Phips, who subsequently forbids reliance on spectral and intangible evidence in trials.
- Oct. 29** Governor Phips dissolves the Court of Oyer and Terminer.
- Nov. 25** The remaining cases are tried by the newly established Superior Court; no one is convicted.

The Importance of Setting

Salem Village in 1692, available at: <http://etext.lib.virginia.edu/salem/witchcraft/maps>

Salem Village was on the site of the city now called Danvers, MA. The city of Salem is now located several miles to the southeast on Massachusetts Bay. Both cities, Salem and Danvers, are approximately 20 miles north of the city of Boston, and are increasingly becoming part of the greater metropolitan area.

Author Sketch



Arthur Miller was born in New York City on October 17, 1915. The family moved to Brooklyn after his father, a manufacturer and shopkeeper, was ruined in the Great Depression. After graduating from high school in 1932, Miller worked in an automobile parts warehouse, earning money for college. He decided to become a writer after reading Fyodor Dostoevsky's *The Brothers Karamazov* and enrolled at the University of Michigan in 1934, studying Journalism. Miller graduated with a degree in English in 1938 and returned to New York, where he joined the Federal Theatre Project, writing scripts for various radio programs. He married his college sweetheart, Mary Slattery, in 1940, eventually having two children with her. When the WW II draft began, he was exempted because of a football injury.

Miller's first Broadway play, *The Man Who Had All the Luck* (1944) closed after only three performances. However, three years later, *All My Sons* won a New York Drama Critics' Circle Award and two Tony Awards. *Death of a Salesman*, considered by many critics to be his most accomplished play, cemented his reputation, garnering critical acclaim and commercial success.

The Crucible (1953) reflects Miller's experience of the 1950s hunt for Communists. Although its Broadway opening was largely unsuccessful, it has become one of his most produced plays. In 1956, Miller was called before the House Committee on Un-American Activities, where he admitted having attended certain leftist meetings, but denied being a Communist himself. He was cited for contempt of Congress for refusing to indict others; the citation was reversed in 1958, the year he married Marilyn Monroe. They divorced in 1961, and she died the next year.

In 1964 he broke a ten year hiatus from the theatre with *After the Fall*. He remained politically active throughout his life, even attending the 1968 Democratic Party Convention as a delegate for Eugene McCarthy. Miller continued playwriting well into the 1990s, producing such works as *The Ride Down Mount Morgan* and *The Last Yankee*. However, he

complained that "It happens to be a very bad historical moment for playwriting," particularly noting the lack of theatrical actors due to the high wages available in television and film. In 2002 Miller became the first American to be awarded Spain's prestigious Principe de Asturias Prize for Literature. He died February 10, 2005 of heart failure at his home in Roxbury, Connecticut.

Critic's Corner

Although *The Crucible* has come to be considered a classic of American drama, initial reviews of the play ranged from hostile to ambivalent. One day after its January 22, 1953, Broadway opening, Brooks Atkinson reviewed the play for the *New York Times*. He praised both the play and production as "powerful," specifically praising Jed Harris' direction and Arthur Kennedy and Beatrice Straight's performances as John and Elizabeth Proctor, respectively. Atkinson notes the play's political implications, but considers the play to also be a self-contained story of the 1692 witch trials themselves.

However, he compares the play unfavorably to *Death of a Salesman*, writing, "After the experience of *Death of a Salesman*" we probably expect Mr. Miller to write a masterpiece every time. "*The Crucible*" is not of that stature and it lacks that universality." He dismisses the play's literary style as crude, complains that the main theme develops without eloquence, and claims that the motivations of the characters are often lost in the general onstage clamor. Most importantly, he considers the play too rooted in its contemporary history, as an allegory of McCarthyism, to communicate "universal" themes. Most moving, he claims, are not the legalisms of the court scenes, but the intimate scenes between John and Elizabeth Proctor, presumably those in Act II and Act IV.

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Selected Other Works by the Author

Fiction

Focus, 1945

I Don't Need You Anymore, 1967

Homely Girl: A Life and Other Stories, 1992

Nonfiction

Situation Normal, 1944

In Russia, 1969

In the Country, 1977

Chinese Encounters, 1979

"Salesman" in Beijing, 1984

The Theater Essays of Arthur Miller, 1978, 1996

Timebends: A Life, 1987

Echoes Down the Corridors: Collected Essays 1944-2000, 2000

Plays

The Man Who Had All the Luck, 1944

All My Sons, 1947

Death of a Salesman, 1949

An Enemy of the People, 1950

A Memory of Two Mondays, 1955

A View from the Bridge, 1956

The Misfits, 1961

After the Fall, 1964

Incident at Vichy, 1964

The Price, 1968

The Creation of the World and Other Business, 1972

The Archbishops Ceiling, 1977

Fame, 1978

Playing for Time, 1980

The American Clock, 1980

Two-Way Mirror, 1982-1984

Danger: Memory, 1987

The Last Yankee, 1991-1993

The Ride Down Mt. Morgan, 1991

Broken Glass, 1994

Mr. Peter's Connections, 1998

Resurrection Blues, 2002

Finishing the Picture, 2004

Media Versions

Audiocassette

The Crucible, HarperCollins, 1995 (abridged)

DVD/VHS

The Crucible, 20th Century Fox, 1996. Screenplay by Arthur Miller.

The Crucible (Les Sorcières de Salem), Henstooth Video, 1956. Screenplay adaptation by Jean-Paul Sartre.

General Objectives

1. To read a historical play
2. To navigate difficult/unfamiliar language
3. To develop critical reading, thinking, and writing skills
4. To access multiple readings
5. To follow and understand divergent thematic threads
6. To visualize the staging of a play
7. To track intertextual references
8. To note and understand various rhetorical devices
9. To deploy literary terminology
10. To gain a deeper appreciation of literature through close-reading and analysis

Specific Objectives

1. To unravel Miller's political allegory in the play
2. To apply the political ramifications of the play to contemporary society
3. To track changes in Reverend Hale's attitudes and opinions
4. To investigate Abigail William's motivations
5. To account for the rapid spread of mass hysteria in Salem
6. To explain the legal processes and reasoning in the play
7. To discuss the effects of the trials and witch hunt on Salem society
8. To theorize on why John Proctor withdraws his confession
9. To contrast public and private life in Salem
10. To explain why Act II Scene 2 is excised from the main text

Literary Terms and Applications

Allegory: the extended use of symbolism to represent and/or comment on ideas and principles. *The Crucible* uses the Salem Witch Trials of 1692 as an allegorical commentary on McCarthyism in the American 1950s.

Dialect: the use of nonstandard spelling, grammar, and diction in a piece of literature to portray actual speaking patterns. Miller uses two primary dialects in *The Crucible*. Tituba's dialect is character-

ized by references to herself in the third person and nonstandard grammar, while the general Salem dialect is characterized by occasional odd turns of phrase and several recurring alternate verb conjugations.

Realism: an ambiguous term that generally refers to literature that represents life in an accurate, non-stylized manner. Although *The Crucible* deals heavily with the occult, spectral events are portrayed primarily as figments of imagination or malicious inventions. The play's use of dialect, actual historical events, and simple action make it a fair example of dramatic realism.

Cross-Curricular Sources

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<http://www.17thc.us/docs/fact-fiction.shtml>

"The Arthur Miller Society"

<http://www.ibiblio.org/miller/>

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<http://www.curriculumunits.com/crucible/main3.htm>

"Glossary of Technical Theatre Terms"

<http://www.theatrecrafts.com/glossary/glossary.shtml>

"Why I Wrote *The Crucible*" by Arthur Miller, *The New Yorker*

http://www.newyorker.com/archive/content/?020422fr_archive02

Literature

Albert Camus, *The Plague*

Dante, *Inferno*

Ralph Ellison, *Invisible Man*

Aldous Huxley, *Brave New World*

Jerome Lawrence and Robert E. Lee, *Inherit the Wind*

Eugene O'Neill, *The Iceman Cometh*

George Orwell, *Animal Farm*, 1984

Tennessee Williams, *The Glass Menagerie*, *A Streetcar Named Desire*

Nonfiction

David Halberstam, *The Fifties*

Marilynne K. Roach, *The Salem Witch Trials: A Day-by-Day Chronicle of a Community Under Siege*

Ellen Schrecken, *The Age of McCarthyism: A Brief History with Documents*

Richard H. Rovere, *Senator Joe McCarthy*

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Themes and Motifs

Themes

- guilt/innocence
- legalism
- personal reputation
- intolerance
- mass hysteria
- power
- the occult
- individuality
- redemption

Motifs

- Disproportionately severe effects from relatively minor causes
- Accusations of witchcraft resulting from personal grudges/concerns
- Confessions made under duress
- Confessions withheld from pride and/or a concern for personal reputation
- Unseen causes, both actual events concealed and spurious spectral manifestations

Meaning Study

1. The witch-hunt was . . . a long overdue opportunity for everyone so inclined to express publicly his guilt and sins, under the cover of accusations against the victims. (Act I, p. 7)
(Miller's introductory notes provide both the play's historical background and his own interpretation of the socio-historical forces that resulted in the 1692 debacle. His claim that the accusations were substituted confessions may or may not be true of the historical figures, but it is true of his own characters. Each accusation appears to be substituted for a private confession of guilt. Only John Proctor combines his accusation and confession, when he accuses Abigail of being a fraud and confesses his affair with her.)
2. There is a prodigious danger in the seeking of loose spirits. I fear it, I fear it. Let us rather blame ourselves and— (Act I, p. 28)
(Rebecca Nurse's warning against the hunting of spirits in the initial scene foreshadows the disaster to come. Her initial dismissal of Betty's trance as a childish fit is quickly confirmed later that scene, and her fears are realized in Act II, in which she, too, is arrested. The final "Let us blame ourselves" isn't enacted until the final Act, in which Hale and Proctor explicitly reconcile themselves to their respective guilts, Elizabeth claims partial responsibility for John's affair (a contentious claim to a contemporary eye), and Abigail implicitly admits culpability by fleeing Salem.)
3. Ours is a divided empire in which certain ideas and emotions and actions are of God, and their opposites are of Lucifer. (Act I, p. 33)
(In his notes, Miller comments upon the similarity between 1692 Salem and 1950s America and, more generally, the rhetoric of politics and morality. The "ours" here refers to Miller's contemporary society, in which "American" was equated with "good," while "Communist" was equated with "evil." It is this good/evil (rather than good/bad) dichotomy that Miller considers to be so dangerous, as it justifies any measure. Contemporary readers will note the similarity in rhetoric to Ronald Reagan's "Evil Empire" or post-9/11 political language. This demonization of one's opposites, however, is neither uniquely Christian nor American; examples abound across the globe.)
4. You forget nothin' and forgive nothin'. Learn charity, woman. I have gone tiptoe in this house all seven month since she is gone. I have not moved from there to there without I think to please you, and still an everlasting funeral marches round your heart.

(Act II, p. 54)

(Elizabeth becomes suspicious and passively accusatory after learning that John was briefly alone with Abigail at Parris', which spurs this diatribe from John about her cold, unforgiving nature. His claim to have been trying to atone is supported elsewhere, but this outburst is more indicative of John's own guilty conscience than any real dissatisfaction with Elizabeth. This accusation, however, when paired with Elizabeth's apology to John for being too cold in Act IV, seems to support the position that Elizabeth is partially responsible for her husband's adultery, an unsupportable proposition to contemporary readers.)

5. Why do you never wonder if Parris be innocent, or Abigail? Is the accuser always holy now? (Act II, p. 77)
(When Hale assures John that Elizabeth will surely be exonerated if she is innocent, Proctor wonders why no one seems to doubt the innocence of the accusers. His observation here predicts Act III in which his attempt to expose Abigail as a fraud is turned into his own condemnation and eventual execution. This implicit faith in the accuser has been exported from the play in discussions ranging from sexual child abuse to corruption scandals involving religious figures.)
6. Man, we must look to cause proportionate. Were there murder done, perhaps, and never brought to light? Abomination? Some secret blasphemy that stinks to Heaven? (Act II, p. 79)
(After Elizabeth is taken by Cheever, Hale insists to Proctor that there must be a cause proportionate to the emerging crises, some secret sin. In context, though Hale is unaware, the "secret" to which he refers is John's affair with Abigail, which is in many ways the prima causa of the trials and is specifically the direct cause of Elizabeth's accusation. However, "cause proportionate" here is an inept phrase since the mechanics of Salem's hysteria are often nonlinear with large effects emanating from seemingly small causes.)
7. DANFORTH: You have no legal training, Mr. Corey?
GILES: I have the best, sir—I am thirty-three time in court in my life. And always plaintiff, too.
DANFORTH: Oh, then you're much put-upon. (Act III, p. 95)
(This exchange between Danforth and Giles is one of the play's rare humorous moments. Sandwiched between Danforth's order to draw warrants for the arrest of the signatories on Proctor's testament and his arrest of Giles for contempt, the small moment defuses the tension of the former, allowing the latter to resonate more fully. The humor here is highly dependent upon performance. If read straight, it appears to be simple court busi-

ness. If read playfully, one imagines the stern Danforth gently gibing Giles about his litigiousness.)

8. 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!! (Act IV, p. 131)

(In the Salem jail, Hale briefly mocks Danforth and Parris, claiming to be doing the Devil's work. On context, this is both a parody of the confessions and accusations from the trials and an implicit accusation that the trials themselves were "the Devil's work." Act IV is a final reconciliation, where characters acknowledge their various guilts and seek absolution. Just as John and Elizabeth reconcile shortly after, Hale here explicitly acknowledges his complicity in the witch hunt.)

9. Great stones they lay upon his chest until he plead aye or nay . . . They say he give them but two words. "More weight," he says. And died . . . It were a fearsome man, Giles Corey. (Act IV, p. 135)

(Giles Corey refuses to plead innocent or guilty to his charges because if he were found guilty, as he inevitably would be, his land would be confiscated, leaving his family no inheritance. As Elizabeth here reports to John, Corey was literally "pressed" for his plea, to which he responded with simple fortitude and implied contempt. This torture is an alternate example of the lengths to which the court felt justified by its divine mission. In light of John's later stance, one assumes that Corey serves as an example to him, an individual sacrificing life in defiance.)

10. He have his goodness now. God forbid I take it from him! (Act IV, p. 145)

(In the final lines of the play, Elizabeth responds to Hale's desperate plea to her for intercession with John. She refuses to stop him from allowing himself to be executed. It appears that, though pained, she takes comfort in his finally having found some sense of absolution for his affair, though the form does seem somewhat extreme. It is interesting to note that while John's part in this scene is partly socio-political defiance, Elizabeth's seems purely personal.)

Comprehension Study

1. Is there a single identifiable cause leading to the initiation and escalation of the witch hunt?
(Although John Proctor's infidelity with Abigail Williams is in many ways the central "error" of the play, there is no specific single event or action that directly precipitates the accusation of witchcraft and Salem's descent into mass hysteria. Rather, a series of apparently random events intersect with a repressive

social environment and a nexus of private agendas to produce the crises. Abigail's lingering feelings for John lead her to seek a charm to claim him, but Parris' discovery of the girls' ceremony and the subsequent reversal of accusations in self-preservation are only tangentially connected to this initial premise. The girls' accusations quickly escalate into a full witch hunt, driven by such private agendas as Ann Putnam's obsession with her lost children, Thomas Putnam's land-greed, and Reverend Parris' concern with the power and prestige of his parish.)

2. Account for Abigail's participation and particular role in the witch trials.

(Although John Proctor often appears central to Abigail's concern, her participation in the witch trials hinges on self-preservation. Having been caught dancing in the woods, a forbidden practice, by her uncle, Reverend Parris, she confesses and quickly deflects her guilt by leading the girls in accusation of local women. Once involved in the witch hunt, she is inextricably bound to it, unable to escape its momentum, except by fleeing Salem entirely, which she eventually does. It is unclear whether she ever actually believes her accusations, although it is initially clear that she does not. Her initial accusations are calculated to deflect attention from her having been caught dancing, and her accusation of Elizabeth Proctor is clearly intended as an attempt to usurp her place as John's wife. The excised scene of Act II Scene 2 indicates that she is eventually swept up by the hysteria herself. It is interesting to note that the girls, mostly children and servants, appear to enjoy their newly elevated social status as central figures in the court, a status that would otherwise be unavailable to them.)

3. Describe the effects of the witch trials on Salem society.

(As Parris and Hale both point out in Act IV, the trials and executions eat away at the fabric of Salem society. The most obvious effects result from the depopulation of the village. With so many citizens executed or imprisoned, cattle and orphans roam the streets, crops rot in the fields, and houses fall into disrepair. This social collapse presages a necessary economic one, resulting in arguments over ownership of straw livestock and the loss of crops due to lack of labor to harvest them. The cumulative effect is social unrest, manifested in rumors of rebellion, resentment of the court, and a revised opinion of the executed. In his notes, Miller notes that the 1692 witch trials had the final result of breaking the theocracy in Salem.)

4. Is there a clear pattern to the development of accusations?

(There is a social hierarchy implicit in the development of accusations. Those of the lowest social standing, and thus the safest targets are accused first. Tituba, a female Afro-Caribbean slave is accused first, followed by Sarah Good and Goody Osborne, eventually leading to such socially respected women as Rebecca

Nurse, Martha Corey, and Elizabeth Proctor. John Proctor is the last of the accused, a white male landowner. The accusations thus proceed from slave to landowner, African to European, poor to established, female to male.)

5. Describe Reverend Hale's transformation over the course of the play.

(Hale's transformation is perhaps the most dramatic and most easily tracked in the play. When he first arrives in Salem, laden with books "weighted with authority," he is confident and enthusiastic, sure of both his knowledge and purpose. The witch trials erode and eventually break this confidence. Act II marks the beginning of this slide. He arrives at the Proctor house sure of his purpose and authoritatively questions them about their religious observances. Although he desperately defends both the court's legitimacy and Cheever's arrest of Elizabeth, he clearly begins to waver when confronted with Mary Warren's fairly conclusive evidence of Elizabeth's innocence. The transparent caricature of justice in Act III eventually drives him to renounce his part in the court in disgust, returning in Act IV to seek redemption for his role by counseling the condemned to confess in order to save their lives. This gradual transformation is also evident in Miller's descriptions of Hale. In Act I he speaks "with a tasty love of intellectual pursuit." Act IV finds him "steeped in sorrow, exhausted.")

6. Characterize the relation between Public and Private space in *The Crucible*.

(There are two main Public/Private relationships at work in the play. First, the trials themselves are Public investigations of the Private. Physical, emotional, and intellectual privacy are all invaded in the search for witches. Homes are searched, relationships upturned, and thoughts and practices held up for public scrutiny. The trials themselves, as Danforth notes, are essentially Private affairs as well, since the nature of a spectral attack leaves only two witnesses: the afflicted and the witch.

Behind these invasions of privacy is a causal mechanism by which private affairs precipitate public accusations. However, the accusations displace the events behind them. For example, Abigail's accusation of Elizabeth is precipitated by her affair with John, but the affair is not the content of the accusation. Instead the accusation reverses the guilt and displaces its cause.)

7. Why does John Proctor withdraw his confession?

(This question splits into two basic questions: what inherent properties of John's character and external events combine to explain his decision to withdraw his confession and why does the author Miller make John withdraw his confession? At first read, Proctor's decision appears inexplicable, except as simple pride or spite. The external cause of Proctor's reversal is

Danforth's stated intention of publicly displaying the confession, to which Proctor howls "it is my Name! . . . I cannot have another!" Viewed within the context of Act IV, John's refusal and concern with his name extends beyond a concern for public reputation. He is refusing to lend his public reputation to continue the fraud of the court, a refusal to lend himself to its validation.

As for Miller's decision to write John as refusing to save himself, one imagines John's reversal reflects Miller's own experience of the Communist hunt in the 1950s. Miller was cited for contempt of Congress for refusing to name names when he was investigated under suspicion of harboring Communist sympathies. His thematic concern with John in this scene is placing the individual in conscious opposition to collective injustice.)

8. How does *The Crucible* portray society in general?

(The play presents a fairly jaundiced view of society as a whole. The play's main premise, a group of girls using transparent artifice to direct a panel of learned magistrates, though historically rooted, nevertheless speaks of a certain cynicism. Miller's "masses" are conformist, hysterical, gullible, vindictive, and petty. Society is presented as a block against which the individual pits oneself and is either assimilated (like Mary Warren) or destroyed (and possibly vindicated, like John Proctor)).

9. Why does Danforth refuse to delay the final executions?

(Danforth's stated reason for refusing to delay the executions is that to do so, after so many have already been hung, would indicate a "floundering" on his part and cast doubt on whether those already dead were indeed guilty, which would weaken the courts' perceived resolve, legitimacy, and authority. Whether Danforth himself doubts the justice of his previous decisions is highly dependent upon performance. His reaction upon learning that Abigail has fled suggests private disillusionment, while his insistence that Proctor's confession be true could read the reverse, although in context it could simply be read as another calculated defense of the courts. A public revelation that Proctor's confession was false would be as destabilizing as delaying the executions, perhaps more so. As a character, Danforth is the model of unbending legalism, more concerned with the perception and authority of the courts than producing just decisions.)

10. Discuss the play's political implications.

(That the play is an allegory of the McCarthy Communist hunt was apparent to audiences in its first Broadway run and is commented on in the initial reviews. The "invisible crime" of witchcraft is analogous to the "thought crime" of Communism, the 1692 witch hunt representing the 1950s Communist hunt, including the HUAC hearings. However the play continues to be produced, which indicates that its appeal is not limited to the

specific context of McCarthyism. More generally, the play's political implications concern the ease with which mass hysteria can be induced to disastrous results and the plight/responsibilities of individuals when this happens, as well as the dangers of inflexible, intolerant ideologies.)

How Language Works

1. While Abigail's own motivations are somewhat opaque at times, it becomes clear early in the play that terror of her motivates the other girls: "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" (Act I, p. 20). The "pointy reckoning" is a threat to stab them, the "shudder" presumably being death-throes.
2. The uncertain, stammering of her testimony implies that Tituba, suddenly realizing that she must confess something to save herself is making up her confession as she goes: "Man or woman. Was—was woman It was black dark, and I— . . . Well, they was always talking; they was always runnin' round and carryin' on—." (Act I, p. 46). The first dash-interrupted line indicates that she is thinking; the second two are indicative of interruptions.
3. After adding salt to the stew while Elizabeth is offstage, John compliments her on the cooking: "It's well seasoned." She blushes and responds, "I took great care." (Act II, p. 50). This gentle lie is one of the more tender scenes between the two and illuminates the care they take to please one another in the aftermath of John's affair.
4. Parris' bald greed and ambition clearly disturbs John: "when I look to heaven and see my money glaring at his elbows—it hurt my prayer . . ." (Act II, p. 65).
5. Parris' objection to Francis Nurse, Giles Corey, and John Proctor's defense of their wives is both logically fallacious and indicative of his own shallow concerns: "All innocent and Christian peoples are happy for the courts in Salem! These people are gloomy for it." (Act III, p. 94). His assumption that majority opinion determines truth is fallacious, and his

quick defense of the courts evidences his personal investment in its success.

6. Although the exact meaning of the line is clearest when performed, John's admission of adultery contains a barb at Abigail's character. When asked where he had "known" her, he replies: "In the proper place—where my beasts are bedded." (Act IV, p. 110). The implication is that Abigail is on par with his "beasts."

DVD Discussion Questions

These discussion questions will help students relate the film to the play and to develop alternate understandings of the text. They are divided by DVD chapter and reference the 1996 *The Crucible* edition (20th Century Fox). The chapters from the play are listed; these are not always in the original order.

Chapter 1

Consider how the film format expands the possible physical space for the plot's action.

Does the visual information solidify your sense of time and place? How and why?

Are the age differences between the girls more apparent in the film?

Chapter 2

Characterize the mood/tone of the forest scene.

Does it change?

Do the girls seem serious about the forest ritual, or is it merely "sport?"

What does Abigail whisper to Tituba, to which Tituba replies, "No, Abby. Dat be a bad ting?"

Chapter 3

Note the change in lighting.

Why do the workers leer at Abigail in passing?

Characterize your first impression of Ann Putnam. Is there a noticeable accent? If so, what are its primary features?

Does Reverend Parris seem more concerned about his daughter or his reputation?

Does Betty appear to be feigning her affliction?

How is a sense of community conveyed visually?

Note how sometimes exact lines from the play are slightly altered by being set in different contexts, such as Betty's attempt to "fly."

Chapter 4

What visual signs are there of a tension between Abigail and John Proctor?
 Does John Proctor seem conflicted when he rebuffs Abigail's advances?
 Note the contrast in scenes when Reverend Hale stands at the threshold of Parris' house.
 Does Rebecca Nurse's warning to Hale serve as a form of foreshadowing?
 Evaluate the effect of the camera angles and wide-angle distortion on the scene in which Hale inspects Betty (the *X-Files* effect).
 Is Hale obsessive about the occult?
 Explain why Giles Corey asks Hale about Martha Corey's reading of books.

Chapter 5

Is Ann Putnam mentally stable?
 Does Tituba's social class make her a particularly convenient scapegoat?
 Characterize the tone/mood of Tituba's examination scene.
 Describe how the film conveys the sense of hysteria. What communicates hysteria aside from the performances?
 Note Hale's sudden transformations in demeanor. Is Tituba inventing her confession as she goes? If so, what seems to be her inspiration?
 Why does Abigail suddenly confess?
 Note Tituba's facial expression once the girls begin their frenzied accusations.
 Is the vast physical distance between John and Elizabeth Proctor at the dinner table symbolic?
 Consider the significance of the main colors John and Elizabeth wear.

Chapter 6

Note the transition from Samuel Sewell's warning to Sarah Good's trial.
 Explain the connections between scenes and accusation.

Chapter 7

Contrast the magistrates' demeanor with the girls'. Contrast the tone of the trials with their content. How does the fog inform the tone of the scene?
 Does Mary Warren appear to be aware of the import of the poppet she gives Elizabeth?
 What can you infer about Mary's character from her exchange with John about her bedtime?
 Note that the excised Act II Scene 2 has been included. Why?

Is Abigail sincere? If so, is she sane?
 Why is Sewell depicted several times with a glass of cider? Does this prop characterize him?
 Interpret Elizabeth's facial expression when she reminds John of which Commandment he's forgotten.

Chapter 8

Describe the emotional impact of the score on this scene.
 What visual function does Cheever's red coat perform?
 Is the scene surrounding the poppet pivotal for Hale? Does he seem to change in this scene?
 List the logical fallacies in Martha Corey's trial.
 Interpret John's facial expression when he is informed that Elizabeth is pregnant.

Chapter 9

Explain Parris' reaction to Proctor's assertions. Does Hale's attitude towards Parris signify a change in Hale's opinion of the trials?
 Outline Danforth's "New Time" monologue. Note the shift in mood from Danforth's "New Time" speech to his conversation with Corey.
 Gauge Putnam's visual reaction to Corey's accusations.
 What effect does the background storm have on the scene?

Chapter 10

Evaluate the validity of Danforth's explanation of the legal peculiarities native to prosecuting witchcraft.
 Note his use of the phrase "Invisible Crime." Does this phrase have political ramifications?
 Contrast Danforth's tone with the content of his speech.
 Why can't Mary pretend to faint?
 Does Danforth seem to waver in his stance at any point?
 Characterize the dynamic between Abigail and the other girls. How is this dynamic communicated visually?
 Note how delivery informs the meaning of Proctor's "In the proper place—where my beasts are bedded."

Chapter 11

Note the camera angle from Elizabeth's perspective as she enters the courtroom.
 How is Elizabeth's indecision portrayed in this performance?

Chapter 12

In a shift from the play, the girls' hysteria takes them out of the court into the water. Is this a significant change, or does it seem to be a natural effect of the film format's extended physical space? Characterize Abigail's facial expression as John is accused by Danforth. Is there visual symbolism at work in John's scene alone in the water?

Chapter 13

What is signified by Parris' snuffing of the candles at the excommunication? Interpret Abigail's expression during the first execution. Interpret Putnam's expression during the third execution. Contrast Sewall's expression with others' during the execution montage. Why is Corey's pressing to death shown, instead of reported as it is in the play? What visual clues indicate causality in the scenes of Proctor and Abigail and her accusation of his wife. How has the town's attitude towards Abigail changed?

Chapter 14

Evaluate the impact of the added scene of Abigail with John. Does Abigail's "I wanted you was all," entirely explain her part in the witch trials? Speculate on Parris' motivation for pleading to delay the executions. Characterize the visual significance of Elizabeth and John's conversation on shore (a place between places). Note Elizabeth's physical tenderness with John. Has she changed? Has Danforth's demeanor changed?

Chapter 15

Compare Proctor's scene here to the one in the play. Does the performance transform your understanding of the emotional range in the text? Contrast John and Elizabeth's expressions when he tears his confession. Describe the tone set by the score as John is taken on the wagon. Contrast the mood of the mob in this execution scene with the one in Chapter 13. Characterize the demeanor of the condemned.

What is the significance of their saying the *Lord's Prayer* on the scaffold?

Their prayer is interrupted. Is there a visual "Amen?"

Across the Curriculum

Drama

1. Act out scenes from the play. Discuss the difference between reading the play and experiencing it. Identify elements of the play that seem primarily literary or theatrical.
2. Choose one character and read his or her lines aloud. Make a list of defining characteristics and discuss the character in relation to the themes of the play and the other characters.
3. Act out the scene between John and Elizabeth Proctor in Act II (pp. 49-55). Discuss the tension between the two characters and identify important pieces of information revealed and alluded to in the conversation. Characterize the importance of this scene in relation to the play as a whole.
4. Selecting from contemporary film and television actors, choose a cast for a production of *The Crucible*. Present and explain your casting decisions. Did certain characters require a specific "look?" Did you choose primarily based on acting acumen or appearance?

Gender Studies

1. Make lists defining gender roles in the play. Which gender performs which social, sexual, emotional, economic, and physical roles? Are the gender roles of the play indicative of its contemporary society or idiosyncratic?
2. Research the women accused in the 1692 Salem Witch Trials. Were women of specific occupations, lifestyles, or classes specifically targeted? What did the women have in common? What do their similarities indicate about the social structure of 1692 Salem?

Art

1. Transform a scene from *The Crucible* into a comic strip. Incorporate stage directions into the drawings.

2. Sketch drawings of what you consider to be the most significant moments of the play. Indicate the significance of each drawing in its title. Present and discuss the drawings in class.
3. Rewrite and illustrate *The Crucible* as a children's book of approximately ten to fifteen pages. Present your books in class and discuss how you simplified events and characters, while retaining the major ideas and plot of the play. Also discuss the specific relationship/s between the text and image in your book.
4. Create a characterization mural for a character from the play. Include a portrait and depictions of significant ideas, places, objects, people, and events related to him or her.

Film

1. Watch the 1996 film version of *The Crucible*. How does seeing the play performed as a film change your understanding of lines and events? Make note of deviations from the original script and discuss possible reasons for them.
2. Using a digital or video camera, record an enactment of what you consider to be the most important scene in the play. Consider how visual elements like composition, camera angle, light, staging, location, and color inform the dialogue from the play.

Language

1. Using a computer art program, illustrate a glossary of theatre terms. Include act, actor, backstage, baffle, black box, blackout, casting, centre stage, character, comedy, company, dénouement, deus ex machina, dialogue, director, downstage, dramatic irony, dramatis personae, dress rehearsal, ensemble, entrance, epilogue, exit, exeunt, flashback, forestage, groundling, in the round, melodrama, mime, monologue, morality play, offstage, plot, producer, prologue, props, raked stage, repertoire, satire, scene, scenery, set, soliloquy, stage, stage directions, stage hand, stage left, stage right, theatre of the absurd, tragedy, tragic-comedy, upstage, and wings.
2. Keep a reading journal as you read. List every

phrase that seems important or particularly aesthetically appealing. Discuss your selections with your classmates.

3. Keep a vocabulary journal as you read the play. Note every word you do not know. At the end of every scene, look up the words and write their definitions as used in context.
4. Using photocopies and a red pen, circle every grammatical error in one act of the play. Discuss your findings, including how the dialect reflects on the play's historical accuracy, which nonstandard usages recurred most frequently, and how a modernization of the language would affect the play's content.

Social Studies

1. Construct a timeline of Arthur Miller's life. Include birth and death dates, education, academic appointments, publication dates, play openings, relationships, and other significant events.
2. Research and make an oral report on McCarthyism, including such people and topics as : the Army-McCarthy hearings, Guy Burgess, the Cold War, Communism, freedom of speech, Alger Hiss, the Hollywood blacklist, the House Un-American Activities Committee, Donald Maclean, Senator Joseph McCarthy, Edward R. Murrow, the Senate Permanent Investigations Subcommittee, Julius and Ethel Rosenberg.
3. Make a travel brochure for late seventeenth century Salem. Describe the landscape, cost and quality of living, form of government, personal rights, religious activities and sensibilities, social and political structure, and significant people.

Journalism

1. Compose a review of the play. Examine online and print literary reviews and mimic the general format. Include a plot summary, comparisons to other literary works, and a judgment of its literary merit.
2. Summarize the main events of the play in a news article as if they had recently happened.

Composition

1. Rewrite the ending of the play as you see fit. What do you change? And why? Discuss your alternate endings in class.
2. Choose two characters from the play and write an essay comparing/contrasting them. Be sure to consider their personalities, relationships with other characters, family affiliations, actions, attitudes, and functions in the plot.
3. Select what you consider to be the most significant scene in the play and write an essay explaining it. Incorporate direct quotes, paraphrases, and MLA style citations.
4. Write a short story in which you relate Abigail's life after she flees Salem. Where does she go? How does she live? Does she remain with Mercy Lewis, or do they part ways? How does her participation in the witch trials mark the rest of her life?

Literature

1. Play a characterization game. Pick a character and read his or her lines aloud until someone guesses the character's name. Then pick another character and start again. Each correct answer counts as a point. Discuss how it's possible to tell characters apart based on: 1) how they speak, and 2) about what they speak.
2. Read a scholarly article on *The Crucible* and argue for or against the author's interpretation of the play. Support your arguments with quotes from both the play and the article.
3. Compose an essay in which you track the changes in a single character. Begin by an introduction to the character, proceed to a characterization of him/her, then track his/her changes throughout the play. Include MLA in-text citations.
4. Read and discuss the excised scene in the appendix: Act II, Scene 2. Discuss the scene's significance in relation to the play, speculate on Miller's motivations for eliminating it, and argue for or against its inclusion in the body of the text.
5. Write an essay in which you argue that the play's main themes are either universally applicable or specifically rooted in Miller's contemporary society. Does the play read as a complete work of art outside of its reference to 1950s McCarthyism?

Alternate Assessment

1. Attend a performance of *The Crucible*. Discuss how the director's interpretation of stage directions and characters changed your understanding of the play.
2. Read another play by Arthur Miller and compare it to *The Crucible* based on themes, literary technique, structure, characters, setting, action, and your personal reactions.
3. Reframe the events of the play to contemporary society. What "witches" would be hunted? Who would lead the accusations? Discuss whether the play's main themes fit this recontextualization.
4. Rewrite the events of one of the play's acts as a short story from the perspective of a minor character. Consider how the character experiences, interprets, and evaluates the action.

Standardized Assessment Preparation

Vocabulary

1. Keep a vocabulary journal while you read the play. Note and least five words in each Act that you do not know, look them up, and write their definitions.
2. Make a glossary, choosing twenty of these words: imperceptible, effrontery, immaculate, qualm, perjury, apparition, manifest, augur, unperturbed, gull (v.), denounce, excommunicate, conciliatory, beguile, adamant, sibilance, spite, penitence, predilection, rankle, maraud, parochial, citadel, defile, deceitful, ingratiating, autocratic, ideology, antagonistic, junta, insoluble, paradox, injunction, dissembling, apprehension, propriety, obscene, abomination, signify, providence, grievance, blatant, vindictive, motif, smirch, embittered, formidable, contention, trepidation, hypocrite, titillate, pretense, notorious, prodigious, arbitrate, delusion, contiguous, iniquity, quail (v.), defamation, ascertain, ken, cosmology, diametrically, enthralled, abrogation, malevolence, congenial, propitiation, laxity, lascivious, exaltation, discomfit, blanche, reprimand, draught, magistrate, solemn, ameliorate, indignant, sarcasm, base, deference, pious, covenanted, evasive, falter, inept, obstruct, contentious, contemptuous, deposition.

Grammar

1. The characters in *The Crucible* often speak in non-Standard English. Find and list ten examples of grammatically incorrect sentences. Rewrite each one to be correct and note both your changes and why they were necessary.
ex:
ELIZABETH: He have his goodness now.
REWRITE: He has his goodness now.
EXPLANATION: "Have" was changed to "has" because "has" is the correct third person present tense conjugation of the verb "to have."
2. Explain the difference between Simple, Compound, Complex, and Compound-Complex sentences. Then find and list three examples of each, noting how each example fits the sentence type.

Writing

1. Compose an essay about the tension between individuals and society in *The Crucible*. You should have an introductory paragraph with a thesis statement, a body with at least three main ideas and a topic sentence in each paragraph, and a conclusion.
2. Write an Act-by-Act synopsis of *The Crucible*, devoting at least one double-spaced, 12 point font page to each Act. In class, exchange synopses with a partner, then discuss significant omissions and how one determines what events to include and which to exclude.

Critical Thinking

1. Choose one statement or action by a character in the play and list five possible explanations for it, briefly commenting on your reasoning.
ex: John Proctor seldom goes to church.
possible explanations:
1) He personally dislikes Reverend Parris and thus avoids him.
2) He feels guilt for his affair with Abigail Williams and thus avoids her.
3) His fields often require more work than he can do during the week and thus he plows on Sundays as well.
4) He avoids church because hearing sermons pricks his uneasy conscience.
5) He disagrees with Reverend Parris's brand of theology and absents himself in protest.

selection and justification: While all five are plausible and commented upon in the play, John's guilt about his affair with Abigail seems the primary cause of his absence, which would make 2) and 4) the most likely explanations. His personal and theological dislike of Reverend Parris and the needs of his fields appear to be either secondary considerations or excuses contrived to mask his personal guilt. That he has absented himself from church since Abigail moved from his house to Salem and that his affair with her seems the primary motivation for much of his behavior, including accepting his execution.

2. Identify one major theme of the play. Find and list ten examples of it, noting specific quotes and page numbers, and then briefly explain how each example illustrates the particular theme.

Vocabulary

- ____ 1. immaculate
A) spotlessly clean, pure
B) long and slender
C) religiously significant
D) displaying wisdom
- ____ 2. conciliatory
A) bashful or subservient
B) complimentary
C) friendly, in an effort to disperse animosity
D) sensual, particularly appealing to touch
- ____ 3. beguile
A) to give false directions
B) to deceive
C) to lull into a sense of security
D) to put in a trance
- ____ 4. sibilance
A) suppleness
B) agreeableness
C) dancing, any flowing motion
D) hissing sound
- ____ 5. autocratic
A) having power limited by public approval
B) having power based in religious authority
C) having unlimited power
D) having unlimited power for a limited amount of time
- ____ 6. blatant
A) resembling a clapping noise
B) conspicuous
C) hidden, obscured
D) bold to the sense
- ____ 7. smirch
A) stain
B) verbal taunt
C) track through a field
D) a fallen tree
- ____ 8. trepidation
A) steepness
B) difficulty
C) breathlessness
D) apprehension
- ____ 9. contiguous
A) surrounded by water
B) having no discernable cause
C) connected in time or space
D) open on one end
- ____ 10. quail (v)
A) to cower
B) to fly low to the ground
C) to hide
D) to blush
- ____ 11. abrogation
A) roughness
B) abolishment
C) tilling of a field
D) reconciliation
- ____ 12. lascivious
A) blindingly bright
B) lustful
C) secretive
D) spiteful, malicious
- ____ 13. ameliorate
A) to make fluffy
B) to defend against accusation
C) to improve
D) to feign an illness
- ____ 14. pious
A) noble, aristocratic
B) authoritative
C) religiously devout
D) snobbish
- ____ 15. contentious
A) intended
B) simple, easily understood and communicated
C) easily defended
D) controversial

Comprehension Test A

Part I: Quotation Identification (30 points)

Identify speakers of quotations.

- _____ 1. He say Mr.Parris must be kill!
- _____ 2. I never said my wife were a witch I only said she were reading books!
- _____ 3. This morning, your wife send me a claim in which she states that she is pregnant now.
- _____ 4. I sent my child—she should learn from Tituba who murdered her sisters.
- _____ 5. I'll not be ordered to be no more.
- _____ 6. Is that document a lie? If it is a lie I will not accept it!
- _____ 7. I gave them all my word no harm would come to them for signing this.
- _____ 8. Why do you come, yellow bird?
- _____ 9. I regard that six pound as part of my salary.
- _____ 10. You've ripped the Deputy Governor's warrant, man!
- _____ 11. Woman, plead with him Woman! It is pride, it is vanity.
- _____ 12. I cannot mount the gibbet like a saint.
- _____ 13. I know how you clutched my back behind you house and sweated like a stallion.
- _____ 14. This is a hearing; you cannot clap me for contempt of a hearing!
- _____ 15. You forget nothin' and forgive nothin'.

Part II: Fact or Opinion (20 points)

Mark the following statements either T for true, F for false or O for opinion.

- _____ 1. Judge Hathorne is more interested in appearances than reality.
- _____ 2. John Proctor has an extramarital affair with Marry Warren.
- _____ 3. Giles Corey is hanged for witchcraft.
- _____ 4. Abigail accuses Elizabeth Proctor of trying to murder her.
- _____ 5. Tituba flees back to Barbados.
- _____ 6. Abigail robs her uncle.
- _____ 7. Ann Putnam's children died of Sudden Infant Death Syndrome.
- _____ 8. Francis Nurse accuses Thomas Putnam of afflicting his cattle.
- _____ 9. Hale urges others to confess in order to assuage his conscience.
- _____ 10. Danforth intends to publicly display John Proctor's confession.

Comprehension Test A (Page 2)

Part III: Stage Directions Identification (20 points)

Name the character to whom the stage directions apply.

- _____ 1. He is knotted with muscle, canny, inquisitive, and still powerful.
- _____ 2. And she is over and over again sobbing, "I cannot, I cannot, I cannot"
- _____ 3. He appears loaded down with half a dozen heavy books.
- _____ 4. Tears the paper and crumples it, and he is weeping in fury, but erect.
- _____ 5. Waits placidly, the sublime official, dutiful.
- _____ 6. He is nearly drunk, and heavy-footed. He goes to a bench and nudges a bundle of rags lying on it.
- _____ 7. aged ten, is lying on the bed, inert
- _____ 8. He reaches to a cupboard, takes a pinch of salt, and drops it into the pot.
- _____ 9. his first real outburst, in which his contempt for Parris is clear
- _____ 10. an orphan, with an endless capacity for dissembling

Part IV: Essay Questions (30 points)

Choose two and answer in complete sentences.

- 1. Why does John Proctor allow himself to be executed?
- 2. Describe Reverend Hale's transformation over the course of the play.
- 3. List ulterior motives for those accusing others of witchcraft.
- 4. Argue that the play is primarily religious or social in focus.
- 5. Analyze how Miller's extensive notes shape a reading of the play.

Comprehension Test B

Part I: Character Identification (30 points)

Name the character(s) who fits these descriptions.

- _____ 1. Invited to Salem as an expert in the occult
- _____ 2. slave from Barbados
- _____ 3. had an extramarital affair with Abigail Williams
- _____ 4. pressed to death
- _____ 5. opens the play apparently unresponsive
- _____ 6. drank blood
- _____ 7. insists that Proctor sign his confession
- _____ 8. tears up a warrant
- _____ 9. claims to have been stabbed by an apparition
- _____ 10. disobedient Proctor servant
- _____ 11. seemingly greedy minister
- _____ 12. dismisses Betty's affliction as childishness
- _____ 13. arrested for attempting to murder Abigail Williams
- _____ 14. sews a doll
- _____ 15. lost seven children shortly after childbirth

Part II: Short Answer (20 points)

Provide an answer to each of these questions:

- _____ 1. In what year is the play set?
- _____ 2. How are those condemned for witchcraft executed?
- _____ 3. Of what does Giles Corey accuse Thomas Putnam?
- _____ 4. Why did Ann Putnam send her daughter to Tituba?
- _____ 5. With what punishment does John Proctor threaten his servant?
- _____ 6. What is Danforth's title?
- _____ 7. Why does John Proctor seldom attend church?
- _____ 8. Which women does Tituba accuse of trafficking with the Devil?
- _____ 9. How old is Abigail Williams in the play?
- _____ 10. What behavior of his wife's worries Giles Corey?

Comprehension Test B (Page 2)

Part III: Fill-in (20 points)

Fill in the words that complete each statement.

1. The execution of _____ is delayed because she claims to be _____.
2. _____ and Reverend Hale both beg Danforth to delay the remaining executions, citing _____ in the street and rotting _____ as signs of social decay.
3. Proctor produces document signed by _____ people attesting to the good character of his wife, Martha Corey, and _____.
4. When asked, Proctor recites all ten _____, forgetting only _____.
5. When Elizabeth Proctor is arrested, a _____ with a _____ in it is cited as evidence of her guilt.

Part IV: Essay Questions (30 points)

Choose two and answer in complete sentences

1. Contrast the personalities and motivations of Reverends Parris and Hale.
2. Analyze the play's political implications.
3. List traits common to the accused and explain their significance.
4. Characterize the relationship between Elizabeth and John Proctor.
5. Describe the social climate of Salem.

Answer Key

VOCABULARY

- | | | |
|------|-------|-------|
| 1. A | 6. B | 11. B |
| 2. C | 7. A | 12. B |
| 3. B | 8. D | 13. C |
| 4. D | 9. C | 14. C |
| 5. C | 10. A | 15. D |

COMPREHENSION TEST A

Part I: Quotation Identification (30 points)

1. Tituba
2. Giles Corey
3. Deputy Governor Danforth
4. Ann Putnam
5. Mary Warren
6. Deputy Governor Danforth
7. Francis Nurse
8. Abigail Williams
9. Reverend Parris
10. Ezekiel Cheever
11. Reverend Hale
12. John Proctor
13. Abigail Williams
14. Giles Corey
15. John Proctor

Part II: Fact or Opinion (20 points)

- | | |
|------|-------|
| 1. O | 6. T |
| 2. F | 7. O |
| 3. F | 8. F |
| 4. T | 9. O |
| 5. F | 10. T |

Part III: Stage Directions Identification (20 points)

1. Giles Corey
2. Mary Warren
3. Reverend Hale
4. John Proctor
5. Ezekiel Cheever
6. Marshal Herrick
7. Betty Parris
8. John Proctor
9. Deputy Governor Danforth
10. Abigail Williams

Part IV: Essay Questions (30 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Character Identification (30 points)

1. Reverend Hale
2. Tituba
3. John Proctor
4. Giles Corey
5. Betty Parris
6. Abigail Williams
7. Deputy Governor Danforth
8. John Proctor
9. Abigail Williams
10. Mary Warren
11. Reverend Parris
12. Rebecca Nurse
13. Elizabeth Proctor
14. Mary Warren
15. Ann Putnam

Part II: Short Answer (20 points)

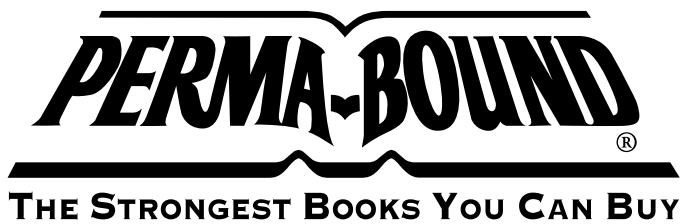
1. 1692
2. hung
3. goading his daughter to accuse a man of witchcraft in order to buy his land
4. to contact the spirits of her deceased children
5. whipping
6. Deputy Governor
7. because he personally dislikes Reverend Parris and/or to avoid Abigail Williams.
8. Sarah Good and Goody Osborne
9. seventeen
10. reading books

Part III: Fill-in (20 points)

1. Elizabeth Proctor, pregnant
2. Parris, cows, crops
3. ninety-one, Rebecca Nurse
4. Commandments, adultery
5. poppet, needle

Part IV: Essay Questions (30 points)

Answers will vary.



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